

p.

See [Piano \(i\)](#).

Pa'amon

(Heb.).

Ancient Jewish instrument, probably a bell or jingle. See [Biblical instruments, §3\(viii\)](#).

Paap, Wouter

(*b* Utrecht, 7 May 1908; *d* Lage Vuursche, 7 Oct 1981). Dutch writer on music and composer. He studied the piano with Lucie Veerman-Bekker, and theory with Anton Averkamp, at the Toonkunst Muziekschool, Utrecht (1928–32). From 1934 to 1947 he taught at the Netherlands Institute for Catholic Church Music in Utrecht. He was active as a teacher, critic, lecturer and broadcaster; in 1946 he founded *Mens en melodie*, which he edited from its inception until 1975, and in which he also wrote under the pseudonyms Gerard Werker and Arend Schelp. He performed many functions in Dutch musical life and was general secretary of the Maatschappij tot Bevordering der Toonkunst from 1960 until his death. As a composer Paap was self-taught; orchestral and vocal-orchestral works form a large part of his output, but he also composed carillon and keyboard pieces, music for the stage and songs, all conventional in idiom. His principal publisher is Donemus.

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Toscanini (Amsterdam, 1938)

Mens en melodie (Utrecht, 1942, 4/1954)

with E. Reeser: *Moderne kerkmuziek in Nederland* (Bilthoven, 1942)

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ed., with A. Corbet: *Algemene muziekencyclopedie* (Antwerp, 1957–63: suppl., 1972)

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Mozart: portret van een muziekgenie (Utrecht, 1962, 3/1976)

with N. Noske: *Geschiedenis Utrechts Symfonie Orkest* (Utrecht, 1964)

Muziekleven in Utrecht tussen de beide wereldoorlogen (Utrecht, 1972)

Honderd jaar muziekonderwijs in Utrecht: gedenkschrift bij de viering van het eeuwfeest van het Utrechts Conservatorium en de Gemeentelijke Muziekschool (Utrecht, 1975)

Een eeuw KNTV, 1875–1975: gedenkschrift bij het honderdjarig bestaan van de Koninklijke Nederlandse Toonkunstenaars Vereniging (Amsterdam, 1976)

with **D. van den Hul**: *Marius Monnikendam, componist* (Haarlem, 1976)
Wegen en dwaalwegen der muziekkritiek (Utrecht, 1978)

Alphons Diepenbrock, een componist in de cultuur van zijn tijd (Haarlem, 1980)

‘Hendrik Andriessen, vernieuwer van de Nederlandse kerkmuziek’,
Gregoriusblad, cv (1981), 84–8

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J. Kolsteeg: ‘Mens en melodie over “moderne” muziek’, *Mens en melodie*,
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J. Oskamp: ‘Een vat vol tegenstrijdigheden: het Nederlandse muzikleven in de jaren vijftig en zestig’, *Mens en melodie*, li (1996), 6–16

JOOST VAN GEMERT

Pabbruwe, Cornelis Thymanszoon.

See [Padbrué, Cornelis Thymanszoon.](#)

Pablo.

American record company. It was established in Los Angeles in 1973 by Norman Granz (and named after Pablo Picasso). It rapidly became extremely successful, continuing the rather conservative recording policies that Granz had pursued during his association with Verve. Material by such well-known performers as Oscar Peterson, Count Basie, Joe Pass and Ella Fitzgerald predominates in the catalogue. Granz also set up two subsidiary labels, Pablo Live (1977) and Pablo Today (1979). The former was used to issue recordings of concert performances; its first 14 albums were made at the Montreux International Jazz Festival of 1977. By the late 1980s hundreds of recordings had been issued on the three labels, some by all-star ensembles specially organized for the occasion. The catalogue includes reissues of material from Granz’s earlier labels, Clef, Norgran and Verve, a few albums by Jazz at the Philharmonic groups, and an LP recorded by John Coltrane in 1963. In 1987 Granz sold Pablo to Fantasy (ii); its material was subsequently reissued in the Original Jazz Classics series.

BARRY KERNFELD

Pablo (Costales), Luis de

(b Bilbao, 28 Jan 1930). Spanish composer. His childhood was marked by the Spanish Civil War, in which he lost his father. From the age of six he lived with his mother and siblings in Madrid, where he received his basic musical training. Although he was attracted to music at an early age and began to compose at the age of 12, family circumstances made it impossible for him to contemplate an artistic career. After studying law at the Universidad Complutense, Madrid (graduated 1952), he became the legal adviser for Iberia Airlines. He soon resigned the post, however, in order to follow his musical vocation. Largely self-taught as a composer, he took some lessons from Ohana and Max Deutsch, under whose supervision he wrote *Tombeau* (1962–3) and *Cesuras* (1963). In 1959 he attended the Darmstadt summer courses, where, in subsequent years, some of his compositions were performed under Maderna and Boulez. A stipend from the Deutscher Akademischer Austauschdienst enabled him to spend a year studying in Berlin (1967–8); he returned to the city for another two months in 1975.

Like other musicians of his generation, Pablo worked to reinvigorate the conservative musical life of Spain. He founded the avant-garde associations Nueva Música (1958), Tiempo y Música (1959–64), and Alea (1965–73) and organized the concert series Forum Musical (1963) and Bienal de Música Contemporánea de Madrid (1964). He promoted an understanding of the Second Viennese School in Spain through his translations of Stuckenschmidt's biography of Schoenberg (Madrid, 1961) and the writings of Webern (Madrid, 1963). His musical views of these years are recorded in two works of music theory: *Aproximación a una estética de la música contemporánea* and *Lo que sabemos de música* (both Madrid, 1968). At the invitation of the Torquato di Tella Institute, he began lecturing in Argentina in 1969; he was appointed to a chair at the Real Conservatorio Superior de Música, Madrid, in 1971. In subsequent years he taught at many American, Canadian and European universities and music colleges. He also served as chair of the Juventudes Musicales Españolas (1960–63) and the Spanish section of the ISCM (from 1981), as director of the Centro para la Difusión de la Música Contemporánea (1983–5), as a judge for international composition competitions (from 1965), and as a member of the Sociedad Europea de Cultura (1966), the Real Academia de Bellas Artes, Granada, and the Real Academia de Bellas Artes de San Fernando, Madrid (both 1988). His numerous honours and awards include distinctions from the French government (1973, 1986), medals from the cities of Rennes (1988) and Lille (1989), the Luigi Dallapiccola prize (1979), the Spanish National Prize for Music (1991), the diploma of the International Music Council and the Spanish Ministry of Culture (1993) and an honorary doctorate from the Universidad Complutense, Madrid (1998). A documentary on his music was made by the city of Metz in 1990.

Pablo has described his artistic ideal, influenced in its universalism by the aesthetics of Messiaen, as the creation of 'a permanent dialogue between various traditions and cultures'. He has received countless commissions from outside Spain and the majority of his works have been given their

premières abroad. His travel experiences have influenced his compositions, which are often inspired by non-musical impressions. Many of his instrumental pieces, such as *Tinieblas de agua* (1977–8) and *Senderos del aire* (1987), can be understood as symphonic poems. The ruins of a divided Berlin, in addition to the purely technical consequences of a successive neutralization of pitches, inspired him to use quotation in *Heterogéneo* (1967) and *Quasi una fantasía* (1969). The breadth of the American landscape and the cold Canadian climate determined the static form of *Portrait imaginé* (1974–5) and *Zurezko olerkia* (1975). His restless striving for new experience, nourished by a passionate love of reading and study as well as travel, led him to integrate music and actions in *Masque* (1973), *Berceuse* (1973–4), *Sólo un paso* (1974) and *Very Gentle* (1974), and music and objects in *Soledad interrumpida* (1971).

Pablo's compositions of the early 1950s, removed by the composer from his catalogue of works, assimilate French modernist influences and belong for the most part to traditional genres. Although his close study of Webern's music brought a radical change to his musical attitude, it did not exert a direct influence on his compositional style. After a brief period during which he experimented with serial techniques (*Coral*, 1954; *Sinfonías*, 1954–66; *Piano Sonata*, 1958), he embraced aleatory processes, the flexibility of which appealed to him. In the compositions entitled *Módulos* (1964–7), he used 'mobile form' as the point of departure for his concept of 'modules', units 'that have clear capacity for musical autonomy, and at the same time are capable of being combined with all the rest of the material' (Pablo, in Volder, 1998). His compositional language developed gradually across three creative phases represented by the orchestral works *Tombeau* (1962–3), *Iniciativas* (1965–6) and *Imaginario II* (1967).

This flexible method of composition means that the internal formal structure has to be redefined in each work. He has compared his compositions to adventure novels in which something unexpected always happens. Having begun by almost entirely removing the structural function of the interval through sheer weight of tonal density and timbre, Pablo later attempted to find a synthesis between tone colour and melodic line (*Eléphants ivres*, 1972–3). *Tinieblas del agua* (1978) is the first of his orchestral works in which melody has a unifying function. This technique acquired increasing importance in his music from the late 1970s onwards and is probably the result of his growing interest in vocal music. Another feature of Pablo's instrumental works from the 1970s is their borrowing of music material from the past (*Heterogéneo*, 1969); *We*, 1969–70; *Eléphants ivres*; *Vielleicht*, 1973). His interest in electronic music also dates from this period and is evident not only in his founding of Spain's first electronic studio (1965) and the organization of a Week of Electronic Music (1973, in collaboration with the Instituto Alemán), but also in his composition of a series of electro-acoustic works.

Pablo began composing music drama in the 1980s (*Kiu*, 1979–82; *El viajero indiscreto*, 1984–8; *La madre invita a comer*, 1992). The diversity of his handling of the voice in these and other vocal works is typical of the experimental nature of his music and owes itself partly to the influences of Schoenberg, Boulez and Nono. He employed Sprechgesang in *Ein Wort* (1965), and from *Una cantata perdida* (1981) onwards phonetic

experimentation has been a decisive aspect of his vocal style. While in the *a cappella* works *Bajo el sol* (1977) and *Retratos de la conquista* (1980) the text is integrated into the polyphonic structure of the music as an equal element, *Tarde de poetas* (1985–6) uses the semantic and stylistic characteristics of nine heterogeneous texts to demonstrate the many possible ways of relating text and music. In his three operas the music plays a largely subordinate role in order to safeguard the comprehensibility of the libretto, restricting its function to the characterization of the principal roles and the articulation of the shape of the drama. Especially in *Kiu* (1979–82) and *El viajero indiscreto* (1984–8) a turn to an almost bel canto style can be observed.

WORKS

(selective list)

stage

Ops: *Kiu* (2, Pablo, after A. Vallejo), 1979–82, Madrid, Zarzuela, 16 April 1983; *El viajero indiscreto* (2, V. Molina Foix), 1984–8, Madrid, Zarzuela, 12 March 1990; *La madre invita a comer* (5 scenes, Molina Foix), 1992, Venice, 1993; *La señorita Cristina* (3, Pablo, after M. Eliade), 1997–9

Other stage works: *Protocolo* (Pablo), actors, Mez, T, 3 fl, 2 vn, 2 mar, 4 perc, pf, Hammond org, 1968, Paris, 1972; *Por diversos motivos*, 2 actors, S, 12vv, 2 pf, 1969, Royan, 1970; *Berceuse*, actor, S, 3 fl, 2 perc, Hammond org, 1973–4, New York, 1975; *Masque*, fl, cl, pf, perc, 1973, Toronto, 1973; *Sólo un paso*, actor, fl, 1974, Bremen, 1974; *Very Gentle*, S, Ct, 2 insts, 1974, Royan, 1974

Incid music

vocal

Choral: *Escena* (R. de la Vega), SATB, str, perc, 1964; *Yo lo vi*, SATB, 1970; *Portrait imaginé*, SATB, 20 insts, 2 tapes, 1974–5; *Zurezko olerkia*, SATB, 2 txalapartas, 4 perc, 1975; *Bajo el sol*, SATB, 1977; *Retratos de la conquista* (B.D. del Castillo), SATB, 1980; *Sonido de la guerra* (V. Alexandre), spkr, 3 S, T, SSMez Mez, fl, vc, hp, cel, 2 perc, 1980; *Viatges i flors* (M. Rodoreda), spkr, S, SATB, orch, synth, 1982–4; *Serenata*, SATB, band, 1985; *Tarde de poetas*, S, Bar, SATB, insts, 1985–6; *Antigua fe* (trad.), S, TB, orch, 1990; *Ricercare recordare* (del Castillo), spkr, SATB, brass, perc, pf, hp, 1990; *3 frammenti sacri* (old liturgical), SATB, 2 tpt, hn, 1999; *Corta cerrada* (St John of the Cross), 12vv, 1999–2000

Other vocal: *Comentarios a dos textos de Gerardo Diego*, S, pic, vib, db, 1956; *Ein Wort* (G. Benn), S, vn, cl, pf, 1965; *Heterogéneo* (Pablo), 2 spkrs, Hammond org, orch, 1967; *Al son que tocan* (A. Machado), S, 4 B, 3 tpt, 2 perc, hp, Hammond org, pf/cel, tape, 1974–5, rev. 2000; *Visto de cerca*, 3 men's vv, insts, tape, 1974; *Ederki* (Robertet), S, va, perc, 1977–8; *Canción* (J. Gil-Albert), S, ob, tpt, cel, hp, 1979; *Pocket zarzuela* (J.M. Ullán), Mez, fl, cl, pf trio, 1978–9; *Una cantata perdida* (F. Pessoa), S, db, perc, 1981; *El manantial* (J. Guillén), S, fl, 2 vn, cel, hp, perc, 1982; *Malinche*, S, perc, kbd, tape, 1983; *Malinche*, S, pf, 1985–6; *Zu Strassburg auf der Schanz*, Bar, orch, 1985; *Com un epíleg* (P. Gimferrer), 2 Ct, T, 2 Bar, B, orch, 1988; *De la América pretérita*, 2 spkrs, S, orch, 1991; *Variaciones de León* (Molina Foix), 2 S, A, T, Bar, B, 1992–3; *Cape Cod*, 2 S, A, T, Bar, B, 1994; *Relámpagos* (Ullán), T, orch, 1996; *Puntos de amor* (St John of the Cross), S, cl, 1999

instrumental

Orch: *Inventiones*, 1955, rev. 1959–60; *Tombeau*, 1962–3; *Iniciativas*, 1965–6;

Módulos II, 1966; Imaginario II, 1967; Quasi una fantasía, str sextet, orch, 1969; Oroitaldi 1971; Eléphants ivres I, 1972; Je mange, tu manges, 1972; Eléphants ivres III/IV, 1973; Latidos, 1974–80; A modo de concierto, perc insts, 1975–6; Pf Conc. no.1, 1978–9; Tinieblas del agua, 1978; Chbr Conc., pf, chbr orch, elec org, 1979; Pf Conc. no.2, 1979–80; Intermedio de 'Kiu', 1982; Adagio, 1983; Conc., kbd, 2 perc, str, 1983; Adagio-Cadenza-Allegro spiritoso, ob, str, 1987; Fiesta, 6 perc, str, 1987, rev. 6 perc, 1989; Senderos del aire, 1987; Une couleur, sax, orch, 1988; Figura en el mar, fl, orch, 1989; 5 impromptus, 1990; Las orillas, 1990; Sueños, pf, orch, 1991; Vendaval, 1994–5; Rostro, 1995; Tréboles, 1995; Vn Conc., 1997

Chbr (5 or more insts): Coral, wind qnt, tpt, trbn, 1954, rev. 1958; Sinfonías, brass, 1954–66; Radial, 24 insts, 1960; Polar, 11 insts, 1961–2, rev. 1999; Prosodia, pic, cl, xyl, vib, perc, 1962; Cesuras, fl, ob, cl, vn, va, vc, 1963; Módulos I, 3 cl, 2 mar, str qt, 2 pf, 1964–5; Módulos III, 17 insts, 1967; Paráfrasis, 12 insts, 1968; La libertad sonrío, 15 insts, 1971; Eléphants ivres II, wind, str qnt, hp, 1972–3; Vielleicht, 6 perc, 1973; Déjame hablar, str, 1974; Credo, double wind qnt, 1976; Invitación a la memoria, 9 insts, 1976–7; Tornasol, 2 fl, 2 cl, vn, va, vc, db, tape, 1980–81; 5 meditaciones, 15 insts, 1983–4; Notturnino, 18 insts, 1987; Fiesta, 6 perc, 1989; Metáforas, pf qnt, 1989–90; Sextet (Paráfrasis e interludio), 2 vn, 2 va, vc, db, 1990; Libro de imágenes, 9 insts, 1991; Paraíso y 3 danzas macabras, wind, vc, db, pf, perc, 1992; Ritornello, 8 vc, 1992–3; Segunda lectura, 10 insts, 1992–3; Umori, wind qnt, 1992–3; Eros, fl, ob, cl, bn, hn, vc, pf, perc, 1993; Nonet, 9 insts, 1994–5; Carola, 4 sax, pf, timp, 1998; Quinteto, cl, str qt, 1999

Chbr (2–4 insts): Recíproco, fl, pf, perc, 1963; Módulos IV, str qt, 1965–7; Imaginario I, 3 perc, kbd, 1967; Promenade sur un corps, fl, perc, 1971; Historia natural, 2 org, perc, tape, 1972; Pardon, cl, trbn, 1972; Soirée, vn, cl, 1972; Str Trio, 1978; Dibujos, fl, cl, vn, vc, 1979–80; J.H., cl, vc, 1983–4; Saturno, 2 perc, 1983; 4 fragmentos de 'Kiu', vn, pf, 1984–6; Fragmento, str qt, 1985–6; Caligrafías, pf trio, 1987; Compostela, vn, vc, 1989; Parodia, str qt, 1992; Caligrafía serena, str qt, 1993; Pf Trio, 1993; Monos y liebres, b cl, mar, 1994–5; Exvoto, vn, va, 1995; Ouverture à la française, fl, sax, 1995; Flessuoso, str qt, 1996; Un día tan sólo, fl, cl, 1997; Trimalchio, bn, hn, 1998

Solo inst: Condicionado, G-fl, 1962; Le prie-dieu sur la terrasse, perc, 1973; Lerro, fl, 1977; Oculto, b cl, 1977; Ofrenda, vc, 1980–82; Il violino spagnolo, vn, 1988; Oculto, sax, 1989; Melisma furioso, 1990; Monólogo, va, 1990–92; Fábula, gui, 1991–2; Soliloquio, fl, 1997–8

Kbd (solo pf, unless otherwise stated): Sonata, 1958; Móvil II, pf 4 hands, 1959–67; Libro para el pianista, 1961–2; Módulo V, org, 1967; Comme d'habitude, 2 pf, 1970; Affettuoso, 1973; Cuaderno, 1982; 2 improvisaciones, kbd, 1982; Retratos y transcripciones, 1984–92; Amable sombra, 2 pf, 1989; Retratos y transcripciones II, pf, 1996

electro-acoustic

We, 1969–70, rev. 1984; Tamaño natural, 1970; Soledad interrumpida, 1971; Chamán 1975–6; Tinieblas del agua, 1977

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CHRISTIANE HEINE

Pablo Casals Orchestra.

Barcelona orchestra founded in 1919, active until the Spanish Civil War. See also [Casals](#), [Pablo](#).

Pablos, Juan [Paoli, Giovanni]

(*b* Brescia; *d* Mexico, c1560). Italian printer, active in Mexico. He was the first documented printer in the New World. Sponsored by the Bishop of Mexico, Juan de Zumárraga, he went to Mexico in 1539 under a ten-year contract to the Seville printer Juan Cromberger to establish a printing monopoly in the colony. He issued 62 items in his own name from 1548. Early titles included catechisms and Castilian-Mexican dictionaries. Later the publishing programme expanded to law, science, medicine, philosophy and music, notably the first printed music in the Americas, the roman plainchant in red and black in the *Ordinarium Sacri Ordinis Heremitarum Sancti Augustini* (1556; for illustration see [García Icazbalceta](#)). The quality and quantity of Pablos's types improved after he hired a type founder from Spain, Antonio de Espinosa, who arrived in 1551. Espinosa broke Pablos's monopoly, setting up a shop in Mexico City in 1559 and printing music in a missal (1568), antiphonal (c1575) and gradual (1576).

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M.K. DUGGAN

Pabst, Paul

(*b* Königsberg [now Kaliningrad], 27 May 1854; *d* Moscow, 9 June 1897). German pianist, teacher and composer. He and his elder brother Louis (*b* Königsberg, 18 July 1846; *d* Moscow, after 1903) were sons of August Pabst (*b* Elberfeld, 30 May 1811; *d* Riga, 21 July 1885), an opera composer and latterly director of the Riga Conservatory. Whereas Louis spent several years in Australia, founding the Melbourne Academy of Music in 1887 (where Grainger was one of his pupils), Paul, who studied with Anton Door in Vienna and later with Liszt, settled in Russia. From 1878 until his premature death he taught with considerable success at the Moscow Conservatory. Among his pupils were Igumnov, Aleksandr Gol'denveyzer, Gedike, Beckman-Shcherbina, Buyukli, Konyus and Medtner. Though a noted interpreter of Schumann and Liszt, Paul Pabst is remembered today for a virtuoso paraphrase of Tchaikovsky's *Yevgeny Onegin*. His other compositions include a piano concerto and a trio. Louis Pabst, who also wrote several piano pieces, went to Russia in 1897 and two years later became a teacher at the music school of the Philharmonic Society in Moscow.

JAMES METHUEN-CAMPBELL

Paccagnini, Angelo

(*b* Castano Primo, Milan, 17 Oct 1930). Italian composer. He studied at the Milan Conservatory, graduating in the clarinet (1953), choral conducting (1954), composition and instrumentation (1955). In 1953 he attended the Darmstadt summer course, and from 1958 he worked with Berio and Maderna in the Studio di Fonologia Musicale of the RAI in Milan, of which he was later made director (1969–71). He taught electronic music at the conservatory in Milan (1969–80), after which he was director of the conservatories in Mantua (1980–83) and Verona (1983–9); in 1990 he was appointed artistic superintendent for musical and multimedia projects of the Laboratorio di Informatica Musicale of Milan University. In 1963 he founded and led the early music ensemble *Ars Antiqua* and in 1984 he founded and was the conductor of the all-women orchestra *Nuova Armonia*. His international awards include the Italia Prize (1964) and the Tribune Internationale des Compositeurs (1965). He was also involved in the working of a number of radio and television programmes on music.

Starting out as an observer of strict serialism, Paccagnini developed a radical and refined approach to pointillist structures followed by a deep interest in tone colour and harmony rooted in his experience of electronic music. Social and existential themes, often present in his works of the 1950s and 60s, derived from a dismay at the 'present loss of values, sense of disquiet and lack of orientation'. He has since come to a more relaxed and abstract view of musical gesture; and to an aligned use of sound materials in themselves, which result from experimental treatment of both acoustic instruments and electronic devices.

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Dramatic: *Le sue ragioni* (op, 1, Pagliarani and Paccagnini), Bergamo, 1959; *I dispersi* (ballet), 1961; *Mosè* (radio op), 1963; *Il dio di oro* (radio op), 1964; *Tutti la vogliono, tutti la spogliano* (op, 3), Venice, 1967; *Patner*, Turin, 1969; *La misura, il mistero* (G. Ungaretti, poetical tale), Milan, 1970; *È l'ora* (radio op, Piccioni, Paccagnini), 1970; *C'era una volta un re* (TV fable), tape, 1974; *Underground* (TV ballet), tape, insts, 1975; *Olivo verde vivo* (TV op), 1977; *Dolce ombra*, 1990; *E il ricercar mi è dolce in questo spazio* (multimedia performance), Teramo, 1994

Orch: *4 studi*, 1954; *Minima*, chbr orch, 1955; *Conc.*, vn, 6 groups, 1958; *Variazioni*, 1958; *Gruppi concertanti*, 1960; *I dispersi*, 1961 [from ballet]; *Dialoghi*, 1962–3; *La città del miracolo 'Unterhaltungsmusik'*, fl, orch, 1965; *Conc. no.4*, double str, 1969; *Flou VII*, fl, hpd, str, 1981; *FraSi*, 1992

Vocal: *5 cori* (Euripedes), chorus, 1952; *3 canti* (Trakl), S, cl, vc, hp, 1953; *4 canti* (F. García Lorca), Mez, pf, 1954; *Cantata da camera*, 2 S, vn, vc, pf, 1954; *3 brevi studi drammatici* (Piodi), S, fl, ob, pf, b drum, 1956; *Brevi canti I* (Piodi), S, pf, 1956; *Brevi canti II* (P. Eluard), Mez, pf, 1958; *Memoria* (Ginzburg), Mez, pf, 1958; *Anthem*, chorus, insts, 1961; *Reportage* (Paccagnini), S, Bar, nar, 1962; *Actuelles*, S, chorus, orch, 1964; *Vento nel vento* (Paccagnini), Mez, orch, 1964; *Conc. no.3*, S, orch, 1965; *Damon pastor gentil*, 2 choruses, ob, hpd, str, 1981; *Cantiga*, female v, tambourine, 1989; *Agnus Dei*, female v, 1990

Chbr: *Musica a cinque*, 2 vn, va, vc, db, 1954; *Musica da camera*, ob, cl, hn, tpt, double str qnt, 1954; *Flou IV*, va, vc, db, 1956; *Ringelschen*, fl, ob, cl, bn, hn, 1956; *Musica a due*, vn, pf, 1957; *Mutazione*, vn, 1957; *Musica da camera*, 9 insts, 1960; *Flou I*, fl, 1970; *Segnali notturni di Lanciano*, any wind, 1970; *Alleluia*, 3 perc groups, 1985; *Aforismi*, gui, 1990; *Flou VIII*, hp, 1990; *Flou IX*, ob, 1990; *Serenata a Carla*, gui, 1991

Pf: *6 tempi*, 2 pf, 1953; *Variazione I*, 1954, II, 1956; *Seconda musica*, 2 pf, 1956; *Variazione*, 2 pf, 1957; *Variazione III*, 1958; *Récréation*, suite enfantine, 1964; *Microvariazione*, pf 4 hands, 1990; *Serenata a Elena*, pf 4 hands, 1992

El-ac: *Sequenze e strutture*, tape, 1962; *Actuelles* 1968, S, orch, tape, 1968; *Bivio*, tape, 1968; *Stimmen*, tape, 1970; *Underground*, tape, synth, 1970; *La cena*, insts, tape, 1971; *Flou II*, tape, 1971; *Flou III*, cl, elecs, 1973; *In hoc signo vinces*, tape, 1974, collab. E. Carmi; *Flou V*, va, elecs, 1975; *Musica da cantar voce soave*, S, pf, elecs, 1981–9; *Conc. per Carla*, pf, timp, elecs, 1990

Principal publisher: Universal

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Musica che fa festa (Assisi, 1976)
ed., with R.L.M. Lorenzetti: *Psicologia e musica* (Milan, 1980)
with R. Zanetti: *La musica e Virgilio* (Mantua, 1981)
with G. Parzani: *Ipotesi di modello sonoro di tipo musicale nel mentale*
(Rome, 1986)
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STEFANO A.E. LEONI

Pacchierotti [Pacchiarotti], Gasparo [Gaspere]

(*b* Fabriano, nr Ancona, bap. 21 May 1740; *d* Padua, 28 Oct 1821). Italian soprano castrato. Trained at either Forlì Cathedral, or with Bertoni at S Marco, Venice (where he was principal soloist for three years from 28 February 1765), he remained in Venice until 1770, taking a minor operatic role at the Teatro S Giovanni Grisostomo (1766) and singing in Galuppi's *Il re pastore* in 1769. After an appointment as primo uomo at Palermo he sang in Naples as the partner of Anna de Amicis, beginning in 1771 with Jommelli's *Ifigenia in Tauride* and performing frequently at S Carlo up to Carnival 1776. He also sang in Bologna in Carnival 1773 (Bertoni's *Olimpiade*) and at the Naples court theatre in Carnival 1774 (Gluck's *Orfeo*), and for Carnival 1775 he was engaged at the Regio Ducal Teatro, Milan.

In spring 1776 he left Naples permanently, passing through Rome, Florence and Forlì (where his singing in Bertoni's *Artaserse* provoked the famous incident reported by Stendhal – the orchestra were unable to continue for the tears in their eyes). He was engaged by the theatres of Milan, Genoa, Lucca, Turin and Padua, at each singing in an opera by Bertoni. For two years (1778–80) he sang regularly at the King's Theatre in London, where Bertoni was resident composer. In July 1780 he left for Italy, singing at Lucca in Bertoni's *Quinto Fabio* (1780); at the Teatro S Benedetto, Venice, in the première of Bertoni's *Armida abbandonata* (Carnival 1780–81); and at Mantua, in Luigi Gatti's *Olimpiade* (1781). Persuaded by William Beckford, an English admirer and patron, he returned to the King's Theatre, where Bertoni was again composer, singing there with consistent success (1781–4); the London *Public Advertiser* called him 'superior to any Singer heard in this country since Farinelli'. In September 1781 Pacchierotti performed a Rauzzini cantata with Tenducci and the composer for Beckford's coming-of-age party at his Fonthill estate.

Pacchierotti then appeared as primo uomo nearly every season at the Teatro S Benedetto, Venice, and sang at Trieste (1785), Genoa and Crema (1788), Padua, Milan and Bergamo (1789), faithfully promoting Bertoni's

operas each season and remaining in Italy until his last London visit, in 1791, where he sang at many concerts as well as in opera. Haydn first heard him on 7 February at a Professional Concert, and little more than a week later had him perform his cantata *Arianna a Naxos*, himself accompanying at the harpsichord. At Venice in 1792 Pacchierotti sang Bertoni's Requiem for Angelo Emo, the *Dies irae* of which he made famous. The inauguration and first Carnival season of the Teatro La Fenice, Venice (1792–3), were his last operatic appearances. Pacchierotti retired to Padua a wealthy man, living in the house of Cardinal Bembo surrounded by furniture from London, an English garden and many famous visitors including Goldoni, Stendhal and Rossini. He spent the last 28 years of his life studying Italian and English literature, and concentrating his musical interests particularly on Marcello's psalms. He sang in public at least twice: in 1796 in Padua before Napoleon (unwillingly), and on 28 June 1814 at S Marco for Bertoni's funeral.

By all accounts the greatest of the late 18th-century castratos, Pacchierotti was last in the line of the finest male sopranos. Both Mount Edgumbe ('the most perfect singer it ever fell to my lot to hear') and Burney devoted more space to describing his genius than they accorded any other performer of the era. He was able to sing with facility from *Basso to c''*, had a command of many different styles, was a considerable actor and moved even casual listeners by his rendition of pathetic airs. He was the principal author of the anachronistic vocal treatise *Modi generali del canto premessi alle maniere parziali onde adornare o rifiorire le nude o semplici melodie o cantilene giusta il metodo di Gasparo Pacchiarotti* (Milan, 1836), published under the name of his friend Antonio Calegari.

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KATHLEEN KUZMICK HANSELL

Pacchioni, Antonio Maria

(*b* Modena, bap. 5 July 1654; *d* Modena, 15 July 1738). Italian composer. He spent his entire career at Modena. He studied singing with Marzio Erculeo, counterpoint with Agostino Bendinelli (ii) and composition and the violin with G.M. Bononcini. In 1677 he entered the priesthood at S Carlo, Modena, and on 24 May 1679 was admitted to the *mensa comune* (a congregation of musician priests) of S Carlo, which operated a college important for musical education in Modena. On 28 September 1694 he succeeded Giuseppe Colombi as *maestro di cappella* of Modena Cathedral. His tenure was a stormy one: he retained the position until his death but only through the intervention of Duke Rinaldo I d'Este, in whose service he was simultaneously employed. On 1 December 1699 he was appointed *vicemaestro di cappella* at the ducal court. He served under Antonio Giannettini, whom he succeeded as *maestro di cappella* on 15 January 1722; he held this position too until his death. In 1732–3, along with G.O. Pitoni, he arbitrated in a dispute between G.B. Martini and Tommaso Redi about the solution of a puzzle canon by Animuccia. T.A. Vitali was one of his counterpoint pupils.

Pacchioni's oratorios were among the first to be presented in the Modena area, and his lost *Sant' Antonio abbate*, performed in the oratory of S Carlo in 1677, may well have been the first in an extraordinary succession of oratorios performed at the ducal court under Francesco II d'Este, who specially admired the genre. His oratorios are characterized by a high proportion of strophic arias; a number are instrumentally accompanied, and motto beginnings are frequent. All use a narrator and include one or more choruses, sung by ensembles of the characters. At a time when it was common to use choruses only to end the two parts of an oratorio, Pacchioni used them extensively in two of his works. His *a cappella* works, insofar as they have been studied, show that he was an expert contrapuntist who aroused the admiration of Martini, but he also wrote in the concertante style.

WORKS

sacred vocal

Messa di Requiem, 8vv, org, *I-MO*d* (frags. and pts)

Ky and Gl, 5vv, 2 vn, va, ob, tpt, org, *MO*e (holograph)

Ky and Gl, 4vv, vns, *Bc*; Adoramus te, ed. G.B. Martini: *Esemplare o sia Saggio fondamentale pratico di contrappunto*, ii (Bologna, 1775), 112ff

Gl, 4vv, *Bc* (frag.)

Cr, 4vv, vns, org, *Bsp*

Mag, 3vv, *D-MÚ*p; Mag, 4vv, vns, 1713, *I-Bc*

Responsori del Mercoledì, Giovedì, e Venerdì santi, 4vv, org, *MO*e (holograph)

Laudate pueri, 4vv, org, *Bc*; extract (Sicut erat) ed. G. Paolucci: *Arte pratica di contrappunto*, ii (Venice, 1766), 69ff

Sicut erat, 4vv, org, *Bc*; ed. G.B. Martini: *Esemplare o sia Saggio fondamentale pratico di contrappunto*, ii (Bologna, 1775), 104ff

Inni delle principali solennità dell'anno, 4vv, vns, *MOd*

6 motets, 2–5vv, str, org, *MOe* (holograph)

10 motets, 3–8vv, some with insts, org, *D-MÜp*

16 motets, 2–5vv, some with insts, org, *I-Bc*

oratorios

Sant'Antonio abate, l'eroe trionfator dell'inferno (V. Carli), 6vv, insts, Modena, 1677; music lost, lib *MOe*

Le porpore trionfali di S Ignatio (Carli), 8vv, insts, Modena, 1678, *MOe*; Estinta e la mia luce, aria, ed. G. Roncaglia: *Il melodioso settecento italiano* (Milan, 1935), 367

La gran Matilde d'Este (A. Colombo), 6vv, insts, Modena, 1682, *MOe*

secular

Se sia peggio il dir mal d'altri (cant.), B, vns, bc, *MOe* (holograph)

Canzonetta, A, bc (holograph); Canzone, A, bc; Serenata, B, conc. grosso, concertino: *MOe*

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Letters to G.P. Colonna, 19 Jan 1677, *I-Bc*; Duke Rinaldo I d'Este, 25 Jan 1729, Archivio Storico Comunale, Modena; G.B. Martini, 4 Nov 1732, 5 Dec 1735, 28 March 1736, *Bc*, 1 pr. in F. Parisini, ed.: *Carteggio inedito del P. Giambattista martini coi più celebri musicisti del suo tempo* (Bologna, 1888/R), 26

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G. Tiraboschi: *Biblioteca modenese*, vi (Modena, 1786/R), 596–7

E.J. Luin: *Repertorio dei libri musicali di S.A.S. Francesco II d'Este nell'Archivio di stato di Modena* (Florence, 1936)

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G. Roncaglia: *La cappella musicale del duomo di Modena* (Florence, 1957), 167ff

JULIA ANN GRIFFIN

Pace [Del Pace], Antonio (i)

(*b* ?Florence, 17 Jan 1545; *d* Pisa, Oct 1581). Italian composer and organist. Trained in Florence as a priest and musician, he was appointed *maestro di cappella* at S Stefano dei Cavalieri, Pisa, in May 1571, exchanging the post for that of organist within the year. He served as informer for the Florentine grand duke, reporting on the situation in Pisa and on the Florentine exiles in Venice, where in 1571 he went to oversee the publication of two books of his madrigals. He was in Rome during March 1577 and returned there later that year to study the harp. His name, preceded by the title cavaliere, appears on Medici court rolls at Florence in

1579. In 1580 he requested permission from the grand duke to transfer to Rome, offering his services as an informer, but he seems not to have gone. When he died, in October 1581, he had returned to Pisa as organist. Both books of his madrigals, each containing 21 settings for six voices, are extant. Vincenzo Galilei intabulated the madrigal *Ecco che pur dopo l'assentia amara* from the first book and included it in the second revised edition of his *Fronimo* (1589). *Mi parto vita mia* from the second book was included in *Harmonia celeste* (RISM 1583¹⁴) and intabulated for lute by Johannes Rude in *Flores musicae* (1600^{5a}). An interesting indication of performing practice of madrigals at the Florentine court appears with *Hor che le negre piume*, from the second book, which is subtitled as a serenade performed with instruments.

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FRANK A. D'ACCONE

Pace, Antonio (ii).

Italian music printer. See under [Carlino, Giovanni Giacomo](#).

Pace, Carmelo

(*b* Valletta, 17 Aug 1906; *d* Sliema, 20 May 1993). Maltese composer. He studied composition with Vincenzo Ciappara, Antonio Genova and Thomas Mayne, and violin mainly with Carlo Fiamingo, later switching to viola. Between 1921 and 1938 he was principal viola in the orchestra of the Royal Opera House, Malta. In 1931 he started a career in private teaching, his main source of income, his pupils including most of the major Maltese musicians of the period. To provide a platform for music students, in 1948 he founded and conducted the Malta Cultural Institute Orchestra and Choir and until 1987 was also the institute's concert organizer, producing monthly concerts between October and June of each year, a total of over 400 concerts. The growing national regard for his achievements was reflected in many honours, while the Maltese government appointed him an Officer of the National Order of Merit (1992). Among the first prizes won by his chamber compositions were the 1962 and 1972 Performing Rights Society competitions (London), the 1964 Combined East London Festival of Arts International Competition and the 1967 and 1968 Society of Modern Music Competitions. Pace was a person of quiet charm, a sharp wit and a determined application to his chosen profession.

His creative work is diverse, largely unpublished and distinctive both for clarity of style and sincerity. De Gabriele and Caffari catalogue more than 500 compositions, ranging from simple religious hymns and solo songs to

large-scale orchestral pieces, operas and oratorios, making him the most versatile and prolific native talent in Maltese musical history. His life-long insularity protected him from any compulsion to follow fashionable musical evolutions, allowing him to pursue his own personal line of 20th-century Romanticism. This is most evident in his four operas, which, while remaining essentially within the 19th-century Italian melodic tradition, include orchestral colouring and harmonic invention nearer to 20th-century innovations. Although these operas have plots based on Maltese history, they do not draw on the imagery and melodies of Maltese folk music. However, Pace was the first local musician seriously to study and collect it, as can be seen from a small group of works, such as the outstandingly popular *L-Imnarja*, in which he consciously draws on his Maltese cultural heritage.

Pace's greatest achievement is probably as an orchestral and instrumental composer; this has resulted in a broadening of Malta's national musical horizons. His symphonies, concertos, ballets, tone poems, variations, suites and scherzos include the first example of each genre in Maltese musical history. Although the quality of Pace's work is uneven, his best work reveals a wide variety of modes of serious expression, a melodic diversity and an effective dynamism of movement and rhythmic textures. He was at his most adventurous in his varied chamber compositions, where musical conflict finds expression in the eloquent exploitation of timbres which probe unexplored human depths.

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(selective list)

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Sacred dramatic works: La Predestinata (sacred drama, 3, Pellegrini) 1954, Valletta, Manoel, 9 March 1955; The Eternal Triumph (cant., *Bible*, liturgical), 1966; Il-Kappella tal-Paċi [The Chapel of Peace] (cant., A. Buttigieg), 1973, Valletta, Manoel, 13 May 1973; Ruth, ballet, 1, 1979, radio perf., 30 March 1980; Sultana tal-Vittorji [Queen of Victories] (orat, Pellegrini) 1985, Valletta, St John's, 5 Nov 1986; Alter Christus (orat, G. Cardona), 1986, Mdina, St Paul's, 26 Nov 1993; Seja [The Call] (cant., K. Psaila), 1986, Valletta, St John's, 26 March 1987

Other sacred: Stabat mater, S, T, B, SATB, orch, 1982, Valletta, Manoel, 11 June 1982; Te Deum, S, T, SATB, organ, orch, 1983, Mdina, St Paul's, 26 Nov 1993

Orch: Brazil, sym. poem, 1936; Intermezzo, pf, str, 1940; Moto perpetuo, chbr orch, 1940; Pf Conc no.1, d, 1940; Pf Conc no.2, 1944; Bernadette, tone poem, 1946; Suite of Dances, 1946; Sinfonietta, 1966; Sym. no.2, 1966; CI Conc, 1970; Jubilamus, tone poem, 1970; Rhapsody, vib, orch, 1971; 2 Plantation Sketches, 1975; Eclogue, 1978; It-Tigrija [The Race], sym. scherzo, 1978; La caccia nel boschetto, 1985

Vocal-inst: Aprilja (W.P. Gulia), S/T, pf/orch, 1956; Hunting Song (W. Scott), SATB, pf/orch, 1956; To the Daisy (W. Wordsworth), S/T, pf, 1956; He Shall Be King, op. episode (Pellegrini), S, T, B, hp, str, 1958; Orgia (A.M. Cassola), 4 male vv, pf, 1960; Rose di maggio (C. Manzi), T, pf/orch, 1961; Ward ta' Mejju [May Flowers] (Pace), S, A, T, B, pf/orch, 1964; Verso l'aurora (Pellegrini), S/T, va, 1970; Talba [A Prayer] (Buttigieg), S, chorus, chbr orch, 1971

Vocal unacc.: Description of Spring (H. Howard), SATB, 1960; T'accogliam, pane

celeste (Pellegrini), SATB, 1960; Fall, Leaves, Fall (E. Brontè), SATB, 1963; Penso printempa [A Spring Thought] (Psaila), SATB, 1966; Madrigali spirituali, 4–8 vv, 1972

Works based on Maltese folk melodies and rhythms: Maltolina, chbr orch, 1931; L-Imnarja [Feast of SS Peter and Paul] (Pace), SATB, opt. pf, 1960; Fejn it-Tieqa tal-Fanal [Near the Street-Lamp Window] (trad.), SATB, pf, 1963; Btajjel [Holidays] (trad), SATB, 1965; Variations on 2 Maltese Trad. Tunes, orch, 1970

Chbr with pf: Sarabande and Gigue, vn, pf, 1955; Passacaglia e furlana, pf, fl, cl, bn, 1957; Sarabande and Gigue, pf qnt, 1957; Rhapsody, cl, pf, 1960; Pf Qt no.1 (Quartetto lirico), 1962; Pf Qt no.2, 1969; Pf Qt no.3, 1973; Pf Trio, 1975; Rondo, fl, pf, 1979; Temi variati, t and bar flugelhorn, pf, 1985

Str qts: no.1, 1930; no.2, 1931; no.3, 1932; no.4, 1933; no.5, 1934; no.6, 1935; no.7, 1936; no.8, 1937; no.9, 1938; no.10, 1970

Other chbr: Sextet, 2 vn, 2 va, 2 vc, 1960; Wind Qnt, 1960; Tempo di sarabanda, 4 vc, 1970; Sax Qt, s, a, t, bar sax, 1971; Qnt, cl, 2 vn, va, vc, 1972; Fanfare, 2 tpt, hn, trbn, tuba, 1978; Contrasts, fl, a fl, t fl, viol, hpd, 1979; Nocturne, 3 fl, 1985

Pf: Impromptu, 1950; Toccatina, 1954; La vallée solitaire, 1955; 3 Maltese Pictures, 1955; Theme with Variations, 1957; Variations on a Theme of Nicolò Isouard, 1957; Prelude, fuga e finale, 1961; Capriccio, 1967; Variabile (1968); Pf Sonata no.2, 1973; Variations on the Maltese National Anthem, 1975

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JOSEPH VELLA BONDIN

Pace, Giovanni Battista

(fl 1585–91). Italian composer. He was one of a small circle of composers gathered round Stefano Felis during Felis's period as *maestro di cappella* at Bari Cathedral. He is represented in Felis's *Primo libro de madrigali a cinque voci* (1st edn. lost, R/Venice, 1585, ?lost, contents listed in *VogelB/E*, i, 222–3), by a setting of *Bench'al gran duol*, and both composers, together with Giovanni Donato Vopa, another of Felis's pupils, produced a volume of madrigals jointly (RISM 1585³⁰). The six compositions that Pace contributed to the print are solidly contrapuntal and provide a strong contrast to Vopa's pieces, which are in the light canzonetta style. His only other known work is textless and appears in Friedrich Lindner's *Bicinia sacra* (1591²⁷).

IAIN FENLON

Pace [Paci], Pietro

(b Loreto, 1559; d Loreto, 15 April 1622). Italian composer and organist. He was organist of the Santa Casa, Loreto, from 15 December 1591 to 31 July 1592. His activities between 1592 and 1611 are not precisely documented, although he was at some time in the service of Giuliano della Rovere of Urbino. He was organist of Pesaro Cathedral in 1597 and reportedly travelled to Rome. From 1 September 1611 to 7 April 1622 he was again organist of the Santa Casa, Loreto, when Antonio Cifra was *maestro di cappella* there. According to prefaces in his publications, several of his sacred works were performed at the Jesuit oratory at Loreto. His extensive contacts with the Della Rovere family are documented by many of his later prints and by his music for the *intermedi L'Ilarocosmo, overo Il mondo lieto*, written for the marriage of Federico Ubaldo della Rovere and Claudia de' Medici and performed at Urbino on 29 April 1621. The date of his death has sometimes been incorrectly cited as 11 April.

Many of Pace's publications are either partly or entirely lost, making impossible a complete assessment of his works. He appears to have been most active as a composer during the last decade of his life, when he adopted characteristics of the *seconda pratica*, including an obligatory continuo and affective vocal ornamentation. The surviving books of polyphonic madrigals begin in 16th-century unaccompanied style but by the fourth book incorporate concertato writing in various textures. Ten madrigals of op.15 introduce one or more purely instrumental sections, which he described as *sinfonias*. The madrigals for solo voice in the 1613 collection frequently contain very florid ornamentation over a slow-moving bass. Among the motet collections, the most varied is op.18. It contains 15 Latin motets for four to six voices, 15 spiritual arias for one or two voices, with vernacular texts which are paraphrases of those of the motets, and two eight-part works for double choir. *L'Ilarocosmo* is in three acts (as they are called in the score) preceded by a Prologue; the music is primarily for solo voices in recitative and arioso styles but also contains choral numbers for four to six voices.

WORKS

stage

La Delinda, favola pastorale, lost

L'Ilarocosmo, overo Il mondo lieto (intermedi, I. Bracci), *I-Rvat*

sacred vocal

all probably with bc

Il primo libro de motetti, 1–4vv, con un Magnificat, 2vv, ?op.5 (Venice, 1613)

Il secondo libro de motetti, op.7, lost

Il terzo libro de motetti, 1–5vv, op.8 (Venice, 1614)

Il quarto libro de motetti, 1–5vv, op.9 (Venice, 1614)

Il quinto libro de motetti, 1–5vv, op.10 (Venice, 1615)

Litanie, 8vv, ?op.11, lost

Il primo libro de scherzi et arie spirituali sopra la Romanesca, Ruggiero, ed aria del Gazzella, 1–4, 6vv, op.12 (Venice, 1615)

Il secondo libro de scherzi ed arie spirituali sopra la Romanesca, Ruggiero con altre

arie, 1–3, 7vv, op.14 (Venice, 1617)

Il sesto libro de motetti, 1–4vv, con il salmo Dixit Dominus, Laudate pueri, e Magnificat, 2–3vv, op.16 (Venice, 1618)

Magnificat, 2–4vv, op.17, lost [op.17 cited by Radiciotti as Sacri concentus, in *F-Pn*]

[Il settimo libro de] motetti, 4–6vv, et ciascheduno motetto ha una aria spirituale volgare se piace, 1–2vv, con il salmo Dixit e Magnificat, 8vv, op.18 (Venice, 1619)

L'ottavo libro de motetti, 1–4vv, con il salmo Dixit e Magnificat, 6vv, op.19 (Rome, 1619)

Salmi, 8vv, op.20 (Venice, 1619)

Il nono libro de motetti, 1–4vv, op.21 (Venice, 1619)

Il decimo libro de motetti, 1–4vv, op.23 (Rome, 1621), lost

L'undecimo libro de motetti, 2–6vv (Rome, 1625); cited in *LaMusicaD, RicordiE*

secular vocal

Madrigali, 5–6vv, un dialogo, 7vv, op.1 (Venice, 1597)

Il secondo libro de madrigali, 5vv, ?op.2 (Venice, 1612)

Il terzo libro de madrigali, 5vv, op.3 (1612/13), lost

Il primo libro de madrigali, con un dialogo tra il Peccatore e la Morte, 1v, chit/theorbo/other insts, ?op.4 (Venice, 1613)

Il quarto libro de madrigali, 4vv, ... con uno ... sopra Ruggiero, 5vv, op.6 (Rome, 1614)

Scherzi, arie et madrigali sopra la Romanesca, Ruggiero, et Gazzella, 1–4vv, op.13 (Venice, 1616)

Madrigali, 4–5vv, parte con sinfonia se piace, e parte senza, op.15 (Venice, 1617)

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G. Tebaldini: 'Pietro Pace', *Rassegna marchigiana*, i (1922), 10–19

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WILLIAM V. PORTER

Pacelli [Pecelli], Asprilio

(*b* Vasciano, nr Narni, 1570; *d* Warsaw, 4 May 1623). Italian composer, partly active in Poland. He is first heard of in the service of two Roman churches: from September 1589 to September 1593 he was at S Maria di Monserrato, and in 1594 he joined SS Trinità dei Pellegrini. By 19 May 1595 he had been appointed *maestro di cappella* of the Collegio Germanico, Rome. In 1601 he appears to have been given leave to visit Warsaw (see Szweykowska, 1971). On 2 March 1602 he became *maestro di cappella* of S Pietro, Rome. He remained there only until the end of that year, for he then accepted an invitation from King Sigismund III of Poland to become director of the royal chapel at Warsaw. He must have taken up his post at the beginning of 1603, and he held it until his death. He was buried in the crypt of the collegiate church of St John the Baptist (now the

cathedral), Warsaw, and the king erected in his memory a marble epitaph with a bust (reproduced in *MGG1*, x, pl.40/ii), which was destroyed in 1944.

The Polish royal chapel in the reigns of Sigismund III (1587–1632) and Władysław IV (1632–48) was among the most distinguished in Europe. The music there was directed by a succession of Italians, from Marenzio to Marco Scacchi. Pacelli, who with Scacchi was one of the two longest-serving directors, upheld and consolidated the high reputation of the chapel. He used his position to help found a north-eastern outpost of Italian music, which, as Wincenty Lilius's anthology *Melodiae sacrae* (RISM 1604²) early showed, was of Roman–Venetian orientation. As a composer he was an exponent of the learned Roman style stemming from Palestrina and associated with the Counter-Reformation. In his madrigals he kept to the traditional imitative conception of the form while infusing it with elements of the rhythmic rhetoric found in the madrigals of Marenzio; but they are not at all chromatic, and they also lack the dramatic thrust of Monteverdi's madrigals. In his motets for four to six voices Pacelli modified the Roman imitative style by introducing more instrumentally conceived melodic lines with animated rhythms. His polychoral compositions display a synthesis of the principles of imitation and the Venetian concept of a choral dialogue; they testify to his mastery of polyphony and are his most interesting and representative works. His music, particularly the *Sacrae cantiones* (1608) and the posthumously published masses (1629), formed the basis of the repertory of the Warsaw chapel in the first quarter of the 17th century. It was also very popular in Germany and elsewhere in northern Europe, as is shown by the number of reprints and manuscript copies emanating from those areas.

WORKS

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sacred vocal

Motectorum et psalmorum, liber primus, 8vv (Rome, 1597)

Chorici psalmi et motecta, liber primus, 4vv (Rome, 1599)

Psalmi, Magnificat et motecta, 4vv (Frankfurt, 2/1608) [1st edn c1600, lost, see Gliński, 1941]

Sacrae cantiones, 5–10, 12, 16, 20vv (Venice, 1608); ?2nd edn of *Cantiones sacrae*, 5, 6, 8, 10–20vv (Frankfurt, 1604), lost, cited in *FétisB*

Bogu w Trójcy jedynemu Świętemu Stanisławowi Patronowi Polskiemu Tablica Obiecana [Song in honour of St Stanislaus] (S. Grochowski) (Kraków, 1611); ed. J. Reiss, *Muzyka i śpiew* (Kraków, 1929)

Missae, 8, 10, 12, 16, 18vv (Venice, 1629) (inc.) [elaborated version of Missa 'Ave Maris Stella' in *PL-Kk*]

20 motets, some 5, 7, 8vv, 1604², 1604⁸, 1609¹⁵, 1612³, 1613², 1614³, 1617¹, 1621¹, 1621²

4 canzonette spirituali, 3vv, 1591¹³, 1592⁵

Missa de Passione Domini, 4vv, *PL-Kk* (attrib. 'A.P.', ? by A. Paszkiewicz)

25 motets, 4, 5, 8vv, other works, *A-Wn*, *D-As*, *PL-GD*, *Kk*, *PE*, *Wn*

17 motets, 8vv, other works: lost, formerly *D-Bst*; Biblioteca Rudolfini, Liegnitz;

Wrocław City Library

secular vocal

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MIROSŁAW PERZ

Pacieri, Giuseppe.

See Pacieri, Giuseppe.

Pacetti, Iva

(*b* Prato, 13 Dec 1898; *d* Rome, 19 Jan 1981). Italian soprano. After study in Florence she made her début at Prato as Aida. She arrived at La Scala, Milan, in 1922, and sang Helen of Troy in *Mefistofele* under Toscanini, with

whom she also worked in Dukas' *Ariane et Barbe-bleue*. She was the first Rome Turandot (1926) and gave her farewell performance there in the same role 21 years later. Abroad her greatest success was in South America, though she also sang at Chicago and throughout Europe. At Covent Garden she appeared in 1930, 1931 and 1938, as Desdemona, Leonora in *La forza del destino* and, most frequently, Tosca. Her pianissimo singing was admired, but *The Times* observed in 1930 that she lacked the ringing quality required, and the *Liverpool Post* nominated her 'wobbler of the season'. Her large repertory included such varied parts as the Dyer's Wife in *Die Frau ohne Schatten*, Norma and Leonore in *Fidelio*. Her best-known recording is of *Pagliacci* made in 1934 with Beniamino Gigli, though the role of Nedda is one she never sang on stage.

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J.B. STEANE

Pacheco de Céspedes, Luis

(*b* Lima, 25 Nov 1895; *d* Lima, 16 Feb 1982). Peruvian composer and conductor. He studied with Claudio Rebagliati and Villalba Muñoz in Lima, and from 1910 in Paris with Duvernois and Thibaud (violin) and Fauré and Hahn (composition). His professional career was centred on the theatre. In 1923, his ballet, *L'horloge de porcelaine* was first performed in Paris, and 1925 saw the first performance in Rouen of his *opéra comique* *La masque et la rose*. He worked for the publisher Salabert writing orchestral arrangements, and later dedicated himself to composing and conducting for radio (PTT) and cinema (Paramount). In 1935 he founded the Guelma Academy. Due to the outbreak of World War II, he returned to Peru where he became musical director of National Radio in 1941, and acted as guest director of the National SO. From this period on, he began to employ native folk material, attempting to evoke historical events and geographical locations. He was awarded the Duncker Laval national prize in 1946 for *Siclla* for string quartet. Most of his output after 1940 was also linked to his collaboration with his wife, the American choreographer Kaye MacKinnon.

WORKS

Stage: *L'Horloge de porcelaine*, ballet, Paris, Olympia, 1923; *Le masque et la rose* (*opéra comique*, J. Severac), Rouen, 1925; *La mariscalca* (*operetta*, 3, C. Miró), Lima, 1942

Orch: *Danzas sobre un tema indio*, 1940; *El paseo de aguas*, suite, 1941; *La reja*, 1942; *La proyección del Señor de los Milagros*, 1942; *La selva*, 1942; *3 momentos de ballet*, 1942; *Himno al Sol*, 1943; *Gloria y ocaso del Inca*, 1946; *Amankay*, 1946; *2 syms*.

Songs: *Lieder* (P. Fort), 1922; *Canciones sudamericanas*, no.1, 1922; *Canciones sudamericanas* no.2, 1930; *Melodías*, 1930; *Canciones sudamericanas*, no.3, 1934; *Melodías españolas*, 1934

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J. CARLOS ESTENSSORO

Pacheco y Basanta, José

(*b* Mondoñedo, 15 Dec 1784; *d* Mondoñedo, 23 March 1865). Spanish composer. He joined the choir of Mondoñedo Cathedral in 1795, and, after his voice broke became organist there while studying composition. His first public appearance took place at Christmas 1804, when he directed some *villancicos* he had composed himself for the festivities; from that time onwards, he was put in charge of the care and education of the choirboys, and in 1806 he was formally appointed *maestro de capilla*. Most of Pacheco's professional activities took place at the heart of Mondoñedo Cathedral. He received offers to transfer to Lugo, in 1817, and to Oviedo, in 1833, and also competed, unsuccessfully, for the directorship of Santiago de Compostela.

Pacheco inherited from his predecessor A.C. Santavalla the best-endowed *capilla* in the history of Mondoñedo Cathedral, although from 1820 economic problems led to a deterioration in the practice of music in the cathedral and the loss of many of the ablest musicians. In spite of this, he continued to compose for the main festivities and sought to maintain the quality of music in the *capilla*. From about 1850 he replaced oboes with clarinets, eliminated bassoons and began to introduce novel wind instruments such as the ophicleide, the saxophone and the tuba.

His early compositions bear a close relation to those of his teacher Melchor López. However, his later works are characterized by a florid, rhapsodic style and make much use of popular material. In the utilization of popular Galician themes in his *villancicos* he anticipated Galician nationalist composers of the later 19th century. A few of Pacheco's works are kept at the cathedrals of Santiago, León, Lugo, Oviedo, Seville and Tui. However, the bulk of his output, including liturgical works and many *villancicos* in Spanish and Galician, is preserved in the archives of Mondoñedo Cathedral.

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CARLOS VILLANUEVA

Pachel, Leonard

(*b* Ingolstadt, c1451; *d* Milan, 7 March 1511). German printer, active in Italy. His name first appears in 1473 as witness to a contract of the first music printer in Milan, Christoph Valdarfer. There, in 1477, his own first book was issued in association with Ulrich Scinzenzeller, with whom he printed until 1490. They issued about 400 works, only 60 with their imprint, however. Pachel printed about 11 editions with either printed music or space for it, four with music printed from three Ambrosian and roman plainchant types (three missals, one psalter) and two theory books, one with space for manuscript music, one with music printed from woodblocks. He was responsible for printing the first edition of the Ambrosian psalter (1486) and probably the first Ambrosian ritual (c1487).

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M.K. DUGGAN

Pachelbel.

German family of musicians.

- (1) Johann Pachelbel [Bachelbel]
- (2) Wilhelm Hieronymus Pachelbel
- (3) Charles Theodore [Carl Theodorus] Pachelbel [Perchival, Patchable, Bachelbel]

EWALD V. NOLTE/JOHN BUTT (1, 2), H. JOSEPH BUTLER (3)

Pachelbel

(1) Johann Pachelbel [Bachelbel]

(*b* Nuremberg, bap. 1 Sept 1653; *d* Nuremberg, bur. 9 March 1706). Composer and organist. He was one of the leading progressive German composers of his time. Formerly admired chiefly as a composer of organ and other keyboard music, he is now recognized as a leading composer of church and chamber music. His vocal works, in particular, belie his reputation as a somewhat staid composer of organ chorales. They show a thorough familiarity with the rhetorical and pictorial arsenal of 17th-century German texted music and exhibit close attention to detail, which is evident throughout Pachelbel's output.

1. Life.
2. Works: general introduction.
3. Liturgical organ music.

4. Non-liturgical organ music.
5. Other keyboard music.
6. Chamber music.
7. Vocal music.
8. Posthumous reputation.

WORKS

BIBLIOGRAPHY

Pachelbel: (1) Johann Pachelbel

1. Life.

Early in life Pachelbel manifested a keen interest in intellectual pursuits coupled with a special aptitude in music. His parents enrolled him in St Lorenz High School, but he received his early musical training from the two leading local instructors, Heinrich Schwemmer, who taught him the rudiments of music, and G.C. Wecker, who taught him composition and instrumental performance. To enhance his general education he attended the Auditorium Aegidianum, where sons of the city's cultured families listened to learned lectures. On 29 June 1669 he entered the university at Altdorf, where he also served as organist of St Lorenz. Because his father could not afford to support him, he was forced to leave the university after less than a year. Probably in spring 1670 he enrolled in the Gymnasium Poeticum at Regensburg, where, because of his exceptional academic qualifications, he received special consideration and was selected as a scholarship student over and above the school's normal quota. Because of his advanced standing in music, the school authorities permitted him to study music outside the Gymnasium under Kaspar Prentz, a protégé of J.C. Kerll. It may have been Prentz who directed his attention to the music of leading Italian composers.

Though Prentz left Regensburg in 1672, it was most likely owing to his influence that Pachelbel, who was a Lutheran, went to Vienna in 1673 to become deputy organist of the Stephansdom, where he would certainly have been exposed to the works of Catholic composers of southern Germany and Italy. There is still no convincing documentary evidence that he was actually a pupil of Kerll, who also moved to Vienna in 1673. His music, however, reveals that he learnt much from Kerll's style. On 4 May 1677 Pachelbel became court organist at Eisenach, under the Kapellmeister Daniel Eberlin, in the employ of Prince Johann Georg, Duke of Saxe-Eisenach. After about a year, Prince Bernhard, Duke of Saxe-Jena, the brother of Pachelbel's patron, died, and it is quite likely that during the ensuing period of mourning the activities of the court musicians were greatly curtailed. Though Pachelbel had no offer of employment elsewhere, he requested and received from Eberlin a gracious testimonial addressed to any interested Kapellmeister, prominent patron or musician. With this document (printed in Mattheson, 1740, p.245), in which Eberlin described him as a 'perfect and rare virtuoso', he left Eisenach on 18 May 1678.

It was not long before Pachelbel found employment, for his contract as organist of the Protestant Predigerkirche at Erfurt is dated 19 June 1678. This remarkable document (printed in Botstiber, 1901) clearly prescribed, among other details, the organist's role. He was to precede the singing of a chorale by the congregation with a thematic prelude based on its melody,

and he was to accompany the singing throughout all the stanzas. The wording makes it clear that he was not to improvise the prelude but should diligently prepare it beforehand. It was also specified that every year on St John the Baptist's Day, 24 June, he was to observe the anniversary of his employment: on that day he was obliged not only to submit to a re-examination, but also to demonstrate his vocational progress during the past year in a half-hour recital at the end of the afternoon service, using the entire resources of the organ in 'delightful and euphonious harmony'. The stipulations of this contract were perhaps responsible for the fact that during his 12 years at the Predigerkirche he surged into the front rank of composers for the organ.

Three years after arriving at Erfurt, on 25 October 1681, Pachelbel married his first wife, Barbara Gabler, but she and their baby son died in September 1683 during a devastating plague. It is generally assumed that this personal crisis may have caused him to publish his *Musicalische Sterbens-Gedancken* in that year. On 24 August 1684 he married Judith Drommer (Trummert), who bore him five sons and two daughters. During his years in Thuringia at Eisenach and Erfurt he was naturally drawn to the Bach family. Ambrosius, Johann Sebastian's father, asked him to be godfather to his daughter Johanna Juditha and to teach music to his son Johann Christoph (later known as the Ohrdruf Bach, and the teacher of Johann Sebastian).

Pachelbel was outstandingly successful as organist, composer and teacher at Erfurt, but he eventually asked for permission to leave and was formally released on 15 August 1690. From 1 September he was musician and organist at the Württemberg court at Stuttgart under the patronage of Duchess Magdalena Sibylla. His new position was in many respects an improvement for him, but in autumn 1692 he was forced to flee before a French invasion. He went to Nuremberg but within a few weeks returned to Thuringia, where on 8 November he became town organist at Gotha. According to Mattheson (1740) he was invited on 2 December 1692 by a distinguished gentleman to fill an organist's post at Oxford but declined the offer. He also refused a request to return to Stuttgart.

Following the death on 20 April 1695 of Wecker, organist of St Sebaldus, Nuremberg, the authorities were anxious to appoint Pachelbel, a celebrated native of the city. Contrary to the usual practice, therefore, the position at St Sebaldus, the most important of its kind in Nuremberg, was not filled by examination, nor were the organists of the city's lesser churches invited to apply. After Pachelbel had officially received an invitation from St Sebaldus, he addressed a gracious letter to the authorities at Gotha asking them to release him (see fig. 1). He presumably arrived at Nuremberg during the summer, for on 26 July 1695 the city council ordered that he be paid 30 gulden towards his travelling expenses. He remained at St Sebaldus until his death. If his organ chorales are the most characteristic products of his period at Erfurt, his *Magnificat* fugues for organ and his vocal music best sum up his years at Nuremberg. As at Erfurt, he was soon surrounded by many pupils who eventually assumed positions of importance.

Four of Pachelbel's children became well known in their own right. The eldest son of his second marriage, (2) Wilhelm Hieronymus Pachelbel, was

perhaps his most accomplished pupil; (3) Charles Theodore transmitted his father's influence to the British American colonies; Johann [John] Michael (*b* Nuremberg, 15 Oct 1692) established himself at Nuremberg as an instrument maker and performed in Kingston, Jamaica, in 1728; and a daughter, Amalia, was noted for her paintings and etchings and, like her father, earned a place in Doppelmayer.

Pachelbel: (1) Johann Pachelbel

2. Works: general introduction.

Though a busy organist throughout his working life, Pachelbel was a remarkably prolific composer. He wrote for the organ, harpsichord, chamber ensembles and various vocal media. He composed his liturgical organ music for the Lutheran ritual. The organ chorales met specified requirements in his contract with the Predigerkirche, Erfurt, and the *Magnificat* fugues served to enhance Vespers at St Sebaldus, Nuremberg. In his organ music he also cultivated the non-liturgical genres of toccata, prelude, ricercare, fantasia, fugue and *ciaccona* (chaconne). His other keyboard music consists of fugues, suites and sets of variations. His chamber music is excellently crafted and has benefited greatly from performances in the late 17th-century German style with its subtle combination of vigour and lyricism. Pachelbel's vocal music shows his mastery of the styles and devices of the Schütz generation and its followers. It has a much wider range of dramatic expression than his organ music, and the vocal lines can be quite demanding. His earliest datable works are two arias of 1679. The works with Latin text probably date from the last decade of his life, when he was at Nuremberg.

His pupil, Johann Heinrich Buttstett (*Ut mi sol*, Erfurt, 1716, p.58), claimed that Pachelbel taught him to write in a cantabile style. While it is not immediately obvious what cantabile could mean to a German composer in the latter half of the 17th century, it does seem an apt description of Pachelbel's lyrical style, particularly that of the variation and ostinato works. Kube (1992) has related the term more specifically to technical features such as evenness of motion, smoothness of part-writing, motivic consistency and simple but sonorous harmonic structures.

Pachelbel lived in an age when composers geared their output to the needs of their environment; originality was not at a premium, but nor was it entirely precluded. Composer-performers frequently adapted pieces by one another and Pachelbel's pupils formed a school whose music was not always readily distinguishable from that of the master. Thus, with the organ works in particular, there are tremendous problems of attribution and authentication, problems which did not necessarily exist for Pachelbel and his contemporaries. Furthermore, some sources spell Pachelbel's name with a 'B' or abbreviate it to 'J. Bach', so that, given his close association with the Bach family (most of whom had 'J.' as their first initial), there is enormous potential for confusion. Some editors, particularly Gurgel, have included more poorly authenticated works in their editions than their predecessors, resulting in a longer list of works, which, despite its violation of the purity of the Pachelbel 'canon', at least provides a wider picture of his school. The so-called Weimar tablature (ed. S. Schwenkedel, Arras, 1993), a manuscript of 1704 attributed on its title-page to Pachelbel,

comprises 160 chorale melodies with figured bass, roughly half of which are accompanied by short introductory fugues based on the opening of the chorale. The tablature is clearly pedagogic, acquainting the organist with the art of harmonization and improvisation. As such, it is an extremely valuable document and the authorship of each fugue – given its simplicity – is largely irrelevant. Eggebrecht (1965), who was loth to attribute the whole collection to Pachelbel, on account of its uneven quality, noted that 16 of the pieces are reductions of known works by the master and six can be identified as works by his pupils. Suzy Schwenkedels, in her edition and commentary, is surely correct in attributing them to ‘Johann Pachelbel and his school’.

Several important sources of Pachelbel's organ and keyboard music were discovered during the 1980s. The Winterthur collection of microfilms that Matthaei (1897–1960) used for his edition gives us partial access to several manuscripts lost before or during World War II (Joelson-Strohbach, *AMw*, 1987). Pachelbel's only known music autograph has turned up as the first part of J.V. Eckelt's tablature of 1692 (now at the Biblioteka Jagiellońska, Kraków; see Wolff, 1986). This tablature, owned and completed by Pachelbel's pupil, Eckelt, confirms the attribution of many of the free organ works included in Seiffert's edition which are to be found in no other source. Christoph Wolff's discovery of the so-called Neumeister collection of chorale preludes (*US-NH LM 4708*) has greatly increased our knowledge of the works of the Bach circle: five pieces previously attributed to Pachelbel are ascribed to Johann Michael Bach and one Pachelbel work (*Christe, der du bist Tag und Licht*) appears in expanded form as a work by J.S. Bach (bww1096). None of these reattributions can be taken as certain (Hartmann, 1986, has disputed the attribution of bww1096 to Bach), particularly as the Neumeister manuscript was copied late in the 18th century.

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3. Liturgical organ music.

(i) Chorales.

Pachelbel made one of the greatest contributions of any composer to this genre. His chorales manifest his knowledge of old techniques as well as familiarity with the music of his own century. In his *Acht Choräle zum Praeambulieren* (Nuremberg, 1693; but possibly first printed before he left Erfurt in 1690) antiquity is represented by three 16th-century prototypes: the bicinium (*Jesus Christus, unser Heiland, der von uns*), melodic ornamentation (*Wir glauben all' an einen Gott*) and the German polyphonic song with its white notation and the cantus firmus in the tenor (*Nun lob, mein' Seel', den Herren*). There are no other instances of the last two types among his organ chorales, and only two other fully authenticated bicinia. Three other types represented in the *Acht Choräle* also had old antecedents, although they were still much cultivated later in the 17th century. One of these types is designated ‘Fuga’ (*Dies sind die heil'gen zehn Gebot*). The opening phrase of the melody is the subject of a compact fugue. (In a few other instances the second phrase is also stated.) The chorale fugue or *Vorspielfuga* (preludial fugue) is particularly well suited to precede the singing of a chorale by a worshipping assembly. A fifth type

employs three parts. Either the soprano (*Ich ruf' zu dir*) or the bass (*Vom Himmel hoch* and *Wie schön leuchtet der Morgenstern*) presents the entire melody in relatively long note values. The other two voices have the twofold responsibility of anticipating, in reduced values, each phrase of the cantus firmus and of accompanying it.

The sixth type (used for *Vater unser im Himmelreich*) is technically similar to the previous type but is in four parts, of which the soprano, never the bass, presents the cantus firmus in augmented note values. This type may well represent Pachelbel's highest attainments in the composition of organ chorales. Two other types, not found in *Acht Choräle*, are represented among his other organ chorales. One is in the cantional style, in which the three lower parts provide harmonic support devoid of any thematic involvement with the soprano melody. It occurs only in the two settings of *Allein zu dir, Herr Jesu Christ*, both of which are in the old white notation and are reminiscent of Scheidt's *Görlitzer Tabulatur-Buch* (1650). All the types so far mentioned are found among Pachelbel's predecessors and contemporaries, but the eighth and last type is distinctly his own. It is a hybrid 'combination-form' consisting of a short chorale fugue of the fourth type followed by a three- or four-part cantus firmus setting of the fifth or sixth type (*Auf meinen lieben Gott* and *Wenn mein Stündlein vorhanden ist*) in which the accompanying voices may or may not anticipate the phrases of the chorale. Pachelbel apparently had a predilection for chorales in this form; he may well have used them in the annual half-hour recital he was expected to give at Erfurt on 24 June. Except for *Nun lob, mein' Seel', den Herren*, all the chorales have the cantus firmus in one of the outer voices.

(ii) Magnificat fugues.

When Pachelbel became organist of St Sebaldus, Nuremberg, in 1695, he enhanced his fame with his *Magnificat* fugues. Historically, the use of the organ in relation to the *Magnificat* at Vespers followed one of two directions: the organist could play alternate verses of the chant, or he could play an intonation or prelude of modest dimensions to establish the pitch for the singers. Pachelbel adopted the second method and chose to follow the harmonic and contrapuntal styles of the *Intonatio* found in the *Harmonia organica* (1648) by J.E. Kindermann, one of his Nuremberg predecessors. Intonations may be thematically related to the chant formula, as in Kindermann's example, or they may use free themes, as in the majority of Pachelbel's *Magnificat* fugues. The dimensions, form, fugal and contrapuntal techniques, motifs and harmonic resources of these fugues are essentially the same as those found in his fugues based on chorales; however, they were clearly excellent compositional exercises for Pachelbel since they required him to establish the character, contrapuntal methods and motivic consistency of each fugue within such a short frame. In all, they constitute the largest and most varied collection of fugues in the generation directly preceding J.S. Bach.

(iii) General characteristics.

While the *Magnificat* fugues display a wealth of mood and idiom, Pachelbel does not seem to have been concerned with responding directly to the texts of chorales (*Vom Himmel hoch* being a rare exception). Clearly this was a conscious decision, as Pachelbel was perfectly capable of

expressive text-setting in his vocal music. He readily adapted his harmonic vocabulary to all melodies and themes regardless of mode or key; it is fresh, buoyant and purposeful. His resort to chromaticism in the first part of *Warum betrübst du dich* is exceptional. His contrapuntal writing, which is always compatible with the clearly directed harmonic progressions, is informed by a subtle use of such standard devices as diminution, augmentation, stretto and inversion.

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4. Non-liturgical organ music.

(i) Introduction.

Composers of keyboard music in the 17th century often left to the performer the choice as to whether it be played on the organ or some other instrument; a composer might indeed publicly state that he had written a certain collection with the specific intention of giving the individual performer an option, as Pachelbel did in his *Hexachordum Apollinis* (Nuremberg, 1699). Many of the pieces referred to in this section (though not the pedal toccatas) have been somewhat arbitrarily classified as organ music even though most can be performed on an instrument without pedal.

(ii) Toccatas.

Pachelbel's toccatas illustrate various stages in the development of the form from Andrea Gabrieli's modest intonations onwards. Some of Pachelbel's pieces too are merely short intonations. His output nevertheless displays characteristic features of the form such as passage-work in one hand against sustained chords in the other, a relatively slow harmonic rhythm, broken chords, and elements of the *toccata di durezza e ligature*. His large-scale works align themselves with the pedal toccata, whose most obvious distinguishing feature combines long sustained notes in the pedal part with fast passage-work in both hands. In this genre he acknowledged his antecedents in Frescobaldi, Froberger and Kerll, but whereas their toccatas are usually sectionalized, with clear changes of motif, metre and style, he tended to think of the form in an unbroken span (an exception is a toccata in F which consists of two sections with different metres). He moved away, in fact, from the complexities of earlier toccatas towards a unified style and a simplified form. His normal practice was to plant a melodic germ or motif at the very beginning and to develop from it an inner momentum. By subjecting the motif to subtle changes he made the work evolve as an expanding dynamic structure generating a centrifugal force which he controlled by the imposition of occasional cadences. In this way a high degree of unification is achieved without the return to a fixed theme. Instead of accentuating diverse ingredients, these toccatas manifest a blending of the contrasting elements to a degree never before attained. He usually reduced the linear writing to two voices above the sustained pedal notes, and when they are not involved in motivic interaction they often move in consecutive 3rds, 6ths and 10ths.

(iii) Ricercars.

Pachelbel composed three polythematic ricercars; the one in C lacks the conviction of a mature work, but the other two are worthy late additions to

the genre. For his *ricercare*s Pachelbel adopted the old white notation and *alla breve* time signature and devised principal themes in white notes and counter-themes in crotchets and quavers. Typically a main theme is first presented in both its regular and inverted forms, the contrasting counter-theme is exposed next and the work closes with both themes appearing simultaneously in their regular and inverted forms.

(iv) Fantasias.

Pachelbel designated six pieces as fantasias, which represent three different styles. Three of them (in D Dorian, A minor and C) are obvious efforts to simulate an archaic non-thematic style. They are written in old-fashioned white notation in 3/2 and begin with an obvious sequence of triads and 7th chords. Each succeeding section exploits a different harmonic pattern and displays its own characteristic feature in crotchet and quaver figuration. These three fantasias betray their structural relationship to the motet in being composed section by section, with no attempt to return to previous musical material; they seem pedantic shadows of an old style and contain nothing that breathes new life into it. Two fantasias (in E \flat and G Dorian) demonstrate Pachelbel's knowledge of early 17th-century Italian *toccate di durezza e ligature*, with their many accidentals and suspensions, resulting in *consonanze stravaganti*. They are worthy successors to such pieces by Macque, Trabaci and Frescobaldi, as well as by Kerll and Froberger. Since the accidentals and suspensions tend to encourage a slow harmonic rhythm, it is not surprising that they employ the sustained bass tones of the pedal toccata. An idea of their 'extravagant harmonies' can be obtained from the fact that in the G Dorian fantasia Pachelbel used a D \flat 7th chord, modulated to A \flat and introduced E \flat minor with surprising ease. The third type of fantasia is represented by a single example in D Dorian. It is in common time but starts with exactly the same harmonic progression as the 3/2 fantasia in the same mode. But after the three-bar opening Pachelbel composed a tightly woven work in which the principal theme is invariably accompanied by two simple countersubjects, a structure closely akin to that of the *Magnificat* fugues.

(v) Fugues.

Pachelbel wrote a number of fugues in addition to the liturgical ones discussed above (see §3). Some, especially those including fast repeated notes and broken-chord figuration, are more suitable to the harpsichord or clavichord. Perhaps more than any other composer Pachelbel clarified the formal and technical concepts of the fugue and established its artistic principles for those who followed him. For him the fugue was a single entity without contrasting sections, and it generated a highly concentrated form of centripetal energy. His sense of clarity dictated that a fugue have but one principal obligation: to state and restate a pleasing subject, which should demand equally pleasing countersubjects and harmonies. He seems to have been one of the first composers to pair a fugue with a prelude movement; the most familiar examples of this type are the Prelude and Fugue in E minor and the Toccata and Fugue in B \flat . Both pairs demonstrate his tendency to separate the homophonically orientated improvisational style from the imitative style and to make of each half a self-contained composition that could be performed on its own.

(vi) Ciaccone.

Pachelbel's fondness for variation form (see §5, ii below) is demonstrated in his six *ciaccone*. The experimental nature of the one in C suggests that it may be an early work, but the other five are masterly. Together with those by Buxtehude, these represent the most notable organ *ciaccone* before J.S. Bach. In the D Dorian *ciaccona* the bass remains unaltered throughout; in the others it is occasionally ornamented, and here and there it is not visually present. The tonality and harmonic progressions tend to remain unchanged through all the variations, though in the F minor *ciaccona* – one of his finest works – there is a digression to the relative major. In some of these works the melodic lines are subjected to various kinds of ornamentation. One cannot, however, refer to those in D Dorian, F major and F minor as melodic variations; instead the harmonies are dissected through an amazing – though controlled – profusion of devices.

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5. Other keyboard music.

(i) Suites.

Most of Pachelbel's 21 suites appeared only in a manuscript (now destroyed) in which they were unattributed, but Seiffert and Sandberger confidently ascribed them to him; since the source was dated 1683 they must be early works. They reflect traces of French influence that may have derived from a study of the keyboard works of Froberger. Except for two arias all the movements are in binary form. Most of the suites are based on the established sequence *allemande–courante–sarabande–gigue*; an optional *gavotte*, *ballett*, *air* or *bourrée* often occurs at the mid-point between the *courante* and *sarabande*. The four main movements are usually quite fully developed, but most of the optional ones tend to be sketchy. A delightful feature of many movements is the echo effect (possibly designed for performance on the clavichord), and in some cases there are traces of the variation suite. In these suites Pachelbel experimented with tempered tuning by incorporating remote keys and unusual enharmonic notes; he used 17 keys altogether.

(ii) Variations.

Pachelbel and other Protestant composers in central Germany distinguished between liturgical chorale variations, in which they retained weightier contrapuntal ingredients, and variations intended for diversion, in which they preferred lighter motifs and figuration regardless of whether the melody was sacred or secular. Seven or eight sets of chorale variations by Pachelbel survive, of which four constituted his *Musicalische Sterbens-Gedancken* (Erfurt, 1683). Although this collection is lost, attempts have been made to reconstruct it from the existing variation sets. All authorities have agreed that the collection included *Alle Menschen müssen sterben*, *Christus, der ist mein Leben* and *Herzlich tut mich verlangen*, and all existing editions include *Was Gott tut, das ist wohlgetan* as the fourth set. However, Hartmann (1987) disputed the status of *Was Gott tut* and proposed that it be replaced with a newly discovered set of 12 variations on *Freu dich sehr, o meine Seele* (US-SPmoldenhauer), which is apparently in the hand of Bach's pupil H.N. Gerber, dated 1716. Nevertheless, *Was Gott*

tut does have close affinities with the other three sets. The variations range in number from seven to 12. Two of the melodies, *Christus, der ist mein Leben* and *Herzlich tut mich verlangen*, date from the first decade of the 17th century, the other two, *Alle Menschen müssen sterben* and *Was Gott tut, das ist wohlgetan*, from Pachelbel's own time. A mild touch of tender grief is found in the chromaticism of one variation in each of the four sets, but Pachelbel's generally lighthearted style here is compatible with the general feeling of optimism found in the original texts; however, he made no effort to relate any variation to a specific stanza. His choice of modes or keys was perhaps determined by architectural considerations: the first and the last set provide a G Mixolydian frame, the second set is in D (the dominant), the third in the Ionian mode or C (the subdominant). (The melody of the third set was originally in E Phrygian, but composers often used an Ionian harmonization when they wished to avoid the mood characteristic of the Phrygian mode.)

Pachelbel's crowning achievement as a composer of variations is *Hexachordum Apollinis* (Nuremberg, 1699), a group of six arias with variations which, according to the title-page, may be performed on the organ or the harpsichord, both of which are depicted. The volume has a long dedicatory preface inscribed to two of Pachelbel's celebrated contemporaries, F.T. Richter of Vienna, representing the south, and Buxtehude of Lübeck, representing the north. He may have thought of himself, in a central position in Nuremberg, as a composer in whose work an amalgamation of the southern and northern styles might have occurred. Yet he must by now have felt that this was not to be, for while his training had given him southern qualities his professional experience had taken him no farther north than Thuringia. Perhaps he held out this hope for his 13-year-old son Wilhelm Hieronymus, since his preface specifically expressed the desire that the boy be given the opportunity to study with the dedicatees (it is not known if this hope was realized).

The first five works in *Hexachordum Apollinis* are arranged so that their modes or keys encompass a perfect 5th. The one at the centre of the scheme, in F, is flanked on either side by a Dorian and a minor work, so the series is as follows: D Dorian, E minor, F major, G Dorian, A minor. Each aria is followed by six variations, except the second, which has five. According to the old hexachordal concept one expects *Aria sexta* to be in B \flat . This work, however, is apparently something distinctive. It has a special subtitle, *Aria Sebaldina* (obviously referring to St Sebaldus, Nuremberg), and has eight variations. It is in 3/4 time instead of common time. Pachelbel used two flats in the key signature, as expected, but for his tonal centre he returned to the mid-point of the aforementioned scheme and wrote in F minor. Having necessarily used four flattened notes he finally, in the sixth bar of the last variation, used G \flat . Some suspect that, with its title and preface as well as its 'Kabbala' (Johannes Pachelbelius Organista Noriberghensium = 1699), *Hexachordum Apollinis* has obscure cabalistic connotations waiting to be uncovered. Pachelbel also composed five sets of keyboard variations on original themes.

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6. Chamber music.

Pachelbel may well have composed many works in this medium. Of those that survive, the most important are the six suites for two violins and continuo constituting his *Musicalische Ergötzung*, published at some unspecified date after he had moved to Nuremberg in 1695. He applied to the violin parts the technique of scordatura, not, as was customary at this period, to produce special effects or to facilitate unusual multiple stoppings but to give the amateurs for whom the publication was intended an elementary experience with scordatura involving only the tonic and dominant and occasionally the subdominant notes (regular tuning has been adopted in the edition of these works in HM).

Each of the suites consists of a sonata followed by a succession of dances. Two types of sonata are found, one marked Allegro, the other Adagio, whether so marked or not. The two Allegro movements (in nos.1 and 3) are fughetts in which all three parts share equally in the statements of themes and in strettos. The four Adagio movements, which are not unlike French overtures, consist of two sections; the first tends to use dotted crotchet and quaver patterns in a non-imitative manner, and in the second the two violins, independent of the bass, have both imitative and occasionally homophonic writing in shorter values. The dance movements reveal Pachelbel's inclination towards freedom of choice and away from the late 17th-century tendency towards standardization. The German allemande appears only twice, and the Italian style is evident in two of the four giges. Otherwise the French idiom predominates throughout, not least in the grandiose *ciaccone* that conclude nos.4 and 5, probably suggested by the chaconnes at the close of French stage works.

Pachelbel's G major partita for five-part strings consists of a sequence of six movements that gives it the identity of a German 17th-century orchestral suite, though the placing of an aria between the sarabande and the gigue looks forward to the early 18th century. The work is, moreover, a variation suite in which all the subsequent movements begin with a motif related to the first five notes of the first violin part of the opening sonatina. In general the first violin is given preferential treatment, but the gigue is of the fugal French type with all five parts sharing in the thematic statements. The three-part canon over a bass is one of Pachelbel's most admired works. In it he combined two of the strictest contrapuntal techniques in a fine display of technical mastery: the bass, a two-bar ostinato, is the foundation of 28 variations, while above this the three violins proceed in two-bar sections in a relentless canon. From a technical point of view, his music for strings makes no virtuoso demands and never exceeds the third position.

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7. Vocal music.

(i) Arias.

Pachelbel composed both simple strophic arias and more developed ones in two main sections. The latter include the use of da capo form. Most of his arias are for a solo voice with several instruments. A few also include sections for chorus. His earliest datable works are two arias that he wrote for a ceremony at Erfurt on 30 January 1679 at which the citizenry publicly vowed allegiance to the emissaries of the Elector Karl Heinrich of Mainz. In

the first, after a brilliant instrumental ritornello the soloist sings 'So ist denn dies der Tag', after which the chorus closes with a 'Vivat'. The other was probably sung at the departure of the dignitaries; after a ritornello two sopranos sing a continuo duet, 'So ist denn nun die Treu', which is followed by a concluding homophonic chorus whose style suggests that Pachelbel was aware of characteristic features of the Italian villanella. Most of his other arias seem, from their texts, to have been written for such occasions as weddings, birthdays, baptisms, funerals and New Year.

(ii) Motets.

All but one of Pachelbel's 11 extant motets are scored for two four-part choruses; the music seems to demand that these be balanced ensembles, with only an occasional use of solo voices. Although a few of these motets appear in modern editions as *a cappella* works, they were probably performed with continuo, like those whose sources provide an instrumental bass. The textures are predominantly homophonic; polyphonic passages tend to coincide with a reduction in the number of parts. Two of these works, *Gott ist unser Zuversicht* and *Nun danket alle Gott*, end with a four-part chorale setting for a single choir in which the sopranos sing the chorale melody in long note values while the three lower parts provide support mainly in quaver movement. These two motets are obvious vocal counterparts to the hybrid 'combination-form' organ chorale discussed above (see §3, i). All Pachelbel's motets are mature masterpieces with – however conservative the genre – a modern, progressive sound and clearcut, uncomplicated harmony and tonality; whenever melismas occur they are subservient to the triadic aspects of the music.

(iii) Sacred concertos.

Pachelbel's reputation as a composer of vocal music will probably rest most securely on his sacred concertos and *Magnificat* settings (see §7, iv below), where he demonstrated a firm grasp of the rich diversity inherent in the concertato style. Except for one short work, *Der Name des Herren sei gelobet*, for three voices, two violins and continuo, which is virtually a concerted motet, his concertos are large-scale multi-movement works in which all the current types and techniques of Lutheran and Catholic concerted church music are represented. Three are settings of psalm texts, *Gott ist unser Zuversicht*, *Gott sei uns gnädig* and *Lobet den Herrn in seinem Heiligtum*, the last two of which are scored for a rich array of instruments, including five trumpets and timpani. Two other works, *Was Gott tut, das ist wohlgetan* and *Christ lag in Todesbanden*, are chorale concertos, each based on the music and text of a chorale. The former seems to be the earlier of the two: as has been mentioned (see §5, ii above), Pachelbel used the same melody for a set of chorale variations possibly included in his *Musicalische Sterbens-Gedancken* (1683), and it is possible that he wrote the concerto at about the same time. It is a series of six variations, each related, whether closely or somewhat remotely, to the melody. In *Christ lag in Todesbanden*, Pachelbel used all seven stanzas of the chorale, but it is not a set of variations, for the chorale melody is used only in the first, third and fifth movements. The second and sixth, which share the same music, are small-scale concertato sections. The text at the beginning of the fourth verse (set for a solo tenor), with its reference to a

battle, prompted Pachelbel to write two instrumental ritornellos in the *stile concitato*. The brilliant setting of the last verse juxtaposes homophonic declamation and imitative polyphony. Three of Pachelbel's four other authenticated sacred concertos are settings of a combination of biblical, chorale and poetic texts. The most ambitious work of this type is *Jauchzet dem Herrn, alle Welt*, for five-part chorus, soloists, two oboes, two violins, three violas, violone and continuo. It comprises an opening orchestral sonata anticipating the first chorus, followed by concertato sections, continuo arias, a chorale motet on *Nun danket alle Gott* in which the instruments double the vocal lines, a strophic aria and a grand concluding section. It shows Pachelbel's complete mastery of problems of large-scale formal design and includes much idiomatic writing for both voices and instruments. In *Kommt her zu mir* he came closest to the later form of the church cantata.

(iv) Liturgical works.

Most of Pachelbel's liturgical works are in the concerted style. Of the three exceptions, which are in the motet style, one is a *missa brevis*. He composed one other mass, a rather indifferent concerted mass, which may be an early or experimental work. It is doubtful whether he would have been required to compose a complete concerted mass in any of the posts that he held, and he seems for some reason to have intentionally broken off his setting of the Credo after the words 'et homo factus est'. His music for Vespers, which accounts for all his other liturgical works, is much more important. Towards the end of his career, in Nuremberg, he seized the opportunity to adorn this service with the concertato style. His compositions for it fall into two categories: 11 concerted settings of the ingressus, which consists of the versicle 'Deus in adiutorium meum intende', the response 'Domine, ad adjuvandum me festina', the 'Gloria Patri' and a concluding 'Alleluia' (there is a further setting of the last three sections only); and 13 settings of the *Magnificat* with its 'Gloria Patri', 11 in the concertato style and two in the motet style. In dividing the text of the ingressus he followed the traditional procedure. This gave him six subdivisions of the text, inviting the application of the concertato style in a variety of ways; in five of the settings the ingressus is preceded by a compact instrumental introduction.

In the 11 concertato settings of the *Magnificat* Pachelbel reached the summit of his creative powers. The rubrics for Vespers at St Sebaldus, Nuremberg, seem to have provided him with the motivation to compose figural music in the concertato style for the *Magnificat*. His Protestant predecessors in Nuremberg established no tradition for him to follow in this genre. He therefore harked back to his days at the Stephansdom, Vienna, and imported into Protestant Nuremberg the Viennese–Italian Catholic musical idiom to which he had been exposed in the 1670s. No two of his concerted *Magnificat* settings resemble each other in formal design. He broke away from the stereotyped method of permitting the verses of the text to dictate the musical form. Once he treated the canticle as though it were a single movement, on other occasions he subdivided the setting into 12 or more movements. In six of these works he preferred the homogeneous opulence of the five-part chorus, and in another he even used a five-part double chorus. In most of the five-part settings he employed wind or brass instruments in addition to the strings. His standard

string ensemble is a typical late 17th-century one in that it usually retained a central core of three viols (inherited from the late Renaissance), with two violins superimposed on them. In most cases the viols assume one of two basic roles: in purely instrumental sections they provide the inner harmonic core, and in tutti passages with the chorus they normally double the vocal parts. The two violins, on the other hand, are exploited for their idiomatic potentialities as ornamental melodic instruments in orchestral introductions and ritornellos, and during imitative choral passages they often have their own independent points of imitation above those of the chorus. They are also the instruments most often allotted obbligato parts during vocal solos. The bassoon has its own part; it is not as relentlessly present as the continuo but is occasionally given an obbligato part in a vocal solo.

Pachelbel's choral writing in his concerted *Magnificat* settings displays his total command of both imitative and homophonic idioms, and within a single movement he moved from one to the other with remarkable ease. He was particularly adept at writing 'permutation' fugues, in which two or three contrasting themes, sounding simultaneously, revolve around each other, without episodic interruptions, according to the dictates of invertible counterpoint. In only one concerted *Magnificat* – the one in E♭ – does a manuscript source indicate solo and tutti sections. The lack of such directions in Baroque sources is not uncommon, and, as with these works by Pachelbel, the nature of the music generally suggests how it should be performed. A feature of his vocal scoring is his use of paired voices, and in his antiphonal writing he frequently pitted the entire chorus against the orchestra. The vocal solos and duets, which are of modest dimensions, steer a middle course between the artless, folklike character of the German sacred strophic song and the more assertive, self-contained operatic aria; this impression derives in part from his making many of the arias transitional structures by not returning to their initial keys. Nevertheless, he employed most types of aria current at the time, including the monodic continuo aria, the motto aria and the bravura aria. His respect for older traditions can be seen in his occasional use of plainchant cantus firmus technique and in a limited reference to the *stile antico*. Generally, however, these works are conspicuously modern in style. They are unequivocally tonal, and tonality articulates the form. They are also admirably balanced, a feature which shows that Pachelbel never forgot that they had to function within the framework of the service of Vespers.

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8. Posthumous reputation.

Pachelbel was one of the few 17th-century composers whose name was never entirely forgotten. He enjoyed more than local fame as a teacher in both Erfurt and Nuremberg, and though he never left Germany he was revered far beyond it. In the first half of the 19th century Franz Commer published much of his organ music in *Musica sacra*, i (1839), and Winterfeld stressed his activity as a composer of sacred vocal music. German scholars later in the century sought to determine his place in music history. Spitta (1873–80) was the first to deal in depth with his part in the process of musical development culminating in Bach, while both Ritter (1884) and Seiffert (1899) assigned him a high place in the history of keyboard music. The 20th century opened auspiciously with the scholarly

editions of some of his music in the Denkmäler series. Every decade since then has seen the appearance of studies dealing with the stylistic evaluation of his music or with the discovery of unfamiliar works. The overwhelming popularity of his canon for three violins and continuo has given him a name more familiar than that of any of his German contemporaries, which should at least ensure that publications and performances of works surviving only in manuscript will engender public interest. All the accumulated evidence indicates beyond doubt that he was one of the greatest and most productive composers of his time and that he left a musical legacy whose value increases with the ages.

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organ chorales

Acht Choräle zum Praeambulieren (Nuremberg, 1693) [1693]

fugues

Ach Gott, vom Himmel sieh darein; P iii; O, 1

Ach Herr, mich armen Sünder; P iii, 5a; O, 3

Christe, der du bist Tag und Licht; O; longer version, *Us-Yb*, ? by J.S. Bach (bww 1096)

Der Herr ist mein getreuer Hirt (2 versions); P iii, O

Dies sind die heil'gen zehn Gebot, 1693; O

Es woll uns Gott genädig sein (2 versions); P iii, O

In dich hab' ich gehoffet, Herr; P iii

Wo Gott zum Haus nicht gibt sein Gunst; P iii, 11a; O, 70

3-part cantus firmus

Christ unser Herr zum Jordan kam; P iii, O

Durch Adams Fall; O, 21

Erbarm dich mein, o Herre Gott; O

Gelobet seist du, Jesu Christ; P ii, O

Gott der Vater, wohn' uns bei; Pii, O

Herr Gott, dich loben alle wir; O

Ich hab' mein' Sach' Gott heimgestellt; P iii, O

Ich ruf zu dir, 1693; P iii; O, 37

Jesus Christus, unser Heiland, der den Tod (2 versions); P ii; O, 40–41

Kommt her zu mir, spricht Gottes Sohn; O

Lob sei Gott in des Himmels Thron; O

Meine Seele erhebt den Herren (tonus peregrinus) (2 versions); P ii, O

O Mensch beweine deine Sünde gross; P ii, O

Vom Himmel hoch da komm ich her, 1693; P ii, 5a; O, 57

Warum betrübst du dich, mein Herz; P iii, 20a; O, 59

Was mein Gott will, das g'scheh allzeit; P iii; O, 62

Wenn wir in höchsten Nöten sein; P iii, 16a

Wie schön leuchtet der Morgenstern, 1693; P iii, O

Wo Gott der Herr nicht bei uns hält (2 versions); P iii; O, 67–8

Wo Gott zum Haus nicht gibt sein Gunst; P iii, 11b; O, 71

4-part cantus firmus

Gott Vater, der du deine Sonn'; P iii, O

Komm, Gott Schöpfer, heiliger Geist; P ii, O

Vater unser im Himmelreich, 1693; P iii; O, 55

combination-form

Ach Gott, vom Himmel sieh darein; O, 2

Ach Herr, mich armen Sünder; P iii, 5b; O, 4

Ach wie elend ist unsre Zeit; P iii, O

An Wasserflüssen Babylon (2 versions); P iii, O

Auf meinen lieben Gott; P iii, O; longer version, ? by J.M. Bach

Christ lag in Todesbanden; P ii, O

Der Tag der ist so freudenreich; P ii, O

Durch Adams Fall; P iii; O, 22

Ein feste Burg; P iii, O

Es spricht der Unweisen Mund wohl; P iii; O, 27

Herr Christ, der einig Gott's Sohn; P ii, O

Herr Jesu Christ, ich weiss gar wohl; P iii

Ich ruf zu dir; O, 38

Nun komm der Heiden Heiland; P ii, O

O Lamm Gottes unschuldig; P ii, O

Vater unser im Himmelreich; O, 56

Vom Himmel hoch da komm ich her; P ii, 5b; O, 58

Warum betrübst du dich, mein Herz; P iii, 20b; O, 60

Wenn mein Stündlein vorhanden ist; P iii, O

Wenn wir in höchsten Nöten sein; P iii, 16b; O

Wo Gott der Herr nicht bei uns hält, O, 69

bicinia

Durch Adams Fall; O, 20

Jesus Christus, unser Heiland, der von uns, 1693; P iii; O, 42

Was mein Gott will, das g'scheh allzeit; O, 61

other types

Allein zu dir, Herr Jesu Christ (2 versions); P iii, O

Nun lob, mein' Seel', den Herren, 1693; P iii, O

Wir glauben all' an einen Gott, 1693; P iii, O

magnificat fugues

98 Magnificat fugues: 23 in tone 1; 10 in tone 2; 11 in tone 3; 8 in tone 4; 12 in tone 5; 10 in tone 6; 8 in tone 7; 13 in tone 8; ed. A.M. Gurgel (Leipzig, 1985); 95 in P vii–viii; 94 ed. in DTÖ, xvii, Jg.viii/2 (1901/R)

non-liturgical organ

15 toccatas: 5 in C, c, D, d, e, 2 in F, 4 in g; G, 12 in P i, v, vi, ix, 14 in O, 1 ed. in Organum, iv/12 (Leipzig, ? after 1920)

7 preludes: 2 in d, E, G, g, A, a; 6 in G, O, 1 in P i

3 ricercares: C, c, f, G, P i, v, vi, O

6 fantasias: C, 2 in d, E♭; g, a; G, 4 in P i, vi, ix, 4 in K, 2 in O

29 fugues: 12 in C, c, 3 in D, d, 2 in e, F, 3 in G, g, 2 in A, 2 in a, b; G, 19 in P i, v, vi, ix, 19 in O, 7 in K

6 ciaccone: C, 2 in D, d, F, f; G, 4 in P i, v, vi, ix, 3 in O

5 preludes and fugues: C, c, d, 2 in e; G, 1 in P v, 1 in O

2 toccatas and fugues: d, B♭; G, Pv, vi, 1 in O

Fugen und Praeambeln über die gewöhnlichsten Tonos figuratos, announced 1704, possibly never composed (see *GöhlerV*, ii, 347)

other keyboard

suites

17 suites, c, C, d♭; d, D, E♭; e, E, F, f♭; g, G, A♭; a, A, B♭; b; lost, formerly *D-Bsb* 40076, dated 1683, anon., attrib. Pachelbel by Seiffert and Sandberger; K

2 suites, e, F, lost, formerly owned by Sandberger; K

Suite, G, *DS*

Suite, g, attrib. Pachelbel, copied 1692; K

chorale variations

Musicalische Sterbens-Gedancken (Erfurt, 1683) [1683]

Ach was soll ich Sünder machen; P iv, K

Alle Menschen müssen sterben, 1683; P iv, K

Christus, der ist mein Leben, 1683; P iv

Freu dich sehr, o meine Seele (Treuer Gott, ich muss dir klagen) (4 variations); P iv, O

Freue dich sehr, o meine Seele (12 variations), ?1683, *US-SPmoldenhauer*

Herzlich tut mich verlangen, 1683; P iv

Was Gott tut, das ist wohlgetan, ?1683; P iv

Werde munter, mein Gemüte; P iv, K

(arias with variations)

Hexachordum Apollinis, sex arias exhibens ... quam singulis suae sunt subjectae variationes (Nuremberg, 1699): arias in d, e, F, g, a, Aria Sebalдина in f; K

Arias in D, A, a (July, 1689), Arietta, F; P ix, K

chamber

Musicalische Ergötzung bestehend in 6 verstimten Partien, 2 vn, bc (Nuremberg, 1695); ed. in *HM*, liv–lvi (1950–66)

Partie, G, 2 vn, 2 va, vc, bc; ed. in *Organum*, iii/22 (Leipzig, ? after 1920)

Canon and gigue, D, 3 vn, bc; ed. in *Organum*, iii/24 (Leipzig, ? after 1920); ed. H. May (Mainz, 1969)

arias

Auf, werthe Gäst, 1v, 2 vn, bc, *D-Bsb*; ed. in Winterfeld (1845/*R*), ex.222

Augen, streuet Perlen-Tränen, 2vv, 4 va, va pro basso, org, *Bsb*

Das angenehmste Wetter, 1v, 2 vn, bc, *Bsb* (inc.)

Das Gewitter, 1v, 2 vn, bc, *Bsb*

Das Jahr fängt an, 1v, 2 vn, 2 va, bc, *Bsb* (inc.)

Der Widder Abrahams, 2vv, 2 vn, bc, *Bsb*

Die freuderfüllten Abendstunden, 1v, 2 vn, 2 va, bc, *Bsb*

Es muss die Sinne ja erfreuen, 1v, 2 vn, bc, *Bsb*

Geliebtes Vaterherz, 1v, 2 vn, 2 va, bc/vle, *Bsb*

Guter Walter unsers Rats, 1v, 2 vn, 2 va, bc, *Bsb*

Hör, grosser Mäcenat, 1v, 2 vn, 2 va, bc, *Bsb*

Mäcenat lebet noch, 1v, 2 vn, 2 va, tpt, bc, *Bsb*

Mein Leben, dessen Kreuz, 1v, 4 va, va pro basso, org, *Bsb*

O grosses Musenlicht, 1v, 2 vn, 2 va da gamba, bc, *Bsb*

So ist denn dies der Tag, 1v, chorus 4vv, 2 vn, 3 va, 4 tpt, timp, bc, 1679, *WÜsa*

So ist denn nun die Treu, 2vv, chorus 5vv, 2 fl, 2 vn, 3 va, bc, 1679, *WÜsa*

Voller Wonder, voller Kunst, 4vv, bc, *Bsb* (inc.); ed. F. Commer, *Geistliche und weltliche Lieder des 16.–17. Jahrhunderts*, i (Berlin, 1870); ed. in Winterfeld, ex.220

Wie nichtig, ach, 1v, 3 va, bc, *Bsb*

Wohl euch, die ihr in Gott verliebt, 4vv, *Bsb* (inc.); ed. in Winterfeld, ex.221

motets

for double chorus and continuo unless otherwise stated

German

Der Herr ist König, darum toben die Völker, *D-Bsb*

Der Herr ist König und herrlich geschmückt, *Bsb*

Der Herr ist König und herrlich geschmückt, with Halleluja, 5vv, bc, *Bsb* (inc.)

Gott ist unser Zuversicht, *Bsb*; ed. D. Krüger (Stuttgart, c1992)

Jauchzet dem Herrn, *Bsb*

Jauchzet Gott, alle Lande, *Bsb*

Nun danket alle Gott (M. Rinckart), 1705, *Bsb*

Singet dem Herrn, *Bsb*; ed. F. Commer, *Musica sacra*, iii (Berlin, 1843)

Tröste uns Gott, *Bsb*; ed. in DTB, x, Jg.vi/1 (1905); ed. F. Commer, *Musica sacra*, iii (Berlin, 1843)

Latin

Exurgat Deus, *Bsb*

Paratum cor meum, *Bsb*

sacred concertos

Christ lag in Todesbanden, 4vv, 2 vn, 3 va, bn, bc, *Bsb*; ed. H.H. Eggebrecht (Miami, 1988)

Der Name des Herren sei gelobet, 3vv, 2 vn, bc, *Bsb*

Gott ist unser Zuversicht, 4vv, 2 vn, 2 va, bn, bc, *GB-Ob*

Gott sei uns gnädig, 5vv, 5 tpt, timp, 2 vn, 4 va, bn, bc, org, *Ob*; ed. in Woodward (1952)

Jauchzet dem Herrn, alle Welt (Rinckart), G, 5vv, 2 ob, 2 vn, 3 va, vle, bc, *D-Bsb*; ed. D. Krüger (Stuttgart, 1963)

Jauchzet dem Herrn, alle Welt (Rinckart), C, 5vv, 4 tpt, timp, 2 vn, 3 va, bn, bc, *GB-Ob*

Kommt her zu mir (J.M. Dilher and J. Franck), 4vv, 2 vn, 2 ?cornetts, bc, *Ob*; ed. in Woodward

Lobet den Herrn in seinem Heiligtum, 5vv, 2 fl, bn, 5 tpt, trbn, timp, cymbal, harp, 2 vn, 3 va, bc, org, *Ob*

Meine Sünde betrüben mich, 1v, chorus 4vv, 4 va da gamba, bn/vle, bc, *D-Bsb* (fragmentary copy of lost MS, formerly *F-Sm*, see *EitnerQ*), *D-Dlb*

Mein Herr Jesu, dir leb ich, 4vv, 3 va, bc, *Bsb*, parody of *Meine Sünde betrüben mich*, by unknown arranger

Was Gott tut, das ist wohlgetan, 4vv, 2 vn, 2 va, bn, bc, *Bsb* (title-page only; also fragmentary copy of MSS formerly in *F-Sm*, now ?*F-Ssp*); ed. in DTB, x, Jg.vi/1 (1905); partial edn in Winterfeld (1845/*R*), ex.219

music for vespers

Ingressus, C, 4vv, 2 vn, va, bc, *D-Bsb*

Ingressus, C, 4vv, 2 vn, 3 va, bn, bc, *GB-Ob*; ed. in Woodward (1952)

Ingressus, C, 5vv, 4 tpt, timp, 2 vn, 3 va, bn, bc, org, *Ob*

Ingressus, D, 4vv, 2 vn, va, bc, *D-Bsb*

Ingressus, D, 4vv, 2 vn, 3 va, bn, bc, *GB-Ob*

Ingressus, d, 5vv, 2 vn, 3 va, bn, bc, *Ob*

Ingressus, F, 5vv, 2 vn, 4 va, bn, bc, *Ob*; ed. in Woodward

Ingressus, G, 4vv, 2 vn, 3 va (ad lib), bn (ad lib), bc, *D-Bsb, GB-Ob*

Ingressus, g, 4vv, 2 vn, bn, bc, *Ob*

Ingressus, g, 5vv, 2 vn, va, 2 va da gamba, bn, bc, *Ob*

Ingressus, A, 5vv, 2 vn, 3 va, bn, bc, *Ob*

Ingressus, a, 5vv, 2 vn, 3 va, bn, bc, *Ob*

Magnificat, C, 5vv, 2 ob, 2 vn, 3 va, bn, bc, *Ob*

Magnificat, C, 5vv, 4 tpt, timp, 2 vn, va, 2 va da gamba, bn, bc, org, *Ob*; ed. in Woodward

Magnificat, C, 4vv, 2 ?tpt, 2 vn, 2 va, bc, *Ob*

Magnificat, C, 5vv, 4 tpt, timp, 2 vn, va, 2 va da gamba, bn, bc, *Ob*

Magnificat, D, 5vv, 2 vn, 2 cornett/ob, 3 va, bn, bc, *Ob*

Magnificat, D, double chorus, each 5vv, double orch, each 2 vn, 3 va, bn, bc, *Ob*

Magnificat, D, 4vv, 4 va (ad lib), *D-Bsb*

Magnificat, E, 4vv, 2 vn, 3 va, bn, bc, org, *GB-Ob*; ed. in Woodward

Magnificat, F, 4vv, 2 vn, bn, bc, *Ob*; same as Canticum BVM à 4 voix et instruments cited by A. Pirro in *EMDC*, I/ii (1921)

Magnificat, F, 5vv, 2 vn, bc, *Ob*

Magnificat, G, 4vv, 2 vn, bc, *Ob*

Magnificat, g, 4vv, 1705, *D-Bsb*

Magnificat, B, 5vv, 2 ob, 2 vn, 3 va, bn, bc, org, *GB-Ob*

masses

Missa, C, 4vv, 2 vn, clarino, bc, *GB-Ob*

Missa brevis, D, 4vv, 1704, *D-Bsb*

doubtful works

10 chorales, org: Allein Gott in der Höh sei Ehr, P ii, 6a, O, 6, ? by Buttstett; Allein Gott in der Höh sei Ehr, P ii, 6b, O, 7, ? by Buttstett; Da Jesus am dem Kreuze stund, P ii, O; Erhalt uns Herr, bei deinem Wort, O, ? by Böhm or Buxtehude; Es spricht der Unweisen Mund, O, 26; Gott hat das Evangelium, P iii, O, ? by J.M. Bach; Gott Vater, der du deine Sonn', P iii, O, ? by J.M. Bach; Mag ich Unglück nicht widerstahr, P iii, O, ? by J.M. Bach; Nun freut euch, lieben Christen g'mein', P ii, O, ? by J.M. Bach; Nun lasst uns Gott dem Herren, P iii, O, ? by J.M. Bach

c80 org works, *D-WRtl*, attrib. Pachelbel in T. Fedtke: *J. Pachelbel: Orgelwerke, i: Chorfügen und Choräle aus dem Weimarer Tabulaturbuch 1704* (Frankfurt, 1972); according to Eggebrecht (1965) c16 are reductions of known authentic org works and can be attrib. to Pachelbel's pupils

Christ ist erstanden, 1v, vn, bc, ? c1700, *Bsb* 30094 attrib. 'di Achilles'

Gott du Gott Israel, 5vv, 4 ?vn, bc, *Bsb* 30282, attrib. 'Pachelbel?' by Poelchau, collector of MS; cited incorrectly in *EitnerQ* as *Deinem Namen sey ewig Ehr*, i.e. 2nd phrase of text

In nomine Jesu, incorrectly cited in *EitnerQ* as separate work, actually superscription to another work

lost works

organ; formerly in Plauener Orgelbuch, 1708

Der Herr ist mein getreuer Hirt; Erbarm dich mein, o Herre Gott; O Lamm Gottes unschuldig; O Mensch bewein dein Sünde gross; Wir danken dir, Herr Jesu Christ: see Seiffert (1920)

other keyboard; formerly in Mylauer Tabulaturbuch, 1750

Aria and 3 variations, c; Aria and 7 variations, G; Aria and 6 variations, a; Chromatic fugue, e; Fugue, D; Prelude and fugue, c; Prelude and fugue, d: see Seiffert (1918–19)

chamber; cited in Beckmann, extant in 1938, see Doflein

Aria con variazione, C, vn, 2 va da gamba; Partie, D, 2 vn, bc, transposed version of Partie, no.1, F, from Musicalische Ergötzung; Partie, f¹; vn, 2 va, hpd; Partie, G; Sonata, G, vn, hpd (authenticity questioned, see Doflein, 1938); Zwillingsspartie, D, 2 vn, incipit in Beckmann

vocal

Ach Herr, straff mich nicht, 1v, 3 insts; Ich fahr dahin mit Freuden, 1v, 5 insts; Ich kan nicht mehr, 2vv, 4 insts; attrib. Bachhelbel, formerly *F-Sm*

Dixit Dominus, 4vv, 5 insts, cited in *Musikalien Verzeichniss Ansbacher Hof*, entry dated 1686, Nuremberg, Staatsarchiv

Christ ist erstanden, 1v, insts; Deus in adiutorium, 5vv, 6 insts; Herr, wenn deine Wort nicht wäre, a 5; Jauchzet dem Herren alle Welt, a 13; Ich bin die Aufferstehung, a 13; Kommet her zu mir, 4vv, 5 insts; Magnificat, a 13; Magnificat, ex D dur, a 13; cited in inventory of Landesarchiv Rudolstadt c1710–15, Rudolstadt, Schlossarchiv

Was Gott thut, das ist wohlgetan; Was Gott tut, das ist wohlgetan, a 9: attrib. M. Bachelbel, cited in inventory of organist Adam Meissner's legacy, Halle (see Krummacher, 1967)

Herr hebe an zu segnen, 5vv, 5 va, bn; Wenn wir in höchsten Nöthen seyn, 4vv, 4 va, 2 other insts; cited in music catalogue of Michaelisschule, Lüneburg, 1695, *D-Lm*

Festo Johann Baptistae: Ich will den Herrn loben allezeit, in *Dialog*, 9vv, 5 insts; attrib. Bachelbel, owned by Martin Music, Kantor at Stettin c1702

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[Pachelbel](#)

(2) Wilhelm Hieronymus Pachelbel

(*b* Erfurt, bap. 29 Aug 1686; *d* Nuremberg, 1764). Composer, organist and harpsichordist, eldest son of (1) Johann Pachelbel. As a small boy in Erfurt he was the playmate of the somewhat older J.G. Walther. He lived with his father during his sojourns at Stuttgart (1690–92) and Gotha (1692–5) and moved with him to Nuremberg in 1695. His father taught him both composition and keyboard playing, and in the preface to his *Hexachordum Apollinis* (1699) expressed his confidence that the training he had given him would recommend him as a pupil to Buxtehude at Lübeck and to F.T. Richter in Vienna, but it is doubtful whether his ambitious hopes were realized. On 2 September 1700 the Nuremberg town council honoured Wilhelm Hieronymus for his keyboard skill with a present of ten gulden. He seems to have started his professional career as organist at Fürth, just outside Nuremberg, and it was probably from there that he went to Erfurt as organist of the Predigerkirche. On 2 March 1706, just before his father’s death, he left Erfurt and returned to Nuremberg as organist of the Jakobskirche. Later that year, when J.S. Richter succeeded Johann Pachelbel at St Sebaldus, Wilhelm Hieronymus succeeded Richter at the Egidienkirche, and in 1719, when Richter died, he once again succeeded him. He remained at St Sebaldus for the rest of his life.

Only a small amount of music by Pachelbel survives, all of it for keyboard. His set of three easy variations on the chorale *O Lamm Gottes unschuldig* strongly reflects his father’s *Musicalische Sterbens-Gedancken* (1683) as non-liturgical music for domestic use. The *Fantasia super ‘Meine Seele, lass es gehen’* reveals two distinct styles: the first 29 bars are a chorale fughetta in the image of his father, while in the remaining 24 bars he seems to have tried to adapt the improvisational style of Buxtehude. The popular Toccata in G resembles similar works by his father. In 1725 he himself published an edition of his Praeludium and Fuga in C major, which shortly afterwards appeared in a different edition. This music shows no traces of his father’s and Buxtehude’s styles; instead it is characterized by a loose succession of various figurations doubtlessly inspired by modern italianate concerto writing. The rapid successions of tempo changes and sudden expressive gestures share something with Kuhnau’s more experimental keyboard writing, although they point just as well towards the *Empfindsamkeit* of the mid-18th century. After an uncomplicated 39-bar prelude, a free-voiced, non-contrapuntal fugue of 231 bars is presented. The lengthy episodes between statements of the theme consist of a succession of obvious, metrically controlled sequential patterns following the simplest of harmonic progressions. *Musicalisches Vergnügen* was published at about the same time. It consists of a 13-bar prelude and 162-bar fugue, followed by an independent, unambitious fantasia of 139 bars.

The subtitle, suggesting that the work is for either organ or clavier, harks back to the option that Pachelbel's father presented in his *Hexachordum Apollinis*, but his father's influence and style are absent from the music itself. The style of these last two works is very different from that of Bach, who was only a year older than Pachelbel. They avoid all harmonic and contrapuntal complexities, and the harmonic rhythm is slow-moving to allow room for the *brisé* figuration and the motivic exploration of triads and 7th chords. Although the music is hardly periodic, the repetitiveness of the gestures suggests that Pachelbel consciously aimed for a modern, if not progressive, style.

WORKS

all for organ/other keyboard

Edition: *Wilhelm Hieronymus Pachelbel: Gesamtausgabe der erhaltenen Werke für Orgel und Clavier*, ed. H.J. Moser and T. Fedtke (Kassel, 1957/R) [P]

Musicalisches Vergnügen bestehend in einem Praeludio, Fuga und Fantasia, sowohl auf die Orgel als auch auf das Clavier ... vorgestellt und componiert, D (?Nuremberg, ?1725); P, ed. in DTB, ii, Jg.ii/1 (1901)

Praeludium und Fuga, C (Nuremberg, 1725, 2/?1725 as Neu componiertes Praeludium und Fuga ... zum andern Mal übersehen und viel verbessert); P, ed. in DTB, ii, Jg.ii/1 (1901)

O Lamm Gottes unschuldig (3 variations), clavier, *D-Bsb*; P

Fantasia super 'Meine Seele, lass es gehen', *Bsb*; P, ed. in DTB, vi, Jg.iv/1 (1903)

Fantasia, *B*; *DS*

Suite, *DS*, attrib. 'Pachelbel', probably by W.H. Pachelbel, see Riedel (1959)

Toccata, G, *GB-Lb*; P, ed. in DTB, vi, Jg.iv/1 (1903)

Fugue, F, lost, see Walther

Fugue, G, lost, see Ritter

Prelude, b, *bwv923*, once attrib. W.H. Pachelbel, actually by Bach

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*Gerber*L

*Mattheson*GEP

*Walther*ML

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Pachelbel

(3) Charles Theodore [Carl Theodorus] Pachelbel [Perchival, Patchable, Bachelbel]

(*b* Stuttgart, bap. 24 Nov 1690; *d* Charleston, SC, bur. 15 Sept 1750). Organist, harpsichordist, composer and teacher, son of (1) Johann Pachelbel. He settled in Boston some time before 1734 (perhaps after a stay in England). In 1734 he was hired by Trinity Church in Newport, Rhode Island, to assemble an organ given to the church by the eminent philosopher George Berkeley; he served as organist there for a year. From 1734 to 1743 he taught the organist and composer Peter Pelham. He performed harpsichord and chamber music in a private benefit concert in New York in 1736, and later that year he moved to Charleston, South Carolina, where in November 1737 he gave a St Cecilia's Day concert. In February 1740 he succeeded John Salter as organist of St Philip's Church. On 29 March 1749 he advertised that he would be opening a singing school, but his health failed soon after this notice (according to the vestry of St Philip's he was 'afflicted with a lameness in his hands', 18 September).

Three pieces composed by Pachelbel survive. While still in Germany, probably under his father's instruction, he composed a *Magnificat* in C for eight voices and continuo (*D-Bsb*, ed. H.T. David, New York, 1959). This early work makes effective use of double chorus, but adheres somewhat naively to the tonic. A keyboard Minuet 'from Mr. Bachelbel' survives in an anonymous American copybook of 1739 (*US-PHff*). His most important work is the da capo aria *God of sleep, for whom I languish* (in Pelham's manuscript copybook, 1744, M. Myers's private collection, Bloomington, IL), the opening ritornello of which demonstrates Pachelbel's knowledge of Baroque instrumental idioms; the lyrical vocal line is suggestive of *bel canto*.

As the son of Johann Pachelbel and mentor of Peter Pelham, Charles Pachelbel served as a vital musical and cultural link between Europe and the New World.

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Pachmann, Vladimir de

(*b* Odessa, 27 July 1848; *d* Rome, 6 Jan 1933). Ukrainian pianist. His father was a noted Austrian amateur violinist, his mother Turkish. He studied first with his father, then at the Vienna Conservatory with Joseph Dachs, receiving the gold medal in 1869. He began giving concerts but was

so impressed on hearing Tausig in Odessa in 1870 that he retired for eight years' further study alone. After several more concerts and another two years' study, he established a career as a supreme Chopin player and became a celebrity throughout Europe and America. He made his *début* in London in 1882 and in America in 1890. He married his Australian pupil Maggie Oakey in 1884 (they divorced in 1892). After farewells in New York in 1925 and London in 1928 he retired to Italy.

Pachmann's widely publicized eccentricities, especially the whimsical talking to the audience before, after and even during a performance, have tended to distract attention from his playing; the talking, he claimed, was natural to him, and as audiences grew to demand it, so it became ever more exaggerated. But many, including K.S. Sorabji, agreed that Pachmann at his best and within his chosen repertory was unrivalled as a player:

the almost unlimited range of his gradations of tone within a *mezzo forte* and an unbelievable *quasi niente*, the amazing fluidity and limpid liquidity of his fingerwork, his delicious dainty staccato, the marvellous cantilena, the exquisite phrasing and the wonderful delicate fantasy of the whole, all made his playing [of the smaller works of Chopin] an enchantment and a delight.

Pachmann's style was equally effective in miniatures of Mendelssohn, Schumann and others, but he was not suited to the great Classical works. At the age of 70 he developed what he called his new 'Méthode', which involved keeping the arm and hand in a straight line and the use of special fingerings (these are preserved in several Augener editions of Chopin, 1933–7, edited by M. de Pachmann-Labori). Pachmann's near-complete recorded legacy is held at the Gustafson Piano Library, Lennoxville, Quebec; a number of the recordings have been reissued on disc.

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NIGEL NETTHEIM

Pachs Schmidt, Carolomannus

(*b* Eisenstadt, 28 Aug 1700; *d* Vienna, 8 March 1734). Austrian composer. He entered the Benedictine Schottenkloster in Vienna in 1721 and was ordained priest in 1723. He composed an introit for Easter Sunday soon after his arrival at the monastery, which suggests that he had some earlier

musical training. After his ordination he was appointed organist and choirmaster, the post which Fux had held a generation earlier. He had a great regard for Fux, several of whose masses he copied out, either for study or to perform in the monastery. During his last 11 years he produced a considerable quantity of church music, particularly after 1728. In addition he composed a serenade for the abbot's birthday celebrations in 1729, and music for the Lateinschule plays of 1730 and 1733.

Pachschmidt's output includes examples of all the types of church music current at the time, including a Compline setting (comparatively rare, as Compline was not one of the usual sung services). He used both the contemporary church styles with equal facility; six of his 12 masses are in the modern manner, for four voices and orchestra, while the other six are in the polyphonic style he had absorbed from Fux. His masses and motets in the modern idiom display an unusually personal style and depth of feeling, along with a gift for writing simple folklike melody which is also seen to advantage in his sacred arias. References to Pachschmidt in the archives of the Schottenkloster show that he had a high reputation as composer and choirmaster, and that his early death was much regretted.

WORKS

4vv, orch, unless otherwise stated; all A-Ws

6 masses, 4–6vv, orch: 'Quovis non vulneror ictu', 1725, Carolomanni, 1726, 'Quoniam tu solus Dominus', 1728, Caroli Borromaei [= Missa Thomistica], 1733, Joannis Evangelistae, 'Fili in honorem patris'

6 masses, 4–6vv a cappella

5 int

1 Compline, 1732, 1 lit, 1733

2 Alma Redemptoris mater, 2 Regina coeli, 1733, 4 Ave regina (incl. 1 for S, orch)

1 Stabat mater, 1 Veni Sancte Spiritus, 1 Dixit Dominus, 1734

6 Advent arias (Ger), 1v, insts

Several other motets

Serenata; music for 2 Lateinschule plays

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ELIZABETH ROCHE

Pachulski, Henryk

(*b* Łazy, nr Siedlce, 4 Oct 1859; *d* Moscow, Dec 1921). Polish pianist, composer and teacher. His date of birth has been given incorrectly in other sources. He was the son of Albert Pachulski, a forester who had been an overseer on Nadezhda von Meck's estate. He studied the piano with Strobl and harmony and counterpoint with Moniuszko and Żeleński at the Warsaw Institute of Music. From 1880 to 1885 he also studied at the Moscow Conservatory, taking piano lessons with Pavel Pabst and Nikolay Rubinstein and counterpoint with Arensky. As a young man he was given

encouragement and engagements by Nadezhda von Meck. He was appointed professor of piano at the Moscow Conservatory in 1886. Pachulski's works are chiefly for piano. Distinguished by sound craftsmanship, they are somewhat eclectic in character: he was much influenced by Liszt's virtuoso compositions and the works of Arensky and Anton Rubinstein, among others. He made a number of excellent arrangements of Tchaikovsky's works for piano duet.

Pachulski's brother Władysław (*d* 1919) was a violinist who acted as Nadezhda von Meck's house musician and secretary, marrying her daughter Julia in 1889. Tchaikovsky gave him much detailed advice over his compositions, and he acted as a go-between in the attempts to patch up the rift between Tchaikovsky and Nadezhda von Meck.

WORKS

Inst: 3 Pieces, vc, pf, op.4; Fantasia, pf, orch, op.17

For pf: Polonaise, op.5; Concert Etude, op.7; 2 sonatas, op.10, op.27; preludes, études, waltzes, mazurkas, impromptus; pf transcr. of works by Tchaikovsky, Żeleński, Arensky and Moniuszko

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J. Skarbowski: *Sylwetki pianistów polskich, i: Od Wincentego Lessla do Henryka Pachulskiego* [Figures of Polish pianists, i: From Wincenty Lessel to Henryk Pachulski] (Rzeszów, 1996)

ZOFIA CHECHLIŃSKA

Pachymeres, Georgios

(*b* Nicaea, 1241; *d* Constantinople, *c*1310). Byzantine scholar and music theorist. He was influential at Constantinople where he held high political and ecclesiastical office and where he taught at the university. Evidence concerning Pachymeres' life is contained in his historical work, in a poetical autobiography and in an obituary poem by his pupil Manuel Philes. Pachymeres wrote a history of his times, a number of works on rhetoric and philosophy, and a treatise on the Quadrivium (*c*1300), *Syntagma tōn tessarōn mathēmatōn, arithmētikēs, mousikēs, geōmetrias kai astronomias*. Although an earlier Byzantine account of the Quadrivium survives (dating from 1008 and attributed to [Michael Psellus](#), but more probably written by the monk Gregorius), Pachymeres' work is the more comprehensive and anticipated the revival of interest in mathematics and mathematical harmonics at the beginning of the Palaeologan renaissance; it is the first large-scale example of Byzantine encyclopedic musical scholarship. However, Pachymeres' contemporaries seem to have ignored it; it was not translated into Latin, and comparatively few manuscript copies, most of which date from the 16th century, survive. This neglect may

be attributed to the three books on *Harmonics* by [Manuel Bryennius](#) (fl 1300) that appeared not long after Pachymeres' treatise; although the *Harmonics* was indebted to the earlier work, in many ways it overshadowed it.

Pachymeres based his discussion on music on the writings of ancient theorists and only briefly touched on contemporary practice. In this respect his work resembles that of Bryennius and differs from contemporary Western treatises. His greatest debt was to the neo-Pythagorean authors Nicomachus of Gerasa, Ptolemy and Porphyry, whose works he often quoted. In his description of harmonics (chaps. 1–20), which lacks strict systematization, he deals mainly with the calculation of intervallic ratios, the structure of the Greater Perfect System and the divisions of tetrachords. The second part of the work is concerned almost exclusively with a comparison of Ptolemy's eight *chroai* ('shades of colour') of the genera, a subject that is treated in a purely academic manner. In chapter 18, however, contemporary music is brought into the discussion when Pachymeres relates the registers of the ancient transposition scales (*tonoi*) to the eight church modes (*ēchoi*) of Byzantine chant (see [Oktōēchos](#)). This passage forms the earliest reference in Byzantine theory to an association between ancient and medieval modal doctrine, and its conclusions were further developed by Bryennius in his *Harmonics*.

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LUKAS RICHTER

Paci, Francesco Maria

(*b* ?Rome, ?1716; *fl* 1743–6). Italian composer. Early scholars did not mention him and he is known only through a few works. He wrote two comic pieces for the stage: an intermezzo, *La Scuffiara* (Florence, Teatro degl'Intrepidi, 1743), and *La schiava per amore* (text, T. Mariani; Rome, Sala Latina al Vicolo dei Lautari, Carnival 1746). He also wrote some sacred music, including a *Stabat mater* for three voices and strings (*D-Bsb*) and several other works for the church (*I-Pca*), and an overture (*D-Bsb*).

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JAMES L. JACKMAN

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See [Pace, Pietro](#).

Pacieri [Paceri], Giuseppe

(*b* Trevi, nr Perugia; *d* ?Rome, 1700 or later). Italian composer and organist. He appears to have taken holy orders before succeeding Francesco Cardarelli as organist of the Santa Casa, Loreto, on 1 February 1670; he continued in this post until 6 November 1679. Berardi listed him, along with such eminent composers as Carissimi and Luigi Rossi, as a leading exponent of *cantate concertanti*. It is not known precisely when Pacieri went to Rome and entered the service of Cardinal Alderamo Cibo, secretary of state during the pontificate of Innocent XI and later deacon of the Sacro Collegio, but in 1679 his chamber oratorio *Il peccatore al presepio* was performed for the papal court on Christmas Eve in the prestigious Palazzo Apostolico. The tradition of presenting Christmas Eve oratorios had begun with the reign of Innocent XI in 1676 and lasted for 65 years. Cardinal Cibo himself seems to have initiated the tradition, and Pacieri's relationship with the cardinal probably accounts for the fact that he composed no fewer than eight such oratorios between 1679 and 1688. He is referred to as a prior for the first time in the libretto of *I pastori di Betlemme*. *Atalia*, one of at least three Roman oratorios of the same title based on Racine, was performed by the boarding students of the Seminario Romano. His oratorios are written for four or five solo voices with concerted instrumental accompaniment, usually strings and continuo. His string writing includes contrasts between concertino and ripieno as well as the use of a solo viola as a supporting bass line.

WORKS

oratorios

Il peccatore al presepio (componimento per musica, O. Malvezzi), Rome, Palazzo Apostolico, Christmas Eve, 1679, music lost, lib *I-Rc, Rvat*

Il mondo in pace (componimento per musica), Rome, Palazzo Apostolico, Christmas Eve, 1682, music lost, lib *Rig, US-CA*

I pastori tributarii alla cuna del Redentore (componimento per musica, P. Giubilei),

Rome, Palazzo Apostolico, Christmas Eve, 1683, music lost, lib *I-Rc, Rvat*

La pace degli elementi in ossequio al Natale del Redentore (componimento per musica, Giubilei), Rome, Palazzo Apostolico, Christmas Eve, 1684, *Nf, lib Rc, Rvat*

I principi cristiani chiamati al presepe (componimento per musica, C. Amadio), Rome, Palazzo Apostolico, Christmas Eve, 1685, music lost, lib *Rn*

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Il trionfo dell'amor divino (componimento per musica, P.F. Carli), Rome, Palazzo Apostolico, Christmas Eve, 1687, *A-Wn, lib B-Bc, I-Rc, Vgc*

I pastori di Betlemme annunziati dall'angelo (concerto musicale, G.D. de Tortis), Rome, Palazzo Apostolico, Christmas Eve, 1688 and 1691, music lost, lib *Rc* (1688), *Rli* (1691)

La vittoria innocente (G. della Rosa), Rome, Palazzo Borghese, 24 March 1690, music lost, lib *Rc, Rig*

Atalia (?A. Polioni, after Racine), Rome, Seminario Romano, 1700, music lost, lib *I-Bc, Bl, MAc, Rn, Rvat, Vgc*

La cetra piangente de Davide nella morte de Gionata, *Nf*

L'huomo moribondo, *Nf*

other works

Confitebor, 5vv, str, *Nf*

Surge anima mea, motet, 1v, bc, *Nf*

Cant. 'per la Passione e Resurrezione', 1v, bc, *Nf*

Secular cants., *GB-Lam, Lbl, I-Bc, Mc, MOe, Nc*

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LAWRENCE E. BENNETT

Pacific Arts, Festival of.

[Pacific Festival of Arts]. The pre-eminent event for the performing arts in the Pacific. Organized to respond to the South Pacific Commission's concern about the rapid erosion of the region's indigenous arts, the first South Pacific Festival of Arts was held in Fiji in 1972. It brought together

more indigenous people from Australia and the islands south of the equator than had ever before gathered in one place. In 1976 Micronesians and Hawaiians were invited to participate, and after 1980 the geographical designation 'south' was dropped from the name. Festivals have been held in a four-year cycle: in Rotorua, New Zealand, in 1976, Papua New Guinea in 1980, Tahiti in 1985 (rescheduled from New Caledonia in 1984), Townsville, Australia, in 1988, Rarotonga, Cook Islands, in 1992, and Apia, Western Samoa, in 1996. New Caledonia hosted the festival in the year 2000. The number of participants has grown in successive festivals: the official visiting delegations to recent festivals, most of whose members participated as musicians and dancers, have totalled approximately 2500 persons. In addition, host countries have presented a wide range of their own performing arts through the participation of large numbers of its citizens: in 1996 more than 2000 children participated in the music and dance at the opening and closing ceremonies.

The festival has stimulated a renaissance in traditional heritage, creative developments in modern idioms (e.g. popular musics and dance dramas incorporating traditional elements) and intercultural borrowing. For peoples of the Pacific, it has engendered esteem for their own local, national and ethnic identity, recognition of the cultural diversity of others and a sense of belonging to a Pacific-wide community. The audio-visual materials from the festival, which is the most extensively recorded artistic event in the Pacific, are a major resource for studying and enjoying the music and dance of the Pacific.

BARBARA B. SMITH

Pacini, Andrea ['Il Lucchesino']

(*b* Lucca, c1690; *d* Lucca, March 1764). Italian alto castrato and composer. He sang in Venice (12 operas: 1708, début in Albinoni's *Astarto*, 1714–16, 1726), Florence (1709–10, 1720, 1725–6, 1731–2), Genoa (1710–11, 1720, 1728), Rome (1711, 1721–2), Lucca (1711, 1714–15, 1724, 1730), Ferrara (1713, 1731), Naples (ten operas at the S Bartolomeo and the royal palace, 1713–14, 1722–3), Livorno (1717–18), Bologna (1719–20, 1722), Turin (1719), Milan (1719–20) and Parma (1724, 1729). He appeared in operas by all leading composers from Alessandro Scarlatti, Albinoni and Vivaldi to Porpora, Hasse and Vinci. He was elected a member of the Accademia Filarmonica at Bologna in 1721. From 1720 to 1730 he had the title of virtuoso to Prince Antonio of Parma. He was engaged by the Royal Academy in London as second man to Senesino for 1724–5, making his début in the title role of Handel's *Tamerlano* and scoring a success: Lady Bristol told her husband that 'the new man takes extremely'. He sang Ptolemy in Handel's *Giulio Cesare* (Handel composed a new aria for him) and Unulfo in *Rodelinda*, and in Ariosti's *Artaserse* and *Dario* and the Vinci-Orlandini *Elpidia*. The parts Handel wrote for him demand a good technique but limited range (compass *a* to *e*").

In later life Pacini became a priest, and often took part in the annual celebration of S Croce at his native town. He composed a mass for its St Cecilia Festival in 1744. There are two caricatures of him by A.M. Zanetti in

the Cini collection (*I-Vgc*). He appears with other singers in a Watteau drawing in the Louvre, executed on a visit to Paris in 1721.

WINTON DEAN

Pacini, Antonio Francesco Gaetano Saverio

(*b* Naples, 7 July 1778; *d* Paris, 10 March 1866). Italian composer and music publisher, active in France. After studying harmony and counterpoint under Fenaroli at the Conservatorio della Pietà dei Turchini, Naples, he directed an orchestra and taught there before moving to Nîmes, where he became leader of the theatre orchestra. According to Pougin (*FétisBS*) *Isabelle et Gertrude*, his first *opéra comique*, was given at the opening of the rebuilt theatre there (in 1801). In 1804 he moved to Paris where, at least until 1822, he was active as a singing teacher. Between 1805 and 1808 *Isabelle* and three further *opéras comiques* were produced, all but one being published in orchestral score. These (his only works for the stage) and a large number of songs make up the bulk of his creative output.

Pacini's career as a publisher began in 1808 when, in partnership with Momigny, he began to issue the *Journal des troubadours* (c1808–15); this was put out from Momigny's address, 20 boulevard Poissonnière. After a brief publishing association with Jean-Baptiste Lélou and Charles Bochs, Pacini set up on his own at 12 rue Favart, in 1810–11. By 1819 he had moved to 11 boulevard des Italiens (he is known also to have advertised from 12 rue Favart, his residence, at least until 1829). In January 1846 Bonoldi Frères purchased the business, but in 1851 Pacini had made a new start, at 59 rue Neuve-St-Augustin. In April 1853 he was established at 21 rue Louis-le-Grand, where he remained until his death.

Particularly in the period 1820 to 1835, Pacini was one of the most active music publishers in Paris. He was known mainly for his editions of Italian operas, of which he published at least 46 vocal scores in folio format, including several operas by Mercadante, Bellini and Donizetti, and, between 1821 and 1827, 18 by Rossini. Among the Rossini works was *Ivanhoé*, a pasticcio arranged by Pacini himself (on Rossini's authority) from earlier operas, and first performed at the Odéon on 15 September 1826. Pacini also published collections of vocal exercises by Aprile, Bordogni and Rossini, and some hundreds of single numbers drawn mainly from contemporary Italian operas. None of the half-dozen operas of which he published orchestral scores between 1815 and 1834 had lasting success. In addition to the *Journal des troubadours* (a monthly collection of songs with, and solo pieces for, guitar and lyre), he published two other monthly periodical collections of vocal music: *Le troubadour ambulante* (early 1817 to 1828), of which each number contained four unpublished *romances* and a guitar piece; and *L'écho lyrique* (March 1827 to summer 1830), each number containing two French *romances* and an Italian aria or duet. His output of instrumental music was relatively slight; but he issued the earliest Paris editions of Field's first six piano concertos by about 1824 and by 1828 he had published 24 caprices and 12 sonatas by Paganini. In

1823 he turned down Beethoven's offer of the Diabelli variations and four other works.

In mid-January 1838 Pacini suffered near ruin when the fire that destroyed the Salle Favart also wrecked his shop; much of what was not burnt was pillaged, and several valuable manuscripts are said to have been stolen. Pacini was well liked, however, and eminent Parisian composers came to his rescue, offering him manuscripts for a series of piano works to be entitled *Livre musical des cent-et-un*. He published the first number in February 1838 and, although it did not run its full course, the series was still in progress when Chopin's Waltz op.42 made its first appearance in print, as no.68, in June 1840.

Pacini was a friend to all Italian musicians and had especially close links with Rossini and Paganini. For the latter he sometimes acted as concert agent, and he accompanied him on his first journey to England in April 1831. All Pacini's publications were engraved; his series of plate numbers are generally unreliable for dating purposes.

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all opéras comiques

Isabelle et Gertrude (1, C.S. Favart), ?Nîmes, ?1801 (Paris, ?1806)

Point d'adversaire (1, J.M. Pain), Paris, Montansier, 8 April 1805 (Paris, ?1805)

Le voyage impromptu (1, M. Aubertin and T. Dumersan), Paris, Montansier, 5 April/Aug 1806 (Paris, ?1806)

Amour et mauvaise tête (3, S. Arnoult), Paris, Feydeau, 17 May 1808, *F-Pc*

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RICHARD MACNUTT

Pacini, Giovanni

(*b* Catania, 17 Feb 1796; *d* Pescia, 6 Dec 1867). Italian composer. He was one of the leading composers of Italian operas from the late 1820s to the 1840s.

1. Life.

2. Style.

WORKS

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(work-list, with THOMAS G. KAUFMAN)

Pacini, Giovanni

1. Life.

Pacini began his musical studies with his father, a well-known tenor (later a *buffo* bass), who intended him to have a career in church music and sent him at the age of 12 to Bologna to study singing with Luigi Marchesi. Manifesting an interest in composition at an early age, Pacini studied counterpoint for a short time while in Bologna and composition in Venice, 1809–12. He composed his first opera, *Don Pomponio* (not performed), in 1813. Later that year he had his first work staged, the *farsa Annetta e Lucindo*, in Milan. His earliest success, the *melodramma semiseria Adelaide e Comingio* (1817, also Milan), followed productions of many other light works. The next year his *Il barone di Dolsheim*, which marked his *début* at La Scala and ran for 47 nights, brought him to the forefront of the Italian operatic scene.

In 1821 Pacini established himself in Lucca with an appointment as *maestro di cappella* to the Duchess Marie-Louise de Bourbon, and in 1822 he had a house built in Viareggio, where he resided throughout most of his operatic career. The tremendous success of two serious operas – *Alessandro nelle Indie* (1824) and *L'ultimo giorno di Pompei* (1825) – at the Teatro S Carlo in Naples, as well as *Gli arabi nelle Gallie* at La Scala, gained him a position as the leading Italian composer of the late 1820s and began a productive relationship with the impresario Domenico Barbaia, who gave him a nine-year contract as musical director of the Neapolitan theatres, a post vacated by Rossini in 1822. Pacini's contract required him to compose two operas each year, which were eventually divided between Naples and Milan when Barbaia became director of La Scala in 1826. Barbaia also took Pacini to Vienna in 1827 to oversee productions of four of his operas at the Kärntnertortheater.

Pacini's popularity declined in the early 1830s, partly because of competition from Bellini, Donizetti and, to a lesser extent, Mercadante. The failure of three successive operas in Naples in 1833, which Pacini himself described in deprecating terms, followed by the disastrous première of *Carlo di Borgogna* in Venice (1835), led him to retire from the operatic scene for almost five years. During this period he devoted his time to the Liceo Musicale which he had established in Viareggio in 1834, and he had a substantial opera theatre built there for performances by his students. His appointment as *maestro di cappella* to the archducal court of Lucca in 1837 also spurred his production of liturgical works, an interest left dormant from his student years. Pacini's status as a teacher was affirmed in 1842 through his appointment as director of a new music school in Parma, which united all the music schools in the duchy and which bore his name from his death until 1924.

After considerable soul-searching – and with Bellini gone, Donizetti's Italian career in decline and Mercadante left as his principal rival – Pacini returned to the operatic stage in 1839, determined to write in a more innovative, thoughtful and overtly dramatic style. In his memoirs (cited by Gossett 1986, *Saffo*) he recalled that during his period of retirement he

had meditated on new developments, on the changing taste of the audience, and on what should be the path to follow ... If my compositions were to have any hope for long life, I had to develop that aesthetic sense that I had previously sought but rarely achieved. I set to work, with the firm intention of putting aside the procedures that I had followed in my earlier career, and I looked for characteristic ideas from the diverse melodies of different peoples, drawing them from traditional sources, so that I could inform my works with that truth so difficult to achieve in our art.

After experimenting with his new approach in *Furio Camillo* (1839, Rome), he achieved enormous success with *Saffo* (1840, Naples), which to the present day has been regarded as his masterpiece. Over the next few years he continued to produce forward-looking works, most notably *La fidanzata corsa* (1842, Naples) and *Maria, regina d'Inghilterra* and *Medea* (both 1843, Palermo), and maintained his popularity throughout the 1840s, despite the rivalry of the ascending Verdi. However, Pacini himself noted that as early as 1846, in *La regina di Cipro*, he began to retreat from the more modern style seen in *Saffo* and fell back on earlier habits. After moving to Pescia in 1855, he increasingly focussed his activities on teaching and on writing instrumental music. His last major success was *Il saltimbanco* (1858, Rome).

Pacini married three times, outliving Adelaide Castelli (*d* 1828) and the singer Marietta Albini (*d* 1849) and spending his final years with Marianna Scoti. He was survived by five of his nine children. He had ill-disguised liaisons with Napoleon's sister, the Princess Pauline Borghese (begun during his year in Rome, 1821), from which a hasty marriage to his first wife eventually provided the only escape, and with the notorious Russian countess Giulia Samoylov (in Milan, apparently from about 1828 to 1831). Both women played important roles in nurturing his social and professional status in those musical centres.

[Pacini, Giovanni](#)

2. Style.

An extraordinarily prolific composer even by the standards of his own time, Pacini composed over 80 operas, in addition to many instrumental compositions and sacred vocal works, and authored numerous historical, theoretical and didactic writings. His operatic career mirrored the contemporary trend from comedy to tragedy that reached a turning-point about 1820: before 1817 he composed only comic operas; during the years 1817–20 he produced an even mix of serious, semi-serious and comic types; and from 1821 on he wrote primarily serious works.

Pacini's comic operas, particularly his early ones, show clearly the influence of their forebears, displaying such elements as 'Rossinian' instrumental crescendos, fast vocal parlados and driving, often repetitive rhythms in fast movements. Such *opere semiserie* as *Il barone di Dolsheim* are also typical of the period in mixing complex, virtuoso music for the hero and heroine that in some cases verges on the style of *opera seria* with simpler, folklike melodies or comic parlando for other characters. In these operas more than in his *opere serie* Pacini often curtailed the standard

forms of lyric numbers and wrote shorter individual movements, in particular the reflective movements in ensembles.

Pacini's serious operas provide the best opportunity, however, to examine the development of his style across his career. He set a cross-section of 19th-century libretto types, from operas with antique settings derived from 18th-century *opera seria* (*Alessandro nelle Indie*), to horror stories rooted in turn-of-the-century French opera (*Medea*) and Bellinian Romantic *melodrammi* (*Saffo*). In their treatments of these subjects his librettos display a number of shifts of focus that characterized the first part of the 19th century: from ancient settings and noble heroes to more modern settings populated by non-traditional types of characters (pirates, outlaws and gypsies), from cities and metropolitan palaces to small provincial towns or castles of petty princes, from intrigues and moral issues to painful amorous entanglements which result in murder, suicide or insanity, and from general, idealized characterizations to more personal ones.

Although Pacini admired many of his Italian predecessors – among them Paisiello, Cimarosa, Mayr, Paer, Generali and Pavesi – as well as such foreigners as Gluck, Haydn and Mozart, the works of his first period (before his temporary retirement in 1835) were influenced most clearly by the operas of Rossini, a debt that he readily acknowledged. Like Rossini, Pacini maintained the traditional separation of recitative and lyrical styles. Although in some cases he decorated the vocal lines of his obligatory recitatives with florid ornamentation, he rarely incorporated aria-like sections, and his lyric numbers seldom include the impulsive melodic phrases or emotionally frank declamatory interpolations of Bellini's. The music of Pacini's first period, much like Rossini's, remains largely within the tradition of ideal expressiveness and avoids direct representation of the actions or emotions of his characters.

Early in his career Pacini was known to contemporary audiences primarily as a fecund melodist who, in his own words, carefully 'tailored' his vocal lines to the strengths of individual singers. Reflecting Rossini's influence, his arias incorporate a broad range of melodic types. Although he claimed to have set aside the earlier composer's florid style, his early slow movements often display a proliferation of embellishments and adopt the relatively free, additive phrase structures usually associated with Rossini's melodies. At the other end of the spectrum, the themes of his fast cabalettas normally come closer to the mid-century lyric form *AA'BA'*, although the ends of phrases are still normally punctuated with *gruppetti*. These lively tunes, marked by disjunct contours, abrupt rhythmic motifs, frequent syncopation and a sometimes martial, sometimes playful or even trivial quality, made the composer famous in his day as the 'maestro delle cabalette'. Between these two extremes, Pacini also began to develop simpler, more fluid cantabile melodies like those that were to be the hallmark of Bellini's style.

In his memoirs Pacini later disparaged his orchestral writing during this period:

My instrumentation was never careful enough, and if it was sometimes beautiful or brilliant, this resulted not from reflection but rather from that natural taste God granted me. I

frequently slighted the string section, nor did I take pains about the effects that might be drawn from other instrumental families.

While interesting exceptions to this self-deprecating evaluation do exist – the exotically flavoured overtures to *Il barone di Dolsheim* and *Gli arabi nelle Gallie* are two numbers in which he exploited instrumentation to convey a special atmosphere – during his first period Pacini mostly provided his melodies with minimal accompaniments that have little dramatic impact. And although he claimed to have tried to create new forms for his set pieces – notably in *L'ultimo giorno di Pompei* – and often expanded their designs from within by writing longer solos, or truncated traditional forms by eliminating unnecessary movements (a technique also seen in Donizetti's operas), he normally adhered to the conventional practices of Rossini and his other contemporaries. Most of his arias follow the common two- or three-movement formats that had become popular by the end of Rossini's career. His most complex duets, like Rossini's, contain four movements: an opening active movement, a contemplative slow one, an interactive *tempo di mezzo* and a reflective cabaletta (usually of the Bellinian type, which presents the main theme three times, the last with the voices together). Similarly, his larger ensembles and finales habitually have the Rossinian duet-like core of four long sections.

The innovations seen in the operas of Pacini's second period – beginning with *Furio Camillo* and especially *Saffo* – parallel many of those pioneered by Bellini and Donizetti as those composers also broke from norms established by Rossini. In his lyric melodies, Pacini virtually abandoned Rossinian *fioriture* (at least in his earliest works from this period) and adopted an almost exaggerated version of Bellini's frankly expressive style. He moved closer to the typical mid-century lyric form in his slow melodies, although he treated its phrase structure even more freely than Bellini and Donizetti had, normally separating the opening thematic block AA' from the remainder of the melody with a decisive articulation and providing a more extensive central section of short, quasi-declamatory phrases before returning to the opening ideas. He also smoothed out the melodic and rhythmic contours of his cabaletta themes – sometimes introducing Bellinian triplet rhythms – and, like Donizetti, occasionally cast them in a slow tempo.

Beginning with *Saffo*, Pacini began more consistently to obscure traditional distinctions between recitatives and lyric numbers, skilfully matching different styles of text-setting to individual events or reactions. His efforts at coaxing new expressive and atmospheric effects from the orchestra are apparent throughout his scores from this period. He also diverged from the relatively diatonic harmonic language of his first period by experimenting with sudden modulations and non-tonic openings to heighten the expressive impact of his lyrical melodies, with juxtapositions of distantly related keys in active sections to underscore shocking events, and (like his contemporaries) with open-ended tonal plans for his lyric numbers, reflecting the mobility of his characters' situations and relationships.

In his memoirs Pacini stated flatly that operatic design was the province of his librettists. Perhaps as a consequence of this attitude, the operas of his

second period do not display the same degree of innovation in the sectional forms of their individual scenes as that which characterizes Mercadante's operas. Even in *Saffo*, all the lyric numbers – except for the Part 1 duet for Sappho and Faone, which omits the traditional slow movement – conform to the standard three- and four-movement models for arias and ensembles. Yet unconventional structures do appear occasionally in his latest works (see, for example, the introductions to Acts 1 and 2 of *Il saltimbanco*), and individual movements may incorporate such mid-century variations as the replacement of the matched solo statements characteristic of Rossini and Bellini with free dialogue or contrasting solos in the first movements of duets. The active movements of lyric numbers of Pacini's second period are noteworthy for their great length and complexity (as in Sappho's aria finale in Part 3 or the trio of the same part). Many of his operas are forward-looking in the decisive dominance of ensembles over solo numbers and in a consistent inclusion of secondary characters in arias. For example, *Saffo* allots only one aria to each of its principals – neither Sappho nor Faone has a cavatina, and both characters must wait until Part 3 for their arias – and incorporates chorus or other soloists in all of them.

Along with his operas, Pacini produced numerous religious works throughout his career. Many of his student efforts apparently involved sacred music and several of his 19 cantatas are among his earliest professional compositions; the Requiem Masses for Michele Puccini and for the proposed transference of Bellini's remains (both 1864) and the oratorio *Il carcere Mamertino* are among his latest. Although Pacini's output of instrumental music was limited – most of it came from his last five years – it includes the noteworthy programmatic *Sinfonia Dante*, a lovely octet, and six string quartets, with which Pacini joined the Italian instrumental revival during the second half of the 19th century.

Unlike Bellini and Donizetti, and despite his self-conscious attempt to correct the defects that he perceived in his early style and to find a more up-to-date approach, Pacini never gained a significant following outside Italy in such important centres as London, Paris and New York, although he was popular in Spain, Portugal and South America. His operas met with mixed reviews in Vienna in the late 1820s, Fétis wrote a scathing criticism of his music in 1830, and Berlioz and Mendelssohn were completely unsympathetic. Yet his failure to gain pervasive international renown hardly diminishes his importance as a principal player in the Italian scene from 1820 to 1850. And while his role in the development of opera after Rossini was secondary to those of Bellini and Donizetti, both his operas and his memoirs provide a fascinating glimpse into the efforts of Italian composers to adapt Rossini's approach to the new musico-dramatic climate of the 1830s and 40s.

[Pacini, Giovanni](#)

WORKS

stage

FP	Florence, Teatro della Pergola
MR	Milan, Teatro Re
MSC	Milan, Teatro alla Scala
NC	Naples, Teatro S Carlo

VF	Venice, Teatro La Fenice
fa	farsa
dg	dramma giocoso
dm	dramma per musica
mel	melodramma
mels	melodramma serio
melss	melodramma semiserio
ob	opera buffa
os	opera seria
oss	opera semiseria
tl	tragedia lirica

Don Pomponio, 1813 (ob, G. Paganini), unperf.

Annetta e Lucindo (fa, 2, F. Marconi), Milan, S Radegonda, 17 Oct 1813, *I-Bc, Fc, Mr*

L'ambizione delusa (dramma buffo, 2, Palomba), FP, spr. 1814, *Mr**, *PEA*

L'escavazione del tesoro (fa, 1, Marconi), Pisa, Costanti, 18 Dec 1814, *PEA*; ? rev. as La ballerina raggiratrice (ob, 2, G. Palomba), unperf.

Gli sponsali de' silfi (commedia, 1, Marconi), Milan, Filodrammatici, carn. 1814–15, *Mr, PEA**

Bettina vedova (Il seguito di Ser Mercantonio) (dg, 2, A. Anelli), Venice, S Moisè, spr. 1815

La Rosina (fa, 1, Palomba), FP, sum. ?1815, *PEA**

L'ingenua (fa, 1, Marconi), Venice, S Benedetto, 4 May 1816, *PEA**

Il matrimonio per procura (dg, 1, G. Scannamusa [Anelli]), MR, 2 Jan 1817, *Mr**

Dalla beffa il disinganno, ossia La poetessa (dramma buffo, 1, G. Scopabirba [Anelli]), MR, 11 Jan 1817, *Mr** [suppressed after 3 perf.]; rev. with new text as Il carnevale di Milano (dramma buffo, 1, P. Lattanza), MR, 23 Feb 1817, *Mr*

Piglia il mondo come viene (dg, 2, Anelli), MR, 28 May 1817, *Mr*

Adelaide e Comingio (melss, 2, G. Rossi), MR, 30 Dec 1817, *Fc, Mr**, *OS*, excerpts (Milan, 1818); also as Isabella e Florange, Il comingio, Comingio pittore

Atala (azione drammatica, 3, A. Peracchi), Padua, Nuovo, June 1818

Gl'illinesi, 1818 (os, F. Romani), unperf.

Il barone di Dolsheim (mel, 2, Romani), MSC, 23 Sept 1818, *Mc, Mr, Nc, Vt*, Catania (Biblioteca Chisari), vs (Milan, 1831); also as Federico II re di Prussia, Il barone di Felcheim, La colpa emendata dal valore

La sposa fedele (mel, 2, Rossi), Venice, S Benedetto, 14 Jan 1819; rev. version, MSC, 1 Aug 1819; *Bc, Fc, Mc, Mr**, *Nc, US-Bp*, excerpts (Milan, 1820–22)

Il falegname di Livonia (mel, 2, Romani), MSC, 12 April 1819; rev. version, FP, 28 Feb 1823; *I-Mr, Nc**, *Rsc*, duet (Milan, n.d.), trio (Milan, 1819)

Vallace, o sia L'eroe scozzese (mels, 2, Romani), MSC, 14 Feb 1820, *Mc, Mr*, excerpts (Milan, 1820); also as Odoardo I re d'Inghilterra, *PEA*

La sacerdotessa d'Irmisul (melodramma eroico, 2, Romani), Trieste, Grande, 11 May 1820, *Fc* [not the same text as Bellini's Norma], *PEA**

La schiava in Bagdad (mel, 2, V. Pezzi), Turin, Carignano, 20 Oct 1820, *Mt, Nc, PEA, Vt*, cavatina (Milan, 1827)

La gioventù di Enrico V (melodramma giocoso, 2, G. Tarducci or J. Ferretti, partly after W. Shakespeare), Rome, Valle, 26 Dec 1820, *Fc, Mr, Nc, PEA**, *Rsc*; also as La bella tavernara, ossia Le avventure d'una notte

Cesare in Egitto (melodramma eroico, 2, Ferretti), Rome, Argentina, 26 Dec 1821, *PEA**

La vestale (os, 2, L. Romanelli), MSC, 6 Feb 1823, *Mc, Mr**, *Vt*, vs (Milan, 1830 or 1831)

Temistocle (dm, 2, P. Angillesi, after P. Metastasio), Lucca, Giglio, 28 Aug 1823, *B-Bc, I-Mr, PEA, Rsc*, excerpts (Milan, 1824)

Isabella ed Enrico (melss, 2, Romanelli), MSC, 12 June 1824, *Mr**, excerpts (Milan, 1824)

Alessandro nelle Indie (dm, 2, G. Schmidt, after Metastasio), NC, 30 Sept 1824, *Mr, Nc, PEA*, excerpts (Milan, 1825–7)

Amazilia (mel, 1, Schmidt), NC, 6 July 1825; rev. version (2), Kärntnertor, Vienna, 20 Feb 1827; *Fc, Mc, Mr, Nc, PEA**, *Rsc*, vs (Milan, 1830 or 1831)

L'ultimo giorno di Pompei (dramma serio, 2, A.L. Tottola [not after Bulwer-Lytton]), NC, 19 Nov 1825, *Mr, Nc**, *Vt*, vs (Milan, 1830 or 1831)

La gelosia corretta (melss, 3, Romanelli), MSC, 27 March 1826, *Mc, Mr**, excerpts (Milan, 1826)

Niobe (dramma eroico-mitologico, 2, Tottola), NC, 19 Nov 1826, *Mr, Nc**, *PEA*, excerpts (Milan, 1827)

Gli arabi nelle Gallie (mels, 2, Romanelli, after C.V.P. d'Arincourt: *Le renégat*), MSC, 8 March 1827, *Bc, Mr, PEA**, vs (Milan, 1828); rev. with 7 new nos., Paris, Italien, 30 Jan 1855

Margherita regina d'Inghilterra (mels, 2, Tottola), NC, 19 Nov 1827, *Mr*, excerpts (Milan, 1828); also as Margherita d'Anjou

I cavalieri da Valenza (melodramma tragico, 2, Rossi), MSC, 11 June 1828, *Mc**, *Mr*, vs (Milan, ?1833)

I crociati in Tolemaide, ovv. Malek-Adel (mels, 2, C. Bassi), Trieste, Grande, 13 Nov 1828, *Mr**, *PEA*, excerpts (Milan, 1830); rev. as La morte di Malek-Adel, Rome, Apollo, 6 Feb 1832

Il talismano, o sia La terza crociata in Palestina (melodramma storica, 3, G. Barbieri, after W. Scott), MSC, 10 June 1829, *Mc**, *Mr, PEA*, vs (Milan, 1830 or 1831)

I fidanzati, ossia Il contestabile di Chester (mel, 3, D. Gilardoni, after Scott), NC, 19 Nov 1829, *Mc, Mr, Nc**, *Vt*, vs (Milan, ?1830)

Giovanna d'Arco (azione drammatica musicale, 2, Barbieri, after F. von Schiller), MSC, 14 March 1830, *Mc**, *Mr, PEA*, excerpts (Milan, 1830)

Il corsaro (melodramma romantico, 3, Ferretti, after Byron), Rome, Apollo, 15 Jan 1831, *Mc**, *Mr*, vs (Milan, 1831); rev. MSC, 10 Jan 1832

Il rinnegato portoghese (Gusmano d'Almeida), 1831 (os, Romanelli), supposedly for VF, unperf. [replaced by Ivanhoe]

Ivanhoe (mel, 2, Rossi, after Scott), VF, 19 March 1832, *Mc, Mr**, *Nc, PEA, Vt*, vs (Milan, 1832) [no connection with Rossini pasticcio, arr. A. Pacini]

Don Giovanni Tenorio, o Il convitato di pietra (fa, 2, G. Bertati), Viareggio, Casa Belluomo [private theatre], spr. 1832

Gli elvezi, ovvero Corrado di Tochemburgo (mel, 2, Rossi), NC, 12 Jan 1833, *Mr**, *Nc*, excerpts (Milan, n.d.)

Fernando duca di Valenza (mel, 1, P. Pola), NC, 30 May 1833, *Mr**

Irene, o L'assedio di Messina (mels, 3, 'Cirino da Palermo' [Rossi]), NC, 30 Nov 1833, *Mr, Nc**, excerpts (Milan, 1834)

Carlo di Borgogna (melodramma romantico, 3, Rossi), VF, 21 Feb 1835, *PEA, Vt*

Bellezza e cuor di ferro (dg, 2), Viareggio, Casa Belluomo, carn. 1835–6 [? revival of Rossini's Matilde Shabran, ossia Bellezza e cuor di ferro, for which Pacini wrote 3 nos.]

La foresta d'Hermanstadt (ob), private perf., Viareggio, 1839 [existence uncertain]

Furio Camillo (melodramma tragico, 3, Ferretti), Rome, Apollo, 26 Dec 1839, *Nc*, excerpts (Milan, 1841)

Saffo (tl, 3, S. Cammarano, after P. Beltrame), NC, 29 Nov 1840, *CATc, Mc, Mr, Nc**, vs (Milan, 1841)

L'uomo del mistero (melss, 2, D. Andreotti, after Scott), Naples, Nuovo, 9 Nov 1841,

*Mr, Nc**, vs (Naples, n.d.), excerpts (Milan, n.d.)

Il duca d'Alba (tl, prologue and 2, G. Peruzzini and F.M. Piave), VF, 26 Feb 1842, *Mr**, *Nc*, *Vt*, vs (Milan, 1842); ?rev. as Adolfo di Werbel, NC, 4 Nov 1842

La fidanzata corsa (melodramma tragico, 3, Cammarano, after P. Mérimée: *Colomba*), NC, 10 Dec 1842, *Mc*, *Mr*, *Nc**, vs (Milan, ?1843)

Maria, regina d'Inghilterra (tl, 3, L. Tarantini, after V. Hugo: *Marie Tudor*), Palermo, Carolino, 11 Feb 1843, *Mc*, *Mr*, *Nc**, vs (Milan, ?1843)

Medea (tl, 3, B. Castiglia), Palermo, Carolino, 28 Nov 1843; rev. version, Vicenza, 1845, *Mr**, *Nc*, vs (Milan, n.d.)

Luisetta, o La cantatrice del molo [di Napoli] (melodramma giocoso, 2, Tarantini), Naples, Nuovo, 13 Dec 1843, *Mr*, *Nc*, *PEA*, excerpts (Milan, n.d.), vs (Naples, 1844) also as Luisella

L'ebrea (dramma lirico, 3, G. Sacchèro), MSC, 27 Feb 1844, *Mc*, *Mr**, *PEA*, vs (Naples, 1844), excerpts (Milan, 1844)

Lorenzino de' Medici (tl, 2 [4 pts], Piave), VF, 4 March 1845, *Nc*, *Vt*, vs (Naples, 1865); rev. as Elisa Valasco, Rome, Apollo, 3 Jan 1854; also rev. as Rolandino di Torresmondo, NC, 20 March 1858

Bondelmonte (tl, 3, Cammarano, after Voltaire), FP, 18 June 1845, *Mc*, *PEA*, vs (Milan, n.d.); also perf. as Buondelmonte

Stella di Napoli (dramma lirico, 3, Cammarano), NC, 11 Dec 1845, *Bc*, *Mr**, *Nc*, vs (Milan, 1846)

La regina di Cipro (dramma lirico, 4, F. Guidi), Turin, Regio, 7 Feb 1846, *Mr**, vs (Milan, 1846)

Merope (tl, 3, Cammarano, after Voltaire), NC, 25 Nov 1847, *Mr**, *Nc*, vs (Naples, 1848), excerpts (Milan, 1848)

Ester d'Engaddi (dramma tragico, 3, Guidi), Turin, Regio, 1 Feb 1848

Allan Cameron (mel, 4, Piave), VF, 21 March 1848, *Mr**, *Vt*, excerpts (Milan, n.d.)

Zaffira, o La riconciliazione (melodramma lirico, 3, A. de Leone), Naples, Nuovo, 14 Nov 1851, *Nc*

Malvina di Scozia (tl, 3, Cammarano), NC, 27 Dec 1851, *Mr*, *Nc*, vs (Naples, 1852)

L'assedio di Leida [Elnava] ?1852, (os, Piave), unperf.

Rodrigo di Valenza (os), for Palermo, Carolino, carn. 1852–3, unperf.; working title for Lidia di Brabante

Il Cid (tl, 3, A. de Lauzières), MSC, 12 March 1853, *Mc**

Lidia di Brabante (os, Gaetano [surname illegible]), unperf. [listed by Pacini in an MS list, 1859, as Palermo, Carolino, spr. 1853]; eventually given as La punizione

Romilda di Provenza (tl, 3, G. Micc), NC, 8 Dec 1853, *Nc**, *PEA*

La donna delle isole (os, Piave), for VF, carn. 1853–4, unperf. [replaced by La punizione]

La punizione (mel, 3, C. Perini), VF, 8 March 1854, *Vt*

Margherita Pusterla (mel, 2, D. Bolognese), NC, 25 Feb 1856 [possibly unperf.] *Nc*, *PEA*, excerpts (Rome, n.d.)

Niccolò de' Lapi (melodramma tragico, 3, C. Perini, after Cencetti: *La punizione*, 1854), announced in Rio de Janeiro, 1855, not perf. there, *BR-Rn*; 1st known perf. Florence, Pagliano, 29 Oct 1873; Act 1 *I-PLcon** (with orig. title, Lidia di Brusselle, deleted), complete copy *Fc*; much of its music probably taken from La punizione

Il saltimbanco (dramma lirico, 3, G. Checchetelli), Rome, Argentina, 24 May 1858, *Mr**, *Nc*, *PEA*, *Rsc*, vs (Milan, n.d.), vs (Naples, 1859)

Gianni di Nisida (dramma lirico, 4, Checchetelli), Rome, Apollo, 29 Oct 1860, *PEA**

Il mulattiere di Toledo (commedia lirica, 5, Cencetti), Rome, Apollo, 25 May 1861

Belfegor (melodramma fantastico, prologue and 4 pts, A. Lanari, after N.

Machiavelli), FP, 1 Dec 1861, *PEA** [probably comp. 1851]

Carmelita, 1863 (os, Piave, after A. Dumas père: *Don Juan de Marana*), for MSC, unperf.; score identical to Don Diego di Mendoza except for names of characters
Don Diego di Mendoza (opera fantastica, 3, Piave), VF, 12 Jan 1867, PEA, Vt*, excerpts (Milan, n.d.)

Berta di Varnol (dramma lirico, prologue and 3, Piave), NC, 6 April 1867 [partly comp. 1859]

Doubtful: La chiarina (fa, 1, Anelli), Venice, S Moisè, carn. 1815–16 [? a confusion with G. Farinelli's setting]; I virtuosi di teatro (fa, 1, Rossi), MR, 1817 [? by S. Mayr]; La bottega di caffè (ob, G. Foppa, after C. Goldoni), MR, 1817 [? F. Gardi]; Rinnegato portoghese, 1831; Bellezza e cuor, 1835; Valeria, 1838 [by Sarmiento]; La foresta, 1839; L'orfana svizzera, 1848; Alfrida, c1850; I portoghesi nel Brasile, 1856

cantatas

La felicità del Lario (A. Anelli), Pavia, 1816

L'omaggio più grato (Anelli), Pavia, 1819

La reggia d'Astrea, Trieste, ?1821 [possibly same as Il puro omaggio]

Il puro omaggio, Trieste, for name day of Francis I of Austria, 4 Oct 1822

Il felice ritorno, Naples, S Carlo, for Francis I of Naples, July 1825

Cantata, Naples, S Carlo, for king's name day, 4 Oct 1825

Partenope, Naples, S Carlo, ?1826

L'annuncio felice, Naples, S Carlo, for the betrothal of Maria Cristina of Naples and Ferdinand VII of Spain, 9 Sept 1829

Cantata for the marriage of Prince Ferdinand of Austria and Anna Maria of Saxony

Cantata, Naples, S Carlo, for the accession of Ferdinand II, 8 Nov 1830

Il felice imeneo (G. Rossi), Naples, S Carlo, 3 Dec 1832 [with ballet by Pacini]

Cantata, Viareggio, in presence of Duke of Lucca and Queen Isabella of Spain, 1837

Cantata (dall'Olio), Rome, Campidoglio, in honour of Pius IX, 1847 or 1848

La ronde della Guardia civica (F. Schmidt), Venice, La Fenice, 1848

Cantata (A. de Lauzières), Rio de Janeiro, for the emperor's name day, 1851

Cantata, for the assumption of the throne by Napoleon III, Dec 1852 or 1853

Cantata, Bologna, in honour of Pius IX, 1857

Rossini e la patria (Mercantini), Pesaro, 22 Aug 1864

L'Italia cattolica (V. de Cesari), not perf.

1 section in In morte di Maria Malibran (A. Piazza), Milan, La Scala, 17 March 1837, collab. Donizetti, Coppola, Mercadante, Vaccai; autograph *I-Mr*, vs (Milan, 1837)

sacred

Orats: Il trionfo della religione, Longiano, 1838; Il trionfo di Giuditta (G.R. Abate), composed 1852 [perf. posth., Catania 1869]; Sant'Agnesa (Prinzivalli), 1857 as Il trionfo della fede, Lucca, 1858; La distruzione di Gerusalemme (S. Fioretti), Florence, 27 June 1858; Il carcere Mamertino (F. Massi), Rome, sum. 1867

Masses: for the Madonna del Castello, Milan, 1822; 8vv, 1827; for Pacini's pupils, Viareggio, 1835; 1 unacc., many for 3vv, 4vv, 8vv, orch, some with org, db, all after 1837; 1 with str, harp, org, 1865

Requiems: c, 4vv, orch, org (Milan, 1843); for Michele Puccini, 1864; for the proposed transference of Bellini's remains, 1864

Others: Vespers, for Pacini's pupils, Viareggio, ?1835; many vespers, 4vv, 8vv, orch, after 1837; Miserere, 4vv, unacc., for the papal choir (Milan, n.d.); Miserere, vv, va, vc, Bologna, 1857; De profundis, motets, hymns, etc.

other works

Vocal: Ov., choruses for Sophocles: Oedipus, Vicenza, 15 Sept 1847, vs (Milan, 1848); Inno pel vicerè d'Egitto (C.F. de' Pellegrini), 1864; Inno a Guido d'Arezzo, vv, orch, Florence, Pergola, 1865 (Florence, c1865); Canto del prigionero (Montanelli), Fucecchio, 1866; L'amante alla tomba, serenata, ?1816 (Milan, c1820); Album of songs, Rome, 1822; 6 romanze; 2 other song albums; many separate songs, arias, etc.

Inst: Sinfonia Dante, orch, pf, 1863), perf. Florence, Pergola, 1865 (Florence, ?1864): 1 Inferno, 2 Purgatorio, 3 Paradiso, 4 Il ritorno trionfale di Dante sulla terra; 6 str qts, c1860–63, incl. no.2 (Turin, n.d.), no.4 (Florence, 1863); Octet, 3 vn, ob, bn, hn, vc, db, c1860–63; 3 Trios, pf, vn, vc, 1864–5; trios, qts for pf, fl, ob, bn, Milan, ?1815; other chbr works, incl. many duets

Pacini, Giovanni

WRITINGS

Cenni storici sulla musica e trattato di contrappunto (Lucca, 1834)

Sulla originalità della musica melodrammatica italiana del sec. XVIII: ragionamento (Lucca, 1841)

Corso teorico-pratico di lezioni di armonia (Milan, 1845)

Principi elementari col metodo del Meloplasto (Lucca, 1849)

Memoria sul migliore indirizzo degli studii musicali (Florence, 1863)

Lettera ai municipi italiani per una scuola musicale (n.p., 1863)

Progetto pei giovani compositori (n.p., 1863)

Vita di Guido d'Arezzo (?1865)

Le mie memorie artistiche (Florence, 1865); ed. F. Magnani (Florence, 1875/R in BMB, section3, lix) [incl. posth. new material and work-list]

Discourses on various occasions (1862, 1865 [in morte di Michele Puccini], 1867)

Articles in *Boccherini*, *Gazzetta musicale di Firenze*, *Gazzetta musicale di Napoli*, *GMM*, *Il Pirata*, *L'arpa*, *La scena*

Pacini, Giovanni

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F. Cicconetti: *Le mie memorie artistiche di Giovanni Pacini continuate dall'avvocato Filippo Cicconetti* (Rome, 1872) [contains no material by Pacini himself]

L. Lianovosani [G. Salvioli]: 'Serie cronologica delle opere teatrali, cantate ed oratori del maestro Giovanni Comm. Pacini', *GMM*, xxxi (1876), 215, 223, 253, 300, 337, 351, 377, 393, 410, 418

A. Ghislanzoni: 'Giovanni Pacini', *Libro serio* (Milan, 1879), 49–76

O. Chilesotti: *I nostri maestri del passato: note biografiche sui più grandi musicisti italiani da Palestrina a Bellini* (Milan, 1882), 422–31

J. Carlez: *Pacini et l'opéra italien* (Caen, 1888)

Giovanni Pacini (Pescia, 1896)

R. Barbiera: 'Giovanni Pacini e un suo carteggio inedito, 131–43', *Immortali e dimenticati* (Milan, 1901)

M. Davini: *Il maestro Giovanni Pacini* (Palermo, 1927)

R. Barbiera: 'Paolina Bonaparte e la sua passione per il Maestro Pacini', *Vite ardenti nel teatro (1700–1900)* (Milan, 1931), 78–107

- A. Cametti:** *La musica teatrale a Roma cento anni fa: 'Il corsaro' di Pacini* (Rome, 1931) [orig. pubd in *R. Accademia di Santa Cecilia: annuario 1930–31*]
- F. Lippmann:** 'Giovanni Pacini: Bemerkungen zum Stil seiner Opern', *Chigiana*, new ser., iv (1967), 111–24
- R. Profeta:** 'Giovanni Pacini e la Saffo', *L'opera*, no.6 (1967), 31–5
- G. Ugolini:** 'Pacini alle origini del melodramma ottocentesco', *L'opera*, no.6 (1967), 22–9
- G. Kessler:** 'Giovanni Pacini "Sappho"', *OW*, ix (July 1968), 40–41
- F. Lippmann:** 'Vincenzo Bellini und die italienische Opera seria seiner Zeit', *AnMc*, no.6 (1969), 317–28
- M. Rose:** 'A Note on Giovanni Pacini', *MT*, cxxiv (1983), 163–4
- P. Gossett:** Introduction to G. Pacini: *Saffo* and excerpts from *Furio Camillo*, *IOG*, xxxvi (1986)
- P. Gossett:** Introduction to G. Pacini: *L'ultimo giorno di Pompei* and excerpts from *Niobe*, *IOG*, xxxii (1986)
- G. Carli Ballola:** 'Gli esercizi spirituali del "maestro delle cabalette"', *Chigiana*, xxxviii (1987), 101–11
- M. Cervelló:** 'Giovanni Pacini: los años de formacion', *Monsalvat*, cxlix (1987), 20–22
- J. Commons:** 'Giovanni Pacini and "Maria Tudor"', *Donizetti Society Journal*, vi (1988), 57–92
- J. Black:** 'The Eruption of Vesuvius in Pacini's *L'ultimo giorno di Pompei*', *Donizetti Society Journal*, vi (1988), 93–104
- T.G. Kaufman:** 'Giovanni Pacini', *Verdi and his Major Contemporaries* (New York and London, 1990), 117–54
- D. Gallo:** *Giovanni Pacini's 'Giuditta': the Dramatic Possibilities of the Oratoria* (diss., Catholic U. of America, 1997)
- T.G. Kaufman:** 'Giovanni Pacini: an Old Composer for the New Millennium?', *OQ*, xvi (2000), forthcoming

Pacini, Regina

(*b* Lisbon, 6 Jan 1871; *d* Buenos Aires, 18 Sept 1965). Portuguese soprano. She came from a family of musicians, her father, José Pacini (who was also her first teacher), being a well-known baritone and director of the S Carlos at Lisbon, where Regina made her début in 1888 as the heroine of *La sonnambula*. The following year she appeared in Milan and Palermo and in James Mapleson's last season at Her Majesty's in London. She quickly became a favourite in Spain, singing also in the 1890s in Russia, Poland and South America. In 1902 she reappeared in London, singing at Covent Garden with Caruso in *L'elisir d'amore* and *Lucia*, and was praised by the *Musical Times* for 'vocal agility such as this generation seldom hears'. She was again Caruso's partner at Monte Carlo in 1904, and in 1905 sang there in *I puritani* and *Il barbiere* with Bonci. At the height of her career in 1907 she retired and married Marcelo de Alvear (later president of Argentina), which enabled her to exercise an influence on the musical life of the country. Her recordings are rarely without some flaw of voice or style but she is impressively fluent; the upper part of her voice is particularly lovely. (GV, R. Celletti)

Paciorkiewicz, Tadeusz

(b Sierpc, 17 Oct 1916; d Warsaw, 21 Nov, 1998). Polish composer, organist and teacher. He studied the organ with Rutkowski in Warsaw (1936–43) and after the war he was a composition pupil of Sikorski at the Łódź State College of Music. Teaching appointments followed at the conservatories of Łódź (1949–59) and Warsaw (from 1959). He was also active as an organist and choral conductor. His compositions maintain an ambience of lyrical melodiousness and harmonic simplicity; the best of them have a late Romantic rhapsodic expansiveness.

WORKS

(selective list)

Dramatic: *Legenda warszawska* (ballet, 2, I. Turska), 1959; *Ushiko* (radio op, Z. Kopalko, after ancient Jap.), 1962; *Ligea* (radio op, 1, Kopalko, after Herodotus and Archilochus), 1964; *Romans z gdańsk* (op, 4, W. Brégy, after J. Deotyma), 1966; incid music, film scores

Orch: *Suita kurpiowska [Kurpie Suite]*, small orch, 1948; *Pf Conc. no.1*, 1952; *Syms. no.1*, 1953; *Pf Conc. no.2*, 1954; *Vn Conc.*, 1955; *Sym. no.2*, 1957; *Adagio and Allegro*, str, 1966; *Org Conc.*, 1967; *Trbn Conc.*, 1971; *Va Conc.*, 1976; *Conc. alla barocco*, hpd, bhbr orch, 1978; *Conc.*, hp, fl, str, 1979; *Ob Conc.*, 1982; *Double Vn Conc.*, 1984; *Tpt Conc.*, 1986; *Org Conc.*, str, 1988; *Conc.*, va, org, orch, 1989; *Sym. no.3*, 1989; *Sym. no.4*, 1992

Vocal: *Weight of the Earth*, 5 songs, S, orch, 1965; *Music for S and Str Orch*, 1966–7; *De revolutionibus* (orat, S. Połom), 4 solo vv, spkr, boys' chorus, chorus, org, orch, 1973; *Śpiewy o Warszawie*, chorus, orch, 1980; *Litania polska*, chorus, 1984; *5 pieśni [5 songs]* (K.I. Gałczyński), high v, pf, 1990; other songs; choral songs

Chbr and solo inst: *Org Sonata*, 1947; *Wind Qnt*, 1951; *Sonatina*, bn, pf, 1953; *Sonata*, vn, pf, 1954; *Sonatina*, 2 vn, 1955; *Phantasy*, vn, pf, 1957; *4 Capriccios*, cl, pf, 1960; *Str Qt no.1*, 1960; *Duo concertante*, org, pf, 1962; *Music for Hp, Wind*, 1963; *Ww Trio*, 1963; *Trio*, fl, va, hp, 1966; *2 Improvisations*, org, 1968; *Suite*, 4 hn, 1971; *Pf Qnt*, 1972; *6 Miniatures*, 4 trbn, 1972; *Sonata*, vc, pf, 1975; *Triptychon*, org, 1976; *Muzyka kameralna*, 2 brass qts, 1978; *Preludium*, wind qnt, 1980; *Andante*, vn, org, 1982; *Str Qt no.2*, 1982; *Decet*, wind, str, 1987; *Refleksje*, tpt, org, 1987; *Sonata*, va, pf, 1988; *Dialogi*, org, hp, 1990; other org pieces

Principal publisher: PWM

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K. Jaraczewska-Mockalla, ed.: *Tadeusz Paciorkiewicz: katalog twórczości i bibliografia w 80. rocznice urodzin Profesora* [Paciorkiewicz: catalogue of his works and a bibliography on the occasion of his 80th birthday] (Warsaw, 1998)

MIECZYŚŁAWA HANUSZEWSKA/R

Paciotto [Paciotti], Pietro Paolo

(*b* Tivoli, c1550; *d* Rome or Tivoli, after 1614). Italian composer. He was in Melfi in 1582. In 1585 he was *maestro di cappella* of the Collegio Inglese in Rome, and shortly before 1591, probably in June 1589, he became *maestro di cappella* of the Seminario Romano. He probably still held this appointment in 1591, but definitely left it before 1601. From August 1611 to 1614 he was *vicemaestro di cappella* of Tivoli Cathedral.

His *Missarum liber primus*, the first edition of which is lost, is dedicated to Cardinal Rusticuccio, papal vicar and patron of the Seminario. His sacred music is written in the classical polyphonic style of the period; his *Missa* ‘*Si bona suscepimus*’, based on a motet by Lassus, uses the opening subject of the motet at the beginning of each section, but borrows no other material from the model.

WORKS

Il primo libro de madrigali, 6vv (Venice, 1582)

Missarum liber primus, 4, 5vv (Rome, 2/1591)

Motecta festorum totius anni ... liber primus, 5vv (Rome, 1601)

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T. Culley: ‘Musical Activity in some Sixteenth Century Jesuit Colleges, with Special Reference to the Venerable English College in Rome from 1579 to 1589’, *AnMc*, no.19 (1979), 1–29

RUTH I. DeFORD

Pacius, Fredrik [Friedrich]

(*b* Hamburg, 19 March 1809; *d* Helsinki, 8 Jan 1891). Finnish composer of German birth. He studied the violin under Spohr and composition under Hauptmann at Kassel. From 1828 to 1834 he was violinist in the court orchestra in Stockholm, but in 1835 he settled in Helsinki as lecturer in music at the university, where he received an honorary doctorate in 1877.

Pacius became a central figure in Finland's musical life. He organized symphony concerts and conducted choirs, notably the Akademiska Sångföreningen. His compositions, influenced by Mendelssohn and Spohr, include vocal and stage music, an early string quartet, a violin concerto and the first movement of a symphony. His most important work is the Singspiel *Kung Karls jakt* (‘The Hunt of King Charles’, 1852); less successful were his incidental music for Topelius' fairy tale *Princessan af Cypren* (‘The Princess of Cyprus’, 1860), commissioned for and performed at the inauguration of the New Theatre in Helsinki, and the opera *Die Loreley*, with a libretto originally written for Mendelssohn. His patriotic songs include *Soldatgossen* (‘Soldier Boy’, 1858) and *Suomis Sång* (‘Song of Finland’,

1854), and his setting of J.L. Runeberg's Swedish poem *Vårt land* ('Our Country', 1848) was adopted as Finland's national anthem (*Maamme*).

WORKS

(selective list)

Stage: Kung Karls jakt [The Hunt of King Charles] (op, 3, Z. Topelius), Helsinki, 24 March 1852; Veteranens jul [The Veteran's Christmas] (incid music, 1, Topelius), Helsinki, 4 Feb 1859; Prinsessan af Cypern [The Princess of Cyprus] (incid music, 4, Topelius), Helsinki, 28 Nov 1860; Die Loreley (op, 2, E. Geibel), Helsinki, 28 April 1887

Vocal: 6 Lieder, 1824; 6 Lieder, c1826; 5 Lieder, 1839; Die Weihe der Töne (melodrama, C. Pfeiffer), 1839; Tod im Tode (melodrama, W. Hocker), 1844; 7 Gesänge, 1845; 20 Kinderlieder, 1873; partsongs for male, female and mixed vv; cants. for choir, orch

Inst: Str Qt, 1826; Ov., 1826; Festmarsch, c1840; Variations on 'Studenter äro muntra bröder', vn, orch, 1842; Vn Conc., 1845; Sym. (1st movt), 1850; Adagio, cl, str, 1859

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ILKKA ORAMO

Pack, Simon

(*b* London, 31 Dec 1654; *d* Prestwood, Leics., 2 April 1701). English composer. He served in the army in 1678 and 1679 and again from 1685 to 1701, latterly as lieutenant-colonel. Between 1680 and 1684, when he was probably on half pay, he made quite a reputation for himself as a composer of play songs, contributing items to Dryden's *The Spanish Friar* (1680), Behn's *The Rover* (1681), D'Urfey's *The Injured Princess* (1682), Dryden and Lee's *The Duke of Guise* (1682), Otway's *The Atheist* (1683) and Southerne's *The Disappointment* (1684). In all, 18 songs (mostly in tuneful triple time) were printed in various collections from 1679 onwards; the best representation is in *Choice Ayres and Songs* (RISM 1679⁷–1684³; ed. in MLE, A5, 1989) and *The Theater of Music* (books 1 and 2, 1685⁵–1685⁶; ed. in MLE, A1, 1983). Manuscript sources include two in the British Library, London (Add.19759, 29397). His portrait is reproduced in W. Thorp: *Songs from the Restoration Theatre* (Princeton, 1934).

IAN SPINK

Pack [Packe, Pakke, Parke], Thomas

(fl 1489–99). English composer. His music survives only in the later parts of the Ritson Manuscript (*GB-Lbl* Add.5665). In three cases the scribe gave him the title 'Syr'; without the further qualification '*miles*' or 'knight' this merely implies that its holder was in holy orders. The connection of this manuscript with the south-west of England suggests that Pack is likely to be the man of that name who, from at least 1490 to the summer of 1499, was the chantry priest of the Bitton and Kilkenny chantry in Exeter Cathedral. He was probably also a clerk of the Lady Chapel. He was ordained priest on 31 March 1487 in St Mary Redcliffe, Bristol, by Bishop John Stillington as having title to the Exeter chantry; but since he does not appear in the Exeter post for two or three years, it is possible that the name of Thomas Borneby (who does) is an alias of his (N. Orme, unpublished research). If he was ordained at the usual age of 24, Pack would have been born around 1463. Miller discovered an Inquisition post mortem of 1488–9 naming a Thomas Pakke, clerk, who since 1481 had shared in a reversionary interest in the manor of 'Malverseres', near Norfolk, and Kent found the will of a Sir Thomas Parke, curate of Filstow (Felixstowe, Suffolk), made on 15 August 1517 and proved on 29 May 1518. 'Parke' is a plausible variant of 'Packe', but his will does not mention music.

Packe's compositions show a surprising variety of style and technique. His two short masses are among the few examples of the English polyphonic Ordinary surviving from the later 15th century. Both are rather flimsy specimens of three-part writing and distantly resemble the secular songs of Walter Frye. The *Missa 'Rex summe'* takes its name from the Sarum Kyrie (sung at simple feasts without the words of the trope), though the chant is not used. Kyrie, Gloria and Credo are composed in short sections designed to alternate with others in plainchant. The title may perhaps be explained by the fact that Pack repeated the thematic material of the Kyrie in each of the later movements, which may thus be considered as parodies of the first.

The *Missa 'Gaudete in Domino'* begins each of its five movements with the same head-motif. The chant for the antiphon of the same name is not used; possibly the mass parodies a now lost motet on this text. Headed 'xii notys cumpas', the mass is for men's voices. After the alternatim Kyrie, the music is more continuous and ambitious than in the *Missa 'Rex summe'*, but Pack does not seem to have been at his happiest working on this scale and was often content to go on repeating the same clichés that he had exhausted in the former mass.

He was at his best with shorter, closed forms. The *Nunc dimittis* is based on chant and includes the antiphon *Lumen ad revelationem gentium*, which alternated with the verses of the canticle before the procession at Candlemas. The first half of each verse is left in plainchant. The elaborate five-part polyphony recalls the music of the Eton Choirbook, as does the five-voice refrain 'Te Dominum confitemur' of Pack's *Te Deum*. This is not, however, a normal Latin setting of the hymn. The text has been translated

into English, with a few lines left in Latin, and arranged into four-line rhyming stanzas after the manner of a carol. The first verse, 'Te Deum ... confitemur', half in plainchant and half a setting of a common faburden, acts as a burden. The verses are often built on melodic material related to the faburden, though for the passage where the Latin hymn quotes the Sanctus Pack reverted to the original chant. At 'Cryst kinge of joy' (i.e. *Tu rex glorie*, where the hymn changes to a different chant) Pack provided alternative settings for verses 14–17, one monophonic and one for three voices, still using the same melody as before; for the remaining verses he gave the words but no music. A similar use of 'Te Deum ... confitemur' with chant and faburden as the burden of a carol may be seen in *Medieval Carols*, MB, iv, no.95.

Gaude sancta Magdalena seems much later in style than Pack's other music. The text remains unidentified, apparently a sequence. The upper parts move in clear, simple rhythms; only the rather eccentric bass reminds one of the 15th century.

WORKS

all in GB-Lbl Add.5665

2 masses [both with Kyrie]: Rex summe, 3vv; Gaudete in Domino, 3vv
Nunc dimittis [with antiphon Lumen ad revelationem gentium], 5vv
Motet: Gaude sancta Magdalena, 3vv
Macaronic carol: Te Deum: We prayse thee, 5vv

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BRIAN TROWELL

Packer, Charles (Stuart Shipley) Sandys

(*b* Reading, 1810; *d* Paddington, NSW, 13 July 1883). Australian organist and composer of British birth. He graduated in 1832 from the RAM, where he studied composition and singing, and his abilities were reputedly recognized by such visiting composers as Mendelssohn, Weber, Hummel and Thalberg. His first composition, an aria from Metastasio's *La morte d'Abel*, was performed at Hanover Square in 1828, and in 1835 his opera *Sadak and Kalasrade* had some success at the Lyceum (English Opera House) as one of the new 'English Romantic operas' being produced by

Arnold. He was transported to Norfolk Island for forgery, arriving in May 1840, and in 1844 he moved to Hobart, where he was permitted to teach and give piano recitals. He received a conditional pardon in 1850; in 1853 he settled in Sydney, and for the next 30 years, describing himself as a professor of music, he made frequent appearances as organist in the major Sydney music festivals. Several of his patriotic songs were published at that time. Again convicted, for bigamy, in 1863, he composed sacred music in Darlinghurst gaol until he was released in 1867, but his fortunes continued to decline. Few of his organ works and anthems were published, and his reputation as a colonial composer rests mainly on a controversial oratorio depicting Christ, *The Crown of Thorns* (composed 1863 and revived in 1879–80 at the Sydney International Exhibition), which recalls the choral style of Rossini and Mendelssohn.

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(selective list)

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The Crown of Thorns, or Despair, Penitence and Pardon (orat, C.S. Packer), 1863, Sydney, c1867, vs (London, c1880), MS at Mitchell Library, Sydney

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ELIZABETH WOOD

Padbrué [Patbrué, Patbru, Padt Brue, Pabbruwe], Cornelis Thymanszoon

(*b* Haarlem, c1592; *d* Haarlem, bur. 18 Jan 1670). Dutch composer. He came from a musical family: Noske (1969) ascribed ten or 11 pieces in the Thysius Lutebook (*NL-Lu*) to his uncle David Janszoon Padbrué (c1553–1635) who worked as a lutenist at Leiden. (A fragment of a complete setting of the Dutch psalter by David also survives – see Balfourt.) In 1610 he and his brother, who both played the schalmei, became city musicians at Haarlem. He was appointed first schalmei player in 1629, receiving the title ‘master’; he also taught the harpsichord to the blind of the Reformed Church parish. He seems to have quarrelled frequently, especially with other city musicians, and this led the authorities to dismiss him in 1635. There is no further record of his employment, but all save one of his known volumes of music were published after this date. No music dating from the last 24 years of his life has survived. The only collection for which all the partbooks are extant is the *Kruisbergh*; the *Kusjes* (1641 edn), some sacred songs, and parts of *De tranen* are also complete enough to allow evaluation or performance. The last-named is by far the most mature and

important of Padbrué's extant volumes; it is furthermore the only surviving example of *stile rappresentivo* composed in the Dutch Republic. The *Kusjes*, to translations of the erotic Latin *Basia* by the Dutchman Janus Secundus (1511–36), are part of the meagre repertory of madrigals on Dutch texts. Padbrué's music shows an accomplished technique (the *Kruisbergh* includes a motet for eight voices, four of which are in canon), but it is stylistically old-fashioned in its frequent madrigalisms, more descriptive than expressive. He wrote the words for a few of his pieces.

WORKS

Kusjes, in 't Latijn gheschreven door Ioannes Secundus, ende in duytsche vaersen ghesteldt door Iacob Westerbaen, 3–4vv, bc (Haarlem, 1631); enlarged edn, 3–5vv, bc (Amsterdam, 1641); ed. in MMN, v (1962)

I.V. Vondels *Kruisbergh*, 4–5vv, bc, en Klaght over de tweedraght der Christe princen, 3vv, bc (Amsterdam, 1640); also contains four Latin motets; De *Kruisbergh*, ed. in UVNM, xlii (1931)

Symphonia in nuptias ... D.I. Everswyn et ... Luciae Buys celebrandas in nono calendas May 1641, Harlemi Batavorum (Amsterdam, 1641); inst music in 5 pts, inc.; ed. R. Rasch (Utrecht, 1985)

Symphonia in nuptias ... Mathaei Steyn et Mariae van Napels celebrandas Februarii IV, anno 1642, Harlemi Batavorum (Amsterdam, 1642); inst music in 5 pts, inc.; ed. R. Rasch (Utrecht, 1985)

't Lof van Jubal, eerste boeck, 4–6vv, bc, op.3 (Amsterdam, 1643); Tweede boeck, 3–6vv, bc, op.4 (Amsterdam, 1645); texts by Vondel, Westerbaen, Cats, van Baerle etc.; both vols. inc.

Eere-krans voor Constantin Sohier en Catharina Koymans, echtelijck vereenight op den lesten May 1643 in Beverwijck, 1–2vv, bc (Amsterdam, 1643), text by Padbrué; inc.

De tranen Petri ende Pauli, 2–5vv, bc (Amsterdam, 1646), based on text fragments from Vondel's play *Peter en Pauwels*; some 1–2vv sections complete in surviving partbooks, otherwise inc.

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RANDALL H. TOLLEFSEN/RUDOLF A. RASCH

Padbrué, David Janszoon

(*b* Haarlem, c1553; *d* Amsterdam, bur. 19 Feb 1635). Dutch composer, singer and lutenist. He was a member of an important family of musicians in Haarlem; his father, Jan Janszoon Padbrué (Jenning de Sangher) (c1520–82), was a countertenor at the Bavokerk, and his brother, Thyman Janszoon (c1555–1627), a town piper. As a child he sang in the choir at the Bavokerk. From 1562 until 1570 he was a member of the Capilla Flamenca in Madrid. Apparently Philip II appreciated his services for he granted him several prebends at Delft, The Hague and Haarlem. From 1580 Padbrué studied literature at the University of Leiden. In his marriage certificate of 1587 he is still mentioned as a master of music and as a lute maker. A few months later he set up as a flax merchant in Amsterdam.

In the so-called Luitboek van Thysius (*NL-Lu*) there are some ten song arrangements by 'Mr David', attributed by Noske to David Padbrué; they are charming but unorthodox and amateurish compositions.

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P. ANDRIESSEN

Padding, Martijn

(*b* Amsterdam, 24 April 1956). Dutch composer. He studied musicology and sonology at Utrecht University and undertook piano studies with Fania Chapiro. At The Hague Royal Conservatory he studied composition with Andriessen and instrumentation with Geert van Keulen. Before becoming a full-time composer, he was for several years a pianist for the National Academy for Ballet, and also worked with modern dancers such as Krisztina de Châtel, Bepie Blankert and Bianca van Dillen.

Padding, like Stravinsky and his teacher Andriessen, believes that music is about the music of others; he feels that the many different types of music in the post-serial years have led to an 'age of stylelessness'. His music is related to the anti-Romantic and post-minimalist aesthetics of The Hague school, but also draws inspiration from Mahler's juxtaposition of popular and art-music styles. In his large orchestral work *Scharf abreissen* (1995), part of a trilogy including *Nicht eilen, nicht schleppen* (1993) and *Jesu, erbarme Dich noch einmal* (1993), he juxtaposes two-part Renaissance-like chorales with sections of irregular, 'psychotic' rhythmical chord progressions inspired by the music of Thelonious Monk, and with sections of music of greater hysteria and bombast recalling Mahler and Brahms. He strives for an uninhibited manner of composing, which is nevertheless always dominated and guided by harmonic principles. In his trilogy, for example, a matrix of six six-part chords is the unifying harmonic framework

which allows the music to modulate between diatonic and chromatic textures.

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Vocal: Nicht eilen, nicht schleppen, 1v, ens, 1993; Jesu, erbarme Dich noch einmal, chorus, orch, 1993; Nederland-Muziekland, S, pf, 1994; Ballad, 1v, ens, 1995; Man on the Mountain, 1v, 2 elec gui, kbd, db, cl/t sax, perc, 1998; Speculum inversum, S, elec gui, elec b gui, kbd, a sax, t sax, perc, 1999

Orch, ens and chbr: Ritorno, sax qt, 1988; Remote Places, wind ens, 1989; Shuffle, a fl, t sax, hp, pf, vn, va, 1990; Dramm, str qt, 1990; 20 to 21, 2 vc, 1991; In Pairs, rec qt, 1992; Ode, theatre music, fl, tpt, vn, vc, pf, perc, 1993; Harmonypricker, fl, pf, 1994; Scharf abreissen, orch, 1995; Kwintet, wind or other insts, 1996; Volkskrant contrapunt, ens/orch, 1996; Fix-us, s sax, elec gui, synth, perc, vc, db, 1997; Five Neo-Neos, t sax, pf, 1997; Manifeste simple pour un écriture linéaire, ens, 1999

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MICHAEL H.S. VAN EEKEREN

Pade, Else Marie

(b Århus, 2 Dec 1924). Danish composer. After participating in the resistance during World War II, she trained as a pianist at the Kongelige Danske Musikkonservatorium in Copenhagen. Her first composition teacher was Vagn Holmboe; later she had lessons in 12-note technique with Jan Maegaard. Primarily inspired by Pierre Schaeffer's *A la recherche d'une musique concrète* (1952) and taking advantage of the facilities at Danish Radio, where she was employed from 1952, she became the first Danish composer to write electronic music, beginning sound experiments in 1954. Through a series of radio lectures in 1959 she introduced listeners to electronic music and *musique concrète*. From 1958 to 1960 she was chairman of Aspect, an association for experimental arts. In the late 1970s she participated in a research project at the National Hospital in Copenhagen, where *musique concrète* was used to stimulate the imagination of mentally handicapped children. Her output, which includes ballets, other theatre works and music for films, is characterized by a diversity of delicately polished *concrète* and electronic sounds within a somewhat narrow dramatic spectrum. The fantastic character of her music is particularly evident in her musical illustration of fairy tale recitations on radio, such as her setting of Andersen's *The Little Mermaid*. In 1980 Pade's

description of the history of Teresa of Avila in a 60-minute church play revealed her gift for sympathetic insight and delight in story-telling. Her children's opera *Far, mor og børn* ('Father, Mother and Children', 1974) won second prize in a competition organized by Scandinavian opera companies.

WORKS

(selective list)

Dramatic: *Far, mor og børn* [Father, Mother and Children] (children's op), 1974; see also elec works

Inst: Conc., tpt, orch, 1954; Parametre, str orch, 1962; Historien om skabelsen [The Story about Creation], toy insts, 1969; Efterklange [Echoes], perc, 1984; see also elec works

Vocal: Tullerulle Tappenstreg, children's songs, 1951; 4 Anon. Songs, A, cl, 1955; Volo spa hoc est, female chorus, 1956

Elec, el-ac: En dag på Dyrehavsbakken [A Day at Dyrehavsbakken] (TV film score), 1954–5; 6 eventyr [6 Fairy-Tales] (incid music for radio), 1955–6; Den lille Havfrue [The Little Mermaid], 1957–8; Syv Cirkler [7 Circles], 1958; Symphonie magnétophonique, 1958–9; Glasperlespil [Glass Bead Game], 1960; Afsnit I–III [Sections I–III], vn, 11 perc insts, elec, 1960; Vikingerne (film score), 1961; Faust, suite, 1962; Symphonie heroica, 1962; Graesstrået [The Blade of Grass] (TV ballet), vn, prep pf, elec, 1964; Immortella (ballet pantomime), 7 perc insts, elec, 1969–70; Mana, 1972; Teresa af Avila (incid music, church play), 1980

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INGE BRULAND

Pade, Steen

(b Copenhagen, 24 April 1956). Danish composer. After studying piano and composition with Nørholm and others at the Royal Danish Conservatory (1974–80), he continued composition studies with Nørgård and Rasmussen at the Jutland Conservatory, Århus (1983–6). He has since occupied important administrative positions in Danish music, serving as director of the Århus NUMUS Festival (1985–6), musical director of the Århus SO (1989–93) and principal of the Royal Danish Conservatory. In his early works, such as *Handlung* (1976), Pade explored serial modernism. An encounter with the music of Gudmundsen-Holmgreen led to a reorientation towards the New Simplicity (*Ny Enkelhed*) and a fresh perspective on the classical tradition. In a number of works, including the piano work *Florilegium* (1979), the String Quartet no.1 (1980) and the orchestral work *Arcus* (1981–4), the basic elements of tonality are re-examined and integrated along with other elements into montages.

Still, Pade's awareness of tradition manifests itself less in the extensive use of quotations and collage than as a glimmer of something familiar which captures the listener's curiosity. As Pade himself asks, 'are the allusions the music itself or rather are they found objects within an abstract construction?'. The Piano Concerto (1984–5) shows a greater concern with detail than with overriding structure, while remaining within the framework of neo-classical thinking. In later works such as *Spindelvaev* (1987) for accordion and orchestra, the earlier reserve appears to have been replaced by a more insistent, almost aggressive style of composition. Pade's other important works include two symphonies, two further string quartets and chamber music.

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(selective list)

Orch: *Handlung*, chbr orch, 1976; *Sym. no.1*, pf, orch, 1979; *Arcus*, 1981, rev. 1984; *Sym. no.2*, 1981; *Pf Conc.*, 1984–5; *Spindelvaev* [The Spider's Web], accdn, orch, 1987; *Hymne og klagesang* [Hymn and Elegy], 1989–90

Vocal-inst: *Sonet* (R.M. Rilke), S, pf, 1981; 4 arier fra 'Kongens fald' (J.V. Jensen), S, vn, gui, 1985–6; *Dunkelspiel* (Rilke), Mez, elec gui, perc, 1986; 4 Songs (E. Dickinson), S, pf, 1994–5; *Am Abend*, Bar, orch, 1995–6

Chbr: *Str Qt no.1*, 1980; *Reconnaissance*, str qt, pf, 1982, rev. 1983; *Str Qt no.2*, 1983, rev. 1986; *Nature morte* (Str Qt no.3), 1985; *Lamento*, vn, va, vc, pf, 1989, rev. 1994

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ERIK H.A. JAKOBSEN

Paderewski, Ignacy Jan

(*b* Kursk, Podolia, 6/18 Nov 1860; *d* New York, 29 June 1941). Polish pianist, composer and statesman.

1. Life.
2. Works.

Paderewski, Ignacy Jan

1. Life.

He was born to Jan Paderewski, a land agent of modest means but noble extraction, and Poliksena Nowicka, who died shortly after he was born. His earliest years were spent with his father and sister in a small manor house near Zhitomir in Podolia, but following the arrest of his father (suspected of participation in the 1863 uprising) he moved to the home of an aunt and from there to Sudyłkow near Szepetowska (now Shepetovka), where his father, now released and remarried, had secured employment. At an early age he took lessons with Piotr Sowiński, but in most essentials he was self-taught, and he quickly gained a reputation as a gifted pianist and outstanding improviser. In the summer of 1872, in his 12th year, he was taken to Warsaw where he was admitted to the Music Institute (Conservatory). He graduated in 1878. For some years Paderewski earned a meagre income in Warsaw from teaching and composing. They were difficult years. He married in 1880, but his wife died in childbirth and their son Alfred was born disabled. Moreover his career showed little sign of taking off, until, in Berlin, he made the acquaintance of Richard Strauss and Anton Rubinstein among others. Rubinstein gave him badly needed encouragement to pursue a career as a pianist and composer, and by the mid-1880s Paderewski was beginning to net a tolerable income from the sale of published salon pieces of admittedly mediocre quality.

The breakthrough in Paderewski's early development was a visit to Vienna, where he took lessons from Leschetizky. This proved the passport to a teaching post at the Strasbourg Conservatoire (1885–6), and from there to Paris in 1888. He was an immediate success in Paris, and concert tours throughout Europe and America quickly followed. From this point Paderewski rapidly became something of a cult figure, but he drove himself without respite, and the cost to his health was considerable, especially as he suffered badly from nerves and endured a gruelling regime of daily practice when preparing a concert. His appeal to audiences was undoubtedly partly due to his striking appearance and hypnotic stage presence, but it is clear from the testimony of musicians and critics that he was an outstandingly imaginative performer, albeit one whose freedom with text and tempo was extreme even by the standards of his own time. 'It is not a question of what is written', he once remarked, 'it is a question of musical effect'. Without doubt surviving discs and piano rolls do him less than justice. He came to recording in his fifties, and was never comfortable with its culture nor indeed with the very concept of producing a 'document for all time'.

In 1899 Paderewski married for the second time. Helena Gorska had taken him under her wing during his early years in Warsaw, and she later brought up his son Alfred as part of her own family. Following her divorce from the violinist Władysław Gorski, the couple married and settled in the Villa Riond-Bosson at Morges near Lausanne (Alfred died shortly after their

marriage). By this time Paderewski was a wealthy man. He had bought an estate in Poland, and he lived extravagantly and entertained lavishly at Riond-Bosson. Increasingly he behaved like, and was perceived as, a high-profile public figure, surrounded by a 'court' of servants and admirers. However, his expensive life style and philanthropy – especially towards Polish causes – made huge inroads to his funds, and to compensate he was obliged to undertake punishing schedules of concerts, at the expense of both his health and his creative work. His opera *Manru* had been a considerable success when it was performed all over Europe and America in 1901–2, but the round of concerts prevented him from consolidating this. A break from performing in 1907–8, due to nervous exhaustion, enabled him to complete his Symphony, but he returned to the platform again in 1909, only to suffer yet another crisis of confidence, saying 'I no longer wanted to play ... It was a kind of torture'.

It was from this point that Paderewski began to play a more prominent part in the political life of Poland, involving himself increasingly in the public discontents of a nation without political status. During the war years he was active in fund-raising and lobbying in the Allied countries, and especially in America. There his charismatic oratory proved an effective political tool, and it eventually secured him an audience with Woodrow Wilson, who was to become a powerful ally to the Polish cause in return for Polish-American electoral support. When the United States entered the war in 1917, Polish independence was one of its stated aims. In the end Poland achieved its independence almost inadvertently, as the three partitioning powers disintegrated. At this point Paderewski was perceived by the Allies as an invaluable mediator between the National Committee (effectively a 'government in exile', and trusted by the Allies) and the new Polish head of state, Józef Piłsudski, about whom little was known. The postwar politics were labyrinthine, but in the end Piłsudski appointed Paderewski as Prime Minister and Minister of Foreign Affairs, in which capacity he represented Poland at the Peace Conference in Paris.

His career as a statesman was relatively short-lived. The Peace Treaty was far from favourable to Poland, and the task of reconstruction proved arduous – fraught with political hazards which were beyond the grasp and sympathy of an idealist such as Paderewski. He resigned in December 1919, only to return the following summer when the Red Army advanced on Warsaw, this time as Polish delegate to the Conference of Ambassadors, effectively the continuation of the Peace Conference. Again Paderewski found himself disillusioned with the treatment meted out to Poland by the Allies, and in December 1920 he resigned from this post too, retreating to Riond-Bosson, where he could successfully play the role to which he was most suited, that of a respected elder statesman. He continued to involve himself with politics in his later years, especially following the death of Piłsudski in 1935, but the inter-war period was devoted mainly to concerts (he resumed his performing career in 1922, but gave up composing altogether). His regime of practice was every bit as demanding as before, and he continued to tour, and to record, right up to the outbreak of World War II, news of which reached him while he was in America. He died in New York on 29 June 1941. Helena had predeceased him by seven years.

Paderewski, Ignacy Jan

2. Works.

Among the salon ephemera of Paderewski's juvenilia, there are sporadic works, such as the Violin Sonata op.13 (1879) and several of the *Chants du voyageur* op.8, where a tentative individuality of style seems to lurk beneath the fairly conventional late Romantic surface. But it was the bravura Piano Concerto, first performed in 1889, that really launched his career as a composer, and its success was consolidated by that of the *Fantaisie polonaise* op.19 for piano and orchestra of 1893. Both are occasional pieces, and their grandiloquent gestures and crude harmonic palette are likely to gain them few advocates today. The concerto was associated largely with Paderewski's concerts, but the *Fantaisie polonaise* sustained a place in other pianists' repertoires and was included in programmes up until the 1930s. Following these somewhat early works, Paderewski's creative activities were necessarily compressed into short periods, when he managed to gain some respite from the 'slavery' (his word) of the concert platform. One such period was the year 1903, when he composed the E \flat minor Sonata op.21, the *Douze mélodies* op.22 to poetry by Catulle Mendès, and the *Variations et fugue* op.23. This latter has some claim to be considered Paderewski's most successful piano composition, its stylistically contrasted variations working together to create a real sense of cumulative progression to the fugal finale.

Paderewski also began his Symphony in 1903, but completed it only when ill-health dictated a break from touring in 1907–8. While it is undoubtedly his most ambitious instrumental work, it would have to rank as one of his least successful. The aesthetic orientation is towards a Romantic nationalism which was by this time something of an anachronism in European music. In the course of its 70-minute progress, the work presents a series of images of Poland's history over two centuries, and in a stylistic idiom of at times alarming inconsistencies. The total effect is directionless and verbose, though Paderewski's reputation was enough to ensure numerous performances and a smattering of favourable reviews. When it was performed in Vienna, the audience included the young Szymanowski, whose early Etude op.4 no.3 had been performed by Paderewski. Szymanowski's reaction pulled no punches: he described the work as 'an unbelievable abomination for which no words are insulting enough'.

Paderewski always regarded his supreme compositional achievement as the opera *Manru*. He began work on it in 1893 and completed it in January 1901, with the successful première taking place that year in Dresden on 29 May. The work is based on a libretto by Alfred Nossig after J.I. Kraszewski's novel *A Cabin outside the Village*, and is set in the Tatra mountains of southern Poland in the 19th century. The hero, Manru, is a young gypsy who marries a Polish peasant girl but resists assimilation by her world and in the end returns to his own people. For all the promise of this story, dealing overtly with themes of racial and cultural alienation which resonate in the 20th century's political and social histories, the libretto lacks dramatic coherence and the music is indebted variously and uncomfortably to Italian composers, to Wagner and to Bizet. After initial success (18 premières in different countries) it has seldom been revived. Like most of Paderewski's music, *Manru* emerges today as overstated and under-

realized. It is rich in ideas and skilled in orchestral treatment, but it relies to an embarrassing degree on the easy pickings of the operatic repertory. Paderewski the composer may say little to modern audiences. It is the legendary pianist, the charismatic statesman and the truly remarkable personality that stake their claims on our attention today.

Paderewski, Ignacy Jan

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Padiglione

(It.).

See [Bell](#) (ii).

Padilla, José

(*b* Almería, 28 May 1889; *d* Madrid, 25 Oct 1960). Spanish composer. He studied at the Madrid Conservatory with Rivera and Ramón Nicolás Fontanilla, and then in Italy with Pacini. At the age of 17 he started to conduct for zarzuela companies in Spain and Argentina. He began composing for the popular theatre, making his mark less with complete scores than through individual songs. Among the most popular of these are *Princesita* (1917; popularized by Tito Schipa), the paso doble *El relicario* (1918), which remains one of the most widely known Spanish melodies, *La violetera* (1918), and *Valencia* which was adapted from a chorus in the zarzuela *La bien amada* (1916). Padilla spent some time in Paris, composing songs for such music-hall artists as Josephine Baker, Maurice Chevalier and above all Mistinguett who successfully introduced his *Ça ... c'est Paris*. From 1930 to 1934 Padilla lived in Italy, composing many songs to Italian texts. He then returned to Spain, but in 1947 again moved to Paris, where his *Symphonie portugaise* (Gaîté-Lyrique, 9 October 1949) was successfully produced. Padilla's output totals some 400 songs and about 60 zarzuelas.

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(*b* Gibraltar, bap. 1 Dec 1605; *d* Toledo, 16 Dec 1673). Spanish ecclesiastic and composer. After seminary studies at Cádiz he served successively as *maestro de capilla* of Coria Cathedral (1624–9), of the monastery of S Pablo, Zamora (from no later than 1651), and of the cathedrals of Cuenca, Palencia (from 26 April 1652 to 6 February 1654), Zamora (from 7 May 1661 to 27 January 1663) and Toledo (officially from 19 January 1664, but serving from 7 September 1663 until his death). His music has been catalogued in any quantity only at Valladolid Cathedral (see *AnM*, iii, 1948, pp.81, 89). It consists mainly of short motets and villancicos but also includes an eight-part polychoral *Magnificat* (MS 14, incomplete), which is an adroit and technically fluent example of a very popular genre.

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Padilla, Juan Gutiérrez de

(*b* Málaga, c1590; *d* Puebla, Mexico, between 18 March and 22 April 1664). Mexican composer of Spanish birth. He was the son of Juan Gutiérrez de Padilla and Catalina de los Ríos and received his musical education from Francisco Vásquez, *maestro de capilla* at Málaga cathedral. He succeeded Bartolomé Méndez de la Carrera as *maestro de capilla* at the collegiate church in Jerez de la Frontera on 13 August 1612, and his services were so valued that the *cabildo* raised his salary by 6000 reales in December 1612. Nevertheless, in February 1613, after the death of his teacher Vásquez, Padilla entered the competition for the post of *maestro de capilla* at Málaga, coming second to Estêvão de Brito (previously music director at Badajoz). Still in Jerez two years later, he ran into difficulties with the *cabildo*, who lowered his salary on 13 August 1615, ostensibly for not having fulfilled his obligation to teach the boy choristers. After leaving Jerez the following year, Padilla was appointed *maestro de capilla* at Cádiz Cathedral on 17 March 1616, and was identified in the

capitular acts as an ordained priest. Soon after his arrival he recommended the purchase of new music, and also recommended that the chapter should order the instrumentalists (*ministriles*) to attend the evening services as well as those held during the day. In recognition of his merit the *cabildo* raised his salary by ten ducats on 3 February 1620.

It is not known why or when Padilla left Cádiz, but he was in New Spain by autumn 1622, and on 11 October that year he was named *cantor* and assistant *maestro* at Puebla Cathedral with an annual salary of 500 pesos. With Gaspar Fernandes as its director, the cathedral at that time boasted one of the finest musical establishments in Spanish America, on a par with the best in Europe. Padilla's duties included composing the *chansonetas* for the services, and teaching polyphony (*canto de órgano*) on all regular working days between the hours of 10 and 11 in the morning. Melchor Álvarez was officially responsible for teaching the choirboys, but in 1624 the Puebla cathedral chapter gave Padilla 100 pesos extra for teaching the choirboys polyphonic music and for recruiting and training potential boy sopranos. After the death of Fernandes before 18 September 1629, Padilla was appointed *maestro de capilla* on 25 September with an annual salary of 500 pesos and an additional 40 pesos for composing *chansonetas*. He was instructed by the chapter to deposit copies of his compositions in the cathedral music archive. To bring his salary into line with that of his predecessor, Fernandes, the chapter raised it to 600 pesos on 21 August 1630, with the stipulation that a precedent should not be established. Four years later, on 1 August 1634, the chapter dismissed Padilla and the *bajón* player Simón Martínez for unknown reasons; after the personal intervention of Bishop Gutierre Bernardo de Quiroz, both were reinstated on 9 September.

During his years in Puebla, Padilla ran a workshop with the assistance of black instrument makers, selling instruments in Mexico and as far afield as Guatemala. A document of 1641 reveals the sale of 20 large dulcians (*bajones grandes*), 20 small soprano dulcians (*bajicos triples*), 17 sets of three shawms (*juegos de tres chirimias*) and two flutes. According to Ray, Padilla also taught music in the Colegio de San Pedro and the Colegio de San Juan. Little is known of his activities between 1640 and 1648, but he was evidently influential in securing the appointment of Francisco López as *bajón* player and organist at Puebla Cathedral in 1641. He aided the younger man during his seven years there, and also when he sought a better position in Mexico City (he was named *maestro de capilla* there in 1654). In his *Relacion y descripcion del templo real de la ciudad de la Puebla de los Angeles* (Puebla, ?1650) Antonio Tamariz de Carmona described the consecration of the new Puebla Cathedral in 1649 and mentioned 14,000 pesos as the sum expended on music that year (probably a greater amount than usual because of the dedicatory events). He also praised Padilla's *motetes dulces* which were performed at various altars in the cathedral. According to Ray, Padilla and his musicians took charge of the adornment of one of the side-chapels (today called the Capilla de las Reliquias).

After Archbishop Juan Palafox y Mendoza left Puebla for the peninsular see of Osma, the cathedral music budget was reduced and Padilla's salary with it (though with the obligation of teaching polyphony removed). In June

1654 the cathedral musician Juan García de Zéspedes agreed to take over from Padilla the duties of teaching plainsong and polyphony to the Puebla choirboys, as well as the task of giving lessons on the *violón* to the boys and men who showed instrumental ability. In 1655 Padilla's contribution to religious ceremony and ritual at Puebla was recognized when he was placed tenth on a list of cathedral dignitaries (though a prebend, he was never a cathedral canon). Cathedral finances had improved by the late 1650s and in August 1658 the chapter was able to restore his salary to its 1651 level, at the same time renewing his obligation to teach the performance of polyphonic music to the choirboys. On 21 May 1660 the authorities asked him to resume daily classes in plainsong and polyphony for all the singers, boys and men. In October 1663 the chapter ordered that all Padilla's compositions should be put into good order. The Latin works were bound and the loose parts for his vernacular villancicos were placed in folders. The composer made his last will and testament on 18 March 1664, and his death was announced in the chapter meeting of 22 April. He was buried in the cathedral, and on 12 August Juan García de Zéspedes took over his duties (he was appointed titular *maestro de capilla* in 1670).

The most important source of Padilla's works is Puebla choirbook no.15, which contains masses, motets, psalms, Lamentations, responsories, hymns, a litany and a *St Matthew Passion*. In them he showed himself the equal of any peninsular composer of his age in both talent and technique. A substantial number of his liturgical works are for two choirs. In his polychoral *Missa 'Ego flos campi'* he juxtaposed phrase by phrase, the first choir singing the Credo in a dramatic and homophonic style and the second choir singing the same text in a contrapuntal fashion. His masses, especially *Ave regina* and *Joseph fili David*, demonstrate his knowledge of parody and canonic techniques, and in *Ave regina* and *Ego flos campi* he also used a motto theme in each section and reworked thematic material in successive sections. The Puebla organist Francisco de Vidales used Padilla's *Exultate justi in Domino* as the model for his parody *Missa super Exultate*, and another connection between the two men is seen in Vidales's addition of a tenor part to Padilla's *O Domine Jesu Christe*.

As well as Latin sacred music, Padilla wrote numerous vernacular villancicos. Written in, or based on, a popular style, they were intended for the large and enthusiastic crowds attracted to services at Puebla Cathedral partly by the special music composed for specific feast days. The published librettos to many of his villancico sets (several of which are in *US-BLI*) were intended as mementos of these special occasions. They do not always name the composer, but the sets for Christmas 1649 and the feast of the Immaculate Conception, 1652, 1654, 1656 and 1659, were probably – and that for Christmas 1659 certainly – composed by Padilla. In many of his villancicos he included examples of musical styles popular among working-class people from various ethnic backgrounds: the Mexican *tocotín*, the *guasteco* (probably from the Huasteca region of Mexico), the Afro-Hispanic *negrillas*, the *kalendas*, *ensaladillas*, *batallas*, *jácaras*, *juguetes*, and the Portuguese-tinged pieces such as *Ah, siolo Flasiquiyo*, *A la xacara xacarilla* and *Si al nascer, o Minino se yela*. The villancico reached a high point of creativity and popularity with Padilla and his contemporaries. A typical formula for a villancico type such as the African dialect *negro* would include 6/8 metre, often alternating with 3/4 to create hemiola; the frequent

use of C and F major; and alternation between soloist(s) and choir in the *estribillo* and *coplas*. Though there is not always a specific indication for the use of basso continuo in these works, the organ, *violón*, *bajón* and harp were frequently used as continuo instruments in Padilla's time.

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Missa ferialis, 4vv

Adjuva nos, 5vv; Arbor decora, 4vv, ed. in Reitz; Ave regina, 8vv, ed. in Ray; Ave rex noster, 4vv, ed. in Reitz; Christus factus est, 4vv (2 settings), ed. in Reitz; Circumdederunt me dolores, 6vv; Deus in adiutorium meum, 8vv; Die nobis Maria quid vidistis, 8vv; Dies irae, 8vv; Dixit Dominus, 8vv; Dixit Dominus, 4vv (2 settings); Dixit Dominus, 5vv; Domine ad adjuvandum, 8vv; Domine Dominus noster, 8vv, ed. in Ray; Dominus Jesus postquam cenabit, 4vv, ed. in Reitz; Exultate justi in Domino, 8vv, ed. in Ray; Felix namque es sacra virgo, 8vv; Filie Jerusalem, 4vv, ed. in Reitz; Joseph fili David, 8vv, ed. in Ray; Mirabilia testimonia, 8vv, also in Colección Jesús Sánchez Garza, Mexico City, ed. in Ray; Miserere mei, 8vv; O cruz ave spes unica, 4vv, ed. in Reitz; O Domine Jesu Christe, 2vv, ?insts, ed. in Reitz; O Redemptor sume carmen, 4vv, ed. in Reitz; O vos omnes, 4vv, ed. in Reitz; Pater peccavi, 8vv; Postquam surrexit Dominus, 4vv, ed. in Reitz; Quo vulneratus, 4vv, ed. in Reitz; Responde mihi, 4vv; Salve regina, 8vv, ed. in Ray; Sancta et immaculata, 8vv; Sicut cervus, 4vv, ed. in Reitz; Stabat mater, 4vv (2 settings), ed. in Reitz; Tantum ergo, 4vv, ed. in Reitz; Transfigi dulcissime Domine, 4vv; Tristis est anima mea, 4vv, ed. in Reitz; Velum templi scissum, 4vv, ed. in Reitz; Veni pater pauperum, 8vv; Veni Sancte Spiritus, 4vv; Versa est in luctum cithara, 5vv; Vexilla regis, 5vv; Victimae paschali, 8vv; Vida turbam magnam, 6vv; several ed. in Mapa mundi (London, 1992)

Passio secundum Mattaeum, 4vv; ed. in Barwick; ed. S. Barwick and H. Ross, *Motets from Mexican Archives* (New York, 1952–68)

2 Lamentations, 4, 6vv; 1 ed. in Reitz

3 litanies, 10vv

6 psalm tones, 4vv

villancicos

in Colección Jesús Sánchez Garza, Mexico City, unless otherwise stated

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Others: Administre sus rayos, 3vv; Al triunfo de aquella reina, 4vv; Con tal de gala pastores, 4vv; De vuestras glorias colijo Joseph, 4vv; Dormidillos ojuelos, 2, 5vv; Entre aquellas crudas sombras, 2, 4vv, *Pc*; En un portal malcubierto, 4vv, *GCA-Gc*; La corte del cielo, 3, 6vv; Miraba el sol el aguila bella, 2, 4vv, *Pc*; Miran con los difraçes, *Pc*; Nada lejos de razon, 3vv; Ne son sino quatro mortales, 3, 5vv; Que tiene esta noche, 4vv, *GCA-Gc*; Zagalejos amigos decid, 5vv

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JOHN KOEGEL

Padilla y Ramos, Mariano

(1842–1906). Spanish baritone, husband of [Désirée Artôt](#).

Padlewski, Roman

(*b* Moscow, 7 Oct 1915; *d* Warsaw, 16 Aug 1944). Polish composer, pianist and conductor. In 1922 his family settled in Poznań. He studied the violin with Zdzisław Jahnke and composition with Wiechowicz at the Poznań Conservatory (1927–39) and musicology with Kamieński at Poznań University (1931–5). From 1933 he was active as an orchestral player, choral conductor and music critic. He escaped from German captivity in

1939 and moved to Warsaw, where he was second violinist in the Umińska Quartet. In 1943 he took up studies again with Rutkowski (organ), Bierdiajew (conducting) and Sikorski (composition). He was killed on the barricades during the Warsaw uprising and most of his manuscripts were burnt. His few surviving works show a highly talented musician with an ability to unite romantic expression with constructive rigour.

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Inst: Str Qt no.1, perf. 1934; Str Qt no.2, 1940 (Kraków, 1949); Sonata, vn, 1941; Suite, vn, orch

Choral: Motets, boys' chorus, perf. 1946 (Kraków, 1946); Motets, mixed chorus, perf. 1946

Solo vocal (for 1v, pf): 3 pieśni, 1933; Pytam, co w mym życiu [I ask, what in my life] (J. Lechoń), 1938; Śmierć św. Sebastiana [St Sebastian's Death], perf. 1946

Arrs.: C. Stamitz: Conc., va d'amore, hpd, orchd 1933; A. Vivaldi, arr. F. Kreisler: Vn Conc., C, orchd 1941; J.S. Bach: Air from Toccata and Fugue, C, arr. vn, pf, 1943; F. Janiewicz: Vn Conc., arr. pf

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'Chopin', *Orlęta* (1932), no.6, pp.6–8

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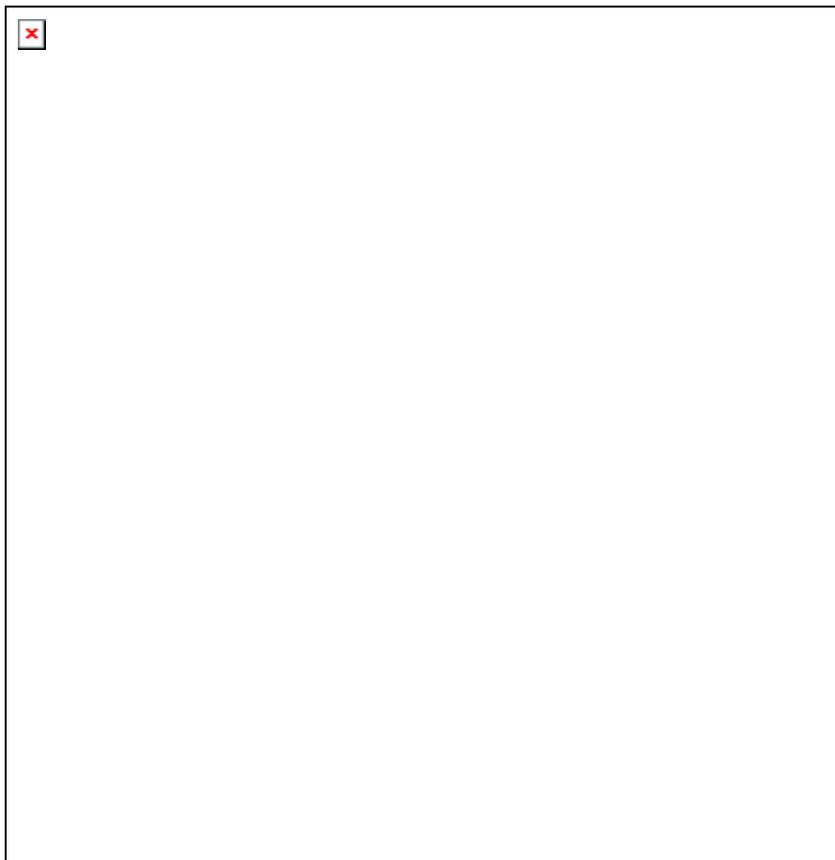
TERESA CHYLIŃSKA

Padoana [paduana, padovana, padouana, padouenne]

(It.: 'Paduan').

A term used in the 16th and 17th centuries for at least two kinds of dance. No choreography with the title 'padoana' is known to exist, but the title appears in several important lute and keyboard collections. In some 16th-century sources it seems to be equivalent to the dignified, duple-metre Pavan, as in J.A. Dalza's lutebook of 1508, *Phalèses Des chansons reduictz en tabulature* (1545) and Sebastian Vredeman's *Carminum quae cythara* (1569). In others, however, the title denotes the first triple-metre after-dance of a Passamezzo, as in Jean d'Estrée's *Tiers livre de danseries* (1559), where 'La padouenne' follows a 'Pas meige'; and in the lutebooks of Giacomo Gorzanis there are several groups of dances in the order passamezzo–padoana 'del ditto'–saltarello 'del ditto' (ex.1), based on the same melodic material. In the 17th century, particularly in Germany and the Netherlands, the term seems to have reverted to its earliest known

meaning, as the equivalent of pavan (e.g. in Paul Peuerl's *Newe Padouan, Intrada, Däntz unnd Galliarda*, 1611, Schein's *Banchetto musicale*, 1617, and Isaac Posch's *Musicalische Tafelfreudt, das ist Allerley neuer Paduanen und Gagliarden*, 1621). The exact relationship, if any, between duple- and triple-metre padoanas is unknown.



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TIM CRAWFORD

Padova

(It.).

See [Padua](#).

Padovanis [Padovas], Domenicos [Kyriakos]

(*b* Corfu, 14 July 1817; *d* Corfu, 9/21 March 1892). Greek composer and organist. Born to Catholic nobility, he was the son of Hieronymos Padovanis, a respected man of letters. In his preface to the libretto of his

opera *Dirce* Padovanis attributed his 'moral existence' to Mantzaros, who taught him 'for a whole decade'. He studied humanities in Rome, probably at the Accademia di S Cecilia, and also studied the organ in Corfu. From 1839 he was organist of the local Catholic cathedral of S Giacomo, and from 1841 taught harmony, counterpoint and composition at the recently founded Corfu Philharmonic Society; in 1846 he was nominated an honorary fellow. After Mantzaros's death in 1872 Padovanis was elected president of the musical section of the Society (his 'Poche parole sopra i scritti del cav. Niccolò C. Manzaro', in the Corfu newspaper *I Foni*, 12 and 20 April 1872, gives valuable information on Mantzaros).

Despite rumours that Alessandro Guidatti, a Catholic clergyman from Corfu, had transferred to Tinos several of Padovanis's manuscripts, these have not yet been found in the Tinos Catholic Archdiocese archives, and may be located in Rome, where Guidatti died. Padovanis's extant output was discovered by Leotsakos in 1981 at the Yerassimos Rombotis private musical library and in S Giacomo, Corfu. His compositions demonstrate an accomplished technique, and combine bel canto writing with a Rossinian rhythmic vitality. His melodic eloquence is matched by his capacity to create a theatrical atmosphere through simple musical means. *Dirce*, an unusual subject for an Ionian composer of that time for the mere savagery of the plot, is in bel canto style, wherein dramatic and even violent action is rendered in the major mode. The uninterrupted transitions from recitative to arioso or aria discourage the selection of separate numbers for concert performance. Padovanis's three one-movement sinfonias are the earliest known purely orchestral Greek works (Mantzaros's sinfonias exist only in piano score).

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Stage: *Dirce*, figlia dia Aristodemo (tragedia lirica, 3, S. Fogacci, after V. Monti: *Aristodemo*), Corfu, San Giacomo, 1/12 Feb 1857, lib (Corfu, 1857), vs in 2 acts, Sinfonia in fs; *Il ciarlatano preso per principe* (farsa, 1, Fogacci), San Giacomo, ?1857

Sacred: 4 masses, solo vv, chorus, ?orch, org, lost; *Et in terra pax*, *Laudamus te*, *Gratias*, Bar, chorus, orch; *Sanctus*, frag. of Mass no.4; *Laetantur coeli*, chorus, org/pf; *Stabat mater*, 1v

Other: Sinfonia, BL, orch, 1837; Sinfonia a piena orchestra, C; Sinfonia nella 'Dirce', orch, 1857; *Pastorale cantabile*, chorus, org/pf; *Inno al Capodistria*, vv, orch, transcr. for band, lost; 14 Sonnets (Petrarch), 1v, pf, lost; other unsigned works

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Padovano [Padoano], Annibale [Patavinus, Hannibal]

(*b* Padua, 1527; *d* Graz, 15 March 1575). Italian composer and organist. He was an organist at S Marco, Venice, from 30 November 1552 until 2 August 1565. He must have been well known to his employers even before his appointment, for the competition was advertised with little notice and Annibale seems to have been the only candidate. On 1 August 1545 he became organist at the court of Archduke Karl II of Austria in Graz, where he was promoted a year later to 'chief musician'. Shortly before 1570 he assumed the title of director of music.

While in Venice, Padovano was undoubtedly able to become part of Willaert's prestigious group of pupils. He must also have known Merulo, Andrea Gabrieli, Zarlino and Rore. His secular production coincided with the period of greatest expressive development of the madrigal. Nevertheless, his reputation rests on his organ playing and organ works. Together with Willaert, Merulo, Bertodi, A. Gabrieli and Buus he contributed significantly to the early development of the *ricercare* for keyboard. His book of *ricercare*s, published in 1556, brings together for the first time most of the stylistic elements of the mature Venetian *ricercare*: a dignified and homogeneous level of rhythmic activity; diatonic, largely conjunct thematic material; the linking of thematic material by means of subtle motivic interconnection and variation; the variation of thematic material by constant rhythmic permutation and by learned devices (augmentation, diminution, inversion and *stretto*). Padovano was also a master of the *toccat*a: he may have been the first composer to expand the form and make it more important. His insertion of an imitative section between two sections of passage work also characterizes the *toccat*as of his colleagues, and continued into the high Baroque.

Padovano was highly regarded both in Italy and abroad. In 1568 – together with Lassus – he composed much of the music for the wedding of Duke Wilhelm V of Bavaria to Renata of Lorraine. His eight-part instrumental *battaglia* was performed on this occasion; also probably performed were a 12-part instrumental work (lost) and a 24-voice mass (in *A-Wn*). He probably also composed music for the wedding between Archduke Karl and Mary of Bavaria, in Vienna on 26 August 1571; a letter from the duke of Mantua to Hippolito Nuvolono of Graz, dated 19 September 1571, speaks of a *Dialogo a 7* composed by Padovano in honour of the couple.

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Madrigals in 1562⁵, 1564¹⁶, 1567¹³, 1567¹⁶, 1570¹⁵, 1576⁵, 1577⁷, 1587⁷, 3/1594⁹, 1590¹¹ ('Aria della battaglia per sonar'), 1593⁵

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TIZIANA MORSANUTO

Padovec, Ivan

(*b* Varaždin, 17 July 1800; *d* Varaždin, 4 Nov 1873). Croatian composer and guitarist. He studied theory, violin and piano in Varaždin and Zagreb with J.K. Wisner-Morgenstern, but, inspired by hearing Mauro Giuliani in Vienna, he taught himself the guitar, a very popular instrument in 19th-century Croatia. By 1824 he had written his first compositions for the instrument, and in 1827 he began to give concerts throughout Croatia. In 1829 he moved to Vienna, and subsequently toured Austria, Germany, Bohemia, Hungary, Poland and England. His concert career was interrupted because of bad eyesight, and in 1837 he returned to Varaždin; he eventually became blind, and from 1848 supported himself exclusively by teaching.

The Viennese luthier Johann Georg Stauffer constructed a 10-string guitar to a design by Padovec, adding to the standard instrument four bass strings (*A'–B'–C–D*) on a separate fingerboard (Padovec's own instrument is now in the Muzej za Umjetnost i Obrt in Zagreb); these strings could also be retuned a semitone higher. Padovec thought that the extra strings added to the resonance of the instrument, and in his *Theoretisch-praktisch Guitarr-Schule* (Vienna, 1842) gave an explanation of this invention. Padovec wrote more than 200 pieces, of which most are variations and fantasies on popular themes or operatic arias by Bellini, Donizetti and others, for one or two guitars; he also wrote a number of songs on Croatian and German texts, with guitar or piano accompaniment. In his guitar pieces the emphasis was always on brilliance and virtuosity.

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ZDRAVKO BLAŽEKVIĆ

Padre Barnabá.

See [Milleville family](#), (4).

Padre Raimo.

See [Bartoli, Erasmo](#).

Pads.

In wind instruments with side holes governed by keys or finger-plates (e.g. the Boehm-system flute), the material ensuring airtight closure. This is achieved by facing the head of a key with resilient and non-porous material which (under reasonable pressure) adapts closely to the tube surface surrounding the hole. The earliest keys recorded were simply faced with flat leather discs, at first stitched through perimeter holes and later attached with adhesive. Though effective, these are subject to distortion and hardening in damp conditions, even when layers of graded quality are used. Greater efficiency was obtained with the introduction in the early 19th century of small 'purses' of kid leather stuffed with fine wool – the first true pads. An alternative method involved the use of so-called 'pewter plugs', patented by the London flute maker Richard Potter (1726–1806) and adopted by other flute makers abroad. These were chamfered discs of zinc or pewter, loosely fitted to the key shank and bedding into an inserted metal lining. The modern pad is thin and flat, and consists of a basic circle of card supporting a layer of felt and faced with kid, prepared animal membrane or waterproof synthetic tissue. To improve their hermetic qualities, pad surfaces are sometimes treated with paraffin wax. These different types of pad have all influenced the form of the keys carrying them (see [Keywork](#)). Experiments have also been made with solid pads of various elastic synthetics, but these have not come into general use; however, the use of cork is not uncommon. A so-called 'padless' metal flute has been produced in which the finger-plates were simple metal discs, the resilient material being in the form of rings surrounding the raised collars of the tone holes.

PHILIP BATE

Padt Brue, Cornelis Thymanszoon.

See [Padbrué, Cornelis Thymanszoon.](#)

Padua

(It. Padova).

Italian city in the Veneto. An important centre of Roman civilization, the city had a theatre and an arena (of which ruins survive). A *schola cantorum* flourished at Padua Cathedral from the 13th century onwards through the activity of both the cantor, who was expected to teach and guide the performance of plainchant, and the *magister scholarum*, who taught grammar as well as music. Two books in the cathedral library (C55 and C56, compiled between 1407 and 1472 and containing a body of 13th-century rites and melodies), afford a complete documentation of the city's processions, as well as the richest Italian collection of 'dramatic Offices' (i.e. a dramatic organization of liturgical text and music), which were to be performed with theatrical apparatus during the Office of the major feasts of the year; this repertory included pieces for which the mid-13th century *liber ordinarius* of the cathedral prescribed a two-voice improvised performance, ornamented according to the solemnity of the occasion. These practices are connected with the notion of 'cantus planus binatim', for which the Paduan theorist Prosdocimus de Beldemandis, in his *Expositiones*, required 'voces pares et dulces'; in the later sources such pieces are found both in non-mensural and mensural notation (according to Marchetto da Padova's system). At least one of these dramatic Offices, that of the Annunciation, was performed outside the cathedral on 25 March (or another date chosen by the Paduan bishop): the two main characters, the Angel and Mary, were carried in procession by the whole city from the chapel of the Palazzo della Ragione to the Roman arena. There, and after 1305 in the chapel built on that site for Enrico Scrovegni and frescoed by Giotto, the Office was performed (the ceremony, mentioned in the city statutes, had both civic and religious significance). It is likely that Marchetto composed the three-part motet *Ave regina celorum/Mater innocentie* for the opening of the chapel; he taught music at the cathedral up to 1308 and in 1312.

In the 13th century, troubadour song was cultivated in Padua as in the Veneto region, although very few melodies specifically related to this area have been identified. The importance of the French language and French literature in the Veneto encouraged the propagation of *musica mensurabilis* at the beginning of the 14th century. From 1328 to 1339 Alberto della Scala, a patron of the arts and music, was Lord of Padua. In 1332 the Paduan judge Antonio da Tempo dedicated to him his treatise on poetry and verse, containing the first description of the relationship between music and Italian secular poetry. Some compositions of the early Ars Nova repertory can be ascribed to this Paduan period on account of the allegorical references in poetic texts.

The few surviving polyphonic settings of Ordinary sections and ballatas dating from the mid- and late 14th century by local figures such as

Graciosus de Padua, Zaninus de Peraga de Padua and Jacobus Corbus de Padua reveal an increasingly strong French influence. Such Franco-Veneto style, closely corresponding to contemporary epic poetry, is exemplified by the output of Bartolino da Padova, a Carmelite monk probably active in his native town during the last two decades of the century. Bartolino's 11 madrigals and 27 ballatas may be connected with the court of Francesco Novello, the last of the Carrara lords who ruled Padua for about a century. References in three of Bartolino's madrigals to Gian Galeazzo Visconti, who ruled Padua between 1388 and 1390, have been variously interpreted as a homage to the new ruler or as evidence of the composer's exile at Visconti's court.

In 1405 the city became part of the Venetian Republic; from 1403 until his death in 1411 Johannes Ciconia, whose madrigals are often connected with events of Paduan and Venetian public life, was cantor at the cathedral and the first Flemish musician active in northern Italy during the 15th century. Ciconia's link with Padua, and specifically with the university and the Benedictine abbey of S Giustina, dates back to the period of Francesco Carrara *il vecchio* (c1367). S Giustina, which became the most important centre of Benedictine reform, is also notable for the organs built there around the same period (a fragment of an organ tabulature, copied locally, survives). A reform of the monastery initiated in 1409 involved the official rejection of *cantus figuratus* during most of the 15th century, yet evidence indicates a continuing performance tradition of *biscantus et contrapunctus* and especially of polyphonic *laude*.

Music had been taught as one of the liberal arts at Padua University, founded in 1222: Prosdocimus de Beldemandis, a music theorist, astronomer and mathematician, taught music there until his death in 1428. During the 15th century the cathedral remained the centre of musical life; at the beginning and end of the century the names of Flemish and French composers, such as 'Johannes de Francia tenorista' (1419), 'Richardus tenorista' (1431), 'Johannes contratenorista' (1431) and 'Presbyter Raynaldus francigena' (1489), appear in the payrolls together with names of clearly Italian origin. Crispin van Stappen, who composed the strambotto *Vale vale de Padoa santo choro*, was *magister cantus* in 1492 and 1498. The organ builders and organists of the cathedral in this period were mainly of German origin, like Bernardus de Alemagna (1457–60) and his son Antonius (c1480). Pellegrino Cesena, a frottola composer from Verona, was *maestro di cappella* from 1494 to 1497 and several other names connected with the frottola repertory are associated with the city. Indeed the four-voice villotta (also termed 'villotta alla padovana' in later sources) originated in Padua, where it was used in performances of the plays of Angelo Beolco (called 'Il Ruzante'; c1502–42) at the house of his patron, Alvise Cornaro. The architect G.B. Falconetto built in Cornaro's gardens a stage and an 'odeon' for plays and musical performances; both of these survive in the grounds of the Palazzo Giusti del Giardino.

A document of 1480 reports the decision to appoint a *magister cantus* for polyphonic music and an organist at S Antonio (usually called 'Il Santo'). Polyphonic music, however, had certainly been used before, as exemplified by, among other things, Ciconia's motet on J. von Speyer's text for St Anthony's Office, *O proles Hispanie*. It is also conceivable that the Proper

of Du Fay's plenary mass for St Anthony of Padua was especially composed for the consecration of Donatello's altar in 1450 and that Du Fay himself came to Padua for the performance together with nine clerics from Burgundy. The activity of the *cappella* was rather irregular and based on a group of three to six singers until the mid-16th century, when new regulations brought stability to the institution. The first lay organist at Il Santo was Bartolomeo Novellino, engaged in 1498, probably in connection with the building of two great organs completed that year by Antonio Dilmani; a third was completed in 1544.

From 1575 the *maestro di cappella* at the cathedral was entrusted with the musical training of the clerics in the newly founded seminary (1571), a practice that lasted until the 19th century. From 1520 until his death in 1557 the Dominican Giordano Pasetto was *maestro* at the cathedral: he was instrumental in the local diffusion of the international polyphonic repertory (e.g. *I-Pc* A17, copied by Pasetto). Throughout the 16th century and later there was a continuous exchange of musicians between Il Santo and the cathedral: Ruffino d'Assisi was *maestro di cappella* at the cathedral between 1510 and 1520, and at Il Santo in the periods 1520–25 and 1531–2. Costanzo Porta was *maestro* at the cathedral from 1589 to 1595 and then returned to Il Santo (where he had also been in 1565–7) until his death in 1601.

A school 'ad pulsandum lautos et citharas' is documented as early as 1372 and may have flourished into the 16th century, as indicated by the career of the lute virtuoso and teacher Antonio Rotta (Rota), who taught students from the Faculty of Law, besides being organist in several churches and ecclesiastical institutions; Giovanni Maria Radino, organist at S Giovanni di Verdara, published an *Intavolatura di balli per sonar al liuto* in 1592. In the second half of the 16th century prominent German lute makers such as Wendelin Tieffenbrucker and Michael Hartung worked in Padua. Various professional associations of musicians, and more specifically instrumentalists, formed in 1531 and 1555 indicate that music had become a self-supporting profession in the city.

A number of academies were active in the 16th century; these learned gatherings of noblemen and rich bourgeoisie, at which humanistic and scientific subjects were discussed, were started early in the century by Alvise Cornaro and the linguist Pietro Bembo, but they flourished in the second half of the century: the Costanti was founded in 1556, and the Elevati lasted from 1557 until 1560. For both academies music was the main activity; Francesco Portinaro was engaged by both – with three other musicians – for the performance and teaching of vocal and instrumental music. Another academy, the Eterei, was active from 1564 to 1567. Portinaro was also employed (with the same duties) when the Rinascenti was established in 1573; he later became *maestro di cappella* at the cathedral (1576–8). Other Paduan academies were the Animosi, the Delia (mostly for fencing, and of which Galileo Galilei became a member) and the Ricovrati, later the Accademia Patavina di Scienze, Lettere ed Arti (still extant). Other composers at these academies included Giulio Renaldi and Gasparo Torelli (i), who was also active as a poet and promoter of the Accademia degli Avveduti.

A number of vocal polyphonic collections published in Venice in the late 16th and early 17th century originated at Padua, often with members of the well-established *Natio germanica* (e.g. the 1598 *Laudi d'Amore: Madrigali a cinque voci de diversi eccellenti musici di Padova*, containing pieces by Porta and Viadana). In 1596 the Venetian patron Marco Corner (Cornaro) was consecrated Bishop of Padua, and the following year at least three important publications of sacred music were dedicated to him by Giovanni Croce, Ludovico Grossi da Viadana and Girolamo Lambardi.

A series of *intermedi* was performed with the anonymous play *Occulta fiamma amorosa* in 1566 by the students of the university in the Sala dei Giganti in the Palazzo del Capitano (see *EinsteinIM*, pp.474–5). Opera in Padua began in 1636 with the production under the aegis of Pio Enea degli Obizzi of *Ermiona*, a tourney with a 'dramatic introduction' with music by G.F. Sances and stage machinery by Alfonso Rivarola; the performers, who had come from Rome and Venice, later took part in the first public opera performance in Venice, Francesco Manelli's *Andromeda* (1637). A similar tourney, *L'amor pudico*, with music by Antonio Dalle Tavole (Tavola), was performed in the piazza dei Signori in 1643. Apart from a *favola boscareccia*, *La Cidippe*, performed in 1670, no other works appear to have been staged in Padua until 1691, when Domenico Gabrielli's *Maurizio* was given in the renovated Teatro dello Stallone. The Teatro degli Obizzi, inaugurated in 1652 and used primarily for spoken theatre, hosted opera only from Carnival 1693 (*Isifile*); the theatre archives, which survive, are for the most part inaccessible. In nearby Piazzola sul Brenta, lavishly staged operas (mostly by Carlo Pallavicino and Domenico Freschi) were performed in the sumptuous villa of Alvise Contarini from 1679 to 1685.

The earliest oratorio performance recorded in Padua was in 1675, when *Santa Catterina da Siena* was given within the context of a private celebration. Other oratorios were produced in various palaces and churches. Music at Il Santo during the 17th century flourished under the long tenure of Antonio Dalle Tavole (1635–74) as *maestro di cappella*; his music library, of which an inventory survives, reveals a broad interest in Italian sacred music for voices and instruments. The young Agostino Steffani sang in the *cappella* as a soprano between 1664 and 1667.

During the 18th century Padua became one of the most distinguished Italian musical centres. F.A. Calegari, *maestro di cappella* at Il Santo from 1703 to 1727, was an important theoretician who inspired a distinctive Paduan school of composition. This reached its zenith during the tenure of his pupil F.A. Vallotti, *maestro di cappella* at Il Santo from 1730 to 1780. Vallotti's music was performed in Padua until the last decade of the 19th century. The most famous composer of 18th-century Padua, however, was Giuseppe Tartini, first violin at Il Santo from 1721 until his death in 1770. In 1728 he began his celebrated school of violin playing which brought to the city students from Italy and abroad; his theoretical works also attracted interest throughout Europe. Other prominent musicians connected with Il Santo were the cellist Antonio Vandini and the oboist Matteo Bissoli. The castrato Gaetano Guadagni, one of the most influential singers of the century, joined the *cappella* of Il Santo in 1746 and returned to Padua in the last years of his life. From 1726 until the early 19th century a guild of musicians under the protection of St Cecilia was active in the city.

In the 18th century musical standards at Il Santo were considerably higher than those at the cathedral, where the *cappella* suffered from protracted disputes between bishop and chapter over musical matters. Giacomo Rampin, *maestro di cappella* at the cathedral for more than half a century (1704–60), was followed by Aurelio Episcopi (1760–80) who produced a new repertory of introits, hymns and vespers preserved in the cathedral's archive. A more distinguished figure was the keyboard player and composer Gaetano Valeri, organist from December 1785 and *maestro di cappella* from 1805 until his death in 1822.

Operatic activity in the earlier part of the 18th century was sporadic and largely undocumented. For several years from 1743 the soprano castrato Mariano Nicolini was impresario at the Teatro degli Obizzi; opera centred on the summer season and the Fiera del Santo, which attracted many visitors. The Teatro Nuovo, a larger theatre controlled not by a single owner but by an association of the nobility, was inaugurated in 1751 with Galuppi's *Artaserse*. This began the most splendid period of operatic activity in Padua, often in direct competition with Venice and nearby Vicenza. Between 1779 and 1791 the Teatrino del Prato della Valle staged *opera buffa*, as did the Teatro degli Obizzi in the autumn season which included the Fiera di S Giustina. Towards the end of the 1780s there was fierce rivalry between the two larger theatres; from 1792 they divided the seasons between them, the Nuovo being allotted the Santo and S Giustina fairs and the Obizzi the carnival and spring seasons. From 1768 to 1784 musical life in Padua was enriched by the private academy patronized by Don Giuseppe Ximenes d'Aragona, the former Habsburg ambassador in St Petersburg and London. Among the works commissioned by Ximenes d'Aragona was Mozart's *La Betulia liberata* (1771).

The years after the fall of the Venetian Republic in 1797 were characterized by stagnation and growing dependence on works originating in the principal Italian theatres; the last important premières in Padua were Meyerbeer's *Romilda e Costanza* (1817, Nuovo) and Temistocle Solera's *Genio e sventura* (1843, Nuovo). In 1884 the Teatro Nuovo was renovated and given the name Teatro Verdi, which it still bears.

During the 19th century the *cappella musicale* at Il Santo was beset by economic and organizational problems. The Austrian and French military occupations between 1797 and 1814 caused progressive impoverishment, exacerbated by over-ambitious attempts to maintain the *cappella's* former standards. Performance of Vallotti's music was frustrated by the shortage of castrato voices, while the authorities refused to accept female singers. After a suspension of its activities between 1848 and 1851, the *cappella* was reinstated by Melchiorre Balbi, *maestro di cappella* from 1854 to 1879, who also stressed the need for a renewal of the repertory. A new reform, begun in 1893, resulted in the abolition of the orchestra and the institution of a new *schola cantorum*, in keeping with the ideals of the Cecilianist Giovanni Tebaldini; as the new *maestro di cappella* (1895–7) Tebaldini initiated historical research on the *cappella* and rejected the Vallotti tradition. He was followed by Oreste Ravanello (until 1938), the last *maestro* to produce a substantial body of compositions for the *cappella*. The *cappella* was officially disbanded in 1967; Il Santo, however, remains one of the main venues for important musical events in Padua.

In 1878 an Istituto Musicale was founded, serving both as a school and a centre for the organization of concerts. In 1882–4 and from 1890 to 1912 it was directed by Cesare Pollini, a pianist and pupil of Brahms. Under his aegis, a taste for instrumental music, both chamber and orchestral, was slowly developed in Padua through the organization of forward-looking concerts, despite the opposition of the local opera-orientated public; after Pollini's premature death in 1912 the institute was named after him. In the 1920s a concert society named after the Paduan inventor of the piano, Bartolomeo Cristofori, was integrated with the Pollini institute and developed a programme of concerts, including music by the most advanced European composers. After 1953 the legacy of the Cristofori was taken over by the Amici della Musica and the Centro d'Arte of the university, which by the 1970s had raised concert life in Padua to a high level, despite the inadequacy of local performing venues.

The Orchestra da Camera di Padova e del Veneto, founded in October 1966, was directed and conducted by Claudio Scimone until 1983. Virtually the same group of musicians performed as the Solisti Veneti until the two orchestras became distinct in 1983. In that year Peter Maag became resident conductor of the Orchestra da Camera, one of the few Italian chamber orchestras of international standard. The Solisti Veneti remain active under Scimone, who in 1971 launched the annual Tartini Festival, focussing on revivals of 18th-century music. It was subsequently renamed the Veneto Festival and expanded its scope.

When, after World War II, a bill was passed regulating operatic activity in Italy, Padua failed to achieve the status of 'teatro di tradizione' which would have guaranteed the survival of an opera theatre in the city; today productions are occasional, and the local opera public goes to the nearby theatres of Venice, Verona, Treviso and Rovigo. There is, however, a Centro Lirico in Padua which organizes concerts of operatic repertory. Following the fire which destroyed the Teatro La Fenice in 1996, the Teatro Verdi has hosted productions from Venice.

Since 1973 a laboratory for electronic music, the Centro di Sonologia Computazionale has been active within the university. In 1983 a group specifically devoted to contemporary music, Interensemble, was founded in Padua and has contributed substantially to the diffusion of new music.

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Paduana.

See [Pavan](#) and [Padoana](#) .

Paeon

(Gk. *paian*, *paiēōn*, *paiōn*, *paōn*).

Ancient Greek choral hymn addressed to Apollo, Artemis, Zeus, Dionysus, Asclepius or Hygieia. Proclus's *Useful Knowledge* defines it as a species of song specifically assigned to be sung to Apollo and Artemis for the cessation of plagues and maladies but later written for all the gods. The term is also applied to military hymns; hymns composed in honour of an important event, such as the ratification of a treaty; and, later, hymns addressed to prominent persons. In the *Iliad* (i.472–4) the term appears in connection with a hymn sung to Apollo as a propitiation for the Greek army's offence against the god; and later (xxii.391–4) the term is used to describe a piece sung in celebration of a victory. In addition, the *Homeric Hymn to Apollo* preserves the famous cry of the Cretan paeon singers, ‘Ie Paeon’ (*iēpaiēon*), which was used as an epithet for Apollo in his role as healer. Pseudo-Plutarch (*On Music*, 1134b–d, 1146b–c), in the course of his survey of the Spartan musical pioneers, referred to Thaletas, Xenodamus, Xenocritus and Pindar as composers of paeans, but he also made it clear that there was some disagreement about the precise distinction between a paeon and a *hyporchēma*. In the works of Pindar, however, he maintained that the distinction is clear; a fragment perhaps from one of Pindar's threnodies does indicate the poet's awareness of generic distinctions (frag.128c1–9). Several paeans are counted among the surviving musical fragments, including the two famous examples from the Athenian treasury (see [Hymn](#), §1, 1).

The paeon was flexible enough to serve diverse literary, devotional, narrative, religious and civic purposes in Greek society. The inherent musicality of the genre is evident not only in the allusions that abound in the texts themselves but also in the way the text and music work together to create rhythmic variety within the larger metric framework and to articulate structural patterns in the overall form.

See also [Greece](#), §1, 4.

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For further bibliography see [Hymn](#), §I.

THOMAS J. MATHIESEN

Paer, Ferdinando

(*b* Parma, 1 June 1771; *d* Paris, 3 May 1839). Italian composer. He was one of the central figures in the development of *opera semiseria* during the first decade of the 19th century.

1. [Life](#).

2. [Works](#).

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[Paer, Ferdinando](#)

1. [Life](#).

Paer received his first musical instruction from his father Giulio, a horn player in the Parma court theatre orchestra after 1778, and later studied with the court *maestro di cappella* Gian Francesco Fortunati. Paer's first known stage work was *Orphée et Euridice* (1791, Parma), on a French text with spoken dialogue, and his earliest Italian opera was *Circe* (1792, Venice). On the strength of these initial accomplishments he was appointed honorary *maestro di cappella* to the Parma court, a post which allowed him to compose numerous comic operas, many for other cities (among them *L'intrigo amoroso* for Venice in 1795 which as *Saed, ossia Gli intrighi del serraglio* was his first opera to make a mark outside Parma), and three *opere serie* (*L'Idomeneo*, *Ero e Leandro* and *Il Cinna*). In 1797 he was promoted to *direttore musicale di tutti i regi servizi* in Parma, a position which called for him to substitute for the two regular *maestri di cappella* when they were ill or absent.

Later that same year Paer moved to Vienna to become musical director of the Kärntnertheater and thus, like many other Italian composers of his day, began a series of foreign appointments that was to lead him to achieve his greatest success outside Italy. In 1798 he married the soprano Francesca Riccardi (*b* Parma, 1774; *d* Bologna, 1845), whom he had known in Parma and for whom he later created the roles of Briseis in *Achille*, Isabella in *I fuorusciti di Firenze*, Sofia in *Sargino* and Leonora in *Leonora, ossia L'amore conjugale*. The first two of Paer's operas in the

semiseria style that made him famous were produced during his tenure in Vienna – *Griselda* (1798, Parma), on a famous Boccaccio tale of feminine virtue, set by many other Italian composers, and *Camilla, ossia Il sotterraneo* (1799, Vienna), a macabre ‘rescue opera’ whose libretto was based on that used for Dalayrac’s opera *Camille*; his very successful though rather old-fashioned *opera seria* *Achille* was also given there in 1801. While in Vienna, Paer met Beethoven and encountered a broad spectrum of musical styles, which probably enriched his already skilful treatment of the orchestra.

After a short time in Prague in 1801, Paer accepted the post of court Kapellmeister in Dresden, where for the court theatre he wrote in successive years three of his most important works: *I fuorusciti* (1802), *Sargino* (1803) and *Leonora* (1804), the last based on a story that Mayr and Beethoven used in operas staged the following year. In Dresden he came to the attention of Napoleon, who is said to have particularly admired *Achille*. Paer followed Napoleon to Posen (now Poznań) and Warsaw in 1806, became his *maître de chapelle* in Paris in 1807 and eventually director of the Opéra-Comique and, after Spontini’s dismissal, music director of the Théâtre Italien in 1812. After Napoleon’s abdication in 1814 he retained only the last of these positions (until 1818, serving again in 1819–24 and 1826–7), but through connections made previously was able to support himself handsomely as a singing master and composition teacher to members of the upper classes (Liszt studied composition with him in the 1820s). Apart from *L’oriflamme* (1814, written in collaboration with Méhul, Berton and Kreutzer), Paer’s operas written in Paris were exclusively Italian (including *Agnese* for Parma, 1809) until 1816. Then, perhaps to regain some of the popularity he had lost to Rossini and to such new stars as Boieldieu, he began with *Le maître de chapelle, ou Le souper imprévu* (1821) an intermittent series of French works which ended with the *opéra comique* *Un caprice de femme* (1834). His last opera, *Olinde et Sophronie*, was never completed.

From 1824 to 1826 Paer yielded his directorship of the Théâtre Italien to Rossini, who agreed to assume the position only if his older colleague were not displaced. Rossini’s solicitude seems surprising, since Paer had for years been accused publicly of intriguing against Rossini’s operas in Paris – a charge that Paer himself felt obliged to rebut in a pamphlet printed after his dismissal as director in 1826. He received the cross of the Légion d’Honneur in 1828 and in 1831 succeeded Catel as a member of the Académie des Beaux-Arts; in 1832 he became director of chamber music and *maître de chapelle* to Louis-Philippe. From 1837 until his death he taught composition at the Conservatoire, where he had been superintendent since 1834.

[Paer, Ferdinando](#)

2. Works.

Paer was a prolific composer, producing at least 55 operas, most of them during the 25-year span from 1791 to 1816. Although he wrote many traditional *opere serie* and *opere buffe*, his historical contribution centres on his operas of mixed genre, the Italian counterparts (with sung recitatives) of the hybrid French *opéras comiques* of the post-Revolutionary period. The

balance between comic and serious elements in these works varies considerably. Paer's *dramma eroicomico Sargino* has a mock-heroic flavour, emphasizing comic elements over serious ones and giving *buffo* characters roles at least as weighty as those of the hero and heroine. His *opere semiserie*, on the other hand, are essentially serious operas with happy endings. For example, *Camilla*, *I fuorusciti* and *Leonora* are 'rescue operas' after the model of Cherubini, set in the lonely, ominous settings of Gothic romances – ruined castles, threatening forests and dank underground vaults; *Agnese* even incorporates a mad scene. Yet the tension of these situations is relieved regularly by the intrusion of cowardly servants and pairs of rustic lovers, who provide comic relief and express nostalgic or folklike sentiments.

Paer's operas of *mezzo carattere*, like those of his contemporaries, have expansive multi-sectional arias alternating with ones of more modest size; they range through the entire gamut of vocal styles from comic parlando to elaborate, highly ornamented melody; and, like comic operas, they incorporate a high proportion of elaborate, freely constructed action ensembles (this is especially true of *Leonora*). Operas of this type – and Paer's in particular, because they were relatively well known – played an influential role in the infusion of comic elements such as continuous action, formal flexibility and complexity, and dramatic and musical continuity into serious opera later in the century. Moreover, in their situations and settings they constitute early examples of the infusion of northern Romanticism into Italian opera.

Paer's particular contribution to these intermediate genres extends to many aspects of style. Perhaps more successfully than his contemporaries he managed to integrate the attributes of comic and serious opera (notably in *Agnese*), characterizing his heroes and heroines more realistically and giving his intermediate characters greater vocal weight by making their roles more florid and technically demanding, while not eliminating entirely the traditional distinctions between different types of character. He made use of orchestration to evoke the gloomy atmosphere of many of his scenes, particularly in their pantomime preludes, and he expanded the role of orchestrally accompanied recitative, using tonal and rhythmic tension and instrumental colour to exploit more fully its psychological and expressive potential.

In his vocal writing Paer provided a link between late 18th-century composers (Cimarosa and Paisiello) and Rossini and his followers. Like those of his predecessors, Paer's works overflow with sweet, luminous Italianate melodies organized in elegant phrases and supported by transparent harmonies. Yet he led the move away from casting sopranos – women and castratos – as the male love interest and towards adapting the tenor voice for this purpose, raising its tessitura to bring it closer to the brilliant clarity of traditional soprano heroes and separating it from the other tenor roles (compare, for example, the parts of Florestano and Pizarro in *Leonora*). Moreover, in contrast to Mayr, who shared with 18th-century composers a taste for long vocal melismas, Paer anticipated Rossini's techniques of scattering relatively short ornaments throughout his melodies, ending phrases with *gruppetti*, and writing in a semi-syllabic style (in which two or three notes are given to each syllable). Paer had a talent

for inventing vocal filigree – his *fioriture* constitute a primary source of aesthetic and dramatic effect in many of his melodies – and the patterns that he devised show striking similarities to Rossini's repertory of ornaments.

As a person Paer was disliked – apparently with some justification – by many of his contemporaries, particularly by envious native composers at courts where he was Kapellmeister. He showed no compunction about using his power at the Théâtre Italien against such rivals as Spontini and Rossini, and he was said to have led a dissolute life. Yet he won over contemporary audiences with his engaging music. His skill at achieving virtually immediate success in several operatic centres of contrasting character – Parma and other Italian cities, Vienna, Dresden and Paris – demonstrates his ability to adapt his style to varying tastes. And although Stendhal (letter, 1824, cited in Minardi, 1987) criticized his *canto spianato* for its lack of passion, Berlioz judged his instrumentation (in *Agnese*) to be 'sober and sensible', and Carpani praised him, with Mayr, Zingarelli and others, for exploring the expressive possibilities of the orchestra without overpowering his melodies – in short, for defending 'good music'. Paer's late *opéra comique* *Le maître de chapelle* was his only work to survive as part of the 19th-century repertory (and to a lesser extent that of the 20th century); moreover, it is usually performed in a severely truncated and dramatically inconclusive version which emphasizes its most conservative traits (although Barnabé's self-congratulatory aria and Gertrude's singing-lesson are certainly charming), thus constituting an inadequate and unrepresentative legacy for a composer who, with Mayr, dominated the Italian operatic scene at the turn of the century.

Paer, Ferdinando

WORKS

stage

PMD	Parma, Teatro Ducale
VM	Venice, Teatro S Moisè
WK	Vienna, Kärntnertheater

Orphée et Euridice (prose op [play with songs], 1, Duplessis), Parma, Court, 1791

Circe (op, 3, D. Perelli), Venice, S Samuele, carn. 1792; also perf. as Calypso, *I-Fc**, *B-Bc*

Le astuzie amorose, o Il tempo fa giustizia a tutti (dg, 2, A. Brambilla), PMD, aut. 1792, *F-Pc*, *I-Bc*, *Mr*, *PAC*; also perf. as La locanda dei vagabondi, *D-MÜs*, *I-Fc*, *US-Bp*, *Wc*

I portentosi del magnetismo (ob, 2), VM, carn. 1793

Icilio e Virginia (2, G. Foppa), Padua, Nuovo, June 1793

Laodicea (3, Foppa), Padua, Nuovo, June 1793, duet *I-PAC*; as Tegene e Laodicea, Florence, 1799, *Fc*

I pretendenti burlati (dg, 2, G.C. Grossardi), Medesano, Teatrino Privato Grossardi, sum. 1793, *PAC*

L'oro fa tutto (dg, 2, A. Anelli), Milan, Scala, Aug 1793, *D-Dib*, *I-Fc*, *Mr*, *PAC*; as *Geld ist die Lösung*, Dresden, 1795

Il nuovo Figaro (dg, 4, L. Da Ponte), PMD, Jan 1794; *Fc* (as Il matrimonio di Figaro)

Il matrimonio improvviso (farsa, 1, Foppa), VM, 22 Feb 1794; as I due sordi, Parma, 1801

I molinari (farsa, 1, Foppa), VM, 22 Feb 1794, *D-Dib*, *F-Pc*, *US-Bp*

Il fornaro (farsa, 1), VM, carn. 1794
L'Idomeneo (dramma serio, 2, G. Sertor), Florence, Palla a Corda, spr. 1794, *I-PAc*
Ero e Leandro (dramma, 2), Naples, S Carlo, 13 Aug 1794, *Fc, Nc, PAc*
L'inganno in trionfo (int, 1), Florence, Palla a Corda, 1794
Una in bene e una in male (dg, 2, Foppa), Rome, Valle, 1794, *B-Bc, I-Fc, Mr, PAc, US-Bp*, vs, lacking recit. (Paris, ?1810); as *Le astuzie di Patacca*, Dresden, 1802
La Rossana (melodramma serio, 3, A. Aureli), Milan, Scala, carn. 1795, *I-Mr*, PAc*
Il Cinna (melodramma serio, 2, Anelli), Padua, Nuovo, 13 June 1795, *Fc, PAc* [2 copies]
Anna (ob, 2), Padua, Nuovo, June 1795
L'intrigo amoroso (dg, 2, G. Bertati), VM, 4 Dec 1795, *D-Dib, I-Fc*; as *Saed, ossia G'intrighi del serraglio*, Venice, 1795, *Fc*; as *Il male vien dal buco*, Bologna, 1797, *US-Bp*
L'orfana riconosciuta (dg), Florence, Pergola, 2 April 1796, *I-Fc*
L'amante servitore (commedia in musica, 2, A. Sografi), VM, 26 Dec 1796, *Fc*
Il principe di Taranto (dg, 2, F. Livigni), PMD, 11 Feb 1797, *B-Bc, D-Dib, I-Bc, Fc, Mr, PAc* [2 copies], *US-Bp*; rev. as *La contadina fortunata* (A.L. Tottola), 1807
Il fanatico in Berlino, WK, 1797
Griselda, ossia *La virtù al cimento* (dramma semiserio, 2, Anelli), PMD, Jan 1798, *A-Wgm, B-Bc, D-Dib, DS, F-Pc, GB-Lbl, I-Fc* [2 copies, titled *La virtù al cimento*], *Mr, PAc* [2 copies], *US-Bp, CA, Wc*, vs (Bonn, ?1815)
Camilla, ossia *Il sotterraneo* (dramma semiserio, 3, G. Carpani, after B.-J. Marsollier des Vivetières), WK, 28 Feb 1799, *A-Wgm, Wn, B-Bc, D-Bsb, DS, Mbs, F-Pc, I-Fc* [2 copies], *Mc, Mr, Nc, Pca, PAc* [5 copies], Bottini collection, Pisa, *US-Bp, Wc*, vs (Bonn 1799; Paris, n.d.)
Il maestro di ballo (farsa, 1, Foppa), VM, carn. 1799
Il morto vivo (ob, 2, C.P. Defranceschi), WK, 12 July 1799, *B-Bc, D-Bsb, Ds, I-Fc, US-Bp*
La testa riscaldata (farsa, 1, Foppa), Venice, S Benedetto, 20 Jan 1800, *D-Dib, I-Fc, US-Bp*, vs (Mainz, n.d.)
La sonnambula (farsa, 1, Foppa), Venice, S Benedetto, 15 Feb 1800, *I-Mr*, Fc, US-Bp*
Ginevra degli Almieri (op tragicomica, 4, Foppa), WK, 2 Sept 1800, *A-Wgm, B-Bc, D-DS, I-Bc, Fc* [2 copies], *Mr, PAc, US-Bp*
Poche ma buone, ossia *Le donne cambiate* (ob, 2, Foppa), WK, 18 Dec 1800, *I-Fc* [1 act]; in Ger. as *Der lustige Schuster*, *D-Bsb, Ds*, ov. (Offenbach, c1800), excerpts, vs (Leipzig, c1890)
Achille (melodramma eroico, 2, G. De Gamera, after Homer), WK, 6 June 1801, *B-Bc, D-Bsb, Dib, DS, F-Pc, GB-Lbl, I-Bc, Fc, Mr, Nc, PAc, US-Bp*, vs (Bonn, n.d.; Hamburg, n.d.; Paris, n.d.)
I fuorusciti di Firenze (op semiseria, 2, Anelli), Dresden, Hof, 27 Nov 1802, *D-Bsb, Dib, F-Pc, GB-Lbl, Lcm, I-Fc* [2 copies], *Mr, PAc, US-Bp*, Ger. vs (Leipzig, c1805)
Sargino, ossia *L'allievo dell'amore* (dramma eroicomico, 2, Foppa), Dresden, Hof, 26 May 1803, *B-Bc* [Ger.], *D-Bsb, Dib, Ds, DS, I-Fc, Mr, Nc, PAc* [2 copies], *US-Bp*, vs (Leipzig, ?1803; Bonn, n.d.; Brunswick, n.d.)
Lodoiska (dramma eroico, 3, F. Gonella), Bologna, Comunale, sum. 1804
Leonora, ossia *L'amore conjugale* (dramma semiserio, 2, G. Schmidt, after J.N. Bouilly), Dresden, Hof, 3 Oct 1804, *B-Bc, D-Bsb* [Ger.], *Dib* [Ger.], *DS, I-Fc* [2 copies], *Mr, US-Bp*, excerpts, vs (Leipzig, ?1805)
Sofonisba (dramma serio, 2, Schmidt), Bologna, Corso, 19 May 1805, *I-Mr*, A-Wgm, B-Bc, D-DS, MÚs, I-Fc, Nc, US-Bp*, vs (Bonn, ?1808)
Il maniscalco (dg), Florence, Palla a Corda, sum. 1805, *I-Mr, PAc*

Numa Pompilio (dramma serio, 3, M. Noris), Paris, Tuileries, carn. 1808, *B-Bc, D-Dlb, I-Fc*, vs, lacking recit (London, n.d.)

Cleopatra, Paris, 1808

Diana e Endimione, ossia Il ritardo (int. S. Vestris), Paris, Tuileries, aut. 1809, *Fc*, vs (Leipzig, ?1811)

Agnese (dramma semiserio, 2, L. Buonavoglia, after F. Casari), Parma, Villa Douglas-Scotti, Ponte d'Attaro, Oct 1809, *B-Bc, D-Bsb, Mbs, I-Bc, Fc, Gl, Mc, Mr, Nc* [2 copies], *PAc* [2 copies], *Pca, US-Su* [Act 1], *Wc*, vs (Paris, ?1811)

La Didone (melodramma serio, 2, P. Metastasio), Paris, Tuileries, 1810, *D-Dlb, I-Fc, MOe, PAc* [2 copies], vs (London, 1814)

Un pazzo ne fa cento (ob, 2), Florence, Pergola, aut. 1812

I Baccanti (os, 2, G. Rossi), Paris, Tuileries, 7 Jan 1813, excerpts *A-Wn**

Poche ma buone, ossia La moglie ravveduta (farsa comica, 1, De Gamerra), Rome, Valle, sum. 1813

L'oriflamme (opéra, 1, C.-G. Etienne and L.P.-M.-F. Baour-Lormian), Paris, Opéra, 1 Feb 1814, collab. E.-N. Méhul, H.-M. Berton, R. Kreutzer; *F-Pn, Po, I-PAc*; (Paris, 1814)

Oro non compra amore (ob, 2), Pavia, Quattro Signori, 1814

L'eroismo in amore (melodramma serio, 2, L. Romanelli), Milan, Scala, 26 Dec 1815, *Mr*, Fc*

La primavera felice (op giocosa, 1, L. Balocchi), Paris, Italien, 5 July 1816, *Fc*, excerpts (Paris, n.d.)

Le maître de chapelle, ou Le souper imprévu (oc, 2, S. Gay, after A. Duval), Paris, Feydeau, 29 March 1821 (Paris, ?1821), vs (Paris, ?1854)

Blanche de Provence, ou La cour des fées (opéra, 1, M.E.G.M. Théaulon and de Rancé), Paris, Tuileries, 1 May 1821, *F-Po*, collab. Berton, A. Boieldieu, Cherubini, Kreutzer

Olinde et Sophronie (after T. Tasso), intended for the Opéra, ?1824, inc., *US-Wc**

La marquise de Brinvilliers (oc, 3, E. Scribe and Castil-Blaze), Paris, OC (Ventadour), 31 Oct 1831 (Paris, 1831), collab. Auber, Batton, Berton, Blangini, Boieldieu, Carafa, Cherubini and Hérold

Un caprice de femme (oc, 1, J.P.F. Lesguillon), Paris, OC (Bourse), 23 July 1834 (Paris, 1834)

Music in: Lo sprezzatore schernito, 1816

cantatas

Adieux de la société de Vienne à Mme la princesse Boris de Galitzin, S, 3vv, pf, *A-Wgm*; Arianna consolata (componimento drammatico, L. Prividali), *I-Fc*; Cantata pel giorno natalizio del signor Luigi Franul de Weissenthurn, solo vv, pf, *A-Wgm, Wn*; Cantate pour la fête du sacre S.M. le roi de France, Charles X, vv, pf (Paris, n.d.); Untitled cant., 3 solo vv [Felicità, Virtù, Imeneo], orch, *I-Fc*; Das heilige Grab, Vienna, 1803

È cessato il tempo, for Prince Lobkowitz, *A-Wn**; Eloisa e Abelardo agli Elisi, 2 solo vv, pf (Vienna, 1798); Europa in Creta, 1v, pf (Leipzig, ?1810); I bisogni sollevati (conc. drammatico), Vienna, 1805; Il più bel giorno di festa, 4 solo vv, chorus, orch, *I-Fc**; La conversazione filarmonica (cant. comica), 4 solo vv, chorus, orch, *Fc*; La gloria al massimo degli eroi, S, (hp, pf)/hp (Paris, n.d.)

La gloria coronante un eroe, S, hp, pf (London, ?1810) [? same as preceding]; La lanterna magica (divertimento), actors, vv, orch, *Fc*; L'amor timido (P. Metastasio), S, pf (Leipzig, n.d.); L'apoteosi, vv, orch, *Fc*; Prometeo al Caucaso, *Mr*; Saffo, S, orch (Paris, ?1815); Ulisse e Penelope, S, A, orch (Paris, ?1820)

other vocal

Orats: Il trionfo della chiesa, Parma, 1804, *I-Fc**, copy *F-Pc*; La Passione di Gesù Cristo (Metastasio), Parma, 1810, *A-Wgm, I-Fc*; Il S Sepolcro, Dresden, 1818, *D-Dlb*; Per la festività del S Natale (Metastasio), 3vv, insts, *Fc* [2 copies]

Sacred: masses, vv, orch, *D-Bsb, Dkh, I-Fc*; Kyrie-Gloria, 4vv, orch, *Bc*; Credo, 4vv, orch, *Fc*; Offertoire pour la mort du duc de Berry, *NL-At*; O salutaris, 3vv, vv, pf/org (Paris, c1825); Magnificat, 4vv, insts, *I-Fc*; 2 Tantum ergo: B, orch, *Fc, T, orch, 1795, Bc*; pss, hymns, others, *A-Wgm, B-Bc, D-Bsb, Dkh, I-Bc, Fc*

Vocal chbr: La Francia in pace, hymn (London, 1811); Grazie rendiamo, hymn, 2 S, B, pf (Paris, n.d.); L'odalisca, 1v, hn, pf, *I-BaF**; Pastorale che si canta dagli Zampognari in Roma, 5vv, pf, *D-Dlb*; O notte soave (serenade), 2 S, T, B, hn, vc, db, pf (Paris, ?1810); Canon, 3vv (London, ?1820; Brunswick, n.d.); Il tempio d'armonia, 4vv, pf (Paris, n.d.); numerous ariettes, songs, duets, romances, nocturni, many pubd

Pedagogical: 24 exercises pour voix de soprano ou tenore contenant gammes variées et solfèges (Leipzig, ?1822; Naples, n.d.); 36 vocalises pour voix de basse-taille avec pianoforte (Paris, n.d.); 6 solfeggi facili, per cantar di portamento

instrumental

Orch: Sym. (Leipzig, c1810); Sym., D (Paris, n.d.); Sinfonia baccante (Paris, n.d.); 5 syms., *I-Fc*, 3 syms., D, D, B \square ; *Bc*; others, *PAC*; Hpd Conc., *PAC*; Org Conc., *PAC*; Grandes marches exécutées dans les galeries du museum au moment du passage de leurs MM. II. et RR. le jour de la bénédiction nuptiale de leur mariage, arr. pf (Paris, ?1810); Vive Henri IV, variations (Paris, ?1815)

Chbr: 3 grandes sonates, pf, vn, vc ad lib (Paris, ?1810); Sonata, pf, vn ad lib (Florence, n.d.); 6 pièces d'harmonie, 2 cl, 2 hn, 2 bn (Offenbach, n.d.); 6 Waltzes, 2 vn (Leipzig, n.d.); 6 Waltzes, pf (Paris, c1810); Potpourri variato (Vienna, n.d.); Polonaise favorite, pf

Paer, Ferdinando

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Paersch, Franz Friedrich

(*b* Thalberg, nr Leipzig, 23 Dec 1857; *d* Manchester, 30 March 1921). German horn player. After studying at the Leipzig Conservatory he came to England in 1882 and was appointed principal horn of the Hallé Orchestra in Manchester in the following year, holding this post until his retirement in 1915. He also played principal horn for the Richter concerts in London, and for the grand opera season at the Royal Italian Opera House, Covent Garden. As professor at the Royal Manchester College of Music, his teaching was mainly by example, but he nevertheless definitively influenced the developing English style of horn playing, which was justly admired until well after World War II.

Paersch originally used a rotary-valve F horn of German make and narrow bore, but soon adopted an old Raoux *cor d'orchestre* fitted with piston valves. While retaining the breadth of tone for which he was noted, he was able to adapt to the French instrument's brilliance and to combine the best of each school. Later he changed to a horn made by W. Brown & Sons of London on the Raoux pattern, and this became the standard English instrument until supplanted by the coarser-toned, but technically more secure, German double horn. Paersch's playing was notable for its fluency and absolute accuracy, but it never became an end in itself or detracted from the faithfulness of his interpretation. (R. Morley-Pegge: *The French Horn* (London, 1960, 2/1973))

HORACE FITZPATRICK

Paez [Pets, Petz].

Russian firm of music publishers and booksellers. The founder, Johann Paez, bought the business of F.A. Dittmar in St Petersburg around 1810, taking over the plates and catalogue of Gerstenberg and Dittmar, one of the leading music publishing firms in the city. Paez had previously collaborated with the publisher J. Brieff and it is likely that this business relationship continued beyond 1810. Some evidence suggests that the publishing house of Klever took over Dittmar's original business in 1808 and that, in fact, Paez technically acquired the business from Klever two years after this, but maintained the Dittmar name on some later publications. An extensive catalogue (dated 1810) of music bearing the Paez imprint available at the firm's music shop, 125 Bol'shaya Morskaya, reveals that the business was well established at this time and was issuing a wide variety of music, including works for orchestra, chamber music, solo instrumental music and teaching materials. Contained in the catalogue is a reference to two sets of piano miniatures by Paez himself, indicating that his interest in music went beyond the merely commercial. The firm flourished in the period 1810 to 1820, but appears then to have declined as other publishers established a stronger presence. The business is known to have operated from at least three different premises in Bol'shaya Morskaya. At least part of it was sold to Klever some time after 1826; it was later transferred to F.T. Stellovsky.

NIGEL J. YANDELL

Paff.

American firm of publishers. John Paff established a publishing firm at 112 Broadway in New York in 1798. In 1799 he was joined by his brother Michael. Frederick Rausch may have worked for the brothers from 1800 to 1803, when the firm was located in Maiden Lane. In 1806 a branch was opened at 2 City Hotel. In 1810 Michael left the firm and John moved several times, finally, in 1817, to 15 Wall Street, where the firm was dissolved later that year. Paff was the most prolific New York music publisher in the first decade of the 19th century. It has been estimated that the firm may have produced 650 issues from 1798 to 1816. Its plate stock was purchased by William Dubois in 1817, who reissued Paff plates from 1836 to 1840. Though the Paff brothers carried out their own engraving, they occasionally printed from plates engraved by William Pirsson, and later by Edward Riley. Among Paff publications are Frederick Rausch's *Liberty's Throne* (c1803), *The Ladies Musical Journal* (from 1799), a collection entitled *The Gentlemen's Amusement* (probably after 1808), *President Madison's March* (1809), works by James Hook and Pleyel, and excerpts from Rodolphe Kreutzer's *Lodoiska* and Michael Kelly's *Blue Beard*.

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CALVIN ELLIKER

Paganelli, Giuseppe [Gioseffo] Antonio

(b Padua, 6 March 1710; d ?Madrid, c1763). Italian composer. Although there is little information on his early years, his membership of the Accademia dei Geniali (which in 1731–2 performed his oratorio *Il figliuol prodigo* and his cantatas *Narciso al fonte* and *Apoteosi di Alcide*) has been taken as evidence that his family was respectable and his education good. This is consistent with the contemporary description of him as a 'virtuoso dilettante di Padova'. Reports that he studied with Tartini remain to be confirmed. He made his début as an opera composer at Venice in 1732 with *La caduta di Leone, imperator d'Oriente*. Five further operas by him were staged there, the last being *La forza del sangue* (1743). Meanwhile, Paganelli travelled widely; in 1733 he appeared as a harpsichordist with the opera troupe of Antonio Maria Peruzzi in Augsburg, displaying his skills as a virtuoso at musical gatherings there. He visited Prague in 1735 for the performance of his opera *La pastorella regnante*. In 1736 he was in Rheinsberg and Brunswick, where he produced several operas during the next three years. Although Paganelli liked to describe himself as 'compositeur des opéras italiens de S.A.S. Monseigneur le duc régnant de Brunswick Lunebourg' on title-pages of later Parisian publications, no direct evidence of such an appointment has been found. In 1737 he became director of chamber music to the Margravine Wilhelmine of Bayreuth, a post which he left at the end of 1738. His career thereafter is less easy to trace. Apparently, he kept up connections with various German courts including that of Baden-Durlach. His output in the smaller instrumental forms was considerable and won him a lasting popularity.

Several of Paganelli's later publications, starting with *XXX ariæ pro organo et cembalo* (1756), describe the composer as director of chamber music to the King of Spain. This unconfirmed claim is supported by the abrupt shift in the focus of his attention in the mid-1750s from ensemble music (published in Paris) to keyboard music (published in Augsburg, Amsterdam and Nuremberg), making him a possible successor to Domenico Scarlatti at Madrid. It may also be relevant that a Luigi Paganelli (possibly his son) sang, as a member of an Italian opera troupe, in Gherardesca's *La notte critica* at Barcelona in 1769. Although the date and place of Paganelli's death are unknown, a *dernier oeuvre* brought out by Leloup in 1764 fixes that year as the latest in which he could have died.

Merely to list the genres to which Paganelli contributed is to describe (by implication) his style. The trios, duet sonatas (for two violins or flutes) and solo sonatas exhibit a modish cosmopolitanism gravitating towards the light and melodious idiom of the opera. His keyboard sonatas have attracted some attention as fluent though not particularly advanced specimens of the Italian *galant* style.

WORKS

music lost unless otherwise stated

operas

La caduta di Leone, imperator d'Oriente (dramma per musica, 3, C. Pagani Cesa), Venice, S Angelo, 1732

Ginestra e Lichetto (int, L. Giusti), Venice, S Angelo, carn. 1733

Tigrane (dramma per musica, 3, B. Vitturi), Venice, S Angelo, 1733

La pastorella regnante (azione musicale drammatica, 2), Prague, Sporck, spr. 1735

Arrenione (dramma per musica, 3, F. Silvani), Brunswick, 1736, *D-Wa*

Artaserse (dramma per musica, 3, P. Metastasio), Brunswick, 1737

L'asilo d'amore (festa teatrale, 1, Metastasio), Brunswick, 1737

Tirsi (pastorale, 3, F. de Lemene), Wolfenbüttel, 1737

Farnace (dramma per musica, 3, A.M. Lucchini), Brunswick, 1738

Barsina (dramma per musica, 3, Silvani, after J. Pradon: *Statira*), Venice, S Cassiano, aut. 1742

Engelberta (dramma per musica, 3, A. Zeno and P. Pariati), Venice, S Cassiano, carn. 1743

La forza del sangue (pastorale, 2, Vitturi), Venice, S Cassiano, carn. 1743

Arias in *D-DI, KA, ROu, S-Uu, US-SFsc*

other vocal

Il figliuol prodigo (orat), Padua, 1731–2

2 cants.: Narciso al fonte (G. Zangarini), Padua, 1731–2, *A-Wn*; Apoteosi di Alcide (Zangarini), Padua, 1731–2

Q. Horatii Flacci odae sex selectae, S, str, op.8 (Paris, c1745)

Premier recueil d'ariettes italiennes et françoises avec simfonie, op.9 (Paris, c1745)

instrumental

Vn conc., *I-Pca*; fl conc., *D-KA*

24 sonatas, 2 vn/fl, bc, 6 each in opp.1, 2, 3, 7 (Paris, c1740–42)

?6 sonatas, 2 vn/fl, bc, op.10 (Paris, c1745), lost

30 duos, 2 vn/fl, 6 each in opp.4, 5, 13, 'dernier oeuvre', unnumbered set (Paris, c1742–64)

6 sonatas, fl, bc, op.16 (Paris, c1750)

?Minuets, vn, bc, 'op.9' (Paris, c1750), lost

Divertissement musical contenant XXX airs, hpd (Augsburg, 1756)

XXX ariae, org/hpd (Augsburg, 1756)

3 sonatas, hpd, in J.U. Haffner: Raccolta musicale, ii–iv (Nuremberg, 1757–62)

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Symphonies, *Rtt*

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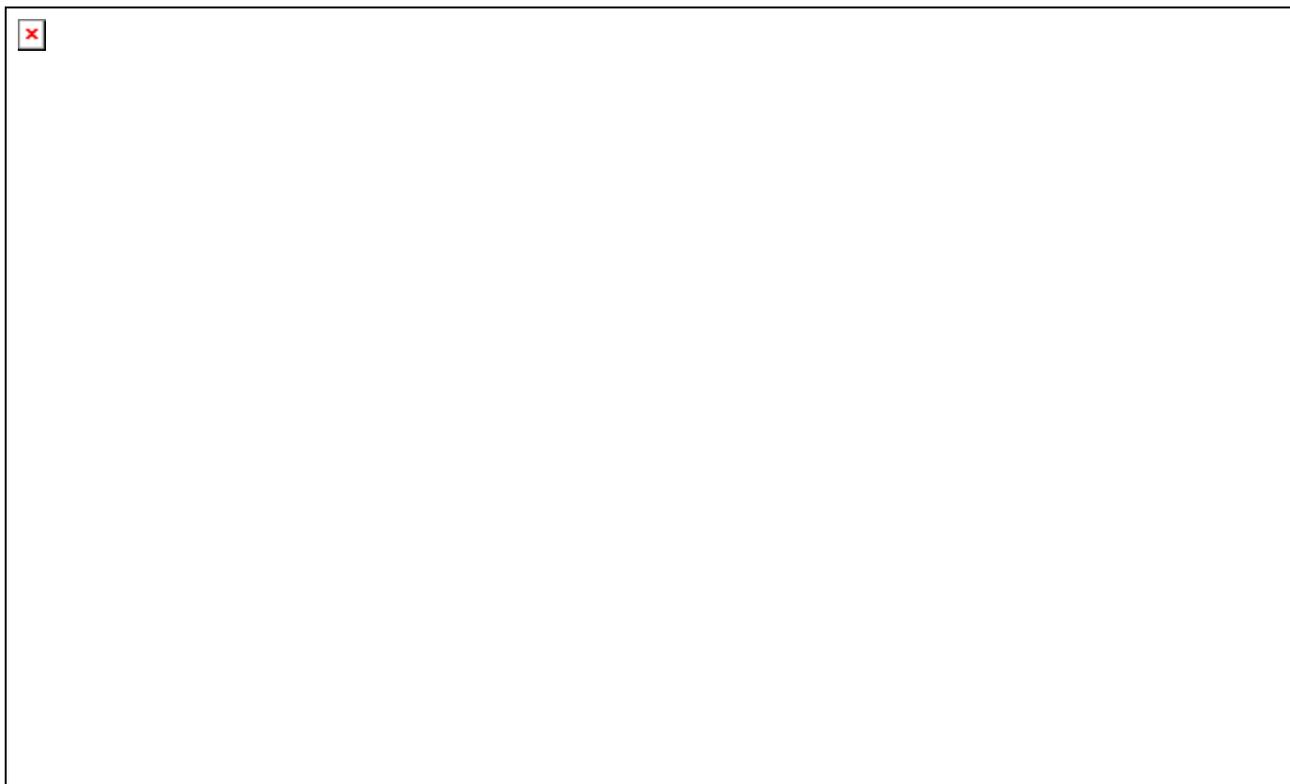
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MICHAEL TALBOT

Paganina

(It.).

A type of [Passamezzo](#) appearing in Italy during the late 16th and early 17th centuries. Among the earliest examples, G.C. Barbetta's *Passo'e mezo detto la Paganina* for lute (1582) is paired with a *gagliarda*, as is Terzi's example of 1599, while Giorgio Mainerio's *Pass'e mezzo della Paganina* for ensemble (1578, ed. in *Musikalische Denkmäler*, v, Mainz, 1961; repr. in 1583 by Phalèse) is followed by a saltarello. During the 17th century examples for the five-course Spanish guitar appeared under the name 'Paganina' in tablatures by Girolamo Montesardo (1606), G.A. Colonna (1620), G.P. Foscarini (1629) and Agostino Trombetti (1639). The lower staff of ex. 1 shows a chordal guitar *paganina* by Foscarini (the stems show the direction the hand moves in strumming the chords); on the upper staff is a discant melody suggested by Mainerio's *Pass'e mezzo della Paganina*. The harmonic framework is based on the same chordal scheme as the *passamezzo antico* (see [Ground, ex.1b](#)) but with a different structure and with variation chords added (the numerals of the latter are in parentheses in [ex.1](#)).



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RICHARD HUDSON

Paganini, Ercole

(*b* Ferrara, c1770; *d* Novara, June 1825). Italian composer. He studied at the Conservatorio della Pietà dei Turchini in Naples from 1792 under Sala and Tritto and became *maestrino* (1793) and *mastricello* (by 1798) there. In 1799 he was arrested for treason; on his release he went, like Cimarosa, to Venice, where in 1800 his first opera, *Il matrimonio a forza, ossia I consulti rabbiosi*, was performed. Six other operas followed (to 1814), but these were overshadowed by Rossini's successes, and Paganini turned to writing sacred music. He was appointed *maestro di cappella* of Novara Cathedral in 1823. His sacred choral pieces, notably *Christus* (1797), the cantata *L'uomo contento* (1795), and numerous psalms and motets, with their fluent melodic writing, supple rhythms and dramatic passages, are of high quality and, unlike his stage works, show his talent at its best.

WORKS

stage

Il matrimonio a forza, ovvero I consulti rabbiosi (farsa giocosa, 1, G. Foppa), Venice, S Moisè, 1 Dec 1800

L'Olimpia (dramma serio, 2), Florence, Pergola, 15 Sept 1804, *I-Fc*

La conquista del Messico (melodramma serio, 2, L. Romanelli), Milan, Scala, 4 Feb 1808, *Mc*

Lisinga (op, 2), Florence, S Maria, 1808

Le rivali generose (melodramma giocoso, 2, Romanelli), Milan, Scala, 10 June 1809, *Mc*

I filosofi al cimento (melodramma giocoso, 2, A. Anelli), Milan, Scala, 25 June 1810, *Mc*

Cesare in Egitto (melodramma serio, 2, L. Andreoli), Turin, Regio, 22 Jan 1814

Aria in the pasticcio Lo Sprezzatore schernito (burletta per musica, 1), Florence, Pergola, 22 Nov 1816

Doubtful: *Demetrio a Rodi* (op)

other works

L'uomo contento, quando è in grazia di Dio (cant., after Ps xcix, trans. S. Mattei), S, A, orch, Naples, 1795, *Nc*

Christus (antiphony for Holy Week), S, coro, orch, Naples, 1797, *Nc*

Cantata per la concezione, 1v, orch, 1808, *Vnm*

3 masses, 3/4vv, orch, *Mc, NOVd*

Sacred works (*Nc, NOVd*) and instr works, incl. *Conc. per pianoforte* (*Fc*) and *Sinfonia per valzer per pianoforte* (Milan, n.d.)

Doubtful: *La tempesta* (cant.)

MARCO BEGHELLI

Paganini, Nicolò

(*b* Genoa, 27 Oct 1782; *d* Nice, 27 May 1840). Italian violinist and composer. By his development of technique, his exceptional skills and his extreme personal magnetism he not only contributed to the history of the violin as its most famous virtuoso but also drew the attention of other Romantic composers, notably Liszt, to the significance of virtuosity as an element in art. As a composer of a large number of chamber works, mostly

with or for guitar, Paganini was influential in furthering the performance and appreciation of music in private circles.

1. Early years.
2. Lucca, 1801–9.
3. First Italian tour, 1810–24.
4. Second Italian tour, 1825–7.
5. Austria, 1828.
6. Germany, 1829–30.
7. France and Great Britain, 1831–4, and last years, 1835–40.
8. Playing style.

WORKS

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EDWARD NEILL

Paganini, Nicolò

1. Early years.

Paganini received his first musical education from his father, Antonio Paganini, a dock worker and an amateur musician, who taught him the mandolin and the violin. As the boy progressed rapidly in his studies, his father decided to place him in the abler hands of a professional violinist, Giovanni Cervetto (or Servetto), and later in those of Giacomo Costa, leader of the theatre orchestra. (About the latter Paganini once stated that he recollected with pleasure the lessons of 'good old Costa', but that he could not approve of his bowing.) He also studied composition, with Francesco Gnecco.

At about 12 he gave concerts in local churches and private circles, where his talent was noticed by the Marquis Giancarlo Dinegro from whom he received much encouragement. By this time Paganini had composed *Carmagnola*, a set of 14 variations for violin and guitar on a French revolutionary song. Since the guitar accompaniment is the same for all the variations, both the key (A major) and the rhythm (6/8) remain unchanged; however, this youthful work shows the composer's taste for unusual effects, such as 'organetto', directing the performer to imitate the nasal sound of a bagpipe by bowing on the bridge. Having been advised to continue his studies with Alessandro Rolla, leader of the ducal theatre at Parma, Paganini gave his own benefit concert in 1795 to raise funds to cover travelling expenses and tuition fees. Rolla was so impressed with the boy's outstanding technique and skill in sight-reading that he told him he could teach him nothing and recommended him to study composition with Ferdinando Paer. In Parma Paganini found also another teacher, Gaspare Ghiretti, who no doubt contributed to the completion of his musical education. When Paganini returned to Genoa at the end of 1796 he was already an accomplished composer with an excellent command of music theory, orchestration and counterpoint. As he later told his biographer (Julius Schottky), he also enjoyed playing the guitar, for which he was to write more than 100 pieces.

The invasion of Italy in the late 1790s by Napoleon's troops, who took possession of Genoa, and the ensuing blockade of the harbour by the British fleet forced Antonio Paganini to leave his home town for Livorno in order to find work at the docks there. He took his son with him and

succeeded in organizing a series of concerts with the help of the British Consul, Archibald MacNeill.

Paganini, Nicolò

2. Lucca, 1801–9.

In September 1801 Paganini moved to Lucca. There he won great applause at a concert he gave for the Santa Croce festival, although he was criticized for having played jokes during his performance, such as imitating cries of animals and other peculiar sounds. The Lucca concert was perhaps the first public demonstration of his unorthodox behaviour both as an artist and as a man. His contempt for the audience, as well as his anarchic vision of life and infidelity in the performance of works by other composers, somewhat impaired his career. But in Lucca he felt more at home than anywhere else and he was to spend about ten years in this lively town, which could boast an important musical tradition: Boccherini and Manfredi, both of Lucca, were among the founders of the modern string quartet, while the Puccini family dominated its musical life for almost two centuries.

Paganini's reputation as an outstanding virtuoso was now enhanced by a more stable financial position. In 1805 he was appointed first violin of the republican orchestra, where he played with his elder brother Carlo (1778–1830), also a violinist. But when Napoleon's sister Elisa and her husband Prince Felice Baciocchi arrived at Lucca, Paganini was relegated to the second desk and soon had to take on other duties, which included giving violin lessons to Felice and conducting the new orchestra; he also had to wear the uniform of captain of the guards whenever his presence was required for official events.

Despite many engagements, Paganini found time to compose several sonatas for violin and guitar, and his first important work for violin and orchestra, which he entitled *Napoléon* as it was written specially for the nameday of Elisa's brother. The work is also called *Sonata Napoleone*, but has nothing to do with sonata form as it is based on three variations on a theme; it is to be played entirely on the G string, tuned up a minor 3rd. Through this device (which was known to Biber and Vivaldi, and termed 'scordatura'), Paganini confirmed once again his interest in producing different tone colours and altering the perceived nature of the violin.

Paganini, Nicolò

3. First Italian tour, 1810–24.

In 1810 Paganini decided to become an independent performer. Having left the court service he embarked on an extensive concert tour in the provinces of Romagna (Emilia-Romagna) and Lombardy. In Milan he met again Alessandro Rolla, who had been appointed leader of the orchestra at La Scala as well as teacher at the conservatory and who invited him to play at the theatre. While attending Süssmayr and Salvatore Viganò's ballet *Il noce di Benevento*, Paganini was much taken with an oboe passage marking the entry of the witches (*streghe*) who were to gather round a magic nut tree. He wrote three variations for violin and orchestra on the passage, and in this work (entitled *Le streghe*), double harmonics are used for the first time. He performed it several times in Milan, where it was an

immediate success, but when he performed a violin concerto by Kreutzer or Rode criticism was inevitable: Peter Lichtenthal, for example, complained that Paganini's interpretation was too free and unfaithful to the original score. Whenever he had to face adverse criticism of that kind, Paganini invariably replied that he meant to play in the 'Italian manner'.

After the Milan triumphs, Paganini returned in 1814 to Genoa to give concerts in the local opera house, the S Agostino theatre. But having fallen in love with a young girl, Angiolina Cavanna, he eloped with her to Parma; they lived together for some months until their liaison was broken off. On his return to his home town, Paganini was charged with abduction by Angiolina's father and consequently spent a few days in prison. That incident marked the beginning of a series of such adventures, which saw him falling in and out of love without ever achieving a stable marital union.

The Napoleonic regime having come to an end in 1815, the Republic of Genoa was dissolved and the Ligurian region was incorporated with the Kingdom of Sardinia. Paganini, who was looked upon as a 'Jacobin', had to accept the political change, and when King Vittorio Emanuele I arrived at Genoa, he was asked to conduct a concert in the king's honour and dedicate three string quartets to him. The following year Paganini was back in Milan, where he and Lafont played a double concerto by Kreutzer in a 'contest' which took place at La Scala. The French violinist later criticized his famous colleague for not following the score exactly; when Paganini was asked to express an opinion of Lafont, his laconic reply was that Lafont was a good violinist but not an exciting one.

In spite of many engagements not only in Milan but also in Venice and Trieste, Paganini managed to complete his first full-scale violin concerto (op.6) by 1816. The work testifies to the composer's effort in dealing with the principles of sonata form as well as with the final rondo, which has lengthy and unimaginative repetitions. But the main theme in the first movement, stated after a pompous introduction, is unmistakably his own: a simple melody unfolding in a cantabile manner; the same principle is found also in the second movement. (No doubt Rossini was right when he said that if Paganini had become an opera composer he would have 'knocked out all of us'.) The First Violin Concerto was originally written in E \flat with the solo violin tuned up a semitone. Once again Paganini felt that the violin could act as a transposing instrument. Such a view was not shared by his successors, however, and the concerto was later transposed to D major.

Paganini's next important concert tour was in central Italy, in Piacenza and Bologna. In the former town he met the Polish violinist Karol Lipiński and in Bologna Rossini and his future wife, Isabella Colbran. The meeting with Rossini was the starting point of a long-lasting musical, as well as personal, friendship. Paganini singled out three Rossini arias, one each from *Tancredi*, *Mosè in Egitto* and *La Cenerentola*, for sets of variations for violin and orchestra which are among his best works of the kind. After Bologna, Paganini proceeded to Florence, Rome, Naples and Palermo, giving many concerts and recitals.

In 1820 his publisher Ricordi had advertised in Rome the availability for the first time of five sets of works, namely the Caprices op.1, two sets of sonatas for violin and guitar (opp.2 and 3) and six guitar quartets (opp.4

and 5). The Caprices were dedicated to 'alli Artisti' (professional musicians) and were immediately judged unplayable. They have since become the 'Bible' of all violinists and are often used as compulsory pieces in competitions and at music schools. Although they were not intended for public performance, they are not merely a collection of studies or exercises, but a perfect and well-balanced blend of violin technique and musical content (as later similarly found in Chopin's Etudes opp.10 and 25).

As well as the six guitar quartets published by Ricordi, Paganini composed a further nine. A combination involving the violin and three instruments having a 'dark' texture would have been considered absurd by most composers of his time. But Paganini solved the problem by giving the violin the chief part, while the viola, cello and guitar were relegated to an ancillary role. In the last quartet (no.15), however, it is the viola which has the prominent part, especially in the beautiful 'Recitativo' linking the third and fourth movements. While he was in Rome Rossini asked Paganini to conduct the première of his opera *Matilde di Shabran* (1821), which he did with great success.

His return to northern Italy was marked by a period of complete idleness, owing mainly to the deterioration of his health. Medical examination revealed that he was infected with a venereal disease, for which he received all kinds of treatments and useless prescriptions (such as eating beefsteak and drinking asses' milk). Hoping to recover, Paganini spent some time as the guest of Domenico Pino, a retired general and amateur musician with whom he played duets for violin and guitar. It was probably in the general's villa on Lake Como that Paganini met Antonia Bianchi, a young singer who became his lover and followed him in all his restless trips. As soon as his health improved, he resumed his public appearances, performing at La Scala, in his home town, in Venice and in Trieste, where he stayed with Bianchi until autumn 1824.

Paganini, Nicolò

4. Second Italian tour, 1825–7.

Paganini began his second tour in central and southern Italy in January 1825. He revisited Rome, Naples and Palermo, where his reputation had grown considerably. In Rome he was created Knight of the Golden Spur and was also appointed to honorary membership of the Accademia di S Cecilia. On 23 July of that year Antonia Bianchi gave birth to Paganini's only child, who was named Achille Ciro Alessandro.

The following year, while in Naples, Paganini completed his Second Violin Concerto (op.7). It was an immediate success on account of its last movement, a rondo in which a triangle is employed to imitate the sound of a small bell. When it was later performed in Germany the rondo was named 'La campanella'; Liszt was so impressed with the simple tune of the bell that he wrote a fantasia on it (*Grand fantasia de bravoure sur La clochette*, one of his most difficult pieces for the piano). The great popularity achieved by the rondo induced Paganini to perform it without the preceding movements, although the richly melodic Adagio was by no means inferior to the last one. Moreover, since Paganini was often accused of employing 'noisy' orchestration and 'Turkish music', which was

considered vulgar, the bass drum and cymbals were not used in the Second Concerto.

Before his return to northern Italy, Paganini had already sketched the Third Concerto, which he completed and orchestrated in 1828. Although the work is not one of his best, the Adagio (marked 'cantabile spianato') is notable for its unhurried and unfolding melodic content accompanied by pizzicato, provided by the orchestral strings acting as a giant guitar. The same procedure is adopted in almost all Paganini's concertos and no doubt originates from his profound knowledge of guitar technique.

During his return journey Paganini performed in Florence and Livorno, and then in Genoa, Turin and Milan. In the meantime, he had composed a set of variations for solo violin on an aria from Paisiello's opera *La molinara*. Paganini's score is lost; it was reconstructed from memory by Karl Guhr in his treatise *Über Paganinis Kunst* (1830), but a different, simplified version for two violins and cello is in the British Library.

Paganini, Nicolò

5. Austria, 1828.

At the beginning of March 1828 Paganini left Milan for Vienna with Antonia Bianchi and his three-year-old son. The journey took about ten days. On his arrival at the Austrian capital he contacted the Artaria brothers, music publishers of Italian descent, who helped him find suitable lodgings. According to his own records, Paganini gave some 15 concerts in Vienna in four different theatres. Schubert, who was present at one of the concerts, was reported to have said that he 'heard an angel sing'. During his three-month stay in Vienna, Paganini met Mayseder, Schuppanzigh, H.W. Ernst, Léon de Saint-Lubin and Josef Slavík. He soon realized that the Viennese orchestras had a symphonic style which was unparalleled in his own country and that his experience as soloist, composer and conductor could be greatly enhanced. 'Qui si gusta la vera musica' ('Here one appreciates the true music') he wrote to his friend Luigi Guglielmo Germa.

In Vienna Paganini composed three works for violin and orchestra: Capriccio on Mozart's 'Là ci darem la mano' (now lost), *Maestosa suonata sentimentale* and *La tempesta*. The first two works were clearly intended as homage to the Austrian people who had welcomed him so enthusiastically. The *Maestosa suonata*, conceived for the G string, consists mainly of four variations on the Austrian national hymn (from Haydn's String Quartet op.76 no.3). The introductory part and the first two variations are developed in routine fashion, but the ensuing variations bear the signs of his genius in combining delicate sounds (third variation) and, in the powerful fourth variation, the most effective use of syncopation. The work was performed in the presence of the emperor, who appointed Paganini his *Kammervirtuos*. While the *Suonata* achieved a great success, *La tempesta* was a fiasco. This composition was the result of an unfortunate collaboration between Paganini and Joseph Panny, who did most of the work under the former's supervision.

In the meantime the liaison with Antonia Bianchi was broken off and legal separation soon followed; the result was that Paganini had to pay a large

sum to Bianchi, who in return waived all her claims and agreed that their child could stay with his father.

At the end of the summer of 1828 Paganini left Vienna for Carlsbad (Karlovy Vary), hoping that his health would improve by taking the waters there. But his next important move was to Prague, which proved, however, to be a source of bitter disappointments: the audience was scarce and criticism adverse. No doubt Paganini's pyrotechnics were not acceptable to the Bohemian violin school which considered technique as a means to an end and not a mere display of virtuosity. In particular, a reviewer criticized the rondo of the Second Violin Concerto, which in his opinion was based on purely technical devices that had nothing to do with music.

In Prague Paganini met Julius Schottky, who was interested in writing his biography. This was published in 1830 with the title *Paganinis Leben und Treiben als Künstler und als Mensch*; it is a curious mixture of useful information, apologetic statements and certain untruths, including the alteration of Paganini's date of birth to 1784 (instead of 1782).

Paganini, Nicolò

6. Germany, 1829–30.

Paganini's German tour started in January 1829 and lasted about two years, including an extension to Poland, during which he gave more than 100 concerts in 40 different towns. In Germany he met again Spohr and Hummel, who invited him to perform in Kassel and Weimar. He was in touch also with Schumann, Clara Wieck and Goethe. In Berlin he obtained the sponsorship of Spontini, who was responsible for the musical activities of the Prussian king. In spite of his heavy schedule, Paganini completed his Fourth Violin Concerto, in D minor. In this work he achieved a perfect balance of musical content and technique, especially in the poignant and almost Chopinesque character of the slow movement, and in the Finale, which is reminiscent of 'La campanella'. Two new works soon followed, both sets of variations: on *Il Carnevale di Venezia* and *God Save the King*. The former, consisting of 20 variations preceded by an introduction, is in the same tonality and key signature throughout, but through the skilful use of displaced accents and changes in note values a great variety of moods and rhythms is attained. The main feature of the variations on *God Save the King* is the intermingling of left-hand pizzicato with bowed notes, probably the first example of such a complicated technique.

Having set up his general headquarters in Frankfurt, Paganini acquainted himself with the leader of the local theatre orchestra, Karl Guhr. Guhr was allowed to watch closely Paganini's technique, on which he wrote his treatise *Über Paganinis Kunst die Violine zu spielen* (1831). The book is an interesting and fully informative survey of all the technical aspects of Paganini's playing style.

Although Paganini won the general acclaim of the German audiences, reviewers and professional musicians often complained about the eccentricity of his playing. For instance, Spohr's conservative outlook led him to maintain that 'flageolets' (harmonics) did not belong to the violin as they originated from the flute. The German sojourn having come to an end,

Paganini was now anxious to proceed to Paris, which he did via Strasbourg in February 1831.

Paganini, Nicolò

7. France and Great Britain, 1831–4, and last years, 1835–40.

Paganini's appearance in Paris for the first time was hailed as a major event. The opening concert included his First Concerto, *Sonata militare* (variations on Mozart's aria 'Non più andrai') and the variations on 'Nel cuor più non mi sento', from Paisiello's *La molinara*. Notwithstanding the prices of admission, which were doubled, the house was crammed. The conductor was F.-A. Habeneck, who was doing much to introduce Beethoven's works to France. The reactions of the press were extremely favourable; music critics such as Castil-Blaze, Jules Janin and F.-J. Féty were unanimous in their praise of Paganini's extraordinary style and technique. His stay in Paris was, however, cut short by an invitation from the manager of the King's Theatre in London, Piere-François Laporte, to give concerts in England. He readily accepted and on 14 May 1831 arrived in London. But the announcement that ticket prices would be doubled (a box in the grand tier was initially advertised at ten guineas) aroused general indignation, which was widely circulated in the London newspapers. As a result of such a difficult situation Paganini asked Laporte to postpone his first concert on account of an illness, which was nothing but an excuse. The prices of admission were subsequently reduced by a considerable extent. His first appearance at the King's Theatre took place on 3 June 1831 (see fig. 1) and was an immediate success. *The Times* critic wrote: 'He is not only the finest player that ever has existed on that instrument, but he forms a class by himself'. William Ayrton, editor of *The Harmonicon*, remarked that

his powers of execution are little less than marvellous, and such as we could only have believed on the evidence of our own senses; they imply a strong natural propensity for music, with an industry, a perseverance, a devotedness and also a skill in inventing means, without any parallel in the history of his instrument.

The programme included Paganini's First Violin Concerto, the *Sonata militare*, Beethoven's Symphony no.2 and a selection of operatic arias.

In London Paganini met several Italian musicians, including Pio Cianchettini, Michael Costa (fig.2), Dragonetti, Michele Lablache, Nicolas Mori, Giuditta Pasta and Paolo Spagnoletti. Early in August 1831 Paganini embarked on a tour to Ireland and Scotland with the pianist Cianchettini and Costanza Pietralia, a singer who had to fill the vocal part of his programmes. In Dublin he gave the première of a new work for violin and orchestra, variations on the Irish folk tune *St Patrick's Day*, which was obviously conceived to please the Irish audience. The solo part is lost, but from the orchestral material it appears that the familiar tune was quoted in the second section of the work (Allegretto–Vivace). From Ireland Paganini went to Scotland and then returned to London, playing in several towns on the way back and arriving at the beginning of March 1832. His stay in London, however, was short as he decided to go to Paris and resume his contacts with the music circles there. In a letter he wrote from Paris to his

loyal friend and administrator Geremi he stated that in one year he was able to give 151 concerts and travelled 5000 miles by coach, a staggering record. His unstable health was consequently affected and he composed less. In fact, while in Paris he produced only two works, and those were transcriptions of earlier compositions: the *Moto perpetuo* for violin and string orchestra, from the Guitar Quartet no. 14 (sometimes confused with the *Moto perpetuo* op. 11), and *Le couvent du Mont Saint Bernard* for violin, male choir and orchestra, a reworking of a version which had been performed in 1829. The *Allegro vivace 2 movimento perpetuo* (also known as 'Perpetuela') was conducted by Habeneck. The 2272 semiquavers were executed in three minutes and 30 seconds, at the rate of 11 notes per second. *Le couvent* was not rescued from oblivion in spite of its striking originality. The work aims at depicting in almost a pre-Impressionist manner life in a remote convent. It uses Gregorian chant and, in the last part, the 'Campanella' rondo from the Second Violin Concerto is unexpectedly introduced.

During the years 1832–4 Paganini became interested in the viola as a solo instrument. In London he played it at a private concert where his Terzetto for viola, cello and guitar was performed with Robert Lindley as cellist and Mendelssohn playing the guitar part on the piano. When in Paris, Paganini asked Berlioz to write a viola concerto for him but after having examined the first sketches he rejected the work as unsuitable; Berlioz later rearranged it as the symphony *Harold en Italie*. Paganini felt that he had no alternative but to compose a more 'suitable' work for himself, which he did. In 1834 he performed his *Sonata per la grand viola* (for viola and orchestra) at the Hanover Square Rooms. The instrument used was a large-size viola which he had borrowed from his friend Geremi, hence the title 'grand viola'; the work was received with a *succès d'estime*. Since then the sonata has seldom been performed owing to its inherent difficulties. However, in spite of (or because of) these difficulties the work ranks as a major contribution to the repertory of the viola's 19th-century virtuoso literature.

During his last stay in England Paganini had fallen in love with Charlotte Watson, the daughter of his piano accompanist, and he was determined to marry her in Paris. He arranged for her to meet him at Boulogne, but she found her suspicious father there instead of her fiancé. The ensuing scandal was echoed by the press on both sides of the Channel, and Paganini had to spend over two months in Boulogne writing letters to newspapers in a desperate attempt to defend himself. On his return to Paris he was fiercely attacked by Jules Janin, music editor of the *Journal des débats*. Paganini had now become a shadow of himself. Embittered, he soon left Paris for Italy, where he was anxious to take possession of a villa near Parma which he had bought in the meantime with the help of his friend Geremi. But early in 1835 he was back in Genoa after a six-year absence. There he composed within a month the 60 Variations on *Barucabà* for violin and guitar, as a present for Geremi, who was also an amateur violinist. The text of this song (also known as *Gnora Luna*) is a parody of the complicated ceremonies connected with the Jewish marriage service. ('Baruch-aba' is a Jewish expression meaning 'be blessed'.) The tune (also called 'Minuetto del Re di Sardegna'), stated after every 20 variations, is perhaps the least interesting of all those chosen by Paganini for his numerous variations. The work was published posthumously in 1851

with the French title *Etudes en 60 Variations sur l'air Barucabà pour violon solo*, the guitar part (wholly uninteresting) being omitted. The French publisher was right, however, when he labelled the variations 'Etudes' since this work is in effect an appendix to the Caprices in so far as technique is concerned, with the exception of harmonics (the production of which Paganini did not wish to disclose).

Early in November 1835 Paganini was again in Parma, where the Archduchess Marie-Louise of Austria (Napoleon's second wife and a keen musician) appointed him adviser to the ducal orchestra, which he reorganized on the strength of his contacts with the best European orchestras. He also resumed conducting, directing Bellini's *I puritani* and the overtures to Rossini's *Guillaume Tell* and Beethoven's *Fidelio*. But it seems the court did not approve of all his plans, which included replacing certain players who did not meet with his expectations. The ducal orchestra had been increased by 47 members and was to become the best in Italy. His plans were frustrated and, after resigning his post, he left Parma for Turin, where he played for the king, Carlo Alberto, and for some charitable concerts in order to obtain a certificate of legitimacy for his son, Achille; it was eventually granted. After his Turin appearances he moved to Marseilles and Nice, where he gave a few concerts, returning to Genoa at the beginning of 1837. There he made his final will, appointing Achille his sole heir.

Paganini's friend Lazzaro Rebizzo approached him with a view to persuading him to become stockholder of a new music establishment in Paris bearing his own name, Casino Paganini. Paganini was in Paris again late in June 1837 and two months later the Casino Paganini was founded. He undertook to give concerts twice a week, but his wretched state of health precluded the fulfilment of his duties and this new enterprise soon failed. Paganini had to face proceedings for breach of contract before the Paris tribunal and, having lost the case, he was condemned to pay a large sum in settlement of the plaintiffs' claims.

Even if he was no longer a star as a performer, he had not abandoned the idea of himself as a composer. In Paris he produced two works for violin and orchestra which were only partly orchestrated: the Sonata 'La primavera' and *Balletto campestre*. Once again Paganini felt that variations would be the most suitable means to achieve a perfect balance between virtuoso technique and expressive content. The *amoroso* first theme, Larghetto cantabile, stated after the introduction of Sonata 'La primavera', followed by one variation, is a significant example of such procedure. In *Balletto campestre* there are 49 variations on what appears to be a folk tune. After every three variations Paganini introduced an orchestral interlude which was probably meant to allow a rest for the soloist. With this work, his last, which he mistakenly intended for public performance – the audience was expected to listen to nearly 50 variations – Paganini's intention to demonstrate his skill as a composer was by no means affected by his moral and physical decline (the devastating effects of his illness had caused him to lose his speech).

Before leaving Paris (at the end of 1838), he sent a cheque for 20,000 francs to Berlioz along with a short message:

Beethoven being dead only a Berlioz could reincarnate him. I who have fed on your divine compositions worthy of a genius as yours, feel it my duty to ask you to accept in homage the sum of 20,000 Francs, which Baron Rothschild will remit on presentation of the accompanying note.

Although the opinion that Berlioz was the reincarnation of Beethoven was exaggerated, there is no doubt that Paganini was more appreciative of the music of the French composer than the latter's own countrymen. Berlioz responded to his friend's generous gift by dedicating to him his symphony *Roméo et Juliette*.

Having lost the case started against him by the administrators of the casino, Paganini filed an appeal and left Paris for Marseilles. His career as a performing artist and as a composer had come to an end. He then thought it would be profitable to invest large sums in acquiring valuable string instruments, which he ordered from one of his Milan correspondents, Vincenzo Merighi, and which he hoped to sell with the guarantee of his own name.

Fearing that the legal proceedings in Paris would be unsuccessful, he took the advice to set up his residence in Nice, a town belonging to the Kingdom of Sardinia and where a foreign judgment could not be legally enforced. There Paganini resumed his activity as a dealer in string instruments until his health worsened to such an extent that his son sent for a priest, whom he mutely but amply dismissed. His failure to fulfil the church requirements was immediately reported to the Bishop of Nice, who charged him with impiety and forbade a religious funeral and interment in consecrated land. Paganini died in Nice on 27 May 1840, but his remains were not finally interred until 36 years later, in a cemetery at Parma.

[Paganini, Nicolò](#)

8. Playing style.

Paganini formed no school nor had any pupil who equalled his fame. But two exceptions may perhaps be taken into consideration: Heinrich Wilhelm Ernst, who heard him in Vienna and whose variations on *The Last Rose of Summer* are based on his flamboyant technique; and Henryk Wieniawski, who included in his *Etudes-caprices* his own variations on *God Save the King*, in which he surpassed the technical difficulties of the Paganini model. As in the case of Liszt and Chopin, Paganini's music was dependent on his own playing style. While he allowed the publication of five opus numbers during his lifetime, all of which were intended for private performance (including the 24 Caprices op.1), most of his works for violin and orchestra, such as the concertos and variations, remained in manuscript until 1851, because Paganini had presumed that these works could be played only by himself. Thus, the conductor or the leader had to rely on the first violin part, on which he marked the solo and tutti passages; and Paganini's autograph scores omit the soloist's part. There was, however, another reason for such unfortunate omissions which have deprived us of the possibility of acquainting ourselves with at least three of his late works: the lack of any kind of copyright. A composer had therefore no alternative but to sell his work to a publisher or to perform it himself for either a nominal fee or a percentage of the proceeds of the sale of tickets. In spite of these

limitations, Paganini earned so much money in one year that he could have bought 300 kilos of gold.

Paganini's orchestration was a mixture of ingenuity and pragmatism as he differentiated between 'obbligato' and 'di rinforzo' instruments. The former group was employed during the solo passages because the resulting lighter texture allowed the soloist to be heard more distinctly, whereas the two groups were brought together in the tutti. And, as in pre-Romantic practice, the soloist belonged to the first desk and was thus required to play in the tutti passages.

Paganini's virtuoso technique largely depended on his peculiar manner of holding the violin, which is shown by the numerous lithographs and drawings published in France and England. Contrary to the modern school of violin playing, the neck of the instrument pointed downwards and both upper arms were held close to the body; one foot was placed slightly forward. In this posture Paganini's body was totally relaxed, achieving a perfect centre of gravity. His fingers were of normal size but they could be stretched laterally to a considerable extent, which enabled him to produce double stops and double harmonics with great ease.

His favourite violin was a Guarneri del Gesù (made in 1742), which he called 'Il cannone' ('The Cannon') because of its powerful sound. In Vienna he had the original fingerboard replaced with a larger one; he also adopted a flatter bridge, which allowed the simultaneous production of triple and perhaps quadruple stops. His bow was old-fashioned and heavy, an exact replica of the Tartini model, the stick being parallel with the hair.

When Liszt wrote an obituary of Paganini, he did not fail to mention the effects that his friend had drawn from the four 'miserable strings' of his violin. No doubt Paganini had caused the four strings to become less 'miserable', through his use of left-hand pizzicato and double harmonics, and 'ricochet' bowing, produced by letting the bow bounce on the strings. Tuning the G string to B \flat , and all four strings up a semitone as in his First Violin Concerto, led to a slight sacrifice in tone quality, especially in the lower frequencies of the strings. It is possible that Paganini was dissatisfied with the generally lower pitch of the European symphony orchestras of his time ($a' = 435$), but this is questionable since he never complained about any difference of pitch between his violin and the orchestras that accompanied him in his concerts. Paganini was perhaps more interested in making his violin attain ethereal sounds through mercurial flights, so that what had been an exception became a rule.

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most MSS in I-Rc; for catalogue see Moretti and Sorrento (1982)

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violin and orchestra

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Polacca con variazioni, A, perf. 28 Oct 1810, arr. M. Kergl for vn, pf (Mainz, 1952)
Sonata 'Maria Luisa', E, 1813
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Concerto no.1, E \flat ; but usually transposed to D, 1816, op.6 (Paris and Mainz, 1851)
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op.12 (Paris and Mainz, 1851)
I palpiti, introduction and variations on 'Di tanti palpiti' from Rossini's Tancredi,
1819, op.13 (Paris and Mainz, 1851)
Introduction and Variations on 'Dal tuo stellato soglio' from Rossini's Mosè in Egitto,
?1819 (Hamburg, 1855)
Sonata militare, variations on 'Non più andrai' from Mozart's Le nozze di Figaro,
?1825, vn part lost
Concerto no.2, b, 1826, op.7 (Paris and Mainz, 1851)
Concerto no.3, E, 1826, *I-Rc**
Capriccio on 'Là ci darem la mano' from Mozart's Don Giovanni, perf. Vienna, 11
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La tempesta, variations, 1828, collab. J. Panny
Maestosa suonata sentimentale, variations on the Austrian national hymn, 1828,
ed. A.M. Monterosso (Rome, 1978)
Sonata and Variations on 'Pria ch'io l'impegno' from Weigl's L'amor marinaro, 1828,
arr. G. Kinsky and F. Rothschild for vn, pf (Vienna, 1922)
Le couvent du Mont Saint Bernard, vn, orch with male vv, 1828–30
Variations on God Save the King, 1829, op.9 (Paris and Mainz, 1851)
Variations on 'O mamma, mamma cara' from Il carnevale di Venezia, 1829, op.10
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Sonata Varsavia, variations on a mazurka by Elsner, 1829, vn part only
Sonata appassionata, ?1829, vn part lost
Concerto no.4, d, perf. 26 April 1830, *Rc**
Concerto no.5, a, 1830, ed. F. Mompellio (Siena, 1958), *Rc**
Sonata amorosa galante, 1831, vn part lost
Potpourri, 1831, vn part lost
St Patrick's Day, variations on the Irish folk tune, 1831, vn part lost
Sonatina e polacchetta, with variations, B \flat ; 1831
Moto perpetuo (Perpetuela; Sonata movimento perpetuo), 1831–2
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Nyp** [frag.]
Sonata 'La primavera', ?1838, vn part only, arr. M. Kergl for vn, pf (Mainz, 1952)
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other orchestral

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Sonata per la grand viola, large va, orch, perf. 1834

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Grande Sonata, A, gui, vn, 1803
3 Quartets [nos.1–3], a, C, A, vn, va, gui, vc, 1806–16, op.4 (Milan, 1820), *Mr**, no.1 ed. L. Annessa (Milan, 1972)
3 Quartets [nos.4–6], D, C, d, vn, va, gui, vc, 1806–16, op.5 (Milan, 1820), *Mr**
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Rondò, vn, vc, 1831, *STu**
Les charmes de Padoue, vn, pf (London, 1831)
Caprice d'adieux, vn, pf, ?1831 (Mainz, 1833)
Terzetto, D, vn, vc, gui, 1833, ed. E. Schwarz-Reiflingen (Frankfurt, 1955)
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Quel jour heureux, 1v, chorus, pf (Hanover, 1830)

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Paganini, Nicolò

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Paganini String Quartet.

String quartet founded in 1946 by [Henri Temianka](#).

Pagano, Tommaso [Tomaso]

(*b* Naples, c1635; *d* Naples, 27 June 1690). Italian organist and composer. He studied with G.M. Sabino and in 1659 succeeded Filippo Coppola as first organist of the viceregal chapel in Naples; on 15 March 1684 he became *maestro di cappella onorario*. For a brief period in January 1688 Pagano became principal *maestro di cappella* as a result of a row between Francesco Provenzale and Alessandro Scarlatti, *maestro di cappella* from 17 February 1684. However, Scarlatti was reinstated on 11 March 1688 and Pagano resumed his former post which he held until his death; he was succeeded by Provenzale.

Pagano's surviving compositions were apparently intended for use at the Oratorio dei Filippini (now Girolamini) where he was also employed. He was a somewhat conservative composer but nevertheless accepted the trends of his time. The oratorio *La samaritana* reflects the style of about

1670. *La ruina degli angeli* includes many of the stylistic novelties introduced about 1680: increased use of the orchestra to accompany arias, a bass part with a more melodic profile, and the inclusion of siciliano-like arias. He also wrote shorter works, including dialogues for solo voices and music for soloists, chorus and orchestra.

WORKS

all in I-Nf

Oratorios: *Angelo ed Anima*; *Costantino*; *Giesù nell'orto*; *La fornace di Nabuc di Nasor*; *La ruina degli angeli*; *La samaritana*; *La vergine, Maria Maddalena e Giovanni*; *Maria avvocata, o vero Il giuditio particolare*; *Morte di Maria SS*; *Oratorio per l'Assunta della Beata Vergine*, 4vv

Dialogues: *Angelo, Anima purgante ed Huomo*; *Christo ed Anima*; *Dialoghi in pastorale*; *Redentione, Colpa et Adamo*

Concerted sacred works: *Cantata per la morte*; *Epulone nell'inferno*; *La memoria dell'Inferno*; *La memoria del Paradiso*

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THARALD BORGIR

Page, Christopher (Howard)

(b London, 8 April 1952). English musicologist and performer. After reading English at Oxford (BA 1974) and York (PhD 1981), he became a lecturer in English at New College, Oxford (1980–85), and then at Cambridge University (from 1989), where he was appointed Reader in Medieval Literature and Music in 1997. He was awarded the Dent Medal in 1991 and became founding co-editor of the journal *Plainsong and Medieval Music* in the same year. He has also been chairman of the Plainsong and Medieval Music Society and has been prominent as a broadcaster. Professionally active as a lutenist (including performances and recordings with *Musica Reservata*, the *Consort of Musicke* and the *Early Music Ensemble of London*), he founded the ensemble *Gothic Voices* in 1982 and has continued to direct it since then.

Page's earliest publications were mainly concerned with the history of instruments, fuelled by his training as a philologist and an active interest in archival sources. With the realization ('Machaut's "Pupil" Deschamps', 1977) that instruments had a rather smaller role in the performance of medieval polyphony than previously thought, he turned to broader social studies of medieval music, particularly in books that blend his extensive performing experience with his life as a lecturer in medieval literature. His research on the performance of medieval song has found fruit particularly

in the recordings of Gothic Voices; these and their illuminating liner notes must be counted as an integral part of his scholarly output.

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DAVID FALLOWS

Page, Frederick (Joseph)

(*b* Lyttelton, 4 Dec 1905; *d* Wellington, 29 Nov 1983). New Zealand pianist and writer on music. He studied the piano with Ernest Empson in Christchurch, New Zealand, and after taking the MusB at Canterbury University College studied composition with Vaughan Williams, R.O. Morris and Gordon Jacob at the RCM, London (1935–7). At Victoria University, Wellington, where he became the first lecturer in music in 1946 and professor (1967–71), he created a contemporary music department with several New Zealand composers on the staff whose works he promoted. Founder, and later president, of the New Zealand branch of the ISCM, he was active in the establishment of the Arts Council. As a frequent soloist and chamber music player he was the first in this country to perform Bach's complete '48', Schubert's piano duets and all Schoenberg's piano works. He also proposed a new music training and examination system for New Zealand. His autobiography *A Musician's Journal*, ed. J.M. Thomson and J. Paul (Dunedin, 1986), contains tributes and impressions by friends and gives a vivid account of his studies in London and the contemporary music world of Darmstadt and Donaueschingen in their heyday. For many years a pungent critic on the *New Zealand Listener*, his considerable influence continues through his former students, such as the composers Lyell Cresswell, Jenny McLeod and Denis Smalley as well as the writer Robin Maconie.

J.M. THOMSON

Page, John

(*b* c1760; *d* London, 16 Aug 1812). English cathedral musician and editor. He became a lay clerk of St George's Chapel, Windsor, in December 1790, but resigned in November 1795, having already begun to depute at the Chapel Royal and St Paul's Cathedral, London. In London he seems to have established some friendship with Jonathan Battishill, a number of whose works he was later to see through the press. In January 1801 he was appointed a vicar-choral of St Paul's. By that time he had produced his *Harmonia sacra*, which appeared in 90 separate numbers to make three volumes, completed in January 1800.

As Arnold's *Cathedral Music* was intended as a supplement to Boyce's, so Page's *Harmonia sacra* was designed as a supplement to them both. Although, except for two specimens, it did not go back before the Restoration and included a good deal of mediocre work, it gave useful currency to certain items by Blow, Purcell, Croft, Greene and Boyce, and brought in some Handel, together with Battishill and Charles and Samuel Wesley. Page also edited several other collections of sacred music (including that performed at Nelson's burial service in 1806), and a collection of madrigals, elegies and glees, entitled *Festive Harmony* (1804). Only one original composition was published, the Christmas hymn *See the morning star appear* (London, 1792).

WATKINS SHAW/H.DIACK JOHNSTONE

Page, Walter (Sylvester)

(b Gallatin, MO, 9 Feb 1900; d New York, 20 Dec 1957). American jazz double bass player and bandleader. He played occasionally with Bennie Moten's band in the early 1920s and in 1925 founded his own band, the Blue Devils, in Oklahoma City. At various times this group included in Hot Lips Page, Buster Smith, Count Basie, Jimmy Rushing, Lester Young and other leading figures in the Southwest style, making the Blue Devils, along with Moten's group, the most influential jazz band in the area. However they made only one record, *Blue Devil Blues/Squabblin'* (1929, Voc.). In 1931 Page was forced, for financial reasons, to give up the leadership of the Blue Devils, and he played with Moten until 1933. After playing briefly with Basie and then with the Jeter-Pillars band in St Louis, he began a fruitful association with the Count Basie Orchestra (1935–43, 1946–9). He was a mainstay of Basie's celebrated rhythm section, where the solidity and swing of his playing enabled Basie to dispense with left-hand stride patterns and Jo Jones to transfer the pulse to the hi-hats. *Pagin' the Devil* (1938, Com.), recorded with the Kansas City Six, a unit from the Basie band, includes one of the earliest jazz solos on the double bass. These and other performances established Page as the leading jazz bass player of the late 1930s and a creator of the walking-bass style. Page returned to Basie from 1946 to 1949, but otherwise played mainly on a freelance basis with various swing and dixieland groups in New York. He participated in the seminal mainstream-jazz recordings of Vic Dickenson (1953–4) and Buck Clayton (1953–6).

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J. BRADFORD ROBINSON

Pagendarm, Jacob

(b Herford, Westphalia, 6 Dec 1646; d Lübeck, 14 Jan 1706). German composer. He studied theology, philology and music at the universities of Helmstedt and Wittenberg and was Kantor, first in Osnabrück (1670–79) and then at the Marienkirche, Lübeck (1679–1706), where he shared the musical duties with Buxtehude, who had been organist there since 1668. The post of organist was more important in Lübeck than that of Kantor, and in fact Pagendarm's main source of income there was as Kantor (teaching Latin, theology and music) at the Katherineinum Lateinschule. Pagendarm is remembered mainly as the first to compose melodies for the hymns of the *Lübeckisches Gesangbuch*. In 1705 he issued four partbooks with simple four-part harmonizations of 303 chorales; many of the melodies were already in use. One of his concerted pieces survives (in *GB-Ob Mus. Sch. C.43*): *Befiehl dem Herrn deine Wege* for soprano, bass and continuo. It is in the Venetian style of Legrenzi, Castello and Rovetta, which was popular in Lübeck at the time.

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ALEXANDRA AMATI-CAMPERI

Pageot, Etienne.

See [Pajeot, Etienne](#).

Paggi, Giovanni

(*b* Iesi, 16 Nov 1806; *d* Florence, 3 Nov 1887). Italian oboist, composer and tenor. He toured extensively in Italy (1828–32) playing the oboe and the english horn, before going to the USA in 1833. In 1844 he returned to Italy, and undertook a long European tour (1853–5) encompassing Belgium, the Netherlands, Paris and London. From 1855 there are no records of his oboe playing; he later built a career as a tenor and a singing teacher, performing in Paris (1867–8) and England (1868–78). His last years were spent in Florence. He counted numerous composers among his friends (including Rossini, Spontini, Paer, Vaccai and Bellini), and many of his works for oboe are variations on operatic themes. His oboe music demands a high degree of virtuosity, and is typical of the brilliant Italian oboe repertory that reached its apogee in the music of Pasculli. His compositions include four pieces for oboe and piano (published in Paris), unpublished works for oboe and orchestra, and about 12 songs for one or more voices with piano (published in England). Manuscripts and other documents are held in the Biblioteca Comunale in Iesi.

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ALFREDO BERNARDINI

Pagh-Paan, Younghi

(*b* Ch'öngju, 30 Nov 1945). Korean composer. After studying at Seoul National University and the Hochschule für Musik in Freiburg, she taught composition in Graz, Karlsruhe and Bremen; she has received awards in Basle, Paris and Seoul. Her compositional identity emerged largely after she arrived in Germany in the early 1970s to study with Klaus Huber. In *Dreisam-Nore* (1975), her first acknowledged piece, her preoccupation with flux allows the solo flute to move from a serial melody to ornamentation and lyricism. Reflecting a personal struggle between the conservatism of Korea and the avant garde of Europe, it takes its name from Freiburg's river and the Korean word for song. Integral to her next piece, *Man-Nam I*

(‘Meeting’, 1977), is what she describes as ‘tone space’ and ‘infinity of tone’, whereby instruments are woven around a common lyrical thread; ornamentation provides contrast, much as it does in traditional Korean music, and the horizontal focus reduces any need for a harmonic framework. This work reflects both her political exile from military dictatorship in Seoul and her new life in Europe.

Protest returns with the orchestral work *Sori* (1979–80), inspired by traditional mask dance dramas that had been appropriated by Korean students in demonstrations against the military regime, and *Flammenzeichen* (1983), an exploration of vocal timbre and a warning against fascism. While Pagh-Paan often seeks inspiration in Korea, she is never imitative. *Pyon-Kyong* (1982) is evocative of Korean court music, now transformed for percussion, and interprets the Chinese instrument classification system according to the eight basic materials from which they are made. *Tsi-Shin-Kut* (1993–4) is an electronic recasting of a timeless Korean shaman ritual. *U-Mul* (‘Fountain’, 1992) brings all Pagh-Paan’s stylistic characteristics together. The fountain of the title is the sustainer of life around which the people gather. In the midst of a continuous melodic line, individual instrumental timbres are contrasted by ornamentation; non-functional chord clusters, reminiscent of the East Asian mouth organ, colour the texture, while transitions are signalled by percussive rhythmic elements which retain faint echoes of Korean folk rhythmic cycles known as *changdan*.

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1–3 insts: *Dreisam-Nore*, fl, 1975; *Pyon-kyong* [Sound Stone], pf, perc, 1982; *Aa-Ga I* [Baby], vc, 1984; *No-Ui* [Sunset Sky], va, vc, db, 1984–5; *Ta-Ryong IV*, perc, 1991; *Tsi-shin* (Ta-Ryong III) [Spirits of the Earth (Ballad)], 2 perc, 1991; *Rast in einem alten Kloster*, b fl, 1992–4; *Hang-Sang* [Always], a fl, gui, drum, 1993; *Trio*, cl, va, pf, 1994; *Hang-Sang II*, 2 cl, shō, 1996

Vocal: *Nun* [Snow], 5 womens’ vv + perc, 18 insts, 1978–9; *Flammenzeichen* (H. Scholl, S. Scholl, extracts from World War II resistance pamphlet: *Weissen Rose*), Mez + perc, 1983; *Hin-Nun* [White Snow], 6 womens’ vv + perc, 1985; *Hwang-To* (Gelbe Erde) (Kim Chiha), solo vv, SATB, ob, cl, b cl, hn, trbn, perc, va, 2 vc, 1988–9; *Hwang-To II* (Kim Chiha), 5 vv, 1989–92; *Ma-Am* (H.C. Artmann), Mez, 1990; *Ma-Um* [Mind], Mez, 12 insts, 1990; *Mein Herz*, Mez, Bar, str ens, 1991; *Sowon* (Wunsch), S, fl, ob, cl, perc, gui, hp, vn, va, vc, db, 1995–6; *Noch ...*, S, va, 1996

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KEITH HOWARD

Pagin, André-Noël

(*b* Paris, c1719–20; *d* c1787–99). French violinist and composer. After studying the violin in his own country he went aged 20 to study with Tartini in Padua. Tartini begged Girolamo Amati (ii) to make a violin for his new French pupil and on the label of this instrument Amati gave his age as 90: Pagin's violin (1739–40), now lost or re-labelled, can thus be considered as the last to be made by the Amati family. Returning to Paris, Pagin made his début at the Concert Spirituel on 8 December 1747, playing a sonata of his own. From that time until 1750, he often appeared as soloist at the Concert Spirituel, playing music by Tartini and concertos of Vivaldi. His success at these concerts and the excellence of his reputation are attested by many of his contemporaries; in 1770 Burney called him Tartini's 'best scholar' and Tartini in his old age is reported (by J.-A.-C. Charles in *Acoustique*, Paris, c1787–1802) to have said 'Go and hear Pagin, for you will still hear me'. In 1750 Pagin's name disappeared from the register of concerts in rather mysterious circumstances. Burney later summed up the event as follows: 'He had the honour of being hissed at the Concert Spirituel for daring to play in the Italian style, and this was the reason for his quitting the profession'. Pagin retired from public concert life in 1750, eventually becoming the first violinist in the orchestra of the Duke of Clermont, and thereafter he was heard only in private salons. It was at the house of Mme Brillon that Burney heard Pagin and remarked favourably on his talents, and at the same house Benjamin Franklin heard and struck up an acquaintance with him. Pagin's most prominent students were Pierre La Houssaye and E.-B.-J. Barrière.

In 1748 Pagin published in Paris a set of six *Sonates à violon seul et basse continue* (it was probably one of these that he performed at his début in 1747). They show the influence of his teacher, with a virtuoso use of trills and pedal points, extreme leaps in register, challenging chordal passages, a sophisticated and extensive use of articulation marks and a range extending into the 7th position.

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LAUREL FAY/PATRIZIO BARBIERI

Pagliarani, Mario

(b Mendrisio, Ticino canton, 27 June 1963). Swiss composer. He studied the cello (with Rocco Filippini), composition and electronic music at the Milan Conservatory, and later became a student of Sciarrino (1981–9). From his earliest compositions, he explored the position of sound in relation to space and time. His music, a kind of 'invisible theatre of listening', shows the influence of Messiaen, Ligeti, Crumb, Feldman, Sciarrino and Grisey. While his works are often based on narrative themes or images, he always retains control of the musical structure, inverting episodes, anticipating conclusions and setting up recurrences as he sees fit. His honours include the Musica Ticinensis prize (1987), a prize from the Madrid competition for radio works (1995), and prizes and commissions from the Lucerne Music Festival, Pro Helvetia, the Basle Music Forum, Swiss Italian Radio and the Suisse Romande Orchestra.

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JEAN-PIERRE AMANN

Pagliardi, Giovanni Maria

(b Genoa, 1637; d Florence, 3 Dec 1702). Italian composer. He seems to have begun his career as a church musician at Genoa. His earliest known work is an oratorio performed there in 1660. Between 1662 and 1667 motets by him for one to three voices and continuo appeared in collections

published in Rome. In the prints of 1663 and 1667 he is described as *maestro di cappella* of the church of the Gesù, Genoa. (That of 1665 stated that he held a similar post at S Apollinare, Rome, though this is almost certainly an error resulting from the transfer to his name of information that should have appeared against Carissimi's in the index of composers; Pagliardi's name does not appear in the records of that church.) The libretto to his first opera (1672) gave him the title of *maestro di cappella* to the Grand Duke of Tuscany; he therefore may have succeeded Cesti, who died in that post in 1669. A document cited by Fabbri (1959) indicates that in 1679 he was serving the Grand Duchess of Tuscany. Later (in 1701) it is revealed that he had been *maestro di cappella* of S Lorenzo, Florence, a position that normally carried with it a benefice established by the Medici family that over the years had been awarded to the most important composers of the city, provided they were priests, as was Pagliardi. In 1681 his name appears in the pay records of the Tuscan court, which name him as keyboard teacher to Prince Ferdinando. From then until his death he remained the musical director and principal composer of the operas and presumably the many other kinds of musical performance produced at the prince's villa at Pratolino and at the Palazzo Pitti, Florence. After the death of Pietro Sanmartini on 1 January 1701, he also became *maestro di cappella* of Florence Cathedral. The date 9 December usually given for his death in 1702 appears on his tomb in S Lorenzo; but this refers to his burial, and the dramatist G.B. Fagioli, whose diaries serve as a reliable necrology for Florentine musicians, records that he died six days earlier.

Pagliardi was best known as a composer of operas. His most successful, *Caligula delirante*, was revived at least 14 times, playing at five cities in 1675 alone. Its music is notable for its impassioned, even bizarre, chromaticism, a trait shared by other Florentine opera composers of the time (e.g. Bonaventura Cerri).

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operas

known only from librettos unless sources given

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Lisimaco (dramma per musica, 3, C. Ivanovich), Venice, SS Giovanni e Paolo, 10 Dec 1673, *MOe, Vnm*

Il Numa Pompilio (dramma per musica, 3, M. Noris), Venice, SS Giovanni e Paolo, 11 Jan 1674, and Vienna, Hoftheater, 1674, *A-Wn, I-Vnm*

Il pazzo per forza (dramma musicale, G.A. Moniglia), Florence, Pratolino (Villa Medici), 26 Aug or 16 Sept 1687

Il tiranno di Colco (dramma musicale, Moniglia), Florence, Pratolino (Villa Medici), 1688

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oratorios

L'innocenza trionfante, Genoa, SS Annunziata, 1660, music lost

other vocal

5 motets, 1–3vv, bc, 1662², 1663¹, 1664¹, 1665¹, 1667¹

Chamber cantatas, arias, spiritual madrigals, *A-Wn, I-Fc, Nc*

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JOHN WALTER HILL

Pagliughi, Lina

(*b* New York, 27 May 1907; *d* Savignano sul Rubicone, nr Rimini, 2 Oct 1980). Italian soprano. Born in New York of Italian parents, she appeared in public for the first time when she was 12. She studied in San Francisco with Silvia Puerara Maracci and Domenico Brescia, and then in Milan with Manlio Bavagnoli. She made her début at the Teatro Nazionale, Milan (1927), as Gilda. Subsequently she appeared at Monte Carlo (1931), at the S Carlo, Naples (1936), as Lucia, at La Scala (1937) as Sinaïde in Rossini's *Mosè in Egitto* and (1947) as Lucia, at Covent Garden (1938) as Gilda, at the Maggio Musicale, Florence (1940), as the Queen of Night and at the Rome Opera (1949) as Elvira (*I puritani*). Pagliughi's other roles included Rosina, Violetta and Amina. She retired from the stage in 1954 and taught in Milan. Her vocal and stylistic gifts – sweet, pure tone, smooth, flexible technique, perfect legato and delicacy of expression – made her the leading Italian light soprano after Toti dal Monte. Her unimpressive stage presence was a hindrance to her theatrical career, but she sang a great deal on the radio and made many successful recordings.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Pagoli, Bernardo.

See [Pisano, Bernardo](#).

Pahissa, Jaime

(b Barcelona, 7 Oct 1880; d Buenos Aires, 27 Oct 1969). Catalan composer. He abandoned a career in architecture and studied composition with Enric Morera in Barcelona. By 1906, through the success of his Trio in G and especially of his incidental music for Gual's *La presó de Lleida*, he was already considered an important young composer. Some of his works – the symphonie poems and especially the operas – are influenced by Pedrell and the Catalan Wagnerian tradition, but he was equally open to the most advanced movements of his day. He was one of the first Spaniards to explore Expressionism and the 12-note scale, which he considered a continuation and culmination of Wagnerism and polyphonic experimentation; his *Suite intertonal* (1926) is an example of such thinking.

Pahissa's first opera, *Gala Placidia*, received its first complete performance in 1913. Because the opera was written at two different periods, act 1 (1906) is relatively simple while the other two are in a complex, post-Romantic style with intricate polyphony, strong dissonances and rich and vigorous orchestration in the tradition of Strauss and Mahler. The opera was well received in spite of the novelty of the music. Pahissa's second opera was *La morisca* (1919). It is more symbolic and less passionate, with one dominant character, Mari Cruz. Its single act is divided into ten scenes but avoids both the picturesque music that the theme invites and also the complex texture of *Gala Placidia*; melody predominates, making it probably the composer's most accessible work, with recitative, *semicantados* (recitatives similar to Sprechgesang) and more conventional harmonic writing. *Marianela*, similar in its emphasis on melody, followed in 1923. *La princesa Margarida*, described as a romantic Catalan opera, was first performed in 1928; based on the youthful work *La presó de Lleida*, it retains some numbers of the original. It contains much descriptive writing, especially in the intense third act, and shows a new tendency to elaborate harmony.

In 1937, as a result of the civil war, Pahissa, like Falla and Julián Bautista, went to Argentina. There his output included the staged *Cantata en la tumba de Federico García Lorca* and two more operas, *Don Gil de las calzas verdes* and *Tragicomedia de Calisto y Melibea*.

WORKS

(selective list)

stage

La presó de Lleida (incid music, A. Gual), 1906

Gala Placidia (op, 3, A. Guimerá), 1913, Barcelona, Liceu, 15 Jan 1913

La morisca (op, 1, E. Marquina), 1919, Barcelona, Liceu, 15 Feb, 1919

Marianela (op, 3, S. and J. Alvarez Quintero, after B. Pérez Galdós), 1923

La princesa Margarida (drama lírico, 3, Gual), 1928, Barcelona, Liceu, 8 Feb 1928
[based on incid music La presó de Lleida]

Angélica (incid music, L. Ferrero), 1938, Montevideo, 1938

Cantata en la tumba de Federico García Lorca (staged cant., A. Reyes), 1939

Bodas de Montaña, ballet, Buenos Aires, 1946

Don Gil de las calzas verdes, op, Montevideo, 1955

Tragicomedia de Calisto y Melbea, op, Buenos Aires, 1956

vocal

Vocal-orch: Humanal Camí; Balada, Bar, orch

Choral: El cant dels ocells; Tots mos cants son por tu; Motet; 3 corrandes; Aném; 3 motets; Himno cooperativista; Quomodo sedet solo, 1901; 6 canciones populares españolas

Songs incl. Canciones populares catalanes, 1949

instrumental

Orch: Sym. no.1, 1900; El combat, 1901; A les costes Mediterrànies, 1904; Canigó, 1926; De sotaterra als aires; El camí, sym. poem, 1909; El Rabadán, ov., 1917; Monodia, 1917; Nit de somnis, sym. poem, 1921; Sym. no.2, 1921; Suite intertonal, 1926; Véspero

Chbr: Trio, G; Sonata, vn, pf; Qt; Nocturno, vn/vc, pf, 1937

Pf works

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with others: *Diccionario de la música ilustrada* (Barcelona, 1927–9; enlarged 2/1947–52 as *Diccionario enciclopédico de la música*)

Los grandes problemas de la música (Buenos Aires, 1945/R)

Espíritu y cuerpo de la música (Buenos Aires, 1946)

Vida y obra de Manuel de Falla (Buenos Aires, 1947; Eng. trans., 1954)

Armonización de bajos y cantos dados (Buenos Aires, 1951)

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R. Garcia Morillo: 'Presencia de España en la música Argentina', *Temas y Contracantos*, v (1987)

P. Camps: 'Mi obra', *Temas y Contracantos*, v (1987)

EMILIO CASARES

Paiban.

Chinese [Clappers](#).

Paideia.

Ancient Greek term for education or culture, in which music played an important part. Probably its first recorded use occurs in Aeschylus's *Seven against Thebes* (18; 467 bce), where it refers to rearing a child; but during the same period [Pindar](#) used the corresponding verb *paideuō* of education. The minimal elementary education of that time was supervised by the *grammatistēs*, who taught reading, writing, arithmetic and literature; the study of literature was based on memorization and recitation of passages from the poets, especially Homer, with the passages chosen for their moral

character. These studies might be supplemented by *gumnastikē*, physical training (with aulos accompaniment for rhythm and timing, and often dance-like), taught by the *paidotribēs*; and *mousikē*, principally the learning of poetic texts together with their lyre accompaniments but also training in the expressive recitation of epic and gnomic poetry, taught by the *kitharistēs*. Education in specialized subjects had to be obtained on an individually arranged basis from an expert. These teachers, who came to be known as sophists, travelled from city to city providing instruction for a fee. A particularly famous sophist, Hippias of Elis, offered lectures in arithmetic, geometry, music theory and astronomy, a combination of disciplines adopted by Plato (cf *Hippias Minor*, *Hippias Major* and the *Republic*) and eventually passed on to the Middle Ages by Boethius in the form of his Quadrivium. Most of the sophists, however, concentrated on literature and rhetoric.

During the 5th century bce *paideia* came to denote 'culture', the harmonious development of mind and body that produced a lasting attitude towards life. In the 4th century bce various schools were founded for higher learning, in particular by Isocrates (c392), Plato (the Academy, c385) and Aristotle (the Lyceum, 335). Isocrates and Aristotle were, on the whole, less interested in the musical aspects of *paideia*, while Plato continued to regard music as a subject of central importance. In the Hellenistic period, a system of secondary education evolved in the *gymnasia*, at least one of which was established in most important cities. The curriculum concentrated on literature, mathematical and natural sciences (including music), and philosophy. Elementary and secondary education together with the influences of home and society came to be regarded as *engkyklios paideia*, an ideal that lasted (to some extent) until the end of the ancient world.

See also [Education, classical](#); and [Ethos](#).

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THOMAS J. MATHIESEN

Paien, Gioan

(fl mid-16th century). Italian composer. He is known from a single collection of duos, *Il primo libro de madrigali a due voci* (Venice, 2/1564, 4/1597), of which the first edition is lost. The texts chosen by Paien – the *Vergini* and other well-known Petrarch sonnets, along with a number of ottava stanzas, including some famous ones by Ariosto – suggest that the duos may have been commissioned by the publisher, Gardane, to capitalize on the mid-century popularity among madrigalists of poems such as these. The duos are written in a facile imitative style without strong individuality.

JAMES HAAR

Paige, Elaine [Bickerstaff, Elaine Mary]

(b Barnet, 5 March 1949). English popular singer. From a family of amateur musicians, she went to stage school in Golders Green, London, and to the Actor's Workshop, Stratford. She toured in productions of several musicals before appearing in the West End in *Hair* (1968); further shows included *Jesus Christ Superstar* (1973), *Grease* and *Billy* (both 1974). With her creation of the role of Eva Peron in Lloyd Weber and Rice's *Evita* (1978) she became one of the West End's leading performers in musicals, subsequently creating Grizabella in *Cats* (1981), so introducing 'Memory', and Florence Dassy in *Chess* (1986), with whose 'I know him so well' she achieved chart success with Barbara Dickson in 1985. She co-produced and played Reno Sweeney in the major revival of Porter's *Anything Goes* in London (1989). Although not originating the role, her performance as Norma Desmond in *Sunset Boulevard* (1995) was much praised, particularly on Broadway (1996) where she was hailed by Clive Barnes (*New York Post*) as 'the most remarkable voice in the popular musical theatre today'.

Her technique particularly uses the upper extremes of the chest voice, providing an unusual depth and resonance on higher notes, sometimes aggressively so. She has a striking stage presence, belied by her stature, and tends towards broad and emotional interpretations.

Since her first solo recording in 1981 she has regularly released best-selling albums that draw on stage and contemporary ballad repertoires, and has made many concert tours through Europe. She has also played dramatic roles on television and taken the title role in a revival of Pam Gem's biographical *Piaf* in the West End (1993); her non-singing debut was in *Le misanthrope* (1998). In 1995 she was made an OBE.

Paik, Kun Woo

(b Seoul, 10 May 1946). South Korean pianist. He made his debut at the age of ten playing Grieg's Concerto with the National Orchestra of Korea, and subsequently studied at the High School of Performing Arts in New

York and with Rosina Lhévinne at the Juilliard School (1965–71); he then studied in London with Ilona Kabos and in Italy with Kempff and Guido Agosti. In 1971 he won the Walter Naumberg Piano Competition in New York and was a finalist in the Leventritt Competition. The following year he made his New York orchestral début at Carnegie Hall with the National Orchestra under James Conlon. His London début came in 1974, with three recitals at the Wigmore Hall. Paik has toured Europe, the USA and Korea and has performed at many leading festivals including Berlin, Spoleto, Edinburgh and Aix-en-Provence. Among his recordings are the complete piano works of Ravel and bravura accounts of the Prokofiev piano concertos.

JESSICA DUCHEN

Paik, Nam June

(b Seoul, 20 July 1932). Korean composer and video artist. After early piano and composition study with Jae Duk Shin and Keun Woo Lee, his family left Korea and settled in Tokyo, where he studied music, art and philosophy at Tokyo University (BA 1956). He continued his composition studies with Fortner at the Freiburg Staatliche Hochschule für Musik (1957–8) and met Stockhausen (1957) and Cage (1958) at Darmstadt. From 1958 to 1963 he worked in the WDR Studio für Elektronische Musik, Cologne. After taking part in the first Fluxus international festival of modern music (Wiesbaden, 1962), he became known as one of the central figures of the Fluxus movement. His life-long friendship with Joseph Beuys, with whom he gave various piano performances, dates from this period. In 1963 he held his first exhibition with television sets, *Exposition of Music/Electronic Television*, at the Galerie Parnass, Wuppertal, and in 1964 went to New York, where he collaborated with the cellist Charlotte Moorman on musical and video performances. By the 1970s he was regarded as one of the world's foremost video artists. He was appointed professor at the Staatliche Kunstakademie, Düsseldorf, in 1979 and accepted a post at the Berlin Academy of Arts in 1987.

Paik's 'action music' of the 1960s drew criticism that labelled him as a 'cultural terrorist' and 'neo-Dadaist'. Heinz-Klaus Metzger described his works as 'an affront to the very concept of music'. Concerned with the concentrated negation of conventional habits of seeing and hearing, a general disavowal of taboos, particularly those of a sexual nature, has been central to Paik's work. His *One for Violin solo* (1962), for example, celebrates the destruction of a violin. A number of conceptual works, such as the *Symphony no.5* (1965), are impossible to perform.

WORKS

(selective list)

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STEFAN FRICKE

Paik Byung-dong

(b Manchuria, 26 Jan 1936). Korean composer. Educated in Korea, he studied composition at Seoul National University, where he became a professor of composition (1976), and is the recipient of numerous Korean awards. His early works explore a variety of styles. Among his piano works, *Seven Variations on a Theme of Hae-Sub Song* (1959) is impressionistic, but the *Three Essays* (1963) are serial. After refining his technique at the Hochschule für Musik und Theater in Hanover (1969–71), his works have been characterized by sectional through-composed structures, counterpoint and wide-ranging melodies. In *Un-I* (1970), serialism forms the background to a through-composed contrapuntal structure; harmony is non-functional, and flexible rhythms allow complex melodic flurries and constantly changing metre. *Un-II* (1972) contains a fugal passage leading to a contrapuntal second movement. He moves towards a pointillist style in *Three Bagatelles* (1973), and freely employs octaves and tone clusters in *Sonata-Sonore* (1985).

Paik's compositions refer to East Asian philosophy, particularly the interplay between *yin* and *yang*, and he consequently lays claim to writing thoroughly Korean music. *Guitariana* (1984), for example, provides a set of cells for each of two guitars, which are overlaid in performance in an indeterminate way. One set represents *yin* with horizontal melodic ideas and the other *yang* with vertical harmonic clusters. *Yin* and *yang* are both opposing yet complementary, as *Byul-gok '87* for piano and violin demonstrates. At the opening, vertical piano structures oppose horizontal violin melismas, but by mid-point the piano imitates the violin, and gradually a point is reached where the two instruments support each other. Paik has also written a number of works for Korean instruments, translating his style to an inherited idiom, of which *Shin Byul-gok* (1972) is the best known. Recent pieces have accommodated new developments of old instruments, notably *Dam-Jeup '92*, where new treble and tenor versions join the traditional *kayagŭm*.

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(selective list)

Orch: Subdued Tone, 1962; Symphony in Three Chapters, 1963; Vc Conc., 1969; Va Conc., 1972; Pf Conc., 1974; Stimmung, 1974; Metamorphosen, 83 players, 1974; Requiescat, 3 ob, orch, 1976; Intercounter, trad. Korean orch, 1977; Abyss,

1978; Tjuhung-sa/Ch'uhüngsa [Ch'uhüng Temple], 2 hn, str, 1981; Sansudo [Sansu Island], 1983; Pogu, 1986; In September, 1987; Kammerkonzert no.2, 1988; 2 Leaflets, 1996

Chbr: Pf Trio, F, 1960; Paraphrase on a Lyrical Theme, vc, pf, 1963; Sonata no.1, A, vc, pf, 1963; Str Qt no.1, 1963; Contrast, fl, cl, pf, 1966; Sonata no.2, vc, pf, 1966; Un-I, ob, pf, 1970; Chbr Music no.2, kayagüm, 6 inst, 1972; Es habe, 7 pfms, 1973; Irrfahrt, 2 hp, 1973; Un-rack [Musical Rhyme], trad. Korean ens, 1976; Wind Qnt, 1976; Str Qt no.2, 1977; Classical Suite, 7 insts, 1977; Epigram, pf trio, 1978; Intercounter II, taegüm, yanggüm [dulcimer], 1978; Ein kleines Nachtlid, vn, pf, 1979; Un-V, trbn, str, 1979; Sinaui [Shinawi] [Shaman improvisation], 5 insts, 1979; Passacaglia, perc, 1979; Sori [Song], fl, gui, vc, 1981; Un-VI, fl, pf, 1981; Youlmok [Voice of Shadows], str, 1982; For the Soul Disappeared, trad. Korean ens, 1983; Passacaglia, va, chbr ens, 1983; Guitariana, 2 gui, 1984; Pf Trio, 1985; Myung [Inscription], fl, cl, gui, va, db, 1987; Byul-gok '87 [Piece '87], vn, pf, 1987; Contra, mar, 2 perc, 1988; 5 Pieces, vc, db, 1989; Duo, pf, perc, 1990; 5 Pieces, vc, pf, 1990; Dam-Jeup '92 [Phlegm], 3 kayagüm, 1992; Sait-Sori [Song of Space], 4 taegüm, yanggüm, 1994; Sinawi [Shaman Improvisation], Jap. ens, 1995

Solo inst: 7 Variations on a Theme by Hae-Sub Song, pf, 1959; Sonata in A, F, Cl; vn, 1960; Sonata, D, pf, 1960; 3 Essays, pf, 1963; Chbr Music, kayagüm, 1966; Un-II, pf, 1972; Shin Byul-gok [New Piece], kayagüm, 1972; Un-III, hp, 1973; 3 Bagatelles, pf, 1973; Myung, kayagüm, 1975; 4 Pieces, vc, 1976; Un-IV, vn, 1978; Memorandum auf eine Linie, pf, 1978, arr. pf 4 hands, 1981; Verknüpfung, pf, 1978; Suite for Children, pf, 1978; Classical Suite, pf, 1978; Trilogie, fl, 1982; Sonata-Sonore, pf, 1985; 3 Bagatelles, hpd, 1988; Dam-Jeup, gui, 1990; Passacaglia, vn, 1997

Vocal: Death of a Girl in Budapest, Bar, pf, 1960; I will open a window facing south, Bar, pf, 1961; Cradle Song, Bar, pf, 1961; Deep Red Pomegranate, S, pf, 1962; Reminiscence of Poor Orphée, S, pf, 1966; In Crematorium, S, pf, 1968; Kanggangsullae [Women's Song and Dance], Bar, pf, 1968; Jin-Yuh [True, likewise], S, orch, 1969; Seyub [Thin Leaf], 2 vv, 1971; Drinnen, 3S, 3 insts, 3 dancers, 1973; Ah! Shin Dong-Yub, S, pf, 1973; Morning, S, 3 fl, 1975; Daesa Deodeum-ki [The Stammering Saint], SATB, 1975; Prologue and Epilogue, S, db, 1978; Mountains and Rivers! Morning! (cant.), solo vv, SATB, orch, 1984; 3 Essays of Gayo, SATB, trad. Korean orch, 1985; Sam-Mae [Dark Three], S, pf, 1987; 6-25 (cant.), SATB, orch, 1990; Turn to Heaven, Mez, perc, 1993; Mool sujebi [Floodwater], S, orch, 1994; The Season, S, orch, 1995; Flower (song cycle), S, orch, 1996; Kyöul [Winter], 1998

Dramatic: Suk-ga tap [Sökka Pagoda] (op), 1968; Chun-hyang Jeun [Story of Ch'unhyang] (music for dance), 1972; Servants' Documents (music for theatre), 1973; Veränderte Ehepaarhwa pubu [A Changed Married Couple] (music for theatre), 1977; Blue Balloon (childrens' drama), 1977; Trap (dance), 1978; Ch'angsare pich'in segye üi kürim [Three Pictures Reflected Through a Lattice Window] (music for theatre), 1980; The Gong Maker's Letter (dance), 1981; Myth 1900 (music for theatre), 1982; Veränderte Ehepaar (op), 1986; Sarang üi pit [Love of Light] (op), 1998

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KEITH HOWARD

Paillard, Jean-François

(*b* Vitry-le-François, 12 April 1928). French conductor. After graduating from the Sorbonne in mathematics, he studied musicology at the Paris Conservatoire with Dufourcq and conducting with Markevich at the Salzburg Mozarteum. In 1952 he established the Ensemble Instrumental Jean-Marie Leclair, a group of 12 strings and harpsichord, which became the Jean-François Paillard Chamber Orchestra in 1953. This orchestra was mainly concerned with performing little-known works from the 17th and 18th centuries, especially French, but it also played contemporary works. The Jean-François Paillard Chamber Orchestra gave concert tours in more than 40 countries and made many recordings, mostly of Baroque works (including a memorable set of Rameau's *Les Indes galantes*), but also of music by Debussy and Roussel. Paillard directs a summer chamber music academy in Valence, is editor of the series *Archives de la musique instrumentale*, and has written *La musique française classique* (Paris, 1960).

CHRISTIANE SPIETH-WEISSENBACHER/R

Paine, John Knowles

(*b* Portland, ME, 9 Jan 1839; *d* Cambridge, MA, 25 April 1906). American composer and teacher. He was the first Amerindian to win acceptance as a composer of large-scale concert music, and one of the first to be named professor of music in an American university (Harvard).

As a youth, Paine studied organ, piano, harmony and counterpoint with Hermann Kotzschmar, a musician who had fled from Germany in 1848 and settled in Maine. After a thorough musical grounding, Paine sailed for Europe in September 1858. In Berlin he studied organ with Karl-August Haupt (who was apparently his principal mentor), and orchestration and composition with Wilhelm Wieprecht, among others. He remained abroad

for three years, travelling during vacations, playing the organ and giving piano recitals in Germany and England; he met and played for Clara Schumann; and he was affected by the rediscovery of the music of Bach then current in Berlin. During this visit and also during a second, lengthy one to Germany at the end of the 1860s, Paine absorbed the style, manner and taste of the German musical world, and put it to immediate use upon his return to the USA.

When he settled in Boston in 1861, Paine started a series of organ recitals and public lectures on musical style, forms and history; these ultimately won him an appointment to the faculty of Harvard, which he retained until towards the end of his life. The department of music that he organized was to be a model for many others in American universities. Paine became the idol of the arbiter of the Boston genteel tradition in the arts, John Sullivan Dwight, whose Boston-based *Journal of Music* was always flattering when reporting Paine's concerts and lectures and, more important, when lobbying for more attention to music at Harvard.

Paine was a charter member of the American Guild of Organists, and played at Harvard's Appleton Chapel for several decades before his energies were directed towards composition and teaching. His early organ recitals were models of catholicity and included major works of Bach, not often heard in the USA at that time. Paine also lectured at the New England Conservatory, on whose board he sat as a friendly adviser; he taught at Boston University; and he appears to have had a large circle of musical friends, notably the conductor Theodore Thomas, the pianist Amy Fay, and the singer Emma Eames. Paine's composition students at Harvard and Radcliffe included John Alden Carpenter, Frederick S. Converse, Mabel Daniels, Arthur Foote, Edward B. Hill, Daniel Gregory Mason, and Carl Ruggles; his students in music history and style included Richard Aldrich, A.T. Davison, Olin Downes, Henry T. Finck, Hugo Leichtentritt and Henry Lee Higginson. Paine advised the last-named in the founding and early development of the Boston SO. In 1898 he became a member of the National Institute of Arts and Letters.

Paine served the Harvard community for 43 years. By his presence and by his serious concern with music in a liberal arts college he awakened a regard for music among many generations of Harvard men. His writings testify to his insistence upon the place of music within the liberal arts. Performances of his compositions were treated as major cultural events in Boston and Cambridge, and attracted frequent interest in New York, Brooklyn, Chicago and Philadelphia, to judge from reviews in the major literary journals. He was commissioned to write a major commemorative composition for each of America's expositions during his lifetime. His compositions formed a major part of the musical activities in Cambridge, most notably his music for the performance in Greek of Sophocles' *Oedipus tyrannus* (at Harvard's Sanders Theatre in 1881). Paine nourished the Harvard community with over 100 original musical compositions for use in campus plays, concerts and other diversions; with numerous lectures and prose articles; and by his presence as college organist, teacher and companion. He made Cambridge a centre of musical America and attracted such members of the Cambridge and Boston intelligentsia as H.W. Longfellow, R.W. Emerson, O.W. Holmes, J.R. Lowell, J.G. Whittier,

C.W. Eliot, J. Fiske, W.D. Howells, the James brothers, F.J. Turner, C.E. Norton and G. Santayana. He was a pioneer not only in setting up a collegiate department of music, but in being a 'composer-in-residence', in contrast to the nature of appointments in contemporary European universities.

Paine modelled his early works upon the style of the masters he had studied, especially Bach and the Viennese classicists. The early keyboard music, the Mass in D, the First Symphony, the oratorio *St Peter* and the early cantatas are all in the accepted academic style prevalent before 1860 in German and German-American circles. Some of them, notably the Mass in D, go beyond mere competence to genuine inspiration and grandeur. Then, in a desire to align himself with musical progress (even after having written scathingly against the corruption of chromaticism), Paine altered his musical style by infusing it with greater chromatic activity, although never losing the strength and vigour of his individual style. A decline in health, bitterness at the lack of acceptance of his opera *Azara* (never staged), and the wear upon him of the academic *ennui* built into such a long teaching career contributed to a slackening of compositional activity in the last two decades of his life.

The change in style may be seen by comparing his two symphonies. The first, while not of uniformly superior quality, states its classical case with force and eloquence. A masterly handling of the sonata idea is notable in the opening movement and a lovely, mid-19th-century melodic slow movement. In the second symphony Paine incorporates elements of programme music, and organizes a much larger work in an almost Wagnerian manner through transformation and thematic recurrence. Another work from this period, perhaps his finest from his later years, is the Prelude to *Oedipus tyrannus*, which shows clear examples of thematic transformation, cyclic construction and chromatic key relationships. A more pronounced stylistic change may be seen in the two versions of the violin sonata, extensively rewritten in the last year of his life. Traditional key relationships and diatonic voice leadings in the original are replaced by chromatic mediant and semitone key relationships and non-functional chord resolutions in the later version. For the most part, these changes greatly strengthen the musical statements. Throughout his career, Paine's music in general was characterized by a strong sense of tonality, by regular metric organization and distinctive rhythmic figuration, by sensitive orchestration and textural devices, and by controlled harmony marked by an increasing chromaticism.

Paine was rewarded in his lifetime by massive attention to his large works: the Mass in D, the oratorio *St Peter*, the two symphonies, some of the cantatas and music for plays. His music was performed frequently by the Boston SO and the Theodore Thomas Orchestra. In 1883 George Henschel, then the conductor of the Boston SO, was sent the following Valentine greeting:

Oh, Henschel, cease thy higher flight!
And give the public something light;
Let no more Wagner themes thy bill enhance
And give the native workers just one chance.

Don't give the Dvorák symphony again;
If you would give us joy, oh give us Paine!

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Editions: *The Complete Organ Works of J.K. Paine*, ed. W. Leupold (Dayton, OH, 1975)
[L] *J.K. Paine: Complete Piano Music*, ed. J.C. Schmidt (New York, 1984) [S] *Three Centuries of American Music: a Collection of American Sacred and Secular Music* (Boston, 1989–92) [T] *John Knowles Paine: The Complete Organ Works*, ed. W. Leupold and M.F. Somerville (Boston, 1996) [LS]

stage

op.

- Il pescebello (comic op, F.J. Child, J.R. Lowell), 1862, lib (Cambridge, MA, 1862), music (mostly arrs. of pieces by Mozart, Rossini, Bellini, Donizetti) lost
- 35 Oedipus tyrannus (incid music, Sophocles), T, male chorus, orch, 1880–81, Cambridge, 17 May 1881 (Boston, 1881); rev. 1895; version for large orch (Boston, 1908); Prelude pubd separately (Leipzig, 1903/R)
- Azara (grand opera, 3, Paine), 1883–98, concert perf., Boston, 7 May 1903 (Leipzig, 1901)
- The Birds (incid music, Aristophanes), T, male chorus, orch, 1900, Cambridge, 10 May 1901 (Boston, 1902)

choral

- Agnus Dei, 1861, lost
- Benedictus, 1861, lost
- Hymn for Harvard Commencement (J.B. Greenough), 1862, rev. 1883 (Boston, 1883)
- 8 Domine salvum fac, inauguration hymn for Harvard president, male chorus, orch, 1863 (Cambridge, 1915)
- 10 Mass, D, S, A, T, B, chorus, org, orch, 1865, Berlin, 16 Feb 1867 (New York, 1866)
- 14/1 Funeral Hymn for a Soldier, male chorus, c1863
- 14/2 The Summer Webs, male chorus, c1863
- 14/3 Minstrel's Song (T. Chatterton), male chorus, c1863
- Peace, peace to him that's gone (T. Moore), male chorus, c1863
- Radway's Ready Relief (advertisement text), male chorus, c1863 (Boston, 1883)
- Soldier's Oath (C.T. Brooks), male chorus, 1865
- O bless the Lord, my soul (I. Watts), male chorus (Boston, 1911)
- 20 St Peter (orat), S, A, T, B, chorus, org, orch, 1870–72, Portland, ME, 3 June 1873 (Boston, 1872/R)
- 27 Centennial Hymn (J.G. Whittier), chorus, org, orch, 1876 (Boston, 1876), for Centennial Exposition, Philadelphia, 1876
- 36 The Realm of Fancy (after J. Keats), cant., S, A, T, B, chorus, orch, 1882 (Boston, 1882)
- 37 Phoebus, Arise! (W. Drummond), cant., T, male chorus, orch, 1882 (Boston, 1882)
- 38 The Nativity (after J. Milton), cant., S, A, T, B, chorus,

	orch, 1883 (Boston, 1883), for Handel and Haydn Society, Boston; rev. 1903 as op.39 (Boston, 1903)
—	Divine Love (C. Wesley), 1883, lost
43	Song of Promise (after G.E. Woodberry), cant., S, chorus, org, orch, 1888 (Cincinnati, 1888), for Cincinnati May Festival
—	Columbus March and Hymn (Paine), chorus, org, orch, 1892 (Boston, 1892), for World's Columbian Exposition, Chicago, 1893
—	Freedom, our Queen (O.W. Holmes), children's chorus, 1893, for World's Columbian Exposition, Chicago, 1893 (London, 1893); arr. SATB (New York, 1902)
—	Hymn of the West (E.C. Stedman), chorus, orch, 1903 (St Louis, 1904/R), for Louisiana Purchase Exposition, St Louis, 1904

Other occasional works,
chorus, kbd

songs

all for 1v, pf

29	Four Songs, c1866–c1878 (Boston, 1879): Matin Song (B. Taylor), ed. R. Hughes, Songs by Thirty Americans (Boston, 1904/R); I wore your roses yesterday (C. Thaxter); Early Springtime (T. Hill); Moonlight (J. von Eichendorff)
—	Spring, 1869
—	The Fountain (G.P. Lathrop), c1878
—	The clover blossoms kiss her feet (O. Loughton), 1882
40/1	A bird upon a rosy bough (C. Thaxter) (Boston, 1884)
40/2	A Farewell (C. Kingsley) (Boston, 1885)
40/3	Beneath the starry arch (H. Martineau) (Boston, 1885)
40/4	Music when soft voices die (P.B. Shelley), lost

Other songs

orchestral

23	Symphony no.1, c, 1875 (Leipzig, 1908); repr. in H.W. Hitchcock, ed., Earlier American Music, i (New York, 1972)
28	As you Like it, ov., c1876, pubd as Was ihr wollt (Leipzig, 1907/R)
31	The Tempest, sym. poem after Shakespeare, c1876 (Leipzig, 1907/R)
33	Duo concertante, vn, vc, orch, c1877
34	Symphony no.2 'In the Spring', A, 1879 (Boston, 1880)
44	An Island Fantasy, sym. poem, c1888, pubd as Poseidon and Amphitrite: an Ocean Fantasy (Leipzig, 1907/R; T, x)
—	Lincoln: a Tragic Tone Poem, c1904–6, inc.

chamber

5	String Quartet, D, c1855 (New York, 1940)
22	Piano Trio, d, c1874
24	Violin Sonata, b, 1875, rev. c1905; ed. J.C. Schmidt (Madison, Wis., 1991)
30	Romanza and Humoreske, vc, pf, c1875; ed. J.C. Schmidt (Madison, Wis.,

1991)	
32	Larghetto and Humoreske, vn, vc, pf, c1877; ed. J.C. Schmidt (Madison, Wis., 1991)
organ	
—	Prelude and Fugue, g, 1859; LS
—	Prelude, c; LS
2/1	Fantasia and Fugue, e, 1860; LS
2/2	Double Fugue on God Save the Queen or Heil dir im Siegeskranz, D, 1860; LS
3/1	Concert Variations on the Austrian Hymn, F, 1860 (Boston, 1876); L, LS
3/2	Concert Variations on The Star-Spangled Banner, c1861 (Boston, 1865); L [as op.4], LS
—	Concert Variations upon Old Hundred, c1861 (Cambridge, 1916); L, LS
6	Fantasia, F, 1865, lost
—	Reverie, after Longfellow's Song of the Silent Land, c1862, lost
17	Andante con variazioni, from lost Fantasia Sonata, c1863; LS
—	Caprice, c1863, lost
19	Two Preludes, D \flat ; b, c1864 (Boston, 1892); L, LS
—	Fantasia on the Portuguese Hymn, c1864, lost
—	Pastorale, c1865, lost
13	Fantasia on Ein' feste Burg, c1869 (Cambridge, 1916); L, LS

Many preludes, fugues,
other pieces

piano	
1	Sonata no.1, a, 1859
4	Sonata no.2, f \sharp ; before 1861, lost
7	Christmas Gift, 1862 (Boston, 1864); ed. M. Hinson, Piano Music in 19th-Century America, ii (Chapel Hill, 1975); S
9	Funeral March in Memory of President Lincoln, 1865 (New York, 1865); S
—	Valse Caprice
11	Four Character Pieces, c1868 (Leipzig and Boston, 1872), incl. Welcome Home to my Darling Lizzie! From John
12	Romance, c, c1868 (Boston, 1869); S
15/1	Prelude and Fugue, b, before 1865
15/2	Prelude, f \sharp ; before 1865
15/3	Fugue, A, before 1865
25	Four Characteristic Pieces, 1876 (Boston, 1876); S
26	Ten Sketches: In the Country, c1873 (Boston, 1876); S
39	Romance, D \flat ; c1882 (Boston, 1883); S

41	Three Piano Pieces, c1882–4 (Boston, 1884), no.2 previously pubd (Boston, 1882); S; nos.2–3 ed. J. Gillespie, <i>Nineteenth Century American Piano Music</i> (New York, 1978)
45	Nocturne, BL, c1889 (Boston, 1889); S

MSS of most unpubd works in US-CA

Principal publishers: Ditson, Schmidt, Breitkopf & Härtel

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The History of Music to the Death of Schubert (Boston, 1907/R)

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KENNETH C. ROBERTS, JR./JOHN C. SCHMIDT

Paine, Thomas D(udley)

(b Foster, RI, 9 Oct 1812; d Woonsocket, RI, 1 June 1895). American instrument maker and inventor. In 1848 he patented a rotary valve with three passages through the rotor instead of the usual two. His instruments are also the earliest known to use string linkage to turn rotary valves. A set of Paine brass instruments won a first prize at the 1852 exhibition of the Franklin Institute in Philadelphia.

Paine worked first in the Woonsocket woollen mills; he followed this by an apprenticeship and work in watch- and clockmaking from 1832 to 1837. He also played the violin for dancing. He first appears as a musical instrument maker in the Boston City Directory of 1841. In Boston he may have worked with E.G. Wright: both he and Wright exhibited keyed trumpets at the Massachusetts Charitable Mechanic Association fair that year. From 1842 to about 1857 he worked in Woonsocket, supplying valved brass instruments of all sizes to many amateur bands. He was evidently assisted in the business by a younger brother, Emery A. Paine, and by his father, John O. Paine. Several examples of Paine's instruments are found at the Rhode Island Historical Society in Providence. After 1857 he seems to have worked mostly as a watchmaker and repairer, but after 1885 he listed himself as a violin maker. He is known to have made over 130 violins.

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ROBERT E. ELIASON

Paintal, Priti

(b New Delhi, 2 Feb 1960). Indian composer. In 1982 she studied anthropology and ethnomusicology at Delhi Univeristy (BA 1980, MA 1982). Some of her early works were performed by the Delhi SO and broadcast on All India Radio. She moved to the UK on a British Council Scholarship, studying composition at York University and then with Anthony Gilbert at the Royal Northern College of Music in Manchester (MMus 1985).

Her distinctive musical voice utilises driving rhythms, modal harmonies and an assured lyricism, often as a framework for the improvisatory skills of the various performers with whom she works. Her influences range from a variety of African and Asian music to Western composers such as Bach, Chopin, Debussy, Stravinsky, Corea and Jarrett. In 1988 she founded Shiva Nova, a group of between five and 12 European, Asian and African musicians from both notated and improvising traditions. Shiva Nova has worked with singers, story-tellers, actors, dancers and installation artists to produce vibrant musical performances which are presented in venues ranging from concert halls to nightclubs. Paintal and Shiva Nova have also produced two recordings: *Polygamy* (1993) with jazz marimba player Orphy Robinson, and *Urban Mantras* (1998), a compelling reworking of dance rhythms. Other ensembles to have performed Paintal's music include the Balanescu and Bingham string quartets, the Bournemouth Sinfonietta and the City of London Sinfonia. Her powerful operas *Survival Song* (1989) and *Biko* (1992), both to librettos by Richard Fawkes and set in South Africa, were commissioned by the Royal Opera House.

WORKS

(selective list)

Stage: *Survival Song* (chbr op, R. Fawkes), 1989; *Biko* (op, 2, Fawkes), 1992; *Gulliver in Lilliput* (op, 2, C. Gawn) 1995

Orch: *Scarlet Mountain Dances*, sitar, Indian vn, tabla (all improvising), orch, 1990; *Biko Ov.*, SATB, orch, 1992; *How long is a piece of string?*, ob, cl, perc, str, 1994; *Music from Gulliver*, SATB (children's and adult vv), orch, 1995; *Blowing the Fuse*, fl, sax, bn, hn, sitar, Chin. dulcimer, va, vc, perc (all improvising), orch, 1996

Ens: *Ayodhya*, fl, cl, vc, 2 perc, 1986; *Silk Rhythms*, str sextet, 1987; *For Us*, 1988 [for *Shiva Nova*]; *Euroasian Qnt*, 1989 [for *Shiva Nova*]; *Black and White Songs*, 1991 [for *Shiva Nova*]; *Bound by Strings of Rhythm*, str qt, 1992; *Polygamy*, 1993 [for *Shiva Nova*]; *Drastic Measures*, pf, 1994; *Bananas*, 1996 [for *Shiva Nova*]; *Urban Mantras*, 1998 [for *Shiva Nova*]

Vocal: *A Sanskrit Love Poem*, Mez, cl, 1986; *Gandharva Music*, Mez, pf, perc, 1987; *Hearing Voices (Paintal)*, Mez, pf

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P. Paintal: 'My Journey through Music', *CMR*, xi (1994), 229–31

SOPHIE FULLER

Paired imitation.

A term used to describe two related techniques of contrapuntal writing that were particularly important during the late 15th and the early 16th centuries. In the first, a pair of voices in a freely canonic relationship is imitated by another pair, as in the Kyrie of Josquin's *Missa 'Pange lingua'* (*Werken*, Missen, iv: 33, no.18). In the second, a duet involving two simultaneous motifs is imitated by another duet, as in the Gloria of Josquin's *Missa de Beata Virgine* (*Werken*, Missen, iii, 30–31, no.16). Paired imitation is an important contrapuntal resource in the style of Josquin's generation. Examples of it may be found in the music of Weerbeke, Josquin, Isaac, La Rue and Mouton, as well as in works by Févin and in the early works of Willaert.

See [Counterpoint](#); [Imitation](#); and [Motet](#), §II.

ALEJANDRO ENRIQUE PLANCHART

Pair of organs.

Archaic English term ('payre of orgonys', etc.) for an organ, used at various times for organs of any size. See [Double organ](#) and [Organ](#), §I.

Paisible [Peasable], James [Paisible, Jacques]

(b France, c1656; bur. London, 17 Aug 1721). Composer and instrumentalist of French birth, active in England. He was related to Guillaume Paisible (c1659–1728) and other musicians at the French court. He seems to have come to England in September 1673 with Robert Cambert, and is listed as an oboist and recorder player in John Crowne's masque *Calisto*, given at court in February 1675. In 1677 he provided and directed the music for Mme de la Roche-Guilhen's *comédie-ballet Rare en tout*, performed at Whitehall on the king's birthday. He was appointed to the court of Charles II with three other French recorder players at Michaelmas that year; the French ambassador, Honoré Courtin, wrote that they played the instrument 'perfectly'. On the accession of James II in 1685, Paisible was appointed to the King's Musick as an instrumentalist, and in 1686 also as an instrumentalist in the king's Roman Catholic chapel. He married the singer Mary Davis, a former mistress of Charles II, around 4 December 1686; a court wit joked that Davis had 'an old Frenchman ... by the back'. He was associated with the circle of the Duchess of Mazarin (niece of the cardinal), who was in England from 1675, and provided music for several entertainments devised by Saint-Evremond and put on at her house in Chelsea (in a letter Saint-Evremond referred to Paisible as 'this great and slothful musician ... with manners that savoured of a well-bred man, and expressions which he must have learnt in his little library'). As a Roman Catholic he was not reappointed to the court under William and Mary in 1688, but went back to France and served James II in exile at Saint Germain-en-Laye. He returned to London around February 1693 and became composer to Princess Anne and her consort Prince George. He continued to work for Anne after her accession in 1702, writing an annual dance for her birthday and other state music. He also seems to have performed in concerts that may have been promoted by Gottfried Finger.

Paisible was heavily involved with the London theatres. He wrote act tunes for the United Company at Dorset Garden in 1693, then in the 1695–6 season became one of the house composers for Christopher Rich's company at Drury Lane. By the 1702–3 season he was also a member of the Drury Lane band, primarily as a bass violinist but also playing the recorder in numerous interval 'entertainments' with John Banister (ii), Gottfried Keller, Gasparo Visconti and others. In January 1708 he became a cellist at the new Queen's Theatre in the Haymarket. The anonymous translator of Ragueneau's *Parallèle des italiens et des françois* (London, 1709), praising the opera band, attested that 'the famous Mr Paisible' on the recorder 'need not give place to any [Masters] at Paris'. In 1710 the German traveller Zacharias Conrad von Uffenbach heard Paisible play the recorder in concert and averred that his 'equal is not to be found'. By 1715 Paisible was back at Drury Lane at 'five shillings per diem, and one guinea every time he performs anything upon the stage'; again he played the recorder in the interval entertainments, now in competition with John Baston at Lincoln's Inn Fields. Throughout this period he also played in numerous concerts at York Buildings, Hickford's Room, Stationers' Hall and elsewhere, generally on the recorder but also on the 'echo flute' or 'small echo flute'. The inventory of Paisible's possessions on his death includes 13 musical instruments: 'three bass violins and one bass viol, a guitar and two cases', 'a spinet upon a frame' and 'two voice flutes, one consort flute and two small ones, an old hautboy and an old cane flute' ('flute' here always means recorder).

Paisible's compositions await a systematic study. His attractive theatrical music, relying heavily on French-style dances, was good enough to have been mistaken for that of Henry Purcell. During the 1690s, perhaps under the influence of Finger, he began to intermix elements of the Italian style in a rather quixotic manner. His 13 mixed-style recorder sonatas – never published, perhaps because of their virtuoso demands – deserve wider recognition. His best-known work is *The Queen's Farewell*, written for Queen Mary's funeral (1695).

WORKS

printed works published in London unless otherwise stated

Rare en tout (comédie-ballet, Mme de la Roche-Guilhen), London, 29 May 1677, lost

Ovs. and act tunes for the following plays: *Pleasure*, ?c1679, *GB-Lbl, Lcm*; *Epsom Wells* (T. Shadwell), 1693, *Lbl*; *Timon of Athens* (Shadwell, after W. Shakespeare), ?1694, *Lbl, Lcm*; *Oroonoko* (T. Southerne), 1695, *Lbl, Lcm*; *Love's Last Shift* (C. Cibber), 1696, *Lbl, Lcm, LEp, US-LAFinney*; *Neglected Virtue*, 1696, *GB-Lbl*; *The Spanish Wives* (M. Pix), 1696, *Lbl, Lcm*; *The Humours of Sir John Falstaff* (T. Betterton, after Shakespeare), 1700 (1701); *King Edward III* (J. Bancroft), c1700 (?c1700); *Love's Stratagem*, c1701 (c1701); *She Wou'd & She Wou'd Not* (Cibber), 1702 (1702)

Miscellaneous tunes: for vn, 1687⁷, 1690⁴, 1693⁵, 1700⁸; for vn/rec/flageolet, 1691⁵; for 2 rec, 1694⁷; for ob/rec/vn/other insts, 1695¹⁴; *The Compleat Flute-Master*, rec (1695); for 2 rec, 1696⁹

The Queen's Farewell, 2 tr, t, b, 1695¹⁴

2 sonatas, 2 rec, 1698⁸

At least 1 sonata, 2 rec, 8 sonates à 2 flûtes sans basse (Amsterdam, 1699–1700), lost, listed in E. Roger catalogue

A Set of Ayres ... being the 2nd Sett, a 4 (1700)

Pieces, vns, fls, obs, recs, bc, Pièces à 3 & 4 parties (Amsterdam, 1702), lost, listed in Roger catalogue

6 sonates, 2 rec, op.1 (Amsterdam, 1702) [as 6 Sonatas, op.1 (London, c1703)]

2 pieces, 2 rec, A Collection of Aires (1703)

Musick Perform'd Before Her Majesty and the New King of Spain, orch (1704)

Mr. Isacks New Dances Made for Her Majesty's Birth-Day, 1704: the Tunes by Mr. Paisible (1704), lost, mentioned in Walsh and Hare advertisement

Dances pubd separately (1705–18): 19 for Queen Anne's birthday; 1 for Princess Sophia Dorothea's birthday; 1 for George I's birthday; 1 miscellaneous

At least 1 sonata, 2 vn/ob, bc, *Sonate da camera* (Amsterdam, c1708), lost

At least 1 air, tpt, 2 vn, t, bc, A Collection of 6 Trumpet Aires (1717), lost

6 Setts of Aires, 2 rec, bc, op.2 (1720)

Sonatas, 2 rec, ?bc (1722), lost, listed in Walsh and Hare catalogue

Sonata, 2 tpt/ob, 2 vn, t, bc, *GB-Lbl*

3 Eng. partitas, tpt, 2 vn, va, bc, *D-SWI*

13 sonatas, 4 suites, rec, bc, *F-Pn*

2 sonatas, 2 rec, *Pn*

Set of dances, *GB-Ob* (inc., 1st tr pt only)

4 songs, 1682⁷, 1684⁴, Odes and Dialogues, pt 1 (c1699), 1 pubd separately (by 1701)

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American Recorder, xxiii (1982), 95–102

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U. of Iowa, 1983)

J. Buttrey: 'New Light on Robert Cambert in London, and his *Ballet et
Musique*', *EMc*, xxiii (1995), 199–220

E. Corp: 'The Exiled Court of James II and James III: a Centre of Italian
Music in France, 1689–1712', *JRMA*, cxx (1995), 216–31

DAVID LASOCKI

Paisible [Mareschal-Paisible], Louis-Henry

(*b* Saint Cloud, nr Paris, 21 July 1748; *d* St Petersburg, 19 March 1782).

French violinist and composer. A pupil of Gaviniès, Paisible obtained a post as violinist in the service of the Princess of Orléans (later Duchess of Bourbon-Conti) some time before 1763, when the Mozart family met the princess and the young virtuoso in Paris (see Leopold Mozart's travel diaries of late 1763 and letters of 5 February and 9 February 1778). From 1767 to 1776 Paisible appeared frequently and with great success as a solo violinist at the Concert Spirituel and the Concert des Amateurs. After 1776 his name disappeared from concert notices and from the lists of violin teachers in Paris. In 1777 he played in Vienna and in Königsberg; the next year he took up residence in St Petersburg, where his luck apparently took a turn for the worse. Although he put on more than 20 public concerts in that city and several more in Moscow, which he visited early in 1780 and again in 1781, he repeatedly failed to recover his expenses and gradually fell into debt. It has been said that his failure was due to the interference of the Italian violinist Lolli, but this cannot be true, for Lolli was not in Russia at the time. Twice in 1780 Paisible advertised sets of new compositions for sale by subscription, but he was unable to produce the works on schedule, and those which he did write were so badly printed as to be unplayable. In March 1782 he announced two further concerts in St Petersburg, but on the evening before the first, in despair over his debts, he shot and killed himself.

Reviews of his concerts indicate that Paisible was a brilliant technician, unsurpassed in his ability to draw an infinite variety of sonorities from his instrument. His compositions, which he often played in his own concerts, are remarkable for their highly idiomatic violin writing, but otherwise of little importance. Unfortunately, only his early works have survived; no trace remains of his output after he left Paris, although it is known that he wrote several large works, including an oratorio, while he was in Russia.

The title-page of the *Premier recueil d'ariettes* (c1766) indicates that Paisible's sister, Adélaïde-Félicité (*b* Paris, 19 Jan 1747, *d* Paris, 10 June 1806), composed or arranged small pieces for guitar. This collection seems

to have enjoyed considerable popularity, for it was still listed in the catalogue of the publisher Bailleux as late as 1782. The isolated *Menuett* for guitar is probably also by the sister.

WORKS

Les israélites au Mont-Oreb (orat, ? C.H. de Voisenon), St Petersburg, 1779, lost
Orch: 2 concs., vn, str, fl/ob, 2 hn, op.1 (Paris, 1771); 3ème concerto, vn, str, fl/ob, 2 hn, op.2 (Paris, before 1776); 6 quatuor, 2 vn, va, b, op.3 (Paris, 1776); 4ème concerto, vn, str, fl/ob, 2 hn, op.4 (Paris, 1776); several sets of syms., concs., advertised St Petersburg, 1780, lost, ?unpubd

Others: 4 pieces in Premier recueil d'ariettes choisies avec accompagnement de guitare par Melle. Paisible et de violon à volonté par Mr. son frère avec basse chiffrée (Paris, c1766); 6 Quartettos, str qt (London, c1777); Sonata, vn, b, *A-Wgm*; Menuett, gui, *F-Pn*, probably by Adélaïde-Félicité Paisible; qts, advertised St Petersburg, 1780, lost, ?unpubd

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*La Laurencie*EF

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M. Antoine: 'De quelques musiciens nommés Paisible', *RMFC*, xv (1975), 96–104

JEAN HARDEN

Paisiello, Giovanni

(*b* Roccaforzata, nr Taranto, 9 May 1740; *d* Naples, 5 June 1816). Italian composer. He was one of the most successful and influential opera composers of the late 18th century.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

MICHAEL F. ROBINSON

Paisiello, Giovanni

1. Life.

Paisiello received his education first at the Jesuit school in Taranto and then, between 1754 and 1763, at the Conservatorio di S Onofrio, Naples. At about the time he left the S Onofrio he attracted the attention of a young nobleman, Giuseppe Carafa, who appointed him musical director of the small opera company he was then forming. It was due to Carafa that Paisiello acquired his first commissions to write works for the Teatro Marsigli-Rosi, Bologna, in 1764. The second of these, *I francesi brillanti*, failed at its first performance but was more successful when it was transferred to Modena two weeks later. This led to a commission from Modena for some new music for an opera originally by Guglielmi, *La donna di tutti i caratteri*. Paisiello's revision, *Madama l'umorista*, contained much

new music; its success led in turn to requests for new operas for other north Italian theatres.

Paisiello regarded himself as Neapolitan, and preferred living and working in Naples to anywhere else. In 1766 he returned to Naples; as a freelance composer his chief activity was setting comic operas for the Nuovo and Fiorentini theatres, where his chief rival was Piccinni. But he was also happy to accept commissions for heroic operas for the S Carlo. The three operas (*Lucio Papirio dittatore*, *Olimpia* and the so-called *Festa teatrale in musica*) staged at the S Carlo between June 1767 and May 1768 appear to indicate that the court, and in particular the King of Naples, Ferdinando IV, approved of his music. However, the royal approval seems to have been withdrawn, possibly because of Paisiello's unusual behaviour over his marriage to a widow, Cecilia Pallini. In the summer of 1768 he signed a contract to marry her but then tried to withdraw from it, using various excuses. Pallini successfully appealed, and Paisiello was confined in prison until the marriage was solemnized on 15 September. He received no further recognition from the court until 1774, when his short *Il divertimento de' numi* was performed at the royal palace, and no further commission came from the S Carlo until mid-1776.

Paisiello was unable to fulfil this commission because in 1776 he received and accepted an invitation from Catherine II of Russia to become her *maestro di cappella* in St Petersburg for three years at an annual salary of 3000 roubles. He left Naples for Russia on 29 July. His duties in St Petersburg included composing all the theatrical pieces ordered by the court and directing the court's orchestra and opera company. His new patroness maintained her small Italian opera company less out of personal affection for opera than with an eye to its political prestige value. Her relative indifference to music explains perhaps why Paisiello composed fewer stage works in Russia than he had done in a comparable period of time in Naples. In recompense he had time to write a number of keyboard pieces for other ladies of the court; most were for his pupil, the Grand Duchess Maria Feodorovna, the empress's daughter-in-law. Catherine liked him enough to renew his contract in September 1779 for another three years at an increased salary of 4000 roubles. And in 1781 she offered him a further four-year contract from September 1782, the date when his existing contract was due to expire. Paisiello accepted this latest offer, although he was starting to have second thoughts about staying in Russia much longer. His relationship with the court became strained in November 1783 after he had quarrelled with the newly formed committee of court theatres. Using his wife's ill-health as an excuse, he asked to be granted permission to return to Italy. Rather than lose her *maestro* altogether, Catherine granted him paid leave for a year. Once out of Russia, however, he made no attempt to return.

One reason why Paisiello did not go back to St Petersburg was his nomination by King Ferdinando of Naples on 9 December 1783 as *compositore della musica de' drammi* of the Neapolitan court. This was the result of a determined campaign by Paisiello to persuade the king, through the intercession of friends and intermediaries, to give him an official court position. During his campaign Paisiello sent his latest scores to Ferdinando through the diplomatic mail. His nomination was announced 17 days after //

barbiere di Siviglia (one of the operas he had sent from Russia) was performed before the Neapolitan court at the Palace of Caserta on 22 November 1783.

As the King's *compositore* Paisiello had no regular duties at court and no regular salary. Perhaps for this reason he did not reach Naples until October or November 1784, spending the summer of that year in Vienna, where he composed *Il re Teodoro in Venezia* (performed at the Burgtheater on 23 August). His first offering to the Neapolitan court after his return was *Antigono*, first given at the S Carlo on 12 January 1785. Shortly afterwards, on 7 March, the king granted him a pension, the conditions of which were reported in the *Gazzetta civica napoletana* of 18 March: Paisiello was in future obliged to write an annual [heroic] opera for the S Carlo and other occasional music as needed; in return he was to receive 1200 ducats annually, half from the treasury and half from the S Carlo (in effect payment for his annual opera); he was forbidden to leave Naples without royal permission; lastly, he was to receive the pension 'even if he could no longer compose in the service of His Majesty'. Paisiello faithfully obeyed these conditions for the next five years, and wrote no operas for theatres outside Naples during that period. On 29 October 1787 the king also appointed him *maestro della real camera* with an annual salary of 240 ducats. This appointment put Paisiello in charge of all secular music at court. His positions as court composer and *maestro della real camera*, with their large pension and salary, made him the most favoured musician in the city.

In 1790 Paisiello seems to have suffered some kind of physical or mental breakdown. He had contracted to write three operas for different Neapolitan theatres during the autumn and winter season of 1789–90 when Ferdinando gave him the extra task of composing *Nina, o sia La pazza per amore* (performed outside Caserta on 25 June 1789). This put him behind schedule with the other works. He was able to finish the first, *I zingari in fiera*, basically on time for the Fondo theatre in the autumn. But the other two, for the Fiorentini and the S Carlo theatres, both of which should have been staged the following carnival, did not then appear. The late completion of *Zenobia in Palmira* brought him into dispute with the impresario of the S Carlo, who maintained that he had failed to fulfil his annual contract. Paisiello petitioned the king to be relieved of all further duties to the theatre and once more gained his wish. On 30 October 1790 Ferdinando ordained that he should in future receive his full pension without being obliged to write music for the S Carlo. This left him free to write operas for theatres outside Naples if he wished, and in fact he wrote three such works for Padua, London and Venice during the 1791–2 period. After 1792 his output of new operas slowed down; by 1800 it had virtually ceased, and he subsequently wrote only two complete stage works.

From about 1787 Paisiello started to receive commissions from monasteries and convents for masses and other liturgical music. This marked a change in the direction of his artistic endeavours, a change confirmed in December 1796 when he was appointed *maestro di cappella* of Naples Cathedral. By involving himself primarily in church music from here on Paisiello to some extent turned his back on public acclaim. His earlier successes had been almost exclusively in the realm of opera. Now

he was working in musical fields that attracted less publicity. Performances of most of his late religious works were confined to a few locations in Naples, and from 1802 onwards, after he became Napoleon's private *maître de chapelle* in Paris.

Paisiello's journey to Paris followed a series of events that affected his career profoundly. In January 1799 republican forces with French military support gained control of Naples and established there the so-called Parthenopaeian Republic. The king and his court fled to Sicily, but Paisiello, who was supposed to follow them, stayed behind. On 4 May he was made *maestro di cappella nazionale* to the republic (although he afterwards claimed he had not wanted this post) and on 23 May conducted the music at a religious ceremony attended by members of the new government. After Ferdinando's forces recaptured Naples at the end of June 1799, Paisiello's part in the republic's affairs was officially investigated, and he was suspended from all court duties. Not until 7 July 1801 was he pardoned and reinstated in his former positions. This was following a general amnesty for republican sympathizers, apparently requested by the French government, announced by Ferdinando in June 1801.

Napoleon Bonaparte had been a known admirer of Paisiello from the time, in 1797, when he had commissioned from him a funeral march to commemorate the death of the French general Lazare Hoche. Now first consul of France, Napoleon started negotiations with Ferdinando towards the end of 1801 for Paisiello's temporary release for a visit to Paris. These negotiations must have been complete by 19 January 1802, when Paisiello requested the Naples court to pay his monthly salary to his lawyer during his French visit. The composer finally reached Paris on 25 April. Napoleon seems to have taken his time deciding how best to make use of Paisiello's talents. In July he offered him a monthly salary of 1000 francs, free housing and free carriage, in return for being at the head of the 'music formed for the first consul', and for composing two operas a year and a military march each month. At this stage Napoleon's idea was clearly to turn his protégé into the leading composer of French opera. But the conditions of employment were then changed. On 25 September Paisiello received a new instruction to be present at and direct the music of the mass of the first consul's chapel each Sunday. This allowed Paisiello to ignore the earlier conditions, namely that he produce a steady flow of operas and marches. In fact he wrote only one opera in France, *Proserpine*, which was first performed at the Paris Opéra on 29 March 1803 and was a failure. Otherwise he concentrated on reconstituting the choir and orchestra of Napoleon's chapel (there had been no private chapel of the rulers of France since the abolition of the French royal chapel in August 1792) and providing music for the weekly service held there.

By early 1804 rumours were being reported and denied in the Parisian press that Paisiello wanted to return home. He finally obtained his release as Napoleon's *maître de chapelle* around 10 April, when J.-F. Lesueur was appointed as his successor, but he did not leave Paris until 29 August of that year. His late departure is related to the fact that Napoleon, who had made himself Emperor in May 1804, required the composer to help prepare the music for his coronation (which took place in Notre Dame on 2

December). The coronation music included a newly composed mass by Paisiello and his older *Te Deum* of 1791.

His return to Naples did not cause a severance of his links with Napoleon. The latter showed his continuing satisfaction with his past *maître de chapelle* by making him a member of the Legion d'Honneur on 18 July 1806 and by awarding him on 31 July 1808 an annual pension of 1000 francs backdated to 23 September 1804. The composer returned the compliment by sending the Emperor each year between 1807 and 1813 one or more sacred works (most of these were in honour of Napoleon's birthday on 15 August). Paisiello also continued to serve Napoleon in an indirect way by serving members of his family. In 1806 a French army invaded Naples, forcing Ferdinando to flee to Sicily for the second time. Napoleon's brother Joseph was installed King of Naples in May. One of his first acts was to put Paisiello in charge of all music at court, i.e. the composer now became *maestro di cappella* as well as *compositore* and *maestro della real camera*. Joachim Murat, Napoleon's brother-in-law, confirmed Paisiello in these appointments after he succeeded Joseph on the throne of Naples in 1808. Partly because of his own merits, no doubt, but partly also because of his connections with the Bonapartes, Paisiello received other rewards as well. In 1807 he was given one of the three directorships of the music college in Naples that Joseph had just founded, a post he held until 1813. In May 1808 he gained a place in the newly created Ordre royal des Deux Siciles, which gave him the rank of 'Cavaliere'. He also obtained honorary titles from Academies in Lucca and Livorno, and on 30 December 1809 was nominated one of the eight 'associés étrangers' of the Fine Arts section of the French Imperial Institute in Paris.

The composer can hardly have expected good treatment at the hands of Ferdinando when the latter returned yet again to Naples after the fall of the Bonapartes in 1815. Florimo gives the impression that the composer now lost all his appointments save that of *maestro di cappella* because of his previous affiliations. But in fact Ferdinando, by an amnesty published in Naples on 23 May 1815, pardoned all employees of the previous regime and promised that no action would be taken against them. So Paisiello held on to all his royal appointments until his death in June 1816. Almost inactive as a composer by now, he continued to serve up music in Ferdinando's chapel that he had written in previous times, much of it ironically first intended for members of the Bonaparte family.

[Paisiello, Giovanni](#)

2. Works.

In 1811 Choron and Fayolle brought out the second volume of their *Dictionnaire historique des musiciens* which included a short autobiographical sketch by Paisiello. In his sketch Paisiello divides his works into three periods, the first embracing his compositions up to his arrival in Russia in 1776, the second his works written in Russia, and the third everything composed after his departure from that country. The works that he assigns to periods one and two are operas in nearly every case. Those that he assigns to his third period include compositions in a wider variety of genres, religious works prominent among them. At the end of the

sketch Paisiello makes his own assessment as to which of his works are the most successful. Here he significantly names no fewer than 20 comic operas, 12 heroic operas, but only three church compositions plus what he vaguely calls 'les motets et symphonies funèbres'.

This emphasis on his operatic production was, and remains, justifiable. In terms of volume created and appreciation engendered Paisiello's operas overshadow all his other work. Analysis of the style of his early Neapolitan comic operas reveals some of the reasons why he quickly became popular and a successful rival of Piccinni. Generally speaking Paisiello's style is lighter and melodically less ornate than Piccinni's. His instrumentation contains more felicitous use of legato-staccato alternations, the bass is less heavy, the accompanying wind is used more imaginatively (often rhythmically offsetting the string phrasing rather than duplicating it; see fig.2). His harmonies are generally simple – this remains true of his music throughout his career. In compensation there is always a strong sense of rhythm; this becomes more pronounced in his later operas in which, in his ensemble writing especially, the rhythmic pulse propels the music through page after page.

In Russia, where he was composing for a court in which Italian was not the normal spoken language, he had to make his music good enough to compensate for any lack of understanding of the libretto. As a result his powers of musical characterization sharpened, his orchestration became more colourful, and his melodies acquired extra warmth. At this time there appeared in his melodic style certain turns of phrase reminiscent of Mozart. (Paisiello's influence on Mozart, who heard his *Il re Teodoro in Venezia* in Vienna in 1784 and probably his *Il barbiere di Siviglia* in 1783, is evident in parts of *Le nozze di Figaro* and *Don Giovanni*). After his return to Naples in 1784 Paisiello sought to simplify his melodies still further. His aim was to obtain a sentimental expressiveness by the simplest technical means. The trend is most noticeable in *L'amor contrastato* (also known as *La molinara*, 1788) and *Nina, o sia La pazza per amore* (1789), both of which had a number of popular tunes that endeared these works to the public. The cavatina 'Nel cor più non mi sento' from *L'amor contrastato* was a particular favourite that achieved wide distribution and carried Paisiello's name far outside the opera house. Many composers, including Beethoven, used this cavatina as a basis for variations or free fantasias.

Formal developments of *opera buffa* at the hands of Paisiello are a good guide to how *opera buffa* developed generally. The set aria forms of his earliest work (binary, ternary) give way in the early 1780s to a wider variety of aria structures, many of which may be described as 'free', i.e. the music is ongoing and lacks obvious recapitulation of material. This allows his arias a formal flexibility that is already the hallmark of his ensembles. Contemporaneously there is a proportional increase in the numbers of ensembles vis-à-vis solo items. Whereas in his early operas the only regular ensembles are the introduction to Act 1 and the act finales, in later operas they occur elsewhere as well and in certain cases almost match the solo items in number – in *Il barbiere di Siviglia* (1782), for instance, there are eight ensembles and ten solo items. Such developments can be perceived in the operas of Paisiello's contemporaries, Mozart included.

Other features of Paisiello's comic operas reflect the particular local conditions under which he was working. All his works for the Nuovo and Fiorentini theatres in Naples have texts in a mixture of Neapolitan and Tuscan dialects, a feature common to all operas staged in those particular houses. His comic operas written for other locations are in Tuscan only. Local circumstances also affected the length of his operas. Around the start of 1779 Catherine decided that his operas should last no longer than an hour and a half. This explains why all his works for the Russian court thereafter were short and (exclusive of *Il barbiere di Siviglia*) in one or two acts only. By contrast his comic operas for the Nuovo and Fiorentini theatres in Naples last longer and are nearly always in three acts. Act 3 of some of his third-period operas for the Fiorentini is tiny, consisting merely of simple recitative and one love duet. The feature of a small third act was retained in Naples long after *opera buffa* had been reduced to two acts elsewhere in Italy. When Paisiello's late three-act operas were performed outside Naples, the tendency was to compress the three acts into two; some such alteration might be justified in modern revivals.

Paisiello's heroic or tragic operas have not been highly regarded in recent times, partly because his music has been considered too light and frivolous for the sober nature of the genre. Yet he took their composition seriously, and the fact that all but one of his full-length operas written after 1792 have heroic or tragic texts suggests that he retained an affection for this genre longer than for comic opera. He greatly admired Metastasio, whose librettos he extolled to his pupils. He was less sympathetic to the views of Gluck, who claimed to curb the dominance of music over drama in heroic opera. He did, however, do much to limit singers' abuses, about which Gluck also complained. His attitude to the subject became defined during his Russian period. About his setting of Metastasio's *Alcide in Bivio* (1780) he wrote: 'I have worked very hard at it, since I wanted to get away from the inconveniences created in Italian theatres, and have completely excluded vocalizations, cadenzas and ritornellos, and set nearly all the recitatives with orchestral accompaniment'. After his return to Naples he was no longer able to work toward a comprehensive reform of heroic opera because of the necessity of pleasing conservative taste at the S Carlo. Nonetheless, several of his later operas lack vocalizations and pauses for cadenzas, and a few contain interesting experimental features. *Pirro* (1787) uses ensemble finales of a type normally reserved for comic opera, during which the action continues to progress. *Elfrida* (1792), the first of two operas with texts written for him by Calzabigi, is unusual in allocating all solo songs to the principal characters. *Proserpine* (1803), Paisiello's only opera in French, has orchestral accompaniment for all the recitatives, as was usual in French grand opera of the period. It is worth noting that the Italian version, called *Proserpina* (adapted 1807–8 though not staged until 1988), also has orchestral accompaniment throughout.

A quantity of sacred music by Paisiello has survived, but the purpose for which it was written is often hard to ascertain. His first church appointment came in 1796 when he was elected *maestro* of Naples Cathedral. In his autobiographical sketch Paisiello maintained that he had composed for the cathedral a number of services 'alla Palestrina', i.e. in the polyphonic 'stile antico'. The small amount of surviving choral music of this type, with figured bass support, may generally be placed in this category. A

substantial group of liturgical and non-liturgical works with orchestral accompaniment, ranging from short motets to large-scale settings of the mass and vespers psalms, dates from the last decade or so of the century. Many works in this group were, according to the composer's evidence, commissioned by Neapolitan monasteries and convents later dissolved during the days of the Parthenopaeian Republic in 1799. Paisiello's contributions to the religious services of Ferdinando's court were few; this was in part because he was never officially in charge of Ferdinando's chapel until the last year of his life. These contributions, however, include the large Requiem in C minor (1789) and the highly effective *Te Deum* in B \flat . The latter work was originally written in 1791 to celebrate the return of the king and queen from a visit to Vienna; it became a favourite piece with Napoleon, who used it at a ceremony in Notre Dame on Easter Day 1802 and again at his own coronation in December 1804. Paisiello's compositions for the chapels of Napoleon and Joseph make up most of his music from 1802 onwards. His autobiographical sketch declares that he composed 16 'services' for Napoleon, in addition to the mass for his coronation and a sacred composition sent each year after his return to Naples, and another 24 'services' for Joseph. The curiosity of these musical services is that they contain an ad hoc selection of texts from liturgical and non-liturgical sources; it seems they were in reality sacred concerts performed in the chapel during 'low' mass, i.e. mass that was said. Another feature of these services is that much of their music is borrowed from earlier Paisiello compositions. The implication is that the steady flow of his inspiration, which he had constantly relied on, was beginning to dry up.

His instrumental compositions constitute a very small part of his output. His autobiographical sketch mentions five groups of pieces: 12 quartets for two violins, viola and keyboard (nine have survived as string quartets); a set of 'Sonates, Caprices et Pièces pour le Piano' for his pupil the Grand Duchess Maria Feodorovna (composed around 1781–3); 12 symphonies for Emperor Joseph II (which must be presumed lost); the funeral march for General Hoche (1797); and six keyboard concertos commissioned by the Princess of Parma (before December 1788). The principal works not mentioned in the sketch are two further keyboard concertos written in Russia, one of which was again for the Grand Duchess. Given that all his keyboard music was for genteel, high-ranking ladies, it is not surprising that the keyboard parts require finger dexterity but offer no outstanding technical challenges. The six concertos for the Princess of Parma may be judged his best essays in the realm of instrumental music. They contain some memorable tunes and a few surprising modulations and chromatic sections that relieve the otherwise rather conventional passage-work. They are pleasing and amiable, but hardly affect the composer's reputation.

Paisiello's popularity was at its height in the last two decades of the 18th century. During that period his dramatic works were as much in demand outside Italy as within it. In Vienna, for example, the Italian opera company installed by Joseph II performed during the 1780s more works by Paisiello than by any other single composer (fig.3). Londoners too were particularly partial to his operas. The decline in the demand for his music, which became noticeable everywhere after about 1800, was a sign that taste had changed. The works that retained their popularity longest were his best

comic operas, including *Il barbiere di Siviglia*, *L'amor contrastato* and *Nina*, but even these went out of the repertory after the 1820s. Thereafter he was remembered as one of the main names in the so-called 'Neapolitan school'. Promoters have revived a few of his operas in the late 20th century, kindling a renewed flicker of public interest. It remains to be seen whether this interest will be sustained.

Paisiello, Giovanni

WORKS

Catalogue: M.F. Robinson: *Giovanni Paisiello: a Thematic Catalogue of his Works* (Stuyvesant, NY, 1991–3)

operas

cantatas and occasional works

sacred oratorios and cantatas

sacred music for the bonapartes

music for the ordinary and proper of the mass

other liturgical music

non-liturgical sacred music

instrumental

pedagogical

Paisiello, Giovanni: Works

operas

NC	Naples, Teatro S Carlo
NFI	Naples, Teatro dei Fiorentini
NN	Naples, Teatro Nuovo
cm	commedia per musica
dg	dramma giocoso
dm	dramma per musica
int	intermezzo per musica

variants are MSS that include musical alterations by other composers

Le virtuose ridicole (dg, 3, C. Goldoni), Parma, Ducale, ? 21 Jan 1764

La moglie in calzon (dg, 3, after J.A. Nelli), Modena, Rangoni, 18 Feb 1764

Il ciarlone (dg, 3, A. Palomba), Bologna, Marsigli-Rossi, 12 May 1764

I francesi brillanti (dg, 3, P. Mililotti), Bologna, Marsigli-Rossi, c24 June 1764, *D-Wa*

L'amore in ballo (dg, 3, A. Bianchi), Venice, S Moisè, early Jan 1765, *E-Mp*, *I-Nc**, *P-La*

Madama l'umorista (dg, 3, after A. Palomba), 26 Jan 1765 [rev. of P.A. Guglielmi: *La donna di tutti i caratteri*, 1762]

Le nozze disturbate (dg, 3, G. Martinelli), Venice, S Moisè, carn. 1766, *I-Nc**, *P-La*

Le finte contesse (int, 2, after P. Chiari: *Il marchese Villano*), Rome, Valle, Feb 1766, *F-Pn*, *I-Nc* (2 copies, 1 autograph)

La vedova di bel genio (cm, 3, Mililotti), NN, spr. 1766, *Nc**

Le 'mbroglie de le Bajasse (cm, 3, Mililotti), NFI, carn. 1767; rev. as La serva fatta padrona, NFI, sum. 1769, *E-Mp, I-Nc**

L'idolo cinese (cm, 3, G. Lorenzi), NN, spr. 1767, *A-Wn, E-Mp, F-Pn* (2 copies), *GB-Lbl, I-Mc* (Acts 2 and 3), *Nc* (2 copies, 1 autograph); variants *B-Bc, F-Po, US-Bp, Wc*

Lucio Papirio dittatore (dm, 3, A. Zeno), NC, c30 June 1767, *I-Nc*, P-La*

Il furbo malaccorto (cm, 3, Lorenzi), NN, wint. 1767, *E-Mp, I-Nc**

Olimpia (dm, 3, D. Trabucco), NC, 20 Jan 1768, *Nc*, P-La* (2 copies)

Festa teatrale in musica [Peleo; Le nozze di Peleo e Tetide] (2, G.B. Basso Bassi), NC, 25 or 31 May 1768, *I-Nc*, S-St*

La luna abitata (cm, 3, Lorenzi), NN, sum. 1768, *E-Mp, I-Nc*, S-St*

La finta maga per vendetta (cm, 3, Lorenzi), NFI, aut. 1768, *I-Nc**

L'osteria di Marechiaro (cm, 2, F. Cerlone), NFI, ?carn. 1769, *E-Mp, I-Nc** [perf. with a separate Act 3, *La Claudia vendicata, Nc**]

Don Chisciotte della Manzia (cm, 3, Lorenzi, after M. de Cervantes), NFI, sum. 1769, *A-Wn* (variant), *E-Mp, F-Pn, I-Nc**; vs (Milan, 1963)

L'arabo cortese (cm, 3, Mililotti), NN, wint. 1769, *E-Mp, F-Pn, I-Nc* (2 copies, 1 inc. autograph), *US-Wc* (Acts 1 and 2)

La Zelmira (cm, 3, Cerlone), NN, sum. 1770, *F-Pn, I-Nc**

Le trame per amore (cm, 3, Cerlone), NN, 7 Oct 1770, *B-Bc, F-Pn, I-Nc**

Demetrio [1st version] (dm, 3, P. Metastasio), Modena, Corte, carn. 1771, *F-Pn, I-Mc, Nc**

Annibale in Torino (dm, 3, J. Durandi), Turin, Regio, 16 Jan 1771, *Nc*, Tf, P-La*

La somiglianza de' nomi (cm, 3, Mililotti), NN, spr. 1771, *E-Mp* (frag.), *F-Pn, I-Nc**

I scherzi di amore e di fortuna (cm, 3, Cerlone), NN, sum. 1771, *Nc**; rev. (int), *Nc*

Artaserse (dm, 3, Metastasio), Modena, Corte, 26 Dec 1771, *Nc**

La Semiramide in villa (int, 2), Rome, Capranica, carn. 1772, *Nc**

Motezuma (dm, 3, V.A. Cigna-Santi), Rome, Dame, Jan 1772, *Nc**

La Dardané (cm, 3, Cerlone), NN, spr. 1772, *E-Mp, I-Nc**

Gli amanti comici (cm, 3, Lorenzi), NN, aut. 1772, *E-Mp* (Acts 2 and 3), *F-Pn, I-Nc**, OS; rev. as Don Anchise Campanone, Venice, S Samuele, aut. 1773, *E-Mp* (Acts 1 and 2), *H-Bn* (variant, Act 1), *I-Vnm*

L'innocente fortunata (dg, 3, F. Livigni), Venice, S Moisè, carn. 1773, *Fc, Vnm*; variants *H-Bn, RU-SPtob*; rev. as La semplice fortunata, NN, sum. 1773, *I-Nc**

Sismano nel Mogol (dm, 3, G. De Gamerra), Milan, Regio Ducal, 30 Jan 1773, *Nc*, Vnm* (variant), *P-La* (2 copies inc.)

Il tamburo (cm, 3, Lorenzi, after J. Addison: *The Drummer*), NN, spr. 1773, *A-Wn* (variant), *E-Mp, I-Nc* (2 copies, 1 autograph); rev. as Il tamburo notturno, Venice, S Moisè, aut. 1773, *Nc*, Vnm, RU-SPtob*

Alessandro nell'Indie (dramma serio, 3, Metastasio), Modena, Corte, 26 Dec 1773, *I-Nc* (inc. autograph)

Andromeda (dm, 3, Cigna-Santi), Milan, Regio Ducal, carn. 1774, *F-Pn, I-Nc*, P-La* (Acts 2 and 3)

Il duello (cm, 1, Lorenzi), NN, spr. 1774, *E-Mp, F-Pn, I-Mc* (2 copies), *Vnm, US-Bp*; rev. as Il duello comico, Tsarskoye Selo, 1782, *I-Nc*, RU-SPtob*, vs (Rome, 1944); rev. as Le duel comique (P.-L. Moline), Paris, Comédie-Italienne (Bourgogne), 16 Oct 1776 (Paris, 1777)

Il credulo deluso (cm, 3, after Goldoni: *Il mondo della luna*), NN, Sept 1774, *F-Pn, I-Nc* (2 copies, 1 autograph), OS; rev. as Orgon dans la lune (M.J. Mattieu de Lépidor), *F-Pn, R*

La frascatana (dg, 3, Livigni), Venice, S Samuele, aut. 1774, *B-Bc, D-Wa, I-Bc, Mc,*

*Nc**, *PAc*, *Rsc*, *Vnm*, *P-La*, *S-Skma*, *US-R*, *Wc*; variants *A-Wn* (2 copies), *D-Bsb* (2 copies, 1 in Ger.), *Hs*, *DK-Kk* (in Dan.), *F-Pn* (2 copies), *GB-Lbl* (2 copies inc.), *I-Bc*, *Vnm*, *US-Bp*, *NYp*; rev. as *L'infante de Zamora* (N.E. Framery), Strasbourg, 1779, and Versailles, 1781 (Paris, n.d.)

Il divertimento de' numi (scherzo rappresentativo per musica, 1, Lorenzi), Naples, Palazzo Reale, 4 Dec 1774, *I-Fc* (inc.), *Nc**

Demofonte (dm, 3, Metastasio), Venice, S Benedetto, carn. 1775, *F-Pn*, *I-Mc*, *P-La*

La discordia fortunata (dg, 3), Venice, S Samuele, carn. 1775, *I-Fc*, *P-La*; variants *A-Wn*, *Wa*, *H-Bn* (Act 1)

Le astuzie amorose (cm, 3, Cerlone), NN, spr. 1775, *E-Mp* (variant), *I-Nc**, *Tf* (variant)

Socrate immaginario (cm, 3, Lorenzi and Galiani), NN, Oct 1775, *A-Wgm* (inc.), *D-Bsb*, *F-Pn*, *GB-Ob*, *H-Bn* (Acts 1 and 2), *I-Nc* (2 copies, 1 autograph with later alterations), *PAc*, *Rsc* (Act 1), *RU-SPsc*, *S-St*, *US-Wc*; variants *GB-Lbl* (Act 1), *I-Bc*, *P-La* (Acts 1 and 2); vs (Florence, 1931)

Il gran Cid (dm, 3, ? after G.G. Bottarelli), Florence, Pergola, aut. 1775, *I-Fc*, *Nc**, *US-Wc*

Le due contesse (int, 2, G. Petrosellini), Rome, Valle, 3 Jan 1776, *E-Mp* (2 copies), *F-Pn* (4 copies), *GB-Lbl* (2 copies), *H-Bn*, *I-MOe*, *Nc**, *Vnm*, *S-St*, *US-NYp*, *Wc*; variants *A-Wn* (2 copies), *RU-SPtob*; rev. as *Les deux comtesses* (Framery), Versailles and Strasbourg, 1781 (Paris, n.d.), *F-Pa* (variant)

La disfatta di Dario (dm, 3, Duke of S Angelo Morbilli), Rome, Argentina, carn. 1776, *B-Bc* (Acts 1 and 2), *D-Hs*, *GB-Lbl*, *I-Bc*, *Nc**, *Vnm*, *S-St*, *US-Wc*; variants *F-Pn*, *I-Nc*, *P-La*

Dal finto il vero (cm, 3, F.S. Zini), NN, spr. 1776, *F-Pn*, *I-Nc* (2 copies, 1 autograph), *OS*, *S-St*, *US-Wc*; variants *I-Vnm*, *RU-SPtob*

Nitteti (dm, 3, Metastasio), St Petersburg, Imperial, c17/28 Jan 1777, *D-Bsb*, *F-Pn* (2 copies), *GB-Ob*, *I-Mc*, *Nc**, *RU-Mcm*

Lucinda ed Armidoro (azione teatrale, 2, M. Coltellini), St Petersburg, aut. 1777, *D-Bsb*, *F-Pn* (Act I), *GB-Lbl*, *Ob*, *I-Nc**, *RU-SPtob*, *US-Bp*, *Wc*

Achille in Sciro (dm, 3, Metastasio), St Petersburg, 26 Jan/6 Feb 1778, *D-Bsb*, *F-Pn*, *GB-Lbl*, *Ob*, *I-Nc**, *RU-Mcm* (Acts 1 and 3), *SPtob*, *US-Wc*

Lo sposo burlato (dg, 2, G.B. Casti), Peterhof, 13/24 July 1778, *RU-SPtob* [pasticcio]

I filosofi immaginari [Gli astrologi immaginari] (dg, 2, G. Bertati), St Petersburg, Hermitage, 3/14 Feb 1779, *A-Wn**, *B-Bc*, *DK-Kk*, *F-Pn* (2 copies), *GB-Ob*, *H-Bn*, *I-Fc*, *RU-SPtob*, *S-Skma*; variants *D-Wa*, *DK-Kk* (2 copies, 1 inc. in Dan.), *I-Pc*, *Vnm*, *US-Bp*, *Wc*; as *Le philosophe imaginaire* (P.U. Du Buisson), Paris, Tuileries, 1780 (Paris, n.d.); as *Die eingebildeten Philosophen*, *A-M*, *Sca*, *Wn*, *D-Bsb*, *Hs*, *DK-Kk*, *RU-SPtob*; as *I visionari*, Dresden, 1793

Demetrio [2nd version] (dm, 2, Metastasio), Tsarskoye Selo, 13/24 June 1779, *GB-Lcm*, *Ob* (Act 1), *I-Nc**, *RU-SPtob*

Il matrimonio inaspettato (dg, 1 [some MSS in 2 Pts], after Chiari: *Il marchese Villano*), Kammeniy Ostrov, St Petersburg, 21 Oct/1Nov 1779, *F-Pn* (2 copies), *I-Mc*, *Nc**, *RU-SPtob*; variants *B-Bc*, *E-Mp*, *GB-Cfm*, *Lbl*, *I-Vnm*, *RU-SPtob* (in Russ.), *S-St* (in Swed.); as *La contadina di spirito o sia Il matrimonio inaspettato*, *A-Wn*, *H-Bn*, *I-MOe*; as *Le marquis Tulipano* (C.J.A. Gourbillon), Paris, Monsieur, 28 Jan 1789, *F-R* (Paris, n.d.)

La finta amante (ob, 2), Moghilev, 25 May/5 June 1780, *A-Wn* (2 copies), *B-Bc*, *D-Bsb*, *F-Pn* (3 copies), *GB-Lbl*, *I-MOe*, *Nc* (2 inc. copies, 1 autograph), *Vnm*, *RU-SPtob* (2 copies, 1 shortened)

Alcide al bivio (festa teatrale, 1, Metastasio), St Petersburg, Hermitage, 25 Nov/6

Dec 1780, *B-Bc*, *GB-Lcm*, *Ob*, *I-Nc**, *RU-SPit* (inc.), *Sptob* (variant)

La serva padrona (int, 2, G.A. Federico), Tsarskoye Selo, 30 Aug/10 Sept 1781, *A-Wn*, *B-Bc*, *D-MÜs* (inc.), *F-Pn* (4 copies), *GB-Lbl*, *I-Bc*, *Mc* (2 copies), *MC*, *Nc* (3 copies), *PAc* (variant), *PESc*, *Rsc*, *Rvat* (Part 1), *Vnm*, *RU-SPsc*, *Sptob* (3 copies, 1 in Fr., 1 in Russ.), *S-Skma*, *US-Bp*, *NYp*, *SFsc*, *Wc*; (Paris, n.d.)

Il barbiere di Siviglia, ovvero *La precauzione inutile* (dg, 4, after P.-A.

Beaumarchais: Le barbier de Séville), St Petersburg, Hermitage, 15/26 Sept 1782, *A-Wn*, *C-Lu*, *CH-Zz*, *D-Hs*, *Wa*, *E-Mc* (2 copies), *F-Pn* (2 copies), *GB-Lbl*, *Lcm*, *Ob*, *H-Bn*, *I-Bc*, *Mc* (2 copies), *MOe*, *Nc**, *OS*, *Pc*, *PAc* (2 copies), *PESc*, *Rsc*, *Rvat*, *Vc*, *Vnm*, *P-La*, *RU-SPsc*, *S-Skma*; rev. (3), NFI, spr. 1787, *I-Nc* (2 copies, 1 inc.); variants *A-Wn*, *B-Bc* (in Fr.), *D-Bsb* (in Ger.), *Hs* (2 copies, 1 in Ger.), *I-PAc*, *S-St* (in Swed.), *US-CA*; as *Le barbier de Séville* (Framery), Versailles, 14 Sept 1784, *F-Pn* (Paris, ?1784); as *Le barbier de Séville* (Moline), ? Paris, 1787 (Paris, 1787); ed. G. Guidi (Florence, 1868)

Il mondo della luna (festa teatrale comica, 1, after Goldoni), Kammeniy Ostrov, St Petersburg, 24 Sept/5 Oct 1783, *A-Wn*, *I-Nc**, *RU-SPtob*, *US-Wc*; variants *A-Wn*, *E-Mp*, *F-Pn*

Il re Teodoro in Venezia (dramma eroi-comico, 2, Casti), Vienna, Burg, 23 Aug 1784, *A-Wgm* (2 copies), *Wn* (3 copies, 1 in Ger.), *B-Bc*, *CH-Zz*, *D-Bsb* (2 copies in Ger.), *HR*, *Mbs* (inc.), *DK-Kk* (2 copies, 1 in Dan.), *F-Pn* (3 copies), *Po*, *GB-Lbl*, *H-Bn* (inc.), *I-Bc* (variant), *Gl*, *Mc*, *Nc**, *OS*, *Pc*, *PAc* (2 copies), *Rvat*, *Vnm* (2 copies), *RU-SPtob*, *US-Bp* (Act 1 in Ger.), *CA*, *Wc*; as *Le roi Théodore à Venise* (Du Buisson), Fontainebleau, 28 Oct 1786 (Paris, n.d.); as *Le roi Théodore à Venise* (Moline), Paris, Opéra, 1 Sept 1787, *F-Po* (Paris, n.d.); ed. M. Robinson (Milan, 1996)

Antigono (dm, 3, Metastasio), NC, 12 Jan 1785, *B-Bc*, *D-Mbs*, *F-Pn*, *I-Nc**, *P-La*, *US-Wc*

L'amore ingegnoso (int, 2), Rome, Valle, carn. 1785, *F-Pn*, *I-Nc**, *Vnm*

La grotta di Trofonio (cm, 2, G. Palomba, after Casti), NFI, aut. 1785, *A-Wn*, *D-Mbs*, *Wa*, *E-Mp* (as *Amor non a' riguardi*), *F-Pn* (2 copies), *GB-Ob*, *I-Nc**, *RU-SPsc*, *US-R* (Act 1); variants *A-Wgm*, *Wn* (in Ger., as *Die Trofonius Höhle*), *F-Pn* (2 copies), *I-Gl*, *Vnm*

Olimpiade (dm, 3, Metastasio), NC, 20 Jan 1786, *D-Mbs*, *I-Nc*, *P-La*, short score, arias, duet, terzet (Naples, 1786); rev. NC, 30 May 1793, *F-Pn*, *GB-Ob*, *I-Nc**

Le gare generose (cm, 2, G. Palomba, after Calzabigi: *Amiti e Ontario*, o *i selvaggi*), NFI, spr. 1786, *A-Wn*, *D-Wa*, *E-Mp*, *F-Pn* (2 copies), *I-Gl*, *Nc**, *Tf*, *Vnm*; variants *A-Wn*, *B-Bc* (Act 2), *F-Pn*, *H-Bn*, *RU-SPtob*, *US-Wc*; as *Gli schiavi per amore*, London, King's, 24 April 1787, *GB-Lbl*, vs of Act 1 (London, n.d.); as *Le bon maître, ou L'esclave par amour* (Gourbillon and P.G. Parisau), Paris, Monsieur, March 1790, *F-Pn*, *R* (shortened) (Paris, 1790)

Pirro (dm, 3, De Gamerra), NC, 12 Jan 1787, *A-Wn*, *B-Bc*, *F-Pn* (4 copies), *GB-Cpl*, *Lcm*, *I-Bc*, *Nc**, *PAc*, *Vnm*, *P-La*, *S-Skma*, *US-Bp*; variant, Tuileries, Paris, 24 Jan 1811, *F-Pn*

Giunone Lucina (componimento drammatico, 1, C. Sernicola), NC, 8 Sept 1787, *D-Mbs*, *GB-Lbl*, *I-Nc**

La modista raggiratrice (cm, 3, Lorenzi, after G.A. Federico: *Il Filippo*), NFI, aut. 1787, *GB-Ob*, *I-Nc* (2 copies, 1 autograph), *Pc*, *Rsc*, *Vc*, *Vnm*; variants *A-Wn*, *D-Bsb*, *F-Pn* (2 copies), *GB-Lbl*, *I-PAc*, *Rsc*, *Tf*, *P-La*, *RU-SPtob*, *US-Bp* (inc.); as *La scuffiara raggiratrice*, Florence, 1788; as *La scuffiara amante, o sia Il maestro de scuola napoletano*, Rome, 1788; as *La cuffiara*, Monza, 1789

Fedra (dm, 3, L.B. Salvioni, after C.I. Frugoni), NC, 1 Jan 1788, *A-Wn*, *D-Bsb*, *F-Pn*, *GB-Lbl*, *Ob*, *I-Nc**, *P-La*

L'amor contrastato [La molinara] (cm, 3, G. Palomba), NFI, aut. 1788, *D-Mbs* (2 copies), *E-Mp*, *F-Pn* (2 copies), *GB-Lbl*, *I-Mc*, *Nc**, *US-SFsc* (inc.); variants *A-Wgm*, *Wn* (3 copies, 2 in Ger.), *B-Bc*, *CH-Zz* (in Ger.), *D-Bsb* (2 copies, 1 in Ger.), *NEhz* (in Ger.), *DK-Kmk*, *F-Pn* (2 copies), *I-OS*, *PAC*, *Vnm*, *P-La*, *RU-SPit* (inc.), *SPsc*, *SPtob* (4 copies, 1 in Ger.), *US-Bp*, *BE* (inc.), *Wc* (2 copies); Acts 1 and 2 (Florence, 1962), vs in Ger. (Berlin, n.d.), (Leipzig, n.d.)

Catone in Utica (dm, 3, Metastasio), NC, 5 Feb 1789, *F-Pn*, *GB-Lcm*, *Ob*, *I-Gl* (variant), *Nc, *P-La***

Nina, o sia La pazza per amore (commedia in prosa ed in verso per musica, 1, G. Carpani, after B.-J. Marsollier des Vivetières, with addns by Lorenzi), S Leucio, Caserta, 25 June 1789, *A-Wn*, *D-Mbs*, *GB-Lbl*; rev. (2), NFI, aut. 1790, *D-Bsb*, *Hs*, *Mbs*, *DK-Kk* (2 copies), *E-Mc*, *EIRE-Dtc*, *F-Pn*, *GB-Lbl*, *Lcm*, *Ob*, *I-Bc*, *Mc*, *Nc* (3 copies, 1 autograph), *OS*, *Rsc*, *Vc*, *S-Skma*, *St*, *US-Bp*, *Wc*; variants *A-Wn*, *B-Bc*, *Br*, *D-Hs* (Act 2), *DK-Kk*, *F-Pn*, *R* (in Fr.), *GB-Lcm* (Act 1), *I-Mc* (2 copies), *Mr*, *PAC* (2 copies), *Tf*, *Vc* (2 copies), *Vnm* (3 copies), *RU-SPit*, *SPsc* (in Russ.), *US-NYp*; vs ed. C. Gatti (Milan, 1940)

I zingari in fiera (dm, 2, G. Palomba), Naples, Fondo, 21 Nov 1789, *B-Bc*, *D-Bsb*, *Hs* (2 copies), *E-Mp*, *F-Pn*, *GB-Lbl* (2 copies), *Ob*, *I-Mc*, *MOe*, *Nc, *P-La*, *S-Skma*; variants *A-Wgm*, *Wn*, *I-Pc*, *PAC*, *Rsc*, *Vnm*, *RU-SPtob* (in Russ.)**

Le vane gelosie (cm, 3, Lorenzi), NFI, spr. or early sum. 1790, *E-Mp*, *I-Nc**, *P-La*; as *La discordia conjugale*, *GB-Lcm* (Act 1); collab. S. Palma

Zenobia in Palmira (dm, 2, G. Sertor), NC, 30 May 1790, *GB-Lcm*, *I-Nc, *US-Bp***
Ipermestra (dm, 3, Metastasio), Padua, Nuovo, June 1791, *GB-Lcm* (variant), *I-Pc*, *Vnm* [incl. music by Bertoni, Fabrizi and Tarchi]

La locanda (dg, 2, G. Tonioli, after Bertati), London, Pantheon, 16 June 1791, *I-Nc; rev. as *Il fanatico in Berlino* (3), NFI, carn. 1792, *A-Wn*, *E-Mp*, *EIRE-Dtc*, *GB-Lbl* (Acts 1 and 2), *I-Mc*, *Pc* (Acts 1 and 2), *PAC*, *PESc*, *Vnm*, *P-La* (Act I), *US-Bp*; variants *A-Wn*, *D-Bsb*, *RU-SPtob***

I giuochi d'Agrigento (dm, 3, A. Pepoli), Venice, Fenice, 16 May 1792, *A-Wgm*, *D-Mbs*, *F-Pn* (2 copies), *GB-Lcm* (2 copies), *Ob*, *I-Nc* (2 copies), *PAC*, *Vlevi*, *Vnm*, *RU-SPit*, *SPtob*, *US-Bp* (variant), *Wc* (inc.)

Elfrida (tragedia per musica, 2, R. de Calzabigi), NC, 4 Nov 1792, *B-Bc*, *F-Pn*, *GB-Lbl*, *Ob*, *I-Nc, *PAC*, *Rmassimo*, *Rsc*, *Vnm*, *S-St*, *US-Bp*; variants *RU-SPtob*, *US-NYp***

Elvira (tragedia per musica, 3, Calzabigi), NC, 12 Jan 1794, *B-Bc*, *F-Pn*, *I-Nc**, *PAC*, *Vnm*, *US-Bp*

Didone abbandonata (dm, 2, Metastasio), NC, 4 Nov 1794, *A-Wgm*, *D-Bsb*, *F-Pn*, *GB-Lbl*, *I-Nc, *Rsc*, *Vnm*, *US-Bp***

La Daunia felice (festa teatrale, 1, F.P. Massari), Foggia, Palazzo Dogana, 25 June 1797, *I-Nc**

Andromaca (dm, 2), NC, 18 Nov 1797, *A-Wn*, *F-Pn*, *I-Nc, *RU-SPsc*, *SPtob*, *US-Bp*; variants *I-Pc*, *Vnm***

L'inganno felice (cm, 2, G. Palomba), Naples, Fondo, wint. 1798, *GB-Ob*, *I-Mc* (2 copies), *Nc**, *Rsc*, *Vnm*, *US-Bp*; variants *B-Br*, *RU-SPtob* (as *L'ingiusta gelosia*)

L'isola disabitata (Metastasio), 1799

Proserpine (tragédie lyrique, 3, N.-F. Guillard, after P. Quinault), Paris, Opéra, 29 March 1803, *F-Pn*, *Po* (2 copies) (Paris, 1803); rev. as *Proserpina* (G.

Sanseverino), *I-Bc*, *Bsf*, *Nc*

Epilogue for S. Mayr: Elisa (farsa, 1, ?Nicolini), NC, 19 March 1807, *F-Pn**

I pittagorici (dramma, 1, V. Monti), NC, 19 March 1808, *D-Mbs*, *F-Pn*

Doubtful [operas mentioned in Paisiello's autobiographical sketch (see *Choron-*

FayolleD) and for which no other evidence has been found; comp. ?before 1776]: *Il mondo alla rovescia*, Bologna; *I bagni d'Abano*, Parma; *Le pescatrici*, Venice; *Il giocatore*, Turin; *Il finto principe*, Florence

Paisiello, Giovanni: Works

cantatas and occasional works

Le nozze di Bacco ed Arianna (mascherata coreografica, A. Biondini), Modena, 11 Feb 1765; *I-MOe* (2)

L'Ebone (cant., S. Mattei), 3vv, orch, Naples, S Carlo, 20 Jan 1768

La Sorpresa delli dei (serenata, G.B. Locatelli), St Petersburg, Prince Potemkin's palace, Dec 1777

2 notturni, S, S, bc, ?1778–80, *F-Pn*, *GB-Lbl* (2 copies), *Lcm*, *Ob* (2 copies), *HV-Zha*, *S-Skma* (2 copies), *RU-SPsc*

La libertà e Palinodia a Nice (canzoni, Metastasio), S, S, bc, St Petersburg, before July 1783; *A-Wgm* (2 copies), *D-Hs*, *Mbs*, *GB-Lbl* (2 copies), *Ob* (2 copies), *I-Mc*, *Vnm*, *RU-SPsc* (London, n.d.; Paris, n.d.; Zürich, n.d.)

Il ritorno di Perseo (cant., L. Serio), Naples, Accademia degli Amici, 6 Oct 1785; *GB-Ob*, *I-Nc* (2 copies, 1 autograph)

Amore vendicato (favola boschereccia, di Gennaro), Naples, Accademia dei Cavalieri, 30 June 1786; as *Apollo e Dafne*, Naples, S Carlo, carn. 1790; *F-Pn*, *I-Nc**, *US-SFsc*, *RU-Mcm*

Il genio poetico appagato (cant., G. Pagliuca), Naples, S Ferdinando, 17 Aug 1790; *I-Mc*

Cantata epitalamica, Florence, Intrepidi, 6 May 1791

La volontaria & marcia militare, Naples, 1796; *I-Vievi*, *Vnm* (Naples, c1796)

Le nozze di Silvio e Clori (cant.), Naples, Accademia dei Cavalieri, for wedding of Francesco, Prince of Calabria, and Archduchess Maria Clementina, July 1797; *F-Pn*, *I-Nc**

La pace (componimento drammatico), Naples, ?1802; *Nc*, probably completed by others

Cantata for birthday of Prince Felice of Lucca (B. Cenami), Naples, 1807, *I-PAc*

Fille a Tirsi (cant.), S, bc, *D-MÜs*, *I-Nc*, *Vnm*; *La lontanza di Tirsi* (cant.), A, bc, *GB-Ckc*; *La scusa* (cant., Metastasio), S, bc, *Ckc*, *Ob* (inc.), *I-Mc*, *Nc*; *Tirsi a Fille* (cant.), S, bc, *Nc*

Miscellaneous arias and ensembles (many doubtful)

Paisiello, Giovanni: Works

sacred oratorios and cantatas

Jephte sacrificium (actio sacra), Venice, Ospedale dei Mendicanti, 1774

La passione di Gesù Cristo (orat, 2, Metastasio), Catholic Cathedral, St Petersburg, 1783; *A-Wn* (2 copies), *B-Bc* (2 copies), *D-Bsb*, *Hs* (2 copies), *MÜs* (inc.), *DK-Kk*, *F-Pn* (4 copies), *R* (1st pt), *GB-Lbl* (2 copies), *Lcm* (2 copies), *Lgc*, *Ob*, *I-Bc* (2 copies), *Gl*, *LEp*, *Mc* (2 copies, 1 inc.), *Nc* (2 copies), *OS* (2 copies), *Pc*, *PAc* (2 copies), *Rf* (2 copies), *Rsc* (3 copies, 1 inc.), *Tf*, *Tn*, *Vc*, *Vnm* (3 copies), *P-La* (2nd pt), *US-Bp* (1st pt), *RU-SPtob* (facs., 1987); with rev. 2nd pt, *I-Nc**

Il transito di S Luigi Gonsaga (cant.), ?Naples, c1785–90, *Rmassimo*

Cantata fatta in occasione della traslazione del sangue di S. Gennaro, Naples, Sedile di Nido, 5 May 1787, *Nc**

Baldassare (dramma sacro per musica [pasticcio], 2, P. Giovannini), 1787, *Mc*

Cantata per la solennità del SS Corpo di Cristo, Naples, 3 June 1790, *Nc*

Cantata per la traslazione del sangue del glorioso martire S Gennaro (G.

Pagliuca), Sedile di Nido, Naples, 4 May 1793, *Nc**

Il fonte prodigioso di Orebbe (cant., P.D.A. Rota), Piazza del Pendio, Naples, 13 June 1805

Passio per la domenica delle palme (Bible: *Matthew xxvi-xxvii*), *Nc*

Passio per il venerdì santo (Bible: *John xviii-xix*), *Mc*

Doubtful: La concezione di Maria Vergine (orat), *Bc*, *Mc*

Paisiello, Giovanni: Works

sacred music for the bonapartes

Masses: Messa in pastorale, 1802, *F-Pn*, *I-Nc**; Masses in A, 1802–3, *F-Pn*, *Us-Wc* (inc.); *F*, *C*, *F*, B₁; 1802–4, *F-Pn*; *G*, 1802–4, *Pn*, *I-Nc* (inc.); *F* for Passion and Palm Sundays, 1802–4, *F-Pn*; B₁; 2 Dec 1804, *Pn* (2 copies), *I-Nc**; *D*, 1807, *F-Pn*, *I-Mc*; *C*, 1807, *F-Pn* (2 copies), *I-Mc*; *F*, c1807, *Mc*; *D*, perf. 15 Aug 1808, *F-Pn* (2 copies); *G*, perf. 15 Aug 1809, *Pn* (3 copies); *G*, perf. 15 Aug 1811, *Pn* (2 copies); E₁; 1811, *Pn* (2 copies), version dated 1812, *I-Mc*; *C*, perf. 15 Aug 1812, *F-Pn*; B₁; ?1812, *Pn*, *I-Nc**

Other liturgical: *Veni sancte spiritus*, 1803, *Mc*, *Nc**; *Laudate pueri*, *Mc*; *Te Deum Breve*, 1813, *F-Pn* (2 copies)

Motets: *Absit sonitus*, *Coeli stella*, *Non est in vita amara*, *Splendete of coeli*, *Veni ferox*, *Virgam virtutis tuae*, 1802–4, *Pn*; *Coeli stella*, *Deh resplende o clara stella*, *Gratiae sint deo devotae*, *Heu nos jam velum*, *In tuo beato ardore*, *Ne lucem*, *Non est in vita amara*, *O mortales summo ardore*, *Quis est*, *Rosea lux*, *Si mare ferox murmurat*, *Sitibundi desolati*, *Splendete o coeli stellae*, *Vivat deus*, 1806–8, *I-Mc*; *Absit sonitus*, *Alma fax*, *Atlas olympi fores*, 1806–8, *Nc*

Other sacred: *Sagro trattenimento musicale*, B₁; ?1810, *F-Pn*, *I-Mc*; *Sagro componimento musicale*, *C*, 1809–10, *F-Pn*, *I-Mc*; *Componimento sacro musicale*, *G*, perf. 9 June 1811, *F-Pn* (2 copies)

Paisiello, Giovanni: Works

music for the ordinary and proper of the mass

Masses in *G*, c1786–92, *A-Wn*, *I-Nc* (2 copies, 1 autograph), *PLcom*; *D*, c1790–91, *A-Wn*, *D-MÜs*, *I-Nc**; *F*, c1787–1800, *A-Wn*, *D-MÜs* (2 copies), *GB-Lbl*, *I-Bsf*, *Nc*, *US-Wc*; *D*, c1787–1800, *D-Mbs*, *I-Mc*, *Nc*, *Vnm*; B₁; perf. 21 March 1796, *A-Wn*, *GB-Lbl**; *F*, c1796–1800, *D-MÜs*, *I-Bc*; *C*, c1790–1805, *Nc*, *F*, perf. 2 July 1805, *F-Pn*, *I-Mc* (2 copies); *Requiem*, c, perf. 11 Feb 1789 *D-MÜs*; perf. with extra items 7 Nov 1799, *I-Fc*, *FAN*, *Mc* (2 copies), *Nc* (2 copies, 1 autograph), *Nf*, vs (Paris, n.d.)

Introit, Gradual, Offertory, Post-Communion, Responsory, *Mc*; Introit, Kyrie, Offertory, *Bc*; *Omnes de Saba venient*, *Mr*, *Alleluja in aeternum*, *Nc*; *Veni Sancte Spiritus*, *GB-Ob*; *Libera me Domine*, *I-Mc*

Reorchd arr. of Pergolesi: *Stabat mater*, perf. 16 Sept 1810 (Paris, 1810)

Doubtful: Masses in B₁; *I-Mc*; B₁; *Bc*; *C*, *D-MÜs* (inc.); *D*, *I-Fc*; E₁; *Mc*; E₁; *Vnm*; *E*, *D-MÜs*, *I-Mc*; *F*, *D-MÜs* (inc.); *G*, *I-Mc*; 7 masses, *I-Ac*; *Requiem*, f (Paris, n.d.); *Kyrie*, E₁; *A-Wn*; *Lauda Sion*, *D-Bsb*, *Quotiescumque manucabitis*, *I-Bc*, *Rumpe dolore*, *CH-E*

Paisiello, Giovanni: Works

other liturgical music

Benedicat, *F*, *I-Nc*; *Christus factus est*, & *Miserere*, perf. Holy Week, 1794, *A-Wgm*, *Wn*, *GB-Lbl*, *Ob*, *I-Ac*, *Fc*, *Mc*, *Nc* (2 copies, 1 autograph), *Ng*, vs (Paris, n.d.); *Dixit Dominus*, *A*, 1789, *GB-Lam*, *Lcm*, *Lgc*, *I-Fc* (2 copies), *Mc* (2 copies), *Nc**, *Ng*, *P-La*; *Dixit Dominus*, *D*, perf. 9 March 1797, *I-Nc**; *Dixit Dominus*, *D*, *I-Bc*, *Mc*, *Nc*; *Dixit Dominus*, *G*, *Nc*; *Dixit Dominus*, *G*, *MC*, music by Paisiello and Giuseppe

Scodari; Domine ad adiuvandum, & Dixit Dominus, F, 1792, *D-MÜs* (Domine only), *I-Nc* (2 copies, 1 autograph), *P-La*; Domine ad adiuvandum, & Dixit Dominus, C, 1795, *I-Fc*, *Nc**, *PLcom*, *P-La* (Dixit only); Lesson for Thursday of Holy Week, *I-Ac*; Litany, *Mc*, *Nc* (2 copies); Magnificat, C, *Nc*; Magnificat, G, *PLcom*; Pange lingua, 1799, *RU-SPtob* (inc.); Regina coeli, B \square ; 23 July 1787, *F-Pn**; Responsories for Good Friday, *Nc*; Responsories for Thursday of Holy Week, *Nc*; Responsories for Wednesday, Thursday & Friday of Holy Week, *Nc*; Salve regina, E \square ; OS; Te Deum, B \square ; April/May 1791, *A-Wn* (2 copies), *D-Bsb*, *Hs*, *MÜs*, *F-Pn* (2 copies), *F-Pn* (version in reduced orch), *GB-Lbl*, *I-Fc*, *Nc* (2 copies, 1 autograph), *P-La*, *US-SFsc*; Te Deum, C, *F-Pn*, vs (Paris, n.d.); 3 Tantum ergo in B \square ; A, C, *I-Mc*, *Nc*; Tantum ergo, A, *D-Mbs**; Tantum ergo, C, *I-Mc*

Doubtful: Dixit Dominus, C, vs (Paris, n.d.); Confitebor tibi Domine, D, *D-MÜs*; Magnificat, G, *I-Mc*; Miserere, g, *F-Pn*; Pange lingua, 1808, *CH-E*

Paisiello, Giovanni: Works

non-liturgical sacred music

Motets: Astra coeli, 1762, *D-Bsb*; O luminosa aurora, 1762, *A-Wgm*; In corde intrepido, 1769, *I-Nc*; Mille furis, c1785–90, *B-Br*; Absit sonitus, c1787–90, *I-Mc*; Si mare ferox, c1785–90, *Mc*; Oh stupor! Oh portentum, 1791, *D-MÜs*, *F-Pn*, *I-Mc*, *Nc* (2 copies, 1 autograph), *Nf* (3 copies), *Ng*; Magna dies, c1787–90, *Mc*; Qualis stella, ?1806–8, *Nc*; Veni ferox, *A-Wn*; Alma fax, *Wn*

Chorus: Audite pastores, ?1791, *I-Mc*, *Nc*

Aria: Miles fortis, *F-Pn*

Pastorale: Jam splendet, *I-Nc*

Paisiello, Giovanni: Works

instrumental

Kbd concs. in C, c1781–3, *Gb-Ob*, *I-Bc*, *Nc** (Milan, 1937), ed. A. Lualdi (Milan, 1948); F, c1781–3, *GB-Ob*, *I-Bc*, *Nc**, ed. G. Tintori (Rome, 1964); A, A, B \square ; D, before Dec 1788, *GB-Ob*, ed. P. Spada (Rome, 1977); g, before Dec 1788, *Ob*, ed. P. Spada (Rome, 1979); C, before Dec 1788, *Ob*, *US-Bp*

Sym., C, *I-Rdp*; 12 Syms. for Joseph II, lost

16 Divertimenti, wind instr, c1782–3, *RU-SPsc*; Musica funebre, on death of General Hoche, 1797, *F-Pn*; 3 pieces for military band (Paris, n.d.)

12 Qts, 2 vn, va, kbd, 1774, 9 survive as str qts, A, A, C, C, D, E \square ; E \square ; E \square ; G, *GB-Lbl* (lacking vc pt), *I-Mc*, *TRc*, *Vcm* (Paris, n.d.; Offenbach am Main, n.d.)

Collection of rondos and capriccios for kbd, opt. vn acc., before April 1783, *A-Wn* (2 copies), *CH-Gpu*, *F-Pn* (inc.), *I-Mc*, *Nc* (2 copies), *Vnm*, *RU-SPsc*, *US-NYp*, also many MSS and printed copies of single pieces

Sonata, vn, pf, E, between 1786 and 1798, *I-Nc* (2 copies) (Naples, n.d.)

Andante, hn, hp, 1802–4, *F-Pn*

Doubtful: syms. in C, *I-TRc*, D, *RVE*, D, *CH-Zz*, D, *D-MÜu*, E \square ; *I-Mc*; 6 FI Qts in C, D, e, G, G, G (Berlin, n.d., Brunswick, n.d.); 6 Minuets for orch, *I-Mc*; March for wind, *Rvat*; str trio, C, *Gl*; 6 kbd sonatas with vn acc., A, B \square ; E \square ; F, G, g, *EIRE-Dtc* (vn pt only); 6 kbd sonatas with vn acc., A, B \square ; C, D, E \square ; G, *I-Rsc*; kbd sonata with vn acc., C, *D-Hs*; 3 duos, 2 vn, *S-Skma*; 7 kbd sonatinas, *I-Mc*; minuet for kbd, *TRa*

Paisiello, Giovanni: Works

pedagogical

Regole per bene accompagnare il partimento, St Petersburg, c1781–2, *I-Bc*, *Nc* (2 copies) (St Petersburg, 1782)

Doubtful: Regole e partimenti, *Nc*

Paisiello, Giovanni

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FlorimoN

MGG1 (A. Mondolfi)

MooserA

RosaM

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F. Schizzi: *Della vita e degli studi di Giovanni Paisiello* (Milan, 1833)

M. Scherillo: *L'opera buffa napoletana durante il Settecento* (Naples, 1883, 2/1916/R)

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Paiste & Sohn.

Manufacturers of gongs and cymbals. The firm originated in 1909 in St Petersburg, but in 1917 the family moved to Estonia. Owing to the prevailing political situation Michael Paiste lived for a time in China, later in New York, but at the age of 17, he returned to Estonia where he became involved in the manufacture of cymbals. His experiences in the East induced him to add the craft of gong making to the Paiste organization. In 1939 the firm moved to Gdynia, Poland, and in 1945 to Schacht-Audorf, Schleswig-Holstein. The factory in Rendsburg was opened in 1951, and in 1957 a second factory was built in Nottwil, Switzerland; Robert and Thomas Paiste, the owners, are the sons of Michael Paiste.

The firm produces cymbals of all types, tam-tams ranging from 51 to 200 cm in diameter, various types of gong, including a series of tuned (cupola) gongs covering a compass of over four octaves ($C-f'''$), two octaves of crotales ($f''-f''''$) and two octaves of tuned discs ($c'''-c''''$). Their instruments are used worldwide. Paiste tam-tams are decorated with Chinese characters meaning 'come the good, go the evil'.

JAMES BLADES/JAMES HOLLAND

Païta, Carlos

(b Buenos Aires, 10 March 1932). Argentine conductor. He studied counterpoint, harmony and composition with Jacob Fischer and the piano with Jan Nuchoff. He never entered a conservatory, but spent several years as assistant conductor with various orchestras. He also studied conducting with Artur Rodzinski and met Furtwängler several times in Buenos Aires. He made his début in 1956 at the Teatro Colón, after which he became a musical assistant at the theatre. In 1964 he was invited to study in the USA and from 1966 to 1968 he appeared as a guest conductor in Europe. In 1967 he became permanent conductor of the Argentine National RSO and began to record for Decca the following year. He made his US début, with the Houston SO, in 1979. He has been interested in new recording techniques and was among the first to make digital recordings. The Philharmonic SO was formed in London with the purpose of making recordings with him, but he also gave live performances with the orchestra and led it on its first tour in 1982. Païta's repertory, in concert and on disc, emphasizes large-scale Romantic works, notably those of Berlioz, Verdi and Mahler.

JOSÉ BOWEN

Paiva, Heliodoro de

(*b* Lisbon c1500; *d* Coimbra, 21 Dec 1552). Portuguese composer and organist. His father, Bartolomeu de Paiva, was governor and wardrobe master to the young Prince João (later João III), and his mother, Filipa de Abreu, was the prince's wet-nurse; Heliodoro was brought up as João's foster-brother. He became an Augustinian canon regular, a member of the monastery of S Cruz in Coimbra, the most powerful Augustinian house in Portugal. A manuscript obituary depicts him as a remarkable polymath, admired for his knowledge of theology, Hebrew, Greek, Latin and philosophy, as well as music. These academic accomplishments are reflected in the publication of his *Lexicon Graecum, et Hebraicum* in 1532. He was also known as both a composer and a keyboard player.

The musical sources from S Cruz (*P-C*) preserve only six works attributed to Dom Heliodoro. Five are transmitted without text, although two of these are identified as Alleluia settings in the source; the three others, which are clearly not vocal works, might have been conceived either for the organ or for instrumental consort (2 ed. in Faber Early Organ Series, iv, London, 1987; 1 ed. in *PM*, xix, 1969). The sixth and most substantial work is an alternatim setting of the *Salve regina* for men's voices, which is partly illegible (though not difficult to reconstruct) owing to ink corrosion. The composer's counterpoint is vigorous, particularly in the four-voice Alleluia, although technically crude on occasion (including parallel 5ths and octaves).

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OWEN REES

Paix, Gilis

(*fl* 1583–90). ?German composer. Jakob Paix's *Tabulaturbuch* (Lauingen, 1583) includes a five-part intabulated motet, *Jubilate Domino*, and his *Fugae* (Lauingen, 1590) contains a 'Fuga in homophonia, trium vocum'; both these pieces are ascribed to Gilis Paix. According to Eitner, Gilis Paix was an uncle of [Jakob Paix](#). The *Tabulaturbuch* also contains three 'new German dances' by A(egidius) P(aix) O(rganista), who may perhaps be identified with Gilis Paix.

CLYDE WILLIAM YOUNG

Paix, Jakob

(*b* Augsburg, 1556; *d* ?Hiltspoltstein, after 1623). German organist, composer, editor and writer. His father, Peter, was of Dutch extraction and

served as organist at St Anna in Augsburg from about 1548 to his death in 1567. Paix studied with his father, and in 1576 became organist at St Martin, Lauingen an der Donau in Swabia; he married Anna Neunhofer in the same year. At Lauingen Paix also taught at the Lateinschule and at the royal Gymnasium. Since his salary would not support his family of ten children, he applied, unsuccessfully, in 1595 for the position of organist at Ulm Cathedral. In 1609 he became organist at the ducal court in Neuburg an der Donau, where he organized the instrumental players and served in the church chancery. Paix seems to have left Neuburg in June 1617, when Roman Catholicism was reinstated, to live in a Protestant area.

Paix is important not for his vocal works, which follow traditional practices, but for his keyboard settings, especially the organ tablature (in new German tablature) of 1583, an important source of German keyboard music in the second half of the 16th century. In the foreword Paix advocated extensive use of the thumb to hold a harmony note and thus free other fingers for ornamentation. He excused parallel perfect intervals in instrumental writing by saying one was not obliged to follow the usual rules for vocal composition. He urged the player to ornament imitative lines similarly, to preserve the imitation, but deplored inappropriate or excessive decoration. The book begins with 26 motets including 13 by Palestrina and 7 by Lassus. Two fantasias resembling ricercares and another motet by Lassus follow, then 27 popular French, German and Italian songs, mostly secular, by himself and others. Coloration abounds. 30 dances and two *canzoni alla francese* (by Ingegneri) close the work; Paix included passamezzos, saltarellos, pavans, galliards, branles and German dances. These German dances generally tend to be less complicated musically and less ornamented than the others. Paix apparently borrowed dances from Phalèse's *Chorearum molliorum collectanea* (RISM 1583¹²) and Mainerio's *Primo libro de balli* (Venice, 1578). The 1589 tablature contains 24 motets in new German tablature arranged according to mode. There is no coloration. The *Liber fugarum* and the *Selectae ... fugae*, with examples from Glarean's *Dodecachordon* (1547), were used as didactic models. They are in regular mensural notation.

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Editions: *Der Tanz in den deutschen Tabulaturbüchern*, ed. W. Merian (Leipzig, 1927/R) [contains 20 dances] *Cantantibus organis*, ed. E. Kraus, i, ii, vi (Regensburg, 1958–61) [contains 6 motet intabulations] *Early German Keyboard Music*, ed. H. Ferguson (London, 1970) [contains 1 secular song intabulation]

Zway neue teutsche Liedlen (?Lauingen, 1581)

Ein schön nutz unnd gebreüchlich Orgel Tabulaturbuch (Lauingen, 1583²³)

Missa ad imitationem mottetae In illo tempore J. Moutonis (Lauingen, 1584)

Parodia mottetae Domine da nobis auxilium Th. Crequilonis (Lauingen, 1587)

Selectae, artificiosae et elegantes fugae (Lauingen, 1587, lost, 2/1590³⁰)

Missa helveta (1587 or 1590), lost

Liber fugarum (Lauingen, 1588), lost

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CLYDE WILLIAM YOUNG

Paixiao.

Chinese Panpipes.

Pajaro, Eliseo (Morales)

(*b* Badoc, Ilocos Norte, 21 March 1915; *d* Houston, Texas, 6 Oct 1984). Filipino composer and conductor. He studied at the Conservatory of the University of the Philippines and with Barlow, Rogers and Hanson at the Eastman School (MMus 1951, PhD 1953). In 1955 he founded the League of Philippine Composers and the Philippine Music Educators' Group. He was cultural adviser, executive vice-chairman of the University Committee on Cultural Presentations and a professor at the University of the Philippines, where he was acting director of the conservatory (1967–8) and acting dean (1968–9). He received a Republic Cultural Heritage Award (1964) for the opera *Binhi ng kalayaan* ('Seeds of Freedom'), and another such award (1970) for the ballet *Mir-i-nisa*. His compositions are marked by quartal-quintal harmonies, dissonant counterpoint and polychords; many use folksongs as thematic material.

WORKS

(selective list)

Stage: *Binhi ng Kalayaan* [Seeds of Freedom] (op, 3), 1961; *Ang Magsasaka* [The Planter] (zar, 1), 1968; *Mir-i-nisa* (ballet, 3), 1969; *May Day Eve* (ballet), 1969; *Balagtas at Selya* (op, 3), 1977; *Tuwa-ang* (ballet, 3), 1978

Orch: *The Cry of Balintawak*, ov., 1947; *The Life of Lam-Ang*, sym. legend, 1951; *Philippine Sym. no.1*, 1952; *Ode to Academic Freedom*, 1958; *Philippine Sym. no.3*, 1962; *Prelude and Testament*, 1962; *Pf Conc.*, 1964; *Vc Conc.*, 1975

Choral: *Himig Pilipino* [Philippine Airs], series, 1956–8; *Himig Iloko* [Ilocano airs], series, 1966–8; *Himig Pilipino*, 30 educational pieces, 1972, anthems

Chbr: 2 str qts, 1957–8; *Fantasy on a Bontoc Melody*, vn, pf, 1958; *Variation on a Fugue*, vn, pf, 1962; *Harana* [Serenade], str qt, 1959; *Marilag Fantasy*, vn, pf, 1976; 2 pf sonatas, 1976–7

LUCRECIA R. KASILAG

Pajeot [Pageot], Etienne

(*b* 25 Jan 1791; *d* 24 Aug 1849). French bowmaker. He was the son of Louis Simon Pajeot (*b* ?Grenoble, 1759; *d* Mirecourt, 31 Jan 1804), also a bowmaker. The surname appears in several spellings in documents relating to the family. When stamped on the bows it appears as PAJEOT. Some bows are not stamped but others are stamped twice, on the stick above the frog and also under the lapping. At least three other outstanding bowmakers supplied completed bows to Pajeot on which he stamped his name: Nicolas Maire, Nicolas Maline and Joseph Fonclause. Each supplied bows in his own characteristic style, making possible their identification. In addition, lesser makers worked for Pajeot and are not identifiable.

Pajeot made both round and octagonal bows; the former are more often seen. The pernambuco wood is often of superb quality, frequently of a veined, dark rich colour. The metal underslide of the frog usually ends in a turn to resist the wearing of the wood by the thumb. Some frogs are without underslide. The pearl used in the frogs is of a green flamed abalone. The mountings vary and are of all possible combinations, most frequently in ebony and silver or a less expensive German silver, more rarely in gold and ivory or tortoise shell. Since a number of different makers worked for or supplied bows to Pajeot, the pattern of the heads vary. Those made by him have a distinctive charm and grace, being elegant with a flowing line created by a gently swept-back head. The bows are greatly appreciated and sought after by players. A full account of the lives and work of the Pajeot family is given in S. Bowden: *Pajeot, Bow Makers of the 18th and 19th Centuries* (London, 1991).

SIDNEY BOWDEN

Pakhāvaj.

See [Mrdangam §2\(i\)](#).

Pakhmutova, Aleksandra Nikolayevna

(*b* Volgograd, 9 Nov 1929). Russian composer. She studied composition with V.Yu. Shebalin at the Moscow Conservatory, as an undergraduate (until 1953) and at postgraduate level (1953–6). She made an immediate impact on the world of Soviet song, securing a reputation among popular songwriters through her individual voice and unfailing ability to respond acutely to contemporary events, whether it be the heroism of Gagarin or the tragedy of Chernobyl. Her treatment of important social themes carries a personal stamp, and even the ‘official’ songs she was obliged to write – Pakhmutova’s heyday occurred during the ‘period of stagnation’ under Brezhnev – are individual and of high quality. Her songs are also inseparably linked with the Komsomol movement of the 1960s; their performance was a high point of congresses and the songs became popular because the composer succeeded in emphasizing the best aspects

of the movement – its spirit rather than its formal ideology. Pakhmutova was secretary to the Board of the USSR Composers' Union and enjoyed not only official Soviet recognition, rare for a composer, but also international renown. She was the first composer to be awarded the Komsomol prize, was twice a state prize-winner and was decorated with the Order of Lenin and the Order of the Red Banner of Labour.

Pakhmutova is a true romantic who is fully aware of the dramatic possibilities of the song genre and who possesses an unerring sense of how to express the essence of each song. Her characters are drawn from all aspects of life – from astronauts to ice-hockey players – and she skilfully combines within her simple diatonic melodies soulfulness, passion and every shade of emotion, while always maintaining dignity of expression. Although she has set existing poetry to music, in most cases it is the musical idea that precedes the writing of the words, collaboration with the poet beginning once the latter has responded to the theme and established the verse structure; this is particularly true of her work with N. Dobronravov. In her early songs Pakhmutova combined different styles, often boldly juxtaposed: art song, folksong, Soviet songs, the guitar song, military music and Western pop music. Later her range of contrasting styles was extended to include operatic arioso, love songs, disco and rock music.

WORKS

(selective list)

Stage: *Ozarennost'* [Illumination] (ballet, I. Dobronravov)

Choral: *Vasily Tyorkin* (cant., A. Tvardovsky), 1953; *Lenin v serdtse u nas* [Lenin is in our Heart] (cant., I. Dobronravov, S. Grebennikov), spkr, children's choir, orch, 1957; *Prekrasnaya, kak molodost', Strana* [The Country Beautiful as Youth] (cant., I. Dobronravov, N. Dorizo, V. Lebedev-Kumach, S. Orlov), spkr, 1v, 2 choruses, orch, 1977; *Oda na zazhzheniye olimpiyskogo ognya* [Ode to the Lighting of the Olympic Flame], wordless chorus, orch, 1980

Orch: *Russkaya syuita* [Russ. Suite], 1952; *Tpt Conc.*, 1955; *Tyuringiya* [Thüringen], ov. on Ger. folk themes, 1957; *Yunost'* [Youth], festive ov., 1957; *Vesyoliye devchata* [The Happy Girls], ov., light variety orch, 1964; *Dinamo-marsh*, light variety orch, 1965; *Conc. for orch*, 1971; *Lyubov' moya – sport* [Sport is my Love], ov., light variety orch, 1974

Chbr inst: *Sonatina*, pf, 1946; *Notturmo*, hn, pf, 1955; *Toccata*, pf

Vocal (1v, pf): *Tayezhniye zvyozdi* [Stars of the Taiga] (I. Dobronravov, S. Grebennikov), song cycle, 1963; *Obnimaya nebo* [Embracing the Sky] (I. Dobronravov, S. Grebennikov), song cycle, 1966; *Sozvezdiye Gagarina* [Constellation of Gagarin] (I. Dobronravov), song cycle, 1971; over 300 other songs
Incid music

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Pakistan, Islamic Republic of (Islami Jamhuriya e Pakistan).

Country in north-western South Asia. It lies along the watershed of the Indus river system and the surrounding mountains and desert (fig.1). Historically a part of the Indian musical region, Pakistan has developed a distinct musical culture that has links with Afghanistan, Iran and, to a lesser extent, the Islamic Middle East.

1. Introduction.
2. Music and nationality.
3. Music and society.
4. Performers.
5. Instruments.
6. Musical structure.
7. Musical idioms.

BIBLIOGRAPHY

REGULA QURESHI

Pakistan

1. Introduction.

Pakistan comprises four culturally and linguistically distinct regions, corresponding roughly to the four provinces of Punjab, Sind, North-West Frontier Province (NWFP) and Baluchistan. Of these, only Sind is exclusively contained within Pakistan; Baluchistan extends into Iran, the Punjab into India and the Pathan population of NWFP into Afghanistan. Pakistan also controls the northern and western portions of [Kashmir](#), currently disputed territory.

Pakistan's national language is Urdu, the Muslim lingua franca of South Asia. The main regional languages are Punjabi, Sindhi, Baluchi and Pashto. Historically, Pakistan comprises the Muslim majority areas of India (initially including East Bengal as East Pakistan, since 1971 Bangladesh). After the country's formation in 1947, massive urban migration of Muslims from India decisively influenced the supra-regional Muslim character of the country. Urdu became the medium for a developing national culture espoused largely in urban centres and by the mass media. Music reflects this constellation; art music and urban entertainment genres fall into pan-South Asian styles, but each of the four major linguistic regions has a distinct musical identity, especially in rural areas.

Pakistan's population lives mostly in villages and is predominantly agricultural and feudal, with the exception of pastoral tribes in most of Baluchistan and parts of NWFP. The strongly hierarchical, nearly caste-like class structure of rural Pakistan is based on land ownership and occupation. The socially separate classes are linked by common village allegiance and patron-client relationship between landowners, cultivators,

craftsmen and labourers. Throughout Pakistan the most important social unit is the extended patrilineal family. Married women provide the essential links between such families. Influenced by Islam, Pakistan society is strongly male-dominated, and there is considerable separation of the sexes in both social and working contexts.

Pakistan

2. Music and nationality.

Founded on the Islamic presence in South Asia, the new state of Pakistan was guided by the affirmation of Muslim identity and the negation of anything identified with India. Reinterpretations of music history are based on both regional and religious foundations and focus on the ancient Indus valley civilization, on later Graeco-Buddhist cultures and, for more recent periods, on West Asian and Islamic influences on art music. Pakistan's search for a national musical culture, distinct from India's and appropriate to its Muslim identity, was further complicated by the contest between the cultural-musical identities of immigrant and indigenous communities.

Initially Radio Pakistan and the ruling immigrant élite, centred on Karachi, served as a hub of patronage for classical musicians who were mostly of Indian origin. The state radio also created and massively disseminated a choral national song genre, named *Iqbaliat*, based on the poetry of Muhammad Iqbal. More lasting was the use of the Sufi *qawwālī* as a quasi-national music, retaining its strongly rhythmic, improvisational character and its flamboyant performance style, broadcast on state television from the 1960s onwards.

In the 1970s a shift of power to indigenous élites led to regional musics becoming national and to the preservation of musical heritage. The result of this was the founding of two centres for music research: the Classical Music Research Cell within Radio Pakistan Lahore, a rich if underfunded repository of Pakistan's own classical traditions; and the National Institute of Folk Heritage, or Lok Virsa, in Islamabad, which sponsors and disseminates research and documentation of the country's music through festivals, concerts and recordings.

Political Islamization in the 1980s meant musical Islamization of the public media by extensive patronage of religious genres and support for musical 'Arabization'. In the 1990s the rise of a new generation and a growing awareness of international trends led to the increasing usage of Western popular and electronic instruments in the recasting of traditional styles. Throughout all these shifts, however, poetry set to music in solo songs has remained the nationally preferred genre across musical styles.

(i) Art music.

Among the recognized fine arts (*funūn-i-latifa*) music occupies an ambivalent position, not only because of religious constraints but also because of its essential similarity to Hindustani music, the art music style of north India. The resulting lack of institutional support (music education and concert organizations) has caused a decline in patronage and teaching. Transmission remains oral and personal, and performing practice is orientated to feudal and personal patronage. Distinct musical

characteristics of stylistic lineage (*gharānā*) and region include the use of many syncretic 'Muslim' *rāgas*, which resulted from contact with Iranian and Turkish music as early as the 13th century; the use of song texts with Muslim religious or historical content; a preference for *tarānā*, a syncretic genre with an Iranian Sufi-derived text; and an instrumental preference for regionally prevalent bowed chordophones, especially the *sārangī* (renowned players include Ustad Hamid Husain, Ustad Nathu Khan and Ustad Bunda Khan).

Lahore and Karachi are the two major centres for the performance of Pakistani art music. The former has a rich and diverse regional tradition, the latter a tradition of eminent migrant musicians from India. After a first generation of renowned artists such as *sitārist* Sharif Khan and singers Raushanara Begum, Ustad Nazarkat Ali, Ustad Salamat Ali and Ustad Feteḥ Ali Khan, the Pakistani preference for sung poetry has shifted artistic succession to semi-classical song, mainly *ghazal*, as well as *thumrī* and *dādrā* (see India, §IV). The most outstanding exponents of *ghazal* are three women trained in the courtesan tradition: Farida Khanum, Maika Pukhraj and Iqbal Bano. Outstanding male singers are Mehdi Hassan and Ghulam Ali. Other semi-classical genres include Punjabi and Urdu *qawwālī* (sung by musicians such as Mubarak Ali Fateḥ Ali) and the Sindhi *kāfī* (e.g. sung by Abida Parveen). Classical music has thus become part of an eclectic musical continuum of élite entertainment, a development that was initiated and internationally displayed by the influential PIA Arts Academy in the 1960s and 70s. At a more popular level, certain film songs have attained a semi-classical status, as performed by the prominent female singer Noorjahan.

(ii) Religious and poetic chant.

For Muslims, enhancing religious texts with musical sound is not considered music but recitation. Subject to restraints on independent musical features, especially instruments, such recitation or chanting escapes the censure of orthodox Islam. In Pakistan the recitation of the Qur'an provides a textually based chant that follows Arabic norms (see [Islamic religious music](#), §1(i)); diverse hymn genres in Urdu are musically South Asian, but they too serve to articulate the text structure and meaning through formal, rhythmic and melodic structure.

Linked to their respective devotional assemblies, *hamd* and *na't* praise God and the Prophet, while *sōz*, *marsiyyā*, *nauha* and *mātam* commemorate the martyrdom of the Prophet's family. These genres are unaccompanied, although purely musical features are found in the rhythmic chest beats of *mātam* and the vocal drone of *sōz*. In *qawwālī*, the mystical hymns of the Sufi ritual, the articulation of strong-pulsed drumming (on the *dholak*) and hand-clapping functions as part of the spiritual experience. The improvisational structure delivers the text in accordance with the spiritual needs of the listeners. Chanted Urdu poetry, *tarannum* (see [India](#), §V, 1), is disseminated by poets at *mushā'irā* assemblies and follows the same method of textual enhancement as religious chant.

[Pakistan](#)

3. Music and society.

In rural Pakistan there are broadly related kinds of music and ways of music-making. The association between social context and musical category may be specific, as in life-cycle songs that are strictly situational and likely to be performed only on relevant occasions; or more generic, as in the case of festival or entertainment music, such as traditional live songs, epics and group dances.

(i) Music in life-cycle ceremonies.

Birth, circumcision, marriage and death are marked by special family gatherings. In the home these are celebrated ceremonially by the women of the family who, together with female professionals, sing a repertory of traditional songs specific to each occasion. Often these songs accompany ceremonial activities. These are usually followed by informal singing, including a variety of appropriate traditional songs, epics and sometimes modern popular songs. The event often culminates in group dancing. Men's gatherings include group singing and dancing as well as entertainment by professional performers. Life-cycle songs express sentiments appropriate to the occasion and in a wider sense serve to reaffirm family solidarity and relationships. Through teasing and humour, many of these songs also allow the expression of feelings of family hostility that are normally repressed, principally those of a young wife towards her in-laws.

By far the greatest number and variety of life-cycle songs are associated with marriage, the central life-event in Pakistan. Several ceremonies, each accompanied by the appropriate songs preceding the wedding itself, focus on either the bride or groom. The most important of such occasions are the engagement and the *mehndī* (henna application ceremony). On the wedding day, special songs mark the arrival of the groom's party at the bride's home, the wedding feast (which is also the principal occasion for family teasing songs) and later the *dolī* (the bride's leave-taking from her family). The couple's subsequent arrival at the groom's home is also celebrated with songs. Because of the different social implications that marriage has for the bride and groom and their respective families, there are separate categories of wedding song for brides and grooms.

Professional musicians sing and play at most life-cycle celebrations; their performance, even when unsolicited, is considered auspicious and is always well rewarded. Two types of instrumental music are specifically associated with such occasions: solo drumming, which announces the event (in particular, the birth of a son), and the wedding band of wind instruments and percussion, which heralds the wedding procession. The use of music in life-cycle ceremonies continues to be a relatively stable tradition even in the urban environment, where wedding songs, for instance, play an essential role in the wedding ceremony.

(ii) Music and work.

Music accompanies a variety of traditional occupations. For women's activities there are songs for spinning, grinding grain or soothing children; for men's work there are the tunes of the solitary herdsman and the drumming patterns to solicit and sustain communal harvesting and

construction. Some descriptive occupational songs are sung during leisure rather than working hours.

(iii) Festival music.

Harvest festivals and fairs, both religious and secular, are occasions for all kinds of music-making. After the first harvest in spring, men gather to sing harvest songs and to dance. Most popular throughout Pakistan is a circle-dance accompanied by drumming and singing or oboe playing, often interspersed with solo improvisations by paired dancers. Fairs may be agricultural or associated with anniversaries of Muslim saints. For musical entertainment of the assembled crowds, various professional performers present musical plays and puppet theatre, solo singing and dancing, satire, instrumental solo playing and animal shows accompanied by music. Amateur groups of men from the villages may also sing and dance at fairs. At saints' shrines devotional songs are performed continuously throughout the festival, one professional or amateur group following another.

(iv) Entertainment music.

Music may be part of leisure time entertainment; for example, when men gather in villages or fields on moonlit nights and when women visit each other in the hot afternoons, there is likely to be group singing of love- or teasing-songs, and soloists may sing familiar epics as well as modern film songs. Among amateur instrumentalists flute playing is most common. Itinerant musicians may also be invited to perform.

Pakistan

4. Performers.

The puritanism of Islam and its traditional censure of music are principal factors in the social restrictions on amateur performers, especially at higher levels of the social hierarchy. Apart from ceremonial occasions, performance in the presence of elders or within the hearing of the opposite sex is generally discouraged; young men therefore often sing or dance away from the village, and women sing in the privacy of the home. The more affluent hire professional musical entertainment.

Professional musicians belong to various hereditary classes, all with a low social status. They are generally treated as outsiders, if not regarded as ethnically apart. Most important among these are the Dom (Dūm, Domb), also called Mīrāsī, a caste of musicians found throughout Pakistan as well as in north-west India and even in Iran. Mostly sedentary, the Dom are ranked with menial workers and depend on village support and approbation. Dom and Mīrāsī men sing, dance, play instruments and do female impersonations, while the women mainly sing and dance for the entertainment of their female social superiors. In addition to their role as village entertainers, the Mīrāsī may be employed as village genealogists.

Other performing classes found mainly in Sind and Baluchistan are the Lorī, blacksmiths and tinkers as well as musicians; the nomadic Jat; and the Manganiyār. All three are probably related to each other and possibly to the Dom as well; they are variously said to be the ancestors of the European Gypsies. Other wandering entertainers include snake-charmers,

animal showmen and minstrels. The most urbane of these professional musicians are the courtesan ensembles accompanied by male instrumentalists, in the 'nautch girl' tradition of entertainment based on classical dance and song.

Pakistan

5. Instruments.

Pakistan shares many instruments with India and some with Afghanistan, Iran and the Islamic Middle East. Partly because of the country's location at cultural crossroads, the number and variety of Pakistani instruments is considerable. There is little standardization among traditional instruments, and even within the same locality variants abound. Standardized versions of some traditional instruments have found their way into art music (e.g. *sārangī*, *śahnāī*), while others have provided the model for instruments used only in art music (e.g. the *ektārā* for the *tambūrā*, the *rabāb* for the *sarod*). Conversely, some instruments primarily associated with art music have been adopted by traditional musicians (e.g. *tablā*, harmonium). Various Western instruments are used, notably in modern wedding bands (military band instruments) and in popular music (e.g. bowed strings, guitar, clarinet). Instrumental music is often subordinated to singing in the form of melodic accompaniment, and much instrumental solo melody is based on vocal models.

(i) Membranophones.

The **Dholak** (*dholkī*), the most widely used drum, is a double-headed barrel drum. The *dholak* is played with the hands; occasionally the wooden body may be tapped with a metal ring on the player's right thumb or by a second player. Played by both amateurs and professionals, the *dholak* is used to accompany dancing and all types of singing, including the whole genre of *dholak gīt* (*dholak* songs) in the Punjab.

Similar in construction but larger than the *dholak*, the **Dhol** (*duhūl*) is played with sticks and serves principally as an instrument for outdoor music-making. It is played solo for calling attention to community announcements and work projects. Along with wind instruments, the *dhol* is used in wedding bands and to accompany group dancing. Historically part of the *naubat* ensemble of South Asian Muslim royal and religious ceremony, the *dhol* has a complex performance tradition, especially in Sind and Baluchistan.

The *damru* (*dugduggi*) is a small, double-headed hourglass drum, with a cord tied around its waist (see fig.2). The loose ends of the cord are knotted, and their length is so adjusted that as the player manipulates the drum, the knots hit the drumheads alternately in rapid succession. The *damru* is played throughout Pakistan by mendicants and wandering entertainers, especially animal showmen.

The **Naqqāra** (*naghāra*, *naubat*, *bhēr*), clay or metal kettledrums of various sizes, are played with two beaters. The larger *bhēr* and *naubat* are played singly, the smaller *naqqāra* in a pair. Historically these kettledrums were the principal instruments of the *naubat* ensemble; in the 20th century the

naqqārā have been the most widely used, especially in NWFP, where their uses are similar to those of the *dhol*.

The **Daff** (*kañjīrī, dā'ira*), a hand-struck frame drum, sometimes has brass discs inserted in the wooden or metal frame. Of Middle Eastern origin, it is played mainly to accompany women's songs.

(ii) Idiophones.

The principal types of idiophone are *ghungrū*, small brass pellet bells also worn as ankle bells by dancers; *dando*, a short wooden stick with *ghungrū* attached; *mañjīrā (tāliyūn, kanjiyūn)*, brass hand cymbals, small to medium in size; *chaprī*, rectangular wooden clappers, often with thin brass discs or *ghungrū* attached to one end; and *chimtā*, metal tongs, derived from kitchen tongs, also with brass discs attached.

The *matkā (mangai, gharā, dillo, ghaghar)* is a large clay waterpot in household use throughout Pakistan. It is played with the right hand striking the round body while the left covers and strikes the narrow opening. A pebble or ring may be used for tapping, as with the *dholak*, for which the *matkā* often acts as a substitute, particularly in family singing. In Sind and NWFP it is also played by professionals.

(iii) Aerophones.

The double-reed **Šahnāī** (*surnā, sharnai*) is associated with ceremonial outdoor music. Played by professionals, it is the principal melodic instrument of the traditional wedding band as well as of the *naubat* ensemble. Both the instrument and its principal uses are of Middle Eastern derivation.

The *bīn (murlī, Pungī; see fig.3)* is played by snake-charmers all over Pakistan. In Sind there is a tradition of solo *bīn* playing, which includes rhythmic articulation on the drone pipe. The *bīn bājā (mashq)* is a bagpipe, with a goatskin bag operated by arm pressure, into which is inserted a small blow-pipe and two single-reed pipes, one a drone and the other a chanter. Found mainly in NWFP, this instrument is played out of doors, often in conjunction with the *šahnāī* in wedding bands, as well as for Pathan group dancing.

The portable free-reed harmonium, an instrument introduced by Western missionaries, is used mainly to accompany singing. The *chang*, a jew's harp, is found in all regions of Pakistan and is played mainly by herdsmen. Usually made of metal, it also exists in a bamboo version (*pattī*) popular in Punjab.

Of the various flute types covered by the term '*bānsurī*' the end-blown flute of wood or bamboo is most common, especially among amateurs for solo playing. A transverse *bānsurī* may also be made of metal. The *alghoza (jorī, pāvā, bīnōn)* is a double duct flute usually made of wood. One flute may serve as a drone, or the melody may be played on both flutes. Traditionally the double flute is a herdsman's instrument in Sind and Punjab; it is played by professionals in Sind with great virtuosity, usually to the accompaniment of a *dillo* (clay waterpot). The *nar*, an end-blown flute with four finger-holes, is prominent in Sind and especially Baluchistan,

where it is used in a varied solo tradition as well as for vocal accompaniment.

(iv) Chordophones.

The most common bowed lute in Pakistani traditional music is the **Sārindā** (*surindo*, *saroz*) with three playing strings, used most widely to accompany vocal and flute music. It is played in an upright position; the player either stands or sits, resting the instrument on the ground. The convex bow is held with an underhand grip.

Like its standardized version prominent in art music, the regional versions of another bowed lute, the **Sārangī** (*sangī*), are used for vocal accompaniment, mainly in the Punjab and in Sind (see fig.4).

The **Rabāb**, a lute plucked with a wooden plectrum (see fig.5), is also a popular instrument in Afghanistan. It is used both as a solo and as an important accompanying instrument, mainly in the adjacent NWFP and Baluchistan regions. The unfretted *rabāb* is the predecessor of the modern *sarod*.

The terms ‘*ektārā*’, ‘*yaktāro*’, ‘*dambūro*’, ‘*tumbā*’, and ‘*king*’ cover a variety of plucked long-necked lutes with a skin soundboard and a bowl-shaped resonator often made from a gourd. One or more open strings provide a drone as well as rhythmic accompaniment for singers, who vary from wandering minstrels to professional performers at Muslim shrines. The *dambūro* of Sindhi devotional music is also used to provide melodic accompaniment.

Unlike the Western instrument of the same name, the *bānjo* or *māndolīn* belongs to the zither family. It is an obsolete version of the Japanese *koto* dating from the Taisho period (early 20th century), in which the strings are stopped by metal keys operated by the player’s left hand. It is used in popular and traditional music, mainly in Sind.

Pakistan

6. Musical structure.

In Pakistani music there is a considerable range of performing practice and ensemble structure. Pakistani music is generally monophonic with various types of accompaniment. Its primary dimension is the melodic line, which may be performed solo, by a group or responsorially. Unaccompanied melody exists in epics or reflective life-cycle songs, but most melody is performed with rhythmic accompaniment, whether a simple pulse maintained by hand-clapping or on idiophones, a complex metric pattern played on drums or both together. Instrumental drone accompaniment is usually found in addition to rhythmic accompaniment, as in wind melody-and-drone ensembles, while the plucked open strings of lutes and zithers may provide a combination of drone and rhythm. Melodic accompaniment of a heterophonic type is mainly associated with professional solo singing.

(i) Form.

In Pakistani vocal music the textual structure is the basis for a variety of musical forms. Most songs consist of verses of two to four lines with

varying rhyme patterns; accordingly, the musical structure is strophic. Within the strophe the musical unit coincides with the verse line. Often rhyming and non-rhyming lines are musically differentiated, either by varying the beginning or ending of the same melodic line or by the choice of two different melodic lines, in an alternation reminiscent of the *sthāyī-antarā* pattern of Hindustani music.

Instrumental music based on vocal forms is generally governed by the same structure but may allow embellishment, intermittent improvisation or alternative tune arrangements. Purely instrumental forms consist typically of a flexible series of short motivic tunes, often symmetrical, built into rondo-like structures with intermittent return to one of the main tunes. Simple or sequential repetition of small motifs is characteristic, particularly of music for wind instruments.

(ii) Melody.

Great melodic diversity exists between as well as within the major regions and extends to both tonal inventory and pitch sequence. Pakistani traditional music is modal and includes a tonal centre on the basis of which a great variety of scales can be identified, ranging from three notes to over an octave. The parameters of Hindustani music may be applied to the tonal inventory: common scale-types correspond to popular *rāga* scales such as *bhairavī*, *kāfī*, *khamāj*, *bilāval* and others. In the pitch sequence there is a preference for conjunct motion, with scale degrees raised or lowered allophonically according to melodic direction. Within any one scale-type, tunes vary widely in motivic character, although tunes of different scale-types may resemble each other, notwithstanding different tonal ingredients. To some extent regional preference governs particular scale-types and motifs.

(iii) Rhythm.

Pakistani traditional music ranges from rhythmically free and highly melismatic songs to those in which the regular pulse of the melody is reinforced by drum and drone accompaniment. Most Pakistani melody, however, is organized rhythmically into recurring metric patterns with an underlying pulse or 'beat'. Predominant rhythmic movement is by single beats and by beats divided into two parts, whether of equal or of unequal duration. Syncopated sequences of these units are common, particularly in the Punjab.

Most Pakistani traditional music has some form of rhythmic accompaniment. Whereas hand-clapping and idiophones merely reinforce or embellish the pulse, drummed accompaniment spells out the rhythmic metre in a wide variety of ways. The pitch, quality, intensity and duration of drumstrokes are all variables in the realization of rhythmic metres. The result is a great diversity of rhythmic patterns, some of which may be associated with regional styles and particular genres.

Quadruple metres, predominant in Sind and Punjab, are widespread in all regions and are employed especially in dance music and group songs.

[Ex.1](#) shows a sample of quadruple metres from different regions. In quadruple metres, some improvisations include rhythmic cadential

formulae resembling the *tihāt* of Hindustani art music: in its simplest form this cadential formula consists of a threefold repetition of three beats starting and ending on the first beat of a metric unit (ex.1d).

A variety of metres composed of units of unequal duration is found particularly in Baluchistan and NWFP, where they correspond to the verbal and poetic rhythm of song texts. Perhaps the most popular one approximates to a 6/8 metre, usually subdivided long–short–short–long (ex.2a). Known as *tengra* in Pashto, it is also the metre of the widely known *simmī* dance-song of north-western Punjab. A type of 7/8 metre subdivided long–short–long–long (ex.2b) is prevalent in NWFP; related is the *shādmān* ('wedding measure') of Baluchistan and Sind. A 5/8 metre, subdivided long–long–short (ex.2c), is found mainly in Baluchi songs. The long–short units of these metres are not always in a strict 2:1 ratio; they may even be of virtually equal length but are still distinguished by dissimilar tonal quality and accentual weight.

Pakistan

7. Musical idioms.

(i) Sindhi music.

Sind is notable for the cultural importance of its many shrines, which are also its main centres of music-making. Sind excels in 'performance music' by professional musicians of various communities. The dominant tradition of Sindhi music is the *kāfī* (*wā'ī*), associated with Sind's most revered poet and mystic, Shāh Abdul Latīf (1690–1752). Both his poems and their *sur* (melodic settings), according to which he grouped them, represent a remarkable synthesis of art and traditional influences. The poems express Islamic mysticism through the themes of Sindhi folk romances, whereas their musical settings are based on melodic patterns derived from both classical *rāga* and traditional song. Unlike *rāga*, they are characterized not only by a melodic progression but by a fixed sequence of specific motifs. Within the *kāfī* these motifs appear in a set progression with measured rhythm as the principal song-tune, the *kāfī* proper. Between strophes of the *kāfī* poem, thematically related verses are inserted to a rhythmically free improvisation on the *sur* motifs; this part is called *dohiro*.

Kāfī music is performed all over Sind. In the villages it is sung in the form of mystic or solo love-song to the accompaniment of the *yaktāro* and the *chaprī* or *dando*, both played by the male singer, and sometimes accompanied by a drummer. In the 20th century instrumental versions of *kāfī* music supplanted the simpler instrumental styles of *lehrā*, especially on *alghoza*, *bīn* and *nar*. One of the best-known *kāfī* melodies, the *kohiyārī*, is a traditional tune from western Sind associated since Latif with the Sassui-Punhun romance. In its motivic structure *sur kohiyārī* exhibits two common Sindhi musical characteristics, sequential repetition and a descending melodic line. In its traditional *kāfī* setting of a poem by Latif the *kohiyārī* includes a short *dohiro* improvisation (ex.3), while an instrumental version (ex.4) stresses *lehrā*-style rhythmic improvisation on sequential patterns.

Sindhi community songs and dances are musically simpler, but stylistic similarities with *sur* music may be noted, especially as regards the

descending character of many tunes, for example the responsorial dance-song for the popular *jamālo* dance.

(ii) Punjabi music.

In the music of the Punjab community, songs and dances are more prevalent than 'performance music' on account of two factors: compared to other regions Punjab is less conservative (especially with regard to the separation of the sexes), and non-Muslim influence has contributed to singing and dancing being practised more freely. Also, unlike the other regions of Pakistan, Punjab has geographically and historically been part of the culture area of north India; hence its professional performance music consists essentially of the various 'Punjabi' styles and schools within the Hindustani music tradition. Sikh religious music, the one Punjabi musical tradition that might be termed 'performance music', is strongly community-orientated and shares many of the characteristics of traditional music in that region.

The Punjabi song repertory is characterized by distinctive musical settings and recurring motifs. Most widely known are the improvising songs made up of aphoristic and often humorous verses rhyming with any one of several stereotyped first lines. Accompanied by the *dholak* or *dhol*, they also serve as the principal dance-songs. The performance pattern is responsorial: one or two singers, with or without drum accompaniment, intone the verse, and then the group, accompanied by the drum, repeats it, apart from the stereotyped first line. Most popular and versatile among these improvising songs is the *māhiya* (*māhiya bālo*, *tappa*), made up of the favourite Punjabi verse form, the three-line *tappa*. *Māhiya* songs are sung at weddings or as leisure time entertainment, often by competing groups, and they may deal with any kind of subject. [Ex.5](#) shows a humorous *tappa* set to the standard *māhiya* tune. *Bolī* (improvised couplets) make up the principal dance-song for the men's *bhangra* and women's *gidda* dance ([ex.6](#)). Here the soloists accompany their recitative with mimetic gestures, and the group dances in a circle while singing the refrain. Motivically close to the *bolī*, yet of a completely different genre, is the tune pattern serving the epic *Heer-rañjha* ([ex.7](#)). Similar motivic and tonal characteristics in two wedding songs ([ex.8](#)) are representative of many life-cycle songs.

(iii) Pathan music.

In the conservative milieu of NWFP, 'performance music' stands out over community singing. The principal Pathan singing tradition is closely linked with Pashtun poetry; its main locale is the men's gathering place, the *hujra*. *Hujra* music is ideally performed by professional singers, usually accompanied by *rabāb* or *sarinda* and drum. The *chārbait* (*tang takor*) extols love or heroism in four-line verses intoned alternately by two singers and sometimes repeated by all those present. The verses are interspersed with the freely intoned invocation *ya qurbān* ('I sacrifice myself'), a typical musical formula of Pathan singing. [Ex.9](#) illustrates both this formula and the mode favoured by Pathan music.

A strong Pathan instrumental tradition is associated with the male group dances collectively, if inaccurately, termed *khattak* dance. Like wedding

music, this instrumental music is played mainly on the *surñā* and accompanied on the *dhol* or *naqqāra*. Its short and strongly rhythmic motifs are arranged within rondo forms (ex.10).



(iv) Baluchi music.

Wandering professional performers are the principal music-makers in this arid region populated by widely scattered herding tribes; *līku* (love songs) and *dāstānagah* (ballads) are the principal genres. These songs are most often accompanied on the *saroz* by the singer himself and consist of short verses sung in a rhythmically free style to one or two recurring melodic phrases, which are often adapted for more than one song (ex.11). Typical of many of these melodic patterns is a nearly *rāga*-like pitch sequence and a final phrase with a marked tonic emphasis. The *saroz* provides a heterophonic accompaniment as well as an intermittent open-string drone, repeating freely elaborated versions of the melodic outline between verses. Also played on the *saroz* are *baggay* (solo improvisations), in which sequential patterns are played with strongly articulated bowing.

Among life-cycle songs played by Baluchi professionals and amateurs, wedding songs are prominent, such as the well-known traditional *halo hālo*.

(v) Popular music and the media.

Popular music is widely circulated through radio, film and television, and today most extensively through cassettes as well as CDs. Many popular songs have now become part of the traditional repertory. Initially the main genre was film song, a successor to the semi-classical and courtesan singing tradition. However, popular songs have increasingly drawn from traditional music of different regions, and there are electronic rock and pop versions of tunes from all regions (the melody of ex.5 has been used in this way).

Western rock music is a strong influence on a thriving Pakistani rock scene among the affluent urban young. With the spread of cassette and CD technology, popular genres have diversified and are more widely disseminated within South Asia as well as internationally. *Qawwālī* by the superstar Nusrat Fateh Ali or Punjabi traditional songs by Ataulla Isa Khelvi are cast as Western pop music; however, hereditary performers also continue to follow inherited models, mixing traditional and Western elements.

Pakistan

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Folk Music Festival '89, Pakistan, videotape, Lok Virsa FP-7 (Islamabad, 1989)

Wedding Song: Henna Art among Pakistani Women in New York City, videotape, Queens Council of the Arts (New York, 1990) [incl. notes by S. Szymovics]

Pakke, Thomas.

See [Pack, Thomas](#).

Pak Tongjin

(*b* South Ch'ungch'öng Province, Korea, 1916). Korean performer of the dramatic narrative genre *p'ansori*. He began his vocal studies at the age of 16, studying each of the five stories in the active modern repertory with a different teacher. He was appointed to the National Center for Korean Traditional Performing Arts (Kungnip kugagwön) in 1962. He built up an enormous repertory; in addition to the standard set of five stories, he composed new musical settings for seven more stories, which had fallen out of the active repertory, as well as a lengthy new story about Yi Sunsin, a famous Korean admiral of the late 16th century. After his conversion to Christianity he composed *Yesujön*, narrating the life of Jesus.

In the 1960s and 1970s Pak became particularly famous for his ability to perform complete *p'ansori* stories non-stop; this included *The Story of Hŭngbo* over five hours, *The Story of Ch'unhyang* over eight hours, and, most remarkably, his own story about Admiral Yi Sunsin, lasting almost ten hours. He became known as the 'great singer of the entire repertory', and recorded extensively throughout his career. In 1973 he was named an Intangible Cultural Treasure for the story *Chökyökkka* ('Story of the Red Cliff'), a Koreanized version of a famous Chinese tale from the ancient Three Kingdoms period. He was also active in the revival of *ch'anggŭk*, a kind of staged *p'ansori* which had been in decline since the early part of the 20th century.

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ROBERT C. PROVINE

Palace Theatre.

London theatre built in 1891 as the English Opera House. See London, §VI, 1(i).

Palacios, Fernando

(*b* Castejón, 13 Oct 1952). Spanish composer and teacher. He studied at the Madrid Conservatory and the Orff Institute in Salzburg, where he specialized in music teaching. From his formative years he was interested in bringing music closer to ordinary people through performing, composing, teaching and writing. His strong sense of humour is manifested in his espousal of the whistle and the tiny plastic trumpet, of which instruments he is an outstanding virtuoso. He has commissioned and given premières of works by notable Spanish composers and performed in several festivals of contemporary music.

As a composer, he was active in all the avant-garde trends in Madrid in the 1970s and 80s. An excellent craftsman, his language is mainly eclectic, as it is shown in pieces written for genres as diverse as electro-acoustic music (*Un millón de pasos*), technically demanding works for whistle and plastic instruments (*Calla, trompetilla, calla*), instrumental music and, in recent years, didactic compositions for large orchestra (*La mota de polvo, Las baquetas de Javier*). He is also a successful and influential broadcaster both in radio and television and has written extensively on music teaching. His most outstanding contribution in this field is his collection of writings *Escuchar*. In demand as a teacher all over Spain, he is also educational adviser of many Spanish orchestras.

WORKS

Orch: *La mota de polvo*, 1991; *Modelos para armar*, 1993; *Las baquetas de Javier*, 1996

Chbr and solo inst: *Antiestudio no.1*, pf, 1975; *Un triedro*, gui, 1976; *Viaje arbóreo*, chbr group, 1976; *Minuta perversa*, 3 fl, 1985; *Ojo con la pintura*, chbr group, 1986; *Presto a la zurda*, pf, 1991; *Capullito güisnicial*, pf duet, 1991; *Reel, bolero, polka*, chbr group, 1992; *Variaciones olímpicas sobre el canto del ogro de Cornualles*, 4 cl, 1992; *Pianocócteles*, 2 bks, pf, 1994 and 1998; *Variaciones Estigma*, chbr group, 1997; *Calla, trompetilla, calla*, plastic insts

El-ac: *Cantos desde mi hígado*, 1979; *Big piña*, 1988; *Geometría de la memoria*, 1989; *Un millón de pasos*, 1989; *No, no, no*, 1990; *Cantaleta en virutillas*, 1990

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Palacios y Sojo, Pedro (Ramón)

(*b* Santa Cruz de Pacayrigua, Venezuela, 17 Jan 1739; *d* Caracas, after 17 June 1799). Venezuelan musician. Ordained a priest in 1762, he travelled in Europe (1769–71), where he came to know continental music. In 1771 he founded in Caracas a congregation of the Oratorio S Felipe Neri, in which he established in 1783 or 1784 what was to become the most important music school in colonial Venezuela. The school employed Juan Manuel Olivares (1760–97) and trained most colonial composers of the 1770s to 1790s, including Cayetano Carreño, Lino Gallardo, José Ángel Lamas and Juan José Landaeta, a group known as the ‘Chacao school’. In 1789 two Austrian naturalists who had visited Sojo in 1786 sent him a gift of scores by Haydn, Mozart and Pleyel, which had great influence on his students. His will is dated 17 June 1799.

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ALEJANDRO ENRIQUE PLANCHART

Paladi, Radu

(*b* Storojineț [now Storozhinets, Ukraine], 16 Jan 1927). Romanian composer. After studying with Leon Klepper (composition), Constantinescu, Mendelsohn and Rogalski at the Bucharest Academy, he taught at the Academy of Theatre and Film in Bucharest and conducted the Botoșani Philharmonic for a time. A subtle musician with a rich resource of melodic invention, Paladi combines folk-influenced modalism with a modern post-Romantic style. Though well-versed in modern compositional techniques he has remained faithful to the means of expression found in popular folk music. Initially making his name with highly accessible choral songs, he worked in many other genres before ultimately establishing a reputation as a composer of choral music of great depth and structural complexity. Further details are given in V. Cosma: *Muzicienii români* (Bucharest, 1970).

WORKS

(selective list)

Choral: Dar de nuntă [The Wedding Gift] (cant.), chorus, orch, 1956; 12 poeme (M. Eminescu), 1988–92; Poeme corale (V. Alecsandri, G. Cosbuc, I. Pillat), 1993; collection of 60 carol arrs., 1990–6

Orch: Fluierașul fermecat [The Enchanted Flute], suite, 1955; Ciulinii bărağanului [The Thistles of the Steppe], suite, 1957; Pf Conc., 1981

Chbr and solo inst: Suite, pf, 1949; Temă cu variațiuni, pf, 1950; Rondo a capriccio, pf, 1951; Prelude and Fugue, pf, 1954; Str Qt, 1957; Wind Qnt, 1967

OCTAVIAN COSMA

Paladilhe, Emile

(*b* Hérault, nr Montpellier, 3 June 1844; *d* Paris, 8 Jan 1926). French composer. He was a child prodigy who entered the Paris Conservatoire at nine, studying composition, the piano and organ (with Halévy, A.F. Marmontel and Benoist respectively); he won the Prix de Rome in 1860 when barely 16. Apparently during his Rome period he wrote what was to become his most popular piece, the song *La Mandolinata*. It was included in his first staged opera, *Le passant* (1872), but neither that nor the colourful singing of his mistress Galli-Marié could save the work from closing after only three performances by the Opéra-Comique. *L'amour africain* (1875) fared little better, but the graceful, attractive score of his third work for the company, *Suzanne* (1878), received an honourable 30 performances.

Although the *opéra comique* *Diana* (1885) failed, with the grand opera *Patrie!* (1886) Paladilhe finally achieved true success. He had matched Sardou and Gallet's fine libretto with a score of power and range (from the delicate and touching to the noble and vast). The work was revived and given at the Opéra until the end of World War I, and was staged elsewhere in Europe. However, even in this work critics noted resemblances to Meyerbeer and Gounod, for Paladilhe lacked a truly original musical personality, despite elegant ideas, a sense of form and great skill in orchestration. Paladilhe did not repeat his long-sought success in opera; instead, the most important large-scale works in the years after *Patrie!* are his sacred choral pieces. He was elected to the Institut de France to succeed Guiraud in 1892, and became an Officier of the Légion d'Honneur in 1897.

WORKS

operas

first performed and published in Paris unless otherwise stated

Le chevalier Bernard (oc, 1), Salle Herz, 16 Feb 1859, excerpts perf.

La reine Mathilde (oc, 3), Salle Herz, 28 Feb 1860, excerpts perf.

La fiancée d'Abydos, 1864 (op, 3, J. Adenis), unperf.

La coupe du roi de Thulé, 1868–9 (op, 3, L. Gallet and E. Blau), unperf.

Le passant (opéra en vers, 1, F. Coppée), OC (Favart), 24 April 1872, vs (1872)

L'amour africain (oc, 2, E. Legouvé, after P. Mérimée: *Le théâtre de Clara Gazul*), OC (Favart), 8 May 1875, vs (1875)

Suzanne (oc, 3, Lockroy [J.-P. Simon] and E. Cormon), OC (Favart), 30 Dec 1878, vs (1879)

Diana (oc, 3, J. Normand and H. Régnier), OC (Favart), 23 Feb 1885, vs (1885)

Patrie! (grand opéra, 5, V. Sardou and Gallet), Opéra, 20 Dec 1886, *F-Po** vs (1886). os (c1886)

Dalila, ?1896–7 (op, 4), unperf.

Toute la France (à-propos lyrique, 6 tableaux, Sardou, Sully-Prudhomme, de

Bornier and Hérédia), Palais Bourbon, 1900, collab. Reyer, Massenet, T. Dubois and Lenepveu

Vanina (op. 3), unperf.

Inc.: Untitled work, 1862–3 (oc), *Pc**

other vocal

Sacred: Les Saintes Maries de la mer (sacred lyric drama, 4. L. Gallet), vs (1892); Messe de St François d'Assise, solo vv, chorus, org, orch, 1862 (1895); Messe solennelle de la Pentecôte, solo vv, chorus, org, str qt ad lib/orch (1899); Stabat mater, solo vv, chorus, org, orch, vs (1905); 6 motets, 1v, org/pf, nos.2, 5; chorus ad lib, nos.1, 3, 4; chorus obligé, no.6 (1906); other minor works

Secular: Cantate composée à l'occasion du centenaire de Favre, 4 male vv, wind band (1884); Lous Cantaires dau Clapàs (F. Troubat), male vv, pf ad lib (1893); La cigale et la fourmi (J. Combarieu), children's/female vv, pf ad lib (1910); other minor works

Songs, 1v pf: La Mandolinata (1869); 6 chansons écossaises (Leconte de Lisle) (1877); 5 mélodies (1884); c100 others

instrumental

Orch: Sym., E♭ c1863; Fragments symphoniques, 1882; Marche de fête (1906)

Chbr: Canzonetta, vc, pf (1895); Solo, ob, pf (1898); Danse noble, concertino (2 va)/(vn, va), vc (1902); other minor works

Pf: c20 pieces, incl. 6 pièces caractéristiques op.13 (1882)

Org: c10 pieces, incl. Andante cantabile (1907); Choral-Marche (1907)

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LESLEY A. WRIGHT

Paladino [Paladin], Giovanni Paolo [Jean Paul]

(*b* ?Milan; *d* Lyons, before Sept 1565). Italian lutenist and composer, active in France. On the title-page of his *Tabulature de lutz en diverses sortes* printed by Moderne in 1549 he is described as 'milanoys'. A 'Jean Paulle' was a lutenist to François I between 1516 and 1522. A lutenist at the court of Duke François of Lorraine at Nancy in 1544–5 was referred to as Jehan Paul, as was one in the service of Mary Queen of Scots between 1548 and 1553. Whether or not any of these was Paladino, it seems likely that he spent many years in Lyons, where he traded at the city's fairs; all his extant music was printed there and he purchased a house and vineyard on the banks of the Saone in 1553, where he died without heirs. His musical gifts were lauded in a sonnet published in Guillaume de la Tayssonnière's *Amoureuses occupations* (Lyons, 1555).

The only surviving music attributed to Jean Paul Paladin is found in two books. The first, *Tabulature de luth en diverses sortes* (Lyons, 1549), contains five chansons (by Janequin, Sermisy, Jacotin, Sandrin and Arcadelt), two fantasias, three pavans and two galliards intabulated in the Italian system. A larger collection, now lost, *Premier livre de tablature de luth* (Lyons, 1553), again in Italian lute tablature, included arrangements of madrigals and motets. It was reissued in 1560 with a short introduction describing the lute and illustrating the principles of Italian tablature. Six free fantasias follow, with short motifs extended and varied with contrapuntal developments; the second fantasia had already appeared in print ascribed to Morlaye (RISM 1558²⁰). The next group comprises arrangements of six unattributed madrigals (by Nollet, Rore, Arcadelt and Reulx, with one still unknown), two of which are followed by derivative fantasias. After intabulations of six four-voice chansons by Certon, Gardano, Hugier, Janequin and Sandrin, and motets by Sermisy and Jacotin, each followed by a derivative fantasia, the book ends with two pavan and galliard pairs and two separate galliards of unusual length, with divisions and variations. (Both books are ed. M. Renault and J.-M. Vaccaro, *Oeuvres de Jean-Paul Paladin*, Paris, 1986.)

Antoine Du Verdier's *Bibliothèque* (Lyons, 1585) reports two books of lute tablature, containing several psalms and *chansons spirituelles* by 'Antoine François Paladin milanois', published by Simon Gorlier at Lyons in 1562. The composer of these works may have been a relative of Giovanni Paolo Paladino.

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FRANK DOBBINS

Palanca, Carlo

(*b* Valsesia, c1691; *d* Turin, 23 Dec 1783). Italian bassoonist and woodwind instrument maker. He was the son and pupil of the recorder maker Giovanni Lorenzo (*b* c1645; *d* after 1705). Carlo entered the ducal *cappella* of Turin on 7 March 1719 as '*Suonatore di bassa d'Autbois*', a post he held until 13 May 1770. He was associated with the brothers Alessandro and P.G. Besozzi, respectively first oboe and first bassoon in the same orchestra; in some orders for his instruments, the approval of Alessandro was required. Among Palanca's surviving instruments the recorders and flutes are made in the late Baroque style, whereas the oboes are narrower in bore and have thinner walls than their Baroque counterparts, the Classical type. The two existing bassoons show similarity to French models. Palanca's instruments are marked 'CARLO/PALANCA'.

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ALFREDO BERNARDINI

Palatio, Paolo Jacopo.

See [Palazzo, Paolo Jacomo](#).

Palau.

See [Micronesia, §II, 4](#).

Palau Boix, Manuel

(*b* Alfara del Patriarca, 4 Jan 1893; *d* Valencia, 18 Feb 1967). Spanish composer, conductor and teacher. He studied the piano and composition at the Valencia Conservatory (1914–19) and had conducting experience with small orchestral groups; a little later he gave the first performances of several of his works. Thereafter he moved to Paris for further composition studies with Koechlin (1924–6) and Bertelin (1930–32), also receiving advice on instrumentation from Ravel. After his return to Valencia he was appointed associate professor at the conservatory, where he established a reputation as a fine teacher of composition, orchestration and conducting. In 1952 he was made director of the Valencia Conservatory and a member of the Consejo Nacional de la Música; he was also director of the Instituto Valenciano de Musicología. As a conductor he appeared with orchestras throughout Spain as well as with the municipal bands of the Valencia area. His work did much to enliven the musical life of Valencia, and his compositions depict the spirit of the region. There are elements of Mediterranean folk music in his style, as well as examples of polytonality, atonality, modality and the influence of Impressionist music. He twice won the National Music Prize (1927 and 1947).

WORKS

(selective list)

Orch: *Poemas de juventud*, 1926; *Gongoriana*, 1927; *Siluetas*, 1928; *Homenaje a Debussy*, 1927; *Poemas de llum*, 1935–6; *Marcha burlesca*, 1936; *Valencia*, pf, orch, 1936; *Mascarada sarcástica*, 1939; *Sym. no.1, e*, 1945; *Sym. no.2, D*, 1946; *Concierto levantino*, gui, orch, 1947; *Concierto dramático*, pf, orch, 1948; *Sym. no.3*, 1950; *Tríptico catedralico*, 1956

Other works: *Sino* (ballet, 1), 1939; *Atardecer*, solo vv, chorus, orch, 1945; *Maror* (op, 3), 1953–6; sacred and secular choral pieces, 25 songs, chbr pieces, pf music

Principal publisher: Unión Musical Española

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ANTONIO RUIZ-PIPÓ

Palazol [Palaol, Palaiol], Berenguier de.

See Berenguier de Palazol.

Palazzo, Paolo Jacomo [Palatio, Paolo Jacopo]

(*fl* 1540–44). Italian composer. He contributed three works for four voices to an anthology containing all of Verdelot's madrigals from his first and second books, together with pieces by Arcadelt, Willaert and others (RISM 1540²⁰). Another four-voice work, *Maledetto sia amor*, was printed in Antonfrancesco Doni's *Dialogo della musica* (1544²²). In a letter dated 3 June 1543 to the sculptor Giovanni Angelo, Doni mentioned that Palazzo was then working in Piacenza, apparently a centre of some importance in the early history of the madrigal.

WORKS

Grand'è 'l mio duol, 4vv, 1540²⁰; Maledetto sia amor, 4vv, 1544²², ed. A.M. Monterosso Vacchelli, *L'opera musicale di Antonfrancesco Doni* (Cremona, 1969); Poi ch'amor così vole, 4vv, 1540²⁰; Vorrei il mio martire, 4vv, 1540²⁰

DON HARRÁN

Palazzotto e Tagliavia [Palazotto Tagliavia, Pallazzotti, Palazzotti], Giuseppe

(*b* Castelvetrano, Sicily, ?*c*1587; *d* before 1 Dec 1653). Italian composer. He was of noble descent through the Counts of Castelvetrano. By 1603 he was a pupil of Antonio Il Verso, who in that year included a madrigal by him in his eighth book of five-part madrigals. He was a cleric by 24 July 1606, when he was received into the Congregazione dell'Oratorio dei Filippini at Palermo, and on 31 May 1608 he was ordained priest by the Bishop of

Cefalù. He became a full member of the order on 17 September 1609 but left on 31 May 1613. In 1617 he was in Naples, having arrived there with the court of the viceroy, the Duke of Osuna. When the duke was disgraced in 1620 he returned to Palermo. He was at Messina at the end of 1631, by which time he had graduated in theology. He dedicated his op.10 (1632) to Ottavio Branciforte, who had just been nominated bishop of Cefalù and during whose episcopate (1633–8) he was archdeacon and synodal inquisitor at Cefalù Cathedral. Di Maggio, also of Castelvetrano, was his pupil.

Palazzotto was, with Sigismondo d'India, one of the two most important Sicilian musicians of his generation and was the foremost composer active in Sicily in his day. His madrigals are among the finest of the period. In addition to the contrapuntal skills that he acquired from Il Verso he made fruitful use of his knowledge of Gesualdo's chromaticism and of Monteverdi's *seconda pratica*; his intensive, telling use of dissonance may have derived from Pari. Each piece is conceived as an organic unity with regard to the tonal plan and to rhythmic and harmonic contrasts between the subtly and distinctly characterized sections. Nevertheless, reconciling the tradition of the madrigal as domestic chamber music with the ideal of the Baroque concerto, Palazzotto announced in the preface to his first book (1617) that he had been anxious not only to 'make every part sing well so that each singer may take pleasure in what he is singing' but also to include 'many things ... that a good singer would do of his own accord and thus ... to move the affections more readily, which must be the musician's true aim'. In sacred music too, following Monteverdi, he developed, through truly Baroque sonorities and contrasts, the Gabrieli type of sacred concerto, which he must have learnt about from Il Verso. Palazzotto's music, rich in supple, florid melody, flawless in counterpoint, varied in harmony and bold in its modulations and striking use of chromaticism, does indeed 'move the affections' powerfully and is among the finest produced in Italy in the first half of the 17th century.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Palella, Antonio

(*b* S Giovanni a Teduccio, Naples, 8 Oct 1692; *d* Naples, 7 March 1761). Italian composer. He is known only from his works; early biographers did not mention him. He studied at the Conservatorio di S Onofrio a Capuana, where his oratorio *Li scherzi delle Grazie* was performed in the summer of 1721. His librettos describe him as 'maestro di cappella napoletano'. From the opening of the new Teatro S Carlo on 11 October 1737 he held the orchestral position of second harpsichordist, with the additional duties of adapting foreign operas for production there; among these were the revival in autumn 1745 of Hasse's *Tigrane*, for which Palella rewrote about half the music, and Hasse's *opera seria Ipermestra*, performed on 20 January 1746, for which he modified the text and added three arias. It is possible that he also adapted Hasse's *Tito Vespasiano (La clemenza di Tito)* in 1738. Despite his personal obscurity Palella occupies a clear place in the history of *opera buffa*: at the time he was writing his three comedies for the Teatro Nuovo the genre was moving in several new directions, and his music may have helped popularize them. The most immediately noticeable of these novelties is elimination of Neapolitan dialect: in all three works, all the characters speak Tuscan. This allowed export of the works to northern Italy. Also, in all three the subject matter leans even more heavily than formerly on literary romance (the plot of *Origille* self-confessedly paraphrases an incident in Ariosto's *Orlando furioso*), with consequent increased emphasis on *parti serie* and *semiserie*, and hence less time

spent on below-stairs antics of servant characters. The musical result of this move was to widen the range of emotional expression in comic opera. In addition, as a result of their plots, all three works require more elaborate mounting, with special effects like a jousting scene. These features combined to improve the literary and social respectability of *opera buffa*; economically they imply higher production budgets. Palella's setting of a libretto by P. Trinchera, *L'incanti per amore* (1741), incorporates the new decade's principal morphological development: fewer musical 'numbers' at the expense of ensembles and short ariettas; here, Trinchera retained only Act 1's opening duettino and the finales, leaving a total of 25 numbers compared with the previous decade's average of 30–37. The result is increased emphasis on solo arias, an increased proportion of 'talk' (recitative) to 'singing' (arias), and, in the best works, more attention to tight, straightforward plot construction. (*L'incanti* is also an example of that special sub-species of *opera buffa*, the 'magic' opera, an intermittently popular type that was to culminate in *Die Zauberflöte*; here the leading lady is a sorceress.) *Origille* deserves particular mention because it was one of the southern works soon to be introduced to north Italy (Ravenna, 16 November 1742 in the pasticcio version, Mantua and Venice, Teatro S Moisè, summer and autumn 1744) and to start the vogue there for *opera buffa*, even if the exported version was considerably cut to suit local tastes and retained only a few of its original numbers.

Palella's arias are early Classical in style, showing symmetrical periodization of phrasing and a firm sense of structure based on the tonic-dominant relationship. In the second half of an aria's first section, where the text is repeated, melodic material is closely derived from the first half, but varied with extensions of phrases and intensification of harmonic detail (for example, the first half's cadence progression of dominant of V–V–I could become augmented 6th–V–I). Second sections remain tonally close to the tonic key and usually contain motivic references to the aria's opening. Palella possessed a pleasant, if not especially striking, lyric talent, and was particularly fond of the 'Scotch snap' rhythmic device in melodic scale passages.

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Il trionfo del valore (commedia per musica, Palomba), Nuovo, wint. 1741, collab. G. Signorille, Porpora, and G. Paolo [Palella composed the recit]

Il chimico (ob, Palomba), Nuovo, wint. 1742

Tigrane (os, F. Silvani), S Carlo, 4 Nov 1745 [revival of Hasse's work of 1725; of the orig., only recit of Act 3 scene xi, a duet, and 13 of a total of 26 arias remained; Palella wrote a new sinfonia, new recit, 13 arias, and a coro finale for Act 3]

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JAMES L. JACKMAN/FRANCESCA SELLER

Páleníček, Josef

(*b* Travnik, Bosnia-Herzegovina, 19 July 1914; *d* Prague, 7 March 1991). Czech pianist and composer. He studied the piano with Hoffmeister, and composition with Šín and Novák in Prague. In Paris he attended Alexanian's and Fournier's chamber classes and took lessons with Roussel and Cortot (until 1938). There he became friends with Martinů, whose return to Czechoslovakia after World War II Páleníček tried to obtain; similarly, he used his influence as a Communist party member to speak out on behalf of other worthwhile, but politically unacceptable, musicians. He made his début at the age of 11, but began to perform regularly as a soloist from 1935. In 1934 he was a co-founder of the Smetana Trio (later the Czech Trio), with the cellist František Smetana and the violinist Alexander Plocek, with whom he often formed a duo. After World War II he toured Europe, Japan and Central and South America. In 1963 he began to teach at the Prague Academy (AMU); he gave masterclasses in Rio de Janeiro (1962) and Montreal (1967), and sat on international juries. He was appointed soloist with the Czech PO in 1949 and with the Moravian PO in 1957.

Páleníček's playing was rich in dynamic contrasts; his repertory (Beethoven, Martinů, Prokofiev's Sixth Sonata, Musorgsky's *Pictures from an Exhibition*, Debussy, Brahms and especially Janáček, to whose works he took a highly personal and controversial approach) reflected his explosive temperament, disciplined, however, by his sense of structure. His compositions, in almost all genres, include three piano concertos (C major, 1940; E minor, 1952; 1961), the oratorio *Píseň o člověku* ('Song of Man', 1960), the *Symphonic Variations on an Imaginary Portrait of Ilya Ehrenburg* (1971) and the Cello Concerto (1973).

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ALENA NĚMCOVÁ

Palentrotti [Palantrotti, Palontrotti], Melchior

(*b* Venafro, nr Naples; *d* Rome, 18 Sept 1614). Italian bass. He sang in S Luigi dei Francesi, Rome (1588–9), and at the Este court in Ferrara (1589–97), and he entered the Cappella Sistina on 14 July 1597. He was dismissed in mid-1603, ostensibly because he had left to seek service with the viceroy of Naples. Between 1612 and 1614 he was again singing at S Luigi dei Francesi, but his main support came from the distinguished Roman patron Cardinal Montalto. Palentrotti was one of a generation of bass singers praised by Vincenzo Giustiniani for their virtuoso technique. He took part in Peri's *Euridice* (as Pluto) and Giulio Caccini's *Il rapimento di Cefalo* at the festivities for the marriage of Maria de' Medici and Henri IV of France (Florence, October 1600). He sang in Quagliati's *Carro di fedeltà d'Amore* (Rome, 1606) and returned to Florence for the wedding festivities of Prince Cosimo de' Medici in 1608. His last known appearance was as Jupiter in *L'amor pudico* (with music by C. Marotta, G.B. Nanino and others), sponsored by Montalto and first performed in Rome on 5 February 1614.

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TIM CARTER

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Palermo.

City in Italy, on the island of Sicily. It was originally a Phoenician colony whose culture became hellenized and which underwent periods of Punic and Roman domination. In the Byzantine era (7th–9th centuries) it was the centre of a school of hymn writing. Under the Arabs it became the capital of Sicily. Traces of these periods still remain in the local folksongs.

1. Early history, to c1650.

Palermo reached the summit of its political and cultural power in the Norman period. Under King Roger (1094–1154) the best of the treasures of three cultures was concentrated in the capital of his kingdom: the Byzantine liturgy in the church of La Martorana and the Latin plainchant in the cathedral were matched by Islamic courtly music, which is represented in paradise scenes painted on the ceilings of the Cappella Palatina and of Cefalù Cathedral. The *eccellentissimi cantori* at the court of William II (1166–89) were particularly famous. In 1194 the Emperor Henry VI of Swabia came to the throne of Sicily; a celebrated Minnesinger himself, he brought to Palermo two great troubadours, Raimbaut de Vaqueiras and Bonifazio di Monferrato. His son, the Emperor Frederick II, who was also a poet and musician, made Palermo the foremost Italian centre of the arts; at his court Italian literature had its beginnings, as an extension of Provençal poetry, and these were closely linked with music. The liturgical music used in the cathedral in the Norman and Aragonese periods survives in numerous manuscripts with neumatic notation, of which most were carried off at the end of the 17th century and are now in Spain; but the Archivio Storico Diocesano at Palermo still has some, including a Gregorian missal of the 11th century with adiaستمatic accent-neumes, and the *Cantus diversi ad usum sanctae panhormitanae ecclesiae* of the 14th and 15th centuries. As early as the 14th century there were at least two organs in Palermo Cathedral, relatively large instruments standing on stone choirs.

In the 16th century aristocratic houses held musical ‘academies’ where virtuoso lutenists performed, including Giacomo d’Auria at the beginning of the century and Mario Cangialosa at the end. Sicilian compositions were first printed in Venice in the 1550s, for example those of Giandominico La Martoretta and Pietro Vinci, the founder of a school of polyphonic composition. Palermo was the principal centre for some 60 musicians who between 1552 and 1659 published more than 200 collections, mostly of madrigals. At least 50 of these were printed in Palermo, by G.F. Carrara (1583–95), G.A. de Franceschi (1588–1636) and, most important, G.B. Maringo (1597–1638) and Giuseppe Bisagni (1652–9). The royal palatine chapel flourished as a result of a financial decree of 1587; Raval and Gallo were both *maestri di cappella* there, and Clavijo and Oristagno were organists. A truly Sicilian school of polyphony may be discerned in the group of composers who centred on Antonio Il Verso (c1565–1621), a pupil of Vinci and permanent resident of Palermo. He had numerous pupils there, of whom Giuseppe Palazzotto e Tagliavia, Giovan Battista Cali, Francesco del Pomo, Domenico Campisi and Antonio Formica were also composers. Other musicians active in Palermo at this time included Mauro Chiaula, Giulio Oristagno, Nicolò Toscano, Vincenzo Gallo and Erasmo

Marotta (Sicilians), Bernardo Clavijo del Castillo and Sebastián Raval (Spaniards), Claudio Pari (from Burgundy), Bartolomeo Montalbano (from Bologna), Antonio and Achille Falcone (from Cosenza) and Livio Lupi (from Caravaggio), a dancing-master. Sigismondo d'India, a patrician of Palermo, pursued his musical career outside Sicily.

The sacred drama with related musical interludes was vigorously cultivated in Palermo. The greatest example of the genre is the *Atto della Pinta*, the *Rappresentazione della creazione del mondo* by Teofilo Folengo, which was presented by the senate in the church of S Maria della Pinta from 1539; the music for the performance of 1581 was composed by Mauro Chiaula. When Bonaventura Rubino was *maestro di cappella* at the cathedral (1643–65), solemn polychoral liturgies took place in the principal churches: the *Stellario* of the Holy Virgin was celebrated with 12 choirs in 1644 at S Francesco. Two passions 'in *stile recitativo*' by Vincenzo Amato, Rubino's successor (1665–70), survive in manuscript copies ranging from the mid-17th century to the early 20th.

2. c1650–1900.

Opera came late to Palermo; it was imported from Venice via Naples. The first opera to be performed was *Giasone* (1655), followed by *Ciro* (1657), *Xerse* (1658) and *Artemisia* (1659, given in the Teatro della Misericordia). Comparison of the Palermo librettos with the first Venice editions shows that these were Cavalli's, with additions by Francesco Provenzale acquired at the time of their performance in Naples, and with additional local variants. These variants must have been extensive in the case of *Elena* (1661), also by Cavalli, of which Marc'Antonio Sportonio proclaimed himself composer in the Palermo libretto.

Alessandro Scarlatti was born in Palermo in 1660. Vincenzo Amato, the last of the Sicilian polyphonists, was a relation (probably a cousin) of Scarlatti's mother, and it is probable that he and Sportonio were his first teachers. The first opera by Scarlatti performed in Palermo was *Il Pompeo* (1690); he dominated the Palermo theatre from Naples for at least 15 years, and the subsequent history of music in Palermo is substantially that of its opera houses. The earliest performances of opera, up to the end of the 17th century, were given in the Teatro della Misericordia and the Teatro della Corte del Pretore. The Teatro S Cecilia was specially built by the Unione dei Musici and opened on 28 October 1693 with *L'innocenza pentita: o vero la Santa Rosalia* (libretto by Vincenzo Giattino, music by Ignazio Pollice – both from Palermo); it provided a ready outlet for the Neapolitan school in the 18th century. Domenico Scarlatti is registered as having been a member of the Unione dei Musici, and present in Palermo, from 1720–22.

The Teatro Marmoreo or 'nuovo teatro della musica' (see [illustration](#)) on the coast was completed on 17 April 1682 and was inaugurated a week later with a serenata to a text of Baldassare Gonzales by Bonaventura Aliotti, *maestro di cappella* of the cathedral and senate. Designed by Paolo Amato, brother of Vincenzo and architect to the senate of Palermo, it was intended to provide a luxurious setting for the outdoor musical entertainments that had been traditional on that spot for nearly a century.

The Teatro della Corte del Pretore, later known as the Teatro di S Lucia or Teatro di S Caterina, devoted at first to *opera buffa*, came into regular service in 1726. The powerful Valguarnera family directed its reconstruction in 1809, when it was enlarged and renamed the Real Teatro Carolino, and became the foremost theatre in the city. It was one of the very few in Italy to remain open the whole year. A collection of its music (260 volumes of manuscript scores, including 171 complete operas) was recently discovered in Boston. The theatre was visited by the most celebrated opera companies and singers, and its artistic directors included Natale Bertini, Giuseppe Mosca and Pietro Generali who succeeded each other between 1813 and 1828, and Donizetti, in 1825–6, when his new opera *Alahor in Granata* was performed there. The repertory was similar to that of other Italian theatres of the period: operas by Cimarosa, Paisiello, Guglielmi, Fioravanti, Paer and Mayr predominated at first; to these were added the successes of Rossini (from 1816), Donizetti and (from 1829) Bellini, and finally (from 1844) Verdi almost completely dominated the seasons. During the Revolution of 1848 and after the unification of Sicily with the Kingdom of Italy (1860), the Real Teatro Carolino changed its name to the Real Teatro Bellini and the seasons gradually became shorter.

The Politeama Garibaldi was built by the city council to a design by Giuseppe Damiani Almeyda and opened in 1874. It is a singular theatre with a liftable roof to accommodate various kinds of spectacle, from circus to opera. The opera seasons were gradually transferred to it; on 24 April 1896 Puccini's *La Bohème* had its first successful performance there. The Teatro Massimo, designed by G.B.F. Basile, opened on 16 May 1897 with Verdi's *Falstaff*. It is one of the largest theatres in the world, with a total area of 7730 m², a stage of 1214 m², five tiers of boxes and 3200 seats.

3. 20th century.

The Orchestra Sinfonica Siciliana (formed in 1958) gives a rich season of symphony concerts, three a week, from October to June. The Politeama Garibaldi was its home from 1968 to 1974, after which it moved to the Cinema-Teatro Golden. It has created a huge following for symphonic music, especially among young people. Concerts have been promoted by various organizations: the Associazione Palermitana dei Concerti Sinfonici (1922–31); the Società dei Concerti del Conservatorio (1945–52); the Amici della Musica (founded 1946), the Goethe Institut (founded 1962) and the Opera Universitaria (founded 1973). Opera seasons at the Teatro Massimo continued until 1974, when it was closed for restoration and operatic activity moved to the Politeama. It reopened on 12 May 1997.

The Settimana di Monreale, a festival of religious, liturgical and spiritual music (1949–50 and from 1957), is given in the historic churches of Palermo and Monreale. Six Settimane Internazionali di Nuova Musica were organized by the Gruppo Universitario per la Nuova Musica (GUNM) in the years 1960–63, 1965 and 1968. GUNM drew its support from the major musical organizations of the city, having prepared them with a season of concerts of contemporary music in 1959–60. The first Settimana broke the monopoly on new music previously held by Darmstadt and made the public aware of some important composers, such as Bussotti, Clementi, Donatoni, Evangelisti, Kayn and the Palermitans Sciarrino, Arrigo and Belfiore.

The Vincenzo Bellini Conservatory originated in a 'pia casa degli spersi', called the Conservatorio del Buon Pastore (1618). Musical tuition was introduced, after the example of Neapolitan conservatories, at the end of the 17th century. Nicola Logroscino was *maestro di cappella* there from 1758 to 1764. After a crisis, it flourished again under the direction of Pietro Raimondi (1833–52). In the 20th century some distinguished musicologists have taught there, including A. Favara, F. Mompellio and N. Pirrotta. The Istituto di Storia della Musica dell'Università, founded by Luigi Rognoni in 1958, has helped to stimulate a revival of interest in music, and has particularly encouraged contemporary music. It began publishing the series *Musiche Rinascimentali Siciliane* in 1970, *Puncta* (musicological studies) in 1974 and *Dafni* (musical texts and studies) in 1991. *Collage*, an international yearbook for new music and visual arts, was published at Palermo (1963–70). The Centro d'Avviamento all'Arte Lirica, a school associated with the Teatro Massimo, was active from 1965 to 1977. Organizations arising in the 1970s and 80s included Brass Group (jazz concerts and training), Ars Nova (amateur tuition, concerts and symposia), Folkstudio (folk music research and editions) and the Associazione per la Musica Antica Antonio Il Verso (early music and opera). The most important chamber orchestras are Gli Armonici and the Zephyr Ensemble (renowned for contemporary music). The CIMS (Centro per le Iniziative Musicali in Sicilia) was constituted in 1982 by Sicilian universities and concert societies; it maintains a centre of documentation for contemporary music and an archive of folk music recordings. CIMS is the seat of the Mediterranean Musical Conference and of its yearbook *Memus*.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Palero, Francisco Fernández.

See [Fernández Palero, Francisco](#).

Palester, Roman

(*b* Śniatyn, [now Snyatyn, Ukraine], 28 Dec 1907; *d* Paris, 25 Aug 1989). Polish composer. He began his piano studies in 1914 and continued them at the Music Institute in Kraków (1919–21) and at the conservatory in Lwów with Maria Sołtys (1921–5). From 1925 he studied history of art at Warsaw University, and later (1928–31) music theory and composition at the Warsaw Conservatory with Kazimierz Sikorski. His early pieces were awarded prizes at composers' competitions and were performed at ISCM festivals. During the 1930s Palester produced music for theatre and film

(the early Polish films with sound). In 1945 he became prorector and professor of composition at the State Higher School for Music (now the Academy of Music, Kraków). In 1947 he settled in Paris, and in 1951 chose to become an emigré by consciously breaking all ties with Communist Poland.

From 1952 until 1972 he led the cultural department of the Polish section of Radio Free Europe in Munich; in this capacity he was the author of numerous radio programmes, not only in the field of music, but also literature, theatre and philosophy. In Poland the political restrictions of the time (except for a short period at the end of the 1950s) determined that Palester's music was proscribed, and his name could not appear in any publications until 1977. Palester's most significant works date from after his emigration. Among the many awards he received was a gold medal at the Exposition Internationale in Paris in 1937, and first prize in the 1962 competition of the Italian section of the ISCM for the opera *La mort de Don Juan*. In 1972 he left Munich to settle once more in Paris. He returned to Poland only once, in 1983, for the world première of his *Hymnus pro gratiarum actione (Te Deum)* in Kraków.

Palester's earliest works were shaped and styled either by the prevailing neo-classicism of the time or by folklore. Examples of the former include *Muzyka symfoniczna* (1930), *Suite symphonique* (1937–8) and the Concertino for saxophone and chamber orchestra (1938). Examples of the latter include *Taniec z Osmołody* ('Dance from Osmołoda') and the ballet *Pieśń o ziemi* ('Song of the Earth'). His work had developed more individuality by the time of the Second String Quartet (1936) and the Sonata for two violins and piano (1939), and especially throughout the 1940s. Works such as the Second and Third Symphonies, *Requiem* and the cantata *Wisła* are characterized by the generation of large-scale form; masterly thematic development, with a tendency to integrate a whole cycle of motivic material; linear textures; dissonant harmony bordering on atonality; and profound emotion.

From the Fourth Symphony (1952) Palester's creative work entered a new phase inspired by the Second Viennese School, particularly the music of Alban Berg. Palester's treatment of 12-note principles shows a free approach, giving higher consideration to elements such as expression, colour and the dramatic shaping of form. The piece which encapsulates the character of this phase in his composition is the stage work *La mort de Don Juan* (based on the play by Oscar Milosz, *Miguel Mañara*), which combines elements of opera, dramatic cantata and oratorio. In *Varianti* for two pianos (1963–4) and in *Metamorphoses* (1966–8), Palester used open form and controlled aleatory rhythm. In general, however, he had great reservations about the ideas of the avant garde. In his later pieces he created his own individual, stylistic idiom: 12-note principles give way to a more relaxed treatment, and post-serial atonality, athenaticism, collective rhythm and richness of colour suggest a link with tradition; this is borne out by his use of generic titles such as symphony, concerto and sonata. On the one hand he was interested in the problems of structure and form, as in his chamber and piano works, while on the other hand he sought enrichment through extramusical sources and the use of words, for example: *Hymnus pro gratiarum actione (Te Deum)*; *Trzy wiersze Czesława Miłosza* ('Three

Poems by Czesław Miłosz'); and *Listy do Matki* ('Letters to Mother'). Palester's work treated a new musical synthesis, combining constructivist thinking with rich, colouristic fantasy, and an intellectual approach with expressionism.

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stage

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vocal

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chamber and solo instrumental

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ZOFIA HELMAN

Palestine, Charlemagne [Martin, Charles]

(b Brooklyn, NY, 15 Aug 1945). American composer, pianist and video artist. Although chiefly self-taught, he studied composition and singing at the Mannes College (1967–9) and electronic music with Subotnick at New York University (1969). From 1962 to 1970 he was a carillonneur at St Thomas's Church, New York; this experience had a pronounced effect on his music, which has a relentless, sustained quality. He continued his studies at the California Institute of the Arts (1970–71), where he developed a style of music based on drones using both electronic and

instrumental sources. His vocal improvisations, loosely based on his studies of Indian music, emerged from working with the dancer Simone Forti. After returning to New York in 1973 and becoming part of the city's downtown scene, he began work on a series of major piano pieces performed almost exclusively on a Bösendorfer grand. These evening-length works, quasi-improvisational but tightly structured, use an incessant 'strumming' technique for which he has developed a unique virtuosity; audiences are often mesmerized by the striking array of harmonics that emanate from the instrument. An ecstatic, religious quality connects all his work. He has also produced pioneering minimalist video studies and performance art, and in the 1980s he pursued a career, mainly in Europe, as a sculptor and visual artist. He has since revived his musical career and released a number of CDs of earlier recordings.

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INGRAM D. MARSHALL

Palestinian music.

From a very early period the term 'Palestine' was applied to a coastal region of the eastern Mediterranean roughly corresponding to the land now forming Israel (see [Jewish music](#), §II). Its boundaries were imprecise and fluctuated over the centuries. Palestine was under Ottoman rule (1517–1917) and then under British mandate from 1920 until the creation of the state of Israel in 1948.

Most Palestinians (about 90%) are Sunni Muslim; others are mainly Christian. Palestinian peoples are found in parts of [Israel](#), the West Bank and Gaza, Jordan (see [Jordan \(i\)](#)), [Lebanon](#), [Syria](#) and diasporic communities in other regions. Under the 1993 Oslo Agreement, a small proportion of historical Palestine was returned to Palestinian control.

1. [Historical background.](#)
2. [Folk music.](#)
3. [Art music.](#)
4. [Popular music.](#)
5. [Politics and music.](#)

BIBLIOGRAPHY

Palestinian music

1. Historical background.

The traditional music of the Palestinians is related to Middle Eastern Arab music in its language, forms, melodies, dances and musical instruments. The art music is generally similar in form to Arab art music, with an additional legacy of Ottoman influences found elsewhere in the Middle East. The rural folk music shares regional similarities with the sung verse styles widespread on the eastern Mediterranean coast, including Syria and Lebanon. Inland, the southern region bordering the Negev desert is dominated by the music and dances of the nomadic Bedouin tribes, which are part of the wider musical culture of the North Arabian peninsula.

The city of [Jerusalem](#) thus forms the meeting-place of three musical worlds: the Mediterranean, the Arabian peninsula and the Syrian plateau. As a religious and cultural centre, Jerusalem has played a highly significant role in Palestinian history for many reasons. The co-existence of three monotheistic religions, Judaism, Christianity and Islam, developed a cosmopolitan spirit that has left its mark on local musical practices.

Many special features distinguish Palestinian music: the intonation of local dialects, certain idioms and customs, and specific aspects of many religious festivals. Examples are the Muslim children's songs (*hawwāya* or *maddāha*) sung during the month of Ramadan as they go from door to door begging for sweets or coins, and the Christian dance-song for the feast of the Assumption of the Virgin Mary (15 August), performed by men in a semicircle in front of the basilica of Nazareth.

Pilgrims and missionaries to Jerusalem provide the earliest information about religious and secular musical activities in Palestine. A travel account by the 5th-century Spanish nun [Egeria](#), *Itinerium Egeriae*, describes Christian psalmody and chant as observed in Jerusalem. Egeria especially noted the division of the choir into two groups (*antiphons*). This division, still found in certain Eastern (Orthodox) churches, has passed into local Islamic usage. In Jerusalem the recitation of the *mawlid* (ritual celebrating the Prophet Muhammad's birth) contains verses sung antiphonally; this is unusual in Muslim culture, where *mawlid* style is usually responsorial.

Early texts provide pronouncements on the practice of music by principal religious figures. In his *Panarion*, Epiphanius, the 4th-century bishop of Gaza, compares the *aulos* (reed-pipe) to a serpent demon. A Muslim legist, Ibn Qaysarānī (*b* Jerusalem, 1058), wrote the *Kitāb al-samā'* ('Book on listening [to music]') on the admissibility of music. Ibn Ghānim al-Maqdisī (1514–95/6) violently condemned any leanings towards music in his *Masāyid al-Shaytān wa dhamm al-hawā* ('On the Traps of Satan and the Censure of Passion'), written in Jerusalem.

The various Christian communities and their liturgies were important in the musical life of Jerusalem. These included the Armenian, Coptic, Ethiopian and Roman Catholic ('*latīn*') liturgies performed in their various languages. Franciscan and Dominican monks trained local musicians to provide music for the religious services, and the musical techniques of the West were

most readily adopted by the Arab Christians practising the Latin rite (see §3(ii) below). Christians of the Greek Orthodox Church, on the other hand, have probably best preserved the customs connected with local history.

In terms of Palestinian selfconsciousness, 1917, the end of Ottoman rule, was a less significant date than 1948. The creation of the state of Israel caused many Palestinians to leave their native land, taking refuge in neighbouring countries, especially Jordan. The resulting war and exodus slowly forged a new concept of cultural and musical thought, and from that time onwards a national feeling developed, especially after the wars of 1967 and 1973 between Israel and the neighbouring states of Egypt, Syria and Jordan – this despite the fact that Palestinians are called Arab by Israeli authorities and their music considered Arab music rather than Palestinian music.

Radio Jerusalem was inaugurated in March 1936, with its importance for local music broadcasting.

[Palestinian music](#)

2. Folk music.

The music of rural areas is well preserved and firmly established. It is basically the music of song and dance, mainly in the *bayyātī* mode, corresponding to the great repertory of sung verse found all along the eastern seaboard of the Mediterranean. It is chiefly performed at festivals or marriages, even giving rise to certain particular *zaffa* (wedding procession) types. Among the most common genres of poetry is the melismatic *‘atābā*, freely improvised in stanzas of four or eight lines with a metrical syllabic refrain and known as *mījānā* (in certain localities pronounced *mayjānā*). The traditional *qasīda* known as the *shurūqiyyāt* is a long monorhymed poem. The *hidā*, an open-air responsorial song, is always accompanied by the *sahjih* dance. A genre little performed elsewhere, the *far‘āwī*, is an improvisation on one or two lines of verse sung alternately by two singers, often during processions.

Dances usually accompany these poetic genres, the best known being the *dabka* or chain dance, either for men only or for men and women. It is widespread throughout the Middle East and has been adopted into Israeli folklore under the name of *dabkot*. The *dahhiyya*, a dance for men advancing towards a woman soloist brandishing a sword, is performed by the Bedouin tribes of the Negev. Within rural music, wind instruments predominate: the *mijwiz*, a single-reed clarinet with double pipes and six holes; the *arghūl* (locally pronounced *yarghūl*), a single-reed clarinet with double pipes of unequal length; the *shabbāba* (locally pronounced *shibbābeh*), a reed flute with six holes. Accompaniment is provided by a pottery drum or the *darbukka* metal goblet drum (locally pronounced *dirbakka*). The recitation of Bedouin poetry is accompanied by the one-string *rabāba* fiddle. The long-necked *buzuq* lute with two double strings, brought into the area by the Gypsies of Jordan, is less frequently found. Although there is evidence that the *tanbūra* lyre was played at the beginning of the 20th century, it has now disappeared from Palestinian tradition. (See also [Bedouin music](#).)

[Palestinian music](#)

3. Art music.

(i) Urban.

In his *The Land and the Book*, the American missionary William Thompson provided an account of Palestinian urban music in the last quarter of the 19th century. Music was played in cafés, sung to the accompaniment of the *qānūn* (plucked zither), *kamanja* (violin), *ūd* (short-necked lute), *duff* (frame drum) and *nay* (rim-blown flute). This classic set of instruments making up the *takht* chamber ensemble is the basis of Middle Eastern art music and to a lesser extent of Palestinian music today. Elsewhere in the Arab world the *takht* ensemble tended towards disuse during the 20th century, superseded by the larger *firqa* orchestra in which violins predominate. (See [Arab music](#), §I, 6(iii).)

The art music practised in Palestinian areas is part of the general Middle Eastern tradition. For a number of reasons, it has not followed the modernization process prevalent in the rest of the Arab world to the same degree but reflects a more traditional spirit. A kind of musical suite performed in Nazareth, an important Palestinian city within the state of Israel, and also found in Aleppo (see [Syria](#), §3), consists of a string of melismatic *mawwāl* improvisations linked to metrical song in the local dialect. It is part of the local tradition known as *nasrāwiyyāt* ('of Nazareth').

Distinguished Palestinian instrumentalists are the *ūd* players [Simon Shaheen](#) (b Tarshiha, Galilee, 1955), who emigrated to the United States, and [Ādil Salāmā](#) (b Nablus, 1966), who emigrated to Great Britain and represents the Baghdad school (see [Iraq](#), §II, 5). [Salim Sahab](#) is also an important musician and conductor. Another important Palestinian musician who emigrated is Nabil Azzam, who left for America in 1982. The arrival in 1948 of Arabic-speaking Jews expelled from Iraq transplanted the Iraqi *maqām* style to Tel Aviv (see [Israel](#), §III, 2).

(ii) Western-based.

Most contemporary Palestinian composers in Western-style music had their first musical education in the Catholic Church of the Holy Land. Their writing is often tinged with academicism, with a predominantly Italian influence. Salvator Arnita (b Jerusalem, 1916) won a competition in Lebanon with his *Allegretto pastorale per oboe e archi* (1965). Augustin Lama was organist of the Church of the Holy Sepulchre in Jerusalem and director of the Schola Cantorum of the Holy Land from about 1940.

Yūsuf Khashū (1927–96) is particularly notable. He was Lama's pupil and succeeded him as organist in Jerusalem in 1942, but he was forced to go into exile in 1948, finally settling in Jordan. He composed a large body of music in 19th-century style, and his fourth symphony for large orchestra, the *Jerusalem Symphony*, was composed after the 1967 war. [Habīb Hasan Tūma](#) (1934–98) composed contemporary music and in later years turned to ethnomusicology. He settled in Germany in 1963.

The National Conservatory of Music at Birzeit University in Ramallah is an important symbol of Palestinian nationalist pride and cultural endeavour. It was founded in 1995 and includes a department of Arab art music. Inside

Israel there are instances of Jews and Arabs coming together musically, as in the mixed Bustan group (see [Israel](#), §III, 2).

[Palestinian music](#)

4. Popular music.

The ensemble al-Funūn al-Sha'biyya al-Filastīniyya (Palestinian Popular Arts) was founded at el-Bireh in 1979 with a view to staging musical events tracing local life or history in operetta style as practised in Lebanon. The group produced original compositions such as *Marj ibn Amīr* (1989), a historical chronicle of a Palestinian village under British occupation.

The prolific group Al-Āshiqīn emerged in the late 1970s and achieved fame all over the Arab world with their politically based work. Another popular group, A'rās, was founded in Damascus in 1977 and is currently based in France. The creation of the Sabreen ensemble in Jerusalem around 1980 provided Palestinians with a group on the international model. Sabreen performs modern poetry by Palestinian authors, but without heavily emphasizing the theme of armed struggle. The ensemble aims for musical fusion on both the instrumental plane (where guitar, double bass and Western percussion combine with the *'ūd* and long-necked *buzuq* lute) and on the rhythmic plane, which borrows from reggae and other styles. Their singer, Kamīlya Jubrān, has artistic roots in Arab art music and accompanies herself on the *buzuq*. The result is something entirely new in the Arab world.

Palestinians who left home have worked in the field of popular music in their countries of adoption. Yūsuf Batrūnī worked in Damascus from 1950 on the transcription into Western notation of fashionable songs, which were published in Syria. Sabrī Sharīf (*b* Haifa, 1922) was director of Radio Sharq al-Adnā, founded around 1952 in Beirut, and then artistic director to the prolific Lebanese composers, brothers 'Āsī and Mansūr [Rahbānī](#); 'Āsī Rahbānī's wife, the internationally famous singer [Fayrūz](#), has also championed the Palestinian cause. The singer [Rīm Yūsuf Kilānī](#) (*b* Manchester, 1963) has parental roots in Nazareth and Jenin; her repertory is based on direct contact with traditional singers both in Nazareth and in the refugee camps of Lebanon.

[Palestinian music](#)

5. Politics and music.

Political impetus in recent Palestinian music falls into three key stages. After the 1967 war, the spirit of resistance and struggle became a theme in a vocal genre labelled *ughniyya siyāsiyya* (political song), a term retained in the Arab world at large. This ideological stage did not remain static. Its development was accelerated by concern with studying local Palestinian traditions and a move towards collecting the entire corpus of sung music. Here the original words were sometimes replaced by other more revolutionary texts calling on audiences to join in the struggle.

The 1975 Lebanese war marked a second phase of political development in music. Non-Palestinian musicians supporting the cause of armed struggle became involved in the strongly ideological movement. They were well served by the fine work of the Palestinian poet Mahmūd Darwīsh, most

of whose poems have been set to music over the last decades. Works by Lebanese composers include Marcel Khalifé's *Ahmad al-'Arabī* (c1985) and Ziyād [Rahbānī](#)'s *Ahmad al-Za'tar* (c1980). Moroccan compositions are Ahmad Essayad's *Identité* (1977), a dodecaphonic work for chamber ensemble, and Nāss al-Ghiwān's *Sabra wa Chatila*, describing the massacres perpetrated on the inhabitants of the Palestinian camps at the gates of Beirut in 1982. For many people, the celebration of Palestine in song became a symbol of emancipation and commitment, reflecting a modernist state of mind, especially as the movement clearly went beyond the purely Palestinian context, extending to the Arab world and affecting Arab intellectuals.

The third phase evolved after 1985. Some people turned away from politically motivated efforts to represent the struggle in music, concentrating instead on songs about the land and its fertility, romance and dreams. At the time of writing, this trend is represented by the popular groups Sabreen and A'rās. (See also [Arab music](#), §III).

[Palestinian music](#)

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Palestrina [Prenestino, etc.], Giovanni Pierluigi da [‘Giannetto’]

(*b* probably at Palestrina, almost certainly between 3 Feb 1525 and 2 Feb 1526; *d* Rome, 2 Feb 1594). Italian composer. He ranks with Lassus and Byrd as one of the towering figures in the music of the late 16th century. He was primarily a prolific composer of masses and motets but was also an important madrigalist. Among the native Italian musicians of the 16th century who sought to assimilate the richly developed polyphonic techniques of their French and Flemish predecessors, none mastered these techniques more completely or subordinated them more effectively to the requirements of musical cogency. His success in reconciling the functional and aesthetic aims of Catholic church music in the post-Tridentine period earned him an enduring reputation as the ideal Catholic composer, as well as giving his style (or, more precisely, later generations’ selective view of it) an iconic stature as a model of perfect achievement.

1. Early years.
2. The Cappella Giulia and S Giovanni Laterano (1551–61).
3. S Maria Maggiore and the private service of Ippolito ii d'Este (1561–71).
4. The last phase (1571–94).
5. Scope of works; publications and dedications.
6. Palestrina and his time.
7. Masses.
8. Motets and other liturgical works.
9. Madrigals.
10. Pupils and Roman contemporaries.
11. Posthumous reputation.

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Palestrina, Giovanni Pierluigi da

1. Early years.

Palestrina's name is derived from the town of Palestrina in the Sabine Hills near Rome, known in antiquity as Praeneste. Throughout his life he was known by the surname Palestrina or Prenestino (with a variety of spellings), at times simply by the nickname 'Giannetto'; in his own letters he normally signed his name as 'Giovanni Petraloysio', only once as 'il Palestrina'. The dates between which he is presumed to have been born derive from an important eulogy by a younger contemporary, a certain Melchiorre Major (see Mercati, 1924), entered into the tenor partbook of a printed volume of motets by Claudin de Sermisy that is still part of the library of the Cappella Sistina. It states that at his death Palestrina was 68 years old, and it concludes with a verse epitaph beginning 'O mors inevitabilis', a text strikingly similar to the epitaph for Josquin that had been set to music by Jheronimus Vinders and published in 1545. As for Palestrina's birthplace, it has long been assumed, plausibly enough, that he was born in the town from which his name is taken and in which his family had settled some years before he was born. Yet although this is indeed likely, Jeppesen observed that the earliest known document in which he is named (a will made by his grandmother Jacobella in October 1527) originated in Rome (see Cametti, 1903). Jeppesen further noted (in *MGG1*, x, col.658) that a Roman census of 1525 listed a certain 'Santo de Prenestino' as the head of a household of 12, then living in a Roman quarter near S Giovanni Laterano; he suggested that if this Santo were Palestrina's father, whose name was given elsewhere as Sante or Santo (see Casimiri, *NA*, i, 1924, pp.24ff), the composer might actually have been born in Rome. In any event there is no doubt that his early training took place there and that a subsequent period of employment at Palestrina was an interlude in an essentially Roman career. Indeed his entire later life was deeply rooted in the papal Rome of the ascendant Catholic Reformation and was steeped in the musical and liturgical traditions of three of the oldest and most celebrated of Roman churches, in which he held successive appointments – S Maria Maggiore, S Giovanni Laterano and S Pietro.

Palestrina seems to have been first trained in music at S Maria Maggiore; a document of October 1537 (first published in Casimiri, 1918–22) lists a 'Joannem da Palestrina' among the choirboys then in the care of Giacomina

Coppola, one of the singers there. When he joined or how long he remained at S Maria Maggiore is not known. His probable teachers were three successive *maestri* of these years: Robin Mallapert in 1538–9, a certain 'Robert' in 1540 and Firmin Lebel from the end of 1540 (the earlier theory that Palestrina had been taught by Goudimel has no foundation, since the latter was never in Rome). At least two of these presumed early teachers, Mallapert and Lebel, were French. Palestrina obtained his first appointment on 28 October 1544, when a document shows his engagement as organist at the cathedral of S Agapito in the town of Palestrina (text given in Casimiri, 1924, pp.43–4). Here he was obliged to play the organ and also to teach music to the canons or alternatively to some of the boys. He remained in this familiar but relatively provincial setting until 1551, a period of his life for which there is little or no documentation apart from a notice of his marriage on 12 June 1547 to Lucrezia Gori, daughter of a local citizen of evidently modest means (see Casimiri, 1924, pp.51–2). Their children were Rodolfo (1549–72), Angelo (1551–75) and Iginio (1558–1610). Although Palestrina's activity as a composer is wholly undocumented before his first publication in 1554, it can be assumed that during his years in Palestrina he must have begun to develop that broad knowledge of earlier and contemporary motet and mass traditions and that remarkable technical control manifest in his own works.

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2. The Cappella Giulia and S Giovanni Laterano (1551–61).

On 1 September 1551 Palestrina was appointed *magister cantorum* of the Cappella Giulia, succeeding Mallapert. In contrast to the foreign-dominated papal chapel, the Cappella Giulia served partly as a training centre for native musicians. Palestrina's title referred to his responsibility for the boys; from 1553 he is referred to as *magister cappellae*. His position carried no responsibility for composition; the repertory of the cappella was generally conservative (with Costanzo Festa, Morales and Carpentras dominating) and was to remain so until well into the 1560s (see Dean, 1988). There is no certain evidence of papal involvement in Palestrina's appointment; though Pope Julius III had been Bishop of Palestrina, this carried no obligation of residence. Julius was, however, the dedicatee of the composer's first book of masses, published in Rome in 1554. The handsome volume contains a large woodcut showing the composer kneeling bare-headed presenting his work to the pope (see fig.1). This woodcut is the same as that used for Morales's *Missarum liber secundus* of 1544, dedicated to Paul III (for illustration see [Morales, Cristóbal de](#)). While the faces of both pope and composer have been altered, along with the papal arms, the music in both illustrations is the same, though with the words deleted; thus Palestrina is inadvertently depicted presenting Morales's mass. The Morales woodcut was in turn modelled on that adorning Antico's anthology of masses, dedicated to Leo X in 1516 (for illustration see [Antico, Andrea](#)). The plan of Palestrina's volume may well have been influenced by that of Morales: both open with a tenor mass in which the tenor has a separate text celebrating the reigning pope (Palestrina's mass is his *Missa 'Ecce sacerdos magnus'*). Palestrina's book is the second single publication of masses by a native Italian composer (the first was Gasparo Alberti's published in 1549) and the first issued in

Rome. In the same year his first published madrigal, *Con dolce, altiero ed amoroso cenno*, was included in a Venetian anthology (RISM 1554²⁸).

The dedication to Julius III bore fruit when on 13 January 1555 Palestrina was admitted to the Cappella Sistina, the pope's official musical chapel. This was in spite of his being married and 'on the orders of His Holiness Pope Julius, without any examination ... and without the consent of the singers' (see the 'Diarii Sistini' in *NA*, xiii, 1936, p.209). Three months later Julius III died and was succeeded by Cardinal Marcello Cervini, who took the name of Marcellus II. In turn Marcellus's reign was cut short by death scarcely three weeks later. The title of the famous *Missa Papae Marcelli* (published in 1567) quite possibly reflects a particular event in Marcellus's short reign, when he called his singers together on Good Friday 1555, the third day of his reign, to inform them that the music for Holy Week should be more in keeping with the character of the occasion and that as far as possible the words should be clearly understood. Marcellus was succeeded by the intransigent Giampietro Carafa, Paul IV, whose rigorous enforcement of the chapel's rule on celibacy brought about the dismissal of Palestrina and two other married singers in September 1555, though they were given modest pensions.

On 1 October 1555 Palestrina became *maestro di cappella* of the great church of S Giovanni Laterano, a position that Lassus had briefly held a short while previously. A musical *cappella* had been installed as late as 1535 and it had never been furnished with sufficient funds to ensure more than minimal proficiency. In 1560 Palestrina found himself opposed to the chapter over funds for the musicians, and at the end of that July he abruptly left his post, taking with him his son Rodolfo, who had been a choirboy. From then until March 1561 his exact employment is unknown.

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3. S Maria Maggiore and the private service of Ippolito ii d'Este (1561–71).

After five unsuccessful years at S Giovanni Laterano, Palestrina returned to the basilica of S Maria Maggiore, where he had been trained. His employment there seems to have lasted until at least 1565. In 1566 he accepted the post of *maestro* at the newly erected Seminario Romano which also provided free education for his sons (Casimiri, 1935, pp.17ff). In 1564 he had spent the months from July to September in charge of the music at the Villa d' Este, the sumptuous country estate built by Cardinal Ippolito II d'Este at Tivoli, outside Rome. He was again in Ippolito's service from 1 August 1567 to March 1571, combining this with his position at the Seminario Romano.

The remarkable spreading of Palestrina's reputation during the 1560s is indicated by a flattering offer made to him in 1568, on behalf of the Emperor Maximilian II, to transfer to Vienna as imperial choirmaster, a post left vacant by the death of Vaet in 1567. But the negotiations broke down when the emperor's ambassador found Palestrina's terms too high, and subsequently the post went to Philippe de Monte. Additional and important testimony to his growing circle of influential acquaintances is afforded by his correspondence with Duke [Guglielmo Gonzaga](#), which began in 1568 and continued until 1587, the year of Guglielmo's death (the texts are

published in Bertolotti, 1890, pp.47ff). No other correspondence by Palestrina is known to exist, and these 12 letters are valuable for what they reveal of his character and his thoughts on various aspects of music, including his opinion of two compositions written by the duke and sent to Palestrina for his judgment (see Jeppesen, 1926, pp.100–07; Eng. trans. in Lockwood, 1975, p.25). In addition Palestrina wrote a series of masses for the special use of the ducal chapel of S Barbara at Mantua, based on plainsongs peculiar to the Mantuan liturgy, selected by the duke and 'revised' according to late 16th-century views on the proper declamation of a text (see Strunk, 1947 and Jeppesen, 1950 and 1953).

These same years witnessed the publication of important collections: his second book of masses (containing the *Missa Papae Marcelli*) in 1567 and the third in 1570, as well as his first book of motets for four voices in 1563 and his first book of motets for five voices in 1569. That he also maintained at least an occasional connection with the papal chapel is known from an entry in the Sistine records of 1565, indicating an increase in his pension 'owing to certain compositions that he has written and is to write for the use of the chapel' (see Jeppesen in *MGG1*, x, col.685).

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4. The last phase (1571–94).

The last 23 years of Palestrina's life formed a period of relative security of employment. In April 1571, on the death of Giovanni Animuccia, he returned to the post of choirmaster of the Cappella Giulia, and he remained at S Pietro until his death. Yet again there were signs of his latent dissatisfaction with the terms of his employment: in 1575 an increase in his salary at S Pietro prevented his transferring once again to S Maria Maggiore, which was anxious to have him back. In 1583 there was serious discussion with his northern patron Duke Guglielmo Gonzaga about the possibility of his going to Mantua as choirmaster; but again the terms he proposed were too high, and the inducement to leave Rome was insufficient.

The 1570s were, however, also years of personal hardship for Palestrina. In 1572 and 1575 plague (probably influenza) caused the deaths of his brother Silla (in 1572) and his sons Rodolfo and Angelo (in 1572 and 1575). He had included single motets by all three in his *Motetorum liber secundus* of 1572. In 1578 Palestrina himself suffered from serious illness which delayed his work on masses commissioned by the Duke of Mantua. In 1580 his wife, Lucrezia, died; after her death, he seriously considered joining the priesthood. He initiated preliminary arrangements, receiving the tonsure in December of that year and a benefice a month later. Yet before this step could be consummated he had turned back to the world of practical affairs. On 28 February 1581, just eight months after the death of his first wife, he married again. This marriage, to the well-to-do Virginia Dormoli, widow of a Roman fur merchant, seems to have freed him at last from the financial strains imposed by many years as a poorly paid choirmaster. He combined his last productive years as a composer with a lively interest in his wife's business, investing both in it and in land and houses on the city outskirts. At the very end of his life, in 1593, Palestrina

was actually planning to return to the post of choirmaster of Palestrina Cathedral that he had held in the 1540s (see Casimiri, 1924, pp.15, 47).

In addition to fulfilling the duties of his fixed positions, Palestrina also carried out a constant if irregular series of freelance engagements for other institutions. At least 12 are recorded or can be inferred from payment records (O'Regan, 1994). Most were for three of Rome's most important confraternities (SS Crocefisso, SS Trinità dei Pellegrini and the Gonfalone) which provided opportunities for writing devotional and semi-liturgical music in more up-to-date styles. The most significant employment was at SS Trinità for which Palestrina provided music for the Lenten devotions on the five Fridays of Lent in the years 1576 and 1578, as well as for the Holy Thursday procession to the Vatican, and for the offices of Tenebrae. In these and other commercial activities (such as selling altar wine from his family vineyard to S Giovanni Laterano in 1558) Palestrina showed that he was well able to look after the practical side of affairs, to demand his due unflinchingly from often parsimonious church authorities and to improve his status through dedications to well-placed luminaries of church and state. While his fellow Roman musicians were mainly celibate clerics, for Palestrina family commitments always loomed large, for example when the death of his son Angelo meant having to repay his daughter-in-law's dowry and adopt his two baby grandchildren (both of whom died young). His career exhibits not only enormous artistic power and fecundity, exercised with great restraint, but also a strong religious feeling coupled with a sense of worldly purpose.

It is evident that in his later years Palestrina was held in some awe by musicians, both theorists and composers. As early as 1575 the agent of the Duke of Ferrara had written of him that he was 'now considered the very first musician in the world', and in the early 17th century many theorists, especially Cerone, lauded him above all others. The most unusual testimony is the special tribute paid him in 1592, two years before his death, in an anthology of vespers psalms for five voices edited by G.M. Asola (RISM 1592³) and dedicated to him with an eloquent letter of praise; the composers who contributed to it include Asola himself, Baccusi, Croce, Gastoldi, Pietro Pontio and Costanzo Porta. Thus the legend of Palestrina, which was to grow with unceasing vigour during the 17th and 18th centuries and to wax even further in the 19th century (see §11 below), had actually begun before his death.

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5. Scope of works; publications and dedications.

The scope of Palestrina's work is enormous even by the standards of such prodigious contemporaries as Lassus and Monte, and it is centrally devoted to sacred music. His output of 104 securely attributed masses is greater in quantity alone than that of any composer of his age. To this fundamental domain of sacred music can be added more than 300 motets, 68 offertories, at least 72 hymns, 35 *Magnificat* settings, 11 litanies and four or five sets of Lamentations. But he also composed more than 140 madrigals (including some very famous pieces) if his spiritual madrigals are counted alongside his settings of secular poetry. Although he was the first 16th-century composer whose works were produced in a complete edition

as early as the 19th century and for whom a second one has been achieved in the 20th, a number of works attributed to him in manuscript sources remain of doubtful authenticity, and a comprehensive catalogue of Palestrina sources remains to be achieved.

Within Palestrina's own lifetime the publication of his works made a relatively slow start. His first book of masses (1554), in an expensive large choirbook format, was followed by his first book of madrigals of 1555. Between then and 1563, during his difficult period at S Giovanni Laterano, there were no new publications apart from madrigals in anthologies. It is striking that for his first editions Palestrina used Roman printers when these were available. Between 1554 and 1570 all of his music was published by Dorico in Rome. When that firm folded in 1572 Palestrina moved to the Venetian printers Scotto and Gardane; then, after 1583, when Alessandro Gardane had moved from Venice to Rome Palestrina used his services until his death (with the single exception of his 1586 madrigals printed by Scotto in Venice). This may have limited the circulation of his music but Palestrina preferred the large choirbook format used by Roman printers and favoured by Roman churches, particularly for masses (Bernstein, forthcoming). In his dedications, too, Palestrina was more mindful of career opportunities in Rome and elsewhere than in the wider circulation of his music. His dedicatees included virtually all the popes under whom he served, Philip II of Spain, Duke Wilhelm of Bavaria, Duke Guglielmo Gonzaga and Duke Alfonso II d'Este. Venetian publishers did eventually pick up on Palestrina's music in reprints: his first book of madrigals was reprinted eight times between 1568 and 1600 and his motet books from 1563 onwards all received a good number of Venetian reprints, helping to spread the composer's fame. A select number of motets and madrigals also appeared in anthologies, both in Italy and across the Alps.

The 1570s and early 1580s saw Palestrina concentrating mainly on motet publications in the more marketable partbook format. The increased financial security brought by his second marriage in 1581 led to a flurry of prints, starting with some *madrigali spirituali* in 1581 and continuing with no fewer than three motet books in 1583–4 (a privilege granted by Gregory XIII in April 1584 confirms that his second book of four-voice motets was published in that year and not in 1581, as stated by Baini). Towards the end of the 1580s he began to concentrate on single-genre volumes: Lamentations (1588), hymns (1589), *Magnificat* settings (1591), offertories (1593) and litanies (1593). In his final year came two further books of masses (one, his seventh book, was published a month after his death) and a second volume of spiritual madrigals. In the dedication of his 1588 Lamentations, to Pope Sixtus V, he complained that he had composed a great many works, many still unpublished, adding that publication 'would need no little expenditure, especially if the larger notes and letters are used, which church publications really require'. In the seven years after his death a further six books of masses were published in Venice through the aegis of the canons of S Giorgio in Alga in that city, and one of their number Tiberio de Argentis in particular, who must have acquired the works from the composer's heirs. Reprints continued, but a large number of works remained in manuscript. There is also still some uncertainty about the dating and precise location of some Palestrina editions mentioned by Baini (1828) and other 19th-century writers.

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6. Palestrina and his time.

The central event in the Catholic world during Palestrina's lifetime was the Council of Trent and its aftermath, the Catholic or Counter-Reformation. The Council did not itself devise legislation dealing with the reform of church music but simply adopted a broad policy and left its implementation to local councils. At its conclusion in 1563 it issued guidelines that emphasized the removal of lascivious and impure secular elements from the music, as well as the need for the sacred texts to be intelligible to congregations. In Rome a commission of cardinals was set up to oversee reform, both of musical style and of the papal chapel; commission members included Cardinals Carlo Borromeo, Secretary of State and nephew of the reigning Pope Pius IV, and Vitellozzi Vitelli, who is known to have had musicians in his private employ. Borromeo was also archpriest of S Maria Maggiore, and it was inevitable that he should involve its then *maestro di cappella*, Palestrina. An entry in the sistine diary records that on 28 April 1565 the singers of the papal chapel 'were assembled in the home of Cardinal Vitellozzi to sing some masses and test whether the words could be understood, as their Eminences desire'. Whether or not Palestrina's *Missa Papae Marcelli* was performed on that occasion is not known, but it is certainly possible. While some have argued that it was written during Marcellus's papacy in 1555, stylistically this seems unlikely and manuscript evidence suggests around 1562, when it was copied into a choirbook at S Maria Maggiore (see Lockwood, 1975, for a full discussion). Palestrina was certainly involved in composing some works for the papal chapel at this time, as is evidenced by the increase in pension of 1565 for 'certain compositions that he has written and is to write for the use of the chapel'.

On a broader level, the real significance of the Council of Trent, for Roman music, was the liberating effect it had on what had been a fixed and backward-looking repertory. There was a strong feeling that new compositions were needed, and composers like Palestrina and Giovanni Animuccia were the most advantageously placed to provide them. In the short term, over-emphasis on word-intelligibility might have been an impediment to creative polyphony, but this seems to have been quickly forgotten in the desire to harness music to evangelical ends. Music was increasingly seen as an important weapon in this process, provided that it was used in the service of the text. This was particularly encouraged during the reign of Pope Gregory XIII (1572–85) who put aside the gloomy austerity of his predecessor, Pius V, and presided over the highly-successful Jubilee Year celebrations of 1575, a milestone year which saw a peak in devotional activity in the city and gave tremendous impetus to the composition of sacred music. The new mood was exemplified in particular by two new congregations of priests, the Jesuits of Ignatius Loyola and the Oratorians of Filippo Neri. The establishment of seminaries and colleges for the training of priests saw a renewed emphasis placed on the precise and devout celebration of liturgical ritual, including music; this was helped by the successive issuing from Rome of a revised missal, breviary and episcopal ceremonial. After 1575 religious devotion remained fashionable among all classes in Rome; people flocked to join confraternities and took

part in their thousands in a multitude of processions and devotional exercises, particularly in confraternity oratories which were proliferating throughout the city. It was for this milieu that Palestrina wrote his many polychoral settings of litanies, Marian antiphons and texts taken from the psalms. Palestrina himself was member of the archconfraternity of SS Trinità dei Pellegrini and it may have been at least partly this devotional impulse which was to suggest the priesthood as an option after the death of his first wife.

Back in the confident security offered by the Capella Giulia from 1571 onwards, Palestrina forged a new style based on textural clarity and textural variety. These trends were already apparent in his *Liber primus motetorum* of 1569 and became more explicitly so in his *Motetorum liber secundus* of 1572 and the *Motetorum liber tertius* of 1575; they reached their apogee in the Song of Songs motets of 1584 and in the music for two and more choirs which occupied him increasingly from 1575 onwards. Palestrina seems to have enjoyed a good relationship with Gregory XIII, dedicating two prints to him and two to his natural son, Giacomo Boncompagni. Gregory pushed ahead vigorously with work on the new basilica of S Pietro and this was continued by his successor Sixtus V (1585–1590) who lived just long enough to see the completion of the dome and the chapels surrounding it. Prior to this, most of Palestrina's activities as *maestro* would have taken place in the rump of the nave of the Constantinian basilica, separated by a dividing wall from the building site of the new one, or in the Cappella del Coro erected by Pope Sixtus IV to the south of that nave. Liturgical celebration in the basilica was not centralised but moved around between various *cappelle* and altars according to the feastday, while the standard everyday liturgy was held in the Cappella del Coro.

One of Sixtus V's first acts in 1585 was to recognize the Congregazione dei Signori Musici di Roma as both a confraternity and guild for the city's musicians. Palestrina was closely involved in its institution, and his motet *Cantantibus organis* was used as the basis for a triple-choir mass in which sections were variously composed by members of the Congregazione: Stabile, Soriano, Dragoni, Giovanelli, Santini, Mancini and Palestrina himself. The papal singers decided to remain aloof from this organization, laying the foundation for future acrimony and increasing isolation of the members of the papal chapel from other Roman musicians. Around this time, too, moves were set afoot to have Palestrina made the permanent *maestro di cappella* of the papal choir; these were frustrated by the singers who prevailed on the pope to allow them to elect one of their member to the office on a yearly basis. Palestrina, however, retained his role as papal composer and the associated pension.

Another important aspect of Palestrina's role in the Counter-Reformation lay in his work on the revision of the plainsongs of the Roman Gradual and Antiphoner. In 1577 he and Annibale Zoilo were entrusted by Gregory XIII with this project, the purpose of which, as stated in Gregory's letter, was to rid these books of their 'superfluities ... barbarisms and obscurities' (trans. from *Strunk SR2/p.538*). In 1578 Palestrina was much engaged in this work, as is clear from his correspondence with Duke Guglielmo Gonzaga, but he never completed it, perhaps under pressure from Philip II of Spain,

whose strong feelings against the project were conveyed to the Pope by the composer Fernando de las Infantas. The revision was eventually made by Felice Anerio and Francesco Soriano, and the *Editio Medicaea* of 1614 doubtless resembles the kind of revisions that Palestrina would have made, to judge from his correspondence over the revision of plainsongs sent from Mantua. Some of Palestrina's ideas about the reform may also be seen in the mensurally notated chants of the 1582 *Directorum Chori* and other publications of basic chants by G.D. Guidetti, a canon of S Pietro. In his introduction to the 1582 book, Guidetti states that he 'gave the complete work for inspection and correction to Ioanne Petro Aloisio Praenestino, our *maestro di capella* and a man pre-eminent in the art of music who, with his natural humanity, proved not unwilling to lend me his opinion, so that I believe this book to be the best and most correct of its kind possible'. One of Guidetti's main preoccupations was that chanting of sacred texts should not lead to any loss in clarity of the words, but that they should be declaimed as if they were not being chanted. He carefully notated his chants, using two principal and three subsidiary note shapes, all with mensural values; this can be assumed to reflect performance practice in Palestrina's Cappella Giulia.

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7. Masses.

Of Palestrina's 104 masses, 43 were published during his lifetime, all but two of them in the six books that span the 40 years from 1554 until his death. His seventh book was presumably then ready for the press, since it appeared only a month later with a preface by his son Iginio. Between 1599 and 1601 a further six books of masses were issued in rapid succession at Venice; still more remained in manuscript sources. Elements of style and derivation in some of his masses, as well as remarks in certain of his prefatory letters, suggest that he may have written many of them long before they appeared in print. In general few of the masses can be dated, and the problem of their chronology remains almost entirely unexplored.

The tendency of earlier biographers and historians to deal with Palestrina as a great but solitary figure is nowhere more misleading than in a discussion of his masses. While his entire output spans every type of mass cultivated during the century, the largest group (53 works) is made up of works derived from pre-existing polyphonic compositions; of these, 31 are based on works by others, 22 on his own compositions. They thus correspond to the familiar 16th-century type of mass commonly called 'parody mass' but more accurately termed 'imitation mass'. The masses based on works by other composers provide insight into Palestrina's knowledge of earlier repertoires, his predilection for particular groups of composers and types of models, and his specific techniques of composition. At least three of his imitation masses are based on as yet unidentified models (Reese, 1954, pp.470–72, nos.46, 56 and 93; no.40 is claimed in L.L. Perkins: *The Motets of Jean l'Héritier*, diss., Yale U., 1965, to be based on a motet by Lhéritier, but the identification is not wholly convincing). For the works whose models are definitely identified he drew chiefly on motets of the period after Josquin and principally on the French, Flemish and Spanish composers who had been assimilated into papal and other Roman circles during and after the reign of Leo X (1513–21); these

include especially Andreas de Silva, Lhéritier, Penet and Morales. Of these 31 masses at least 22 are based on motets, five on madrigals and one on a chanson, while to judge from their titles the three derived from still unidentified works are also drawn from motets. In addition to the identifications given in the list in Reese, valuable identifications of models were given by Jeppesen (in *MGG1*); these include the observation that the Mass no.26 (*Missa secunda* of 1582) is based on the *Veni Sancte Spiritus* published in the Palestrina *Werke*, xxxii, as a work of doubtful authenticity; that the Mass no.36 is based on the motet *Cantabo domine* for six voices in a manuscript in Rome (*I-Rsc G.792–5*); and that the *Missa 'Dilexi quoniam'* (no.43), is based on a motet by Hieronymo Maffoni.

Among motets used by Palestrina as models only one was published as early as 1520 (Josquin's *Benedicta es*, a well-established model, used by Morales in 1544), while no fewer than 11 had been published in Moderne's *Motteti del fiore* collections of 1532 and 1538. It is particularly suggestive that of the six masses definitely based on motets derived from Moderne's 1532 volume (which is for four voices) three appear consecutively in Palestrina's first book of masses (nos.2, 3 and 4) and are based on motets by Silva, Mathieu Lasson and Verdelot. This suggests that he worked from models chosen from that book at a relatively early stage of his development. Other prominent choices of models include (for masses nos.10, 11, 13 and 18) his selection of four works by Jacquet of Mantua, an outstanding figure at the Gonzaga court, with which he himself had close connections. The absence, so far as is known, of any masses on works by Willaert, Gombert or Clemens non Papa is striking. That only one motet is by an Italian (the obscure Maffoni) emphasizes the primacy of Flemish and French composers in this field and shows Palestrina's absorption of this tradition into his own work. Of his five madrigal models (for masses nos.14, 35, 70, 76 and 94) two each are by Rore and Domenico Ferrabosco and one is by Primavera; the lone chanson model (for mass no.41) is by Johannes Lupi or Pierre Cadéac.

On present evidence it would appear that, except for the madrigal used in mass no.35, all the published works by other composers that Palestrina used as models were circulating in print by 1563. They were thus available for his use before the publication in that year of his own first book of motets, the first of his own collections from which he drew models for masses. This evidence offers some general support to the speculative assumption that his works on models by others may generally be earlier works, while those based on his own motets may generally be later and have been written fairly close in time to the motets themselves.

While much remains to be understood about the techniques of derivation used in these masses, it appears that in their means of larger distribution of material the imitation masses generally follow the procedures outlined by Pontio and Cerone in their chapters on the mass. The beginnings of the main movements of the mass normally elaborate their counterparts in the model and end with a version of its final cadence. If the motet has a second section this is used for subordinate sections of the mass. The internal distribution of material is, however, highly variable; it seems to be in part cyclic, following the order of the model but reworking it, and in part independent of the model. Particular motifs of the original are often shifted

from their original position in order to let them correspond to words that they fit well or to establish verbal parallels between model and mass text. Motifs of symbolic importance in the original, such as those mentioning Jesus Christ, are sometimes taken out of order to reinforce certain phrases of the mass text. To illustrate the transformation of the opening of a Palestrina model in an imitation mass, [ex.1](#) shows the opening of his own four-part motet *Dies sanctificatus* and the beginning of the Kyrie of his mass based on it.

The other broad classes of Palestrina's output of masses may be divided into several categories: paraphrase, tenor mass, freely composed masses and, as a partly overlapping category, canonic masses. No fewer than 35 works are paraphrase masses based on pre-existing plainsong or, less frequently, secular melodies. These in turn can be subdivided into several groups. 16 masses are based on plainsong mass cycles, including the Requiem, the *Missa De Beata Virgine* and the *Missa De feria*, as well as the masses for Mantua (nos.38 and 95–104). Others are based on single melodies, whether longer plainsongs such as the antiphons *Alma Redemptoris mater* (mass no.72) and *Ave regina coelorum* (mass no.57) or short melodies, such as hymns (as in nos.29 and 30), whose use gives rise to much cyclic repetition in the mass. The tenor mass is a relatively outmoded type in this period and is exemplified by only seven works (nos.1, 17, 20, 50, 71, 87 and 89), including the *Missa 'Ecce sacerdos'* for Julius III, one of the two *L'homme armé* masses (no.17) and the rigidly structured *Missa 'Ave Maria'* published in 1596. The free masses include such works as the *Missa brevis* of 1570 (a special type by virtue of its proportions), the *Missa Papae Marcelli* and several others whose movements do not exhibit the thematic correspondences characteristic of the masses based on polyphonic models. A special category is that of the Mantuan masses commissioned by Duke Guglielmo Gonzaga for his chapel of S Barbara. In a letter accompanying his first commission from the Duke on 2 February 1568, Palestrina wrote that if the work was not satisfactory 'I beg you to let me know how you prefer it: whether long or short or composed so that the words may be understood'. Among these masses is one for four *voci mutae* that is even more fully declaimed in chordal style in its Gloria and Credo than the Pope Marcellus mass. All of the Mantuan masses, except this last, are set *alternatim*, interspersing polyphony with plainsong, even in the Gloria and Credo.

Palestrina's masses run the gamut of styles from the consistently contrapuntal *Missa ad fugam*, through the largely homophonic but texturally varied *Missa Papae Marcelli*, designed for word-intelligibility (see Jeppesen's statistical comparison of its Gloria and Credo sections with those of other masses, 1923), to the antiphonal dialogue of the four polychoral masses. Much remains to be done on this genre, particularly in establishing a firmer chronology. Some help may be afforded by a general tendency, in line with the practice of other Rome-based composers such as Victoria, towards a greater compactness as the century drew to a close, especially in the Sanctus.

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8. Motets and other liturgical works.

In sharp contrast to his masses, more of Palestrina's motets were published during his lifetime than posthumously, or than discovered later in manuscript collections. The regularity of publication of his seven books between 1563 and 1584 suggests both a greater ease of publication of motets (especially those for five voices) and a closer proximity of dates of composition and publication than was the case with the masses. While a systematic study of his motet texts has not been carried out, it is clear that the majority come from antiphons and responsories; lesser categories include motets based on sequences, *orationes*, an occasional hymn or devotional text, and psalms.

The four-part motets of the first book (1563) display in full perfection that equilibrium in every phase of composition that has long been seen as the hallmark of Palestrina's art. Throughout a given motet each voice formulates successive melodic segments setting (usually) complete phrases of text in correct declamation, shaped with maximum care to create well-balanced melodic motion even in inner voices. The balance of leaps and stepwise motion is so precisely conceived that one virtually never finds a wide leap that is not followed by a leap or stepwise motion in the opposite direction, occasionally by a step or smaller leap in the same direction. At the same time Palestrina's control of dissonance creates a texture of unparalleled purity and consistency of sonority. [Ex.2](#), the opening of *In diebus illis* from the motets of 1563, provides in the opening bars of a single voice a sample of the fine balance of linear motion coupled with careful control of durational units that progress gradually from longer to shorter note values. Each successive motive segment is grafted on to the preceding one with remarkable subtlety; each phrase is well adapted to the phrase of text around which it is formed, yet the phrases often exhibit subtle hints of interrelationship. Compared with the highly contrasting and vividly dramatic style of Lassus, Palestrina's classic motets convey an emphasis on the gradual unfolding of motivic segments that are broadly similar to one another and thus provide a strong sense of organic unity.

His next three books (published in 1569, 1572 and 1575) show a marked change of approach, partly because the contents are all for five to eight voices and partly reflecting Palestrina's post-Tridentine appointments at the evangelistically-oriented Seminario Romano and S Pietro. In these books there is a tendency towards increased richness of sonority, variety of openings, and a diversity of textures within the motet in close response to the words; typical are *Crucem sanctam* (1569) and the six-voice *Tu es Petrus* (1572). That full sonority was a matter of conscious attention on Palestrina's part is suggested by his letter to Duke Guglielmo Gonzaga of 3 March 1570 in which he gave his opinion of a motet sent to him by the duke for appraisal (Eng. trans. in Lockwood, 1975, p.25). He said that he had scored it to be able to judge it better, then praised the work for its ingenuity and for its 'imparting a living spirit to the words', but considered it less effective than it should be in that its imitations involved too many unisons. As Jeppesen pointed out in his study of this letter (1926), the saturation of the texture by full harmonies wherever possible was a cardinal tendency in Palestrina's work as a whole. At the same time, the motets for larger forces continue to exhibit the same internal balance in individual lines, as well as the same motivic unity, as those for four voices published in 1563.

1584 saw the publication of no fewer than three new motet prints by Palestrina. These included two five-voice sets, one of which was a closely-knit cycle based on texts carefully chosen from the Song of Songs (probably by Palestrina himself; see Owens, 1994), and a second book of four-voice motets. The five-voice pieces show the richness and contrast of textures which had become the composer's hallmark (e.g. *Exsultate Deo*); the four-voice motets return to the classic imitative style of the first book of 1563, but now marked by a new fluidity and greater use of word-painting and expressive devices (e.g. *Super flumina Babylonis*).

During the years 1588–93 Palestrina issued at least four collections of liturgical settings which can be seen in retrospect to reflect his overhaul of liturgical music at S Pietro following his return in 1571. In the case of the Lamentations, hymns and *Magnificat* settings, other sets are found in manuscript or in printed anthologies, and chronological relationships are not yet clear. The nine Lamentations printed in 1588 are for four voices, with occasional sections for five; the writing is largely in falsobordone-like homophony, relying on suspensions as the main driving force. Greater textural variety is shown in the three other sets. Jeppesen posited a fifth set (in *I-SPd* 9) but Palestrina's authorship has not been confirmed and the set may be the work of another Roman composer (*MGG1*). Another set (in *Rsg* 59) is mainly holograph, with some in the hand of Alessandro Pettorini, and may have been composed for use at SS Trinità dei Pellegrini in 1576–78 (see [fig.2](#)). Palestrina composed a set for use in the papal chapel in 1574 and a set was copied by Johannes Parvus for the Cappella Giulia in April 1575. Neither of these survive, but there is a set copied in 1600 for the Cappella Giulia (*Rvat* C.G. XV.21) and a further set is found in another Vatican manuscript (*Rvat* Ottob. 3387). Haberl's labelling of these as Books I–IV is arbitrary and not particularly helpful. They all seem remarkably restrained when compared with, for instance, those published by Victoria in Rome in 1585, or those by Lassus copied into manuscript around 1588.

The hymns of 1589 form a cycle for the liturgical year (most are also found in *Rsg* 59). Other hymn-settings are found in Roman manuscripts and in anthologies. They follow in a long tradition of polyphonic settings closely based on plainsong melodies, begun in the 15th century by Du Fay and continued by, among those who worked in Rome, Carpentras, Costanzo Festa and Morales. Basically for four voices, the polyphony alternates with the plainsong on which it is closely based; the final doxology increases to five or six voices and is often canonic. The book of *Magnificat* settings for four voices published in 1591 is similarly related to a vast tradition and to other sets by Palestrina (in *Rvat* C.G. XV2 and XV22). It consists of two series of works in the eight tones. Following precedent they adhere closely to the psalmodic formulae associated with the *Magnificat* tones and follow the traditional plan of setting alternate verses: the odd verses in the first eight settings, the even ones in the second. The two sets found in Cappella Giulia manuscripts set only the even verses in polyphony, while a single double-choir setting for the papal chapel (in *Rvat* C.S.29) is through-composed.

In the view of many scholars the last in this series of cycles, the offertories for the entire year, published in 1593 is also the greatest. Palestrina

assembled no fewer than 68 settings, of which 40 are for the major festivals from Advent to the ninth Sunday after Pentecost and the remaining 28 for the additional Sundays after that. There is no evidence in these works of chant paraphrase and they should be thought of as offertory motets rather than as liturgical substitutes for the plainchant. They are in many respects much like the shorter single-section motets of the 1584 fifth book for five voices, but in contrapuntal refinement and prodigality of invention in a short span they surpass the motets or any other of his later works.

Polychoral motets form a significant part of Palestrina's output. The composer wrote more polychoral music (over 70 items, including canticles, litanies, masses, Marian antiphons, psalm- and sequence-motets) than Lassus or Andrea Gabrieli and nearly as much as Giovanni Gabrieli; yet, perhaps because it has not fitted with the received perception of Palestrina's style, it has been generally overlooked. Palestrina was an innovator in writing for two harmonically-independent choirs, a feature of all his polychoral music from the 1575 third book of motets onwards (but not of the four eight-voice psalm-motets in his 1572 second book). Most of his double- and triple-choir motets follow a similar pattern, with long imitative opening sections for individual choirs, followed by increased antiphonal dialogue and a much more homophonic texture. The same features are found in the polychoral masses, litanies and Marian antiphon settings. Some, probably late, works (such as *Expurgate vetus fermentum* from *Rvat* C.G. XIII 24 or some of the double-choir litanies) show a medium which is much more highly flexible in response to the text, with syllables set to individual crotchets, an influx of word-painting devices and strongly-directed harmony, all features which show the composer alive to new trends in late 16th-century sacred music. Stylistically, there is a world of difference between these pieces and, for example, the masses of 1555 or the 1563 motets. Attempts by critics down the ages, culminating in Jeppesen and Andrews, to abstract a single Palestrina style which could be easily reproduced by students, have ignored differences such as these which are heavily related to the function of each particular work or genre. They have also tended to play down the often innovative nature of Palestrina's work, preferring to concentrate on the classic style of many of the masses or the early motets.

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9. Madrigals.

As a madrigal composer Palestrina is often characterized as a conservative who stood wholly apart from the more experimental and text-expressive tendencies of the late 16th century. In their time, however, Palestrina's madrigals were considered to be perfectly valid and accomplished works; indeed there is ample evidence of their success and of the lasting fame of some of them. Palestrina first entered print as a madrigal composer in 1554, while his first book for four voices of 1555 had an extraordinary success and was frequently reprinted. Einstein (1949, p.314) saw this book as a continuation of the classic early madrigal style of Costanzo Festa and Arcadelt, both, significantly, Roman figures. Haar (1986) has seen the influence of Rore and of the Roman *madrigale arioso* in the five-voice madrigals published in anthologies from the 1560s; these have an

increased rhythmic bounce and more painting of individual words. Two in particular became as celebrated as any in the entire period: *Io son ferito* (1561¹⁰) and *Vestiva i colli* (1566³). Both were quoted by other composers and widely used as the basis of imitation masses (the former even by Lassus); both were later paid the supreme compliment of being parodied in madrigal comedies by Orazio Vecchi and Banchieri, a sure sign of their fame. It is difficult to know how to interpret the famous dedication of his settings of the Song of Songs (1584), addressed to Pope Gregory XIII, in which Palestrina confessed his shame at having set worldly poems to music in former times: it may be taken as a sincere expression of pious regret or, as Einstein (1949, p.312) interpreted it, as 'pure hypocrisy'. Certainly it did not prevent him publishing his second book for four voices in 1586, after Gregory's death, but its contents may well be of much earlier vintage; he said in the preface that 'these fruits ... are mature' and, in general, they follow the style of the 1555 volume.

The madrigals are as a class appropriately lighter in texture and more flexible in rhythmic motion than the motets, and they make sharper use of contrasts. Yet they share the general lucidity of texture common in his music, and this quality may well have contributed to the popularity of the most famous among them. These pieces may also have made Palestrina a more distinctive figure as a madrigalist than many historians have been disposed to admit. Palestrina's two books of spiritual madrigals are dedicated respectively to Giacomo Boncompagni and Christine of Lorraine, wife of Duke Ferdinando I of Tuscany. They represent a genre which enjoyed a brief popularity in Rome from the 1580s and were probably written for private use in the devotional milieu surrounding the Jesuits, Oratorians and confraternities. Their style is restrained, closer to the motet than to the composer's more adventurous secular madrigals. Both books include extended cycles: the 1581 book has eight settings of sections of Petrarch's *Vergine* cycle while the second book of 1594 consists entirely of a modally-ordered cycle of thirty pieces making up the *Priego alla Beata Vergine* of unknown origin.

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10. Pupils and Roman contemporaries.

The role of Palestrina as the leading figure of the so-called Roman school in the late 16th century and early 17th has been widely accepted as historical fact, yet evidence of his role as teacher of the next generation of Roman composers is not as plentiful as might be casually supposed. Of those who were ten to 15 years younger than he, only Annibale Stabile (*b* c1535) and G.A. Dragoni (*b* c1540) specifically claimed in printed dedications that they had been his pupils (see Casimiri, 1931, p.235). Among other prominent Roman musicians of this generation, Annibale Zoilo (*b* c1537) may be counted as a close younger contemporary and was his would-be collaborator in the project of plainsong revision, but there is no concrete evidence that he was his pupil. The same is true of G.M. Nanino (*b* 1543), who succeeded Palestrina at S Maria Maggiore and remained a pivotal figure on the Roman scene through his training of young choirboys, and Tomàs Luis de Victoria (*b* 1548), who would have known Palestrina when studying at the Seminario Romano and who was the next most influential composer in Rome up to his return to Spain about 1586.

Palestrina himself claimed Francesco Soriano (*b* 1548 or 9) as a pupil and the two Anerio brothers (Felice, *b* c1560 and Giovanni Francesco, *b* c1567) were both choirboys in his charge in the Cappella Giulia during the 1570s. Among composers active in Rome before 1600 for whom, on the other hand, no direct connection can be made to Palestrina are Ruggiero Giovanelli, Asprilio Pacelli, Luca Marenzio, Jean Matelart, G.B. Nanino, Paolo Quagliati and Prospero Santini. Composers based in Rome formed a heterogeneous group and any sense of a 'school' of composition may well be largely illusory. At the same time there is no doubt that, by virtue of his position in virtually all of Rome's major musical establishments, Palestrina must have exerted a strong influence on the younger musicians of his time; nor can it be doubted that he was accepted by many of them as a musical mentor in a general sense. This is clear from the choice of his Cecilian motet as the basis for the collaborative *Missa Cantantibus Organis* as well as by a number of adaptations of, for instance, his *Missa Papae Marcelli* by younger composers such as Soriano and G.F. Anerio.

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11. Posthumous reputation.

Palestrina's historical reputation resembles that of no other composer in the history of music. While Josquin had remained a celebrated figure during the 16th century, his star waned thereafter in the light of changing tastes and styles and has only been revived in the 20th century. With Palestrina, however, a concatenation of historical developments combined to maintain his prestige at an ever higher level for 200 years after his death, while most of his predecessors and contemporaries were virtually lost to view. One of these factors was the legend of Palestrina as the 'saviour of church music' because of the alleged effects of the *Missa Papae Marcelli*. This tale was propagated as early as 1607 by Agazzari, was picked up by countless later writers up to the 18th and 19th centuries and, despite the leaven of more objective investigation carried out since the 1890s, remains in broad circulation as popular history.

Another essential strand has been Palestrina's place in musical pedagogy, where from the early 17th century on his name became indelibly associated with the ideal of the *stile antico* – the strict style of diatonic counterpoint that became a widely accepted model for teaching. Long after the real style of Palestrina's music had ceased to be a norm of composition in the wake of the broad stylistic developments of the 17th century, it continued to be used as a pedagogical model, which, however, inevitably derived from a limited perception of the full range of his music. Among the 17th-century writers who assigned him this posthumous role one of the earliest was Cerone in his *El melopeo y maestro* (1613); admirers later in the century included Berardi, who in 1689 called him 'the prince and father of music' (see Huckle, 1968). How firmly contrapuntal theory remained bound to this image of Palestrina is evident in Fux's *Gradus ad Parnassum* (1725), the most influential reformulation of contrapuntal theory in the period of incipient classical tonality. Fux gave the master in his dialogue the name Aloysius, denoting Palestrina, and named the pupil Joseph, meaning himself; he described Palestrina as 'the celebrated light of music ... to whom I owe everything that I know of this art and whose memory I shall never cease to cherish'. Through this powerfully influential treatise and

other works the image of Palestrina remained vivid during the 18th century and into the 19th, when for the first time a more objective historical view became possible. In contrapuntal pedagogy he continued to be revered in works such as Bellermann's treatise (1862); this sought a more accurate representation of his style than that of Fux, which was felt to have been too much influenced by 18th-century idioms. In turn Bellermann's formulation has been wholly displaced in modern times by that of Jeppesen (*Kontrapunkt*, 1930), whose work was in turn based on exhaustive scholarly study of Palestrina's music. A parallel approach to contrapuntal technique through the work of Palestrina is provided by Andrews (1958).

In earlier historical writings Palestrina also remained the centre of attention while his contemporaries faded, and for generations a larger understanding of 16th-century music was impeded by the assumption that he was its fundamental culmination. Burney and Hawkins preserved an image that had already been established by such Roman epigones as Adami da Bolsena (in 1711) and Fornari (in 1749); as Hawkins put it, 'to enumerate the testimonies of authors in favour of Palestrina would be an endless task'. The first attempt at a truly comprehensive biography was that of Giuseppe Baini (1775–1844), whose monograph of 1828 is a vast mixture of erudition and hero-worship. It was immediately translated by Kandler, and the image created thus spread far and wide, eventually culminating in the wholly romanticized portrait of Palestrina painted by Pfitzner in his allegorical opera *Palestrina*, completed in 1915. A more objective trend was exhibited in the discussion of Palestrina by Ambros, whose knowledge of the 16th century was as comprehensive as the available monuments of his time permitted, and the anti-romantic tendency was also greatly fostered by Haberl's research and his editing of Palestrina's works. The great product of his leadership was the first truly complete edition of the music, based on the original sources and published in 33 volumes between 1862 and 1903 under his general editorship, with the collaboration of Theodor de Witt, Franz Espagne and Franz Commer. This edition, using original clefs and note values, is still a vital representation of Palestrina's works, even though a second fully complete edition, the *Opera omnia*, has sought to displace it. This latter edition was begun under Casimiri's editorship in 1938; since his death, volumes have been edited by Lavinio Virgili, Jeppesen (the Mantuan masses) and Lino Bianchi. It makes use of modern clefs and reduced note values and is based on a somewhat wider array of sources than had been known to Haberl. Nevertheless it too is likely to require addenda and revision as the advance of modern scholarship continues to facilitate a balanced understanding not only of Palestrina's achievement but of his complex role in the vast surrounding developments of his time as it increasingly becomes divested of the myths and legends that have distorted his reputation for too long.

[Palestrina, Giovanni Pierluigi da](#)

WORKS

Editions: *Giovanni Pierluigi da Palestrina: Werke*, ed. F.X. Haberl and others (Leipzig, 1862–1907/R) [H] *Giovanni Pierluigi da Palestrina: Le opere complete*, ed. R. Casimiri and others (Rome, 1939–87) [C]

[Only those manuscript sources not given in edns or by Jeppesen in MGG1 are listed here.](#)

masses
motets, etc.
hymns
lamentations
litanies
magnificat
offertories
madrigals
instrumental works

Palestrina, Giovanni Pierluigi da: Works

masses

Missarum liber primus, 4–6vv (Rome, 1554) [1554]
Missarum liber secundus, 4–6vv (Rome, 1567) [1567]
Missarum liber tertius, 4–6vv (Rome, 1570) [1570]
Missarum liber quartus, 4–5vv (Venice, 1582) [1582]
Missarum liber quintus, 4–6vv (Rome, 1590) [1590]
Missarum liber primus, 4–6vv (Rome, 1591; as 1554 with 1 addl mass) [1591]
Missae quinque, liber sextus, 4, 5vv (Rome, 1594) [ded. dated 1593] [1593/4]
Missae quinque, liber septimus, 4, 5vv (Rome, 1594) [1594]
Missarum liber sextus, 4–6vv (Venice, 1596; as 1593/4 with 1 addl mass) [1596]
Missarum liber octavus, 4–6vv (Venice, 1599) [1599]
Missarum liber nonus, 4–6vv (Venice, 1599) [1599a]
Missarum liber decimus, 4–6vv (Venice, 1600) [1600]
Missarum liber undecimus, 4–6vv (Venice, 1600) [1600a]
Missarum liber duodecimus, 4–6vv (Venice, 1601) [1601]
Missae quatuor, 8vv (Venice, 1601) [1601a]
Works in 1585^o, 1592ⁱ

Marginal nos. refer to *ReeseMR*, pp.470ff; models are given in parentheses where known.

5 Ad coenam Agni (hymn), 5vv, 1554; H x, 105, C i, 125
9 Ad fugam, 4vv, 1567; H xi, 57, C iv, 74
29 Aeterna Christi munera (hymn), 4vv, 1590; H xiv, 1, C xv, 1
72 Alma Redemptoris mater (ant), 6vv, 1600a; H xx, 106, C xxviii, 148
75 Ascendo ad Patrem (own motet, 1572), 5vv, 1601; H xxi, 38, C xxix, 54
10 Aspice Domine (Jacquet, 1532), 5vv, 1567; H xi, 71, C iv, 91
82 Assumpta est Maria (own motet), 6vv; H xxiii, 97, C xxv, 209
44 Ave Maria (prayer), 4vv, 1594; H xvi, 1, C xxiii, 1
50 Ave Maria (unidentified), 6vv, 1596; H xv, 113, C xxi, 142
57 Ave regina coelorum (ant), 4vv, 1599a; H xviii, 1, C xxv, 1
85 Beatus Laurentius (ant), 5vv; H xxiii, 48, C xxiv, 194

91	Benedicta es (Josquin, 1520), 6vv; H xxiv, 72, C xxviii, 222
15	Brevis (free), 4vv, 1570; H xii, 50, C vi, 62
28	Confitebor tibi (own motet), 8vv, 1585 ⁵ ; H xxii, 110, C xxx, 163
98	De Beata Marie [Virginis] (i) [Mantuan], 5vv; C xviii, 83
99	De Beata Marie [Virginis] (ii) [Mantuan], 5vv; C xviii, 126
100	De Beata Marie [Virginis] (iii) [Mantuan], 5vv; C xviii, 162
6	De Beata Virgine (Mass IX, Credo I, Mass XVII), 4vv, 1567; H xi, 1, C iv, 1
19	De Beata Virgine (Mass IX, Credo I, Mass XVII), 6vv, 1570; H xii, 135, C vi, 175
16	De feria (Mass XVIII), 4vv, 1570; H xii, 66, C vi, 84
68	Descendit angelus Domini (H. Penet, 1532), 4vv, 1600a; H xx, 1, C xxviii, 1
39	Dies sanctificatus (own motet, 1563), 4vv, 1593/4; H xv, 1, C xxi, 1
43	Dilexi quoniam (H. Maffoni), 5vv, 1593/4; H xv, 84, C xxi, 105
38	Dominicalis (Masses XI, XII, Credo) [Mantuan], 5vv, 1592 ¹ ; H xxxiii, 1 (see H xxx, 28)
55	Dum complerentur (own motet, 1569), 6vv, 1599; H xvii, 85, C xxiv, 117
52	Dum esset summus pontifex (ant), 4vv, 1599; H xvii, 23, C xxiv, 32
93	Ecce ego Joannes, 6vv; H xxiv, 129, C xxix, 197
1	Ecce sacerdos magnus (ant), 4vv, 1554; H x, 3, C i, 1
46	Emendemus in melius, 4vv, 1594; H xvi, 44, C xxiii, 61
25	Eripe me de inimicis (J. Maillard, 1559), 5vv, 1582; H xiii, 59, C, 79
81	Fratres ego enim accepi (own motet), 8vv, 1601a; H xxii, 74, C xxx, 110
4	Gabriel archangelus (P. Verdelot, 1532), 4vv, 1554; H x, 80, C i, 93
64	Già fu chi' m'ebbe cara (own madrigal, 1555), 4vv, 1600; H xix, 22, C xxvii, 30
80	Hodie Christus natus est (own motet, 1575), 8vv, 1601a; H xxii, 40, C xxx, 59
49	Illumina oculos meos (A. de Silva), 6vv, 1600; H xix, 109, C xxvii, 155
96	In duplicibus minoribus (i) [Mantuan], 5vv; C xviii, 1
97	In duplicibus minoribus (ii) [Mantuan], 5vv; C xviii, 42
101	In festis Apostolorum (i) [Mantuan], 5vv; C xix, 1
102	In festis Apostolorum (ii) [Mantuan], 5vv; C xix, 43
63	In illo tempore (P. Moulu, 1518), 4vv, 1600; H xix, 1, C xxvii, 1
83	In majoribus duplicibus (Mass II, Gloria I ad lib, Mass IX), 4vv; H xxiii, 1, C xxiii, 149
84	In minoribus duplicibus (Mass IV, Credo IV), 4vv; H xxiii, 26, C xxiii, 182
103	In semiduplicibus majoribus (i) [Mantuan], 5vv; C xix, 87
104	In semiduplicibus majoribus (ii) [Mantuan], 5vv; C xix, 129
40	In te Domine speravi (J. Lhéritier), 4vv, 1593/4; H xv, 22, C xxi, 26
61	In te Domine speravi (J. Lupi, 1532), 6vv, 1599a; H xviii, 91, C xxv, 131
7	Inviolata (seq), 4vv, 1567; H xi, 21, C iv, 26
14	Io mi son giovinetta [primi toni] (D. Ferrabosco, 1542), 4vv, 1570; H xii, 26, C vi, 30 (anon. in source)
32	Iste confessor (hymn), 4vv, 1590; H xiv, 54, C xv, 72
30	Jam Christus astra ascenderat (hymn), 4vv, 1590; H xiv, 15, C xv, 20
41	Je suis déshériteé (Lupi or P. Cadéac, 1533), 4vv, 1593/4; H xv, 44, C xxi, 52
23	Jesu, nostra redemptio (hymn), 4vv, 1582; H xiii, 29, C x, 38
21	Lauda Sion (own motet, 1563), 4vv, 1582; H xiii, 1, C x, 1
79	Laudate Dominum (own motet, 1572), 8vv, 1601a; H xxii, 1, C xxx, 1
17	L'homme armé (song), 5vv, 1570; H xii, 75, C vi, 97
24	L'homme armé (song), 4vv, 1582; H xiii, 45, C x, 60
54	Memor esto (own motet, 1572), 5vv, 1599; H xviii, 63, C xxiv, 86
35	Nasce la gioia mia (G.L. Primavera, 1565), 6vv, 1590; H xiv, 118, C xv, 161
33	Nigra sum (Lhéritier, 1532), 5vv, 1590; H xiv, 66, C xv, 89

- 53 O admirabile commercium (own motet, 1569), 5vv, 1599; H xvii, 38, C xxiv, 52
27 O magnum mysterium (own motet), 5vv, 1582; H xiii, 110, C x, 150
2 O Regem coeli (Silva, 1532), 4vv, 1554; H x, 32, C i, 35
74 O Rex gloriae (own motet, 1563), 4vv, 1601; H xxi, 22, C xxix, 30
86 O sacrum convivium (C. de Morales), 5vv; H xxiii, 71, C xxiv, 227
66 O virgo simul et mater (own motet, 1572), 5vv, 1600; H xix, 63, C xxvii, 89
71 Octavi toni [Festum nunc celebre] (hymn), 6vv, 1600a; H xx, 80, C xxviii, 114
89 Panem nostrum (prayer), 5vv; H xxiv, 20, C xxvii, 226
31 Panis quem ego dabo (L. Hellinck, 1532), 4vv, 1590; H xiv, 34, C xv, 44
12 Papae Marcelli (free), 6vv, 1567; H xi, 128, C iv, 167
88 Pater noster (prayer), 4vv; H xxiv, 1, C xxvii, 199
65 Petra sancta (own madrigal: lo son ferito), 5vv, 1600; H xix, 37, C xxvii, 52
22 Primi toni [secunda] (free), 4vv, 1582; H xiii, 15, C x, 19
37 Pro defunctis (Requiem Mass), 5vv, 1591; H x, 138, C i, 164
76 Qual è il più grand'amore (C. de Rore, 1550), 5vv, 1601; H xxi, 62, C xxix, 88
42 Quam pulchra es (Lupi, 1532), 4vv, 1593/4; H xv, 60, C xxi, 73
70 Quando lieta sperai (Rore, 1552), 5vv, 1600a; H xx, 50, C xxviii, 73
51 Quem dicunt homines (J. Richafort, 1532), 4vv, 1599; H xvii, 1, C xxiv, 1
67 Quinti toni (free), 6vv, 1600; H xix, 85, C xxvii, 120
69 Regina coeli (ant), 5vv, 1600a; H xx, 22, C xxviii, 32
73 Regina coeli (ant), 4vv, 1601; H xxi, 1, C xxix, 1
18 Repleatur os meum (Jacquet, 1538), 5vv, 1570; H xxi, 105, C vi, 136
47 Sacerdos et pontifex (ant), 5vv, 1594; H xvi, 60, C xxiii, 82
56 Sacerdotes Domini (unidentified), 6vv, 1599; H xvii, 113, C xxiv, 157
90 Salve regina (ant), 5vv; H xxiv, 46, C xxviii, 185
11 Salvum me fac (Jacquet, 1538), 5vv, 1567; H xi, 97, C iv, 126
45 Sanctorum meritis (hymn), 4vv, 1594; H xvi, 22, C xxiii, 30
26 Secunda (?own sequence: Veni Sancte Spiritus, 4vv), 5vv, 1582; H xiii, 85, C x, 115
34 Sicut liliun inter spinas (own motet, 1569), 5vv, 1590; H xiv, 95, C xv, 130
8 Sine nomine, 4vv, 1567; H xi, 41, C ix, 53
95 Sine nomine [Mantuan], 4 'voci mutati' C xix, 168
60 Sine nomine, 5vv, 1599a; H xviii, 64, C xxv, 93
36 Sine nomine [Beata Dei genetrix in *D-As* 181] (anon. motet: Cantabo Domine in *I-Rsc* G 792–5), 6vv, 1590; H x, 153, C i, 182
94 Sine titulo [Io mi son giovinetta] (D. Ferrabosco, 1542), 6vv; H xxxii, 10 (anon. in source)
13 Spem in alium (Jacquet, 1539), 4vv, 1570; H xii, 3, C vi, 1
62 Te Deum laudamus (hymn), 6vv, 1599a; H xviii, 119, C xxv, 172
48 Tu es pastor ovium (own motet), 5vv, 1594; H xvi, 85, C xxiii, 115
77 Tu es Petrus (unidentified), 6vv, 1601; H xxi, 86, C xxix, 123
92 Tu es Petrus (own motet, 1572), 6vv; H xxiv, 105, C xxviii, 268
20 Ut re mi fa sol la (hexachord), 6vv, 1570; H xii, 165, C vi, 216
87 Veni creator Spiritus (hymn), 6vv; H xxiii, 122, C xxv, 246
58 Veni sponsa Christi (own motet, 1563), 4vv, 1599a; H xviii, 21, C xxv, 30
59 Vestiva i colli (own madrigal, 1566), 5vv, 1599a; H xviii, 38, C xxv, 54
78 Viri Galilaei (own motet, 1569), 6vv, 1601; H xxi, 111, C xxix, 159
3 Virtute magna (M. Lasson, 1532), 4vv, 1554; H x, 55, C i, 62
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doubtful, considered authentic by Jeppesen: MGG1, x, cols.673–4

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Palestrina, Giovanni Pierluigi da: Works

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Motecta festorum totius anni cum Communi Sanctorum ... liber primus, 4vv (Rome, 1563); lost, see Bains, i, 210 [1563]
Liber primus motetorum, 5–7vv (Rome, 1569) [1569]
Motetorum liber secundus, 5, 6, 8vv (Venice, 1572) [1572]
Motetorum liber tertius, 5, 6, 8vv (Venice, 1575) [1575]
Motetorum liber secundus, 4vv (Venice, 1584) [1584a]
Motetorum liber quartus ex Canticis canticorum, 5vv (Rome, 1584) (B dated 1583) [1584b]
Motetorum liber quintus, 5vv (Rome, 1584) [1584c]
Motetorum liber quintus, 5vv (Venice, 1595; as 1584c with 1 addl motet) [1595]
Works in 1563³; 1586²; G. Guidetti, ed.: Cantus ecclesiasticus officii maioris hebdomadae (Rome, 1587); 1592²; 1600¹¹; 1609¹; 1614³; 1616⁷

Acceptit Jesus, 6vv, 1575; H iii, 123, C viii, 160
Ad Dominum cum tribularer, 4vv, 1584a; H v, 135, C xi, 26
Adjuro vos filiae, 5vv, 1584b; H iv, 52, C xi, 157
Adoramus te Christe, 4vv, 1584a; H v, 176, C xi, 78
Ad te levavi, 4vv, 1584a; H v, 130, C xi, 20
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Alleluja. Tulerunt Dominum, 5vv, 1569; H i, 30, C v, 35
Alma Redemptoris mater, 4vv, 1584a; H v, 156, C xi, 52
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Alma Redemptoris mater, 8vv; H vi, 159, C xxxiv, 20
Alma Redemptoris mater, 8vv; H vii, 73
Angelus Domini, 5vv, 1575; H iii, 18, C viii, 23
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Apparuit caro, 5vv, 1584c; H iv, 134, C xii, 64
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Ardens est, 5vv, 1584c; H iv, 124, C xii, 49
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Beatae Mariae Magdalenae, 5vv, 1569; H i, 54, C v, 69
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Beatus Laurentius, 5vv, 1569; H i, 61, C v, 79
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Benedictus Dominus, 4vv, in G. Guidetti: Cantus ecclesiasticus (Rome, 1587), p.36; see Jeppesen (1958)
Benedictus Dominus, 4vv, in G. Guidetti: Cantus ecclesiasticus (Rome, 1587), p.78
Benedictus Dominus, 4vv, in G. Guidetti: Cantus ecclesiasticus (Rome, 1587), p.112
Benedictus Dominus, 4vv, in G. Guidetti: Cantus ecclesiasticus (Rome, 1587), p.114; H xxxi, 169
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Caro mea, 8vv, 1614³; H vi, 12
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Columna es, 6vv, 1575; H iii, 116, C viii, 151
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Derelinquat impius, 6vv; *Rsc* 792–5
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Deus, qui animae, 4vv; H vii, 64
Deus, qui dedisti legem, 5vv, 1569; H i, 79, C v, 104
Deus, qui ecclesiam tuam, 6vv, 1575; H iii, 129, C viii, 168
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Dies sanctificatus, 8vv; H vii, 158 (anon. in source)

Dilectus meus descendit, 5vv, 1584b; H iv, 58, C xi, 166
Dilectus meus mihi, 5vv, 1584b; H iv, 47, C xi, 150
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Dixit Dominus, 4vv; *Rvat* 10776 (see Jeppesen, 1958)
Doctor bonus et amicus Dei, 4vv, 1563; H v, 80, C iii, 100
Domine Deus, qui conteris, 5vv, 1575; H iii, 85, C viii, 111
Domine in virtute, 8vv, 1572; H ii, 153, C vii, 205
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Domine quis habitabit, 12vv; H xxvi, 166
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doubtful or unconfirmed

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Paliashvili, Zakharia

(*b* Kutaisi, 4/16 Aug 1871; *d* Tbilisi, 6 Oct 1933). Georgian composer and folklorist. Brought up in a Catholic family in which music occupied an important place, he sang in the church choir at the age of eight and at an early stage learnt to play the organ. In 1887 he moved to Tbilisi, joining a choir founded by the folk-music enthusiast L. Agniashvili. A few years later he entered the Tbilisi Music School, where he studied the horn and started to compose; he then went on to study with Sergey Taneyev at the Moscow Conservatory (1900–03). Returning to Tbilisi (1903), he taught at the Music School and the Georgian Grammar School, and helped to establish the Georgian Philharmonic Society (1905), under whose auspices he later founded a choir and orchestra. He also directed the society's music school (1908–17) and became a member of the governing body of the Association for the Staging of Operas in the Georgian Language. During an eight-year period he travelled throughout almost the whole of Georgia, notating approximately 300 traditional songs. He took an active part in the country's musical life, and from 1919 was a professor at the Tbilisi Conservatory, at various times serving as its director (1919, 1923, 1929–32). In 1925 Paliashvili was named 'People's Artist', the first Georgian composer on whom this Soviet title was conferred. His operas were staged by the leading opera theatres of the former Soviet Union and were also performed

in Europe and America. The Opera and Ballet Theatre in Tbilisi was named after him, and a monument in his honour was erected in front of the building. The Z. Paliashvili Prize of the Georgian Republic was established in 1971.

Paliashvili's strikingly original work constitutes the first significant body of Georgian music composed in the Western art music tradition. He succeeded in creating a cogent and highly original fusion of national tradition with the styles and genres of European music. Although his musical language remained traditional, often resembling that of the 19th-century national schools, his understanding of vernacular sources and their potential for integration into the professional sphere opened up enormous possibilities for Georgian musical art. He recognized the importance of mastering European musical traditions and addressed this task rapidly and purposefully, testing his strengths in almost every vocal genre. He selected and cultivated in his music those aspects of folk and church tradition that were in harmony with the aesthetic and social needs of early 20th-century Georgia. His works often reflect an interest in mythical and historical subject-matter.

Paliashvili produced a significant corpus of chamber-vocal music but is known principally for his operas, in which he laid the foundations for a Georgian national musical language. His finest achievement in the genre was *Abesalom da Eteri* ('Abesalom and Eteri', 1918), an exceptionally integrated conception combining folk-epic and lyric-dramatic elements and displaying the thematic, dramatic and stylistic tendencies evident elsewhere in his operatic output. Characteristic of this monumental operatic tragedy is a broad canvas of well-rounded numbers, oratorio-like choruses and a fluid beauty of melodic material reminiscent of bel canto. The chorus plays an active role in the drama, drawing together each strand of the action. Although the foundation of the music lies in rural Georgian folk traditions, Paliashvili also draws on Georgian urban songs and ancient religious melodies. Their influence is evident in the severe diatonicism, in the originality of the polyphonic texture, and in the harmony with its combination of 4ths and 5ths. His later opera *Daisi* ('Twilight'), with its introspective concentration and elements of psychological drama, reveals a new direction. The story unfolds against the lively and colourful backdrop of the *Khatoba* festival, and the musical language is richly melodious, closely linked with everyday genres and with folksong. Particular prominence is given to solo numbers based on monodic urban song and the romance, while the various choral episodes display stylistic affinities with the Georgian folk tradition of polyphonic choral music.

Throughout his life Paliashvili tirelessly studied the works of Bach, Palestrina, Handel and the composers of the polyphonic schools. However, the fundamental source of his artistic inspiration remained old Georgian church music, to which he devoted many years of careful study. Although this was evident in works as early as his six-part Mass (1900), the most interesting example of a synthesis between the Western and Eastern Church traditions remains his *Kartuli Liturgia* ('Georgian Liturgy', 1911), a set of canticles for the Liturgy of St John Chrysostom.

WORKS

(selective list)

Ops: *Abesalom da Eteri* (4, P. Mirianashvili, after Eteriani), 1909–18, Tbilisi, 1919; *Daisi* [Twilight] (3, V. Gunia), 1923, Tbilisi, 1923; *Latavra* (4, after S. Shanshiashvili), 1927, Tbilisi, 1928

Vocal: *Mass*, E.L.; chorus, org, 1900; *Dges mertskhali* [Today a Swallow] (A. Tsereteli), chorus, 1908; *Mravalzhamieri* [Many Years of Life] (P. Mirianashvili), T, chorus, orch, 1908; *Sazejmo kantata* [Triumphal Cant.], solo vv, chorus, orch, 1927; *Iavnana* [Lullaby] (Tsereteli), a cappella chorus

Orch: *Kartuli suite* [Georgian Suite], 1928

Songs (1v, pf; all dated 1908): *Akhalagnago sulo* [In love with youthful spirit] (D. Tumanishvili); *Miqvarda* [I loved] (I. Grishashvili); *Nana shvilo* [Lullaby] (I. Chavchavadze); *Nu tvaltmaksob* [Don't tempt [me]] (Grishashvili); *Ristvis miqvarkhar* [Why do I love you] (Chavchavadze)

Other works: arrs. of traditional songs; incid music; *Kartuli Liturgia* [Georgian Liturgy], choral arr. of 22 church anthems for the Liturgy of St John Chrysostom, 1911

Principal publishers: Muzfond Gruzii (Tbilisi), Muzgiz, Muzika, Sovetskiy kompozitor (Moscow and Leningrad)

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LEAH DOLIDZE

Palindrome.

A piece or passage in which a [Retrograde](#) follows the original (or 'model') from which it is derived (see [Mirror forms](#)). The retrograde normally follows the original directly. The term 'palindrome' may be applied exclusively to the retrograde itself, provided that the original preceded it. In the simplest kind of palindrome a melodic line is followed by its 'cancrizans', while the harmony (if present) is freely treated. The finale of Beethoven's Hammerklavier Sonata op.106 provides an example. Unlike the 'crab canon', known also as 'canon cancrizans' or 'canon al rovescio', in which the original is present with the retrograde, a palindrome does not present both directional forms simultaneously.

Much rarer than any of these phenomena is the true palindrome, where the entire fabric of the model is reversed, so that the harmonic progressions emerge backwards too. Byrd's eight-voice motet *Diliges Dominum* is a polyphonic example in which at the halfway point the two voices of each pair exchange parts and present them backwards. It may be that the text's exhortation to 'love thy neighbour as thyself' suggested to Byrd the reflexive reprise to bring the music back to its starting-point.

The two known examples in 18th-century music are both minuets. C.P.E. Bach's Minuet in C for keyboard (h216) has two eight-bar sections, the second a reversal of the first. The minuet of Haydn's Symphony no.47 (which appears also in the Piano Sonata hXVI:26 and the Violin Sonata hVI:4), composed in 1772, only a year or two after C.P.E. Bach's, is so exactly and proudly palindromic that Haydn wrote out only the first section, followed by the instruction 'Menuet al reverso'. Minuets, with their tendency to less sophisticated textures and harmonic rhythm than other genres of the Classical period, lent themselves more readily to such contrivances; hence, paradoxically, a tradition of simplicity and relaxation co-existed with one of intellectual devices in this context.

When it is observed that only one 19th-century composer is known to have written a true palindrome, the reader's guesswork may begin with Brahms, or even Schumann, but probably not with Schubert. The true palindrome in Schubert's opera-melodrama *Die Zauberharfe* (1820) is not only a surprise

but constitutes a technical tour de force. The harmonic thinking is far more venturesome than that in the Haydn minuet, as [ex.1](#) reveals (the example shows part of the original and the equivalent part of the retrograde); and the orchestra is now a Romantic one complete with trombones. A further innovation is the structural separation of the retrograde from the original, with 309 bars of music between them. In forming his retrograde, Schubert was compelled to allow himself some licence in the ordering of pitches and rhythms within a bar or half-bar. (A detailed commentary on this example appears in B. Newbould: 'A Schubert Palindrome', *19CM*, xv, 1991–2, pp.207–14.)

With the abandonment of tonality by the composers of the Second Viennese School, the stringent harmonic demands of the palindrome were considerably eased. Berg's *Lyrische Suite*, *Kammerkonzert* and the film music in *Lulu* all make use of palindrome, and in Webern's *Symphony op.21* the development of the first movement is a palindrome, with the succession of instrumental timbres reversed accordingly. In the music of these and later serialists, palindromic excursions have become, if not commonplace, less infrequent and less awesome as technical feats. A more remarkable 20th-century example is found in Hindemith's *Ludus tonalis* (1942), where the substantial Postludium is not merely a palindrome (or horizontal mirror image) of the equally lengthy Praeludium, but a vertical mirror image too, in which each strand within the texture appears in melodic inversion while the texture itself is also inverted so that the topmost strand becomes the lowest and the others migrate accordingly. Part of an extended multi-movement work which displays other symmetrical features too, this framing 'mirror palindrome' is a substantial example embracing several sections in different tempos.

BRIAN NEWBOULD

Paling.

Dutch family of musicians. Jan Hendrik Paling (*b*Woerden, 14 Dec 1796; *d* Rotterdam, 23 Feb 1879) was a carillonneur, organist and piano maker. In 1826 he opened a piano factory in Rotterdam and quickly gained a wide reputation for the quality of tone produced by his instruments. He was also active as a music publisher. His son Willem Hendrik Paling (*b* Rotterdam, 1 Sept 1825; *d* Sydney, 27 Aug 1895) studied the violin and piano under Bartholomeus Tours and taught at the Rotterdam music school for three years (1844–7). In 1855 he emigrated to Australia and, after considerable success as a violinist and teacher, he started the firm of W.H. Paling & Co., piano manufacturers. Willem's brother Anton Adriaan Paling (*b* Rotterdam, 14 Sept 1835; *d* Nijmegen, 12 Oct 1922) was a pupil of his father and joined him in the piano factory, becoming head of the firm in 1879. After his death the business was incorporated into that of C. Quispel.

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HERBERT ANTCLIFFE/JAN TEN BOKUM

Palisca, Claude V(ictor)

(*b* Fiume [now Rijeka, Croatia], 24 Nov 1921). American musicologist. He studied music at Queens College, New York (BA 1943), musicology with Kinkeldey at Harvard University (MA 1948), where he took the doctorate in 1954 with a dissertation on the origins of Baroque music in 16th-century theory and polemics, and composition with Piston, Rathaus and Randall Thompson. After teaching at the University of Illinois (1953–9), he joined the faculty of Yale University, where he was appointed professor of music history (1964) and chairman of the music department (1969–75, 1992); he was named Henry L. and Lucy G. Moses Professor of Music in 1980 and retired in 1992. He has also held appointments as visiting lecturer at the universities of California at Berkeley, Princeton, Michigan, Western Australia, Zagreb, Granada and Barcelona.

Palisca is one of the leading scholars of his generation, admired for his searching work in his own subject areas and for his breadth of knowledge. His main interests are late Renaissance and Baroque music and the history of music theory. His monograph on Baroque music (1968) emphasizes stylistic development; his discussion of the music is supported with citations from writers of the period and shows how Baroque practices grew from those of the Renaissance. As co-translator of Zarlino's *Istitutioni harmoniche*, he has been praised for an accurate and idiomatic text. His other writings include a lucid explanation of the theoretical basis of the Artusi–Monteverdi dispute and a discussion of the relationship between 17th-century scientific empiricism and contemporary developments in harmonic theory and musical temperament.

Palisca has also pursued an interest in musicology as a discipline and its relation to music education in the USA. His contribution to the volume *Musicology* (1963) traces the development of musical scholarship in America, stressing the humanistic aspects. As director of the seminar on music education, sponsored by the American Office of Education and Yale University, he was responsible for the preparation of its report; he is also director of research for the Yale Music Curriculum Project. His educational concerns include the music education syllabus of state schools, undergraduate training for musicological research, and the direction that research might most profitably take at graduate and postgraduate levels. Palisca has served as president of the AMS (1970–72) and the National Council of the Arts in Education (1967–9); as senior fellow of the National Endowment for the Humanities (1972–3); on the council of the Renaissance Society of America (1973–4); and with the IMS as a director (1972–7) and as vice-president (1977–82).

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PAULA MORGAN

Palladius, David

(b Magdeburg; fl 1572–99). German composer and writer on music. He may have been a pupil of Gallus Dressler, who was Kantor of the Lateinschule at Magdeburg from 1558. From 1572 to 1599 he was Kantor at the Martineum, Brunswick, and as such was responsible for the music at the church of St Martin, where Johann Zanger had been appointed pastor in 1571. He is not heard of after 1599 unless he was the David Palladius who was Kantor at Stade from 1605 to 1625. He was a typical German composer of the Lassus school. His principal work is the *Nuptiales cantiones*, a collection of 22 wedding pieces, mostly for six voices. The 16 motets based on biblical texts bear witness to his solid, workmanlike training, while the settings of the six metrical texts, which include an ode by Horace, show in addition one or two individual features. Compared with earlier composers of humanist odes Palladius loosened the musical fabric: instead of having all the voices declaim the text homophonically, he added counterpoints, set one group of voices against another, inserted polyphonic sections and created lively rhythms by means of syncopation.

His *Isagoge musicae* is in the tradition of school song compendia but differs from them in both content and form. Using as examples the openings of several motets, especially by Lassus, Palladius explained how to use the key signature to find the first note and which solmization syllables are to be chosen. For the practising of solmization he wrote, instead of the notes, only the solmization syllables between the lines of the staff. A treatise announced in the preface from which the pupils were to learn the correct method of setting a text evidently never appeared.

WORKS

vocal

Ein neue Lied dem Hochwirden ... Herrn Hinrico Julio ... und der löblichen Stadt Brunswig zu Ehren ... gemacht, 6vv (Magdeburg, 1590)

Nuptiales cantiones, 4–7vv (Wittenberg, 1590–92)

Der 122. Psalm neben 2 anderen Sprüchen aus dem 41. Psalm und aus dem 4. Buch Mosis (Helmstedt, 1595)

Motet, 4vv, 1597⁸; ed. in *Handbuch der deutschen evangelischen Kirchenmusik*, i/2 (Göttingen, 1942), 115

4 motets (incl. one in 1597⁸), 4vv, D-Lr KN 144

Motet, 6vv, formerly Bibliotheca Rudolphina, Liegnitz (now ?PL-WRu)

Several other works, D-ZGh (see *BoetticherOL*, i, 837)

theoretical works

Isagoge musicae (Helmstedt, 1588)

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MARTIN RUHNKE

Pallandios, Menelaos G.

(*b* Piraeus, 11 Feb 1914). Greek composer. He studied the piano at the Piraeus League Conservatory (1925–30) and was a pupil of Economides in harmony, counterpoint and composition. His education was continued at the Athens Conservatory (1930–36), where he studied form with Mitropoulos, and with Casella in Rome (1939–40). From 1936 he taught harmony and counterpoint at the Athens Conservatory where he was appointed director in 1962 and chairman of the administrative board in 1986. He was general director of the National State Opera, Athens (1964–7), and in 1969 was elected to the Athens Academy, later becoming its president (1983–4) and its general secretary (1984–90). Pallandios is a composer of the national school, and some of his best work has been suggested by ancient Greek subjects. Until the mid-1950s he employed a chromatic style influenced by Franck, Wagner and early Schoenberg; thereafter his music was freely diatonic, colourfully orchestrated and reminiscent of Prokofiev and Les Six. For many years his administrative work has left him little opportunity for composition. He has, however, found time for literary writing, publishing a series of philosophical reflections on music, art and other matters.

WORKS

(selective list)

Dramatic: *Antigone* (op, Sophocles, trans. Pallandios), 1942; *Pombi ston Acheronta* [Procession towards Acheron], ballet, 1942; *Prosefhi se archaeo nao* [Prayer in an Ancient Temple], ballet, 1942; *Electra*, ballet, 1944; *Penthesilea*, ballet, 1944; 3 *Archaic Suites*, ballet, 1949; *Greek Triptych*, ballet, 1960; incid music for 8 Gk. plays, 10 film scores

Vocal: *Thus Spoke the Prophets* (orat., Bible, trans. Pallandios), nar, Mez, T, chorus, orch, 1948; *Cycle* (Pallandios), 1v, orch, 1971, inc.; c45 songs on text by modern Gk. poets, incl. 3 *Songs* (I. Tsatsos), Mez, pf, 1986

Orch: *Phos sti zoi* [Light to Life], 1940; *Miroloi ke horos* [Lament and Dance], 1941; *Prelude*, 1941; *Suite in Ancient Style*, str, 1941; *Prosefhi stin Akropoli* [Prayer on the Acropolis], 1942; *Narcissus*, 1942; *Greek Classical Ov.*, 1944; 6 *Pieces*, 1945; *Sym.*, B, 1948; *Divertimento*, 1952; *Tragic Poem*, str, 1953; *Chaconne*, 1957; *Pf Conc.*, e, 1958

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GEORGE LEOTSAKOS

Pałasz, Edward

(b Starogard Gdański, 30 Aug 1936). Polish composer. He studied musicology with Lissa at Warsaw University (1959–64) and is self-taught as a composer. He taught at the Warsaw Drama School (1969–75), was president of the association of Polish authors (1988–93) and in 1995 was appointed director of Polish Radio's Second Programme. He has won many prizes, especially in Poland for his folk music arrangements and pieces for children.

Pałasz's many masterly folksong and carol settings belong to an antiquated if honourable Polish tradition, though sometimes the chosen material is developed to create a more abstract form, as in *Łado, łado*. Here and elsewhere, there is a strong natural lyricism, allied to an amalgam of pre-war styles and modernist ideas of a less radical nature. His orchestral writing eschews grandiose statements, preferring to weave delicate filigrees of short motifs – textures which are especially subtle in fast tempi, as in the outer movements of *Symphony '1976'*. Several of his works point to his ability to blend and mobilize a wide range of harmonic idioms.

WORKS

(selective list)

Op: *Gdzie diabeł nie może, czyli Czerwone buciki* [When the Devil can do Nothing, or The Little Red Shoes] (TV op, E. Fiszer), 1972, Polish TV, Warsaw, 13 June 1976

Orch: *9 zdarzeń* [9 Events], orch, 1973; *3 bajki kaszubskie* [3 Kashubian Folktales], orch, 1975; *Sym. '1976'*; *Vn Conc.*, 1978; *Dziewczyzna o płowych włosach* [The Girl with the Flaxen Hair], orch, 1985

Choral: *Łado, łado* (folk texts), 24vv, lute, 1973; *Consolare, munde tristis*, solo vv, chorus, orch, 1981; *Supplicatio*, S, B, children's chorus, chorus, orch, 1983; *De Beata Virgine Maria Claromontana* (J. Wojtczak), chorus, 1984; *3 pieśni żałobne* [3 Funereal Songs] (E. Michalska, T. Nowak, W. Dąbrowski), chorus, 1984; *2 pieśni* [2 Songs] (O. Mandelstam), chorus, 1989; *Kolędy kaszubskie* [Kashubian Carols] (folk texts), chorus, 1994

Solo vocal: *Fragmenty* (Sappho), S, fl, hp, va, perc, 1967; *Pod borem czarna*

chmara [A Black Cloud at the Edge of the Forest] (folk texts), S, chbr orch, 1974; Ballady Franciszka Villona [Ballads of François Villon], B-Bar, str, 1990; folksong arrs.

Chbr and solo inst: Miniatury, pf, 1970; Bajki [Fairytale], wind qnt, 1972; Muzyka na dziedzińcu Zamku Królewskiego [Music for the Courtyard of the Royal Castle], brass, timp, 1974; 2 Reminiscences from Childhood, b cl, mar, 1983; 2 Dreams of Life and Death, 17 str, 1987; Apostrofa, pf, str trio, 1988; Quodlibet, 2 pf, 1994

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Principal publishers: PWM, Agencja Autorska

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ADRIAN THOMAS

Pallavicini, Vincenzo [Vicenzo]

(*b* Brescia; *d* after 1766). Italian composer. His birthplace is known only from a superscription on his composition exercise for admission to the Accademia Filarmonica of Bologna in 1743 (*I-Bc*). Gerber's suggestion that he may have been a son of the more illustrious Brescian composer Carlo Pallavicino (*d* 1688) seems unlikely on both temporal and stylistic grounds. His motet *Ave maris stella* (also 1743) was cited by Fellerer as a prime example of the modern 'mixed' style which employed so much declamatory and harmonic freedom that it obscured the contrapuntal structure. He was a friend of Padre Martini (four of his letters, from 1750 to 1766, survive in *Bc*). A serious opera of his, *Il Demetrio*, was performed at Brescia in 1751. Gerber's assertion that about this time he was *maestro di cappella* of Venice's Ospedale degli Incurabili has not been substantiated. He did, however, live in Venice between 1756 and 1766. Before that (1743–56) he had been *maestro di cappella* of S Clemente, Brescia. During the 1750s and 60s, according to his letters to Martini, he had hoped to be appointed *maestro* in Udine and in Iesi. Pallavicini's principal claim to historical notice derives from the fact that he set the first act of Goldoni's libretto *Lo speziale* (Domenico Fischiatti wrote acts 2 and 3), first performed in Venice at the Teatro S Samuele on 26 December 1754 (scores, *A-Wn*, *B-Bc*; one aria, *I-GI*). This work was both a critical and a popular success, achieving performances throughout north Italy as well as in Dresden, Vienna, Munich, London and St Petersburg (sometimes under the title *Il botanico novellista* or, in German, *Der Apotheker*). The libretto, according to its preface, had been written three years earlier; Ortolani suggested that Pallavicini might at that time have been commissioned to write the whole opera but left it unfinished, and that completion was left to Fischiatti. The Breitkopf supplement for 1767 lists a 'sinfonia accomodata per il cembalo solo' by Pallavicini.

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JAMES L. JACKMAN (with MARCO BIZZARINI)

Pallavicino, Benedetto

(*b* Cremona, c1551; *d* Mantua, 26 Nov 1601). Italian composer.

1. Life.

2. Works.

WORKS

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K. BOSI MONTEATH

Pallavicino, Benedetto

1. Life.

According to Giuseppe Bresciani (1599–1670), Pallavicino was an organist in his youth in various churches in the district of Cremona; he may have studied there with Marc' Antonio Ingegneri. His first publication, a book of four-voice madrigals, was dedicated to the Accademia Filarmonica of Verona in 1579, and from this year until at least 1581 he seems to have been in the service of Vespasiano Gonzaga at the ducal court of Sabbioneta. By 1583 he had joined the nearby court of the Gonzagas of Mantua, where he was to remain for the rest of his life in the company of such musicians as Giaches de Wert, Giovanni Giacomo Gastoldi, Salamone Rossi and Claudio Monteverdi. The earliest known record of his presence in Mantua is a letter of 29 October 1583 (in *I-MAc*), in which he is described as a singer and composer; the following year he was sent to Venice to report on the abilities of a singer in S Marco. He was in Venice again in 1586, to supervise the printing of Guglielmo Gonzaga's *Magnificat* settings; the dedication of Pallavicino's 1587 book of madrigals for six voices, addressed to Guglielmo, declares his admiration for these works.

Guglielmo Gonzaga died in August, 1587, and was succeeded by his son Vincenzo. In 1588 Pallavicino dedicated his fourth book of five-voice madrigals to the new duke in enthusiastic terms, but it seems he was not immediately appreciated, for a payroll of around 1588–9 (*I-MAc*) shows that he was receiving less money than most of the other musicians at the court. Perhaps for this reason he applied in 1589 for the newly vacant position of *maestro* of the Scuola degli Accoliti and the cathedral choir of Verona; the post was given to the Veronese musician Giammateo Asola. Pallavicino may have been reconciled to his continuing employment at Mantua by a

gift of 50 gold scudi made by Duke Vincenzo in January 1590 in recognition of his faithful services to the Gonzaga family.

Little documentation survives of the last decade of Pallavicino's life. A payroll of around 1592–3 shows that his salary was by then double that of four years earlier, although it was still considerably inferior to many others, and especially to that of Monteverdi, who had joined the Mantuan court around 1590. Nonetheless, on the death of Wert in 1596, it was Pallavicino and not Monteverdi who was appointed Wert's successor. This appointment is not surprising, for by that date he had been employed at the court for at least 13 years, and had produced seven books of madrigals. The preface of his sixth book of five-voice madrigals, addressed in 1600 to Count Alessandro Bevilacqua, suggests that he also found frequent patronage from the Accademia Filarmonica of Verona. A letter of 7 September 1601 requests that he be excused from a debt of 80 scudi, pleading other debts and children to support. A little over two months later he died of fever at the age of 50, and was succeeded in his position by Monteverdi. Pallavicino's son Bernardino, who had entered the Camaldolense order of S Marco in Mantua with the assistance of Vincenzo Gonzaga, published posthumous editions of his father's seventh and eighth books of five-voice madrigals in 1604 and 1612, along with two collections of sacred music. A similarity of name between father and son has led some scholars to suppose that Pallavicino was still alive in 1612, but the discovery of his death notice (*I-MAc*) leaves no doubt of the exact date of his decease.

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2. Works.

Pallavicino was a prolific composer of madrigals, producing ten books (including the two published posthumously) of four-, five- and six-voice works. His early five-voice works are written in a dense imitative style and show considerable mastery of counterpoint; purely structural techniques, such as the simultaneous development of two or more motives, seem to have taken primacy over depiction of the text through word painting or expressive devices. The six-voice *Tirsi morir volea*, published in his first book for five voices, is an example of Pallavicino's ability to combine and develop a number of motives simultaneously and to unify a multi-partite composition by the use of recurring motivic cells. At the same time it ignores the latent dramatic possibilities of the text, making little textural distinction between narrative and dialogue passages; from this point of view it is conservative compared to the setting by Wert, published in the same year.

Pallavicino's second book, published in 1584 shortly after he moved to Mantua, reflects the influence of composers at the courts of Mantua and nearby Ferrara. In some madrigals of this book the emerging luxuriant style is apparent in Pallavicino's new use of extensive melismatic passages on key words of the text. His approach to diminution at times seems indebted to Wert, whose diminution figures are thematically conceived and worked. Wert's influence is heard in the two-part setting of Petrarch's sonnet *Passa la nave mia*, where descriptive words such as 'vento', 'dolci' and 'onde' (with its rapid succession of parallel 6-4 chords), call into play the florid

word painting typical of Wert's pastoral settings. The diminution in madrigals such as *Deh, cara vita mia* and *In dir che sete bella*, show the influence of Ferrarese composers such as Lelio Bertani and Paolo Virchi; in these works the diminution is often restricted to a single voice or pair of voices, with no clearly defined melodic shape, and found mostly in the final measures of the madrigals, for structural emphasis.

By the publication of Pallavicino's fourth book of madrigals in 1588, his musical style had undergone a considerable change. Taken as a whole, the fourth book is representative of the main trends of the madrigal at Mantua in the late 1580's. The influence of Wert is very much apparent in these compositions, above all in their new concern with the expressive possibilities of the texts. *Hor lieto il pesce* is full of the musical impressionism characteristic of Wert's pastoral madrigal *Vezzosi augelli* (1586), while others, such as the setting of Guarini's *Con che soavità*, show that Pallavicino had learnt the expressive and dramatic possibilities of parlando homophony. Another technique perhaps derived from Wert is the use of sudden contrasts of rhythm and texture to achieve expressive effect: the opening passage of *Arsi, piansi e cantai*, in which each word is set separately with appropriate imagery and texture, has precedent in Wert's *Giunto a la tomba* (1581). Other madrigals show the influence of Ferrarese composers; the setting of Guarini's *Tutt'eri fuoco, Amore*, with its diminution on key words of the text, written out ornamentation at places of structural importance and concertante exchanges of voices within repeated sections, is similar in form and concept to some of Luzzaschi's *Madrigali* composed for the *concerto di donne* of Ferrara.

Pallavicino's fifth book of madrigals, published in 1593, is surprisingly conservative. There are few if any new elements of style to be found in these works. The texts, which are light lyric pieces, are set in an unexceptional manner; the music has an easy lyrical quality, while the frequent use of sequential passages creates a strong sense of tonal direction. Some features, such as the sustained bass notes supporting duets in the upper voices outlined in parallel thirds, resemble the madrigals of Monteverdi's second book for five voices. Pallavicino's setting of Tasso's *Dolcemente dormiva la mia Clori*, for example, is closely related to Monteverdi's madrigal on the same text.

Pallavicino's sixth book of madrigals, published in 1600 but composed over some five years prior to its publication, shows once again a radical change of style. A new seriousness of mood prevails throughout this book. The poetic texts, mostly by Guarini, are epigrammatic works full of evocative imagery and witty conceits; Pallavicino's settings belong to the tradition of the *seconda pratica* and are as up-to-date as any of the madrigals by his contemporaries at the Mantuan court. For the most part the madrigals are in a declamatory homophonic style which carefully mirrors the natural rhythms of the texts. The poetic imagery is conveyed through a wide range of expressive techniques: false relations, harmonic and melodic diminished intervals and wide leaps in the melodic line, are now all fundamental features of his style. His use of dissonance is the most important innovation in this publication: the major 7th that opens the fine setting of Guarini's *Cruda Amarilli*, for example, is an effective gesture that was later quoted by Sigismondo d'India in his madrigal on the same text.

The contents of the seventh book of madrigals, published posthumously in 1604, are varied in style and would seem to have been composed over the last twelve years of the composer's life. There are some examples of the canzonetta-madrigal popular at Mantua during the early 1590s. Others must have been written quite late in the decade: *Una farfalla*, for example, with its spectacular contrast of florid concertante trio sections, together with the clear-cut sequential movement of the parts, has no precedence in Pallavicino's works but has a counterpart in Monteverdi's *Io mi son giovinetta* (1603). A few pieces in this book recall the madrigals of the sixth book in their expressive intensity, but are distinguished by their brevity and discontinuity of style and form. They rely for effect on abrupt contrasts of tempo and texture, juxtaposing declamatory passages which exaggerate the natural rhythms of the text with rapid imitation at close rhythmic intervals. A good example is the setting of Guarini's *Tu parti, a pena giunta*, which was cited by Banchieri in his *Conclusioni nel suono dell'organo* (Bologna, 1609). It is certainly these works that Banchieri had in mind when he placed Pallavicino in the company of Gesualdo, Fontanelli and Cavalieri, among those precursors of Monteverdi who were concerned with subjecting music to the expression of the words.

Most of the madrigals of the posthumous *Ottavo libro de madrigali a cinque voci* seem to have been composed around 1589–93, for they share many features of the fourth and fifth madrigal collections. Only *Deh, valoroso un tempo*, *Perché mi lasci in vita* and *Voi ch'a pianto mai* would seem to date from the late 1590's. This book concludes with five eight-voice madrigals for two choirs of approximately equal range. Almost entirely homophonic and with little melodic interest, they rely on the sonorities achieved by antiphonal exchange between choirs, making much use of echo effects. Pallavicino showed slight interest in the lighter forms, and he seems to have written little music for theatrical performance beyond the *Mascherata da Orbi* published in his first book of five voice madrigals, and a long comic madrigal in six parts entitled *Cinque compagni* in his second book of 1584. It is possible that some of the eight-voice works were also intended for some kind of staged performance.

Pallavicino's secular publications enjoyed considerable success: most of his five-voice madrigal books were reprinted in Venice at least twice, while the Antwerp publisher Phalèse brought out a collection of 44 works from his second, fourth and fifth books in 1604, as well as editions of his sixth and seventh books and the six voice madrigals. He is also represented in some 31 secular anthologies published between 1583 and 1624. His music was clearly appreciated in England, since around 20 manuscripts of English origin contain his madrigals, some given English texts but mostly copied without text. The most important single source is the so-called Tregian Manuscript (*GB-Lbl* Egerton 3665), in which Pallavicino is represented by no fewer than 100 madrigals, a contribution second only to that of Marenzio.

Although it is chiefly for his madrigals that Pallavicino is remembered, his output was not confined to secular music alone: his masses were published posthumously in 1603, and the *Sacrae Dei laudes*, a collection of 14 polychoral psalms, in 1605. A number of psalm settings for eight voices have also survived in manuscripts (*I-Bc*). There is no evidence to show that

any of these works were written for the ducal chapel of S Barbara. The inventories of music in S Barbara drawn up in 1610 and 1611 include no music by Pallavicino, and there are no manuscript sources of his music to be found in the archive of S Barbara. An inventory of 1623 lists his masses, and the same date on the cover of the cantus partbook suggests that they were purchased that year. It is likely that Pallavicino's appointment as *maestro di cappella* 'et della camera et della chiesa' in 1596 did not involve more than nominal supervision of the music of S Barbara, since Gastoldi was made permanent director of its music in 1592 and held the position until 1609. The dedications of Pallavicino's sacred works suggest rather that they may have been composed for the use of the Mantuan churches of S Andrea and S Marco.

The masses, in the *prima pratica* style and perhaps early works, include parodies of motets by Wert and Lassus. The polychoral motets of the *Sacrae Dei laudes* are predominantly homophonic and make effective use of the sonorities obtained from the antiphonal exchange and combination of musical material. In the preface to his *Salmi a quattro chori* (Venice, 1612), Viadana cited Pallavicino's 16-voice settings of *Jubilate* and *Laudate* for their use of extensive passages of doubling at the octave between choirs, a distinguishing feature of the polychoral style of the early 17th century whose origins are generally attributed to Viadana himself. The antiphonal psalms for two four-voice choirs (*I-Bc*) are strictly homophonic, the settings of *Miserere mei Deus* and *Confitebor* employing extensive passages of *falsobordone*.

Pallavicino's music was esteemed by many of his contemporaries and was praised by such theorists as Artusi, Cerone and Banchieri. While Banchieri listed him among progressive composers, Artusi placed him in a conservative context which indicates that he cannot have known Pallavicino's later madrigals at the time of writing. The omission of his name from Giulio Cesare Monteverdi's response to Artusi's attack on his brother's madrigals was certainly due to personal animosity between Claudio Monteverdi and Pallavicino. It would seem that there was lively rivalry between the two composers; their practice of reworking each other's madrigals, which can be traced back to 1587 and continued on Monteverdi's part for some years after Pallavicino's death, is more competitive than complimentary. His rival's animosity may have influenced modern scholarly opinion of Pallavicino's music: Monteverdi scholars dismissed him as a conventional if not mediocre composer until as late as 1957, when Denis Arnold examined his later madrigals in relation to Wert and Monteverdi. More recent scholarship has shown him to be an interesting composer whose compositions make use of many innovative techniques; his later madrigals are among the finest examples of the genre to be written at the Mantuan court towards the end of the century.

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Secular vocal

Il primo libro de madrigali, 4vv (Venice, 1579) [1579]

Il primo libro de madrigali, 5vv (Venice, 1581) [1581]

Il secondo libro de madrigali, 5vv (Venice, 1584, 2/1607) [1584, 1607a]

Il terzo libro de madrigali, 5vv (Venice, 1585, 2/1607) [1585, 1607b]

Il primo libro de madrigali, 6vv (Venice, 1587) [1587]

Il quarto libro de madrigali, 5vv (Venice, 1588) [1588]

Il quinto libro de madrigali, 5vv (Venice, 1593) [1593]

Il sesto libro de madrigali, 5vv (Venice, 1600) [1600]

Il settimo libro de madrigali, 5vv (Venice, 1604) [1604]

L'ottavo libro de madrigali, 5, 8vv (Venice, 1612) [1612]

1583¹⁰ (attrib. Wert), 1586⁹, 1587⁶, 1588¹⁸, 1593³, 1594⁶, 1595⁵, 1597²⁴, 1600¹¹, 1604⁸, 1606⁶, 1609¹⁴, 1624¹⁶

A chi creder degg'io (Tasso), 5vv, 1593, P iii; Ahi, come a un vago sol (Guarini), 5vv, 1600, P iii; Ahi disperata vita, 5vv, 1604, P iv; Ahimè, quell'occhi suoi, 5vv, 1584, P i; Amatemi, ben mio (Tasso), 5vv, 1585, P ii; Amor, ecco si parte, 5vv, 1585, P ii; Amor, io parto (Guarini), 5vv, 1600, P iii; Amorolette ninfe, 5vv, 1593, P iii; Amor, s'avvien giammai, 5vv, 1585, P ii; Amor, se non consenti, 5vv, 1600, P iii; Amor, se pur degg'io, 5vv, 1593, P iii; Anima del cor mio, 5vv, 1600, P iii; Anime pellegrine (Guarini), 5vv, 1604, P iv; A poco a poco io sento, 5vv, 1600, P iii; Ardor felice e caro, 5vv, 1604, P iv; Arsi, piansi e cantai, 5vv, 1588, P ii; Arte mi siano i crini, 5vv, 1588, P ii; Avventurose spoglie (Manfredi), 6vv, 1587, P v; Avventurose stille, 5vv, 1604, P iv; Baci amorosi e cari (Rossi), 5vv, 1593, P iii; Bella è la donna mia, 5vv, 1612, P iv; Bene mio, tu m'hai lasciato, 6vv, 1587, P v; Ben è ragion ch'io t'ami, 5vv, 1588, P ii; Ben l'alme si partiro, 5vv, 1593³, P vii; Ben si vedrà se la nemica mia (Martelli), 5vv, 1581, P i

Cara e dolce mia vita, 5vv, 1586⁹, P vii; Ch'io non t'ami (Guarini), 5vv, 1600, P iii;

Chi vi bascia e vi morde, 6vv, 1587 (1624¹⁶ as Edles Bild, Jungfrau schone), P v;

Chi vuol veder Amore, 4vv, 1588¹⁸; Ciechi noi siamo (*Mascherata da Orbi*), 5vv,

1581, P i; Cinque compagni, 7vv, 1584, P i; Come cantar poss'io (Guarini), 5vv,

1604, P iv; Come poss'io, Madonna, 5vv, 1584, P i; Come vivrò nelle mie pene

(Tasso), 5vv, 1600, P iii; Con che soavità (Guarini), 5vv, 1588, P ii; Cor mio, deh

non languire (Guarini), 5vv, 1600, P iii; Cruda Amarilli (Guarini), 5vv, 1600, P iii;

Crudelissima doglia, 5vv, 1600, P iii; Crudel, perché mi fuggi? (Guarini), 6vv, 1587,

P v (1597²⁴ as Cruell, why dost thou flye mee); Dammi la mano, 5vv, 1585, P ii;

Deh, cara vita mia, 5vv, 1584, P i; Deh, com'invan chiedete (Guarini), 5vv, 1612, P

iv; Deh, dolce anima mia (Guarini), 5vv, 1600, P iii

Deh, mia vezzosa Fillide, 5vv, 1585, P ii; Deh, perché lagrimar, 6vv, 1587, P v

(1624¹⁶ as Tag und Nach weinen); Deh, scema il foco, 6vv, 1587, P v (1597²⁴ as

Love quench this heat; 1624¹⁶ as Sie thut wol mir gefallen); Deh, valoroso un

tempo, 5vv, 1612, P iv; Destossi fra il mio gelo, 5vv, 1584, P i; Dimmi per grazia,

Amore, 5vv, 1604, P iv; Di tre catene, O donna, 5vv, 1612, P iv; Dolce, grave et

acuto (Rinaldi), 5vv, 1593, P iii; Dolcemente dormiva (Tasso), 5vv, 1593, P iii;

Dolce mia caro mano, 5vv, 1584, P i; Dolci mi son gl'affanni, 5vv, 1607a, P i; Dolce

spirto d'amore (Guarini), 5vv, 1600, P iii; Donna gentile e bella (Tasso), 6vv, 1587,

P v; Donna importuna, 5vv, 1584, P i; Donna, la bella mano, 5vv, 1581, P i; Donna,

se quel Ohimè, 5vv, 1593, P iii (*GB-Lbl* Add. 29366–8 as Cruell unkind adieu);

Donna, se voi m'odiate (Rinaldi), 5vv, 1593, P iii

Donna, s'io resto vivo (Parabosco), 5vv, 1585, P ii; Donna, son senza core, 5vv,

1612, P iv; E mira e tocca (Rinaldi), 5vv, 1612, P iv; Era l'anima mia (Guarini), 5vv,

1600, P iii; Felice chi vi mira (Guarini), 5vv, 1604, P iv; Filla cara ed amata

(Parma), 5vv, 1588, P ii; Filli, tu pur sei quella, 5vv, 1593, P iii; Fulminava d'amor questa rubella (Gosellini), 5vv, 1585, P ii; Gentil pastor che miri, 6vv, 1587, P v; Gentil pastor che miri, 8vv, 1612, P iv; Giunto che m'hebb' Amor, 5vv, 1588, P ii; Il cantar nuovo (Petrarch), 4vv, 1579, P v; I lieti amanti (Sanazzaro), 6vv, 1587, P v; In boschi Ninfa, 6vv, 1587, P v; In dir che sete bella (Tansillo), 6vv, 1584, P i; Io amai sempre (Petrarch), 5vv, 1581, P i; Io disleale? Ah cruda (Guarini), 5vv, 1600, P iii; Io già cantando (Barignano), 5vv, 1581, P i; Io mi sento morir (Guarini), 5vv, 1604, P iv; Io morirò, cor mio, 5vv, 1612, P iv

Io non posso gioire (Tasso), 5vv, 1612, P iv; Io son bella e delicata, 5vv, 1581, P i; L'almo splendor, 5vv, 1585, P ii; La tua cara Amarilli, 5vv, 1588, P ii; Laura soave, vita di mia vita (Cassola), 5vv, 1585, P ii; Levò con la sua mano, 5vv, 1593, P iii; Lidia gentil, 4vv, 1579, P v; Lunge da voi, ben mio (Tasso), 5vv, 1600, P iii; Mentre che qui d'intorno, 5vv, 1588, P ii; Mentri' crin d'oro, 4vv, 1579, P v; Mia Filli, s'egli è vero, 5vv, 1593, P iii; Mirami, vita mia, 5vv, 1584, P i; Misero te non vedi, 5vv, 1584, P i; Negatemi pur, cruda (Guarini), 5vv, 1612, P iv; Nel bel fiorito maggio, 4vv, 1579, P v; Nel dolce seno (Tasso), 6vv, 1587, P v; Ne veder fuor de l'onde, 5vv, 1604, P iv; Ninfe leggiadre, 6vv, 1583¹⁰ (attr. Wert), 1584, P i; Ninfe leggiadre, 8vv, 1612, P iv; Non ardo e son nel fuoco, 4vv, 1579, P v; Non dispiegate (Martelli), 5vv, 1584, P i; Non è questo la mano (Tasso), 4vv, 1579, P v; Non ha sì belle perle, 5vv, 1585, P ii; Non mi ferir più, Amore, 5vv, 1588, P ii

Non mirar, non mirare (Alberti), 5vv, 1588, P ii; Non son in queste rive (Tasso), 5vv, 1604, P iv; Nuova angioletta (Petrarch), 4vv, 1579, P v; O che dolce gioire (Rinaldi), 5vv, 1593, P iii; O che soave bacio (Guarini), 5vv, 1604, P iv; Occhi leggiadri e belli (Tasso), 6vv, 1587, P v; Occhi, un tempo mia vita (Guarini), 5vv, 1588, P ii; O come vaneggiate (Guarini), 5vv, 1600, P iii; O come vaneggiate (Guarini), 5vv, 1604, P iv; O dolce vita mia, 5vv, 1581, P i; O dolorosa sorte (Quirini), 5vv, 1604, P iv; O gran felicità, 5vv, 1581, P i; Oggi nacqui, ben mio (Guarini), 5vv, 1600, P iii; Ohimè, e come puoi tu senza me morire, 6vv, 1587, P v; Ohimè, se tanto amate (Guarini), 5vv, 1600, P iii; Ond'avviene ch'io t'amo, 8vv, 1585, P ii; Onde ne vieni, Amore?, 8vv, 1593, P iii; Or che alla bella Clori, 5vv, 1588, P ii; Or che 'l donar (Rinaldi), 5vv, 1593, P iii

Or che soave l'aura, 5vv, 1586⁹, P vii; Or che soave l'aura, 8vv, 1612, P iv; Or lieto il pesce, 5vv, 1588, P ii; Or veggio chiar, 5vv, 1584, P i; O saette d'amore (Parabosco), 5vv, 1584, P i; Parlo misero o taccio? (Guarini), 5vv, 1604, P iv; Parte la vita mia, 6vv, 1587, P v; Parte la vita mia, 8vv, 1612, P iv; Partomi donna, 4vv, 1579, P v; Partomi donna, 6vv, 1587, P v; Passa la nave mia (Petrarch), 5vv, 1584, P i; Passa la nave tua (Tasso), 5vv, 1588, P ii; Perché mi lasci in vita, 5vv, 1612, P iv; Perfida, pur potesti (Celiano), 5vv, 1588, P ii; Poiché stella nemica, 6vv, 1584, P i; Qual nube spinta d'importuno vento, 5vv, 1581, P i; Quand'io penso al martire (Bembo), 5vv, 1607b, P ii; Quando benigno stella (Bonacorso da Montemagno), 4vv, 1579, P v; Quel dì ch'io persi il core, 5vv, 1585, P ii; Quercia ch'in queste belle selve, 4vv, 1579, P v

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T'amo mia vita (Guarini), 5vv, 1593, P iii (1600¹¹ as Gaudent in coelis); Tante piagh'ha 'l mio core (Celiano), 3vv, 1587⁶, P vii

Temprati i sdegni, 5vv, 1600, P iii; Tirsi morir volea (Guarini), 6vv, 1581, P i (GB-Lcm 684 as Thirsis to die; 1609¹⁴ as Omnes morti vicini); Tra le purpuree rose (Arisoto), 5vv, 1581, P i; Tra più soavi fiori, 5vv, 1581, P i; Tu ninfa di beltà, 5vv, 1584, P i; Tu parti a pena giunto (Guarini), 5vv, 1604, P iv; Tu pur ti parti (Borgogni), 5vv, 1593, P iii; Tutt'eri foco, Amore (Guarini), 5vv, 1588, P ii (1606⁶ as Qui super thronum); Una farfalla (Guarini), 5vv, 1604, P iv; Va carolando intorno (Rinaldi), 5vv, 1593, P iii; Vaga scopre Diana, 6vv, 1587, P v (1624¹⁶ as Schons lieb thut doch nich wenden); Vaghi boschetti (Ariosto), 5vv, 1581, P i; Vago candido fiore, 5vv, 1585, P ii; Viva la donna mia, 5vv, 1585, P ii; Viva sempre scolpita, 8vv, 1612, P iv; Vivrò io mai (Guarini), 5vv, 1600, P iii; Voi ch'a pianto mai (Parabosco), 5vv, 1612, P iv; Voi mi chiedete il core (Tasso), 5vv, 1604, P iv; Voi, nemico crudele, 5vv, 1604, P iv; Vorrei mostrar, 6vv, 1587, P v (1624¹⁶ as Amor, ich thu dir klegen)

Sacred vocal

Liber primus missarum, 4–6vv (Venice, 1603) [1603]

Sacrae Dei laudes, 8, 12, 16vv (Venice, 1605) [1605]

Masses (all 1603, P vii): Benedicam Domino, 5vv; Hoc est preceptum meum, 5vv; Omnia quae fecisti nobis, 6vv; Ut re mi fa sol la, 4vv

Motets: Beatus vir, 8vv, I-Bc, P vii; Benedicite omnia opera, 8vv, 1605, P vi; Cantate Domino, 8vv, 1605, P vi; Canite tuba, 8vv, 1605, P vi; Confitebor, 8vv, Bc, P vii; Deus misereatur nostri, 8vv, 1605, P vi; Dixit Dominus, 8vv, Bc, P vii; Dum complerentur, 8vv, 1605, P vi; In te Domine speravi, 8vv, 1605, P vi; Jubilate Deo, 8vv, 1605, P vi; Jubilate Deo, 16vv, 1605, P vi; Laudate Dominum, 8vv, 1605, P vi; Laudate Dominum, 16vv, 1605, P vi; Laudate pueri, 8vv, Bc, P vii; Miserere mei Deus, 8vv, Bc, P vii; Misericordia Domini, 8vv, 1605, P vi; Omnes gentes, 8vv, 1605, P vi; O sacrum convivium, 8vv, 1605, P vi; Quis est iste, 12vv, 1605, P vi
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Pallavicino [Pallavicini], Carlo

(*b* Salò, *c*1640; *d* Dresden, 29 Jan 1688). Italian composer. By 1665 he was organist at the basilica of S Antonio, Padua. Towards the end of 1666 he moved to Dresden, where he served under Johann Georg II, Elector of Saxony, as vice-Kapellmeister, replacing Heinrich Schütz on his death in 1672 as Kapellmeister. From June 1673, he again served as organist at S Antonio in Padua, but moved to Venice one year later, where he served as *maestro di coro* (1674–85) at the Ospedale degli Incurabili. During Carnival 1685, Johann Georg III, the son of Pallavicino's earlier employer, visited Venice and offered him the position of *camerae ac teatralis musicae praefectus*. Sources indicate that Pallavicino did not leave for Dresden until the beginning of 1687. In August and September of that year, he again visited Venice and then returned to Dresden; he was reportedly about to return to Venice, to supervise the Ospedale degli Incurabili, when he died.

Pallavicino's first operatic productions in Venice, *Demetrio* and *Aureliano*, were for the small Teatro S Moisè in 1666, before his first departure for Dresden. His association with theatres owned by the Grimani brothers began with his third opera, *Il tiranno humiliato d'amore*, written for the

Teatro di SS Giovanni e Paolo and produced in his absence in 1667. After his return in 1673, he contributed to this theatre on a regular basis, and in 1678, when the Grimani opened the Teatro Grimani a S Giovanni Grisostomo, the most luxurious Venetian opera house of their day, Pallavicino received the commission for the inaugural opera, *Vespasiano*, an emblematic choice since Vespasian, the founder of the Colosseum, was a touchstone for regal theatricality. During the next two decades, *Vespasiano* was often restaged for the opening of theatres; Pallavicino may have supervised the Genoese production at the Teatro del Falcone in 1680, since he signed the dedication of the libretto. In 1679 Pallavicino's *Le amazoni nell'isole fortunate* inaugurated the private theatre of the Procurator Marco Contarini in Piazzola, where Domenico Freschi later became house composer; the *Mercure galant* (December 1679 and February 1680) provides a description and an engraving of this work. For Carnival 1680 he also provided an opera, *Messalina*, for the Teatro S Salvador, where Sartorio was house composer.

After becoming the house composer of the S Giovanni Grisostomo, Pallavicino monopolized seven seasons and provided ten scores during the first ten years. He also continued to write for the SS Giovanni e Paolo. His operas focus on the rapid interaction of characters engaged in lively stage action, and several involve a great deal of spectacle, particularly those for the S Giovanni Grisostomo. Along with Legrenzi and Sartorio, Pallavicino created a style that responded to the audience's insatiable desire for tunefully ingratiating pieces. Their operas are packed with many short arias and recitative is minimal. The arias usually comprise two strophes in da capo form: settings often establish a constant rhythmic and motivic background against which Pallavicino highlighted certain details with word-painting or melismas. The declamatory pattern of the voice and the accompaniment is usually the same. Motto arias are frequent. Recitatives and the vast majority of arias are supported by continuo alone. Upper melodic instruments are used in a strictly compartmentalized manner in arias, mostly in homorhythmic ritornellos after the singer has concluded, thereby prolonging the mood of the aria and covering the singer's exit. Less often, ritornellos precede rather than follow the aria. When upper melodic instruments actually accompany an aria they nearly always alternate with the voice, anticipating and echoing vocal phrases and joining the voice only to add weight to the closing vocal phrase. The use of instruments simultaneously with the voice is limited to certain well-defined situations that invoke a shadowy atmosphere, such as oncoming sleep, foreboding, night and incantation. Pallavicino usually called for five-part strings (two violins, two *violette* and cello) with basso continuo (at least two harpsichords, as well as lutes and several theorbos). Certain scores call for one or two trumpets.

WORKS

operas

drammi per musica in three acts, first performed in Venice, unless otherwise stated

VGG S Giovanni Grisostomo

VGP SS Giovanni e Paolo

Demetrio (G. dall'Angelo), S Moisè, ded. 1 Jan 1666, *I-Vnm*

Aureliano (prol., 3, dall'Angelo), S Moisé, ded. 25 Feb 1666
 Il tiranno humiliato d'amore, ovvero Il Meraspe (prol., 3, G. Faustini, rev. N. Beregán), VGP, 12 Dec 1667

Diocleziano (M. Noris), VGP, ded. 10 Dec 1674, *MOe, Vnm*, arias *Vqs*
 Enea in Italia (G.F. Bussani), VGP, carn. 1675, *Vnm*, arias *Nc*

Galieno (Noris), VGP, ded. 23 Dec 1675, *A-Wn* (?autograph), *I-Nc, Vnm*, arias *Vqs*
 Vespasiano (G.C. Corradi), VGG, carn. 1678, *MOe*; carn. 1680, *Vnm*, arias *B-Bc, I-MOe, Rvat* and *Vqs*

Nerone (Corradi), VGG, carn. 1679, arias, *GB-Ob, I-MOe, Rvat, Vqs* and *Mercuré galant* (April 1679)
 Le amazzoni nell'isole fortunate (prol., 3, F.M. Piccioli), Piazzola sul Brenta, Contarini, 1679, *Vnm*

Messalina (Piccioli), S Salvador, ded. 28 Dec 1679, *I-Vnm* (facs. in DMV, viii, forthcoming), arias *MOe, Tn* and *Vqs*
 Bassiano, ovvero Il maggior impossibile (Noris), VGP, carn. 1682, *MOe*, arias *Tn* and *Vqs*

Carlo re d'Italia (Noris), VGG, carn. 1682, arias *Tn* and *Vqs*
 Il re infante (Noris), VGG, 10 Jan 1683, arias *B-Bc, F-Pn, GB-Lbl, I-Vqs* and *Mercuré galant* (April 1683)

Licinio imperatore (Noris), VGG, 18–25 Dec 1683
 Ricimero re de' vandali (Noris), VGG, carn. 1684

Massimo Puppieno (Aureli), VGP, 6 Jan 1685, *Nc, PESc*
 Penelope la casta (Noris), VGG, ded. 28 Jan 1685

Amore innamorato (Noris), VGG, 19 Jan 1686, arias *MOe*
 Didone delirante (A. Franceschi), VGP, carn. 1686

L'amazzone corsara, ovvero L'Avilda regina de' Goti (Corradi), VGP, c1 Feb 1686; carn. 1688, *D-Mbs* (facs. in IOB, xiii, 1978), *I-Nc*, arias *GB-Lbl* and *I-MOe*
 Elmiro re di Corinto (V. Grimani and G. Frisari), VGG, 26 Dec 1686, arias *GB-Lbl, Ob* and *Pallade veneta* (Jan 1687)

La Gierusalemme liberata (Corradi, after T. Tasso), VGP, 4 Jan 1687; as Armida (Ger. trans. G. Fiedler, retains Pallavicino's arias), Hamburg, Gänsemarkt, 1695, *B-Bc* (19th-century copy), *D-Dlb, F-Pn* (19th-century copy), *US-LAum*, ed. in DDT, 1v (1916/R), arias *F-Pn, I-Rvat* and *Pallade veneta* (Jan 1687)

oratorios

S Francesco Xaverio (C. Badoer), Venice, Ospedale degli Incurabili 1677, lost
 Il trionfo dell'innocenza (Piccioli), Venice, Ospedale degli Incurabili 1686, lost
 Il trionfo della castità (G.M. Giannini), Modena, 1688, *I-MOe*

other vocal

1 sacred aria, 1v, bc, 1670¹

2 masses, 2 ps, sacred aria, 1, 4–5vv, insts, *D-Bsb, Dkh, Dlb, S-Uu*

1 canzonet, 1670³

Arias, cantatas, *D-Mbs, I-MOe, Nc, Tn*

Antiope (S.B. Pallavicino), Dresden, Hof, 14 Feb 1689, Acts 1 and 2 *D-Dlb* [completed by N.A. Strungk]

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HARRIS S. SAUNDERS

Pallavicino, Germano

(*b* Cremona, *c*1545–50, *d* after 1610). Italian organist and composer. According to Santoro he was the brother of Benedetto Pallavicino. Giuseppe Bresciani (1599–1670) said that he was renowned in the district of Cremona as an organist and teacher. Documents (in *I-CRd* and *CRas*) record that in 1568 he received the sum of 26 scudi for his duties as assistant organist at the cathedral. The following year he was witness to Graziadio Antegnati's contract for the new organ of the collegiate church of S Agata in Cremona.

According to the preface of Placido Falconio's *Psalmodia vespertina* (Brescia, 1579), he was responsible, together with Falconio and Costanzo Antegnati, for bringing a music printer to Brescia from Venice: presumably the firm of Vincenzo Sabbio, the publisher of Falconio's psalms. In 1599, Pallavicino was organist at Pizzeghettone, near Cremona; he was called to testify in a dispute between the Carmelite brothers of S Bartolomeo in Cremona and the organ builder Lorenzo Stanga regarding an instrument made for that church. His name is listed among the colleagues of Costanzo Antegnati, in the preface to the latter's *L'arte organica* (Brescia, 1608). In 1610 he was organist at Toscolano, having at some stage been organist at Maderno. The little of his music that survives comprises an incomplete *Secondo libro delle fantasie, over ricercari a quattro voci ... con duo motetti nel fine sopra il canto fermo* (Venice, 1610), three four-part madrigals published in Lindner's *Liber secundus gemmae musicalis* (RISM 1589⁸) and five instrumental works (two ricercars, two fantasias and a toccata, all for four parts, some from the incomplete *Secondo libro*) in a German tablature manuscript (*D-Brd*, ed. A. Carideo: *Anonimi, G. Pallavicino e F. Stivori: opere per organo*, Bologna, 1999).

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K. BOSI MONTEATH

Pallavicino [Pallavicini], Stefano Benedetto

(*b* Padua, 21 March 1672; *d* Dresden, 16 April 1742). Italian librettist and poet, son of [Carlo Pallavicino](#). He was educated at the college of the Padri Somaschi at Salò and after completing his studies he went early in 1687 with his father to Dresden, where in 1688, at the age of only 16, he was employed as court poet. From 1695 to 1716 he was court poet and private secretary to the Elector Palatine Johann Wilhelm at Düsseldorf. On the elector's death he returned via Kassel to Dresden, where he again entered the service of the Saxon electoral court. He remained there until his death. From 1701 he was a member of the Arcadian Society. He wrote numerous opera, oratorio and cantata texts and was also the author of a highly regarded translation of Horace. He was one of the leading reformers of the opera libretto at the beginning of the 18th century. At the age of 15 he wrote a libretto, *Antiopè*, for his father, who died before completing the score (it was finished by N.A. Strungk). Several other composers set his opera librettos, among them Lotti, Steffani, Wilderer and above all Hasse, who also set three oratorio texts by him. The last of these, *I pellegrini al sepolcro di Nostro Redentore* (1742), was for Johann Georg Sulzer in every respect the ideal oratorio text. A four-volume edition of Pallavicino's works was published two years after his death: *Opere del Sig. Stefano Benedetto Pallavicino*, ed. F. Algarotti (Venice, 1744).

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SIBYLLE DAHMS

Pallet [valve]

(Ger. *Ventil*).

In the wind-chest of an organ, the pallet is the valve which, when brought into play by pulling or pushing away from the mortise it otherwise closes, admits wind to the channel or groove of a particular key and hence, if the stop mechanism allows it, to the foot-hole of the pipe(s) of that stop. The 'pallet box' is strictly the substructure of the [Wind-chest](#) in which the row of pallets, one for each key in the compass, is housed. The word itself (usually spelt 'palat') was used to mean any of the several kinds of valve found in an organ (bellows pallet, key pallet etc) by James Talbot in his manuscript treatise of c1695, probably under the influence of his French sources.

As a tight seal between pallet and grid is crucial to the good working of the key action and the proper speech of the pipework, much technical attention has been paid to the shape and material of the springs (usually of brass alloy until the 19th century, when steel 'piano wire' was introduced) and the covering of the pallet and its opening in the grid. Some early Scandinavian and 17th-century Dutch pallets were made with a self-sealing, inflating leather covering. Most classical organs relied on one or more layers of leather on the pallet together with leather on the grid; Romantic organs came to use pallets with a thick layer of felt between leather and wood. As soundboards became larger and used heavier wind pressures, pallets became more difficult to open; at first, smaller double pallets were used, but by the middle of the 19th century, several methods of alleviating the touch (usually by 'back on back' or 'broken' pallets) were used.

PETER WILLIAMS, MARTIN RENSHAW

Palló, Imre

(*b* Matisfalva, 23 Oct 1891; *d* Budapest, 25 Jan 1978). Hungarian baritone. After studying at the Budapest Academy of Music under Georg Anthes, and later in Italy with Sammarco, he made his Royal Hungarian Opera début in 1917, as Alfio, and was soon its leading interpreter of lyric baritone roles. He sang with refined diction and velvety tone, his voice showing good balance in all registers, and he also possessed an imposing stage presence; all these qualities were notably displayed in his Verdi roles,

especially Posa, Luna, Falstaff (the first in Hungary) and Simon Boccanegra. His peasant origins were advantageous in Kodály – he created the title role in *Háry János* (1926) and the Suitor in *Székely fonó* ('The Spinning Room', 1932). In 1935 he took part in Rocca's *Il dibuk* in Rome. From 1957 to 1959 he was Intendant of the Hungarian State Opera. (A. Németh: *Palló Imre*, Budapest, 1970)

PÉTER P. VÁRNAI

Pallota [Pallotta], Matteo.

See [Palotta, Matteo](#).

Palm, Siegfried

(b Wuppertal, 25 April 1927). German cellist and educationist. He studied (1933–45) with his father, Siegfried Palm (a cellist in the Wuppertal city orchestra), then (1950–53) in Enrico Mainardi's masterclass at Salzburg. He was principal cellist in the Lübeck city orchestra (1945–7), the Hamburg Radio SO (1947–62) and the Cologne RSO (1962–7). In 1962 he became a professor with a masterclass at the Staatliche Hochschule für Musik in Cologne, and in 1972 was appointed director there. From 1977 to 1981 he was Intendant of the Deutsche Oper, Berlin. In 1982 he was elected president of the ISCM, a post he held until 1987, and in 1988 he became president of the Deutsche Gesellschaft für Neue Musik.

Palm has played a leading part in the development and extension of cello technique. In the 1950s and 60s he was the first to perform works by Penderecki (Sonata for Cello and Orchestra), Xenakis (*Nomos alpha*) and Zillig (Cello Concerto) which had been considered technically unplayable. He has built an international reputation as a cellist specializing in avant-garde music, and has toured throughout the world. A friend of Zimmermann and Penderecki, he has given first performances of the former's *Canto di speranza* and *Pas de trois*, Sonata and Four Short Pieces for solo cello, and *Intercomunicazione*; and of the latter's Cello Concerto and *Capriccio per Siegfried Palm*. Among his other first performances are concertos by Blacher, Delas, Feldman, Ligeti, Halffter and Medek, and works by Becker, Benguerel, Engelmann, Fortner, Kagel, Kelemen (whose cello concerto he has recorded), Sinopoli, Liebermann, Yun and Rihm.

As a chamber musician, Palm played with the Hamann Quartet, specializing in new music (1950–62); in 1965 he formed a duo with Aloys Kontarsky, and in 1967 succeeded Cassadó as cellist of the Cologne Trio, with Max Rostal and Heinz Schröter. Since the late 1980s he has played in a trio with Bruno Canino and Saschko Gawriloff. He plays a 1708 cello by Giovanni Grancino. He began to teach at the Darmstadt summer courses in 1962, and has also taught at the Royal Swedish Academy of Music (from 1966), Dartmouth College, USA (1969 and 1972), Marlboro, USA (from 1970), the Sibelius Academy, Helsinki (1971), and at the courses at Breukelen, the Netherlands (1972). He is widely sought after as an adjudicator at international festivals, and has published *Pro musica nova*:

Studien zum Spielen neuer Musik für Cello (Cologne, 1974), which contains original contributions by leading contemporary composers.

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RUDOLF LÜCK/TULLY POTTER

Palma, Athos

(*b* Buenos Aires, 7 June 1891; *d* Miramar, 10 Jan 1951). Argentine composer. His initial studies were at the National Conservatory in Buenos Aires with Troiani (piano), Cattaneo (sight-singing) and García Jacot (violin). After a ten-year stay in Europe (1904–14) he returned to Argentina, where he continued studies with Troiani. He also studied medicine for several years and completed the course in philosophy and letters at Buenos Aires University. Thereafter he devoted himself to composing and teaching music. Isabel Aretz, Carlos Suffern and Abraham Jurafsky were among his students. He held positions as vice-president of the board of directors of the Teatro Colón (1932), professor of harmony at the National Conservatory and inspector of the National Council of Education. He wrote two pedagogical works, the five-volume *Teoría razonada de la música* and a *Tratado completo de armonía* (Buenos Aires, 1941).

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(selective list)

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JOHN M. SCHECHTER

Palma [De Palma, Di Palma], Silvestro

(*b* Barano d'Ischia, 15 March 1754; *d* Naples, 8 Aug 1834). Italian composer. According to Rosa's *Memorie*, he owed his initial musical education to a patroness, Carlotta di Sangro, daughter of the Prince of Sansevero, and entered the Conservatorio di S Maria di Loreto in Naples at the age of 16. In the late 1780s he studied with Paisiello, whose music he took as a model; contemporary documents often refer to him as 'pupil of Paisiello'. He became well known as a composer of opera, especially comic opera, because of his talent for witty, effervescent and lightly textured music. The Naples *Monitore* (2 May 1810) praised his opera *Lo scavamento* for the naturalness and simplicity of its music and for its

avoidance of the contemporary fault of too many notes and too prominent accompaniment. He was, it says, the 'support of the good Neapolitan school', a reference to the close affinity between his music and that of the previous generation of Neapolitan composers. After 1813 his operas disappeared from the repertory. This may have been caused by changing tastes among Neapolitan audiences; Rosa provided another explanation in saying that Palma fell ill, which forced him to cancel contracts for new music and wrecked his chances of a more prosperous livelihood.

WORKS

operas

unless otherwise stated, all are commedie per musica, first performed in Naples, Teatro dei Fiorentini

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Gli amanti della dote (dg, 2, S. Zini), Florence, S Maria, sum. 1791; arias, *I-Tf, Rsc*

Le nozze in villa (int, 2), Rome, Valle, carn. 1792

Chi mal fa, mal aspetti, ovvero Lo scroccatore smascherato (dramma tragicomico, 2), Venice, S Moisè, aut. 1792

L'ingaggiatore di campagna (int), Florence, Palla a Corda, 1792, *I-Fc*

La pietra simpatica (2, G. Lorenzi), aut. 1795, *Nc*; as L'anello incantato (farsetta per musica), Rome, Valle, carn. 1796, *Bc, Rsc, Rvat*

Gli amanti ridicoli (2, Lorenzi), aut. 1797, *Nc*

Il pallone aerostatico (2, G. Palomba), spr. 1802, *Nc*

Le seguaci di Diana (2, Lorenzi), sum. 1805; also as Le ninfe di Diana, *Nc*

L'erede senza eredità (2, Palomba), 29 Sept 1808, *Nc*

Lo scavamento (2, Palomba), 29 April 1810, *Nc*

I furbi amanti (2, Palomba), aut. 1810, *Nc*

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I vampiri (2, Palomba), Naples, Nuovo, 1812, *Nc*

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I viaggiatori (op), inc., *Fc*

Other arias and duets: *D-Hs, I-Bc, CMac, Nc, PEsp, Rc, Rrai, Rrostirolla, Rsc, Vnm; S-St; US-LAum, SFsc*

Doubtful: *La schiava fortunata*, Naples, 1801; *Il naturalista immaginario*, Florence, 1806; *La sposa contrastata*, Naples, 1813; *Il geloso di sé stesso*, 1814; *I giudici di Agrigento*

other works

Sacred: *Magnificat, Salve regina, Miserere, Litanie, Veni Creator Spiritus*: all S, org, *I-Mc* [attrib. only to 'Palma' in MSS]; *Le sette stazioni della vergine addolorata*, 2 S, bc, *Mc*; *Sancta Maria, sancta Dei Genitrix*, *S-Smf**

Inst: *Sinfonia, BL*; *I-Mc, Nc*; *Sonata, D, pf, Mc*; *3 Pieces, hp, US-BEm*

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Palma Ociosa.

See [Petrus frater dictus Palma ociosa](#).

Palmer, Felicity (Joan)

(*b* Cheltenham, 6 April 1944). English mezzo-soprano. The daughter of a music master, she studied at the GSM in London (1962–7) and then for a year with Marianne Schech at the Musikhochschule, Munich. In 1970 she won a Kathleen Ferrier Scholarship, and made her Queen Elizabeth Hall début, in Purcell's *Dioclesian*; subsequent appearances in oratorio confirmed her reputation as a singer of quick musicianship and confident projection. After a decade as a soprano (début role, Purcell's *Dido* with Kent Opera, 1971) and wide experience as Countess Almaviva, Donna Elvira and Pamina, she retrained as a mezzo-soprano. She has won international renown for her magnetic presence and powerful musical command in shaping phrases and projecting words, amply compensating for occasionally edgy tone. Palmer's mezzo-soprano repertory includes the title role in Handel's *Tamerlano*, Juno in *Semele*, Gluck's *Orpheus*, Fricka, Mistress Quickly, the Countess (*Queen of Spades*), Herodias, Clytemnestra, *Kabanicha* (*Kát'a Kabanová*) and the title role in the stage première of Gerhard's *The Duenna* (1992, Madrid). In 1997 she sang Strauss's *Clytemnestra* at Covent Garden. Her many recordings reflect her two vocal 'identities' and her versatility, and include Gluck's *Armide*, *Electra* (*Idomeneo*), *Marcellina* (*Le nozze di Figaro*), many works by Handel and *The Dream of Gerontius*. She was made a CBE in 1993.

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MAX LOPPERT

Palmer, Frederik.

Pseudonym of Emma Sophie Amalia Zinn, Danish songwriter and wife of Johan Peter Emilius Hartmann. See [Hartmann](#) family.

Palmer, Geoffrey Molyneux

(*b* Staines, Middlesex, 8 Oct 1882; *d* Dublin, 29 Nov 1957). Irish composer. He studied at Oxford, where in 1901 he was the youngest BMus in college history. From 1904 to 1907 he studied composition with Stanford at the RCM. He moved to Ireland c1910 where he was active as an organist near Dublin. A victim of multiple sclerosis, he became increasingly dependent on the care of his two sisters.

Palmer was chiefly known for his many folksong arrangements and sentimental ballads, several of which were published in England. His largest scores include the opera *Srúth na Maoile* [Sea of Moyle] (1923). 32 settings of Joyce poems (from the 36 poems in the *Chamber Music* collection) written between 1907 and 1949 remained unknown and

unperformed until the early 1980s. They were discovered in the library of Southern Illinois University, Carbondale, and published in 1993. The songs display a remarkable formal melodic and harmonic freedom that is not characteristic of any of his other works. Palmer appears to have been the first composer to set Joyce's poetry, an effort which gained the praise of the writer. As late as 1934 Joyce wrote: "30 or 40 composers at least have set my little poems to music. The best is Molyneux Palmer. After him are Moeran and Bliss." (Joyce's *Letters*, vol. III, 340).

WORKS

(selective list)

stage

Ops: Finn Varra Maa [The Irish Santa Claus] (T.H. Nally), c1917; Srúth na Maoile [Sea of Moyle] (T. O'Kelly) 1923; Gráinne Goes (O'Kelly), c1924

vocal

Choral (SATB): Choral Works, op.1, 1906; The Abbot of Inisfalen (W. Allingham), 1909; Anthems, op.13, 1911; Choral Works, op.14, 1912; The Fields in May (W. Allingham), 1928; Four Ducks in a Pond (W. Allingham), 1928; On Music, 1935; The Robin, 1938; Duain Chroí Iosa [Hymn to the Sacred Heart], 1953

Choral (other): Folk Songs, op.15, 1913; Good-bye to Summer, 1915; By that Dim Lake, 1920; Serenade no.1, 1920; Serenade no.2, 1931; Folk Songs, op.20, 1953
Songs: The Heart Beat (H. Heine, trans. G. MacDonald), 1904; 32 Poems from Chbr Music (J. Joyce), 1907–49; Folk Songs, op.12, 1911; The Man for Galway, 1911; Husho my Lanna (C. Rossetti), 1914; When you are Old (W.B. Yeats), c1950

instrumental

Dolás/Dolour, vc, pf, 1913; Knickerbocker Lane, orch, 1941

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M. Teicher Russel: *James Joyce's Chamber Music: The Lost Song Settings* (Bloomington, IN, 1993) [with cassette]

A. Klein: *Die Musik Irlands im 20. Jahrhundert* (Hildesheim, 1996)

AXEL KLEIN

Palmer, Henry

(*b* ?1590–1600; *d* Durham, 1640). English music copyist, composer and singer. He was sworn in as a lay clerk at Durham Cathedral on 20 July 1627. In 1628 he assumed responsibility for training and supervising the cathedral choristers during the temporary suspension from duty of the organist Richard Hutchinson. He was still at the cathedral in 1639, since he was described as 'laici cler. hujus ecclesiae' at the baptism of his son

William on 25 March of that year. He is primarily remembered today as a copyist. He played a significant role in copying the unique and comprehensive collection of church music that was formerly in daily use in cathedral services at Durham and which is now in the cathedral library there. Specimens of his handwriting in the cathedral treasurers' books clearly show that over 150 compositions in three organbooks copied during the 1630s (*GB-DRc* A1, A5 and A6) are predominantly in his hand. He may also have copied some items in the related vocal partbooks. All of his compositions are in manuscripts formerly associated with Durham Cathedral (including the Dunnington-Jefferson bass partbook, *Y*). The verse anthem *Lord, what is man* (*Cu*) is entirely in the composer's hand.

WORKS

Ky, 4vv, Cr, verse (inc.): *GB-Cu, DRc*

Preces, 4vv, Ps cxviii.24–9, verse (inc.): *Cu, DRc*

9 anthems, 3 full, 6 verse, *Cu, DRc, Lbl, Y* (all inc.)

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J. Morehen: *The Sources of English Cathedral Music c.1617–c.1644* (diss., U. of Cambridge, 1969), 22ff, 156ff

R.T. Daniel and P. le Huray: *The Sources of English Church Music, 1549–1660*, EECM, suppl. i (London, 1972)

JOHN MOREHEN

Palmer, Robert (Moffett)

(*b* Syracuse, NY, 2 June 1915). American composer and teacher. He won a scholarship to the Eastman School of Music as a pianist, but gradually shifted his emphasis to composition, studying with Bernard Rogers and Howard Hanson (BM 1938, MM 1940). He went on to study composition with Roy Harris, Aaron Copland and, most important, Quincy Porter. He taught at the University of Kansas (1940–43) and Cornell University (1943–80). His honours include an American Academy of Arts and Letters award (1946), Guggenheim Fellowships (1952–3, 1960–61) and a Fulbright Senior Fellowship (1960–61). He has received commissions from the Koussevitzky Foundation (1943, for the String Quartet no.2), the Elizabeth Sprague Coolidge Foundation (1950, for the Piano Quintet), the National Association of Educational Broadcasters (1960, for the *Memorial Music*), the Lincoln Center (1965, for the *Centennial Overture*) and Cornell University.

Palmer's distinctive style can be seen as an outgrowth of the styles of his teachers, though it is also connected with the work of Milhaud, Hindemith, Tippett, Petrassi and Bartók. His best-known piece, the *Toccata ostinato* for piano (1945), is an exciting treatment in 13/8 time of a boogie-woogie inspiration, familiar to Palmer from his experience playing jazz duets. The Piano Concerto (1971) is noteworthy for its culmination in a swinging long-breathed tune that incorporates motifs from the first movement, which have been developed fugally and combined with contrasting motifs.

WORKS

Orch: Poem, vn, chbr orch, 1938; Conc., small orch, 1940; K 19, sym. elegy, 1945; Variations, Chorale and Fugue, 1947, rev. 1954; Chbr Conc., vn, ob, str, 1949; Sym. no.1, 1953; Memorial Music, 1960; Centennial Ov., 1965; Sym. no.2, 1966; Choric Song and Toccata, band, 1968; Pf Conc., 1971; Symphonia concertante, 9 insts, 1972; Ov. on a Southern Hymn, sym. band, 1979; Conc., 2 pf, 2 perc, str, brass, 1984; incid music

Vocal: 2 Songs (W. Whitman), 1v, pf, 1940; Abraham Lincoln walks at midnight (V. Lindsay), chorus, orch, 1948; Carmina amoris (Sappho, others), S, cl, vn, pf, 1951, arr. with chbr orch; Slow, slow, fresh Fount (B. Jonson), SATB, 1953, rev. 1959; Of Night and the Sea (chbr cant., Whitman, E. Dickinson, others), S, B, orch, 1956; And in that day (Bible: *Isaiah*), anthem, chorus, 1963; Nabuchodonosor (Bible: *Daniel*), T, B, TTBB, wind, perc, 2 pf, 1964; Portents of Aquarius, nar, SATB, org, 1975

Chbr and solo inst: Str Qt no.1, 1939; Conc., 5 insts, 1943; Str Qt no.2, 1943, rev. 1947; Pf Qt no.1, 1947; Pf Qnt, 1950; Sonata, va, pf, 1951; Qnt, cl, str trio, pf, 1952, rev. 1953; Str Qt no.3, 1954; Sonata, vn, pf, 1956; Pf Trio, 1958; Str Qt no.4, 1960; Organon I, fl, cl, 1962; Epithalamium, org, 1968; Sonata, tpt, pf, 1972; Pf Qnt no.2, 1974; Organon II, vn, va, 1975; Sonata no.1, vc, pf, 1978; Sonata no.2, vc, pf, 1983

Pf: Sonata no.1, 1938, rev. 1946; 3 Preludes, 1941; Sonata no.2, 1942, rev. 1948; Sonata, 2 pf, 1944; Toccata ostinato, 1945; Sonata, pf 4 hands, 1952; Evening Music, 1956; 7 Epigrams, 1957; Morning Music, 1973; Sonata no.3, 1979

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WILLIAM W. AUSTIN

Palmerini, Giovanni Battista

(*fl* 1722–8). Italian bass. He was a member of the Elector Palatine's chapel at Düsseldorf in 1723, and probably the Palmerini from Mantua who had sung in Pietro Torri's *Adelaide* at Munich the previous October. In 1726 he performed one of his own motets at a Paris Concert Spirituel (February) and appeared at the Hamburg opera. He sang at the King's Theatre in London during the last two seasons of the Royal Academy between January 1727 and June 1728. Handel wrote small parts for him in *Admeto* (Meraspes, in which he made his *début* on 31 January 1727), *Riccardo Primo* (Berardo) and *Siroe* (Arasse); he also sang in revivals and in Ariosti's *Teuzzone*. He is said to have been an aging singer whose powers were on the decline, but he may have been the Abate Giambattista

Palmerini who sang in a serenata in honour of Maria Theresa at Mantua in 1739. It appears from the few arias Handel composed for him that he was a baritone with a high tessitura and a compass from *G* to *f*. Another bass singer of this name, Andrea Palmerini of Genoa, sang at the festival of S Croce at Lucca in September 1741.

WINTON DEAN

Palmerini, Luigi

(*b* Bologna, 26 Dec 1768; *d* Bologna, 27 Jan 1842). Italian organist, composer and teacher. A pupil of Mattei in Bologna from 1786 to 1790, he was appointed organist at S Petronio in 1817. On 13 June 1838 he succeeded Giuseppe Pilotti as temporary *maestro di cappella* there, and held both positions until his death. He was a member of the Accademia Filarmonica and served as its *principe* in 1804.

According to Fétis, the traditional contrapuntal style of organ playing in Italy ended with Palmerini; this opinion must have been founded on his improvisations, as his only surviving music specifically designated for the organ, a concerto (*I-Bc*), is highly pianistic. 16 sonatas for an unspecified keyboard instrument also survive (*Bc*). Fétis stated that some Bolognese musicians preferred Palmerini's figured bass method, the *Metodo d'accompagnamento numerico* (*MS, Bc*), to Mattei's. Of his sacred music, a *Pange lingua*, an *O salutaris*, a *Profezia di Nabucodonosor* for tenor solo and a *Passio in Dominica Palmarum* are extant at S Petronio. The Bologna Conservatory library possesses a *Dies irae* dated 1824, a *Tantum ergo* and a secular aria, *Celebrarla io pur vorrei*.

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*Eitner*Q

*Fétis*B

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G. Masutto: *Della musica sacra in Italia* (Venice, 1889)

MILTON SUTTER

Palmgren, Selim

(*b* Björneborg [now Pori], 16 Feb 1878; *d* Helsinki, 16 Dec 1951). Finnish composer, pianist and conductor. He was a pupil of Wegelius (harmony and counterpoint) and of Petzet, Melcer-Szczawiński and Ekman (piano) at the Helsinki Music Institute (1895–9), and then studied in Germany and Italy with Conrad Ansoerge, Wilhelm Berger and Busoni. Back in Finland he held appointments as conductor of the Helsinki University Chorus (1902–4, 1927–8), for whom he composed several partsongs. From 1909 to 1912 he conducted the orchestra of the Turku Musical Society, after which he worked solely as a composer and pianist. He undertook several extensive European tours, on some of which he was accompanied by his first wife, the singer Maikki Järnefelt (he married the singer Minna Talvik in 1930). In

1920–21 he toured the USA and in 1923 he was appointed to teach composition at the Eastman School. He was professor of harmony and composition at the Sibelius Academy, Helsinki (1936–51), and in 1950 he received an honorary doctorate from Helsinki University.

Palmgren's music for the piano is distinguished by a real understanding of the instrument, a remarkable faculty for suggesting definite and widely contrasted moods and an agreeably proportionate mixture of melodic, harmonic and rhythmic invention. His five piano concertos are in the tradition of Liszt and Rachmaninoff, and the second, *Virta* ('The River', 1913), became an international success following its performance in Berlin by Ignacy Friedman under the composer's baton. Palmgren's gift in catching the essence of an impression or a picture is displayed at its best in character pieces, such as the 24 Preludes (1907). In addition to piano music, Palmgren wrote a large number of partsongs, sometimes with a strong national flavour, though this is not necessary to the expression of his frequently fanciful and individual tone.

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(selective list)

Opera: Daniel Hjort (3, Palmgren, after J.J. Wecksell), 1910, Turku, 21 April 1910; rev. 1937

Pf Concs.: no.1, g, op.13, 1904; no.2 'Virta' [The River], op.33, 1913; no.3 'Metamorphoses', op.41, 1916; no.4 'April', op.85, 1927; no.5, A, op.99, 1940

Other orch: Vuodenajat [The Seasons], op.24, 1908; Pastorale, op.50, 1918; Concert Fantasy, op.104, vn, orch, 1945

Pf: Sonata, d, op.11, 1900; Fantasy, op.6, ?1901; En route, op.9, ?1901; Toukokuu [May], op.27, 1906–7; 24 Preludes, op.17, 1907; 24 Etudes, op.77, 1921–2; Sonatine, F, op.93, 1935; c250 other pieces

Other works: c100 songs, c100 partsongs, cant, incid music

Principal publishers: Fazer, Gehrman, Hansen

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ILKKA ORAMO

Palmieri, Eddie [Edward]

(b East Harlem, New York, 15 Dec 1936). American pianist, percussionist, bandleader, composer and arranger. Following his older brother Charlie, he

took up the piano when he was eight, but at 13 he began playing the timbales in his uncle's band, Chino y sus Almas Tropicales. Returning to the piano in 1951, he formed a nine-piece band with timbalero Joey Quijano. He replaced his brother Charlie in Johnny Segui's band in 1955, then joined Tito Rodríguez in 1958. In 1961 he formed the ensemble La Perfecta. Modifying the flute-and-violin *charanga* format popular at the time, Palmieri used trombones in place of violins and coined the 'trombanga' sound that became his trademark and influenced later salsa bands. In his band were such leading musicians as the timbalero Manny Oquendo, the trombonist Barry Rogers and the vocalist Ismael Quintana. Complementing the group's dynamic swing, Palmieri forged a percussive piano style, incorporating modal jazz influences from contemporary pianist McCoy Tyner. Among his representative tunes from this period are *Azucar*, *Tirándote flores*, *Viejo socarrón*, *Muñeca*, *Café*, *Bomba de corazón* and *Cuidate compai*.

In addition to transforming Latin dance music, Palmieri also began experimental forays into Latin jazz, recording with the vibraphone player Cal Tjader (1966–7). La Perfecta disbanded in 1968, but Palmieri continued to develop his rugged brand of salsa with such classics as *Justicia*, *Lindo yambú*, *Vamonos pa'l monte*, *Palo pa' rumba* and *La verdad*. Dubbed 'El Loco' ('the Crazy Man') and also the 'Sun of Latin Music', Palmieri has been at the vanguard of Latin music from the 1950s. Between 1974 and 1994 he won five Grammy Awards, the only Latin bandleader to have done so. He also helped launch the careers of the vocalists Lalo Rodríguez in the mid-1970s and La India in the early 90s. Palmieri has also recorded notable Latin jazz albums such as *Palmas* (Elek., 1994).

LISE WAXER

Palmo's Opera House.

New York theatre opened in 1844. See [New York](#), §4.

Palm wine.

Form of West African guitar band [Highlife](#) music from Sierra Leone. Palm wine music (known in Sierra Leone as *maringa*) takes its name from the alcoholic beverage made from fermented palm sap served in coastal bars, a fairly cheap alternative to bottled beer. Palm wine was first made famous by Ebenezer Calender and his Maringar Band, who were known for their calypso-influenced style that drew heavily on the music of freed Caribbean slaves who had returned to Sierra Leone. Calender recorded extensively in the 1950s and 1960s, singing in the Krio language. The Kru-speaking sailors of Liberia who traded all along the west coast of Africa were accomplished guitarists, and their music may have influenced both Trinidadian calypso and Freetown *maringa* (Ashcroft and Trillo, 634). S.E. Rogie (*d* 1994) helped to popularize a form of palm wine internationally, and bands of expatriate musicians in London continued to maintain the palm wine music tradition.

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Dead Men Don't Smoke Marijuana, perf. S.E. Rogie, RealWorld 8 39639 2 (1994)

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GREGORY F. BARZ

Palo Alto.

American town in California, near San Francisco. It is the seat of Stanford University. See [San Francisco](#), §5.

Pálóczi Horváth, Ádám

(*b* Kömlőd, 11 May 1760; *d* Nagybajom, 28 Jan 1820). Hungarian poet and folksong collector. The son of a clergyman, he studied at the Reformed College in Debrecen from 1773 until 1780 and, after a short career as a public servant, devoted himself to farming. He was in close contact with the leading Hungarian poets and language reformers of his day and maintained an intense and many-sided literary activity, writing lyric and epic works, a comedy, and historical, linguistic, philosophical and scientific essays.

In the 18th and 19th centuries the Protestant colleges of Hungary fostered national traditions and opposed the centralizing, German-orientated tendencies of the imperial court in Vienna. Under this influence at the college in Debrecen, Pálóczi Horváth developed a sense of history that later expressed itself in activities as a collector of folksongs and historical and sacred songs. His manuscript collection *Ó es Új, mint-egy ötödfél-száz énekek, ki magam tsinálmányja, ki másé* ('About 450 songs, old and new, composed partly by me, partly by others'), introduced a new era in the history of Hungarian folklore and musicology. Completed in 1813 and recopied in 1814, the manuscript contains 357 melodies, among them 45 of Pálóczi Horváth's own compositions, 23 psalms and mourning songs, 148 old Hungarian folksongs, historical songs and texted Ungaresca dances with text and some fashionable patriotic and sentimental songs from the 1790s. His notation was primitive, giving neither clef, key signature nor tempo indication. To indicate rhythm he used only two symbols; the intervals, on the other hand, were reliably established. As the collection was compiled from oral tradition and contains almost all the popular Hungarian musical genres of its time, it presents a faithful picture of popular national musical culture in upper-middle-class Hungary around 1800.

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Palol [Palon], Berenguer de.

See [Berenguer de Palazol](#).

Palomares, Juan de

(*b* Seville, c1573; *d* before 1609). Spanish composer and guitarist. The 19th-century writer Baltasar Saldoni mistakenly created a second Palomares with the forename Pedro. Lope de Vega rated Juan de Palomares second only to Juan Blas de Castro as a composer of courtly love laments. In 1623 Hurtado de Mendoza praised Castro for his sweetness, Palomares for his novelty. Palomares's three extant songs are in four manuscript sources. *En el campo florido*, a three-part canción which is a setting of an autobiographical lament of the exiled Lope de Vega, is in three sources (the Turin cancionero, *I-Tn* R.1–14, ed. M. Querol Gavaldá, Madrid, 1986; *E-Mmc* olim 13231; and, as a sacred contrafactum, *Lo mejor de mi vida*, in *E-Mn* 1370–72; ed., after first and third sources, in MME, xviii, 1956, and after the second by J. Bal y Gay, *Treinta canciones de Lope de Vega*, Madrid, 1935). The long melismas closing each of the seven strophes are as expressive as a protracted Andalusian 'ay'. *Sobre moradas violetas* is a three-part romance in the Sablonara cancionero of 1625 (in *D-Mbs*, ed. in Aroca); it is reduced to a duet in the Turin cancionero. *Hermosa Galatea* is a four-part sonnet setting (in *E-Mmc* olim 13231).

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ROBERT STEVENSON/R

Palomino, José

(*b* Madrid, 1755; *d* Las Palmas, 9 April 1810). Spanish composer. His skill as a violinist earned him a place in the Spanish royal chapel at an early age. A pupil of Rodríguez de Hita, he had early success composing *tonadillas*, including the popular *El canapé* (1767); these apparently attracted the Madrid nobility and some were listed among the music of the 12th Duke of Alba. In 1774 Palomino emigrated to Lisbon, where he became a member of the S Cecilia brotherhood on 21 March. By 1785 he was a 'virtuoso instrumentalist of the royal chapel'; the fine Portuguese violinist Inácio José María de Freitas was among his students. On 15 June 1785 his *serenata Il ritorno di Astrea in terra*, celebrating the double marriages of the Portuguese and Spanish *infantes*, was produced at the Spanish embassy under the auspices of the ambassador, Count Fernán Nuñez, grandee of Spain. It so delighted his audience that he was given an elegant box containing 4000 duros as well as special pensions. His intermezzos and Portuguese *entremeses* were produced in the theatres for national music, the Teatro do Salitre and Teatro de Rua dos Condes. Despite the insanity of Maria I in 1792, Palomino remained at the court, petitioning for Portuguese citizenship after '28 years of service'. According to contemporaries, he played in one of the best court orchestras in Europe; but in addition he served as orchestral leader at both theatres for national music. He left Lisbon about 1807–8 when the royal family fled the Napoleonic invasion. He accepted the post of *maestro de capilla* in Las Palmas for a salary equivalent to 20,000 reales, and died two years later.

Palomino's vocal writing is characterized by a melodic focus with little polyphony. Frequently, melodies are strung together by small rhythmic motifs. There are prominent ensemble sets, possibly influenced by his comic works such as the popular *Os amantes astutós* (*P-Ln*) and *O enganno aparente* (both 1793, for the Salitre theatre). Another *entremés* (for the Rua dos Condes), *As Regatieras zelozas* (1801; *Ln*), featured a fashionable Brazilian *modinha* (a sentimental art song).

In addition to his *serenata* (*P-Ln, La*), his most significant remaining work, three songs were published in the *Jornal de modhinas*, and three duets and six *modhinas* survive in manuscript (in *E-Mn* 2261). Three *tonadillas*, including *El canapé* (ed. in J. Subirá: *La tonadilla escénica*, iii, Madrid, 1930), are identified as his among manuscripts in the Biblioteca Municipal, Madrid, as well as two by Antonio Palomino and five others ascribed merely to 'Palomino'. A four-voice motet, at Lisbon Cathedral, is his only extant sacred work. Of his instrumental works, a concerto or quintet for

keyboard and strings, an incomplete duet for violin and keyboard (both 1785; *P-Ln*) and a piano sonata (*La*) have survived.

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GroveO (E. Russell)

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J. Subirá: *El Teatro del Real Palacio, 1849–1851* (Madrid, 1950), 68, 74

M.C. de Brito: *Opera in Portugal in the Eighteenth Century* (Cambridge, 1989), 72, 159

ELEANOR RUSSELL

Palotta [Pallota, Pallotta], Matteo [‘Il Palermitano’ or ‘Panormitano’]

(*b* ?Palermo, c1688; *d* Vienna, 28 March 1758). Italian composer. He probably studied music in Naples and had made a name for himself as a composer by 1720. He obtained the doctorate of theology, and became a minor canon in Palermo by 1730. In 1733 he applied for the post of composer at the imperial court in Vienna and stayed there until 1741, when he was dismissed; he was reappointed in 1749 and held the position for the rest of his life. The works composed in Vienna between 1732 and 1750, in the *stylus antiquus*, indicate that J.J. Fux and A. Caldara were his models in both choice of medium and treatment of text. Palotta wrote interestingly on liturgical composition and solmization in his *Gregoriani cantus enucleata praxis et cognitio ... cum notis autographis ipsius in margine adjectis*. The treatise survives only in manuscript (*A-Wgm*) as do the masses, litanies, *Ave regina*, complines, vespers, hymns and sequences of the Vienna period (*A-Wn*, *Wgm*, *D-Bsb*). A four-part *Miserere* appears in *Sammlung ausgezeichneter Kompositionen für die Kirche*, ii (Trier, 1859).

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RENATE FEDERHOFER-KÖNIGS

Palsa, Johann

(*b* Jarmeritz [now Jaroměřice], 20 June 1752; *d* Berlin, 24 Jan 1792). Bohemian horn player who specialized in *cor alto* playing. He was

presumably a pupil of Joseph Matiegka (1728–1804), an eminent horn teacher in Prague (Dlabacž). In Paris in 1770, while still a teenager, Palsa formed a duo with the *cor basse* player [Carl Türrschmidt](#) thus initiating what would become a lifelong horn-playing partnership. Between 1773 and 1781 Palsa and Türrschmidt played at the Concert Spirituel on at least 14 occasions (Pierre). In 1781 Joseph Raoux made one of his four silver *cors solo* for Palsa.

Palsa was noted for his mastery of cantabile style in the high register and praised for the beauty and purity of his tone. Forkel wrote 'One can not hear anything more beautiful than the little duets that Palsa and his partner Türrschmidt play with each other on two silver horns, especially those that are in minor keys'. As a horn duo the fame of Palsa and Türrschmidt was matched only by that of the brothers Böck. Together with Türrschmidt, Palsa wrote two sets of six horn duos opp.1–2 (Paris, by 1784) and a set of 50 op.3 (Berlin, 1795); two additional horn duets by Palsa found in *A-Sca* have been edited by J. Brand (Munich, 1990). Upon his death Palsa was replaced by Jean Lebrun (1759–c1809) as first horn (*cor alto*) in the duo.

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*Gerber*L

*Gerber*NL

*Pierre*H

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HORACE FITZPATRICK/THOMAS HIEBERT

Palschau, Johann Gottfried Wilhelm

(*b* ?Copenhagen, 21 Dec 1741; *d* St Petersburg, 3 June/5 July 1815).

German pianist and composer. The son of a musician from Holstein who played in the Royal Opera orchestra in Copenhagen, he travelled abroad on concert tours from an early age, performing in London (1754) and Hamburg (1761), and about 1771 he studied with J.G. Müthel in Riga. In 1777 he settled in St Petersburg, where he quickly found favour at court and pursued a highly successful career as a concert artist with the violinist L.P. Yershov; he was (from 1778) one of the few professional musicians in the New Music Society. As a composer he concentrated entirely on writing

for the keyboard; his works include two sonatas (Nuremberg, 1762), two concertos for harpsichord and strings (Riga, 1771) and several sets of variations on Russian folk tunes.

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*Gerber*L

*Gerber*NL

*Mooser*A

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E. Stöckl: *Musikgeschichte der Russlanddeutschen* (Dülmen, 1993), 47

GEOFFREY NORRIS/KLAUS-PETER KOCH

Pålson-Wettergren, Gertrud.

See *Wettergren, Gertrud*.

Pálsson, Páll P(ampichler)

(*b* Graz, 9 May 1928). Icelandic composer and conductor of Austrian birth. He was a pupil of Franz Mixa, Michl and Brugger in Graz and studied conducting at the Hamburg Hochschule für Musik (1959–60). In 1949 he moved to Iceland to conduct the Reykjavík city band and play first trumpet in the Iceland SO, of which he later became assistant conductor; he was made the orchestra's permanent conductor in 1971, a position he relinquished in the late 1980s. He became director of the Reykjavík Male Choir in 1964 and in 1975 toured the USA and Canada with the Iceland Singers. He has also served as conductor and artistic director of the Reykjavík Chamber Ensemble, founded in 1974.

Recognized as an outstanding conductor, he has also distinguished himself as a prolific composer. His works, which reveal a broad range of stylistic and technical interests, include numerous Icelandic folksong arrangements for male chorus, and he shows a predilection for aleatory writing with quasi-improvisatory passages. In 1991 he was awarded the Knight's Cross of the Order of the Falcon; he is also the recipient of the Grand Honorary Medal of the District of Styria (Austria).

WORKS

(selective list)

Choral: Requiem, mixed chorus, 1970; Songs, male vv, 1973; 2 Limericks (Th. Valdimarsson), 1974

Orch: Suite arctica, brass band, 1969; Cl Conc., 1982; Hendur [Hands], str, 1983; Sinfonietta concertante, hn, tpt, tbn, small orch, 1988; Concerto di Giubileo, 1989; Ljáuð mér vaengi [Lend me Wings], Mez, orch, 1993; Vn Conc., 1998

Chbr: Hringspil [Rounds] I, cl, bn, vn, va, 1964; Hringspil II, 2 tpt, hn, trbn, 1965; Kristallar [Crystals], str qt, ww qnt, 1970; Mixed Things, fl, pf, 1976

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AMANDA M. BURT/R

Palumbo, Costantino

(*b* Torre Annunziata, nr Naples, 30 Nov 1843; *d* Naples, 15 Jan 1926). Italian pianist and composer. With Beniamino Cesi and Giuseppe Martucci he represented the international success of the Neapolitan piano school. In 1854 he entered the Naples Conservatory, where he studied composition with Mercadante and the piano with Francesco Lanza and Michelangelo Russo.

When still very young he embarked on a brilliant concert career and appeared in the principal cities in Italy and abroad. In Paris he met Rossini and was a regular visitor to his salon, receiving the older man's praise and affection. After returning to Italy he won success for his original style of playing, and as a result was appointed to teach the piano at the Naples Conservatory from 1873, and to be the principal pianist involved in the celebrations in Florence in honour of Bartolomeo Cristofori (1876). He had contacts with the leading musicians of his day, including Francesco Florimo, Thalberg and Boito (who provided the libretto for his opera *Pier Luigi Farnese*), and held an important position in Neapolitan musical life until the end of the century, when he withdrew from public appearances.

His main significance lies in having contributed, through the broadening of his own concert repertory, to a modernization of taste in instrumental music. His repertory ranged from works written for the harpsichord (his transcriptions for piano include an otherwise forgotten concerto by Francesco Durante) to the music of the Romantic school – at the time still a novelty for Neapolitan audiences – and the fashionable fantasias on opera themes and salon music. While he owed his popularity to the latter, at the same time he attempted to revitalize his own idiom in compositions involving other forces by taking his inspiration from music from the past or choosing unusual instrumental combinations.

WORKS

(selective list)

printed works published in Naples unless otherwise stated

operas

Maria Stuart (E. Golisciani), Naples, S Carlo, 23 April 1874

Pier Luigi Farnese (A. Boito), 1891, unperf.

piano solo

Tarantella, op.7 (1864); Ballata, op.10 (c1864; previously pubd as op.15); Toccata, op.21 (c1865); Mazurka, op.23 (c1867); 3 nocturnes, opp.35–8 (1871); 3 preludes

and fugues, opp.49–51 (1873); Barcarola, op.71 (1876); Serenata, op.76 (1879)
Fantasias and variations: Carnevale di Napoli, op.1 (c1863); on Verdi's *La traviata*,
op.5 (c1865); on F. Halévy's *La Juive*, op.16 (c1865); on Meyerbeer's *L'Africaine*,
opp.20, 22 (c1865); Brezze di Napoli, op.27 (c1870); on Verdi's *Aida*, opp.46–7
(1872); Saluto a Napoli, op.52 (c1873); on Gounod's *Faust*, op.60 (c1875)

Transcrs. (in *I-Nc*): L. Leo: Arietta; F. Durante: pf conc.

other works

Vocal: Studio sulla Divina Commedia, sonata-fantasia, pf, chorus, tpt, trbn, cimb,
timp (Milan, 1892); Mater dolorosa, preghiera meditazione, solo vv, choruses, orch,
I-Nc; Qui tollis, A, chorus, orch, *Nc*

Inst: Rama, sym. poem, orch (c1900); Pf Conc., *Nc*; Sonata, vn, pf, *Nc*

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1995* (forthcoming)

FRANCESCO ESPOSITO

Paluselli, Stefan [Johann Anton]

(*b* Kurtatsch, South Tyrol, 9 Jan 1748; *d* Stams, Oberinntal, 27 Feb 1805).
Austrian composer and choirmaster. A member of the Cistercian order. His
musical talent led him to be accepted as a boarder at the St Nikolaihaus in
Innsbruck around 1760, where the students were maintained free of charge
and performed as choristers or instrumentalists in the university church
choir. At the same time he attended the Innsbruck Gymnasium; after
concluding his studies there, in 1768 he probably studied philosophy at the
University of Innsbruck. In 1770 his Singspiel *Das alte deutsche Wörtlein
Tut* was performed at the Gymnasium theatre. In the same year he entered
the abbey of Stams, notable for its cultivation of music. He devoted himself
to the study of theology and in 1774 he was ordained a priest in
Bressanone. He became violin teacher to the abbey school in 1785 and
was promoted to head music instructor and choirmaster in 1791.

About 1790 he developed a solmization system for teaching the choirboys
at Stams which resembled the system constructed by Agnes Hundoegger
in Germany a century later. However, like his work as a whole, it did not
have wide influence.

Paluselli was one of the most notable musical personalities of 18th-century
Tyrol. Even his early works exhibit the strong personal style that elevates
his music above that of other monastic composers. In his secular and
sacred works alike he sometimes followed traditional models but at other
times displayed unique approaches to the sequence of movements,

internal form and text setting. Both in melodic construction and form he prefers an aggregation of small units to large-scale thematic design and development. His music is occasionally reminiscent of Vivaldi. Other characteristics include passages in a folk idiom, finely nuanced rhythmic writing and a certain musical playfulness for which he had a special gift. He also contributed to the development of programmatic music, in particular with his *Soggetti diversi*.

WORKS

all MSS in A–ST, unless otherwise stated

vocal

Secular: *Das alte deutsche Wörtlein Tut* (Spl), Innsbruck, Gymnasium, 1770, lib A-*Imf*; *Die Freude der Herde* (Musica, V. Siller), Stams, 1775 rev. 1792; *Der Zoll* (Operetta), Stams, 1778; *Das Opfer der Gärtner* (Spl), Stams, 1780; *Die Weintraube in der Torkel* (Spl/orat), Stams, 1781; *Der Musikfreund*, Stams, 1783; *Pastorum candidati* (cant.), Stams, 1789; *Die Hirtenfeier* (Spl), Stams, 1783; *Das frohlockende Stams* (T. Voglsanger), Stams, 1790; *Diana et Ursus* (Musica, Voglsanger), Stams, 1802; *Freudengefühle des Stiftes Stams*, Stams, 1804; other occasional cants.

Sacred: 6 masses, 1 lost; c100 other works, incl. grads, offs, ants, hymns, resps, seqs; Christmas cant., c1773, *Imf*, ST, CH-E; Lieder, duets; chorus in Edmund Angerer: *Der wieder aufblühende Garten und Weinberg* (orat), c1780

instrumental

Orch: *divertimento*, D; *divertimento*, F, ob, str, ed. in DTÖ, lxxxvi (1949/R); *partita*, D; *Partita gran rumore*, D; *Musica seu parthia*; *serenata* for 13 insts, D; *sonata* for 6 insts, B \square ; *Symphonia*, B \square ; *scherzo*, D; *La simplicità*, D; *Balletto pastorale*, dances

Chbr: *Quadro*, 2 vn, va, vc, c1775; *Bourlesca*, *La confusione*, *La curiosità*, *Fantasia*, *Fuga ariosa*, all 2 vn, b, c1775; *divertimento da camera*, E \square ; *Galanterie*, 2 vn, va, 2 hn, b, c1770; *Cassatio*, 2 fl, 2 va, b, c1770; *divertimento*, C, 2 fl, 2 ob, 2 hn, b, c1790

Hpd: [70] *Soggetti diversi*, c1800

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WALTER SENN, HILDEGARD HERRMANN-SCHNEIDER

Paluskar, Vishnu Digambar

(b Kurundwad, 1872; d 1931). North Indian (Hindustani) classical music vocalist. He was the son of a *kīrtankār* (performer of religious discourses)

in Kurundwad and was educated in an English-medium school. In 1887 his eyesight was damaged by firecrackers and he was removed from school to begin musical training with Balkrishna Buwa of the Gwalior *gharānā*. He became sensitized to the difference between his social status and that of his teacher and was determined to improve the status of musicians.

In 1897 Paluskar advocated public performance in order to make classical music widely accessible and to provide a means for musicians to earn a livelihood independent of rich patrons. In 1901 he founded the Gandharva Mahāvidyālaya, the first Indian music institution underwritten by public sources. To support it Paluskar lectured and gave concerts, tailoring performances to include patriotic songs, folksongs and devotional compositions along with classical vocal music. He also introduced *tablā tarang*, the use of a set of *tablā* drums tuned to a series of pitches.

In 1908 the main school shifted to Bombay and regular syllabuses, texts, examinations and performances were instituted, the latter including public appearances by female students from middle- and upper-class families. Opening music training to 'respectable' females effectively revolutionized the reception of classical music in India. In 1911 Paluskar received the consent of the Governor of Bombay to confer the degrees of *Sangīt Praveśikā* after four years and *Sangīt Pravīn* after five years. The school has grown to incorporate more than 25 branches.

Paluskar's legacy was and is continued by important musicians and teachers such as Narayan Rao Vyas, Vinayak Rao Patwardhan, B.R. Deodhar, Omkarnath Thakur and Vinay Chandra Maudgalya.

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BONNIE C. WADE

Paminger [Päminger, Panninger], Leonhard

(*b* Aschach an der Donau, 25 March 1495; *d* Passau, 3 May 1567). Austrian composer, poet and theologian. He was the son of a court official of the Count of Schaumburg. From 1505 he received a humanist education in Vienna, and after staying briefly in Aschach and Salzburg he matriculated at Vienna University in the summer of 1513. During his three years' study he earned a living as a bass in the Stadtkantorei of the Stephansdom and taught himself composition. In 1516 he settled in Passau, where he became schoolmaster of St Nikola in about 1517 and Rektor in 1529. At about this time, he copied the choirbook *D-Bsb Mus.ms.40024*. He apparently lost the position of Rektor in 1557 because

he had adopted Lutheran beliefs, but he remained as secretary until his death. He was held in high esteem by his contemporaries and was closely associated with influential figures of the Reformation including Martin Luther and Philipp Melancthon. At Passau he came into contact with theologians, physicians and philosophers. In this milieu he established a reputation not only as a composer, but also as an author. Three of his sons – Balthasar (*b* ?Passau, c1523; *d* ?Passau, 23 Jan 1546), Sophonias (*b* Passau, 5 Feb 1526; *d* Nuremberg, July 1603) and Sigismund (*b* Passau, 1539; *d* Seitenstetten, Lower Austria, 24 Feb 1571) – were also writers and composers.

Paminger was one of the most important of the early Lutheran composers who combined the style of Josquin's successors with the native German style. He won international recognition early in his career and his works were included in French and Italian anthologies. Apart from a few German secular songs, his works consist mainly of settings of Latin antiphons, responsories, psalms, hymns and Propers, and German Protestant hymns. Most numerous among his works are the cantus firmus free motets, in which passages of free counterpoint alternate with imitative polyphony. The use of paired imitation anticipates *cori spezzati* techniques. Traces of the technical virtuosity of composers such as Ockeghem and Josquin are found in, for example, the 16-voice canon in *In profunditatem*. Several motets on biblical texts include quodlibets, a compositional practice that evidently formed part of the Lutheran liturgical tradition. The five-voice setting of the Gospel narrative of the Nativity *Exiit edictum a Caesare Augusto*, for example, incorporates five Christmas hymns. In the cantus firmus motets, canonic techniques and imitation are less widely used; a notable exception is the double crab canon on *Vexilla regis prodeunt*. The adoption of portions of the Proper into the Lutheran liturgy accounts for Paminger's settings of introits, alleluias, sequences and *prosaes*. Here too canonic techniques are evident. In the songs, the replacement of the original Latin texts with German texts is indicative of Paminger's stance towards the Reformation. Four volumes of his projected ten-volume edition of Protestant hymns were published after his death; they contain over 680 works. The remaining six volumes were to have included masses, *Magnificat* settings, biblical stories, dedicatory pieces, bicinia and tricinia; these unpublished compositions are lost.

WORKS

Primus tomus ecclesiasticarum cantionum, a prima dominica adventus, usque ad passionem ... Jesu Christi, 4–6 and more vv (Nuremberg, 1573)

Secundus tomus ecclesiasticarum cantionum, a passione ... Jesu Christi, usque ad primam dominicam post festum Santa Trinitatis, 4–6 and more vv (Nuremberg, 1573)

Tertius tomus ecclesiasticarum cantionum, a prima dominica post festum Santa Trinitatis, usque ad primam dominicam adventus ... Jesu Christi, 4–6 and more vv (Nuremberg, 1576)

Quartus tomus ecclesiasticarum cantionum, 4–6 and more vv (Nuremberg, 1580)

12 motets, 1537¹, 1538², 1538³, 1538⁶, 1539⁶, 1542⁶, 1553⁴, 1553⁵, 1558⁴, 1559¹, 1559², 1560², 1564⁵, 1568⁷

9 Ger. hymns, 1560²

3 Ger. songs, 1544¹⁹, 1544²⁰, 1556²⁹

WRITINGS

Trans. of 13 comedies by Plautus, Terence, Macropedius and others, lost
Criticisms of Papists, Anti-Papists, Sacramentarians and the Adversaries of
the 'Pure Doctrine' of the Sun of God, lost

*Ein schön Gebet Leonharten Paeminger zu Gott dem Heiligen Geist 'O
Herre Gott, heiliger Geist',* incl. in *Ein schön kurzweilig und nützes
Hochzeitgespräch* (see below)

*Epitaphia secundum Germanicum et Latinum in obitu Rosinae coniugis filii
Sophoniae*

Dialogus oder Gespräch eines Christen mit einem Widertaufer (1567)

*Kurtzer Bericht von den Coruptelen und Irthumen, die Gegenwertigkeit, des
waren leibes und bluts, unsers HERRN und Hailandes Jesu Christi im
heiligen Abendmal belangende* (Regensburg, 1567)

*Ein schön kurzweilig und nützes Hochzeitgespräch vierer Ehefrauen, wie
man den hlg. Ehestand mit Gottesfurcht anfangen, christlich und einig
darinnen leben sol.* (1578)

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Paminger', *Festschrift Christoph-Hellmut Mahling*, ed. A. Beer, K. Pfarr
and W. Ruf (Tutzing, 1977), 909–17

OTHMAR WESSELY/WALTER KREYSZIG

Pampani, Antonio Gaetano

(*b* Modena, c1705; *d* Urbino, Dec 1775). Italian composer. Until the late
1730s librettos and other sources often identified him as Pampino or
Pampini. While Eitner's belief that these spellings designate two
composers is probably incorrect, the existence of an older Antonio Pampini
might explain the occurrence of a Pampini in Fermo as late as 1748
(according to Paolucci) when the composer under consideration was
already engaged at the Ospedaletto in Venice. On the other hand, Fétis's
statement that Pampani died in Venice in 1769 is without foundation. That
his birthplace was Florence (Paolucci) or Romagna (*La BordeE*) may be
rejected; printed librettos of several Venetian works indicate Modena.

The earliest reference to Pampani relates that when elected *maestro di
cappella* of Fano Cathedral on 18 July 1726 he was unable to assume
duties promptly because he was engaged at the opera in Urbino. How long
he had been in Urbino is not told, but the Fano documents mention that he
studied with [?Filippo] Salviati there. Some time after coming to Fano, he
began directing the orchestra of the Teatro del Sole in Pesaro and

providing occasional arias (e.g. for Bononcini's *Crispo*, 1730) as well as intermezzos (*Delbo mal maritato*, 1730). After his resignation from Fano Cathedral in late July 1734, he conducted in Pesaro at least until autumn 1737, and composed two operas for Venice (1735, 1737) and three oratorios for Fermo and Macerata (1739, 1740). Between 1740 and 1746, when he again wrote an oratorio for Fermo, he seems to have stopped composing: no known works belong to the intervening years while he was, possibly, *maestro di cappella* of Fermo Cathedral (as an aria of 1738 in *I-Tn* and the libretto of 1746 indicate).

Pampani's acceptance as member of the Accademia Filarmonica of Bologna in 1746 marked a turning-point in his career. A considerable number of major works appeared during the ensuing decade. For the opera houses of Venice and major theatres of Rome, Milan and Turin he wrote an *opera seria* annually. As director of the celebrated chorus and orchestra of the Poveri Derelitti (also known as the Ospedaletto) in Venice he composed oratorios, groups of solo motets (for solo soprano and solo alto with orchestral accompaniment), and other sacred music for women's chorus, along with violin and cello concertos for performance at vesper services (often marked specifically for the Assumption) between 1749 and 1764. The libretto for a revival in 1765 of his oratorio *L'innocenza rispettata* at the oratorio of S Filippo Neri in Venice still identifies Pampani as *maestro* of the Ospedaletto, but in the following year Tommaso Traetta directed his own oratorio (*Rex Salomon*, 15 August 1766) as the institution's new *maestro*. On 27 December 1767 Pampani was named *maestro di cappella* of Urbino Cathedral but was excused from duties until 1 July 1768 in order to supervise the production in May of *Demetrio*, his last opera for Venice. Giuseppe Gazzaniga assumed his position at Urbino in late December 1775, shortly after Pampani's death.

Almost nothing is known about Pampani's personal life. The manuscript score of a symphony (*B-Bc*) identifies him as 'abbate' but no other source so names him. A certain Teresa Fortunata Pampino, who appeared in his first opera for Venice (*L'Anagilda*, 1735), may prove to be a relative, perhaps his wife.

WORKS

dramatic

opere serie unless otherwise stated

Delbo mal maritato (int), Pesaro, Sole, 1730

L'Anagilda (A. Zaniboni), Venice, S Cassiano, carn. 1735, *D-Wa*

Sedecia, Ascoli, 1736, lib *I-AP*

Artaserse Longimano (P. Metastasio: *Temistocle*), Venice, S Angelo, carn. 1737

Siroe (?pasticcio, ?Metastasio), Ferrara, 1738

Semiramide riconosciuta, Fermo, 1741, lib *FERc*, arias *Fc*

La caduta d'Amulio (C. Gandini), Venice, S Angelo, carn. 1746

La clemenza di Tito (Metastasio), Venice, S Cassiano, carn. 1748, arias *F-Pn*

Adriano in Siria (Metastasio), Milan, Ducal, carn. 1750

Artaserse (Metastasio), Venice, S Giovanni Grisostomo, carn. 1750, arias *GB-Lbl*, *I-MAav*, *MOe*, *Nc*, *Vc*

Venceslao (A. Zeno), Venice, S Cassiano, carn. 1752

Andromaca (A. Salvi), Rome, Argentina, carn. 1753, arias *GB-Lbl, I-Rsc*, pasticcio collab. A. Aurisicchio

Madama Dulcinea, o Tiberio cuoco del maestro del bosco (int), Pesaro, Sole, carn. 1753

Eurione (A. Papi), Rome, Capranica, 8 Jan 1754, arias *GB-Lbl*

Astianatte (Salvi), Venice, S Moisè, carn. 1755, aria *I-MOe*

Antigono (Metastasio), Turin, Regio, 26 Dec 1757, arias *Tf*

Demofonte (Metastasio), Rome, Dame, carn. 1757, scores *P-La*, arias *D-RH, GB-Lbl, I-Rc*

L'olimpiade [Act 2] (Metastasio), Venice, S Benedetto, 26 Dec 1766, score *P-La*, arias *I-Fc* [Act 1 by P.A. Guglielmi, Act 3 by Brusa]

Il Demetrio (Metastasio), Venice, S Benedetto, Ascension 1768, score *P-La*, arias *I-Tf*

Insertion arias in G. Bononcini's *Crispo*, Pesaro, Sole, carn. 1730

Insertion aria in Vivaldi's *Rosmira fedele*, Venice, 1738, *Tn*

Arias from unidentified ops in *CH-E, EN; D-Bsb, Dlb, DS, EB, Mbs, SWI; F-Pn; GB-Lam, Lbl, Lcm; I-Af, Fc, MAav, MOe, Nc, Vc; US-BEm*

oratorios

S Maurizio e compagni martiri, Perugia, S. Marianuova, 1738, score and parts *I-Vsmc*

Assalonne (O. Turchi), Fermo, 1739

L'obbedienza di Gionata, 1739, score *D-Mbs*

Ester (G.C. Cordara), Mandola, 1740, lib *I-Vgc*

Il Gieffe, Fermo, S Filippo, 1746, 'con intermezzi'

La vocazione di S Francesco d'Assisi (A. Scardarilla), Gubbio, 1749, lib *Ma*

L'innocenza rispettata, Venice, Oratorio di S Filippo Neri, 1749, score and parts *Vsmc*

Messiae praeconium carmine complexum, Venice, Poveri Derelitti, 1754

Sofonea id est Joseph pro Rex Aegypti, Venice, Poveri Derelitti, 1755

Triumphus Judith, Venice, Poveri Derelitti, 1757 [lib incl. motet texts]

La morte di Abele (Metastasio), Venice, Accademia Filarmonica, 22 March 1758

Prophetiae evangelicae ac mors Isaiae, Venice, Poveri Derelitti, 1760 [lib incl. motet texts]

Pro solemnibus diebus BMV, Venice, Poveri Derelitti, 1764 [lib incl. motet texts]

Amor divino e Urbana (cant. a 2), ?Urbino, 1768, *URBcap**

motets for solo soprano or alto and orchestra

all composed for the Poveri Derelitti; published librettos dated 1747–61 give groups of texts

Ab impio venatore; Ad solem eja; Affectus ardentis; Affectus fallaces; Affectus terrenus; Agitatae furibundae; Ah tu barbara, crudelis; Aquilo, surge et veni; Aquila volitando; A somno cessate; A venatoris telo Gemebunda; Barbara gens ingrata; Canite buccina; Canoro concentu; Carae venite ad fontem; Coeli laetantes chori mundi; Coelo tonante pavet afflictum cor; Columba adorata; De matutino; De monte virenti; Dente rabido lethali

Dum fugat astra Aurora, Dum Philomela in ramo; Dum vivo, maris unda; Ecce furiae debaccando; Ecce Ramus a decora; Ecce signum; Excitata, sum comprehensa; Exeant ab imo; Exit ursa rapta prole; Fluctus inter agitata; Fugendo a reo crudeli; Fuge sol, atro, pallore; Fulgura, o Deus, a coelo; Hoc est regnum umbrae mortis; Horti clausi folia; Imagines laetae; In scuto potenti; In vertice fumante; In voce laetabunda; In voce modulata; Laeta ridens maris unda; Laeta

sum jucunda nimis

Lux serena, Mare fremit in procella; Me jactat haec unda in ventre; Modo in uno; Montes alti; Morde terram; Oh fulgida Aurora; O Jesu clemens; O quam laeta; Pede tremente fugio; Placida surge aurora; Properate vos micando; Pueri omnes; Pugnat, exardet aether; Puro affectu; Qualis excitat; Quid hoc est rei?; Quot ver explicuit flores; Recede sol ab axe; Recessit aura rigida; Reflorente amoeno aprili Sacra tempora dilecti rosae; Scandit astra, virgo excelsa; Sibilant venti in mari; Sit avernus in furore; Sole petente occasum nimbo; Squallida, inculta; Strident venti; Sum agitata in mente; Sum navis agitata; Surge, o pastor; Tace, non audio te; Tubae sono; Tu rapida è coelo; Unda fremit; Vade repente; Video lucentes vias; Vocat agnus; Vos detestor

Fra l'orror ovunque io miro, cant., S, orch, org, *D-F*; Mira in quanto horrore, 2vv, orch; Sagittas hostis mei, 2vv, orch

other sacred works

PD Venice, Poveri Derelitti

Messa a più voci, 1764, *I-URBcap*

Mag, PD, 1748, 1749, 1753, 1756, 1757, 1761, 1764 [*D-Dlb*, n.d.], undated, *Bsb**

Pss: Confitebor tibi à 4, PD, 17 May 1756, *CH-E [I-URBcap*]*; De profundis, *D-DS*; Dixit Dominus, PD, 1753, *Dlb*; In convertendo Dominus à 4, *Bsb*; Lauda Jerusalem, PD, 1764; Laudate pueri, PD, 1742 [*I-Rrostirolla**] 1748, 1749, 24 Sept 1753 [*I-URBcap**], 1754, 1756, 1761, 1764; Laetatus sum, PD, 1761; Nisi Dominus, PD, 1748, 1753, 1761, 1764, *I-Rrostirolla*

Hymns: Pange lingua à 3, *P-La*; Sicut erat à 4, 1746; Tantum ergo à 8, *D-DS*; Tantum ergo à 5, *I-Rrostirolla*

Ants: 8 Salve regina, 1v, orch, PD; Domine probasti à 4, PD, 14 Aug 1764, *I-URBcap**

Sicut erat in principio, 4vv, bc, *Baf**

Pietà mio Dio, canone, 3vv, *BGi*

instrumental

Sonata, hpd, in J.U. Haffner, Raccolta musicale, ii (Nuremberg, c1750)

2 sonatas, e, D, hpd, *I-Bsf*; Sonata, G, hpd, *Bc*; 3 sonatas, F, G, G, hpd, *Fc*;

Sonata, hpd, *D-Dlb*, according to Eitner

Conc., G, hpd, orch, *I-Bc*; 3 concs., *D-DS*, according to Eitner; concs. 3 for vn, vc and va d'amore, lost, cited in printed libs of the Poveri Derelitti dated 1747, 1748, 1749, 1753, 1754, 1755, 1757, 1758

Allegro, *EL*; F, hpd, *GB-Lbl*; Toccata, D, org, *I-Bc*; Sym., D, *B-Bc*, *I-BGc*; Sym., G, *Vlevi*; Fuga à 4, 1746, *Baf*; Capriccio, F, hpd, *Fc*

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SVEN HANSELL (with LUISELLA MOLINA)

Pampanini, Rosetta

(*b* Milan, 2 Sept 1896; *d* Corbola, nr Rovigo, 2 Aug 1973). Italian soprano. A pupil of Emma Molajoli, she made her début in 1920 at the Teatro Nazionale, Rome, as Micaëla in *Carmen*. She was then heard at the S Carlo, Naples (1923), at the Comunale, Bologna (1923–4) and at La Scala (1925) in *Madama Butterfly*, conducted by Toscanini; she returned there until 1930 and again between 1934 and 1937. She sang in the leading Italian theatres and appeared at the Colón, Buenos Aires (1926), at Covent Garden (1928) in *Madama Butterfly* and *Pagliacci* and as Liù in *Turandot*, returning there in 1929 and 1933, at the Berlin Städtische Oper (1929), at the Chicago Civic Opera (1931–2) and at the Paris Opéra (1935). Pampanini's pure, natural voice was full of warmth and brilliance, with a strong, resonant top register; she was considered one of the world's leading Puccini sopranos between 1925 and 1940, partly because of the variety of colour and inflection she brought to the utterances of Mimì, Cio-Cio-San and Manon, partly because of the grace and simplicity of her bearing. She was also admired in *Andrea Chénier*, *Iris* and *Tosca*. After she retired in 1946 she taught singing in Milan; Amy Shuard and Victoria Elliott were among her pupils.

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Pamphili, Benedetto

(*b* Rome, 25 April 1653; *d* Rome, 22 March 1730). Italian patron and librettist. His immense wealth was largely derived from a pension granted by his great-uncle, Pope Innocent X, his salary as Grand Prior in Rome of the Knights of Malta from 1678, and his benefices as a cardinal from 1 September 1681. His literary gifts are reflected in his post as *principe* of the Accademia degli Umoristi in Rome (by 1677) and his 'acclamation' as Fenicio Larisseo in the Arcadian Academy (12 May 1695). His fascination with oratorios is manifested by his protectorship of two organizations that produced them, the Collegio Clementino (1689–1730) and the Arciconfraternita del SS Crocifisso (1694–1724). His *maestri di musica* were Alessandro Melani (c1676–c1681), Lulier (1681–90) and Cesarini (1690–1730). From 1684 to 1690 his most highly paid instrumentalist was Corelli, who (like Lulier) chose not to follow him to Bologna, where he was papal legate from August 1690 to October 1693. Pamphili's financial

records name many other instrumentalists and composers whom he regularly employed, including Pasquini (1677–c1710), Amadei (1685–1708) and Handel (1707). His musicians played for the occasional oratorios and weekly ‘academies’ that he began to sponsor in 1677.

During Pamphili's creative years all the popes except Alexander VIII (who sent him to Bologna) successfully restricted or banned public opera performances in Rome. This may well explain why Pamphili wrote mainly oratorios and cantatas. His oratorio productions in Rome were sumptuous, as witnessed by the number of instrumentalists: 32 for Scarlatti's *Il trionfo della gratia* (1685) and 60 for Lulier's *S Maria Maddalena de' pazzi* (1687). The same was true for oratorios he sponsored. He is never named as librettist in Roman editions, but those printed elsewhere between 1678 and 1729 sometimes do name him. His 88 cantata texts (in *I-Rvat* Vat.lat.10205–6) range widely in subject matter and were undoubtedly written for his weekly academies. Among the composers who set his cantata and oratorio texts are G.M. Bononcini, D.F. Bottari, C.F. Cesarini, V. Chicheri, Severo De Luca, C. Foschi, Francesco Gasparini, G.F. Handel, G.L. Lulier, Alessandro Melani, F.A. Messi, Bernado Pasquini, N. Romaldi, C. Rotondi, D.N. Sarri and Alessandro Scarlatti.

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LOWELL LINDGREN

Pamphilon, Edward

(*b* before 1615; *f* c1660–90). English violin maker. Although most authorities place his workshop on London Bridge, there is no clear evidence of this. The Pamphilon family, which includes four other violin makers, was active in the Essex villages of Widdington, Little Hadham and Clavering in the 17th and 18th centuries. Edward Pamphilon's instruments certainly found their way to the shop of the music seller John Miller on London Bridge, where they were labelled and sold. Original labels are rare, and do not specify the place of origin; one gives a date of 1684, and another is very precise, specifying a date of 3 April 1685. Most labels were presumably removed by later dealers to facilitate the resale of Pamphilon's violins as more valuable Brescian instruments. The instruments do, in fact, bear a close resemblance to earlier Brescian work, having a high build and rather crude workmanship, but they differ in several features: the ribs are set into a slot cut around the inner edge of the back, the belly and the sides of the neck root; and the neck root protrudes into the soundbox. This construction method is also characteristic of Flemish makers of the time. The scroll is distinctive, decorated with small punch marks around the turns of the volute. The instruments sometimes have a very high-quality varnish, at first glance easily mistaken for Italian.

JOHN DILWORTH

Pan.

God of the Greeks and Romans. He was native to Arcadia, a mountainous rural region in the Peloponnese, where shepherding was a major occupation. His father was Hermes, the only other important Arcadian god and the mythological inventor of the lyre. He had the torso and head of a man and the legs, tail and horns of a goat. His attributes were primarily musical and amorous, the latter association stemming from the shepherd's desire for flock fertility. In the 5th century bce his cult spread to Athens, and subsequently to other urban areas of Greece and Rome, where he symbolized pastoral love, revelry and musicality. Pictorially he was shown in the company of nymphs, satyrs, Dionysus and the Muses, sometimes dancing and at other times playing the aulos or more often the syrinx. Cassiodorus and Isidore of Seville attributed to him the invention of a wind instrument called the pandoura.

In mythology he was the subject of two musical myths, both of which are related in Ovid's *Metamorphoses*: the story of his invention of the panpipes (i.689–712; see [Syrinx](#)) and the story of his musical contest with Phoebus Apollo (xi.153–79). In the latter, a variant of the musical contest between Apollo and Marsyas (see [Aulos](#)), Pan with his syrinx brashly challenges Apollo with his kithara. Apollo's art is superior, but Midas, one of the judges, prefers Pan's and as a punishment is made to grow ass's ears. Bach celebrated the myth in his *dramma per musica Der Streit zwischen Phoebus und Pan* bwv201.

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JAMES W. MCKINNON

Pan-African Orchestra.

Orchestra founded in 1988 in Accra, Ghana, under the leadership of its conductor and founder Nana Danso Abiam. The orchestra of approximately 28 instrumentalists is guided by a creative and practical philosophy that calls for a return to indigenous traditions and resources. The leader integrates music, musical instruments and performers from various ethnic groups and from various African countries; financial limitations constrain the hiring and use of musicians and musical instruments from several African countries, however. The Ghanaian government, especially the Commission on Culture, actively supports both the ideals of the former President Kwame Nkrumah, a leader in the Pan-African and African Personality movement, and the related philosophy and objectives of the Pan-African Orchestra. Abiam composes and arranges most of the music, which is closely related to indigenous practices. Instruments of the orchestra include a variety of original African instruments: *Kora* (21-string plucked chordophone), *gyilli* (xylophone), *axatse* (shakers), *adawuro* and *gankogui* (bells), *gonje* (one-string, bowed chordophone), assorted drums, flutes (*atentenben*, *wia*), animal horns and others. Minimal notation is used, and the leader has devised a form of notation for players who cannot read musical notation. The conductor employs a fly swatter in place of a baton and a pair of strung concussion toy instruments found in several West African societies, which he plays in the traditional manner as a time regulator. The orchestra has performed in the UK, Germany and in the USA. The 1995 compact disc recording titled *The Pan African Orchestra, Opus 1*, Real World Records, CAR2350 (1995) was the first commercial release of the orchestra (all selections composed or arranged by Abiam).

The creative musical interests of the conductor had been nurtured at the Institute of African Studies, University of Ghana, where he had helped redesign and mass-produce the vertical *atentenben* bamboo flute. He had then spent several years in Germany and the UK, returning to Ghana and assuming leadership of the Ghana National Symphony Orchestra. Due to internal problems, Abiam had resigned and began to explore the possibilities of an orchestra of indigenous African instruments with a repertory deriving from indigenous musical traditions; the Pan-African Orchestra was the product of this effort.

DANIEL AVORGBEDOR

Panagiotes the New Chrysaphes [Panagiotēs Chrysaphēs ho Neos]

(*b* ?1620–25; *d* after 1682). Romaic (Greek) composer, cantor and hymnographer. As *prōtopsaltēs* of the Ecumenical Patriarchate of Constantinople from about 1655 to 1682, he helped bring to fruition the

revival of Byzantine chanting initiated by his predecessor, Theophanes Karykes. He was a student of the patriarchal *prōtopsaltēs* Georgios Raidestinos, at whose suggestion he claims to have embarked on the recomposition of the late medieval stichērarion popularly attributed to Manuel Chrysaphes. This task, described by Panagiotes as ‘beautification’ (*kallopismos*), was accomplished through the incorporation of novel melodic formulae (*theseis*) hitherto transmitted orally in the patriarchal chapel. He also revised in similar manner the entire anastasimatarion and excerpts from the heirmologion. Among his other chants for the Divine Office are a modally ordered series of eight *kekragaria* for Hesperinos, responsories, acclamations, *troparia*, *idiomela* and *megalyrnaria* for Orthros, and a modally ordered series of eight *pasapnoaria* for Lauds (‘Hoi ainoi’). For the eucharistic liturgies, he wrote Cherubic Hymns, and numerous communion verses for Sundays, weekdays and feasts of the liturgical year. His miscellaneous chants include several kalophonic *stichēra*, and a didactic song, *Ho thelōn mousikōn mathein* (‘He who wishes to learn music’), that illustrates the performance of common *theseis*. (For a fuller list of works see Stathis, 1995.)

Panagiotes’ musical achievements, which his contemporaries regarded as comparable to those of late Byzantine masters, led to his becoming known during his own lifetime as ‘the New Chrysaphes’. Nearly all musical manuscripts transmitting his works – including his eight surviving autographs – employ this sobriquet to the exclusion of his Christian name, which is attested only by his student Dionysios the Hieromonk. Whereas Panagiotes’ Stichērarion was soon overtaken in popularity by that of his pupil [Germanos of New Patras](#), his Anastasimatarion remained in widespread use until it was replaced a century later by the collections of [Petros Peloponnesios](#) and [Petros Byzantios](#). The few works later printed in Chrysanthine editions include an Easter Sunday *doxastikon* (ed. Phōkæus) and four kalophonic hymns transcribed by Gregorios the Protopsaltes (ed. Lampadarios and Stephanos the First Domestikos).

Critical assessment of Panagiotes’ works is complicated by scholarly disagreements over their realization in performance. According to Stathēs, his *theseis* were interpreted melismatically in a manner congruent with the transcriptions made by [Chourmouzos the Archivist](#) of his Stichērarion (*GR-An MPT 761–5*) and Anastasimatarion (*An MPT 758*). However, this view has been challenged by Karas and Arvanitis, who generally favour a less florid approach to their realization.

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ALEXANDER LINGAS

Panama

(Sp. República de Panamá).

Country in Central America. The most southerly state of Central America, it is bordered by Costa Rica to the east and Colombia to the west. It has the Caribbean Sea to the north and the Pacific Ocean to the south, connected by the Panama Canal. Panama covers an area of 75,517 km² and has a population of 2.86 million (2000 estimate).

I. Art music

II. Traditional music

GERARD BÉHAGUE (I), ROQUE CORDERO/T.M. SCRUGGS (II, 1–2),
T.M. SCRUGGS (II, 3)

Panama

I. Art music

Little documentation of musical activities in the Cathedral of Panama City during the colonial period is available. It is known that Juan de Araujo (1646–1712), who ended up as *maestro de capilla* in La Plata (today Sucre, Bolivia) Cathedral, was active at Panama Cathedral from 1676 to, presumably, 1680, the year he was appointed at La Plata. No work composed in Panama during the colonial period or the 19th century is extant.

Only in the 20th century did the cultivation of art music develop in Panama, mostly centred in and around the National Conservatory (beginning in 1911), first known as Escuela Nacional de Música (founded in 1904). Narciso Garay (1876–1953) directed the institution from 1904 to 1918; in 1921 it closed due to lack of official support. During its early existence the conservatory trained a good number of musicians who contributed to an incipient music education in various institutions. In 1941 the central government reopened the National Conservatory under the direction of the renowned Panamanian violinist Alfredo de Saint-Malo (1898–1984), who sponsored the publication of the conservatory's journal *Armonía*. At the same period, the National SO was founded under the conductor Herbert de Castro, who was succeeded by the cellist Walter Myers in 1944. Through regular concerts in both the capital and various cities and towns, the orchestra contributed to the knowledge and cultivation of classical music. In 1952 it was reorganized as the National Orchestra, with Herbert de Castro returning as its main conductor. The conservatory changed its name to the National Institute of Music in 1953, and inaugurated a mixed chorus and an orchestra made up of students and teachers.

The main venue for concerts, operas and other performances by local and visiting groups in the capital city has been the Teatro Nacional, inaugurated in 1908. Larger concert halls followed, such as Teatro Central, Teatro Presidente and Teatro Bellavista. The state also sponsored the Banda Republicana (founded in 1904) and the Banda del Cuerpo de Bomberos (the Firemen's Band, 1909) that gave weekly concerts in the main public squares of Panama City. Beginning in 1909, music has been taught in elementary and secondary schools, and in 1953 the government created a department of musical culture and education in the ministry of education. Among the few private initiatives supporting art music have been the Unión Musical, whose orchestral ensemble was organized in 1934 by Pedro Rebolledo, a band director and composition student of Julián Carrillo in Mexico, the Sociedad de Conciertos Daniel, and the Sociedad Pro-Arte Musical de Panama. A number of choral groups have developed in the capital and other cities.

The most important composers in Panama have been Santos Jorge (1870–1941), organist at Panama Cathedral and author of the country's national anthem, Alberto Galimany (1889–1974), composer of the popular *Marcha Panamá* and the orchestral suite *Vasco Nuñez de Balboa* (1941), Carlos Arias Quintero (*b* 1903), composer of sacred works and piano pieces, and Ricardo Fábrega (1905–73), composer of works of popular character. The most significant Panamanian composer of the 20th century is Roque Cordero (*b* 1917), who has won international recognition for his original and substantial creative output. Prominent among the subsequent generation of composers are José Luis Cajar and Marina Saiz Salazar.

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Panama

II. Traditional music

The traditional music of Panama is the result of a mixture of three cultures. During the colonial period African slaves were brought to Panama, and their music and dances were added to the music already developing from a mixture of Spanish and Amerindian music. These three elements combined to form a new music that is rich in rhythmic and melodic variety. Although today only popular international music is heard in the ballrooms and night clubs of the principal cities of Panama, traditional music is still an important part of the national heritage. Since the 1940s folklore groups have been formed in secondary schools and their activities encouraged through competitions. Other groups have been organized to perform national dances as part of the tourist industry. In inland towns performances of the songs and dances described here take place during national and regional celebrations, social activities and religious observances, especially those honouring patron saints.

Recordings of Panamanian traditional music have been made by Myron Schaeffer and are in the Library of Congress, Washington, DC.

1. Instruments.

2. Songs and dances.

3. Popular music.

BIBLIOGRAPHY

Panama, §II: Traditional music

1. Instruments.

Panamanian traditional folkdances are accompanied by string instruments and drums. The most important string instruments are the *mejoranera* and the *bocona*, simple guitars of small and medium size respectively with five gut or nylon strings, used to accompany the dances *mejorana*, *cumbia* and *punto*. The *mejoranera* is tuned $e'-b-a-a'-d'$, although the third and fourth strings are sometimes tuned to g, g' . Because of this tuning, the tonic chord is usually played in its 6-4 inversion, and the subdominant in a 6-3 inversion. Only the dominant appears in root position. Originally, the melodies for these dances were played on a regional three-string fiddle called a *rabel* (perhaps a descendant of the Arab *rabāb*), but this has been replaced by a standard violin. Sometimes, especially in the *cumbia*, the melody is played on an accordion.

The three native drums most widely used are the *caja* or *tambora* (large), *pujador* (medium) and *repicador* (small). The *tambora* is a double-headed drum made from a cylindrical hollow log 35 to 45 cm long, with a skin 30 to 35 cm in diameter on each end. It is placed on the ground or on a small bench in a horizontal position and the drumheads and body of the instrument are struck with two simple wooden drumsticks. The *pujador* is about 70 cm high, and the *repicador* is about 55 cm high; each has only one skin about 20 cm in diameter on the upper end, and the body tapers down to the other end, which is open. These two drums rest on the ground, held firmly between the knees, and are struck with the flat of the fingers

and the palms and ball of the hands. The player of the *pujador* sometimes presses his left elbow on to the centre of the drumhead while striking it with the extended fingers of his right hand, which produces a change in sonority. Other variations in sound are produced by raising the *pujador* or the *repicador* off the floor with the knees.

The *guáchara* or *güiro* is a large hollow gourd with a series of transverse grooves carved on its surface, which are rasped with a small hardwood rod or a piece of heavy wire to accompany the rhythm of the dance. Flutes and double basses, as well as Cuban maracas and claves, have been added to the folk orchestra, but these instruments are not indigenous to Panama.

The Panamanian Indians have a great number of flutes, among which may be mentioned a unique type of panpipe played by the Cuna Indians of the San Blas Islands, called the *kamu-purui*. It is similar to the *antara* of Peru, the *capador* of Colombia and the *rondador* of Ecuador, but although each of these has tubes tied together to form a single body, the *kamu-purui* has its seven bamboo tubes tied to form two groups, of three and four tubes. The tuning of the tubes is also distinctive, as is the manner in which they are played. The group of four tubes is tuned in ascending perfect 5ths and the group of three in descending perfect 5ths, with the higher notes of each group separated by an interval of a major 2nd, or a major or minor 3rd (ex. 1a). The performer holds the group of four tubes in his left hand and the group of three in his right, with the smallest tube of each group touching in the centre to form a solid row of tubes (see illustration). Sound is produced by blowing between two tubes and producing two notes simultaneously in an interval of a perfect 5th. The space between the two groups is not used, as it does not produce a perfect 5th.

The *kamu-purui* are constructed in pairs, as are nearly all flutes of the Cuna Indians. They are designated male and female, with the female tuned a major 2nd, minor 2nd, or, occasionally, a minor 3rd higher than the male. The male and female instruments are played alternately, producing a composite melodic line in parallel 5ths (see ex. 1b).

Three or more pairs of musician–dancers (usually men, but sometimes mixed pairs) play the *kamu-purui* while dancing. The instruments are not perfectly tuned to each other, so that unusual sonorities are produced. Several women join the dance, each shaking a *nasis* or *nasisi* to accompany the music. These are dried gourds, into which small seeds have been inserted, with handles of deer bone wrapped with waxed braided cord.

The *kamu-purui* is the only flute of the Cuna Indians in which the female instrument has as many notes as the male instrument. Contrary to Narciso Garay's statements, other female instruments of the Cunas, such as the *suppe* and *tolo*, have only one or two notes and are used to accompany melodies played on male instruments with up to four finger-holes. Music performed on the *kamu-purui*, as well as all music of the Cuna Indians, is handed down orally from generation to generation by the *kantule* (sometimes called *kamoturo*) or official musician, whose function it is to perform and teach the traditional songs of the tribe. In his work the *kantule* is helped by his assistant, the *kansueti*, who is the only person authorized

to cut, in a special ceremony, the bamboo cane from which the different flutes of the tribe are made.

Differing from the music of the Cuna Indians, in which there are few traces of polyphonic music, that of the Guaymi Indians of the central provinces combines several instruments of individual timbres and specific melodic patterns to form polyphonic combinations. Some of the Guaymi instruments are: small drums (not found among the Cunas); the *tólero* or *toleró*, a vertical flute made from the leg bone of a deer or jaguar; the *drúbulo*, or shell trumpet; the *niví-grotu*, a trumpet made from a bull's horn; and ocarinas of different shapes.

These instruments are used, along with singing, in ceremonial dances such as the *chichada del cacao*, celebrating a girl's puberty, in which participants consume a fermented drink made with roasted cacao nuts, or in a game with dancing called *juego de balsería* in which two men try, in turn, to hit the other's legs with a long piece of light balsa wood.

Panama, §II: Traditional music

2. Songs and dances.

The two most important folkdances of Panama are the *tamborito* and the *mejorana*. The former is considered the national dance of the country *par excellence*. Its antiphonally arranged melody, its intricate contrapuntal rhythm on the drums and its precise dance movements reflect both African and Spanish origin. The *tonada* or melody of the *tamborito*, sung exclusively by women, is divided into two parts. The first of these is solo, intoned by the *cantadora-alante* ('front' singer), and allows for improvisation in each repetition. The second part is sung in unison, with little variation, by women clapping their hands in the line of participants encircling the drummers and dancers. The melody is symmetrically distributed between soloist and chorus, with phrases of either two or four bars. The *cantadora-alante* usually has the first phrase and the chorus the second, although this order is sometimes reversed. The two melodic sections are repeated an indefinite number of times. Most *tamborito* melodies are in major keys, although many are in minor keys and there are even some in other modes. The second (choral) phrases sometimes end on the dominant.

The *tonada* is in moderate 2/4 metre, accompanied by the *tambora*, the *pujador* and the *repicador*. Participants of both sexes clap a combination of three rhythms simultaneously in each bar: two crotchets, four quavers and two syncopated quavers. The *repicador* and the *pujador* sustain an interesting contrapuntal rhythm, while the *tambora* establishes rhythmic symmetry with accents struck on the right-hand drumhead in an unvarying four-bar pattern. The left-hand drumhead and the wood, however, are struck in a variety of rhythms. The *tonada* is repeated many times; but when singing is suspended the drums continue to play and the *repicador* and the *pujador* have an animated rhythmic dialogue until the new *tonada* begins.

A further melodic characteristic of the *tamborito* is the syncopated anticipation of the first beat by a semiquaver. This almost always occurs at the end of a phrase or motif, but sometimes appears in almost every bar (see [ex.2](#)). The melodic phrase of the *cantadora-alante* is nearly always in

a different rhythm from that of the chorus (as shown in ex.2). However, there are infrequent examples in which the two phrases are rhythmically equal. In a few rare cases, instead of changing the rhythm of its phrase, the chorus varies the melodic line, and sometimes there is soloist–chorus overlapping (ex.3; in this case the chorus initiates the *tonada*).

The *tamborito* is danced by one mixed couple at a time; they dance separately into the centre of the circle, present themselves to the drummers with a specific pattern of steps, and then (still separated) demonstrate their choreographic ability for several minutes. When a second man enters the circle dancing and chooses his partner by bowing before her, the first couple retires dancing to join the circle of participants clapping to the music. This pattern is repeated indefinitely.

In certain regions of the country, a type of *tamborito* that gradually accelerates is called *tambor norte*. In other regions, however, the *norte* is more subdued; the livelier version is called *tambor corriente*. When the dance is performed in a house and not in the open air, as is customary, it is called *tambor de orden*.

The *mejorana* is performed in two different forms, one instrumental and the other vocal. The instrumental *mejorana* is danced with the melody played on the *rabel* or violin, and is simply called *mejorana*. The vocal form, called *socavón*, is sung exclusively by men and is not danced. In both, the accompaniment and certain melodic interludes are played on the *mejoranera* or on the *bocona*. The *mejoranera* alternates the tonic chord (in 6-4 position) with the dominant from one bar to the next, occasionally with the subdominant in between.

The *mejorana* is in moderate tempo. The metre is 6/8, maintained in the accompaniment while the melody constantly changes back and forth from 6/8 to 2/4. Another type of instrumental *mejorana*, called *mejorana-poncho*, employs a 3/2 metre in an equally moderate tempo.

The sung *mejorana*, or *socavón*, has an improvisational character; the text comments on local, national and international incidents (political or civil). The *mejorana* singer accompanies himself, or is accompanied by another musician, on the *mejoranera*. Two singers may alternate, improvising questions and answers, a form called *desafío* (duel, or challenge). The literary style of the *mejorana* is of Spanish origin and is common to almost all Latin America. It begins with a *cuarteta* or *redondilla* (quatrain), followed by four *décimas* (ten-line stanzas) of the same metre, each of which ends with a line from the initial quatrain taken in sequence. Before beginning the *cuarteta*, and between one *décima* and the next, the singer improvises a melismatic phrase without words, using falsetto, called *bujeo*. The sung *mejorana* may take one of three different forms: the *zapatero*, which starts and finishes on the tonic (or harmony of the tonic); the *mesano*, which starts and finishes on the dominant (or harmony of the dominant); and the *gallino*, which is in a minor key. The *mejorana-gallino*, in turn, is either *cantar a lo divino*, when texts have religious themes, or *cantar a lo humano*, when they deal with secular subjects.

The *mejorana* is a collective dance in which men stand in a row facing an equal number of women. The two rows of dancers advance until they meet

and then recede to their point of departure; this movement is repeated several times. At a predetermined moment, the two rows cross through each other to occupy opposite sides. The dance is divided into *paseo* (strolling) and *zapateado* (foot-stamping in an intricate pattern).

Other important folkdances are the *cumbia* and the *punto*. The *cumbia* is a dance of definite African origin. It is in 2/4 metre, and has a vocal and an instrumental version, both danced; the melody is played on the *rabel* or the violin, although occasionally the accordion is used. The melody usually consists of short phrases, constantly repeated, using the chords only of the tonic and dominant. It is accompanied by the *mejorana* or the *bocona* in a constant rhythm of quavers, against semiquavers (with an occasional quaver) which are beaten on the two heads and the wood of the *tambora*. While the more European influenced version of the folk *cumbia* (found especially in the Central Provinces) relies primarily upon string instruments, the more Afro-Panamanian traditional *cumbia* may include more than one drum together with a *churuca* or *guáchara* (scraper) and features an alternation between female solo and chorus singing similar to a call and response pattern. The dance is performed by separate mixed pairs revolving around the orchestra, and each woman carries a lighted bundle of candles.

Like the *mejorana* and the *cumbia*, the *punto* exists in both vocal and instrumental versions, and like those of the *cumbia* both are danced. The melody of the *punto* is also played on the *rabel* or the violin and accompanied by the *mejorana* or the *bocona*. It is in 6/8 metre with a sustained rhythm of three quavers to a beat in the accompaniment, while in the melody some beats are divided into two quavers. However this does not entail a change to 2/4 metre such as occurs in the *mejorana*. The *punto* is danced collectively by couples, with *paseo* and *zapateado* steps like those of the *mejorana*. It differs from the latter in having a more stylized melodic line with various periods of two phrases, the first ending on the dominant and the second on the tonic. The initial period returns frequently, giving a rondo character to this dance. When the *punto* is in a minor key it is called *coco*.

The *congo* dance and music complex is centred in communities of higher African ethnicity and cultural retention in the Caribbean coastal region. A *congo* performance group includes three or four drummers on *congós*, single-headed wedge-hoop drums; a female chorus; and dancers that act out historical recreations of the slavery period and subsequent emancipation. The *revellín* (lead singer, called *cantalante* outside the *congo* community) engages the chorus in call and response vocals. The *revellín* usually begins a performance, followed by the chorus who also add *palmas* (hand-clapping) on the downbeats of phrases, and the drums enter one at a time to create the full complement of musicians to accompany the dance drama. Common themes include passage on slave ships and stories of escaped slaves, as well as more general Christian-derived themes. Although the dancers follow the rhythmic foundation of the musical accompaniment, often two distinct storylines are given simultaneously as the verses may not always exactly coincide with dancers' historical portrayal. Although becoming less common, traditionally

congo groups pay visits to other *congo* groups' *palacios* (palaces), houses constructed as performance spaces.

Another dance drama, involving different types of devil figures, is one of the most important contemporary public performances. The dances and processions of the *diablos sucios*, found in the interior, are accompanied by various combinations of a *pito* (transverse cane flute), guitar and button accordion. The dancers play castanets and *vejigas*, inflated animal bladders struck by a stick. Their performances on Corpus Christi have elevated their bright red striped costumes and grotesque masks to prominent national symbols of Panamanian cultural identity. A related tradition is the *diablos de los espejos* ('devils with mirrors'), or *gran diablos* ('great devils'), where dancers enact liturgical dramas to an accompaniment that can include accordion and drums similar to *congo* drums.

Other Afro-Panamanian musical traditions include the *bullerengue* and the *bunde*. The accompaniment to both dances consists of several drums, hand clapping and responsorial female singing. The *bullerengue* is found principally in Darién and the dance is closely related to the *tamborito*. Calypso, somewhat modified from its Trinidadian and Jamaican form, is still performed but with Spanish lyrics by descendants of Afro-Caribbean immigrant canal contract workers known as Antillanos. In this community, centred in the canal zone and Colón, many former traditional music practices (such as contradance and cuadrille) have fallen into disuse, and are now relegated to folklore presentations.

The *grito* (field holler or shout), found especially on the Azuero peninsula, probably developed as a means of communication during agricultural work. At present it is also commonly performed by both men and women on social occasions, as a vocal duel.

Panama, §II: Traditional music

3. Popular music.

The principal form of Panamanian popular music is generally known simply as *música típica*. The earlier rural instrumentation consisted of a two or three row button (diatonic) accordion, a triangle, one or more *tambores* and a *caja* (double-headed drum played with hand and a stick). Extensive urbanization in the latter half of the 20th century brought *música típica* to the attention of urban dwellers. In the 1950s and 60s Yin Carrizo, Victorio Vergara and Sandra and Sammy Sandoval helped to establish *música típica* as a national genre. Related to, and influenced by, the Colombian *cumbia* and *vallenato*, *música típica* has tended to eschew the *cumbia*'s integration of brass sections and other influences from *salsa* and other Caribbean music. In general, *música típica* performers in Panama retain a more folk-rooted style and instrumentation, typically incorporating drum kit, bass, guitar and the indispensable button accordion. The widespread acceptance of the genre is illustrated in the stature of *música típica* performers such as Osvaldo Ayala, who has recorded with the national symphony orchestra as well as with several international artists.

Many Caribbean styles have significantly influenced musical culture in Panama, substantiating the country's claim as the 'crossroads of the

Americas'. One important example is the popularity of the Haitian *konpas* band Tabou Combo, who resided in Panama for much of the 1970s and 80s. During the same two decades, Euro-Panamanian Rubén Blades became one of the most influential singer-songwriters and band leaders of *salsa*. While most of his contributions to *salsa* have taken place in New York, more recently his creative activity has been centred on Panama. His Grammy-winning album *La rosa de los vientos* (1996) featured compositions and performances by other Panamanian musicians. Similarly, jazz pianist and composer Danilo Pérez lives primarily in New York but his 1998 album *Central Avenue*, named after Panama City's major thoroughfare, contains some elements of Panamanian music. Also maintaining a residence in New York is Afro-Panamanian 'El General' (Edgardo A. Franco) who has been at the forefront of the type of Spanish-language rap sometimes labelled 'dancehall reggaespañol', an off-shoot of the Jamaican reggae dancehall style. El General's broad bilingual appeal was aided by his recordings of separate versions of the same song in English and Spanish as well as occasionally mixing both languages in the same song. *Rock panameño* (or *rock nacional*) grew in importance in the 1990s (an international festival has been held since 1996). Spearheaded by the band Equinox, some of the most innovative developments have been in the more experimental style of *rock progresivo*.

[Panama, §II: Traditional music](#)

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Pan American Association of Composers.

Organization dedicated to the promotion of experimental contemporary music and its performance in the USA, Latin America and Europe. It was founded by Edgard Varèse in New York in 1928 after the discontinuation of the [International composers' guild](#) (1921–7). The association was one of the first to encourage cooperation among composers throughout the Americas and to stimulate performances of American music outside the USA. Henry Cowell was acting president from 1929 to 1933; other composer-members were Antheil, Carlos Chávez, Ives (who gave considerable financial support), Riegger and Salzedo. Membership was small and concerts were managed by the composers themselves. Slonimsky, the regular conductor for the association from 1931, directed the premières of several significant American works, and in 1933 the association sponsored a series of weekly concerts on radio station WEVD, New York. Although it achieved greater success and recognition than the International Composers' Guild, the Pan American Association fell victim to the Depression and was disbanded in 1934.

VIVIAN PERLIS

Panassié, Hugues

(*b* Paris, 27 Feb 1912; *d* Montauban, 8 Dec 1974). French writer on jazz. After studying the saxophone he first wrote about jazz at the age of 18. He was one of the founders (in 1932) and then president of the Hot Club de France, and from 1935 to 1946 he was the editor of the journal *Jazz-hot*. With his unrivalled enthusiasm for communication, Panassié wrote hundreds of articles for this and other periodicals and was the author of several books, notably *Le jazz hot*, an important study that was among the first to treat jazz seriously. In 1938 Count Basie dedicated to him and recorded a composition called *Panassié Stomp*. The same year, in New York, Panassié organized a series of small-group recording sessions with

Mezz Mezzrow which also included (at various times) Tommy Ladnier and Sidney Bechet; these were highly influential and contributed considerably to the New Orleans revival movement. In 1939 he recorded a swing septet under the leadership of Frankie Newton. However, Panassié's reputation as an articulate advocate of jazz has to some extent been tarnished by his extreme conservatism: from the mid-1940s he expressed the opinion that bop was not jazz, thus denying the evolution of the genre. His private collection is now in the Discothèque Municipale at Villefranche-de-Rouergue.

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ANDRÉ CLERGEAT

Panderete

(Sp.).

See [Tambourine](#).

Pandiatonicism

[pandiatonism]. A term coined by Slonimsky (*Music since 1900*, 1938, rev. 4/1972; *Thesaurus of Scales and Melodic Patterns*, 1947) to denote the free use of several diatonic degrees in a single chord, the 6th, 7th or 9th being the most usual additions to the triad. Such added notes are usually placed in the treble, so that their positions as natural harmonics are emphasized. Pandiatonicism differs from polytonality in avoiding the superposition of different keys.



Pandolfi Mealli, Giovanni Antonio

(fl 1660–69). Italian composer and violinist. He was among the instrumentalists of Archduke Ferdinand of Austria at Innsbruck when his

opp.3 and 4 were published in 1660. The 1669 volume is attributed only to 'D. Gio. Antonio Pandolfi' but there is little doubt that it is by the same composer. The 1660 sonatas are characterized by rhapsodical, improvisatory outpourings over simple continuo accompaniments. While requiring considerable manual dexterity they never exceed fifth position. The designation 'per chiesa e camera' suggests an all-purpose style, and all 12 sonatas bear dedications, some to such famous musicians as Antonio Cesti, then *maestro di cappella della camera* at Innsbruck. The 1669 collection is remarkable in its choice of instrumentation: besides the 'terza parte della viola a beneplacito' (actually essential), the specified continuo is organ, a common chamber instrument but hardly ever mentioned, as here, in connection with dances. The dedication refers to performances at an academy.

WORKS

[6] Sonate ... per chiesa e camera, vn, bc, op.3 (Innsbruck, 1660)

[6] Sonate ... per chiesa e camera, vn, bc, op.4 (Innsbruck, 1660)

Sonate, cioè balletti, etc., 1–2 vn, opt. basso di viola, bc (org) (Rome, 1669)

opp.1 and 2 not known

ROBIN BOWMAN/PETER ALLSOP

Pandolfini, Angelica

(*b* Spoleto, 21 Aug 1871; *d* Lenno, Como, 15 July 1959). Italian soprano. As the daughter of Francesco Pandolfini, she was brought up with a singing career in view, though she first studied the piano in Paris. She trained as a singer under Jules Massart and made her *début* in *Faust* at Modena in 1894. Later that year in Malta she became associated with the new *verismo* operas, and was soon known throughout Italy as an outstanding Mimì. 1897 brought her *début* at La Scala where, in 1902, she created the title role in Cilea's *Adriana Lecouvreur*. Her repertory also included Eva in *Die Meistersinger* (sung in Italian), Desdemona and the heroines of *La traviata* and *Aida*, both of which revealed weaknesses and presaged her early retirement in 1909. She made only five records, all extremely rare in their original form. Among them is Adriana's first aria, sung with tenderness and some endearing personal touches. (GV, R. Celletti)

J.B. STEANE

Pandolfini, Francesco

(*b* Termini Imerese, Palermo, 22 Nov 1833; *d* Milan, 15 Feb 1916). Italian baritone. He studied in Florence with Ronconi and made his *début* in 1859 at Pisa as the Count of Vergy in Donizetti's *Gemma di Vergy*. After singing in Genoa, Turin and Rome, in 1871 he was engaged at La Scala, where he sang Don Carlo (*La forza del destino*) and, in 1872, Amonasro in the first Italian performance of *Aida*. He created Arnaldo in Ponchielli's *I lituani* (1874). At Covent Garden in 1877 he sang Rigoletto, Antonio (*Linda di Chamounix*) and Ford (*Die lustigen Weiber von Windsor*), returning in 1882 for Nélusko and Amonasro. He sang at Monte Carlo (1884) as Alphonse

(*La favorite*) and Valentin (*Faust*). In 1887 he was engaged at the S Carlo. His repertory included Severo (*Poliuto*), Alfonso (*Lucrezia Borgia*), Riccardo (*I puritani*), Thomas' Hamlet, Macbeth, Don Carlo (*Ernani*) and Alfio (*Cavalleria rusticana*), which he sang at his farewell in Rome (1890).

ELIZABETH FORBES

Pandora

[pandore]. See [Bandora](#).

Pandoura

(Gk.; Lat. *pandura*).

An instrument generally identified with the Greco-Roman [Lute](#) (it is generally classified as a [Chordophone](#)). Lutes made a late entry into the Greco-Roman world, not appearing until after Alexander's Persian conquest. They are represented chiefly on a fairly small number of Greek terracottas and Roman sarcophagi. Organologists distinguish two types among these lutes: one with a roughly rectangular soundbox that is clearly demarcated from the neck, and one with an almond-shaped soundbox that merges with the neck. The instruments are generally pictured played by a female figure (or by Eros) stopping the strings with her left hand and plucking them, often by plectrum, with her right. Pollux referred to the pandoura as *trichordon* ('three-string'), but the sculpted lutes show varying, if small, numbers of strings. Perhaps it is best simply to say that the instruments had fewer strings than either the kithara or the harp.

There was considerable confusion, particularly among later authors, about the identification of the pandoura. Cassiodorus and Isidore of Seville described it as a wind instrument invented by the god Pan, and the *Suda* identified it with the [Pēktis](#), a type of harp. More helpfully, Pollux vaguely associated it with the monochord, and Nicomachus actually confused the two instruments; in fact the monochord, with its long narrow fingerboard, is closely related to the lute. 'Pandoura' and the related 'tanbur' are names for lutes found today from the Balkans to the Middle East, and the term 'bandurria' is also derived from 'pandoura'.

See also [Greece](#), §1, 5(iii)(b).

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JAMES W. MCKINNON

Pandurina

(Ger.).

See [Mandore](#).

Pane, Domenico dal.

See [Dal Pane, Domenico](#).

Panenka, Jan

(*b* Prague, 8 July 1922; *d* Prague, 12 July 1999). Czech pianist. He studied with František Maxián in Prague and with Serebryakov in Leningrad, made his début in Prague in 1944 and in 1951 won the international piano competition there. He was a distinguished chamber musician: he was a member of the Suk Trio (from 1957) and played with Josef Suk, Josef Chuchro, the Smetana Quartet and other groups. In 1959 he was appointed a soloist with the Czech PO. His technique was brilliant, but his playing was devoid of superfluous effects or ostentation. Panenka performed in music centres of Europe, South Africa, Australia, New Zealand, Japan, India and China, and made numerous recordings. His performance of Beethoven's piano concertos won him a state award (1972), and his recording with Suk of Janáček's and Debussy's sonatas a Grand Prix du Disque (1959). He taught at the Prague Academy (AMU) from 1965.

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ALENA NĚMCOVÁ

Panerai, Rolando

(*b* Campi Bisenzio, nr Florence, 17 Oct 1924). Italian baritone. He studied in Florence and Milan, making his début in 1946 in Florence as Enrico Ashton (*Lucia di Lammermoor*). At Naples (1947–8) he sang Pharaoh (*Mosè in Egitto*), Luna, Germont and Rossini's Figaro. In 1951 he made his La Scala début as the High Priest (*Samson et Dalila*), returning as Enrico Ashton, Apollo (*Alceste*), the Husband (*Amelia al ballo*) and in the title role of *Mathis der Maler* (Italian première, 1957). In 1955 he created Ruprecht in the stage première of *The Fiery Angel* in Venice and sang Mozart's Figaro in Aix-en-Provence. He made his Salzburg début in 1957 as Ford, then sang Masetto, Paolo (*Boccanegra*) and Guglielmo, returning as Ford

in 1980. At San Francisco (1958) he sang both Figaros and Marcello. In 1962 he created the title role of Turchi's *Il buon soldato Svejk* (Milan). He sang all over Italy, in Vienna, Munich, Paris and at the Metropolitan. Having made his Covent Garden début in 1960 as Rossini's Figaro, he returned in the 1980s as Don Alfonso, Don Pasquale, Falstaff and Dulcamara. He had a dark-toned, vibrant voice and incisive diction, heard to advantage on his recordings of such roles as Guglielmo, Luna, Ford, Silvio and Marcello.

ALAN BLYTH

Panharmonicon.

A [Mechanical instrument](#) of the Orchestrion type. It was invented by [Johann Nepomuk Maelzel](#) and first exhibited by him in Vienna in 1804. The instrument was designed to play orchestral music, and various accounts describe it as capable of imitating the sounds of the french horn, clarinet, trumpet, oboe, bassoon, German flute, flageolet, drum, cymbal and triangle. The sounds were actually produced by various flue, reed and free-reed organ pipes, as well as air-driven percussion devices. The Panharmonicon achieved popularity in a period when such mechanical curiosities had great public appeal and were frequently taken on tour; Maelzel's instrument had many imitators, including a virtually identical instrument (made by a fellow Viennese, Joseph J. Gurk) exhibited in Germany and England in 1810 and 1811.

Maelzel's Panharmonicon was taken to the USA in 1811 and was exhibited throughout the eastern states between June that year and June 1812 by the Boston organ builder William M. Goodrich, after which it was shipped back to Europe. In 1824 Goodrich built a replica of the instrument for a Boston museum, which again was exhibited in various places for a year.

The repertory of the Panharmonicon consisted largely of popular marches and overtures, as well as pastorales, rondos and similar pieces. Music by Haydn, Mozart and Cherubini (as well as many lesser composers) was also performed on the instrument, the most remarkable example being Beethoven's 'Battle Symphony' (*Wellingtons Sieg*, 1813), originally written for Maelzel's instrument and later transcribed for orchestra.

The Panharmonicon was a tour de force of musical instrument technology which later resulted in the [Orchestrion](#). Another instrument of this genre was the [Apollonicon](#).

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BARBARA OWEN, ARTHUR W.J.G. ORD-HUME

Panhormitano, Bartolomeo Lieto.

See [Lieto Panhormitano, Bartolomeo](#)

Pan Huanglong [Pan Hwang-Long]

(b Puli, 9 Sept 1945). Taiwanese composer and music educator. He graduated from the National Taiwan University (1967–71) then studied composition with Lehmann at the Musikhochschule and Musikakademie in Zürich (1974–6); he continued his studies with Helmut Lachenmann at the Hochschule für Musik and Theater in Hanover (1976–8) and with Isang Yun at the Hochschule der Künste in Berlin (1978–80). Upon his return to Taiwan he became professor of music and composition at the National Institute of the Arts in Taipei and founded the Modern Music Centre there in 1984. This organization became the kernel of the Taiwan branch of the ISCM, which Pan co-founded with Wen Longxin and Zeng Xingkui in 1989.

While making use of the entire array of modernist and avant-garde techniques, Pan's music is often inspired by Chinese philosophical or mythical concepts. *Hudiemeng* (1979) and *Du, ein sterblicher, unnützer Mensch* (1981) are based on texts by the Daoist philosopher Zhuangzi. *Yijing* (1995–6) makes use of the *Classic of Changes* (also an inspiration to Cage), while *Penglai* (1978) is a sonic depiction of a Chinese paradise. His compositions series *Yin-Yang* (1992–5) and *Wuxing shengke* (1979–86) are based on the Chinese philosophy of change in which all parts of the cosmos are said to be in constant flux. These works depict the permutations of the five primary elements as they successively produce and destroy each other: movement generates new movement, or is destroyed by new movement. Each motif is subjected to constant metamorphosis: change may occur in sound colour, texture, structure, dynamics or metre.

WORKS

(selective list)

instrumental

Orch: Fengqiao yebo [Night-Mooring near a Maple Bridge], 1974; Metempsychose, 5 solo str, orch, 1977, rev. 1979; Penglai [Paradise], 1978; Liyun Datong [Harmony of the World]: I, 1987, arr. sym. band, 1987–8, III, 1990; Conc., vc, chbr orch, 1996–7; Conc., vc, 13 insts, 1996–7

Chbr: Lässt mich allein, hp, timp, db, pf, 1976; Niaokan [Bird's-Eye View], mar, vib, 1977; Str Qt no.2, 1977; Hudiemeng [Transformation], fl, cl, perc, 2 vc, 1979; Yinguo [Cause and Effect], fl, (vc/b cl), pf, 1979; Yinguo, ww ens, 1979; Enlightenment, 2 fl, hp, vc, db, 1979; Qidai [Expectation], ob, cl, bn, 1980; Rondo, pf trio, 1980; Cl Qt, 1980–81; Str Qt no.3, 1981, rev. 1983; Bachcab, vc, pf, 1984–5; Zhuangyan de xixi [Majestic Game], perc ens, 1985; [5] Dialogues, 6 trad. Chin. insts, 1991; Yijing [Classic of Changes], bamboo fl, pipa, huqin, perc, 1995–6; Totem and Taboo, 6 perc, 1996; East and West, Chin. wind inst, ob, va, zheng, hp, 1998

Solo inst: Liuyue moli [White Jasmine in June], pf, 1976; Guodu [Interim], vn, 1978; Pictures from Childhood, pf, 1983–4; Solo I, hp, 1998

vocal

Farewell, chorus, 1971; Du, ein sterblicher, unnützer Mensch, was weisst du denn? (Zhuangzi), Bar, vc, hp, perc, pf, 1981; Suoyi yi daole wanshang [And So Comes

the Night] (Ya Xun), 1v, orch/chbr orch/pf, 1986

compositional series

Qian huai [Expelling Yearnings]: I, fl, pf, 1975; II, db, 1976; III, vc, 1976; IV, org/(trbn, pf), 1976

Wuxing shengke [Elements of Change]: I, 8 pfmrs, 1979–80; II, orch, 1981–2; III, 16 insts, 5 assistant insts, 1986

Yuan, Juese, Wanhuatong [Kaleidoscope], pfmr(s): I, 1986–7; II, 1988; III, 1995

Taiwan fengqing [Formosa Landscape]: cl, vc, pf, 1987, rev. 1993; fl ens, I, 1987, rev. 1988, II, 1987, rev. 1992; orch, 1987, rev. 1995; str/str qt, 1987, rev. 1990; wind qnt, 1987

Labyrinth Promenade: I, hp(s), 1988; II, trbn(s), 1989; III, zheng(s), 1992; pipa, zheng, 1992, rev. 1994; huqin, (pipa, yangqin)/(bamboo fls)/(bamboo fls, yangqin), 1992, rev. 1997; 5 trad. Chin. insts, 1992, rev. 1997; IV, pipa(s), 1994; V, huqin(s), 1997; VI, di(s)/xiao(s), 1997; VII, yangqin(s), 1997; VIII, fl(s), 1998; IX, cl(s), 1998; X, vn(s), 1998; XI, vc(s), 1998; (fl, vc)/(cl, vn)/(fl, vc, hp)/(cl, vn, hp)/(fl, cl, hp, vn, vc), 1998

Yin-Yang: I (Pan), nar, chorus, 14 insts, 1992; II (Pan, Zhao Yuanren), nar, chorus, wind qnt, 1992; III, pf qt, 1993; IV (Zhao), nar, chorus, tubular bells, 1993; V (Pan, Zhao), nar, chorus, 14 insts, 1994; VI (Pan, Zhao), female chorus, 3 perc, 1995; VII, 14 insts, 1995; VIII (Pan, Zhao), nar, chorus, 1995; IX (Pan), nar, chorus, 14 insts, 1995

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BARBARA MITTLER

Paniagua y Vasques, Cenobio

(*b* Tlalpujahua, Michoacan, 30 Oct 1821; *d* Córdoba, Veracruz, 2 Nov 1882). Mexican composer. He began his career as a violinist in the Morelia cathedral orchestra, which was conducted by his uncle. When the uncle moved to Mexico City Paniagua joined him, becoming a member of the orchestra of the metropolitan cathedral. He also taught himself composition by reading an Italian translation of Reicha's *Cours de composition musicale*. Through his contacts with Bottesini and other foreign musicians then resident in Mexico, he eventually succeeded in having his opera *Catalina de Guisa* (composed in 1845, to a libretto by Felice Romani) produced in Mexico City on 29 September 1859. Though sung in Italian, it was the first Mexican opera ever staged, and its enormous success brought him a host of followers, thus establishing a true operatic school in Mexico. He also wrote a one-act comic skit, *Una riña de aguadores*, produced in 1859. His second opera, *Pietro d'Abano*, with a libretto by Antonio Boni, produced in 1863, was less enthusiastically received. At that time he had organized a Mexican troupe through which he intended to promote not only his works but also his daughter's career as a singer. The enterprise failed, seriously damaging his career, and in 1868 he moved from the capital to the small town of Córdoba. His later works, which added nothing to his reputation, consisted mostly of religious music, including a cantata *Siete palabras* (1869), an oratorio *Tobias* (1870), a requiem (1882), and about 70 masses. He also wrote dances, marches and other salon pieces for the piano. Paniagua's most important pupil was Melesio Morales.

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JUAN A. ORREGO-SALAS/R

Panisorhythm.

See [Isorhythm](#).

Panizza, Héctor [Ettore]

(*b* Buenos Aires, 12 Aug 1875; *d* Milan, 27 Nov 1967). Argentine conductor and composer. He began his musical studies with his father Giovanni Grazioso Panizza, an Italian cellist and composer, and continued them at the Milan Conservatory with Giuseppe Frugatta (piano), Amintore Galli (harmony), Michele Saladino (counterpoint) and Vincenzo Ferroni (composition). After graduating with the first prize in composition (1898), he launched an impressive conducting career, becoming the first Argentine opera director to achieve international acclaim. He conducted musical seasons at Covent Garden (1907–14) and at La Scala (1916–17, 1921–32), where he shared the podium with Toscanini (1921–9). At the Metropolitan Opera he succeeded Tullio Serafin (1934–42), and at the Teatro Colón he intermittently directed 20 operatic seasons (1921–55). He

was best known for his performances of the Italian lyric repertory, but his interpretations of Wagner and Strauss were also admired.

As a composer, Panizza stands as one of the first in Argentina to write operas and symphonic music with a solid sense of technical mastery. Unlike many native musicians of his day he remained remote from the prevailing nationalist current, preferring to align himself aesthetically with *verismo*. His popular opera *Aurora* (1907), set during the Argentine revolutionary period, initially provoked sharp controversy because of its Italian text (by Luigi Illica, one of Puccini's principal librettists) and its lack of a specifically Argentine musical content. Many, however, acknowledged the work as artistically effective, and it later earned a permanent place in the repertory of the Teatro Colón, where it was performed in a revised, Spanish version.

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Orch: *Bodas campestres, suite, c1892; Theme with Variations, c1916*

Chbr music; songs; It. trans. of Berlioz's *Grand traité d'instrumentation et d'orchestration modernes* (Milan, 1912)

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DEBORAH SCHWARTZ-KATES

Pankiewicz, Eugeniusz

(*b* Siedlce, 15 Dec 1857; *d* Tworki, nr Warsaw, 24 Dec 1898). Polish pianist and composer. He was the brother of the painter Józef Pankiewicz. He studied the piano at Lublin, at the Warsaw Music Institute (?1875–7) under Józef Wieniawski and at St Petersburg (1878–80) under Leschetizky; he was probably at the Moscow Conservatory in 1880, and studied composition in Warsaw with Władysław Żeleński (1880–81) and Zygmunt Noskowski (1881–3). He taught the piano at the Warsaw Music Institute in the 1880s and 90s (with frequent interruptions, occasioned by travel or illness); these were his most creative years as a composer. He also worked at the Marian Institute and as a private tutor. He performed as a solo pianist, chamber music player and accompanist in Warsaw and elsewhere

in Poland, but his chief activity was as a composer. From 1895 to 1898 he underwent treatment in a mental hospital.

Pankiewicz is best known for his solo songs, a field in which he was among the most important composers before Szymanowski. In his vocal compositions he made particular use of variation form and used an extensive range of harmonic as well as polyphonic devices; he also greatly extended the accompanist's role. Some of his songs are no more than modern arrangements of Polish folksongs, notably those of the Tatra mountains, whose original tonal characteristics he managed to preserve; many are declamatory in character and some of these contain elements of recitative. In his original songs, he drew on texts by well-known Polish and foreign poets. He composed 48 solo songs, which were reprinted several times, many of them in the collection *Eugeniusz Pankiewicz: Pieśni zebrane* (Kraków, 1956–7). His instrumental works include a Theme and Variations for string quartet (now lost) and about 40 piano miniatures in which Chopin's influence is apparent; among these works the Variations on an Original Theme in D is the most significant. He left many sketches and unfinished works.

WORKS

MSS of extant unpublished works in family's private collection

Choral: 2 songs, TTBB, op.15: no.1 [Hej do pracy (Hey to Work)] (Warsaw, 1890), no.2 [Krakowiak] in Pożniak; 5 songs, SS, pf, op.16: no.3 (Warsaw, 1898), 3 in Pożniak; Barkarola, S/T, male vv, pf, op.17 (Kraków, 1955); 6 pieśni weselnych ludowych polskich [6 Polish Wedding Folksongs], SA, pf, op.18 (Warsaw, 1917); Ballada (A. Oppmann), S, A, vv, pf, op.21; 3 songs, TTBB, 1 in Pożniak, 2 pubd singly (Warsaw, 1890, 1913)

1v, pf: 6 songs (A. Asnyk, H. Heine, S. Grochowski), opp.5, 6 (Warsaw, 1887); 8 pieśni ludowych polskich [8 Polish Folksongs], op.14, ed. (Kraków, 1956); Z miłosnych dziejów [From the History of Love] (M. Bałucki), cycle of 6 songs, op. 19 (Warsaw, 1930); 28 others, incl. 22 pubd in *Eugeniusz Pankiewicz: Pieśni zebrane* [Selected songs], i–ii (Kraków, 1956–7), 4 in Pożniak

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Lost: Theme and variations, str qt, 1882; Variations et fugue, pf, op.7; Krakowiak and A la cracovienne, pf, op.9; 12 further single works for pf, incl. 4 dances; 3 choral works: op.16, no.1, Nokturn and Serenada, male vv; solo songs

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Pann, Anton

(*b* Sliven, Bulgaria, 1796; *d* Bucharest, 2 Nov 1854). Romanian printer and publisher. He studied music in Bucharest (1812–18) with Dionisie Fotino and Petru Efesiu. As a psalm reader and teacher of psalmody, he founded in 1843 the first printing shop in Bucharest to publish traditional church service music in the Romanian language in place of Greek; he also published folklore collections, calendars, almanacs and folk writings. His first printed book, *Bazul teoretic și practic al muzicii bisericești* ('The theoretical and practical basis of church music', 1846), was followed by a number of church service books. He also published a book of carols (1830–54) and collected folk music, which he transcribed into church modes and published in six booklets: *Spitalul amorului sau Cîntătorul dorului* ('Love hospice or the singer of longing', 1850, 2/1852). After his death his printing shop (equipped with music printing presses) became the property of the Bucharest Metropolitan Church.

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VIOREL COSMA

Pannain, Guido

(*b* Naples, 17 Nov 1891; *d* Naples, 6 Sept 1977). Italian musicologist and composer. He studied the piano with his father and counterpoint and harmony with his grandfather; he continued both subjects at the Naples Conservatory with Camillo de Nardis and took an arts degree at Naples University (1914). Subsequently he was professor of music history at Naples Conservatory (1915–47) and at the Accademia Nazionale d'arte drammatica in Rome. He began his active career as a music critic for the *Corriere del mattino* (1920) and continued at other Neapolitan dailies, including *Battaglia del mezzogiorno* (1922), *Roma* (1928–30) and *Il mattino* (1932–43); he then moved to the Rome daily *Il tempo* (1947) and next to the weekly *Epoca* (1950–57).

Pannain's chief musicological work was the study of Neapolitan music, resulting in surveys of the musical environment created by the oratorio of Filippo Neri and his followers, the various 15th- to 18th-century schools (including a special study of Domenico Scarlatti), Bellini, and the conservatory and its history. Two early articles deal with manuscripts in the Naples Biblioteca Nazionale. With Prota-Giurleo he provided the first

penetrating studies of the city's music. Another lifelong interest was the music of Monteverdi, represented by numerous articles in *Rassegna musicale* (1958–68) and by an analysis of the madrigals and sacred polyphony in *Claudio Monteverdi* (1967). His early compositions were influenced by Impressionism but in later works (the operas *Beatrice Cenci*, 1942, and *Madame Bovary*, 1955) he returned to a post-Puccini Italian style. He wrote on contemporary music, an interest probably stimulated by his own composing. The concern to arrive at an aesthetic judgment which characterizes his research shows his adherence to Croce's views. He was a member of the Accademia Nazionale di S Cecilia and the Lincei Academy.

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CAROLYN GIANTURCO

Pannell, Raymond

(b London, ON, 25 Jan 1935). Canadian composer. He studied the piano with Steuermann, and composition with Bernard Wagenaar and Vittorio Giannini at the Juilliard School (1954–9). Beginning in the mid-1960s he became increasingly involved with opera. In 1966 he directed an opera workshop at the Stratford Festival, Ontario and during the period 1968–70 served as the assistant director and resident composer of the Atlanta Municipal Theater. He co-founded Toronto's Co-Opera Theatre in 1975 and became its general director, a post he held until 1984. His own opera, *The Luck of Ginger Coffey* (1967) was commissioned by the CBC for Canada's centennial year. The work juxtaposes elements from jazz, serial and popular musics within a traditional operatic structure. *Exiles* (1973) combines an eclectic mix of musical materials with poetry and photography. Pannell's video opera, *Aberfan* (1976), inspired by the Welsh disaster in which a slag heap buried schoolchildren alive, won the Salzburg TV Opera Prize in 1977 and an ACTRA Award in 1978. In the 1980s Pannell turned his creative energies to writing fiction (*EMC2*).

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ELAINE KEILLOR

Panni, Marcello

(b Rome, 24 Jan 1940). Italian conductor and composer. He studied at the Rome Conservatory (conducting with Ferrara, 1963; composition with Petrassi, 1964), and then studied conducting with Manuel Rosenthal at the Paris Conservatoire (1965–8). In 1971 he founded the Ensemble Teatromusica, with whom he performed his musical pantomime, *Klangfarbenspiel*, at the Piccola Scala, Milan (1972), and the 'azione scenica' *La partenza dell'Argonauta* at the Maggio Musicale Fiorentino. He has conducted rarely performed works, such as Pergolesi's *Il Flaminio* (Naples, 1982), for which he also provided a new critical edition, and has given the European premières of works by Berio, Bussotti, Cage, Feldman, Glass and others. He has also appeared as a guest conductor at La Scala, the Metropolitan Opera, the Vienna Staatsoper, the Paris Opéra and elsewhere. Panni held the Milhaud Chair in Composition at Mills College, Oakland, California (1980–84), and in 1993 was appointed principal conductor of the Bonn Opera, becoming musical director in 1995. In 1994 he was appointed artistic director of the Pomeriggi Musicali in Milan. He has recorded Pergolesi's opera *Adriano in Siria* and oratorio *La morte di San Giuseppe*, Paisiello's *Nina, pazza per amore*, Handel's *Giulio Cesare*, Donizetti's *La fille du régiment*, Petrassi's *Il Cordovano* and Berio's *Passaggio*.

Panni's compositions include choral, orchestral and chamber music, works of music theatre and two operas, *Hanjo* and *Il giudizio di Paride*.

RENATO MEUCCI

Panninger, Leonhard.

See [Paminger, Leonhard](#).

Panny, Joseph

(b Kolmitzberg, Lower Austria, 23 Oct 1794; d Mainz, 7 Sept 1838).

Austrian violinist and composer. He studied the violin with his father and the organ and harmony with his grandfather, Joseph Breinesberger. At the

age of 19 he became a schoolteacher in Greinberg, where Joseph Eybler chanced to hear a cantata of his; impressed by Panny's talent, he offered to teach him, and by 1815 Panny was in Vienna studying with Eybler. He made his *début* on 13 April 1825 in a programme of his own works, an overture, choruses, an Adagio and Polonaise for oboe and bassoon, and excerpts from an opera, *Das Mädchen von Rügen*. Undaunted by a review in the *Allgemeine musikalische Zeitung* that found his music full of gaucheries and lacking in originality, he continued to give similar concerts, in June 1827 and February 1828, to audiences comprising mainly complimentary-ticket holders.

As a violinist Panny is remembered less for his own prowess than for his brief association with Paganini, whom he met in Venice and in Trieste in 1824. Paganini played Panny's dramatic sonata 'The Tempest' at his farewell concert in Vienna on 24 July 1828, but before the end of the year had found both sonata and composer unsympathetic. Panny's talent as a performer did not match his ambition, persistence or advance publicity. In 1829 he made an extensive tour of Germany, and in 1830 he toured northern Germany. He was active as a conductor in Bergen during the winter of 1831–2 and in Altona the following year. In 1834 he founded a music school at Weisserling, Alsace. His final tour took him to Berlin, Scandinavia and England where, according to the *Allgemeine musikalische Zeitung*, he did not arouse enthusiasm. In 1836 he settled in Mainz (where Schott had already published many of his works), married, founded a music school and continued to compose. But his health failed in 1837.

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ALBERT MELL

Panocha Quartet.

Czech string quartet. It was formed at the Prague Conservatory in 1968 from a trio consisting of Jiří Panocha (*b* Kladno, 3 June 1950), Jaroslav Hlůzě and Jaroslav Kulhan (*b* České Budějovice, 7 Dec 1950). At the suggestion of their teacher, Josef Míka, they recruited Pavel Zejfart (*b* Prague, 7 May 1952) to make up a quartet. In 1971 Hlůzě was replaced on the viola by Miroslav Sehnoutka (*b* Prague, 17 Jan 1952). Having won prizes in several national competitions, they made their US *début* in 1975 and their German and Irish *débuts* the following year. In 1980 they toured Japan with the Smetana Quartet, whose members had been among their teachers. Since then they have enjoyed an international reputation. Their repertory, founded on the Czech masters and the Viennese classics, includes the complete cycles by Dvořák and Martinů (both of which they have recorded) and a large number of quartets by Haydn, as well as many 20th-century works. Their playing is admired for its fine tone, stylistic

sensitivity, technical address and polish. They have collaborated on record and in concert with the pianists Rudolf Firkušný, Jan Panenka and András Schiff. Jiří Panocha plays a 1743 violin by Carlo Antonio Testore of Milan.

TULLY POTTER

Panofka, Heinrich

(*b* Breslau, 3 Oct 1807; *d* Florence, 18 Nov 1887). German singing teacher, violinist, composer and critic. He studied singing with the Kantors Strauch and Förster, and learnt the violin with Joseph Mayseder. His initial career was as a violinist. About 1834 he settled in Paris, as a performer, critic and composer, and editor of and contributor to the new *Gazette et revue musicale*; he was also a correspondent for the *Neue Zeitschrift für Musik*. He was a prolific composer for the violin and of solo songs. After 1840 Panofka's interest turned towards the art and techniques of the great singers he heard in Paris. He studied the methods of Marco Bordogni, and went to London in 1847 and directed the chorus of the Royal Italian Opera under Lumley. He met Jenny Lind there and studied her vocal techniques, as well as those of Lablache, Fraschini and Staudigl. In London he was esteemed more as a singing teacher than as a violinist. His first didactic work, the *Practical Singing Tutor* (London, 1852), was published shortly before he returned to Paris, and his *L'art de chanter* op.81 (Paris, 1854) brought him fame which he could never have achieved as a violinist or a composer. His *Abécédaire vocal* (Paris, 1858), intended for beginners, was equally successful and innovatory, by-passing the interminable *solfège* exercises found in other singing tutors of the time. The *Voix et chanteurs* (Paris, c1870), which includes biographical notices of famous contemporary singers, is the product of Panofka's stay in Florence in the late 1860s. Panofka's vocal studies were enormously influential in Europe and America during the second half of the 19th century. They still provide useful practice material; the *Vademecum du chanteur* (the second part of *L'art de chanter*) and two sets of vocalises (opp.85–6) are available in modern editions.

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ALBERT MELL/*R*

Panormitano.

See [Palotta, Matteo](#).

Panormitano, Bartolomeo Lieto.

See [Lieto Panormitano, Bartolomeo](#).

Panormitano, Mauro.

See [Ciaula, Mauro](#).

Panormo.

Sicilian-English family, makers of violins, bows and guitars. Vincenzo Panormo (*b* Monreale, nr Palermo, 30 Nov 1734; *d* London, 19 March 1813) is thought to have made violins before leaving his native Sicily, but it is doubtful whether any instruments have survived from that period. According to his eldest son Francis, Vincenzo taught himself from an early age to make musical instruments of various kinds. However, since he rarely labelled his instruments, most accounts of his life are vague; the story becomes clearer after his arrival in England. He went to France, where he apparently worked profitably until the Revolution drove him to London in 1789. He is believed to have been working in Dublin around 1791, but was resident in London again by 1793, where his shop was first in Bloomsbury and finally in Soho. A printed label shows that in Paris he worked in the rue de l'Arbre Sec in the 1770s; reproductions of this label have been inserted into all sorts of violins, mostly by other makers. From London only manuscript labels are known, and these are rarely seen, implying that his work was mostly sold unsigned. Sometimes he branded his surname at the top of the back or on the lower rib of an instrument.

Whether or not he had formal instruction in Italy, Panormo's French-period violins are much more akin to those of the contemporary Paris makers than to any of the Italians, although he took most of his ideas from Stradivari. In London he both aided as well as learnt from the leading dealer of the day, John Betts, and one of his first pupils was almost certainly the fine Scottish maker Matthew Hardie. A comparison of Panormo's instruments with those of his London contemporaries shows him to have been the most important maker of his time, perhaps better than the others because of an innate Italian flair for woodworking. His varnish was also superior at times, although not always, for cheaper instruments were also much in demand. Panormo is also famed for his double basses.

Joseph Panormo (*b* Naples, 1767; *d* London, 20 July 1837), Vincenzo's second son, was an able assistant to his father; he continued to make instruments after his father's death, but finally died in St Anne's Workhouse 'in the greatest destitution'. As he apparently never signed his instruments there are some doubts about what he made, but most of those attributed to him come close to those of Vincenzo in quality. With the help of the eminent Spanish guitarist Fernando Sor, Joseph began making guitars, copying Sor's own Spanish-made instrument and incorporating various improvements suggested by Sor. The guitars were made lighter than before, with improved internal bracing, and to a larger model with deeper sides. Despite the success of these improvements, which made the name of Panormo synonymous with the guitar in 19th-century London, many of Joseph's instruments were labelled and sold by dealers rather than himself.

George Panormo (*b* 1776; *d* 3 Jan 1852) was the third son of Vincenzo. He made violins, cellos and bows, in which he was assisted by his son,

George Louis [Lewis] (1815–77). Louis Panormo (*b* Paris, 1784; *d* Auckland, NZ, 11 Aug 1862), became the most successful of the family in making and selling guitars of high quality in his workshops in Bloomsbury. He also made instruments and bows of the violin family, the bows stamped l. panormo being held in particularly high esteem. In 1854 he emigrated to New Zealand, but his nephew George Louis continued the manufacture of instruments thereafter labelled ‘g.l. panormo’.

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CHARLES BEARE, JOHN DILWORTH, PHILIP J. KASS

Pan-Pacific pop.

A term for neo-Polynesian acculturated music with local language texts mostly about love, the beauties of the islands, activities of island life and sad farewells. Western or Western-style tunes are used and the songs are accompanied by guitar, electric guitar, ukelele and often by percussion instruments of island and foreign origin.

In the 1990s, the term ‘Pacific Beat’ was used by record producers to distinguish groups who pursued popular styles such as rap and techno, in English as well as vernacular languages. Hawaiian adaptations of Jamaican reggae (sometimes called ‘Jawaiian’) have achieved popularity elsewhere in the Pacific.

See also [Polynesia](#), §1, 2(i), (ii), 3(v)

AMY STILLMAN

Panperdut.

See [Marcabru](#).

Panpipes.

Instrument consisting of a number of pipes of graduated lengths, joined together either in the form of a bundle or more commonly in the form of a raft. It is classified by Hornbostel and Sachs as a set of end-blown flutes (see [Aerophone](#)). The pipes lack mouthpieces and are blown across their tops while the lower ends are stopped. The instrument is found in central Europe and in areas bordering the Pacific. In European art music the panpipes have traditionally been regarded as a pastoral instrument. Telemann specified ‘flûte pastorelle’ in a concert suite in E♭ (ed. A.

Hoffmann in NM, no.177) and 'flauto pastorale' in a short piece in E in *Der getreue Music-Meister* (1728–9); these are often played on a recorder, but Hunt ('Fitting the Instrument to the Music', *Recorder and Music Magazine*, 1983, March, p.228) has suggested that panpipes were intended. In *Die Zauberflöte*, Mozart gave Papageno, as a 'child of nature', a set of panpipes to attract birds into his cage.

1. Early panpipes and distribution.
2. South American, Andean.
3. South American, non-Andean.
4. Oceania.
5. Central Europe and Asia.
6. China.

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JAMES W. MCKINNON, ROBERT ANDERSON/R (1), JOHN M. SCHECHTER/R (2, 3), MERVYN McLEAN (4), TIBERIU ALEXANDRU, GRIGOL CHKHIKVADZE/R (5), ALAN R. THRASHER (6)

Panpipes

1. Early panpipes and distribution.

Though the instrument may appear as early as the 6th millennium bce in drawings of animal dances from Çatal Hüyük in Anatolia, its earliest extant European representations appear on three bronze urns from the Illyrian Hallstatt culture of north-east Italy, dating from the 6th and 5th centuries bce (fig. 1). They show it functioning prominently in scenes from the aristocratic feudal culture of the period, such as offertory processions and festive meals. Panpipes later gained considerable popularity among the Etruscans, who enjoyed a wide variety of wind instruments. In Greece, where it was called the *Syrinx*, and originally had pipes of the same length stopped at various points with wax, it was an instrument of low status with rustic connotations. Presumably both the Illyrian and Greek instruments had a common ancestor in the Indo-European Iron Age culture of the Danube Basin; today the panpipes are an important feature of Romanian folk music (see §5 below).

The Greek instrument may be the source of the large panpipes on bronze statuettes from Parthia in the early centuries ce. The same may be the case with Sassanid panpipes (the *mushtaq*) which appear in the court orchestra of Khosrow Parviz (Khosrow II, 590–628 ce) in cave reliefs at Taq-e Bostan and on silver cups from Kālār Dasht of the 6th century. But the Sassanid *mushtaq* may equally well be of Chinese origin.

The instrument appeared very early in China (see §6 below), and is also found in Myanmar (formerly Burma), where, among the Kachin and Shan, they are played with *hnyin* (small bamboo free-reed mouth organs) for dance music, often at times of mourning.

Panpipes are also found in the central Pacific islands and western Latin America (particularly Peru and Bolivia, where, among other names, they are called *antara*, and Ecuador, where they are called *rondador*). They are often strikingly similar to Chinese panpipes in that they are a double instrument in which each half produces a whole-tone scale. An interesting version of the instrument has the two wings entirely separated, bound

together only by a cord and blown by two players. Citing such evidence Sachs (1940) argued that Pacific panpipes were all derived from those of ancient China, having spread southwards to Myanmar and eastwards across the Pacific with the aid of the ocean currents.

Panpipes

2. South American, Andean.

One- and two-rank panpipes are played throughout the length of the Andean chain, from Colombia, through Ecuador, Peru, Bolivia, northern Chile and north-western Argentina. The Colombian *castrapuercas* or *capador* (the predominant name) receives its name from the 17th-century Spanish gelder who announced his presence with a panpipe. It is a ten-pipe panpipe in a series of five. In Ecuador, the syrinx is made of cane or, more rarely, the thin feathers of a condor or vulture. It appears in three sizes played by Quechuas: eight-tube (highlands; played with a small double-headed drum in pipe-and-tabor fashion); 15-tube (Chimborazo, at Carnival); and 20- to 43-tube (solo or in folk groups with other instruments). The tubes of the Ecuadorian *rondador* are closed at the bottom, and are arranged not in strict staircase fashion, as with south Andean instruments, but in 'zigzag' style, gradually becoming longer (see [Ecuador, §II, 1\(ii\)](#)). In Argentina and the Bolivian altiplano, the widely accepted term for panpipe is the Aymara word, *siku*; in most instances this is a two-rank instrument, of which the second rank, of open tubes, is the same length or half as long as the first, of closed tubes. The open-pipe rank is blown softly to support the closed, melody pipes and to modify the tone colour. Both ranks resemble a raft in shape, with pipes arranged by size in a staircase pattern. The *zampoña* of Gral, Bilbao Province, Potosí Department, on the Bolivian altiplano, has its pipes ranked in joined pairs, one pair having two ranks with eight pipes in each, and the other two ranks with seven pipes in each. One rank in each linked pair is closed. The tubes of the other rank are open and cut, at an angle, to half the length of the closed tubes; they sound two octaves higher. The open pipes sound indirectly when the closed pipes are blown and amplify their sonority. *Zampoñas* elsewhere may have the open tubes the same length as the matching closed pipes, producing notes one octave higher. The Spanish *fusa* prevails in some regions, especially north-west Argentina.

Panpipes, with other native aerophones, play a major role in the festival cycle in the altiplano high plateau zone of Bolivia and Peru. Here the agricultural cycle and the cycle of saints' days determine the choice of musical instruments. The *jula-jula* panpipes (three- and four-tube) are connected with a ritual battle, part of Carnival. The *sikuri* (two-rank, 17-tube panpipes) and *lakita* (single- or double-rank, seven- or eight-tube) are linked to the agricultural cycle. Panpipes of the altiplano generally perform in pairs which share the melodic line; this practice of hocketing has been explained as necessitated by the impossibility of sustained playing at an altitude of 4000 metres. The leading panpipe is called *ira*, the follower *arca*. The number of pipes in the *arca* often differs by one from that of the *ira*. Melody proceeds in parallel organum fashion: some ensembles produce from two to four parallel octaves, other types perform in parallel 5ths and octaves. Panpipes on the altiplano are commonly played in ensembles, rarely as solo instruments. Strings and wind are rarely mixed. All flutes,

including panpipes, are typically performed by males; women may dance to panpipe music. Ensembles consisting exclusively of panpipes include the *maizu* (Chipayas), *jula-jula* (Aymaras, Quechuas), and *chirihuano* (Aymaras, Quechuas, Chipayas). The *maizu* ensemble comprises four panpipes, one with three stopped tubes and three with two stopped tubes. The three-pipe instrument (*lutaqa* or *ira*) is considered masculine and the two-pipe one (*mataqa* or *arca*) feminine. They are played in hocketing pairs, as described above; the three two-pipe instruments are played in unison, each by a different performer. The instruments of the *chirihuano* ensemble are made from the *tokoro* reed, harder than the *caña-hueca* reed used for the similar *jula-jula*. Each rank of the typical pair has three or four pipes and there are up to 12 players in an ensemble: two on the lowest panpipes, the *jilawiri* (or *kilawiri*); four on the next highest, the *liku*; two on the next highest again, the *orqo*; and four on the highest, the *sanja*. There is one octave difference in pitch between one size and the next. The ensemble, using hocket technique (*ira* and *arca*), performs duple-metre *wayñus* (dance-songs), the musicians dancing as they play in keeping with traditional practice. The *siku* is a panpipe group with drum(s).

See also [Bolivia, §II, 1\(ii\)](#) and [Peru, §II, 3](#).

Panpipes

3. South American, non-Andean.

Among pre-Columbian Peruvian coastal societies, the Paracas Culture (400 bce– 400 ce) had panpipes, each in pairs of six tubes, or (from the Pisco Valley) of three to seven tubes. The south-coast Nazca (ce 400–1000) had clay panpipes (*antaras*) with three to 15 tubes which could produce untempered semitones and which show other evidence of clear tuning intentionality in manufacture. The northcoast Mochica (400–1000) and Chimú (c120–1460) had panpipes of three to seven tubes. The Yunca culture from coastal Trujillo and Chimbote had, among other types, two-rank panpipes of six tubes each. Today the Ocaina Indians of the Peruvian tropical forest region play a four-tube panpipe, the Bora of this region a three-tube instrument. To the south, the Orejones play ten-tube instruments and the Yaguas 22- to 32-tube (single row) syrinxes. The Conibo play bamboo panpipes. In Colombia, the coastal Motilón Indians play panpipes of bamboo and feather quills. The Cuna of the San Blas Islands off Panama play pairs of panpipes (*kamu-purui*), each of seven bamboo tubes bound into groups of three and four; the ‘male’ and ‘female’ instruments play in hocket, producing composite melodies in parallel 5ths. In the early 20th century, the Uitoto (Witoto) of the Colombian Amazon had panpipes with varying numbers of tubes. The Tucano Indians of the south-eastern Colombian Amazon play cane and bamboo panpipes. Large groups of Tucano men play antiphonally, and men play panpipes as women pound cocoa leaves.

See also [Peru, §II, 2](#).

Panpipes

4. Oceania.

Panpipes have reached a remarkable peak of development in the Solomon Islands, where there are elaborate ensembles played by men and boys. In Malaita there are seven extant types of ensemble, the best known of which are those of the 'Are'are people ('*au keto*, '*au paina*, '*au tahana*, '*au taka'iori*). These panpipes play 'programme music' based upon the sounds and events of nature and of daily activities including the calls of parrots, the swinging motion of a spider, raindrops falling on a leaf, or 'the satisfied cry of the pig when it is fed in the morning'. Some ensembles make use of equiheptatonic scales in which the octave is divided into seven equal steps. The melodic intervals produced by such panpipes are steps of one, two, three or more equiheptatonic units. Each ensemble of panpipes is characterized by a different number of musicians, a different organization of the scale, a particular type of polyphony and a distinctive repertory. Northwards, panpipes are found throughout New Guinea and offshore island groups including the Bismarck archipelago. The distribution of panpipes in New Guinea and the Bismarck archipelago is similar to that of rattles and jew's harps, with a central belt of concentration from the Highlands to Morobe and another area of concentration in southern New Ireland. Both raft and bundle panpipes are found, with the raft form most common. The southern limit of expansion is marked by the Polynesian islands of Tonga (where the instrument is known as *mimiha*) and Samoa (*fa'a'ilii'ofe*), where it is now all but forgotten.

Panpipes

5. Central Europe and Asia.

Various types of panpipes are found in Russia, Georgia and Romania. In Russia, the *kuvikli* (*kugikli*) is a woman's instrument, played in the southwestern oblasts (see Russian federation, §II, 4). These panpipes, consisting of two to five stopped reed pipes, may be used for playing dance music, or as accompanying instruments in an ensemble that includes singers. In Georgia, an ancient type of panpipe known as *soinari* or *larchemi* is played in Guri and Megrelia (though its use is dying out); it consists of six reed pipes of various lengths fastened in a row. They are tuned in 3rds from the bass pipes, which are positioned in the middle and are a 2nd apart. The tuning varies according to the piece being performed. Sometimes the pieces are performed by two players who can divide the instrument into two, taking three pipes each.

The earliest evidence for the existence of panpipes (*nai*) in Romania is from archaeological sources; the earliest documentary sources date from the 16th and 17th centuries. From the second half of the 18th century the *nai* appeared frequently in the *taraf* ensembles of the *lăutari* (professional folk musicians) in Romanian principalities. The oldest native names for the instrument are *fluierar*, *fluierici*, *fluierător*, *șuieras* etc.; in addition the term 'muscal' is found, like the *nai*, of oriental origin. These terms, and the fact that both early and contemporary pipes are made of bamboo stems, have led to the hypothesis that a fusion occurred between an ancient, rural

instrument and an oriental professional one, the older type giving way to the new.

The 'classical' Romanian *nai* consists of a concave row of 20 pipes, of different lengths and diameters, in order of size. The pipes are open at the upper end and glued together; they rest on a slightly curved stick or, more recently, are set into a curved pipe. The lower ends of the pipes are stopped with cork and filled with beeswax; the tuning is regulated by the quantity of wax. The *nai* produces a diatonic scale from *b'* to *g'''*, with F♯s. Intermediate notes can be obtained by slightly modifying the angle of the instrument during performance. This leads to the characteristic portamento effects in slow melodies. The *nai* is played by *lăutari*, who have recently introduced additional pipes. Such modified instruments may have 25, 28 or 30 pipes, expanding the lower register.

Between the two World Wars the *nai* almost disappeared but was successfully revived, largely owing to the work of Fănică Luca (1894–1968), who trained many successful young *nai* players.

Panpipes

6. China.

The presence of panpipe-type instruments in ancient China is attested by the post-15th century bce oracle bone pictographs showing two and three tubes bound together with a cord and invention legends ascribed to an even earlier period. When mentioned in the classic texts of the 3rd–2nd centuries bce, the Chinese panpipe (*paixiao*) was simply known as *xiao* (a name later applied to vertical flutes with finger-holes). The *Zhouli* states that a large one had 24 pipes, a small one had 16 pipes; other sources, however, cite different numbers. While it seems that, most normally, pipes were closed at their lower ends (*dixiao*), a note in the *Erya* states that on some the lower ends were left open (*dongxiao*). Two panpipes with closed ends have been found at different tomb sites in central China dating to the 5th century bce, one of a white stone (possibly jade), the other of lacquered bamboo. On both there are only 13 pipes, tuned pentatonically. According to the 2nd century ce *Fengsu Tungyi*, their profile 'resembles a (single) wing of the phoenix'. Single-wing panpipes (long pipes at one end) are also pictured in the 4th–6th century ce paintings and stone reliefs at Dunhuang, Yungang and Gongxian, suggesting that this shape was the prevailing design for the early period. Morphological, decorative and musical associations with the mythical phoenix would remain a constant theme in the development of the Chinese panpipe.

By the Tang dynasty (618–907), panpipes with pipes of similar lengths appeared more frequently, their bottoms filled to varying depths with wax to govern vibrating lengths. According to Chen Yang's early 12th-century music treatise *Yueshu* (c1100), pipe numbers varied widely from one type to another (e.g. 10, 12, 13, 16, 17, 18, 21, 24), some tuned diatonically, others tuned chromatically. An 18-pipe Chinese instrument dating to about the 8th century, preserved at the Shōsōin Repository in Japan, is an example of this style of panpipe, with pipes of similar lengths, bevelled at their blowing ends and closed at their bottoms. As shown by Hayashi Kenzō (1975), this panpipe was tuned diatonically (though including the

equivalents of both *fa* and *fa* with a compass of more than two octaves. A detailed line drawing of an 18-pipe panpipe also appears in the *Yueshu* (fig.7). Identified as *fengxiao* ('phoenix *xiao*'), both ends of the frame on this instrument are decorated with carved phoenix heads.

Sometime before the 14th century the Chinese panpipe was called *paixiao* ('row *xiao*'), in an attempt to distinguish it from the popular vertical flute which became known by the borrowed name *dongxiao* ('open *xiao*') or *xiao*. This new panpipe style, which has been pictured in 18th century sources and survives in museum collections, typically has 16 notched bamboo pipes of varying lengths, arranged in a double-wing shape (long pipes at both ends, short pipes in the middle) and enclosed in a red-lacquered wooden case (fig.8). Its pipes are tuned chromatically with a compass of little more than one octave. As shown by Chuang Pen-li (1963), U-shaped notches usually appear at the blowing ends of open-ended pipes as a way to facilitate tone production (a feature not needed on closed pipes which respond readily without notches). As preserved at the Taipei Confucian shrine, the *paixiao* of today is constructed in this same external form; but instead of U-shaped notches at the blowing ends, the pipes are provided with ducts for more consistent tone production.

Panpipes

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Pans.

The individual instruments of a steel band, made from oil drums whose ends are hammered into a concave shape and tuned. See [Steel band](#) and [Trinidad and Tobago](#).

Pan Shiji [Chew Shyh-Ji]

(b Taipei, 29 July 1957). Taiwanese composer and teacher. She studied composition with Hsu Tsang-houei and took piano lessons before her family emigrated to Canada in 1974. Pan pursued further composition studies with Robert Turner at the University of Manitoba (1976–80) and with Chou Wen-chung at Columbia University, New York (1980–88). Her interest and expertise in traditional Asian music, stemming from her contact with Chou's music and her work at the Columbia Center for Ethnomusicology, distinguishes her from her contemporaries in Taiwan, where training in ethnomusicology is rare. After her return to Taiwan in 1988, Pan became a professor of composition at the National Academy of the Arts. Asian influence is evident in many of her compositions, for example in her use of Chinese instruments in the series *Configuration – Transformation – Shape* or of Asian poetry in *Paiju sanshou* (1991) and *Three Songs* (1996). Repetitive patterns and restraint in the use of musical material, typical features of Asian music, combine in *Dubai de nigu* (1990). Pan has developed an Asian variety of serialism based on 'linear cells', which she employs in her series of quartets for violin, viola, cello and guitar. The subject of her impressionistic sound painting *In the Dark* (1998) is the massacre in 1947 of Taiwanese indigenous people by Nationalists from mainland China.

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BARBARA MITTLER

Panseron, Auguste (Mathieu)

(*b* Paris, 26 April 1795; *d* Paris, 29 July 1859). French teacher and composer. He studied music with his father, a teacher and friend of Grétry. In 1804 he entered the Conservatoire, and nine years later won the Prix de Rome with his cantata *Herminie*. He remained in Italy for several years, studying counterpoint with Mattei in Bologna and then singing in Naples and Rome with García and Siboni. At this time he composed a number of small pieces, some masses and an Italian opera, *I Bramini*. The 19th-century writer Georges Bénédict described how Panseron, Rossini and García, all in Rome in 1816, would sing through the ensembles of *Il barbiere* which Rossini was composing at the time. Panseron then travelled in Austria and Germany, meeting Salieri in Vienna and Winter in Munich,

and wrote a mass for Prince Esterházy, who also invited him to become the honorary director of his chapel; he also visited Russia.

In the summer of 1818 he returned to Paris where he took up a post as an accompanist at the Opéra-Comique. His opera *La grille du parc* (a collaboration with Ancelot) was performed in 1820 with some success, and published; two more operas followed. However, he feared that he was embarking on a career of 'deception and pitfalls', and turned instead to teaching, acquiring a brilliant reputation. He was appointed professor at the Conservatoire in 1826, and published a number of didactic works which were used in conservatories all over France and, in translation, abroad. He continued to compose, but concentrated on *romances* and chamber pieces which were popular in salons and at concerts. His style was described by the critic Jules Lovy as representing the echo of the distant past (*Le ménestrel*, 7 August 1859). A Pie Jesu improvised on the *jour de service* of his teacher Gossec was admired for its feeling and grace, and was sung at many funeral occasions during the 19th century, including his own. In 1843 he was awarded the Légion d'Honneur, and he also received the Couronne de Chêne in the Netherlands. He died of a respiratory infection; at his funeral his coffin was carried by Auber, Halévy, Thomas, Monnais and Baron Taylor, who also gave a long oration at the ceremony (*FétisB*).

WORKS

(selective list)

many works published in Paris

vocal

Herminie (cant.), 1813; Requiem, 1818; Pie Jesu; De profundis; masses, motets
Ops: I Bramini, c1814; *La grille du parc*, 1820, collab. Ancelot; *Les deux cousines*, 1821; *Ecole de Rome*, Odéon, 4 Nov 1827

More than 500 romances, lv, pf, incl. *Le songe de Tartini*, *La fête de la madonne*, *Malvina*, *Cinq mars*, *Adieu donc mes amis*

200 nocturnes, 2/3vv, pf

More than 100 works for girls' boarding schools and orphéons

Albums lyriques, incl. 12 romances, chansonnettes, nocturnes (1830)

instrumental

Transcriptions and arrs. of op airs by Bellini, Donizetti, Halévy, Onslow and others

Romances, hn, ob, fl, cl, vn, vc

didactic

ABC musical, ou Solfège (1841); Suite de l'ABC (1841); Solfège à deux voix (1842); Solfège d'artiste (1842); 12 études spéciales (1847); *Traité de l'harmonie pratique et des modulations* (1855); 36 exercices à changements de clefs (1855); 25 vocalises (1858)

SARAH HIBBERD

P'ansori.

Korean operatic form probably dating from the early 18th century. See Korea, §9(i).

Pantaleon (i) [pantalon].

A large [Dulcimer](#) invented by and named after [Pantaleon Hebenstreit](#) (1668–1750). It had 185 double strings of metal and gut and was capable of flexible dynamic variation. For illustration see [Hellendaal, Pieter](#).

Pantaleon (ii).

A term used by several German writers of the second half of the 18th century to designate a small square piano.

Pantaleoni, Romilda

(*b* Udine, 1847; *d* Milan, 20 May 1917). Italian soprano. She studied in Milan, making her début there in 1868 at the Teatro Carcano in Foroni's *Margherita*. After singing in Rome, Genoa, Modena, Naples, Turin, Vienna and Brescia, in 1883 she made her début at La Scala as La Gioconda. She sang Anna in the first Milan performance of Puccini's *Le villi* (1884) and created the title role in Ponchielli's *Marion Delorme* (1885). She sang Desdemona in the first performance of Verdi's *Otello* (1887) and created Tigrana in Puccini's *Edgar* (1889). Her repertory included Mathilde (*Guillaume Tell*), Paolina (*Poliuto*), Valentine (*Les Huguenots*), Sélika (*L'Africaine*), Marguerite (*Faust*) and Margherita (*Mefistofele*), as well as many Verdi roles: Leonora (*Il trovatore* and *La forza del destino*), Amelia (*Un ballo in maschera*), Elisabeth de Valois (*Don Carlos*) and Aida. She also sang Santuzza and Elsa. A magnificent singing actress, she retired in 1891 after the death of the conductor Franco Faccio with whom she had a liaison. Her brother, Adriano Pantaleoni (1837–1908), was a baritone who sang regularly at La Scala.

ELIZABETH FORBES

Pantaloncina, La.

The Italian dancer Giovanna Cortini, wife of [jean-baptiste Denis](#).

Pantalon stop

(Ger. *Pantalonzug*, *Pantaleonzug*, *Cälestin*, *Cölestin*).

A device occasionally applied to unfretted clavichords in Germany and Scandinavia from about 1725 to 1800. It was named after the pantaleon or pantalon, a large dulcimer invented by Pantaleon Hebenstreit (1667–1750), the tone of which was characterized by the resonance of undamped strings. The pantalon stop consists of a series of tangent-like brass blades set in a movable bar so that all of them can be raised at once by the action of a stop-knob. When raised, these blades touch the strings immediately to the right or left of the point at which they are struck by the tangents carried

by the keys. When the keys are released the strings rest on the pantalon-stop blades, which continue to separate the sounding part of the strings from the cloth damping woven between them at their left-hand end: hence the strings continue to sound instead of having their vibrations damped out as soon as the key is released. In addition, the strings vibrate sympathetically with other notes being played. The effect produced by the stop is essentially that of a hand-operated damper-lifting mechanism like that on many early square pianos, and it is likely that this device on pianos was sometimes also called by the same name.

The first known use of the pantalon stop was not in a conventional clavichord but in a type of **Cembal d'amour** made about 1727 by Johann Ernst Hähnel of Meissen, an associate of Hebenstreit. From 1732 onwards, Jakob Adlung made clavichords with the device and suggested that the blades could be covered with leather or cloth to make the sound die away more quickly. In the several surviving clavichords equipped with a pantalon stop (the earliest dating from 1752, made by Christian Kintzing of Neuwied), it is usually divided so that it may be used in only the treble or bass. While Adlung favoured the 'beautiful and almost heavenly' sound of the stop (a quality reflected in its alternative name, *Cälestin*), D.G. Türk (*Clavierschule*, 1789) wrote that it caused students to acquire a 'hacking' manner of playing. Another disadvantage is that, since the pantalon-stop blades cannot touch the strings at exactly the same point as the tangents do, there may be a detectable change in the pitch of a note after the key is released.

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EDWIN M. RIPIN/JOHN KOSTER

Pantheon.

London auditorium, built in 1772 and converted into an opera house in 1791. See London, §V, 1.

Pantomime

(from Gk. *pantomimos*: 'one who does everything by imitation').

A musical-dramatic genre, taking different forms in different periods and places. The Latin *pantomimus* originally referred to a Roman actor who specialized in dumb show, supported by instrumental music and a chorus; by extension the word denotes a dramatic representation in dumb show. Normal modern English usage is confined to a theatrical entertainment, usually presented in the Christmas season, which, whilst no longer in dumb show, continues to use music and other spectacular elements to support a children's tale that is often no more than a flimsy backcloth for buffoonery, dancing, topical songs and allusions and, until comparatively recent times, a harlequinade.

1. Ancient Rome.

The origins of pantomime are of great antiquity, but it was made fashionable in Rome in 22 bce by Pylades of Cilicia and Bathyllus of Alexandria. As Horace wrote (*Satires*, i, 5, 64), to dance the shepherd Cyclops in tragic mask and buskins was nothing new. According to Macrobius (*Saturnalia*, ii, 7) Pylades was responsible for introducing instruments and chorus; Bathyllus seems to have specialized in light, satyric themes, and Pylades was in style closer to the tragedy. Pantomime usually took its subject matter from mythology, but also from history and the themes of tragic drama; unlike straight mime, it was not coarse.

The performance took place on a public stage or in a private house. The *pantomimus*, sometimes supported by a speaking actor, wore a graceful silk costume and a fine mask with closed lips. The chorus and instrumentalists stood behind him. The *pantomimus* sometimes appeared in as many as five roles in turn, each with its own mask. There are tributes to the eloquence and directness of a good dancer who could undertake to retell a whole tale with several parts, and to the expressiveness of one performer whose powers of mime, Lucian wrote, were rich enough to overcome the language barrier for a foreign visitor – unable to comprehend the narrative songs, he nevertheless so highly prized the actor's miming that he wished to take him home to his own country to act as an interpreter (a similar tribute was paid to 'Kasperl' Laroche – himself originally a dancer – in Vienna at the beginning of the 19th century, by the Turkish minister Ismael Effendi who, largely ignorant of German, claimed to understand what Laroche was saying, thanks to his mimetic powers; see *Ueberblick des Ueberblicks des neuesten Zustandes der Literatur des Theaters und des Geschmacks in Wien*, by C** X**, 1802, p.78).

The use of steps, posture and especially of gesture ('*manus loquacissimae, digiti clamosi*') was aided by conventions not unlike those familiar from modern ballet. The role of the songs seems to have been minor; those fragments that survive are in Greek rather than Latin. Lucan and Statius were among poets who were not afraid to abase their talents by earning good money writing pantomimes, for it became a highly popular form of entertainment, not without importance in its effects on morality (especially after females began to appear in pantomimes), and even on the political scene the historian Zosimus attributed the moral decline of Rome to the vast popularity of the *pantomimi*.

2. England.

The renewal of interest in ancient forms of drama during the Renaissance led to the birth of various kinds of pantomime, the boundaries between which are often hard to distinguish. In England the title denotes a new form, which, in the early 18th century, looked to many sources for its success. The characters of the *commedia dell'arte* were familiar to audiences; their popularity had increased during the previous century, and the influx of actors from the Paris fairgrounds and the Théâtre Italien provided a new impetus to interval entertainment in dancing and mime. In the second decade of the century visiting foreign troupes and the published scenarios of Gherardi's collections provided a framework for *lazzi*, involving Harlequin and other *commedia* characters, as well as introducing a mythological

constituent. By 1715 a pattern assembled from these elements provided a more extended type of 'afterpiece' entertainment. The playhouse managers frequently advertised these as 'Entertainments' and promoted what was clearly beginning to be a popular form which might enliven their stock repertory. The farcical (or 'grotesque') parts, which appear to have had continuous musical accompaniment (the 'Comic Tunes'), began to be interspersed with masque-like interludes sung in the style of Italian *opera seria* (the 'Serious' or 'Vocal' parts), which supplied a foil to the clowning and which scaled down the operatic conventions that might have become tedious for the largely middle-class playhouse audiences. 'Descriptions' were published, providing a libretto for the 'serious' parts but not detailing the buffoonery, which was improvised. The devisers of these afterpieces looked to contemporary Italian opera for recitative and aria in the 'serious' parts, to the French *ballet de cour* for the dances, to the English masque for the scenes, machines and decorations, and to the *commedia dell'arte* for the knockabout. The serious parts are sometimes referred to as 'masque' interludes in playbills and contemporary writing, but continental French influences were strong.

John Weaver developed the first 'Entertainments' in dancing of any length with a story in mime. *The Tavern Bilkers* (1703) was not, as he claimed, the first of its kind but was probably the first to appear in which the dance element was to the fore. His *Loves of Mars and Venus* (1717), which he believed was similar to the Roman pantomimes, was in fact akin to the later *ballet d'action*. It was John Rich, owner and actor-manager of the theatre in Lincoln's Inn Fields, who seized upon disparate elements and moulded them into what became the pantomime tradition. Rich's first pantomimes, always performed as afterpieces, appeared in 1717 in competition with Drury Lane. Often identified by the inclusion of the word 'Harlequin' in the title (e.g. *Harlequin Dr. Faustus*, 1712; see [illustration](#)), the pantomimes produced from 1723 to 1728 saw the success of the form as a popular afterpiece. Rich's most successful pantomimes were all devised by Lewis Theobald, and in these he worked closely with the composer John Ernest Galliard, whose familiarity with da capo aria, use of motto openings and predictability of phrase structure and tonality led to a fairly formalized type of melody and harmony, ideal for the easygoing playhouse audiences. In his pantomime music of 1723–6 he favoured a straightforward binary form with little use of ritornello and a shortwinded vocal line; *The Rape of Proserpine* (1727) marks a change in his pantomime style, with more da capo arias, arioso, with fewer binary airs and more use of ritornello.

The 'grotesque' sections, with continuous music, were given titles such as 'Wedding Dance', 'Jigg', 'Clodpole', 'Gardener's Dance', 'The Birth of Harlequin', or 'Quaker's Dance', which indicate the action that accompanied them. They were published as 'Comic Tunes', whether they were for knockabout or dance; some quickly came to be regarded as traditional. The most developed pantomimes consisted of an overture, possibly a dozen airs and a concluding chorus, with recitative and airs in alternation. Most of the airs deal with pastoral subjects, nature and love or joy and sorrow.

In the course of time the pantomime changed in character, becoming a more fully integrated comic play, the characters and action of which were

close to the stock elements of the Italian comedy, with young lovers and their resourceful servants outwitting jealous parents and guardians, often with supernatural assistance. Vocal rather than instrumental music dominated, and some of the leading composers provided scores for the pantomimes (Galliard and Pepusch in the early years, and later the Arnes, Dibdin, Linley, Boyce, Shield and others). Suitable instrumental music accompanied the elaborate transformation scenes, though as the emphasis shifted more strongly towards the spectacular elements of the age of the British melodrama, reputable musicians more rarely wrote pantomime scores. In the 20th century, popular songs of the moment were introduced without relevance or apology, and under the influence of the music hall and variety turn little remains but the name and the framework of a moral fairytale.

3. Mainland Europe.

On the Continent too the pantomime was a popular form of entertainment in the 18th and 19th centuries, though the phenomenon varied widely between different centres and periods. In France, where Noverre demonstrated the virtues of Garrick's realistic approach to stage characterization, pantomime tended to be a dignified form of danced entertainment. Rousseau's *Dictionnaire de musique* (1768, p.359) defines the pantomime as an 'Air to which two or more dancers execute in dance an action (which is itself also known under the same term). The pantomime airs ... speak, as it were, and form images, in the situations in which the dancer is to put on a particular expression'. The French tradition of pantomimic scenes and characters in the lyric theatre lived on in the famous mute title-role of Auber's *La muette de Portici* (also known as *Masaniello*, 1828); and though Wagner (who greatly admired *La muette*) had in fact completed the second act of *Rienzi* before he moved to Paris in autumn 1839, the ballet sequence in that act is often referred to as a pantomime because of the thematic and even dramatic relevance of the dances to the story. Adam's *La poupée de Nuremberg* (1852) and the Olympia act of Offenbach's *Les contes d'Hoffmann* (1881) are further French operatic scores that contain important pantomimic elements. Wagner may be held to have written the most successful of all pantomimic scenes in opera, that in Act 3 of *Die Meistersinger von Nürnberg* in which Beckmesser, painfully reminded at every turn of his beating of the night before, finds and misappropriates Walther's Prize Song when he visits Sachs's temporarily deserted workshop.

There was a strong pantomime tradition in 18th-century Vienna, where the presence of a vital popular theatre (including native elements, above all the character of Hanswurst, and elements derived from the *commedia dell'arte*, such as Harlequin, Pantaloon and Columbine) was combined with a marked south German tendency to use music in the theatre. The appellation 'Pantomime' was used in Vienna at least as early as the 1720s. Among authors of pantomime scenarios Kurz-Bernardon is the most important, and Haydn's lost music for Kurz's *Der (neue) krumme Teufel* (c1758) includes a pantomime, *Arlequin der neue Abgott Ram in America*. Mozart, with the assistance of distinguished friends, gave a pantomime of his own composition (K446/416d; only a fragment survives) at a public rout during Carnival 1783; he gave an account of it in his letter to his father of

12 March that year. The pantomime tradition continued to be strong in Vienna roughly until the advent of the operetta; elements of its more elevated aspect live on in the Kessler–Richard Strauss collaboration *Josephslegende* (1912–14).

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PETER BRANSCOMBE (1, 3), CLIVE CHAPMAN (2)

Pantonicity.

A term coined by Rudolph Réti (in *Tonality, Atonality, Pantonicity*, London, 1958) to explain the continued extension of tonal language in the late 19th century as it had been developed by Wagner, Debussy and others. This harmonic extension had taken some music beyond the point at which it could be said to be in a single key, or to waver among or shift in and out of a number of clearly discernible key centres, without falling into categories defined as bitonal or polytonal (presenting two or more keys simultaneously), or strictly non-tonal or 12-note serial (as in Schoenberg and Webern). Put more positively, pantonicity is characterized chiefly by the notion of 'movable tonics'; that is, it recognizes and makes use of tonal relationships in intervals, melodic figures and chord progressions without defining, or even implying, a key centre in any large-scale sense. It may thus be applied to much of the music of Bartók and Berg, and of Stravinsky and Hindemith up to about 1920; a vast repertory of 'pantonic' music followed later in the 20th century from the developments of these composers.

WILLIAM DRABKIN

Pantoum [pantum]

(Fr., from Malayan *pantun*).

A Malayan verse form consisting of four-line stanzas from each of which the second and fourth lines are repeated to form the first and third of the next; the last line of the final stanza repeats the opening line of the poem. The scheme was made known in France by Ernest Fouinet and adopted by Victor Hugo in his *Orientales* and subsequently by other French and English poets. The second movement of Ravel's Piano Trio is entitled 'Pantoum', and in it Ravel attempted an ingenious synthesis of a musical equivalent of the verse form with that of the traditional scherzo and trio. He may have been prompted to this by Debussy's setting of the pantoum 'Harmonie du soir', the second of the *Cinq poèmes de Baudelaire*.

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MICHAEL TILMOUTH/R

Panufnik, Sir Andrzej

(*b* Warsaw, 24 Sept 1914; *d* London, 27 Oct 1991). Polish composer and conductor, active in England.

1. Life.

2. Works.

WORKS

WRITINGS

BIBLIOGRAPHY

ADRIAN THOMAS

Panufnik, Sir Andrzej

1. Life.

He was the younger son of a celebrated violin maker and writer on violin making, Tomasz Panufnik, and a violinist of partly English descent, Matylda Thonnes. He began his formal musical training in 1932 at the Warsaw Conservatory, taking classes in percussion before transferring to theory and composition, the latter under Kazimierz Sikorski; other influential teachers included Jerzy Lefeld and Maliszewski. His first acknowledged work, the Piano Trio, was composed in 1934. After graduating in 1936, he studied conducting with Weingartner in Vienna (1937–8) before following the well-trodden path of inter-war Polish composers to Paris. There he took lessons from Philippe Gaubert in conducting Debussy and heard much new music, including Berg's Lyric Suite and Bartók's Sonata for two pianos and percussion. He spent the spring and summer of 1939 in London, returning to Warsaw shortly before the German invasion of Poland on 1 September.

During World War II Panufnik stayed in Warsaw and participated in its severely restricted musical life, notably as a duo-pianist with Lutosławski in café concerts and underground events, but also conducting the premières of his *Uwertura tragiczna* (or *Tragic Overture*) and second wartime symphony. In 1944–5 all his manuscripts were inadvertently destroyed by an occupant of a friend's Warsaw apartment. After the war, Panufnik reconstructed several of these lost scores and in the process persuaded the publishers PWM to adopt clearer score layouts – since universally familiar – which left pages blank of all but the active playing parts. Between 1945 and 1947 he worked mainly as a conductor, firstly of the Kraków PO and then of the Warsaw PO (1946–7). He was also engaged by several leading orchestras abroad (in Berlin, London, Paris and Zürich) and presently became one of Poland's most respected conductors, alongside Grzegorz Fitelberg.

Panufnik was soon acknowledged as an innovatory composer thanks largely to *Krąg kwintowy* ('Circle of 5ths') and the orchestral *Kołysanka* (or *Lullaby*) and Nocturne, all composed in 1947. In the same year he was awarded the Szymanowski Prize for the Nocturne, while in 1949 his *Sinfonia rustica* took the Chopin Prize. His subsequent troubles with the Stalinist dogmas of the Polish United Workers' Party were no different in

nature from those experienced by other composers. His arm was twisted to compose socialist-realist mass songs, all of his other music was subject to official scrutiny and partial bans were placed on several works, especially the Nocturne and *Sinfonia rustica*; yet, like other Polish composers, he was awarded state prizes. His own position was exacerbated by the ways in which he was manipulated, as a non-member of the Party, into becoming an acceptable face of the new Polish state. Articles praising the communist system and condemning Western capitalist imperialism appeared under his name; and he was compelled to participate in cultural delegations, including that which he led to China in 1953, accompanied by the folk troupe Mazowsze. On the positive side, his dubiously privileged position allowed him occasionally to conduct abroad, and it was during one of these visits, to Zürich in July 1954, that his escape to the West was engineered. His music was immediately banned in Poland and for over 20 years his name rarely appeared there in print.

Although there was a flurry of Western interest in Panufnik's defection and his open condemnation of the communist system, he soon found himself deprived of critical attention as he settled in England (he became a British citizen in 1961). As he ruefully commented: 'I had leapt from my Polish position of Number One to no one at all in England'. Although he received some financial and moral support (notably from a few British composers, including Vaughan Williams), after the sensation of his defection had subsided he quickly found that he needed to re-establish himself as a conductor, rather than as a composer, in order to make ends meet. Following appearances as a conductor in Birmingham, he was appointed musical director of the CBSO in 1957, the same year in which Stokowski conducted the première of *Sinfonia elegiaca* in Houston, and in which *Rhapsody*, the first of two BBC commissions, was performed in London. From 1959, after resigning from the CBSO, Panufnik concentrated solely on composition. He retained his strong ties with Polish history and culture; indeed, prominent works from the period 1963–7 reinforce the impression of exile. With *Katyń Epitaph* (1967) he even returned to the political fray. He composed this tribute to the 15,000 Polish POWs murdered on Soviet soil in 1943 at a time when the USSR had still not acknowledged that its forces, and not those of the retreating Nazis, had been responsible for the crime.

Winning the Prince Rainier Competition in 1963 for *Sinfonia sacra* marked a turning-point in Panufnik's career. (He would receive the award again 20 years later, this time for his entire output.) In 1970 Stokowski gave the première of *Universal Prayer* in New York and a recording of selected works by Panufnik was released by the LSO under Jascha Horenstein. Others who became associated with his music include Menuhin, who commissioned the Violin Concerto, David Atherton, and the Boston SO under Seiji Ozawa.

In Poland, the ban on Panufnik's music was lifted in 1977, and *Universal Prayer* received its Polish première at the Warsaw Autumn Festival that year. Although many Polish premières of his music were given at subsequent Warsaw Autumns, it was not until a democratically elected government took office that Panufnik accepted an invitation to return to Poland. At the 1990 Festival, 11 of his works were performed in his

presence and he himself directed the European première of *Harmony*. That same year he also conducted the première of Symphony no.10 in Chicago. He was knighted in 1991 and posthumously awarded the Knight's Cross of the Order of Polonia Restituta by President Lech Wałęsa. Shortly before his death he completed the Cello Concerto for Rostropovich.

Panufnik, Sir Andrzej

2. Works.

Many traits of Panufnik's mature style are apparent in works he reconstructed in 1945. The Piano Trio has Ravelian impulses, both harmonically and rhythmically, *Pieć pieśni ludowych* ('Five Polish Peasant Songs') is permeated with bittersweet juxtapositions and superimpositions of major and minor triads, while the *Tragic Overture* is characterized by nervous energy, tight motivic control and sharply delineated textures and dynamics. In the postwar works Panufnik indulged his fascination for abstract patterns and schematic ideas. For instance, the *Circle of 5ths* contains several early instances of symmetrical procedures (especially in pitch, register and dynamics), while *Lullaby* employs strict contrapuntal layering (the latter is also remarkable for its glissandos articulated by quarter-tones). The Nocturne is the most persuasive of these exploratory pieces and combines acute orchestral textures (anticipating Polish 'sonorism' of the late 1950s and the 60s) with expressive lyricism and subtle realization of arch form. Arguably the most appealing composition of the late 1940s, however, is *Sinfonia rustica*, which draws on the Classical symphonic tradition as well as Polish folk music. Like the much later Third Quartet, the *Sinfonia* was inspired by semi-abstract palindromic papercuts, the kind found in Polish folk art. These patterns have a bearing on orchestration and harmony, as well as form – a symmetrical four-movement model – and the layout of the orchestra.

The years 1949–54 were rather barren for Panufnik, especially with regard to his evolution as a composer. His *Uwertura bohatera* ('Heroic Overture') especially is narrative (i.e. socialist realist) rather than abstract (or 'formalist'), and to all appearance more bombastic than subtle. That Panufnik later recycled, with minimal changes, the musical content of *Symfonia pokoju* ('Symphony of Peace', 1951) to produce *Sinfonia elegiaca* and *Invocation for Peace* suggests that he was content with its musical aspect. What he discarded in this process, however, were the work's socialist-realist texts and the politically charged context in which it had been written and officially promoted as a worthy example of Polish cultural policy. Nor did his new life in the West produce a stylistic rebirth of the kind experienced by his colleagues in Poland during the late 1950s. Both the *Rhapsody* and *Polonia* are picturesque rather than adventurous, and even when he began to develop in new directions in the early 1960s the BBC Third Programme, which at his stage was thoroughly enamoured of the European avant garde, deliberately ignored his music. But signs that he was regaining confidence are apparent in the characteristically melancholic *Landscape* and *Autumn Music* (both 1962) which combine the sound world and symmetrical shape of the Nocturne with developments in motivic design and sequencing first heard in the *Tragic Overture*.

Sinfonia sacra (1963), written to commemorate 1000 years of Polish Christianity, reinforces this synthesis. Each of the three Visions of the symphony is based on one of three consecutive intervals from the opening of the medieval hymn *Bogurodzica* (a source he would return to for *Sinfonia votiva*), while the first two phrases of the hymn are reserved for the climax of the concluding movement. The symphony's intervallic integrity, cool archaisms, detached formal rituals and directly emotional devices – brass fanfares, militaristic percussion, expansive string cantilenas – are still rooted in his music of the postwar decade. But the intricate formal and motivic designs that were to serve him faithfully throughout his output are also increasingly in evidence.

At the centre of Panufnik's revitalized abstractionism was his development of thematic-cells in works from *Reflections* (1968) onwards. Panufnik's reliance on these three-note cells (the most common is F–B–E) was undoubtedly related to the intensive analytical studies he made, when a student in Vienna, of all the published scores by Schoenberg, Berg and Webern; he was drawn to the latter's music in particular. In his setting of Alexander Pope's poem *Universal Prayer*, Panufnik's focus on limited intervallic content, combined with an extended structural palindrome, slow tempos and alternating textures, is unrelenting to the point of ascetic meditation. Here and in subsequent works, Panufnik invested the organization of pitch, rhythm, dynamics and texture with mystical and alchemical properties in his search for a spiritual dimension. He was in many ways a 20th-century reflection of the medieval belief in the Quadrivium as well as of Pope's dictum: 'Order is Heav'n's first Law'.

Despite his almost hermetic compositional world, Panufnik's aesthetic remained firmly rooted in 18th- and 19th-century practices, drawing on tonal, rhythmic and gestural conventions as a counterweight to his deployment of pitch cells. If some of his more severe works appear over-formulated, others demonstrate a keen ability to harness geometric designs to progressive effect. The pre-compositional planning for *Sinfonia di sfere*, for example, allowed for three overarching, expanding regions of activity, as well as six parametric spheres of influence governing harmony, rhythm, melody, dynamics, tempo and form. Musically, this result is both complex and compelling. From the early 1980s the style becomes gradually more relaxed. Fast sections are less prone to rhythmic or registral sequencing and forms can accommodate passionate lyricism. Sometimes the structures are pared down, as in the slow–fast, two-movement schemes of the *Sinfonia votiva* and Cello Concerto, while Panufnik's love of nature is conjured-up in *Arbor cosmica* in the form of 12 unusually variegated 'evocations', each of which represent a branch of what he calls 'the cosmic tree' (his structural diagram for this work is but one of many which evince his fascination with symbols and symmetries). *Sinfonia votiva* in particular demonstrates Panufnik's command of long-term goals (the work lasts for 40 minutes) and effectively initiates a neo-romantic phase which culminates in the last two symphonies and the final chamber works for strings.

Certain abiding concerns underlie the distinctive linguistic and formal achievements of Panufnik's last three decades. Perhaps unsurprisingly, these stem from music written during periods of crisis in the composer's

career: World War II, socialist realism in Poland and the cultural isolation he sometimes experienced in England. The impression formed is of a career dominated by the need to find and secure a compositional world that was safe from outside interference, hence the search for geometric rationale and highly controlled forms derived from cells. The nature of his music was nevertheless programmatic and communicative. There are few works without descriptive titles or subtitles, and many later compositions revisit earlier musical and extra-musical concerns; the Bassoon Concerto (1985), for example, recalls folklike major–minor inflections in its commemoration of the murder of Father Jerzy Popiełuszko by the perpetrators of Polish martial law. The ever-present lyricism is almost invariably set against nervy, aggressive rhythmic impulses (often articulated by drums), a contrast through which he not infrequently seems to be exorcizing demons from the past in an attempt to evoke a sense of hope, compassion and heightened contemplation. His musical world serves as a powerful testament to his struggle for both abstract perfection and human expressivity.

Panufnik, Sir Andrzej

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vocal

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orchestral

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Panufnik, Sir Andrzej

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Panzacchi [Pansacchi], Domenico

(b Bologna, c1730; d Bologna, 1805). Italian tenor. He is said to have been a pupil of Bernacchi and sang in *opera seria* from 1746. In Vienna in 1748–9 he first worked with Anton Raaff, who was to overshadow him in parts of his later career. In 1751–7 he was at Madrid (Raaff arriving at a higher salary in 1755) and from 1760 until his pensioning in 1782 he was in the service of the Munich court (which Raaff joined after 1778), with occasional operatic engagements in Italy. He sang the title roles in Bernasconi's *Agelmondo* (1760), *Temistocle* (1762) and *Demofonte* (1766), but he is

best remembered for creating Arbaces in *Idomeneo* (1781); he was a great favourite with the Munich audiences and Mozart found his singing and acting worthy of respect.

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(*b* Geneva, 16 Feb 1896; *d* Paris, 6 June 1976). Swiss baritone. He volunteered for the French Army during World War I, then made France his home. A student at the Paris Conservatoire, he made his début as Albert in *Werther* in 1919 at the Opéra-Comique. There he sang a range of secondary roles, his only significant stage appearance being Pelléas, which he also performed in Amsterdam and Florence; his interpretation was highly praised by Debussy's widow. A born recitalist, Panzéra was one of the foremost interpreters of *mélodies* of his time. In 1922 he gave the first performance of Fauré's last song cycle *L'horizon chimérique*, dedicated to him and suiting to perfection his keen but reserved style, as his recording confirms. Through Europe and the USA, with triumphant success, he championed the art of French song, together with his wife and accompanist, the talented pianist Madeleine Baillot. Panzéra's voice was a perfect example of the baryton Martin, the timbre tenor-like with no heavy overtones. A prolific recording artist, he left superb interpretations of Duparc's songs showing words and tone finely wedded, the expression restrained, never exaggerated. He retired in the early 1950s and taught at the Conservatoire.

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(Brussels and New York, 1964)

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ANDRÉ TUBEUF/ALAN BLYTH

Paoli, Giovanni.

See [Pablos, Juan](#).

Paolo, Giampaolo de.

See [Domenico, gianpaolo di](#).

Paolo Aretino.

See [Aretino, Paolo](#).

Paolo da Ferrara.

See [Ferrarese, Paolo](#).

Paolo [di Marco] da Firenze [Don Paolo Tenorista da Firenze; Magister Dominus Paulus Abbas de Florentia]

(*b* Florence, c1355; *d* Florence, after 20 September 1436). Italian music theorist and composer of more known pieces than any other Trecento composer apart from Landini.

Most earlier views on his life were superseded by the discovery of an antiphoner (*F-DOU* 1171), dated 1417, with an inscription crediting its organization to Dominus Paulus, abbot of the Benedictine monastery of S Martino al Pino, near Arezzo, and rector of the church of S Maria Annunziata Virgine (generally known by the name of the hospice it occupied and served, Orbatello) in Florence. This antiphoner is beautifully illuminated in the style of S Maria degli Angeli in Florence, namely the style found both in the Squarcialupi Codex and the manuscript *I-FI* Ashb.999, which contains Paolo's *Gaudeamus omnes*. Further evidence that this is the correct Paolo comes from his will, bequeathing three books of music and 'unum Boetium musicale'.

The will, made in Florence and dated 21 September 1436, names his father, Marco, and three brothers: Domenico, Antonio and Nicolo. Since the act of resignation of Paolo's abbacy, dated 16 June 1433, says he was around 78 years old, a birthdate of around 1355 seems certain. So he is likely to have entered the Benedictine order in about 1380. On 8 March 1401 he was appointed abbot of S Martino al Pino. According to the 18th-century Arezzo chronicler Hieronymus Aliotti, Paolo supported the election of Pope Alexander V at the Council of Pisa in 1409, a detail that would fit well with the text of his madrigal *Girand' un bel falcon*, almost certainly reflecting Florentine antipathy to Pope Gregory XII in that year.

It is not clear how long before 1417 he became rector at Orbatello in Florence, but several documents report his residence there from February 1420 until January 1427. In 1419 and 1423 he acted as papal legate for S Maria degli Angeli. Moreover, the text of *Godi, Firenze* suggests that he was resident in Florence in 1406.

The above documentation (all first presented in Günther, 1987) eliminates earlier identifications of the composer as a singer at S Reparata, Florence, in 1408 and as the Camaldolite Paolo at the Badia del Sasso, near Arezzo,

in 1419. (His portrait in the Squarcialupi Codex, see illustration, has him in the black of a Benedictine, not the white of a Camaldolite; since this was done at the Camaldolite monastery S Maria degli Angeli, it can hardly be wrong.) Moreover, no evidence has been found to support earlier theories that he could have been related to the affluent Capponi or Leoni families of Florence; details of his will and reports on the poverty of his brother, Domenico di Marco, suggest that Paolo was from a humble family.

Far harder to construe is the Paolo, abbot of S Andrea de Pozzo in the diocese of Arezzo (and near to S Martino al Pino), who witnessed a document of Cardinal Angelo Acciaiuoli in Rome on 16 July 1404. The composer was abbot of S Martino al Pino from 1401 to 1433 and seems unlikely to have held another abbacy at the same time; but a document of May 1419 shows him appointing a new rector to S Andrea de Pozzo – in fact the man who eventually became his successor as abbot of S Martino al Pino. Moreover, in 1404 Cardinal Acciaiuoli received a decorated missal from the monastery of S Maria degli Angeli.

That Paolo's name has the suffix 'tenorista' the first time it appears in *F-Pn* it.568 suggests that he was at some stage active as a professional singer, perhaps before he became abbot. The prefix 'Don' (or 'Dominus'), otherwise used only for the Benedictine Donato, endorses the view that he was a Benedictine.

Most of his music survives in *F-Pn* it.568, sometimes with the ascription erased (though in most cases endorsed by other sources) and sometimes with indications in the original index that almost certainly imply his authorship (fully argued in Nádas, 1989). But the other main Trecento sources almost entirely overlook him, which is odd for the second most prolific composer in that repertory. There is nothing in *I-Fn* Panciatichiano 26; just one piece in *GB-Lb/* Add.29987; two at the very end of *I-La* 184; and one in *F-Pn* n.a.fr.6771 (Codex Reina) – a *unicum* (*Perch' i' non seppi*) often doubted on the grounds of its style and the manuscript's non-Florentine origin, though the ascription is one of only four in the entire original layer of the manuscript and should therefore not be taken lightly. Most puzzling of all, two gatherings (16 folios) of *I-FI* Pal.87 (the Squarcialupi codex) are laid out for his music, each opening headed 'Magister Dominus Paulus Abbas de Florentia', and preceded by a marvellous portrait (see illustration), but no music was entered. An added puzzle in this last case is the coat of arms at the foot of the portrait page as well as on the first page of the manuscript, once identified as that of the Leoni family, but now considered unidentifiable. While the earlier view that Paolo was largely responsible for the Squarcialupi codex was based on much evidence now shown to be untenable, the placing of those arms, and Paolo's demonstrable contacts with S Maria degli Angeli, where it was illuminated, strongly point to some kind of contact yet to be defined.

More recently discovered sources clarify the picture. The 'Lowinsky' fragment (now *US-Cn* Case ML 096.P36, facs. and edn in Pirrotta, 1961) is entirely of his work, though without any ascriptions. The fully ascribed 'Ciliberti' fragment (owned by Galliano Ciliberti; facs. and partial edn in Brumana, 1987) is also devoted to Paolo, this time with ascriptions on each page and adding several new works; it was from a larger manuscript

evidently organized by composer. The almost illegible palimpsest manuscript *I-FsI* 2211, devotes its 14th gathering to his work, endorsing tentative ascriptions elsewhere.

Marrocco's edition of Paolo (PMFC, ix, 1977) contains only 33 of the 61 works listed below, cautiously avoiding those in *F-Pn* it.568 with erased ascriptions (which he put among the anonymous works in PMFC, viii and xi); but although those erasures have not been explained there are now enough supporting ascriptions elsewhere (as also for the erased ascriptions to Landini in the same manuscript) for confidence that these works are indeed by Paolo. What can perhaps be said is that most of them lack the quality and individuality of Paolo's best work, so it is just possible that he later preferred to suppress them; if so, perhaps it was a similar attitude that delayed his decision on which pieces to have copied into the Squarcialupi codex.

The dates of 1406 for *Godi, Firenze* (Günther, 1967) and of 1409 for *Girand' un bel falcon* (convincingly argued in Günther, 1987) must stand as a basis for a chronology, supported by the more tentative date 1397–1402 for *Sofrir m'estuet* (Nádas, 1989). All three are works of high individuality.

The madrigals ascribed with the 'PA' monogram in *F-Pn* it.568 (that is, those in the added gathering 6) seem to show the influence of the Ciconia generation (perhaps after 1400) and to be in a later style than the others, which draw more heavily on the styles of Landini and even Jacopo da Bologna. Similarly, the ballatas ascribed 'PA' (in the added gathering 8) show the most ambitious style, with unexpected textures (*La vaga luce, Lena virtù*), notational ambition (*Amor da po', Amor tu solo*), metrical irregularity and unpredictable tonal schemes (*Chi l'agg' i' fatto*), whereas the remainder show strong influence from the later works of Landini.

On such a model, it looks very unlikely that any of his known music could be later than about 1410, despite his having lived a further quarter-century.

WORKS

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DAVID FALLOWS

Paolo da Firenze

WORKS

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Because of the unusual situation both of source distribution and authorship for Paolo's music, all sources and ascriptions are given here. The ascription 'PA' in *F-Pn* it.568 is a ligatured sign; ascriptions given as 'implied' are for works only at the bottom of an opening that is headed with an ascription. 'Lw' indicates the Lowinsky fragment, now *US-Cn* Case ML 096.P36; 'Cil' is the fragment owned by Galliano Ciliberti (Perugia).

madrigals

Corse per l'onde già di speme piena, 2vv, M ix, 116; *F-Pn* 568 ('PA'), *I-Fsl* 2211 ('P. Abbas')

Era Venus al termin del suo giorno, 2vv, M ix, 124; *F-Pn* 568 ('PA'), *I-Fsl* 2211 ('P. Abbas')

Fra duri scogli sanz' alcun governo, 2vv, M ix, 127; *F-Pn* 568 ('PA')

Girand' un bel falcon gentil e bianco, 2vv, M viii, 32; *F-Pn* 568 ('Don Paolo': ascription erased), *I-Fsl* 2211 ('P. Abbas'); probably intended to be the first work in the Paolo section of the Squarcialupi Codex and evidently a Florentine invective against Pope Gregory XII, perhaps in February 1409 (Günther, 1987)

Godi, Firenze, poi che se' sì grande, 3vv, M ix, 130; *F-Pn* 568 ('PA'); celebrating the Florentine victory over Pisa, 9 October 1406 (Günther, 1967)

Nell' ora ch'a segar la bionda spiga, 2vv (verto and chiuso endings for the ritornello imply missing text), M ix, 144; *F-Pn* 568 ('PA')

Non più 'nfelice alle suo membra nacque, 2vv, M ix, 150; *Pn* 568 ('Don Paolo Tenorista Da firenze': name written out fully as it is the first work by him in the MS)

Se non ti piacque in ingrat' abitare, 2vv, M ix, 167; *Pn* 568 ('Don Paolo'), *GB-Lbl Add.29987* ('M[adrigale] di don paghollo')

Tra verdi frond' in' isola 'n sul fonte, 2vv, M ix, 174; *F-Pn* 568 ('Don Paolo'); appears again later in the MS, textless and anon.; Senhal: ORSA

Una fera gentil più ch'altra fera, 2vv, M ix, 180; *Pn* 568 ('D.P.')

Una smaniosa e insensata vecchia, 2vv, M viii, 96; *Pn* 568 (anon.), *I-Fsl* 2211 ('P. Abbas')

Un pellegrin uccel gentil e bello, 2vv, M ix, 183; *F-Pn* 568 ('Don Pa.')

Ventilla con tumulto la gran fama, 2vv, M ix, 189; *Pn* 568 ('PA'), *I-Fsl* 2211 ('P. Abbas')

ballatas

Amor, da po' che tu ti maravigli, 3vv, M ix, 102; *F-Pn* 568 ('PA')

Amor, de' dimmi se sperar merzede, 3vv, M ix, 105, P 81; *Pn* 568 ('Don Paolo'), *I-Fsl* 2211 ('Abbas Paulus'; 2vv), Lw (2vv)

Amor mi stringe assai più che non sole, 2vv (but empty stave for Contratenor in *F-Pn* 568), M xi, 9; *Pn* 568 ('PA': implied), *I-Fsl* 2211 ('Abbas Paulus')

Amor, tu solo 'l sai, 3vv, M ix, 108, P 78 (preferable); *F-Pn* 568 ('PA'), Lw (2vv)

Astio non morì mai, 2vv, M xi, 11; *Pn* 568 (anon.), *I-Fsl* 2211 ('Abbas Paulus'), Cil ('D.P.')

Benchè partito da te 'l corpo sia, 3vv (text inc.), M ix, 110; *F-Pn* 568 ('Don Paolo')

Ben posson pianger gli ochi e star dolente, 2vv (inc.), ed. in Brumana (1987), 29; Cil ('D.P.')

Che l'agg' i' fatto a questa donna altera, 3vv, M ix, 112; *Pn* 568 ('PA')

Chi vuol veder l'angelica bellezza, 3vv, M ix, 114; *Pn* 568 ('PA')

Da tanto disonesto et reo fervore, 2vv (inc.), ed. in Brumana (1987), 30; Cil ('D.P.': implied)

De', dolze morte, cavami di pena, 3vv, M xi, 43; *Pn* 568 ('DP': ascription erased); Senhal: LENA

De', fa per quella speme e fede ch'io, 3vv, M xi, 45; *Pn* 568 ('DP': ascription erased), Cil ('D.P.')

De', passa temp' amaro, 2vv, M xi, 49; *Pn* 568 ('DP': ascription erased), Cil ('D.P.': implied)

Doglia continua per la suo partita, 2vv, M ix, 120, P 75; *Pn* 568 ('Pa.'), Lw (in same hand that copied Ciconia's *Con lagrime* into *Pn* 568); Senhal: ALESANDRA

Dolze mie donna grazios' e pia, 3vv (form unclear; perhaps a sonnet), M xi, 56, P 72; Lw (anon., but from context surely by Paolo)

Donna, perchè mi veggj altra mirare, 2vv, M ix, 122; *Pn* 568 ('Don Paolo')

Donne et fanciulle, chi ha gentil cuore, 2vv, M xi, 65; *Pn* 568 ('DP': ascription erased)

Fatto m'à sdegno partir vie d'amore, 3vv, M xi, 72; *Pn* 568 ('DP': ascription erased), Cil ('D.P.')

In quella parte che si lieva 'l giorno, 3vv, M xi, 83; *Pn* 568 ('Do. Pa.': ascription erased)

Lasso, grev' è 'l partir anima mia, 2vv, M ix, 134; *Pn* 568 ('PA')

La vaga luce che fa invidi' al sole, 3vv, M ix, 136; *Pn* 568 ('PA'), *I-La* 184 (2vv, with more florid discantus); Senhal: NENCIO LISA

Lena, virtù e speranza, ogni cor duro, 3vv, M ix, 138; *F-Pn* 568 ('PA'); Senhal: LENA

Ma' ri' aver di me pietà non veggio, 3vv, M ix, 142; *Pn* 568 ('PA'); Senhal: MARIA

Merzè, per Dio, perchè, 2vv, M xi, 91; *Pn* 568 ('DP': ascription erased)

Mort' è la fe' e lo sperar va giù, 2vv, M xi, 96; *Pn* 568 ('Franciscus': ascription erased), Cil ('D.P.');

Non c'è rimasa fe', 3vv (text of three stanzas), M ix, 148; *Pn* 568 ('PA')

Ome, s'io gli piango, 2vv (form very unclear), M xi, 116; *Pn* 568 ('DP': ascription erased)

Or sie che può com' a vo' piace sia, 2vv, M ix, 154; *Pn* 568 ('Don Paolo'), *I-Fs/* 2211 ('P. Abbas')

Perchè vendetta far or non si po', 2vv, M ix, 156; *F-Pn* 568 ('Don Paolo')

Perch' i' non seppi passar caut' al varco, 3vv, M ix, 158; *Pn* n.a.fr.6771 ('Dompni pauli': ascription sometimes questioned, but the first ascription to appear in the MS and one of only four composer ascriptions in the main body of the MS)

Po' c'anno di mirar gli occhi mie stanchi, 2vv, M ix, 162; *Pn* 568 ('Don Paolo'), *I-Fs/* 2211 ('Abbas Paulus')

S'Amor in cor gentil à signoria, 3vv, M ix, 164, P 69; *F-Pn* 568 ('PA'; Contratenor added in a different hand), *Lw* (2vv)

Se già seguir altra che te non volli, 3vv, M xi, 126; *Pn* 568 ('DP': ascription erased), Cil ('[D.] P.': incomplete); Senhal: SANDRA

Se le n'arà pietà, Amor, ti prego, 3vv, M xi, 128; *Pn* 568 ('DP': ascription erased); Senhal: LENA

Se partir mi convien dal tuo bel viso, 3vv, M xi, 136; *Pn* 568 ('DP': ascription erased), Cil ('D.P.');

Se per virtù, Amor, donna m'accese, 3vv, M ix, 170; *Pn* 568 ('PA'); Senhal: NENCIO LISA

Sie mille mille volte benedetta, 2vv, M xi, 141; *Pn* 568 ('DP': ascription erased), *I-Fs/* 2211 ('Abbas Paulus'), Cil ('D.P.': implied)

Sofrir m'estuet et plus non puys durer, 3vv (text partly in French), M ix, 172; *F-Pn* 568 ('PA'); text in *I-Fr* 2735; apparently against the Visconti, who invaded Tuscany, 1397–1402 (see Nádas, 1989)

Tra speranza e fortuna i' pur m'aggiro, 3vv, M xi, 150; *F-Pn* 568 ('Do. Pa.': ascription erased), *I-La* 184 (2vv only, but facing page is lost; immediately after *La vaga luce* and in same hand)

Uom c'osa di veder tutta beleza, 3vv, M ix, 178; *F-Pn* 568 ('Don Paolo'), *I-Fs/* 2211 ('Abbas Paulus');

Vago e benigno Amor, fammi contento, 3vv, M ix, 186; *F-Pn* 568 ('PA')

... dio/Donna da te torra ma' il cor mi[o], 3vv, ed. in Brumana (1987), 31; Cil ('D.P.': implied; fragmentary)

... il benigna col nobil aspetto, only 1 inc. voice survives, ed. in Brumana (1987), 33; Cil ('D.P.': implied; fragmentary)

3 unidentified pieces in *I-Fs/* 2211

other secular works attributable to paolo

all in F-Pn it.568; see Nádas (1989)

Achurr' uom' soccorri tu, 2vv, M xi, 1

Altro che sospirar non so nè voglio, 3vv, M xi, 2

Amor, merzè, 2vv, M xi, 7

Già la speranza in te giovana perse, 3vv, M xi, 78; Senhal: GIOVANA

Se 'l mie fallir mi t'avie, donna, tolto, 3vv, M xi, 131

sacred works

Benedicamus Domino, 3vv, F 105; *F-Pn* 568 ('DP': erased, but in index 'PA')

Gaudeamus omnes in Domino, 2vv, F 110; *I-FI* Ashb.999 ('PAU')

theoretical works

Ars ad adiscendum contrapunctum, ed. in Seay from *I-FI*; *I-FI* Ashb.1119 ('secundum paulum de Florentia'), *I-Sc* I.V. 36, ('secundum magistrum paulum de florentia'; with better readings)

Paolo da Firenze

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Paolo Tenorista.

See [Paolo da Firenze](#).

Paolucci, Giuseppe

(*b* Siena, 25 May 1726; *d* Assisi, 24 April 1776). Italian composer and theorist. He studied in Bologna with Martini during the 1750s and like him was a member of the Franciscan order. Eight sacred works from this period (1752–6) are in the Bologna Conservatory library. About 150 letters from Paolucci to Martini (also in *I-Bc*) are evidence of their close friendship. Between 1756 and 1769 he was *maestro di cappella* at S Maria Gloriosa dei Frari in Venice, and from August 1770 until January 1772 at S Martino in Senigallia. He then worked at S Francesco in Assisi until his death.

Paolucci is best known for his treatise *Arte pratica di contrappunto* (Venice, 1765–72), which served as a model for Martini's *Esemplare ossia Saggio fondamentale pratico di contrappunto* (Bologna, 1774–5). While Martini concentrated almost exclusively on the 16th century, Paolucci used a number of examples from the 18th, including one by Handel, as well as a passing reference to J.S. Bach. There is no detailed study of Paolucci's music, which includes more than 200 sacred works (primarily for chorus, soloists and orchestra) and a few instrumental pieces (in *I-Af*). He published *Preces octo vocibus concinendae in oratione quadraginta horarum* (Venice, 1767).

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HOWARD BROFSKY

Papadikē.

The usual term for a short elementary manual of Middle Byzantine musical notation, included as an introduction to the [Akolouthiai](#) manuscripts of the 14th century onwards. The adjective *papadikos* (from *papas* presumably not in the sense of 'priest' but rather as an equivalent to *psaltēs*, the soloist or precentor) is also used in other contexts: (1) *hē papadikē*, for the whole

collection of the soloist's repertory, corresponding to the earlier psaltikon; (2) to *papadikon genos*, the most melismatic of the three musical styles in modern Greek (neo-Byzantine) chant; (3) *hē papadikē* or *hē papadikē technē*), as a general expression denoting Byzantine chant; similarly the expressions *hē psaltikē technē* or *hē mousikē technē* ('the psaltic art' or 'the art of music') may also be found.

From a typological point of view the elementary papadikē occupies a position between the post-medieval treatises on music theory and the early lists of neumes, of which the oldest known specimen is a table in *GR-ATS great lavra* γ 67 (10th century). Alongside the didactic poems of [Joannes Glykys](#) and [Joannes Koukouzeles](#) it has functioned as a basis for the teachers' oral instruction, surviving even the reform of the 'Three Teachers' in the early 19th century (see [Chrysanthos of Madytos](#)). It has been commented upon in manuscripts such as *I-Rvat* gr.872, ff.240v ff (14th-century; ed. Tardo, pp.164ff). Over the centuries the text has undergone many modifications, according to the needs of the scribes and teachers. (In the absence of a critical edition, however, a full study of the various textual types has not yet been possible.)

The earliest version is found in a stichērarion from the year 1289, *F-Pn* gr.261. Under the rubric 'Here begin the signs of the "papadic" art', the manuscript provides no less than three different lists of neumes (single and grouped neumes; neumes with interval values; and *melē*, rhythmical and group signs), tables of neumes combined into ascending and descending intervals, and a diagram relating the Byzantine modes to those of ancient Greece. Although this version antedates the earliest papadikai of the akolouthiai manuscripts, it already includes a major part of the elements listed below.

In the 15th century there already existed at least four different versions of the papadikē, varying in completeness and order of contents. A papadikē normally consists of lists showing: (a) the ascending and descending interval signs, sometimes called *sēmadia phōnētika* ('phonetic signs'), divided into *sōmata* ('bodies' or steps) and *pneumata* ('spirits' or leaps), and their interval value; (b) the 'great hypostaseis' (subsidiary, cheironomic signs, called *aphōna sēmadia* or *megalai hypostaseis* or *ta megala sēmadia ta dia cheironomias*); (c) the *phthorai*, modulation signs of the modes; (d) examples to illustrate how all intervals can be expressed by combinations of *sōmata* and *pneumata*; (e) further examples to illustrate how ascending *sōmata* in specific combinations lose their interval value: they are 'dominated' (*kyrieuontai* or *hypotassontai*) by descending *sōmata*, by *pneumata* and by the *ison*.

The most complete type of papadikē includes in addition to these items, a series of paragraphs on the modes (including the 'middle modes', *mesoi*, of the four authentic modes and sometimes the *diphōnoi*, or *mesoi*, of the four plagal modes), giving their ancient and medieval names: Dorian, Lydian etc., *ananes*, *neanes* etc.

After these lists of neumes and neume combinations there may be various diagrams. These were probably intended for use when teachers introduced their pupils to the problems of modulation and orientation within the modal system. Many papadikai also include a list of modal intonations

(*enēchēmata*), combined with the incipits of well-known *troparia* from which one could learn how to adapt intonations to melodic incipits by means of a suitable *cauda*.

The core of the papadikē thus consists of lists and diagrams. But many sources also include a varying number of short melodies, made ad hoc, to serve as a bridge between the lists and their application to actual singing.

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JØRGEN RAASTED/CHRISTIAN TROELSGÅRD

Papadopoulos, Joannes.

See Koukouzeles, Joannes.

Papaioannou, Iōhannēs [John] G(eōrgios)

(b Athens, 23 Jan 1915). Greek architect, pianist, writer on music and administrator. Graduating from Athens Technical University as an architect in 1935, he has had a distinguished career in a number of postwar reconstruction programmes and from 1959 to 1972 as director of research at the Athens Centre of Ekistics (Settlements). His musical training included harmony, counterpoint and composition studies with Felix Petyrek and Petros Petridis in Athens in the late 1920s. As a pianist he has performed complete cycles of Haydn and Schubert sonatas and Mozart piano works and has given premières of many contemporary works. He has also taught music history at the Athenaeon (1952–67) and at the Pierce College in Athens (1966–8). In 1961 he toured the USA in a cultural exchange programme and on his return became co-director of the Studio for New Music of the Athens Goethe Institute and general secretary of the Society of the Friends of Skalkottas. He was appointed general secretary of the Hellenic Association for Contemporary Music in 1965 and of the Greek section of the ISCM in 1965 and 1990; he was also vice-president of the ISCM executive committee, 1978–84.

Papaioannou has devoted much energy to promoting the music both of Skalkottas (whose works as president of the Skalkottas committee he has edited) and of Jani Christou. He has also played extensively in chamber music ensembles, as a soloist in concertos for piano, and as a harpsichordist, organist and percussionist. He has organized many concerts and festivals (42 for the Greek section of the ISCM), and mixed media performances and acted as a producer and programme author for several series of recordings of contemporary music. He has been awarded the Order of the Phoenix in Greece (1985) and the Verdienstkreuz in Germany (1980), and was made a Chevalier des Arts et des Lettres (1985).

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DIMITRI CONOMOS

Papaioannou, Yannis Andreou

(*b* Cavala, 6 Jan 1910; *d* Athens, 11 May 1989). Greek composer and teacher. Although he studied the piano with Marika Laspoulou and composition with Alekos Kontis at the Hellenic Conservatory, Athens (1922–34), as well as the piano and orchestration with Riadis in Thessaloniki (1928–9), he considered himself essentially self-taught, especially in 20th-century compositional techniques. In 1949 a one-year UNESCO scholarship enabled him to visit the major European music centres and to become familiar with new compositional developments; in Paris he took lessons with Honegger. For ten years (1951–61) he taught music at the aristocratic National Lyceum of Anavryta, Athens, and from 1953 he was professor of counterpoint and composition at the Hellenic Conservatory. He was the first president of both the Greek section of the ISCM (1964–75) and the Hellenic Association for Contemporary Music (1965–75).

Papaioannou exerted considerable influence as a teacher; alone in Greece before the mid-1970s in teaching atonality, 12-note and serial techniques, he numbered among his many pupils Adamis, Antoniou, Aperghis, Kounadis and Tezzakis. He acknowledged various phases in his creative career. Early Impressionist (1932–8) and nationalist (1939–43) periods were followed by an interest in Hindemithian neo-classicism (as in one of his best pieces, the Suite for violin and piano or orchestra) and the use of Byzantine modes in the First Symphony. Then Papaioannou began to use 12-note (1953–62) and more recent serial procedures until in 1966 he adopted what he described as ‘an entirely personal technique’. Though from the late 1950s, stimulated by the example of Skalkottas, he increasingly sought an austere and ascetic but well-wrought atonal counterpoint, his early works reveal him as a spontaneous melodist. That lyrical quality resurfaced in a few of the later works, such as *Paeon eis tin eirinini* (‘Paeon to Peace’, 1980).

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(selective list)

stage

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orchestral

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32 works, incl.: Idhyllio [Idyll], 1938; O kursaros [The Corsair], 1939; Choreographic Prelude, 1940; Pf Conc no.1, 1940; Poiema tou dhasous [Forest Poem], 1942; Vassilis Arvanitis, 1945; Triptych, str, 1947; Orthros ton psychon [Matin of Souls], 1947; Pygmalion, 1950; Kursarikoi horoi [Corsair Dances], pf/orch, 1952; Pf Conc. no.2, 1952; Conc. for Orch, 1954; Hellas (P.B. Shelley), nar, orch, 1956; Images d’Asie, suite, 1961; India, suite, 1961; Concertino, pf, str, 1962; Tableau symphonique, 1968; Conc., vn, chbr orch, 1971; Conc., vn, pf, orch, 1973; Meteorissi [Suspended in the Air], vc, orch, 1979; Pf Conc. no.3, 1989, inc.

vocal

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32 Choral, unacc. (mixed chorus unless otherwise stated), incl.: 3 tragoudhia tis nychtas [3 Songs of the Night] (Y. Koutsoheras), 3-pt female chorus, 1954; Eros anikate machan [Love Unconquerable] (Sophocles: *Antigone*), 1965; Ionikon [Ionian] (Cavafy), 1967; Trihelicton [Triply Wound] (Embeirikos), 1976; I Karyatides (Embeirikos), 1978; Enorassi ton proïnon oron [Vision of Matins Hours] (Embeirikos), 1979; Paeon eis tin eirinin [Paeon to Peace] (Bacchylides), 1980; Atelioto spiti [Unfinished House] (G. Kotsiras), 1984; Monemvassia (Kotsiras), male chorus, 1984; 2 Songs (Kotsiras), 1984; I logosteméni psychi [The Exhausted Soul] (O. Votsi), 1986; Katathessi [Testimony] (Votsi), 1986; I lampsi [Shining] (Kotsiras), 1986; O foteinos o vrahos [The Sunny Rock] (A. Mavrikios), 1986; Voreioanatoliki palami [North-Eastern Palm] (Embeirikos), female chorus, 1986; Horos ton myston [Chorus of the Initiated] (Aristophanes: *The Frogs*), 1987

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GEORGE LEOTSAKOS

Papalia, Giovanni Maria

(*b* Seminara, Calabria, *fl* Messina, 1589; *d* ?before 1598). Italian composer. According to Paolo Gualtieri (see Martire), Papalia was a Franciscan friar and the author of 'several books of music'. Only one of his publications survives, *Il primo libro de madrigali a cinque voci* (Messina, 1589, inc.). Printed by Fausto Bufalini, it was among the first music books printed in Messina. The volume is dedicated to Cesare Gaetani, who was governor of Messina and several times major of Palermo; his mother's family, the Moncada, counts of Caltanissetta, were patrons of some of the earliest Sicilian madrigalists. Papalia is not represented among the composers in the Sicilian-dominated anthology *Le risa a vicenda* (RISM 1598⁸), suggesting that he may have been dead, or at least no longer active as a composer, by that year.

Of the texts of his 21 madrigals, ten are anonymous, nine are from Sannazaro's *Arcadia* and two are from Petrarch's *Canzoniere*. His music shows the influence of Giovannelli, Macque and Marenzio.

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*Eitner*Q

*Schmid*D

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Papandopulo, Boris

(*b* Honnef am Rhein, 25 Feb 1906; *d* Zagreb, 16 Oct 1991). Croatian composer and conductor. He studied composition with Bersa at the Zagreb Academy of Music, graduating in 1929, and conducting with Fock at the New Vienna Conservatory (1925–8). Afterwards he lived in Zagreb, except for three years when he was conductor of the Zvonimir music society in Split (1935–8). He directed the choral society Kolo, the orchestra of the Croatian Music Institute, the Zagreb Opera (1940–45, of which he was director, 1943–5) and the Radio Zagreb SO (1942–5). After the war he conducted opera in Rijeka (where he was director of the Opera, 1953–9), Sarajevo (1948–53), Zagreb (1959–65) and Split (1968–74), and for a number of years was resident conductor at Cairo. Between 1931 and 1938 Papandopulo wrote reviews for the daily press. In 1965 he became a full member of the Yugoslav (now Croatian) Academy of Sciences and Arts.

When he started composing Papandopulo declared himself to be a follower of a national style, but he was one of the first Yugoslav composers to take an interest in neo-classicism. However, he quickly found a means of synthesizing such techniques with the rhythms and melodies of folk music. Papandopulo employed different styles almost concurrently, and so it is difficult to describe his evolution in terms of periods; yet there is a distinct change separating his pre-war and postwar work. In his earlier music a youthful temperament gave rise to an enthusiastic virtuosity in the use of expressive means, involving contrapuntal play, colourful timbres and exterior decorativeness, although at the same time there are pieces of a more solemn and profound character. In the later phase, when his music became richer and more complex, he did not entirely reject the earlier features.

The works couched in a national style range from folksong harmonizations to ritual pieces after the Stravinskian manner that combine traditional with cosmopolitan traits. In such ritual and sacred works, which were particularly important to Papandopulo's development before 1940, the harmony and sometimes the melodic motives are based on folk models. The form of these works relies on the repetition or variation of short, simple themes, as in the chorus *Dodolice* (1932), or their deployment in canonic formations. In the oratorio *Muka gospodina nasega Isukrsta* ('The Passion of Our Lord Jesus Christ', 1936) he makes dramatically effective use of the free style of Dalmatian church singing, which contains elements of both Gregorian chant and the traditional folk idiom.

A fine example of his neo-classical style is the *Concerto da camera* (1929), the first of Papandopulo's major works. The use of folk ideas is evident in the central part of the opening Capriccio, while the middle movement is a fugue on a grotesque theme and the fifth a colourful finale of accented rhythms. Other neo-classical works include the *Sinfonietta* for strings

(1938), formed on early Baroque models, the *Hommage à Bach* (1973) and the two concerti grossi (1971, 1990). The Piano Sonata no.1 (1929) is stylistically reminiscent of Prokofiev's first sonata; additionally it is an outstanding example of Expressionism found in the Croatian repertory for piano.

For the remainder of his career Papandopulo divided his time between writing cantatas, concertos, opera, ballet and chamber music. The language of these works includes virtuoso writing, novel technical devices and even 12-note rows, while elsewhere it employs elements of folk, jazz or popular styles.

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stage

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orchestral

Dozivanje kiše [Call for the Rain], sym. poem, 1925; Phantasy, pf, orch, ?1930; Sym. no.1, 1930; Sinfonietta, str, 1938; Vn Conc., 1943; Pf Conc. no.1, 1944; Sym. no.2, 1946; Pf Conc. no.2, 1947; Kolo druga Tita [Comrade Tito's Reel-Dance], sym. variations, 1948; Praeludium, 1949; Concertino, tpt, timp, str, 1950; Koncertna uvertira [Ov. Concertante], 1951; Poema o Neretvi [The Poem of the Neretva], sym. poem, 1951; Divertimento, str, 1953; Bn Conc., 1958; Vrzino kolo [Witch's Reel-Dance], sym. scherzo, pf, orch, 1958; Pf Conc. no.3, 1959; Hpd Conc., 1962; Boje i kontrasti [Colours and Contrasts], variations, 1963; Concert Music, fl, hp, str, perc, 1965; Db Conc., 1968; Marche arabe symphonique, 1968; 4 Timp Conc., 1969; U početku bijaše ritam [In the Beginning there was Rhythm], 1969; Conc. grosso I, wind qnt, perc, str, 1971; Hommage à Bach, 1973; Pintarichiana, str, 1974; Pop-Conc., 2 pf, orch, 1974; Per aspera ad astra, org, orch, 1976; Mali concert [Little Conc.], pic, orch, 1977; Double Conc., vn, vc, orch, 1978; Concertino, ob, orch, 1981; Cl Conc., 1982; Trbn Conc., 1983; Xyl Conc., 1983; Mali concert, pf, str, 1983; Sinfonia brevis, 1984; Svečana uvertira [Solemn Ov.], 1985; Triple Conc., ob, cl, bn, str, 1986; Double Conc., ob, xyl, str, 1987; Sax

Conc., 1987; Conc. grosso II, wind qnt, str, 1990

vocal

Cants.: Slavoslovje [Laudamus] (Bible), S, A, T, B, SATB, orch, 1926–7; Stojanka, Majka Knežopjka [Stojanka, Mother of Knež-polje] (S. Kulenović), S, SATB, orch, 1950; Ustanici [Rebels] (H. Humo), SATB, orch, 1951; Oranje Kraljevića Marka [Prince Marko's Ploughing] (A. Muradbegović), S, A, T, B, SATB, orch, 1956; Legende o drugu Titu [Legends about Comrade Tito] (V. Nazor), S, Mez, A, Bar, spkr, SATB, 2 fl, 3 trp, perc, 1960; Konjanik [Horserider] (J. Kaštelan), Bar, chbr ens, 1961, Borbena kantata [Warriors' Cant.] (P. Cindrić), spkr, S, A, T, B, SATB, orch, 1961; Srce od ognja [Heart of Fire] (Kaštelan), Mez, Bar, SATB, orch, 1965; Ruke prema noći [Hands Extended to the Night] (N. Turkalj), children's chorus, SATB, orch, 1968; Gospi od Zdravlja [To Virgin Mary of the Health], S, T, SATB, orch, 1971; Istarske freske iz Berma [Istrian Frescoes from Beram] (V. Fajdetić), SATB, orch, 1973; Libertas (S. Stražičić) B, SATB, orch, 1974; Credo: Legenda o mojoj zemlji [Credo: a Legend about my Homeland] (I. Krajač), S, A, T, B, spkr, children's chorus, 2 SATB, orch, 1975; Podnevna simfonija [Midday Sym.] (M. Krleža), S, A, T, B, SATB, 1980; Non bene pro toto libertas venditur auro (L. Paljetak), S, SATB, orch, 1981; Varaždinska rapsodija [Varaždin Rhapsody] (G. Krklec, Z. Milković), A, B, SATB, orch, 1981; Pohvala Dubrovniku [Praise to Dubrovnik] (L. Paljetak), B, SATB, orch, 1983; Oda Križaniću [Ode to Križanić] (I. Golub), T, SATB, 1983; Ep o slobodi [Epos about the Freedom] (B. Karakaš), S, A, T, B, children's chorus, orch, 1985; Mile Gojsalica (J. Marušić), S, B, SATB, org, str, 1985; Jubilate, T, SATB, orch, 1985; Carmen Boscovichianum (V. Rabadan), S, A, T, Bar, B, org, 1987; Himna suncu [Hymn to the Sun] (L. Paljetak), Bar, SATB, orch, 1987; Pri sv. Kralju [At the Tri Kralja] (A.G. Matoš), T, SATB, orch, 1990

Sacred: Pokoj vječni I [Requiem I], TB, 1930; Pokoj vječni II, TB, 1935; Muka gospodina našega Isukrsta (po Ivanu) [Passion of our Lord Jesus (according to St John)] S, A, T, B, TB, 1936; Ps ii, T, TB, 1936; Hrvatska misa [Croatian Mass], d, S, A, T, B, SATB, 1939; Osorski requiem [Osor Requiem] (medieval Croatian), S, A, T, B, SATB, org, perc, sopele, elec gui, 1977; Osorski misterij [Osor Misterium] (songbook from Osor, 1530), S, A, T, B, SATB, orch, 1977–8; Poljička pučka misa [The Poljice Mass] (trad. text), SATB, org, 1983; Ps cv, SATB, 1987

Choruses: Svatovske [Wedding Songs] (trad. ritual, folk texts), S, SATB, 1924; Utva zlatokrila [Gold-winged Swan] (V. Nazor), S, A, T, B, SATB, 1932; Dodolice (trad. ritual, folk texts), S, SA, pf, 1932; Ljubavne pjesme [Songs of Love] TB, before 1934; Ps cxxxviii, SA, 1936

Other: Conc. da camera, S, vn, 7 wind insts, pf, 1929; Pjesma ljubavi [Song of Love], cycle, S, pf, 1930; Čakavska suita [Čakavian suite] (D. Gervais), lv, pf, 1955; Hochzeitsgesang (H. Heine), Bar, org, 1978; 3 balade Petrice Kerempuha, S, eng hn, hp, 1978; Poema o Mostaru [The Poem about Mostar] (H. Humo and A. Šantić), sym. poem, B, orch, 1980

chamber and solo instrumental

6 str qts: op.7, 1927; op.20, ?1931; op.126, 1945; 1950; 1970; 1983

Other chbr: Introduzione, arioso e danza, op.78, vc, pf, 1938; Qnt, op.90, cl, str qt, 1940; Mala suita [Little Suite], wind trio, 1949; Phantasy, vn, pf, 1950; 3 Studies, vn, pf, 1950; 3 Movts, wind qnt, 1954; Sonata, va, pf, 1956; 3 Movts hp, 1960; Elegy, bn, pf, 1965; Razgovor ugodni [A Pleasant Conversation], fl, hpd, 1969; Mali koncert [Little Conc.], wind qnt, 1971; 5 Studies, 2 vn, 1972; Sextet, 2 vn, va, vc, db, pf, 1974; 3 Dialogues, vn, db, 1974; In modo antico preludium and fugue, pf trio, 1975; Monologue, vn, 1976; Passacaglia, org, 1977; Toccata cromatica, org,

1977; Qt, gui, vn, va, vc, 1977; Scherzo, bn, pf, 1978; Sonata, ob, cl, bn, gui, 1982; Prelude, hn, org, 1982; Wind Octet, 1985; Suite, hpd, 1986; Chbr Conc., vn, wind qnt, 1986; Papandopulijada, vn, va, pf, 1986; Meditation, vn, pf, 1987; Trio, tpt, hn, trbn, 1987; Rapsodia concertante, vc, pf, 1987; Trio, fl, bn, pf, 1987; Sonata, vn, pf, 1988; Preludij, org, 1990; Legenda, hn, hp, 1990; Igra u 2 [A Game for 2], ob, vib, 1990

Pf: Sonata no.1, 1929; 2 Preludes, 1930; Partita, 1930; Contradanza, 1931; Igra (Scherzo fantastico), 1932; Hrvatski tanac [Croatian Dance], c1934; Sonatina, 1942; Mali koncert [Little Conc.], 1945; Sonata no.2, a, 1951–2; 8 Studies, 1956; Dodekafonski koncert, 2 pf, 1960; Plesna suita [Dance Suite], pf 4-hands, 1968; '10×1', 1989

Principal publishers: H. Gerig, M. Reift, International Music Co., Hrvatska akademija znanosti i umjetnosti, Društvo hrvatskih skladatelja

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- I. Supičič, ed.:** *Boris Papandopulo, 1906–1991* (Zagreb, 1994) [incl. complete list of works and writings, compiled by Erika Krpan]
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ZDRAVKO BLAŽEKOVIĆ, KREŠIMIR KOVAČEVIĆ

Papavoine (i) [first name unknown]

(*b* ?Normandy, *c*1720; *d* ?Marseilles, 1793). French composer and violinist. His first names may have been Louis-Auguste. Gregoir's use of the initial 'J' for Papavoine's first name is most probably based on the name Jean-Noël Papavoine (possibly his son), a *maître des pantomimes et répétiteur* active in Lille and The Hague. Papavoine is first mentioned early in 1752 in a request for a privilege to publish *Six symphonies* op.1, dedicated to 'le Marquis de la Bourdonnaye, Conseiller d'État, Intendant de Rouen'; the work's title-page called him 'premier violon de l'Académie de musique de Rouen', living in Paris. About 1754 Papavoine married Mlle Pellecier, a

musician and composer whose *Six cantatilles* were advertised in the *Mercur de France* in January 1755. During the next three years he composed three collections of orchestral and chamber music. On 19 May 1757 a symphony of his was performed at the Concert Spirituel. From 1760 to 1762 he was leader of the second violins in the orchestra of the Comédie-Italienne, for which he composed two *comédies mêlées d'ariettes*, now lost. From 1764 to 1765 he returned briefly to instrumental composition with two violin sonatas, two violin duos 'à la grecque' and two symphonies for large orchestra. About 1767 he joined N.-M. Audinot in forming the Théâtre de l'Ambigu-Comique, devoted primarily to marionette and pantomime productions with music. He was associated with that theatre as late as 1789. In the *Almanach des spectacles* for 1790 he is listed among the living composers, and according to Gerber he was in that year orchestra director and first violinist at the Marseilles opera. The date and place of his death was supplied by Fétis. He published virtually all of his and his wife's music himself. They appear to have had two children, both of whom he trained as engravers: Angélique (*b* Paris, 1759) and a son (*d* Paris, 1796), possibly the Jean-Noël mentioned above.

Papavoine was one of the first French symphonists to write in the Classical style. The *Six symphonies* op.1 (1752) resemble Sammartini's sinfonias but have more violinistic leaps and embroidery characteristic of the *style galant*. The Symphony in D (c1765) shows Mannheim influences. Two of Papavoine's chamber works represent a particular pre-Romantic tendency to idealize the past: the missing *Duos à la grecque*, which employed quarter-tones (see La Laurencie), and two *airs* in imitation of troubadour songs (see Chailley). His op.4 (1757) is lost: its full title, *Grandes symphonies en concerto pour deux violons, alto et violoncelle obligés et deux autres violons et basse que l'on peut supprimer*, indicates that it may have been an early symphonie concertante.

WORKS

all printed works published in Paris

operas

all performed in Paris; music unpublished and lost

Barbacole, ou Le manuscrit volé (cmda, 1, A.-J. Labbet de Morambert, J. de Lagrange and A.-F. Sticotti), Comédie-Italienne (Hôtel de Bourgogne), 15 Sept, 1760, lib *F-Pn*

Le vieux coquet, ou Les deux amies (oc, 3, A. Bret, after W. Shakespeare: *The Merry Wives of Windsor*), Comédie-Italienne (Hôtel de Bourgogne), 7 Nov 1761; also known as *Les deux amies, ou Le vieux garçon*, lib *Pn*

Le répertoire (comédie, 1, J.-F. Mussot [Arnould]), Ambigu-Comique, 1771

Zélie (pièce mêlée de musique), Ambigu-Comique, 1775

Also music for a large number of plays and pantomimes at Ambigu-Comique, inc. *Alceste, ou La force de l'amour et de l'amitié, Les filets de Vulcain, Le fort pris d'assaut, La curiosité punie, Le magicien de village, ou L'âne perdu et retrouvé*

instrumental

Syms. [thematic catalogue in Brook]: 6 symphonies, str, bc, op.1 (1752); 6

symphonies, str, bc, op.3 (1755), lost; [6] Grandes symphonies en concerto, 2 vn, va, vc obbl, 2 vn, b, op.4 (1757), lost; Symphonie, obs, fls, hns, str (1764), lost; 2ème symphonie, fls/obs, hns, str (1765), lost; Symphonie, D, 2 ob, 2 hn, str, c1765, F-Pc, ?identical with 2ème symphonie

Chamber: Pièces de clavecin en trio, vn acc., op.2 (1754), lost; [2] Sonates, vn, b (1764), lost; [2] Duos à la grecque, 2 vn (1764), lost; 2 airs in Recueil de romances historiques, tendres et burlesques, i (1767); Recueil d'airs choisis de l'Ambigu-Comique, 2 vn/mand, op.5 (1770), lost

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C.D. Brenner: *A Bibliographical List of Plays in the French Language 1700–1789* (Berkeley, 1947)

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BARRY S. BROOK, RICHARD VIANO/JULIE ANNE SADIE

Papavoine (ii) [Pellecier], Mme [first name unknown]

(*b* c1735; *fl* 1755–61). French composer. By 1755, she was married to the violinist Papavoine (*d* 1793), the composer of symphonies and comic operas. The *Mercure de France* of January 1755 contains a 'Catalogue des oeuvres de M. et Mme Papavoine', ascribing six *cantatilles* to her as Mlle Pellecier (*Les arrêts d'amour*, *La tourterelle*, *Les charmes de la voix*, *La fête de l'amour*, *Issé* and *Le joli rien*) and two as Mme Papavoine (*Le triomphe des plaisirs* and *Le Cabriolet* (F-Pn), which requires two violins and contains a tempest movement). The issue also includes a short, 12-bar unaccompanied *air gaiment* (*Nous voici donc au jour l'an*) by her, and the following year a modest little chanson (*Vous fuyez sans vouloir m'entendre*) appeared in the July issue; lastly, a 'pastoralle' melody (*Reviens, aimable Thémire*) appeared in May 1761. At least one more *cantatille*, *La France sauvée ou Le triomphe de la vertu* (US-Cn), has been attributed to her. (SchmidID)

JULIE ANNE SADIE

Pape, Andy [Andrew] (Jacob)

(*b* Los Angeles, 1 Sept 1955). Danish composer of American birth. He moved to Denmark in 1971 and studied musicology at the University of Copenhagen (1975–7), also undertaking private composition studies with Abrahamsen and Aaquist. In 1985 he took the final examination at the Royal Danish Conservatory, where Nørholm was his teacher. Alongside his

studies he taught music at the Bernadotte School in Copenhagen. From 1987 to 1993 he was head of the music department at the College of Art in Holbaek, and he has since composed full-time. He has twice been awarded the three-year scholarship from the Government Art Fund (1985 and 1993).

He has identified himself as a musical dramatist with the operas *Houdini den store* ('Houdini the Great', 1988) and *Bokseren* ('The Boxer', 1994–5), both written in collaboration with the Danish film director, actor and writer Erik Clausen. These operas, the first of which was performed both at the Royal Theatre in Copenhagen and as street theatre, combine entertainment and social criticism, borrowing stylistic features from popular music. Pape's music reflects a strong awareness of his relationship with the audience, and several of his works are best characterized as instrumental theatre, e.g. *Variations on 'Nearer my God to Thee'* (1990), in which brutality, sentimentality, powerlessness and madness are exposed in the interaction between a drunken pianist and a spiteful page turner. Pape likes to confront taboos of the classical concert environment and feels no obligation to the European musical tradition. This is characteristic of *Concerto grosso* for recorder, cello, tuba and orchestra (1996); its title is that of a historic form, but its instrumentation, in a work which emphasizes joy in creating music, avoids the well-proved and well-balanced in favour of the grotesque. In addition to a large amount of percussion music, Pape has composed music for films, including Clausen's *Min fynske barndom* ('My Childhood Symphony', 1993), based on Carl Nielsen's childhood memoirs.

WORKS

(selective list)

Stage: *Houdini den store* [Houdini the Great] (street op, 8 scenes, E. Clausen), 1988, Copenhagen, 1989; *Bokseren* [The Boxer] (op, prelude, 5 scenes, Clausen), 1994–5, Århus, 1995; *Leonora Christine - dronning af blaataarn* [The Queen of the Blue Tower] (op, 2, N. Malinovski), 1998, Copenhagen, 1999

Film: *Min fynske barndom* [My Childhood Sym.] (dir. Clausen), 1993; *En loppe kan også gøre* [Flees Bark Too] (dir. S. Olsson), 1996

Inst theatre: *Duet for Solo Cello*, vc, performing cellist, 1987; *Variations on 'Nearer my God to Thee'*, pf, page turner, 1990; *And Man Created God*, cl, vc, pf, 1992; *En lille natmusik*, cl, vc, performer, 1992; *Byens orkester* [The Town Orchestra] (H. Laurens), conductor/nar, fl, cl, bn, tpt, pf, hp, vn, va, vc, 1994–5; *In Search of ... (the Unanswered Question)*, perc, 1997

Orch: *Clarino Conc.*, pic tpt, orch, 1990; *Scherzo animalesco*, 2 pf, 2 tpt, hn, orch, 1994; *Conc. grosso 'In maggiore e in minore'*, rec, vc, tuba, orch, 1996; *Days of a Snare Drum*, snare drum, orch, 1998; *Traces of Time Lost*, bn, orch, 1998

Vocal: *Jabberwocky*, pf, SATB, 1976; *Wind Song*, pf, 1v, 1978; *Trae* [Tree], SATB, bass drums, 1986; *Scat*, SATB, 1986; *... jeg har aldrig set en sommerfugl her ...* [... I have never seen butterfly here ...], song cycle, S, vn, accdn, 1990–92; *Leonorasange* (L.C. Ulfeldt, Malinovski), Mez, pic, vc, accdn, 1998

Chbr: *Str Qt*, op.11, 1979; *As Times Go By*, 2 pf, 1981–2; *Piece of Mind*, 2 pf, 1983–4; *Louisiana Mix*, 3 unspecified insts, 1985; *Just One Note*, 2 pf, perc, 1988; *CaDance for 4*, 4 perc, 1984, rev. 1989; *CaDance for 2*, 2 perc, 1989; *Trio*, op.42, vn, pf, perc, 1989–91; *Sax Qt*, 1992; *Talking Drums II*, 2 talking drums, 1992; *Marrrrrimba Rrrock*, mar, perc, 1992; *Divertimento subito*, 2 accdn, perc, 1993; *HIT'N'RUN*, 4 perc, 1997

Solo inst: *Shepherd's Song*, ob, 2 digital delays, 1982; *Marrrrrimba*, mar, vib ad lib,

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THOMAS MICHELSEN

Pape, Heinrich

(*b* Ratzeburg, nr Lübeck, 27 July 1609; *d* Stockholm, 25 April 1663). German organist and composer. In 1625 he was in Hamburg as an organ student of Jacob Praetorius (ii). His first position as organist was in nearby Mittelnkirchen. He was then organist at Altona from 1630 to 1662, when he became organist at the Jacobskyrka, Stockholm. He married the sister of Johann Rist.

Pape was one of the most prolific composers of the mid-17th-century Hamburg school of songwriters. He set many sacred and secular verses by Rist, to whom he remained loyal when most members of the Hamburg school abandoned setting his poems: there are 36 settings by him in Rist's *Des edlen Daphnis aus Cimbrien Galathee* (Hamburg, 1642) and a further 23 in three collections published between 1648 and 1652. Two composers called Heinrich Pape, 'the elder' and 'the younger', are distinguished in the 15 melodies they contributed to Jacob Schwieger's second set of *Liebes-Grillen* (Hamburg, 1656). Pape's father was also called Heinrich, but since he died in 1637 'the elder' must refer to Pape himself and 'the younger' to a son of his, who is also represented by eight songs in Schwieger's *Des Flüchtigen Flüchtige Feld-Rosen* (Hamburg, 1655) and of whom nothing further is known. One song 'by Heinrich Pape' is in Georg Heinrich Schrieber's *Neu ausgeschlagener Liebes- und Frühlingsknospen* (Frankfurt, 1664). Pape's settings of Rist's sacred poems are inferior to his secular songs, among which those published in 1642 are particularly notable; it has been suggested that the sacred songs may have been the work of another composer.

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JOHN H. BARON

Pape, Jean Henri [Johann Heinrich]

(*b* Sarstedt, nr Hanover, 1 July 1789; *d* Asnières, nr Paris, 2 Feb 1875). French piano maker. He arrived in Paris in 1811 and after visiting London

helped Ignace Pleyel to organize his new piano factory. By 1819 he was running his own business at 7 rue Montesquieu. Pape's great interest was inventing; hence some of his 137 patents were design achievements but were never put into regular practical use. For instance, he designed a square piano with the keyboard in the middle, although its normal place, near the left, is perfectly satisfactory. Towards the end of his career he built pianos in all kinds of shapes, including round, oval and hexagonal, for drawing-rooms, but these more unusual instruments were not popular, with the result that Pape, who had once employed over 300 men, died poor.

However, Pape brilliantly solved technical problems in the piano. He designed the down-striking French grand action, and it is largely owing to his influence that interest in this type of action spread through Europe and America. His action avoided the unseating effect on the strings of the more common up-striking actions, and resolved the problem of weakness across the action gap. It took less space and obviated the need for iron braces as the strings were placed lower, in the strongest part of the instrument. Pape is also known for his experiments using felt hammer coverings, first patented by him in 1826, and for his early use of tempered steel wire. Probably his most famous invention was the 'pianino' (patented in 1828; possibly inspired by Robert Wornum), a small upright one metre high in which the earliest use of overstringing is found. The bass strings cross over the treble, giving a longer speaking-length and helping to brace the case. This was the first of a series of pianinos built by Pape, and the type of small inexpensive upright piano which became the domestic instrument *par excellence* in France and England by the mid-century. He also designed a chromatic harp, patented in 1845, in which the strings were arranged in two planes that crossed centrally and distributed the tension. This was further developed by the Pleyel company (see [Harp](#), §V, 7(ii)).

After Erard and Pleyel, Pape was the most famous French piano maker during the first half of the 19th century; he was described in the *Musical World* (1836) as the 'Broadwood of the French capital'. Cherubini composed at an 1817 square piano by Pape, and Moscheles, Boieldieu and Auber purchased instruments by him. Bechstein was among Pape's pupils. The mother-of-pearl and ivory square piano made for Queen Victoria is preserved at Osborne House, Isle of Wight.

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MARGARET CRANMER

Pape, René

(b Dresden, 4 Sept 1964). German bass. He was a member of the Dresden Kreuzchor (1974–81) and made his stage début in 1988 at the Berlin Staatsoper, where he has since been a member of the regular ensemble, singing Sarastro, Rocco, Ramfis, Fasolt, Hunding, King Mark and Pogner, among others. His first appearance at the Salzburg Festival was as Don Fernando (*Fidelio*) and in Bach's *St Matthew Passion* in 1990, returning the following year to undertake Sarastro in the Johannes Schaaf-Solti staging. He sang Fasolt at Bayreuth each year from 1994 to 1998. His début at La Scala was in 1991 as Sarastro, and he first appeared at the Vienna Staatsoper as Hunding (1996), at Covent Garden as Heinrich der Vogler (1997) and at the Metropolitan as Fasolt (1997). He is also a notable concert artist. His well-formed, compact bass and refined, shapely phrasing can be heard on disc as Pogner and in *The Creation*, *The Seasons* and Mozart's Requiem, all with Solti.

ALAN BLYTH

Papineau-Couture, Jean

(b Montreal, 12 Nov 1916). Canadian composer, grandson of [Guillaume Couture](#). He studied in Montreal with Françoise d'Amour, Léo-Pol Morin and Gabriel Cusson, at the New England Conservatory (BMus 1941), where his teachers included Quincy Porter (composition), Beveridge Webster (piano) and Francis Findlay (conducting), and at the Longy School, Cambridge, Massachusetts (1941–3) with Boulanger, whom he followed to the University of Wisconsin, Madison, and to Montecito, California. In 1946 he was appointed a professor at the Montreal section of the Quebec Province Conservatory, moving from there in 1951 to teach composition at the University of Montreal, where he held the posts of professor (from 1951), secretary (1952) and dean (1968–73). He also served as president of the Montreal centre of the Jeunesses Musicales (1956–70), the Canadian League of Composers (1957–9, 1963–6), the Quebec Academy of Music (1961–3), the Société de Musique Contemporaine du Québec (1966–73), the Canadian Music Council (1967–8) and the CMC (1973–4).

Papineau-Couture has composed extensively in most genres apart from opera. His preference, however, has been for small orchestral and chamber ensembles, as such groups enable him both to expose the contrapuntal writing that has always been an important feature of his style, and to express the intimate nature of his personality. His music makes much use of mirror structures or fan-like expansions and contractions, as indicated by the sub-titles of the *Pièces concertantes*, and his liking for counterpoint is evident in his frequent use of such devices as imitation, inversion, retrograde and augmentation. An intellectual fascination with a problem to be solved often serves as the stimulus for a composition. Nevertheless, he has remarked on the necessity for a musical structure to be perceptible to the ear, without requiring consultation of a gloss or score.

Papineau-Couture's early studies with d'Amour brought him into contact with 20th-century French music, in particular with the work of Milhaud and Honegger. This, coupled with the influence of Boulanger, who introduced him to the music of Stravinsky and Hindemith, led him to adopt a neo-

classical style in his earliest works (up to 1948), which are often cast in the conventional forms of sonata, suite and so on. Later he replaced tonality with a system of polarity lacking a fixed harmonic hierarchy. In the second movement of *Papotages* (or *Tittle-tattle*), for example, polar pitches act as anchorage points. He then explored atonality on a Hindemithian pattern, often using chords of superimposed 4ths. At the same time he was influenced by Schoenberg's 12-note method, notably in the Violin Suite (1956), marked at once the end of a period of research and the beginning of his maturity. In subsequent works he has built on Hindemith's chord formations and Stravinsky's rhythmic impulse. This phase of consolidation has also seen innovations, sometimes under the influence of Varèse, as in the timbre-orientated, neo-Impressionist tendency of *Viole d'amour* for chorus (1966), the Sextet (1967) and *Paysage* for voices and instruments (1968). In general, however, his music has been firmly planned and classical in conception. His honours include the Quebec prize (1981), membership in the Order of Canada (1993) and the Canadian Governor's prize for the arts (1994).

WORKS

Principal publishers: Berandol, CMC, Peer

stage and orchestral

Stage: *Papotages* (*Tittle-tattle*) (ballet), orch, 1949; *Eclosion* (ballet, M. Racine), vn, pf, tape, 1961; *Le rossignol* (music for marionette play), fl, vc, pf, 1962

Orch: Concerto grosso, chbr orch, 1943, rev. 1955; Sym. no.1, C, 1948, rev. 1956; Aria, 1949; Conc., vn, chbr orch, 1951–2; Marche de Guillaumet, 1952; Ostinato, str, hp, pf, 1952; Poème, 1952; Prelude, 1953; Pièce concertante no.1 'Repliement', pf, str, 1957; Pièce concertante no.2 'Eventails', vc, chbr orch, 1959; Pièce concertante no.3 'Variations', fl, cl, vn, vc, hp, str, 1959; Pièce concertante no.4 'Additions', ob, str, 1959; 3 Pieces, 1961; Pièce concertante no.5 'Miroirs', 1963; Pf Conc., 1965; Suite Lapitsky, 1965; Oscillations, chbr orch, 1969; Clair-obscur, dbn, db, orch, 1986

vocal

Choral: Ps cl, S, T, chorus, fl, bn, brass, org, 1954; Te mater, 3vv, 1958; *Viole d'amour* (R. Lasnier), SATB, 1966

Solo vocal: Eglogues (P. Baillargeon), A, fl, pf, 1942; Pater, Mez/Bar, org, 1944; Ave Maria, Mez/Bar, org, 1945; Complainte populaire, S, B, pf, 1946; Quatrains (F. Jammes), S, pf, 1947; Mort (F. Villon), A, pf, 1956; Paysage (St Denys Gameau), 8 spkrs, 8 solo vv, wind qnt, hp, pf, perc, str qnt, 1968; Contraste, lv, orch, 1970; Chanson de Rahit (H. Suyin), 1v, cl, pf, 1972; Nuit polaire (J. Papineau-Couture), 10 insts, 1986; Glanures (I. Papineau-Coutrure), S, chbr orch, 1994

chamber and solo instrumental

For 4 or more insts: Suite, fl, cl, bn, hn, pf, 1947; Rondo, 4 rec, 1953; Str Qt no.1, 1953; Fantaisie, wind qnt, 1963; Canons, 2 tpt, hn, trbn, tuba, 1964; Sextet, ob, cl, bn, str trio, 1967; Str Qt no.2, 1967; Nocturnes, fl, cl, gui, hpd, perc, vn, vc, 1969; Obsession, 16 insts, 1973; Arcadie, 4 fl, 1986; Les arabesques d'Isabelle, fl, eng hn, cl, bn, pf, 1989; Celebrations, 5 wind, 4 brass, perc, cel, pf, str, 1991; Automne, fl, ob, cl, bn, hn, str qt, db, 1992; Vents capricieux, fl, ob, cl, bn, pf, 1993; Chocs

sonores, perc ens, 1994; Str Qt no.3, 1996; Appel, ob, bn, hn, tpt, pf trio, 1997; Pf Trio, 1997; Septet, fl, ob, cl, bn, vn, va, vc, 1997; Qnt, ob, vn, vc, pf, 1998

For 1–3 insts: Sonata, G, vn, pf, 1944, rev. 1953; Suite, fl, pf, 1944–5; Aria, vn, 1946; Suite, vn, 1956; 3 caprices, vn, pf, 1962; Dialogues, vn, pf, 1967; Dyarchie, hpd, 1971; Départ, a fl, 1974; Trio à 4 mouvements, va, cl, pf, 1974; Verségères, b fl, 1975, rev. 1988; J'aime les tierces mineures, fl, 1976; Slano, vn, va, vc, 1976; Le débat du coeur et du corps, nar, vc, perc, 1977, rev. 1984; Exploration, gui, 1983; Prouesse, va, 1985; Courbes, org, 1987; Vers l'extinction, org, 1987; Quasa passacaille, org, 1988; Thrène, vn, pf, 1988; Autour du Dies irae, org, 1991; C'est bref, org, 1991; Tournants, org, 1992; Fantasques, vc, pf, 1995; Discussion animée, vn, pf, 1997

Pf: Suite, 1942–3; Mouvement perpétuel, 1943; 2 vales, 1943–4; Etude, b \flat , 1944–5; Rondo, 4 hands, 1945; Aria, 1960; Complémentarité, 1971, rev. 1984; Nuit, 1978; Idée, 1982; Méandres, 1998

WRITINGS

'Que sera la musique canadienne', *Amérique française*, ii/2 (1942), 24–6

'L'année musicale au Canada en 1957', *Livre de l'année* (1958), 220–24

'L'année musicale', *Livre de l'année* (1959), 300–03

Notes sur la 'Pièce concertante no.1' (Toronto, 1961)

with **H. Sutermeister and A. de la Vega**: 'Training of Composers', *The Modern Composer and his World: Stratford, ON, 1960*, 17–34

'Le danger de la spirale de l'inflation devant la nouveauté', *Journal des Jeunesses musicales du Canada* (1967)

with **I. Papineau-Couture**: 'Souvenirs', *Cahiers canadiens de musique/Canada Music Book no.4* (1972), 59–63 [on Stravinsky]

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J. Beckwith: 'Jean Papineau-Couture', *Canadian Music Journal*, iii/2 (1958–9), 4–20

Y. Rivard: 'Retour de Jean Papineau-Couture à la couleur', *Scène musicale*, no.254 (1970)

R. Duguay: 'Jean Papineau-Couture', *Musiques du Kébèk*, ed. Duguay (Montreal, 1971), 145ff [interview]

G. Potuin: 'J. Papineau-Couture', *Le Devoir* (24 Oct 1981)

L. Bail-Milot: 'Jean Papineau-Couture', *Variations*, i/1 (1977), 32–4

L. Bail Milot: *Jean Papineau-Couture: la vie, la carrière et l'oeuvre* (Montreal, 1986)

LYSE RICHER/MARIE-THÉRÈSE LEFEBVRE

Papini, Guido

(*b* Camaiore, nr Lucca, 1 Aug 1847; *d* London, 3 Oct 1912). Italian violinist and composer. He studied with Ferdinando Giorgetti at the Istituto Musicale at Florence. He made a successful début at the age of 13, but subsequently considered giving up music as a career. He returned to Florence at the invitation of Basevi to lead the quartet of the Società del Quartetto. Concerts in Italy and France earned him a reputation as a violinist with an expressive and beautiful tone and brilliant technique. He was court violinist to the Queen of Italy; at Lisbon he received the Cross of

Merit. From 1874 he lived in England. In London in that year he played the viola in John Ella's Musical Union concerts, alternating with Sarasate and later with Wieniawski as leader of the quartet. He was soloist at the Philharmonic concerts in 1875, 1877 and 1878 and, in 1876, with the Padeloup Orchestra and the Bordeaux PO. Among the distinguished musicians he toured with were Rubinstein, von Bülow and Bottesini. From 1893 to 1896, when illness caused his resignation, he was principal violin professor of the Royal Irish Academy of Music at Dublin and inaugurated important chamber concerts there. During his remaining years in London, despite poor health, he devoted himself to composition and private teaching. He was an examiner of the College of Violinists, which he served for several years as president.

Ephemeral fantasies, transcriptions and salon pieces for violin and piano make up the bulk of Papini's more than 200 works, but he did write a few pieces in the larger forms, such as the Violin Concerto in D minor op.36. His trios (for two violins and piano) and a quartet (for three violins and piano) Cobbett found to be 'light and graceful, but of no permanent interest'. The pedagogical works and editions are of more lasting value: a violin method in four parts, op.57, *L'archet: a Technical Work for the Practice of the Different Bowings Most in Use* op.118, several sets of études and an edition of four Boccherini cello concertos.

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E. HERON-ALLEN/ALBERT MELL

Papp, Géza

(b Budapest, 29 April 1915). Hungarian musicologist and educationist. He studied theory with Bárdos, music history with Bartha and composition with Kodály at the Budapest Academy, where he took diplomas in church choir conducting (1937) and music teaching (1940). He taught in various secondary schools (1941–60) before becoming an editor with a publisher of school textbooks. He worked in a freelance capacity for the Hungarian music history section of the Institute of Musicology, and took the CSc in 1970 with a collected edition of Hungarian 17th-century songs. His principal areas of research were 17th- and 18th-century Hungarian music history, music education and principles of school textbooks. He edited numerous schoolbooks and collaborated in writing several music educational works.

WRITINGS

A magyar katolikus egyházi népének kezdetei [The sources of the Hungarian Catholic hymn] (Budapest, 1942)

'Kájoni János orgonakönyve' [Ioan Caianui's organ book], *Magyar zenei szemle*, ii (1942), 133–55

- ‘Ismeretlen Kochanowski-fordítások a XVI–XVII. százából’ [Unknown Kochanowski translations from the 16th and 17th centuries], *Irodalomtörténeti közlemények*, lxxv (1961), 328–40
- ‘Über die Verbreitung des Quintwechsels’, *SMH*, viii (1966), 189–209
- ‘Le psautier de Genève dans la Hongrie du XVIIe siècle’, *SMH*, ix (1967), 281–99
- ‘Przyczynki do związków muzyki polskiej z węgierską w XVII wieku’ [Notes on the connection between Polish and Hungarian music in the 17th century], *Studia Hieronymo Feicht septuagenario dedicata*, ed. Z. Lissa (Kraków, 1967), 235–51; Ger. trans. in *SMH*, x (1968), 37–54
- ‘Szőlősy Benedek és énekeskönyveinek nyomdahelye’ [Benedek Szőlősy and the printing house of his songbooks], *Magyar könyvszemle* (1967), 78
- ‘Die Haupttypen des ungarischen Liedes im XVI–XVII. Jahrhundert’, *Musica antiqua II: Bydgoszcz 1969*, 283–313
- ‘Przyczynki do związków dawnej poezji węgierskiej z polską’ [Remarks on the connection between Hungarian and Polish Poetry], *Studia z dziejów polsko-węgierskich stosunków literackich i kulturalnych*, ed. J. Reychman and others (Warsaw, 1969), 132–50
- A XVII. század énekelt dallamai [Tunes sung in the 17th century] (diss., Hungarian Academy of Sciences, 1970; Budapest, 1970, as *Régi magyar dallamok tára* [Collection of old Hungarian songs], ii)
- ‘Egy prozódiai jelenség Kodály kórusműveiben’ [A prosodical phenomenon in the choruses of Kodály], *Kóta* (1972), no.3
- ‘Stilelemente des frühen Werbungsstanzes in der Gebrauchsmusik des 18. Jahrhunderts’, *Musica antiqua III: Bydgoszcz 1972*, 639–79
- ‘Zur Geschichte der ungarischen Tanzmusik: Probleme des Werbungsstanzes’, *Studia instrumentorum musicae popularis IV: Balatonalmádi 1973*, 142–7
- ‘Tankönyv és módszer’ [Schoolbook and method], *Az ének-zene tanítása* (1974), 111–14, 171–8, 259–75; (1975), 55–63, 111–19, 197–203; (1976), 23–8
- ‘Die Quellen der “Verbunkos-Musik”: ein bibliographischer Versuch’, *SMH*, xxi (1979), 151–217; xxiv (1982), 35–97; xxvi (1984), 59–132; xxxii (1990), 55–224
- ‘A verbunkos kéziratok emlékei I’ [Manuscript records of the verbunkos I], *Magyar zene*, xxiv (1983), 248–68; II, *Zenetudományi dolgozatok* (1986), 301–28
- ‘További adatok a verbunkoskiadványok megjelenési idejéhez’ [More comments on the chronology of the publication of the verbunkos], *Magyar zene*, xxv (1984), 245–67
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- ed. K. Bárdos:** *Magyarország zenetörténete*, ii: 1541–1686 (Budapest, 1990)
- ‘A Liszt-rapszódiai forrásaihoz’ [On the sources of the rhapsodies of Liszt], *Magyar zene*, xxxiv (1993), 163–71
- ‘A nagy potpourri: tények, fölvetések, ellentmondások, következtetések’ [The great potpourri: facts, propositions, contradictions, conclusions], *Zenetudományi dolgozatok* (1995–6), 167–76

Pappano, Antonio

(*b* Epping, Essex, 30 Dec 1959). American conductor. After early music lessons with his father, he studied the piano, composition and conducting in the USA with, respectively, Norma Verrilli, Arnold Franchetti (a pupil of Richard Strauss) and Gustav Meier. His first engagement was as répétiteur and assistant conductor at the New York City Opera, and he subsequently worked at the Liceu in Barcelona, the Lyric Opera of Chicago, Frankfurt Opera and Bayreuth (as Barenboim's assistant) before being appointed music director of the Norwegian National Opera in 1990. Pappano made his Covent Garden début conducting *La bohème* the same year, and in 1992 became music director of La Monnaie in Brussels. The following year he made an acclaimed début with *Siegfried* at the Vienna Staatsoper, returning there for *I vespri siciliani* in 1998. He has also appeared at the Metropolitan Opera (where he conducted *Yevgeny Onegin* in the 1997–8 season), San Francisco Opera, the ENO, the Berlin Staatsoper, the Théâtre du Châtelet and the Teatro Comunale in Florence, and has worked with many of the world's leading symphony orchestras, including the Berlin PO, Chicago SO, Cleveland Orchestra, LSO and Israel PO, of which he became principal guest conductor in 1997. Pappano's conducting combines refinement of detail with a powerful dramatic sweep, as can be heard in his recordings of Puccini's *La rondine* (which won a 1997 Gramophone award) and *Trittico*, and of Massenet's *Werther*. In 1999 he was appointed music director of Covent Garden with effect from the 2002–3 season.

RICHARD WIGMORE

Papua New Guinea.

See [Melanesia](#), §III.

Pâque, (Marie Joseph Léon) Désiré

(*b* Liège, 21 May 1867; *d* Bessancourt, Val-d'Oise, 20 Nov 1939). Belgian composer who adopted French nationality. An orphan from an early age, he studied at the Liège Conservatory, where he was appointed assistant professor of solfège in 1889. His early compositions, influenced by Russians such as Cui and Borodin, won several prizes, including those of the Belgian Royal Academy (String Quartet op.23), and the Paris Pro Musica (Piano Trio op.46). After a short time spent researching Bulgarian folksong in Sofia, Pâque became professor of piano and composition at the conservatory in Athens (1900–02). Following a brief period working in Brussels and Paris he resided in Lisbon, where he taught composition and organ at the conservatory (1906–9). Before World War I he visited England and taught and conducted in Hamburg, Bremen, Rostock, Berlin and Geneva. While in Berlin he was engaged by the publisher Simrock as a resident composer, receiving an annual salary. From 1914 Pâque lived in Paris and became organist of St Louis d'Antin. He married four times, and a daughter from his third marriage, Désirée Pâque-Sweertz, pursued a career as a concert violinist. During Pâque's final years, spent in Paris and

Bessancourt, he became a recluse, making no contact with any noted French composer. Instead he devoted himself to composition and to the writing of many articles concerning his revolutionary musical ideas.

An unrecognized and brilliantly original composer, Pâque formulated theories of composition that anticipated those of Schoenberg. He advocated principles of atonality, referring to the 'mode chromatique moderne', and proposed the abandonment of several musical conventions such as the regular time signature and the traditional approach to development. The latter he replaced with his own system known as 'adjonction constante', whereby development occurs either by attaching new motifs to unchangeable main themes or by juxtaposing material differently against these unaltered themes. Pâque's lack of recognition is a result of his publishing almost nothing about his theories until later in his life. However, he spent much time in correspondence with Charles Lalo, reader in aesthetics at the Sorbonne, concerning his theories, and in 1910 he dedicated to Lalo his *Esthétique musicale d'un musicien* (published 18 years later in instalments under the title 'Essai sur la mélodie'). The series of articles he wrote for the *Revue musicale* during the 1930s under the general heading *Notre esthétique musicale* define his philosophies established almost 40 years earlier.

Even by 1893 Pâque had published *Vingt leçons de lecture musicale*, exercises that deliberately avoid a definite key, and in 1895 – four years before the *Verklärte Nacht* sextet – he wrote a Sonata for piano trio 'without a fixed and pre-established tonality'. His Symphony no.1 for organ and his first three piano sonatas, dating from the same year as Schoenberg's *Harmonielehre* (1911), make very clear use of 'adjonction constante' and are, to a degree, atonal, foreshadowing works such as Berg's Piano Sonata. The evolvment of his expressive freedom can be seen in the 12 books of *Effusions lyriques* for piano, which were written throughout his life, and his style is at its most focussed in his late works for chamber combinations.

WORKS

(selective list)

stage and orchestral

Op: Vaïma, op.47, 1903, Ostend, 1904

Syms.: [no.1], op.33, 1895; [no.2] 'La Parisienne', op.52, 1905; [no.3], op.76, 1912; [no.4], op.86, 1916–17; [no.5], op.95, org, orch, 1919; [no.6], op.109, 1925–7; [no.7], op.125, 1934; [no.8], op.129, 1935–6

Pièces de musique symphonique: op.92, 1918; op.132, 1936; op.137, 1937

Concs.: Pf Conc. no.1, op.4, 1888; Vc Conc., op.28, 1893; Conc., op.118, ww, str, 1931–2; Pf Conc. no.2, op.127, 1935

Other: Le Dieu et la Bayadère, op.60, 1908; Jeanne d'Arc, op.65, 1909

chamber and solo instrumental

Str qts: [no.1], op.23, 1892; [no.2], op.30, 1894; [no.3], op.37, 1897; [no.4], op.38, 1899; [no.5], op.44, 1902; [no.6], op.90, 1917; [no.7], op.96, 1921; [no.8], op.122, 1933; [no.9], op.138, 1937; [no.10], op.144, 1939

Pf: *Effusions lyriques*, 12 books, I, op.12, 1890–92; II, op.55, 1896–1905; III, op.56,

1896–8; IV, op.79, 1906–13; V, op.81, 1913–14; VI, op.84, 1915–16; VII, op.91, 1918; VIII, op.104, 1925–6; IX, op.116, 1930–33; X, op.123, 1934–5; XI, op.133, 1936–7; XII, op.142, 1938–9; 5 Sonatas, opp.68–70, 73, 1911, op.117, 1930–31; 50 miscellaneous pieces

Other: Sonata, op.7, vn, pf, 1890; Sonata, pf trio, 1895; Pf Qnt, op.35, 1896; Sonata, op.43, vn, pf, 1902; Pf Trio, op.46, 1903; Sym. no.1, op.67, org, 1910; Sonata, op.85, va, pf, 1915; Pf Trio, op.98, 1923; Pf Qnt, op.102, 1924; Pf Trio, op.115, 1930; Sonata, op.126, vn, pf, 1934; Pf Qnt, op.141, 1938; 26 other chamber works; 23 pieces, org

vocal

20 leçons musicale, op.21, 1892–3; Requiem, op.41, solo vv, chorus, orch, org, 1900; 4 Motets, op.83, 1914–15; Messe brève, op.114, chorus, org (1929); Messe chromatique, op.119 (1931–2); 4 Cantates concertantes, op.121, SSA, orch, 1933; Polyphonie mystique, op.136, 1937; Interludes, op.140, vv, str, 1937–8; Messe brève, op.143, chorus, org (1939); 44 mélodies, 1v, pf; 2 duos; 18 secular choral pieces

Principal publishers: Simrock, Senart/Salabert, Copenrath, Breitkopf & Härtel, Schneider, Editions Combre

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'Notre esthétique', *ReM*, no.101 (1930), 119–31

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P. Gilson: 'Neuf lettres de Désiré Pâque à Sylvain Dupuis', *RBM* xlvii (1993), 251–8

JOHN SCOTT WHITELEY

Pär, Joseph.

See [Beer, Joseph](#).

Parabosco, Girolamo

(*b* Piacenza, *c*1524; *d* Venice, 21 April 1557). Italian composer. He was the son of the Brescian organist Vincenzo Parabosco (*d* 1556) and, according to Zarlino, the pupil of Adrian Willaert by 5 December 1541. Parabosco described himself as a 'discipulo di M. Adriano' in his 1546 madrigal collection and eulogized Willaert in his comedy, *La notte* (1546). He probably studied with Willaert before 1540 when his two ricercares appeared in the anthology *Musica nova* (RISM 1540²²). Significantly,

perhaps in view of his youth and his student relationship with Willaert, Parabosco's name (like that of his fellow pupil, Girolamo Cavazzoni) appears in lower-case letters in the running heads of *Musica nova*. In or shortly before 1546 Parabosco visited Florence briefly as a guest of Francesco Corteccia. Between 1548 and 1551 he made trips to Urbino, Ferrara, Piacenza, Brescia, Padua and Verona. Returning to Venice, he was elected first organist at S Marco on 16 June 1551, retaining this post until his death. Active in literary and musical academies in Venice, he knew Antonfrancesco Doni, Andrea Calmo, Pietro Aretino and Titian. Notwithstanding Parabosco's acquaintance with Titian, the suggestion first made by Molmenti and accepted by others that Titian's *Venus and the Organist with Lapdog* (c1545–8; Prado) portrays Parabosco, is probably incorrect. A better case can be made for a 17th-century copy (in *I-Ma*) of a lost 16th-century portrait of Parabosco which bears some resemblance to an engraving in the 1795 edition of his *I diporti*.

The two youthful instrumental works from *Musica nova* differ strikingly. Although using successive points of imitation, the first (no.18) incorporates considerable sequential repetition. The ricercare 'Da pacem' is exceptional, because it is based on a cantus firmus from the antiphon for peace. Each of the antiphon's four phrases appears in the tenor with anticipations by one of the other voices. This work may refer to the war between Venice and the sultan which ended in October 1540, the year in which *Musica nova* was published. Parabosco's motet-like madrigals show his study with Willaert. Their imitative polyphony is often dense and rarely relieved by harmonic episodes; voices are often in contrasting groups. Harmonies are rich, text repetition is frequent and the declamation excellent.

WORKS

Editions: *Girolamo Parabosco: Composizioni*, ed. F. Bussi (Piacenza, 1961) [BJA]. Doni: *Dialogo della musica*, ed. G.F. Malipiero (Vienna, 1965) [M]

[21] Madrigali, 5vv (Venice, 1546); 3 in B, 1 in M, 1 in *EinsteinIM*, iii
4 other madrigals, 1541¹³, 1544²²; B, M

Instrumental: Benedictus a 2, 1543¹⁹, B; Ricercare a 4, 1540²², B, ed. in MRM, i (1964); Ricercare 'Da pacem' a 4, 1540²², B, ed. in MRM, i (1964)

Ipsa te rogat pietatis, motet, lost

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H.C. Slim: *The Keyboard Ricercar and Fantasia in Italy, ca. 1500–1550, with Reference to Parallel Forms in European Lute Music of the Same Period* (diss., Harvard U., 1961)

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M. Feldman: 'The Academy of Domenico Venier, Music's Literary Muse in Mid-Cinquecento Venice', *Renaissance Quarterly*, xlv (1991), 476–512

H. COLIN SLIM

Parabovi, Filippo [Francesco] Maria.

See [Perabovi, Filippo Maria](#).

Parać, Ivo

(*b* Split, 24 June 1890; *d* Split, 4 Dec 1954). Croatian composer. Drawn to Italian art and culture from a young age, he graduated in composition from Pesaro Conservatory in 1923. He also studied privately with Pizzetti, Perosi and Alaleona. After returning to Split he taught briefly in Belgrade; from 1925 until his death (which occurred on the day of the Split première of his only opera) he lived in Split, conducting and teaching (from 1948) at the music school.

Parać's post-Romantic, lyrical musical language grew out of the Italian tradition, although he never used the typical Italian *bel canto* style. After 1924 his work underwent a change: he discovered the national Croatian tradition and tried to include elements of it in his own musical idiom. His artistic interest was nevertheless always focussed on vocal forms. His opera, *Adelova pjesma* ('Adel's Song'), a romantic lyrical tragedy, occupies an exceptional position among Croatian operas of the time; its musical language shows an individual use of Wagnerian technique, with leitmotifs in the orchestral texture and predominantly declamatory vocal writing. The summit of his vocal works is the cycle of 12 songs, *Musiche Pascoliane* (1930), with its rich vocal nuances and Impressionist-sounding piano accompaniment. As well as a composer, Parać was a gifted and prolific poet.

WORKS

Op: *Adelova pjesma* [Adel's Song] (3, epilogue, V. Desnica, after L. Botić), Zagreb 1930–34, 7 June 1941, rev. 1951

Orch: *Fantasia marinesca*, 1917; *Marcia funebre*, 1917; *Saš ume i smora* [From the Woods and from the Sea], suite, 1917

Solo vocal: *Canoni dal mare* (Parać), song cycle, 1v, pf; *Idillio maremmano* (G. Carducci), T, orch; *La novella di nonna Lucia* (Carducci), T, orch; *Musiche Pascoliane* (Pascoli), song cycle, 1v, pf, 1930

Choral: *Amor*, 3 motets, chorus; 3 *canti corali* (Carducci), mixed chorus, orch; *Exultatio*, 3 motets, chorus; *Madrigali dell'estate* (G. d'Annunzio), choral cycle (1930)

Other inst: *Andante amoroso*, str qt; *Minuetto appassionato*, pf; *Projcetna suita* [Spring Suite], pf; *Serenatella*, fl, va, vc, pf

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KORALJKA KOS

Paradeiser, Marian (Carl) [Karl]

(*b* Riedenthal, 11 Oct 1747; *d* Melk, 16 Nov 1775). Austrian composer and violinist. From the age of 12 or 13, when he began serving as a choirboy, he spent his life almost entirely at Melk Abbey. He sang soprano and studied the violin under the *regens chori* Marian Gurtler (1703–66) and after 1761 composition with Robert Kimmerling and perhaps with the organist J.G. Albrechtsberger. He took his vows on 11 November 1767 and, after a period of study in Vienna, was ordained on 29 September 1771. Having taught in the lower school at Melk for three years, before taking up his appointment as professor of theology he died at the age of 28.

During his brief 13-year creative span Paradeiser developed a respectable reputation built around a small but valuable corpus of approximately 65 works. This was established early on through the success of large-scale vocal-orchestral works composed for Melk in the 1760s and through his own virtuoso violin playing well displayed in the concertos and the occasional symphonic movement. Later, as he specialized in composing chamber music for strings, he became known for his trios and quartets, as shown by their dissemination, and reports (*AMZ*, Maximilian Stadler) that they were favoured by the imperial director of chamber music in Vienna, Franz Kreibich (1728–97). It has been suggested that Haydn's opp.1, 2 and 9 may have influenced Paradeiser in his divertimento quartet writing (Finscher), but even closer parallels can be found between Paradeiser's and Albrechtsberger's chamber music composed at Melk in 1759–60.

WORKS

in MS at A-M, unless otherwise stated

Cants.: Die nöthigen Sorgen sind glücklich vertrieben (B. Schuster, E. Müller, G. Winnerl), Singgedicht, 4 S, 2 A, 4vv, orch, perf. Melk, 17 Feb 1765; Ecloga Seladon (Schuster), 4 S, A, T, 7vv, orch, perf. Melk, 29 June 1772; Er kömmt heran, der Hochgeweihte, doubtful attrib.

Church music: Mass, *D-Bsb*; Kyrie, Alma Redemptoris mater, Ave regina, 2 Salve regina; Benedictus quem tentavit, motet; O Jesu care, S, A, orch, listed in Melk catalogue

Inst: 3 syms., ed. in *The Symphony 1720–1840*, ser. B, vi (New York, 1982); 9 orch minuets; 3 vn concs.; Concertino, org/hpd, vn, vc, orch; Concertino, vn, va, vc, orch; Concertino, 2 vn, va, vc, bc; Concertino, 2 vn, str orch, 1775; 17 str qts

(divertimentos), 10 trios, 2 vn, b, *A-KR, SEI, Wn, CH-Gc* (London, n.d.) *CZ-Bm, Pnm, D-MÜs, I-MOe*; Sonata, vn, b; Capriccio, vn; 2 further str qts listed in *Kleine Quartbuch (A-Wn)*; 6 str qts, 1 trio, listed in Traeg catalogue (1799)

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MGG1 (F. Heller)

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ROBERT N. FREEMAN

Parademarsch

(Ger.).

Slow march. See [March](#), §1.

Paradiddle.

A rudiment of the art of side-drumming. See [Drum](#), §II, 2.

Paradies [Paradisi], (Pietro) Domenico

(*b* Naples, 1707; *d* Venice, 25 Aug 1791). Italian composer and teacher. He is believed to have studied with Nicola Porpora in Naples, but little is known about his early life. The first documented performance of his music was of the opera *Alessandro in Persia* (Lucca, 1738), on a libretto of the Florentine Francesco Vanneschi. The poor reception of this work marked the beginning of a generally unsuccessful career as a composer for the stage. During the 1739–40 season Paradies moved to Venice, where he was employed by the Conservatorio dei Mendicanti, one of the city’s four famous schools for orphaned girls. There his reputation as an opera

composer suffered further when his *serenata* of 1740, *Il decreto del fato*, proved unpopular. During this period, however, he was exposed to the vibrant Venetian musical life of the era and the progressive keyboard music of composers such as his contemporary Baldassare Galuppi.

Paradies emigrated to London in 1746 and, shortly thereafter, changed the spelling of his name (from the Italian form 'Paradisi'). He was one of numerous Italian composers, including Galuppi, who worked there during the mid-18th century. His series of operatic failures continued in January of 1747, when his setting of Vanneschi's *Fetonte* encountered negative reaction during its nine performances at the King's Theatre, Haymarket. Charles Burney described the arias as 'ill-phrased' and lacking in 'estrosity or grace'. Although Paradies continued to supply arias for pasticcio productions at the King's Theatre, where Vanneschi had become impresario, he never met with success as a composer of opera. He achieved some renown in England, however, as a teacher of harpsichord and composition. His most distinguished student was the elder Thomas Linley, who later became a highly regarded composer of English opera. In 1770, anticipating retirement, Paradies sold his manuscript collection to Richard (later Viscount) Fitzwilliam. He returned to Venice, where he spent the rest of his life.

Although Paradies published a concerto for organ or harpsichord and orchestra and composed numerous other instrumental works, his most enduring fame rests on his 12 *Sonate di gravicembalo*. This collection, published by John Johnson under the protection of a royal privilege in 1754, was reprinted several times in England during the composer's life, as well as by Le Clerc and Imbault in Paris and Roger in Amsterdam. These sonatas quickly achieved widespread popularity in England and on the continent. The letters of Leopold Mozart indicate that they were studied and performed in his household. Although Burney attributed Paradies's failure as an opera composer to inexperience, the sonatas consistently display refined craftsmanship. Several of them appeared in 19th- and 20th-century collections of keyboard music, and the entire set exists in two modern editions. The second movement of the sixth sonata, often published separately, entitled 'Toccatina', has remained popular among harpsichordists and pianists.

The 12 sonatas are all in two movements. They display some of the more progressive features of the time along with many that are still firmly rooted in Baroque style. Their most modern attribute is the appearance of Classical formal procedure within many individual movements. The opening movements of the sonatas are the most complex and innovative, with 11 of the 12 recognizable as various versions of sonata form. Five of the closing movements are lively, quasi-contrapuntal studies, characterized by rhythmic regularity and broken-chord figuration. Their binary structures sometimes approximate sonata forms except for the lack of rhythmic differentiation (e.g. the 'Toccatina' from Sonata no.6). Three are *gigas* and one is a minuet, all in binary form. The remaining three finales are lyrical rondos in slow or moderate tempos. Although many passages approach the cantabile style of Classical pianoforte music, this music was obviously conceived for harpsichord. Dynamic markings are non-existent. The textures exemplify the transitional state of keyboard composition of the

mid-century. Much of the writing, especially in the finales, is in two parts in a style that resembles counterpoint, but in which one voice is normally more harmonic than melodic. Some movements begin with brief canonic passages, but quickly abandon imitative style. The first movements tend to be dominated by the melody in the right hand with various patterns outlining the harmony in the left. The true Alberti bass is used only occasionally. Many passages show the influence of the graceful keyboard idiom of Paradies's Neapolitan predecessor Domenico Scarlatti. In his manipulation of form, Paradies is inconsistent. Of the 11 first movements that resemble sonata form, seven omit all or part of the principal thematic area in the recapitulation in the manner of Scarlatti. Four, however, contain convincing thematic differentiation in the expositions and full recapitulations. Similarly, some of the sections after the central double bar are perfunctory transpositions of opening material, while others contain relatively sophisticated thematic development.

The other instrumental works are less progressive than the sonatas. The two keyboard concertos are in the Baroque style and show little differentiation between solo and tutti material. The sinfonias are typical tripartite Italian overtures. Of the dramatic works, *Fetonte* is unusual in its use of ballet music for chorus. Several excerpts from the operas were published in song collections. Paradies's style in these is competent, but facile and uninspired.

WORKS

dramatic

all MSS autograph

Alessandro in Persia (opera, F. Vanneschi), Lucca, 1738, *A-Wgm*

Il decreto del fato (serenata), Venice, 1740, *GB-Cfm*

Le muse in gara (serenata, G. Belli), Venice, 1740, *Cfm*

Fetonte (opera, F. Vanneschi), London, King's Theatre in the

Haymarket, 17 Jan 1747, *Cfm*; favourite songs (London, 1747)

La forza d'amore (pasticcio), London, Little Theatre in the Haymarket, 19 Jan 1751, *Cfm, Lbl*; favourite songs (London, 1751)

Antioco (opera),? not perf., frags., *Cfm*

other works

[12] Sonate di gravicembalo (London, 1754; ed H. Ruf and H. Bemmann, Mainz, 1971); 6 ed. in *Le tresor des pianistes*, xiv (Paris, c1870)

A Favourite Concerto (B), org/hpd, insts (London, c1768); pubd as Concerto in B (Mainz, 1965)

A Favourite Minuet with Variations (C), kbd (London, c1770)

Concerto (G minor), org/hpd, insts, *Cfm*

Allegro (G), kbd, frags., *Cfm*

Several symphony-overtures; other kbd works; solfeggi for S; cantatas; arias: *B-Bc, GB-Cfm* (autographs), *Lbm, Lcm, US-Wc*

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DONALD C. SANDERS

Paradis [Paradies], Maria Theresa

(*b* Vienna, bap. 15 May 1759; *d* Vienna, 1 Feb 1824). Austrian composer, pianist, organist and singer. She was the daughter of the Imperial Secretary and Court Councillor to Empress Maria Theresa, after whom she was named (the empress was not however her godmother, as was formerly believed). Some time between her second and fifth year she became blind; Anton Mesmer was able to improve her condition only temporarily, in 1777–8. She received a broad education from Leopold Kozeluch (piano), Vincenzo Righini (singing), Salieri (singing, dramatic composition), Abbé Vogler (theory and composition) and Carl Friberth (theory). By 1775 she was performing as a pianist and singer in Viennese concert rooms and salons. Composers who wrote for her include Salieri (an organ concerto, 1773), Mozart (a piano concerto, probably K456) and possibly Haydn (a piano concerto, hXVIII:4).

On 18 August 1783 she set out on an extended tour towards Paris and London, in the company of her mother and Johann Riedinger, her amanuensis and librettist. She visited Mozart and his family in Salzburg on 27 August. After concerts in Frankfurt (5 October 1783), Koblenz (30 October 1783) and elsewhere, she reached Paris in early March of the following year. On 1 April she appeared at the Concert Spirituel; the *Journal de Paris* (4 April 1784) wrote of her: 'one must have heard her to form an idea of the touch, the precision, the fluency and vividness of her playing'. Before leaving Paris at the end of October she made 14 public appearances. She also assisted Valentin Haüy, 'father and apostle of the blind', in establishing the first school for the blind, which he opened in Paris in 1785. In November 1784 Paradis went to London, where she performed at court, in the palace of the Prince of Wales (Carlton House) and in the Professional Concert in the Hanover Square Rooms, among other places; her performances were less well received than they had been in Paris, however. After many concerts in other west European cities she returned in 1786 by way of Berlin and Prague to Vienna. Plans to tour Russia and Italy did not materialize, but she returned to Prague in 1797 for the production of her opera *Rinaldo und Alcina*.

During her journey Paradis began composing solo piano music as well as pieces for voice and keyboard. The earliest music attributed to her was a

set of four sonatas of about 1777, but these are probably the work of Pietro Domenico Paradis, with whom she is often confused (the Toccata in A sometimes ascribed to her is from a sonata by him). Similarly, the famous *Sicilienne* is spurious, probably the work (after a Weber violin sonata op.10 no.1) of its purported discoverer, Samuel Dushkin. Many of her authentic works of this period are lost. Her earliest extant major work is the collection *Zwölf Lieder auf ihrer Reise in Musik gesetzt*, composed 1784–6. By 1789 she was devoting more time to composition than performance; between then and 1797 she wrote at least five operas and three cantatas. After the failure of *Rinaldo und Alcina*, she increasingly devoted her energy to teaching; in 1808 she founded her own music school where she taught the piano, singing and theory, primarily to young girls. A Sunday concert series at the school featured the work of her outstanding students. She continued to teach up to the time of her death.

Paradis apparently had exceptionally accurate hearing, as well as ready comprehension and a good memory (she is said to have played over 60 concertos by heart). When composing she used a composition board invented by Riedinger, and for correspondence a hand printing machine constructed by Wolfgang von Kempelen. Her songs are representative of operatic style, with coloratura and trills; the influence of Salieri's dramatically composed scenes is especially apparent. Her stage works owe much to Viennese Singspiel, and in her piano style she is indebted to her teacher Kozeluch.

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stage

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Rinaldo und Alcina [Die Insel der Verführung] (Zauberoper, 3, L. von Baczko), Prague, Nostitzsches Nationaltheater, 30 June 1797, lost

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other works

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Inst: 2 pf concs., g, C, lost; 12 pf sonatas, opp.1–2 (Paris, 1792), probably by D. Paradis, lost; Pf Trio (Vienna, 1800), lost; Fantasie, G, pf (Vienna, 1807), ed. H.

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RUDOLPH ANGERMÜLLER, HIDEKI MATSUSHITA/RON RABIN

Paradon.

See [Baryton](#) (i).

Paradossi, Giuseppe.

See [Troili, giuseppie](#).

Paraguay (sp. República del Paraguay).

Country in South America. It has an area of 406,752km² and a population of 5.5 million (2000 estimate). The river Paraguay marks the divide between two geographically and culturally distinct areas, populated since ancient times by indigenous peoples. To the east is sub-tropical jungle, inhabited by horticulturalists belonging to the Tupí-Guaraní linguistic group. To the west is the northern Chaco, whose inhabitants are hunter-gatherers belonging to the Maskoy, Mataco-Mak'á, Guaycurú and Zamuco groups. The population of both regions also includes peasants of creole and foreign descent. The only common link between the indigenous cultures of the two areas is that they exist in the same country, where Guaraní-Spanish bilingualism is well established both in practice and, since 1992, by law, according Paraguay singular status in Latin America. The spread of Guaraní was encouraged by the mingling of races in the early days of the Spanish conquest. It was also later adopted by the Jesuits in order to avoid contact between the Spaniards and the natives living in 'reductions', as the stable communities established by the missionaries were known. Sources of information about musical activity in Paraguay are sparse and unfortunately imprecise. Juan Max Boettner's book (c1957) remains unsurpassed, although it contains several obvious errors as regards indigenous music. Various researchers have collected indigenous music *in situ*, including Carlos Vega and Isabel Aretz, who also documented creole music; and Jorge Novati and Irma Ruiz, ethnomusicologists at the Instituto Nacional de Musicología of Argentina, whose archives also contain recordings made by Vega of a Mak'á group from Paraguay brought for other purposes to Buenos Aires in 1939.

For various historical and cultural reasons, art music was a late development. During the colonial period the antagonistic relationship between Paraguayans and Jesuits meant that no evidence could be found in the cities of 159 years of teaching and the successful practice of European music within the protected atmosphere of the Guaraní reductions. Moreover, contrary to what occurred in Moxos and Chiquitos, the expulsion of the Jesuits marked the beginning of the end of the musical practices imposed under their harsh regime. The political vicissitudes of the two ensuing centuries also resulted in the arrested development of art music, to the extent that, according to Szarán (2000), the first Paraguayan opera, *Juana de Lara* by Florentín Giménez, with libretto by Milciades Jiménez y Velázquez, did not appear until 1987. It is significant that academically trained composers of the last 50 years have their roots in

popular folk music: the symphonic poem based on folk tunes has become the principal genre, a further indication of the unfailing vitality of creole music. From the 19th century onwards folksongs and dances based on the European heptatonic scale from the colonial centres were re-created and given a distinctive local style. The guitar, harp and violin played, and continue to play, an important role. Indigenous music, unknown beyond native communities, exhibits features of inter-ethnic cross-culturalization, with little if any Western influence.

1. Art music.
2. Traditional and popular music.

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IRMA RUIZ

Paraguay

1. Art music.

Documents dating from the early days of the Spanish conquest mention a choir at Asunción Cathedral, the members of which included Gregorio de Acosta, Juan de Xara, Antonio Coto, Antonio de Tomás and Antonio Romero, who were active in this and other churches until at least the 1570s. Records also refer to numerous military bands, playing a strong repertory of popular and patriotic music, a tradition which persisted in Paraguay for centuries. In 1540 Father Juan Gabriel Lezcano founded a school on the outskirts of Asunción, where the children were taught music. The Jesuits merit special attention as far as music teaching is concerned. The Jesuit province of Paraguay (1609–1768) embraced a large territory including part of present-day Argentina and Uruguay. The Belgian Jean Vaisseau-Vaseo (1584–1623), first music master in Guayrá, was succeeded by the Frenchman Louis Berger (1588–1639). The missions achieving the most success in the practice of academic music brought from Europe or composed by Jesuits were San Ignacio Guazú (Paraguay) and Yapeyú (now Argentina), the latter under the charge of Antonio Sepp. The excellence of Guaraní musicians earned repeated praise from distinguished visitors. A great variety of European musical instruments, including organs, were manufactured in the missions. The Jesuit practice of replacing religious and secular Guaraní music, initially tolerated on their arrival, has deprived succeeding generations of these traditions. The missions' objective was to instil European cultural beliefs by converting the native population to Christianity. Music played a substantial role in achieving this aim, since it embraced practically every aspect of everyday life, including fiestas and ceremonies. The Jesuits' *Cartas Anuas* and other documents describe musical practices transplanted from Europe. These have been classified in two groups: communal religious and missionary music (the only European music found during the early years), and festive music, which included ceremonial music. In the first type, the entire community participated, requiring no support in terms of either teaching or performance. Communal music included *cantarcicos*, community songs with Guaraní texts of a religious, doctrinal nature, hymns, litanies and other para-liturgical genres, dedicated to Jesus, the Virgin Mary and various saints honoured by specific ceremonies. The second type required a complex and expensive infrastructure, which included training professional musicians, importing musical scores and instruments, organizing

workshops for the manufacture of instruments, and the copying of music for distribution to towns and other missions. Festive and ceremonial music followed four European traditions: (1) martial music (with various combinations of trumpets, *chirimías* (oboes), drums, bassoons, horns, etc.), used by the army and at ceremonies welcoming distinguished visitors; (2) open-air music, recreational and processional pieces combining religious music and music derived from urban traditions including litanies and hymns, wind and fife and drum bands; (3) 'indoor' music intended for the religious liturgy of the church; and (4) dances, including those fashionable in Europe at the time (such as *españoleta*, *pavane*, *canario* etc.) and symbolic dances for ceremonial use. For a century and a half this, broadly speaking, was the musical scene in the missions. When these were disbanded, Catholic, Guaraní-speaking villages were established, laying the ground for strong popular religious activities and creating a very particular cultural situation. At the same time Indian villages in the jungle also repopulated.

In towns with European and mestizo populations, some Jesuits attempted to form choirs and bands, but with little success. In 1811, Paraguay gained independence from Spain under Rodríguez Francia. As 'Supreme Dictator' (1814–40) he closed the frontiers, resulting in cultural stagnation. However, during the subsequent peacetime regime (1840–65) Carlos Antonio López and his son Francisco Solano López, who succeeded him, showed a measure of interest in art music. Concerts with foreign conductors were held in the cathedral, the cathedral organ was restored and choirs were organized. The appointment in 1853 of a Frenchman, Francisco Sauvaget de Dupuis, to instruct military bandsmen indicates the importance attached to this form of music. Cantalicio Guerrero, trained by Dupuis, formed an orchestra in 1863, but the most intense musical activity came from a different direction, from the ballroom orchestras that played dances such as the lancers, quadrille, cotillion, waltz, mazurka, schottische and polka. It was not until ten years after the War of the Triple Alliance (1865–70) that there was any formal interest in culture. In 1881, the Sociedad Filarmónica La Lira and other similar groups were created to give concerts and organize musical soirées. Choirs were formed, while zarzuela companies arrived and instruments were imported from Europe. In 1887, the Compañía Italiana de Opera Bufo, under the direction of Guillermo Januski, introduced opera to Paraguay, but despite the creation of the Centro Lírico in 1974, no stable Paraguayan opera company has ever been formed. The Teatro Nacional opened in 1891, while in 1895 the Instituto Paraguayo, which would train future musicians, was founded. Soon afterwards Gustavo Sosa Escalada introduced the concert guitar. With the outbreak of World War I many artistic ensembles arrived and European maestros such as Lefranck, Ochoa, Segalés and Malinverni settled in Paraguay. They taught the first generation of musicians who then went abroad for further training, gaining an international reputation. Fernando Centurión (1886–1938), who founded the Cuarteto Haydn in 1911, composed the country's first symphonic works: *Marcha heroica*, *Serenata Guaraní* and *Capricho sobre un tema Paraguayo*. From 1940 onwards, successive dictatorships forced numerous composers into exile, notably José Asunción Flores (1904–72), Carlos Lara Bareiro (1914–88), Francisco Alvarenga (1910–57) and Emilio Bigi (1910–47). Among those who remained in Paraguay were Remberto Giménez (1899–1977) and Juan Carlos Moreno González (1916–82),

composer of the *Zarzuela Paraguaya* as well as chamber and symphonic works. Later composers included Luis Cañete (1905–85), Florentin Giménez (*b* 1925) and Nicolás Pérez González (*b* 1935). The Asunción group of composers, concentrating on contemporary music, emerged in the 1970s. At the beginning of the 21st century there are still no professional choirs, although there is lively amateur activity.

Paraguay

2. Traditional and popular music.

(i) Indigenous music.

The Chaco region is home to 11 Amerindian nations, belonging to four linguistic families: Mascoy (Angaité, Guaná, Lengua, Sanapaná, Toba Maskoy); Mataco-Mak'á (Chorote, Nivaklé and Mak'á); Guaycurú (Emok-Toba) and Zamuco (Ayoreo and Chamacoco). Apart from these there are enclaves of Chiriguano (sometimes incorrectly known as Guarayo) and Tapieté, who belong to the Tupí-Guaraní group and who arrived in the area during the 20th century. Because of their cultural affinity and inter-ethnic cross-culturalization, the musical conventions, instruments and forms of expression of the first three are similar to those of the Chaqueño Amerindians of Argentina, although the Mascoy are found only in Paraguay. Music documented for these ethnic groups includes nocturnal dances for boys, songs for men and women and an important collection of shamanic songs. The first, in the form of round dances, were very much alive in the 1970s and were still the only form of entertainment available in remote villages, while retaining their essential function as courtship dances. The lead singer, standing in the centre of the circle, marks the rhythm by beating a *tambor de agua* (a kettledrum filled with water) with a stick (ex.1). For some tribes this instrument – which the Zamuco did not have – was linked to male initiation rites. Songs for women deal with a wide range of subjects, including the souls and blood of those killed in war; various types of birdsong and lullabies; other songs accompanying the ritual dances which mark a young girl's entry into puberty (with a *palo-sonajero de uñas* – a stick rattle of animal hooves, fig.1). Outstanding among the musical customs of adult males are songs accompanied by the *maraca* (a gourd rattle), an instrument presented to boys during their rite of passage to puberty. Shamanic songs – with or without *maracas* according to the tribe – are intended to summon various benevolent forces and beings of the natural world and to exorcize the forces of evil. Shamanic medicine involving the recovery of lost souls is supported by a wide range of songs.

The Chamacoco and Ayoreo of the northern Chaco show notable musical differences from other tribes. Although they share use of the *maraca* with other groups, including the Guaraní, it is used in different ways with distinctive symbolic meanings. In contrast with the emphatic style of most songs in regular duple rhythm sung by men of the Chaco tribes, Ayoreo singing consists of continuous vibrato male voices with the uninterrupted shaking of a gourd rattle and with musical phrases continuing until the singers run out of breath. A bizarre stance is adopted for singing (fig.2). Another oddity is that the Ayoreo have no dances. Ayoreo songs for solo female voice usually tell the stories of incidents that have happened in the community.

The Tupí-Guaraní tribes of the eastern region are the Paĩtavyterã, Avá or Chiripá, Mbyá and Aché-Guayakí. The first three represent the ‘*monteses*’ (or ‘wild ones’) who escaped Spanish and creole oppression for centuries. They conserve their own religious traditions and rituals, notably musical performances of various types, which reveal a certain degree of Western influence. In search of seclusion, and in the case of Mbyá, ‘a land without evil’, some groups migrated to the jungles of Argentina and Brazil. Their two sacred musical instruments are the *mbaraká* played only by men, which the Mbyá replaced with a five-string guitar, and the *takuapú* (rhythm tube played by women). Among the Aché-Guayakí, who became horticulturalists, the men reclaim their original role as hunters through the improvised texts of solitary nocturnal songs, while the women sing in plaintive style at religious ceremonies. Other musical instruments used by these groups include wooden whistles (by the Nivaklé and Ayoreo); vertical and transverse flutes by the Chiriguano; vertical flutes and panpipes by the Mbyá; and musical bows called *gualambáu* and *guyrapa’í* by the Paĩtavyterã and Chiripá, although some of these are no longer used. There are also examples of rustic fiddles with a single string used by the Mak’á, Lengua and Toba and various two-headed drums, both instruments adopted more recently.

(ii) Creole and popular music.

Although originally of European origin, creole traditions are the most representative of Paraguayan music since, in creole hands and with the consolidation of the nation state, they have acquired a character of their own. Forerunners are the aforementioned European dances, which in the 18th and 19th centuries were danced in the salons of the nobility, in public and private ballrooms and at open-air band concerts. Dances based on the cotillion include *La golondrina* (now obsolete), and *El Santa Fe*, also called *Cielito de Santa Fe* or *Chopí*, a single tune without lyrics. Boettner (c1957) indicates that the *Chopí* was still danced at popular festivals in the 1950s, describing how it was choreographed for three couples and consisted of four figures: a greeting, a chain, a *toreo* and a waltz. Boettner also mentions *La palomita*, popular during the war of 1865–70. Special attention is given to the polka or *polca*, the most widespread of all dances. All that remains of the dance that arrived from Europe around 1850 is the name. In lively tempo, usually sung in 3rds by two singers, it is traditionally played by guitars, harp or violin (fig.3). A double bass was added at a later stage to provide a ground bass in 3/4 time, in counterpoint to the usually syncopated 6/8 rhythm of both guitars and singers. The oldest polkas such as *Campamento Cerro León* (ex.2), which has become a kind of ‘popular anthem’, are by anonymous composers. *Campamento Cerro León* (Cerro Corá a Guaraní *purajheí* or song by Giménez and Fernández) and *India* (a *guarania* by Flores and Ortíz Guerrero) were officially declared Canciones Populares Nacionales in 1944 by the Paraguayan government. This gesture, indicative of the power of popular music, enshrined the *polca*, the *purajheí* and the *guarania* (a genre created in 1928 by Flores) as the three most representative genres. Both the *purajheí* and *guarania* are derivations of the *polca* although they are purely vocal and their tempo is slower than that of the dance version. The songs tell of military, political and patriotic exploits or explore romantic themes. Also popular are the *galopa* and ‘onomatopoeic’ pieces such as *Guyrá campana* (‘Bell-Bird’), *Polka burro*

(‘Donkey Polka’) and *Tren lechero* (‘Milk Train’). These show off the virtues of the diatonic, pedalless harp with characteristic techniques of lavish glissandi and ornamentation, on occasion using techniques of the violin.

A striking feature of Paraguayan creole music is the continuity between oral and popular urban traditions and their influence on academic music. Szarán describes attempts to ‘modernize’ creole music, through the creation of a *nuevo cancionero*, a movement inspired by similar endeavours in Argentina and Chile.

Paraguay

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Paraklitikē kai teleia.

Pair of signs used in Byzantine [Ekphonic notation](#).

Parallagē.

A term used by the 15th-century composer [Manuel Chrysaphes](#) to describe a particular style of singing Byzantine chant. In his treatise *On the Theory of the Art of Chanting* (ed. D.E. Conomos, MMB, *Corpus scriptorum*, ii, 1985), Chrysaphes reproached singers who were content to read the neumes drily and ignore the vocal flourishes (*theseis*) prescribed by the great composers of the past. This practice, which he called singing ‘by parallagē’, is a falsification of the true manner of chanting. However, at the heart of this condemnation lies a conflict of neumatic interpretation, which had begun in the early 14th century when a conservative group rejected the kalophonic innovations of [Joannes Koukouzeles](#) and his followers (see [Kalophonic chant](#)).

DIMITRI CONOMOS

Parallel fifths, parallel octaves.

Consecutive fifths, consecutive octaves.

Parallel key.

A minor key having the same tonic as a given major key, or vice versa; C major and C minor are parallel keys.

Paralleklang

(Ger.).

See *under Klang* (ii).

Parallel motion.

In *Part-writing*, the simultaneous melodic movement of two or more parts in the same direction and at a distance of the same interval or intervals.

See *also* *Consecutive fifths, consecutive octaves*.

Paralleltonart

(Ger.).

See *Relative key*.

Parameter.

A term associated, in musical parlance, with *Serialism*, where it refers to the aspects of a musical context: pitch or pitch class, rhythm, loudness and timbre are all different parameters. In serialism its use arises when a composer attempts to serialize the different aspects of a musical composition. Many mathematical terms have found their way into musical terminology, but it is difficult to see how the musical application of 'parameter' is an interpretation of the mathematical meaning. In the mathematics of functions a parameter generally is a constant which may be assigned different values. While in synthesized music certain parameters of a note must be specified, the extension of the term to less quantifiable areas is unhelpful.

PAUL LANSKY, GEORGE PERLE

Paramount.

American record label. Established in 1916, it was the main label of the New York Recording Laboratories of Port Washington, Wisconsin. A race series began in August 1922 and proved extremely successful; by the time it was discontinued in 1932 more than 1100 releases had been made. The work of jazz and blues singers predominated, including that of Ma Rainey, Ida Cox, Alberta Hunter, Charley Patton and Blind Lemon Jefferson. Many discs in the race catalogue are now acknowledged to be classics, including recordings by King Oliver, Lovie Austin's Blues Serenaders and Jimmy O'Bryant's Original Washboard Band. Paramount's General Series contained a smaller proportion of jazz, but included some discs by Fletcher Henderson and the Original Memphis Five and a considerable amount of hot dance music.

During the early 1920s Paramount was closely associated with the Bridgeport Die & Machine Co. and also exchanged many masters with Plaza (later part of ARC). In 1929 it moved to Grafton, Wisconsin; operations ceased in 1932. Thereafter, however, a small number of race issues appeared in a Paramount series produced by ARC. The collector John Steiner revived the label in the late 1940s, putting out both reissues and new material; LPs of the latter were released until the early 1950s.

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HOWARD RYE/BARRY KERNFELD

Paraphonia

(Lat., from Gk.: 'sounding beside'). A term used in the writings of a number of Greek theorists (notably Thrasyllus, Pseudo-Longinus and Bryennius) to designate the intervals of the 4th and 5th. In 1928, Peter Wagner called attention to the appearance of a similar term in the *Ordines romani I–III* (7th–8th centuries). Of the seven members of the Schola Cantorum listed in the *Ordines*, the fourth is called *archiparaphonista* and the last three *paraphonistae*. Wagner also found references to *paraphonistae* in French sources and in a sequence text. He concluded that the designation *paraphonista* described a singer who sang in paraphonic intervals, that is, in parallel 4ths and 5ths. He thus suggested that organum-like polyphony existed in the Church well before it was first described, and that, owing to the word's Greek origin, the practice came from Byzantine music.

Wagner's theories were disputed by Gastoué on philological grounds. Gastoué argued that *paraphonista* did not come from *paraphonia*, but instead was the result of adding the prefix *para* ('beside') to *phonista*

(‘singer’). Thus the term would mean ‘singer standing beside’, referring to the physical placement of the *paraphonistae* beside the boys’ choir (also mentioned in the *Ordines*). In Gastoué’s view, the *paraphonistae* sang in support of the boys’ choir, and occasionally sang solos.

Gastoué was answered in turn by both Wagner and Moberg who argued that his combination *para-phonista* was philologically impossible. Moberg went on to interpret a passage in Pseudo-Longinus so as to demonstrate that there was indeed a Byzantine practice of singing in polyphonic 4ths and 5ths.

Subsequently Handschin, who discussed the subject at some length, agreeing with Gastoué that the *paraphonistae* did not sing in parallel 4ths and 5ths, put forward yet another interpretation: that *para* meant ‘inferior’ (‘untergeordnet’), and that the *paraphonista* was a singer in the chorus, or one in an inferior position to the cantor, the word itself being a paraphrase of the Latin succentor. Tomasello, however, has defined the *paraphonistae* as ‘adult singers who were cantors or song leaders at the patriarchal churches [of Rome] in the 12th century, who sometimes took the place of the *primicerius* of the papal Schola in ceremonies.

Reese and Ludwig also disagreed with Wagner and Moberg, but did not go into detail. Later, Eggebrecht tended to favour Wagner’s theories; he did not consider, however, that the use of the word reflected a very early beginning of organized polyphony (*diaphonia*), but rather some sort of improvisatory practice.

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RICHARD SHERR

Paraphrase.

(1) A compositional technique, popular particularly in the 15th and 16th centuries, whereby a pre-existing melody (usually chant) is used in a polyphonic work; it may be subjected to rhythmic and melodic ornamentation but is not obscured. Examples can be found in settings of the Mass Ordinary from the 14th and 15th centuries. In early 15th-century settings of hymns, antiphons and sequences based on chant, the borrowed melody usually appears in the upper voice and was not subject to much alteration. In cyclic masses, however, borrowed melodies (mainly restricted to the tenor) could be extensively paraphrased (e.g. Du Fay’s *Missa ‘Ave*

regina celorum). In masses of the late 15th century and the 16th, paraphrased melodies appear within an imitative texture, moving from voice to voice (as in Josquin's *Missa 'Pange lingua'* or Palestrina's masses based on hymns). It has been suggested that 15th- and 16th-century composers consciously included in their works short citations or paraphrases of sections of well-known chants or even of works by other composers for interpretative or symbolic purposes. Paraphrases of popular tunes are also found in the music of Charles Ives, notably in his Second Symphony (1902).

(2) In the 19th century the 'Paraphrase de Concert', sometimes called 'Réminiscences' or 'Fantaisie', was a virtuoso work based on well-known tunes, usually taken from popular operas. Liszt in particular wrote such paraphrases for piano, including 'Grande paraphrase de la marche de Donizetti' (1847) and *Totentanz: Paraphrase über das Dies irae* (1849).

See also [Borrowing](#); [Paraphrases, Scottish](#); [Parody \(i\)](#); [Psalms, metrical](#).

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RICHARD SHERR

Paraphrases, Scottish.

Metrical versions of passages from the scriptures sung to psalm tunes in the Church of Scotland.

The Scottish Psalter of 1575 contained in an appendix five paraphrases; the edition of 1595 contained ten and that of 1635 had 14. When the present psalter was published in 1650 these all disappeared, but it seems that the Church had intended to use paraphrases, for in 1647 the General

Assembly had recommended that Zachary Boyd, minister at the Barony Parish Church, Glasgow, should 'be at the paines to translate the other Scripturall Songs in meeter, and to report his travels also to the Commission of Assembly'. Nothing came of this because Boyd's verses were doggerel. Other efforts were equally unsuccessful and interest in the matter was lost for nearly 100 years. In 1741 a committee was appointed to consider the possibility of paraphrases and in 1745 it produced 45 paraphrases of scripture. These were sent by the General Assembly for consideration by the presbyteries, but the 1745 rebellion proved too great a distraction and nothing was done. In 1775 another committee was appointed, enlarged in 1777, and in 1781 it submitted to the Assembly the *Translations and Paraphrases in Verse, of Several Passages of Sacred Scripture*. They were not formally authorized, but the Assembly allowed their temporary use, pending a final decision, in congregations where the minister might find them useful for instruction. Final approval was never given, but with tacit consent the custom arose of printing them with the metrical psalms and so they passed into use. They comprise the original 45 paraphrases of the 1745 edition, though much revised, along with 22 new ones. The main authors were John Morison, John Logan, Philip Doddridge, Isaac Watts, Nahum Tate and William Cameron, but the committee took great liberties in revision and in some cases left only fragments of the original versions.

Many of the paraphrases are now obsolete, although the 1929 edition of the Scottish Psalter recommended 42 as suitable for singing in public worship. The 1927 *Revised Church Hymnary* contains 13 paraphrases (numbered among the hymns) while *The Church Hymnary: Third Edition* (1973) contains 22. Some of the best-known paraphrases are found in the hymnbooks of other churches, including 'O God of Bethel' (*Genesis* xxviii.20–22), 'While humble shepherds watched their flocks' (*Luke* ii.8–15) and 'I'm not ashamed to own my Lord' (2 *Timothy* i.12). (D.J. Maclagan: *The Scottish Paraphrases*, Edinburgh, 1889)

See also [Psalms, metrical, §IV, 1](#).

G.V.R. GRANT

Pararol [Pararols], Berenguier de.

See [Berenguier de Palazol](#).

Paratico, Giuliano

(*b* Brescia, c1550; *d* Brescia, ?1617). Italian composer and lutenist. He practised as a notary in the episcopal chancery at Brescia. Although Marenzio and Bertani advised him to further his musical career by travel, he is not known to have left Brescia. Gaspari considered him 'outstanding in his compositions, especially in the more affective pieces, in which he revealed himself unique and original' and commented on the sweet quality

of his voice. He was still living in 1613, and, according to Fétis, died in 1617 at the age of 66. Of a first book of *Canzonette a tre voci*, dedicated to Countess Barbara Maggia Gambara, only the bass partbook survives. It contains 22 compositions, of which one is by the 'count of Villachiaro' and two are by Lelio Bertani. His *Canzonette a tre voci, libro secondo* (Brescia, 1588²⁵), dedicated to Francesco Morosino, contains 22 compositions, each bearing its own dedication; one work is by Andrea Picenni. The canzonetta *Di pianti e di sospir* is intabulated for lute in Terzi's *Secondo libro de intavolatura* (RISM 1599¹⁹).

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PIER PAOLO SCATTOLIN

Paray, Paul (M.A. Charles)

(*b* Le Tréport, 24 May 1886; *d* Monte Carlo, 10 Oct 1979). French conductor and composer. He studied with his father, an organist, and in Rouen, where he became an organist at 17. A year later he entered the Paris Conservatoire, won a *premier prix* in harmony and, in 1911, the Prix de Rome. Conscripted into the French army in 1914, he was taken prisoner until 1918. He made his début at a test concert with the Lamoureux Orchestra in 1920, and as a result was appointed assistant conductor of the Concerts Lamoureux, succeeding Camille Chevillard as principal in 1923. Five years later Paray became conductor of the Monte Carlo PO, and from 1933 he was principal conductor of the Concerts Colonne in Paris.

During World War II he conducted in Marseilles and Monte Carlo, and returned to Paris in 1944 to reorganize the Colonne Orchestra after the liberation. He remained with the Concerts Colonne until his appointment as principal conductor of the Detroit SO (1952–63). At Detroit he inaugurated the Henry and Edsel Ford Auditorium in 1956 with his *Mass of Joan of Arc*, originally composed in 1931 for the quincentenary commemoration at Rouen and first performed there. He also recorded the mass and made several discs of French works, notably by Berlioz, Bizet, Chabrier, Ravel and Roussel. Paray acquired a reputation as a reliable conductor in a wide range of the classical repertory. As a composer he tended towards academic propriety. His works include the symphonic poem *Adonis troublé* (1921, staged at the Paris Opéra in 1922 as the ballet *Artémis troublée*), two symphonies, a *Fantaisie* for piano and orchestra, and various chamber and piano works.

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NOËL GOODWIN

Parazol, Berenguier de.

See [Berenguier de Palazol](#).

Parč, František Xaver.

See [Partsch, Franz Xaver](#).

Pardessus

(Fr.).

A 'descant' instrument, that is, one with a high range, a 4th or 5th above the treble size (called '[Dessus](#)' in French).

The 'pardessus de viole', a descant [Viol](#), was initially shaped like a small treble viol and had six strings, tuned *g–c'–e'–a'–d''–g''*. It emerged about 1690: the earliest surviving instrument, by Michel Collichon, dates from about that time and the estate inventory of Jean Rousseau (1644–99) lists a pardessus. It was first mentioned in print in Joseph Sauveur's *Principes d'acoustique et de musique* (Paris, 1701/R) and the first music verifiably composed for it was Thomas Marc's *Suite de pièces de dessus et de pardessus de viole et trois sonates avec les basses continües* (Paris, 1724). By the 1720s the *dessus* was disappearing, and by the 1730s 'dessus' and 'pardessus' were often used interchangeably. Among the composers who published music for this instrument were Barrière, Boismortier and Dollé.

A five-string pardessus, tuned *g–d'–a'–d''–g''*, emerged in the 1730s. Although the early models of this instrument retained features of the treble viol body, some later ones resembled violins and were called 'quintons' (see [Quinton](#)). Composers who wrote for the five-string pardessus include Blainville, Dollé, Lendormy and Vibert. The *VI sonates pour deux pardessus de violes* op.1 by Barthélemy de Caix (Paris and Lyons, 1748) are among the most difficult and interesting works for the instrument. In addition, a 'Mr de Villeneuve' made idiomatic transcriptions of a large portion of the works of Marin Marais. Louis de Caix d'Hervelois and others wrote many works of a melodic nature intended for either the five- or six-string pardessus, and the instrument was listed as an alternative on over 100 publications. The method by Michel Corrette (1748) is the only one to survive.

The pardessus was played by cultivated amateurs and is often considered a lady's instrument. However, many gentlemen played it, especially in the

provinces where instruction on the violin may have been limited. The most notable virtuoso was Mlle Lévi, who played concertos at the Concert Spirituel in 1745. After about 1760 the instrument began to decline, and it had largely disappeared by 1790.

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ROBERT A. GREEN

Pardon, Walter

(*b* Knapton, Norfolk, 4 March 1914; *d* Knapton, 9 June 1996). English traditional singer. A village carpenter, he had a repertory of over 150 songs including traditional, popular, music hall and rare Agricultural Union songs. Most of his repertory was learnt from his uncle Billy Gee (*b* 1863), passed on from Pardon's grandfather, who had acquired them in turn from itinerant broadside sellers at a cost of one penny each. Pardon performed within the context of the family rather than the public house until he was 'discovered' by members of the Folk Revival during the early 1970s. In 1976 he represented England at the American Bicentennial Celebrations at the Smithsonian Institute of Folklife in Washington, DC, and in 1983 he was awarded the Gold Badge of the [English Folk Dance and Song Society](#), its highest honour for services to folk music. Pardon was admired for his introspective vocal style and quality of phrasing, sense of pitch and enunciation.

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DAVE ARTHUR

Paredes, Juan.

See [Bonet de Paredes, Juan](#).

Parenti, Paolo Francesco

(*b* Naples, 15 Sept 1764; *d* Paris, 1821). Italian composer and singing master. He studied at the Pietà dei Turchini conservatory in Naples, learning counterpoint from Sala, harmony and accompaniment from Taranino, probably voice from La Barbera, and, in Villarosa’s description, taking Traetta’s music as his guide (Traetta had left Naples by this time). In the next few years he is said to have written a good deal of sacred music; the little that has survived was praised by Prota-Giurleo and Paduano for its contrapuntal skill and invention. During this period he was probably often away from Naples. According to Gervasoni and the *Biografia* he composed four serious operas and three comic ones; oddly, except for *Nitteti*, no production records have been located for these works, although Florimo said that *La vendemmia* was his first opera, written for Naples, and Villarosa reported that *Il matrimonio per fanatismo* was greatly applauded in Rome.

In 1790 Parenti went to Paris, where, according to Fétis, he was first employed by the Opéra-Comique to add pieces to a revival of Gluck’s *La rencontre imprévue* on 1 May. This was given as *Les fous de Médine* and not, as previously thought, in translation as *I pazzi di Medina* (Brenner). Loewenberg, however, maintained that the new musical arrangement was by J.P. Solié. He subsequently wrote four comic works for the Théâtre Italien. Villarosa claimed that Parenti served as director of the Italian comic opera in Paris for the year 1802, though this fact has not been substantiated. Otherwise, he supported himself as a singing teacher of the Italian style, for which he had a high reputation.

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music lost unless otherwise indicated

La vendemmia (ob), Naples, ?before 1783; aria, *B-Bc*

La Nitteti (os, P. Metastasio), Florence, Pergola, carn. 1783

Il matrimonio per fanatismo (ob), Rome, ?before 1790

Les deux portraits (oc, 2, C.-J.L. d’Avrigny), Paris, OC (Favart), 20 Aug 1790

L’homme et le malheur (oc, 1, d’Avrigny), Paris, OC (Favart), 22 Oct 1793

Le cri de la patrie (oc, 3, ? G. Moussard), Paris, OC (Favart), 28 Dec 1793

?Unperf.: *I viaggiatori felici* (ob); *Antigono* (os, Metastasio), *F-Pn**; *Il re pastore* (os, ?Metastasio), 1810, *Pn**; *Artasense* (os, ?Metastasio); *Pezzi sciolti*, *Pn**;

Philomedia, ou L'art di chanter, *Pn* (possibly autograph); Pimmalione, *Pn*

Cr, 2 lits, Mag: all 4vv, insts, *I-Nc*

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*Florimo*N

*Loewenberg*A

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JAMES L. JACKMAN/R

Parepa(-Rosa), Euphrosyne [De Boyescu, Parepa]

(*b* Edinburgh, 7 May 1836; *d* London, 21 Jan 1874). Scottish soprano. Her father was Baron Georgiades de Boyescu, a Walachian magnate, and her mother the soprano Elizabeth Seguin, with whom she studied. She made her début in Malta under the name of Euphrosyne Parepa in 1855 as Amina in *La sonnambula*. After appearances in Italy, Spain and Portugal she was engaged by Frederick Gye for the 1857 season of the Royal Italian Opera at the Lyceum (Covent Garden having burnt down the previous year), where she made her début as Elvira in *I puritani*. Between 1859 and 1865 she appeared at both Covent Garden and Her Majesty's, in a repertory that included Leonora (*Il trovatore*), Zerlina (*Fra Diavolo*) and Elvira (*La muette de Portici*). She also sang in the Handel festivals of 1862 and 1865, and in Germany. In 1865 she went to the USA on a concert tour with Carl Rosa, whom she married there in February 1867 (her first husband, Captain H. de Wolfe Carvell, having died in 1865) and in the same year she and her husband formed an opera company, in which she sang leading roles. In 1871–2 she toured America again, and appeared in New York in Italian opera with Wachtel and Santley. In 1872 she appeared at the Lower Rhine Festival, Düsseldorf, and returned to Covent Garden as Donna Anna and Norma. On her death her husband abandoned the Drury Lane season and founded the Parepa-Rosa Scholarship at the RAM in her memory. He also decided to spend the rest of his life giving opera in English.

Her voice combined power and sweetness, and had a compass of two and a half octaves, extending to *d''*; despite her many stage appearances she was more successful in oratorio than in opera.

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HAROLD ROSENTHAL/ELIZABETH FORBES

Pareto, Graziella [Graciela]

(*b* Barcelona, 15 May 1889; *d* Rome, 1 Sept 1973). Spanish soprano. She studied with Vidal in Milan, and made her début as Amina at Madrid in 1908, taking the role in Parma shortly afterwards. For two seasons from 1909 she appeared at the Teatro Colón, Buenos Aires, as Gilda, Adina, Rosina and Ophelia (Thomas' *Hamlet*), parts she sang there later on her 1926 return. In Italy she sang at Rome, Naples, as Meyerbeer's Marguerite de Valois at Turin, 1912, and reached La Scala in 1914, as Gilda. At Covent Garden in 1920 she played Norina, Violetta, and Leïla (*Les pêcheurs de perles*) under Beecham, who considered her the best *soprano leggero* of her day (in *A Mingled Chime* he described her voice as being 'of exquisite beauty, haunting pathos and flawless purity'). She appeared at Chicago (1923–5), and as Carolina (*Il matrimonio segreto*) at the 1931 Salzburg Festival. Her records, which include extracts from her leading roles, offer proof of a pure, limpid soprano, capable, as in 'Dite alla giovine' from *La traviata*, of considerable pathos.

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ALAN BLYTH

Parfaict, François

(*b* Paris, 10 May 1698; *d* Paris, 25 Oct 1753). French theatre historian and dramatist. Parfaict and his brother Claude (*b* Paris, 1705; *d* Paris, 26 June 1777) came from an upper middle-class family whose origins go back to Jean Parfaict (*b* 1440). François, even as a young man, was closely associated with the theatre. In 1724 he collaborated with Marivaux on comedies for both the French and Italian theatres, including *La fausse suivante ou Le fourbe puni*. He married Marie-Jacqueline Tiphaigne, and one child, Gabrielle-Philippe, was born to them on 21 February 1742.

His most important works, written in collaboration with his brother Claude, deal with the history of French theatre which, from its origins up to 1721, is the subject of the *Histoire du théâtre françois*. The *Dictionnaire des théâtres de Paris* treats alphabetically all plays (including operas) which 'from the year 1552 up to the present have been performed on the stages of the different theatres of Paris' (preface). Cast lists, revival dates, cross-references to the *Mercure de France* and the *Recueil général des opéra*, and anecdotes concerning authors, composers, actors and actresses, dancers and stage designers make this a valuable source for any study of French opera of the period. Equally important is the manuscript *Histoire de l'Académie royale de musique* which, although receiving a privilege dated 1741, was never printed. It is a chronological discussion of important events in French opera from 1645 (*La finta pazza*) to 1741. Its descriptions

are striking. The singer Du Mény, for example, 'never knew his music and often sang out of tune. Added to this he was extremely addicted to drink'. Lully is described as having a 'lively and strange countenance, without nobility, dark complexioned, with small eyes, protruding nose and large mouth'. After François's death, Claude Parfaict edited a second edition of the *Dictionnaire des théâtres* and began a *Dramaturgie générale* which was never completed.

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JAMES R. ANTHONY

Parhalling.

See [Halling](#).

Pari, Claudio [Paris, Claude]

(*b* Salines [now Salins-les-Bains], Burgundy, 1574; *f* Palermo, 1598–1619). Italian composer of Burgundian birth. In the auto-da-fé celebrated at the monastery of S Domenico, Palermo, on 22 December 1598, he was sentenced to row in the galleys for five years for heresy. From 6 September 1611 to 18 March 1619, the dates of the dedications of his second and fourth books of five-part madrigals, he was active in Sicily, particularly in Palermo. In the dedication of the third book he refers to his ultramontane

origin, and on all the title-pages he is described as Burgundian. The dedication and postscript of the second book state that, as well as the lost first book, he had already published a collection of six-part madrigals, which is also lost. In 1615, according to an uncatalogued document in the Archivio di Stato, Palermo, he received a three-year appointment as director of music at the house of the Jesuits at Salemi, in western Sicily.

Pari's predilection for madrigal cycles is noteworthy. His second book is entitled *Il pastor fido* and consists only of settings of texts from Guarini's dramatic pastoral. The bulk of the third book is made up of three cycles of madrigals to other texts from the same work. *Il lamento d'Arianna*, which gives its name to the fourth book, opens the volume and accounts for the first 12 of its 20 madrigals. Only the first is a setting of Rinuccini's text, thus corresponding to the first madrigal of Monteverdi's famous cycle (in his book 6, 1614); the others are settings of Ariadne's lament as interpolated by G.A. dell'Anguillara into his translation in ottavas of Ovid's *Metamorphoses*, imitating the lament of Olympia in Ariosto's *Orlando Furioso* and, indirectly, the lament of Ariadne in Ovid's *Heroides*. To judge from Ayello's reference to it (see below), the lost book of six-part madrigals may also have been composed to a single extended text divided into several sections.

In a postscript to the second book Don Giovanni Battista di Ayello, a gentleman of Palermo, perceptively defined Pari's style:

He has used many new and elaborate sorts of counterpoint, including various canons and many imitative entries using double subjects – as may be seen in his first two collections of madrigals, for five and six voices – making each voice clear and distinct and without confusing the words ... [In] the sixth part of the first [book] for six voices, which begins 'Fra sì contrarie tempore', it may be seen with what artifice the six voices are worked out, with two contrary-motion entries that form an uninterrupted double canon using natural tones and semitones, that is without relying on any accidentals. It is true that in the present *Pastor fido* he has ceased using so much counterpoint, in order to vary his style, and has preferred to ensure only that the words be articulated gracefully in every voice ... Everyone can be sure that he has worked everything into his music with great industry, particularly the new and extraordinary dissonances, which he has used, not wantonly or haphazardly, but with every justification, with great art and with due regard for the words.

The title-page of the third book, which is indeed a manifesto of *musica reservata*, proclaims that its contents are 'created out of several styles and new kinds of invention never before used by anybody and with much use of imitation, strict counterpoint and close interpretation of the words'. They thus contain all the ingredients of musical mannerism – recourse to archaic stylistic procedures, novelties of style and experiments in harmony and structure, as well as strict counterpoint and great care in interpreting the words – and were clearly intended for cognoscenti.

These features are also found in *Il lamento d'Arianna*. The 12 madrigals are rigorously based on a few distinctive rhythmic and melodic elements, all derived from Monteverdi's cycle and clearly announced in the first madrigal. The vast majority of sections consist of double and triple fugues, with consequent overlapping of lines of text, against which the few short passages of syllabic declamation stand out in sharp relief. From this kind of writing and from the continual absence of cadences stems the objection of 'length, velocity and continuity of utterance' that Ayello, in the postscript cited above, had already accepted without refuting and that brings Gombert to mind as Pari's possible stylistic model. Moreover, he took advantage of such structures to insert the 'new and extraordinary dissonances' to which Ayello referred, often neither prepared nor resolved and having the effect of maintaining the harmonic tension and breaking the monotony that might otherwise have accrued from long stretches of polytextual imitation. The scoring for the five voices is resourceful and effective. In the last part, obviously to convey the resigned state of the desolate Ariadne, the harmonic tension slackens and the texture clears: instead of complex polyphony there are two passages of free declamation (*falsobordone*), dissonance is used sparingly and the soprano part stands out at times from the texture of the other parts. The remaining madrigals in the book (settings of verses by Alessandro Aligeri, Isabella Andreini, Francesco Contarini and F. Scaglia) confirm Pari's ability in handling the virtuoso concertante style, with appropriate exploitation of double and triple fugues. He may be considered a worthy follower of Giovanni de Macque's chromatic style and is indeed worthy to stand alongside the best Sicilian madrigalists of the day, such as Antonio Il Verso (who also published a *Lamento d'Arianna* in 1619), Sigismondo d'India and Giuseppe Palazzotto e Tagliavia.

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PAOLO EMILIO CARAPEZZA/GIUSEPPE COLLISANI

Pariati, Pietro

(*b* Reggio nell'Emilia, 27 March 1665; *d* Vienna, 14 Oct 1733). Italian poet and librettist. Secretary to Rinaldo, Duke of Modena, he was in Madrid in 1695 and after his return to Italy spent three years in prison. He then lived in Venice from the end of 1699 until summer 1714, when he was appointed court poet in Vienna by Charles VI, for whom he had already written laudatory theatrical works staged in Barcelona.

In Venice Pariati started to work as a librettist with Apostolo Zeno, contributing to the versification and drafting of his librettos. The extent of their collaboration is not as great as has been thought, however; Pariati alone was responsible for *Artaserse*, *Anfitrione*, *La Svanvita*, *Il falso Tiberino*, *Sesostri re di Egitto* and *Costantino* (for an alternative view see [Zeno, Apostolo](#)). He began by revising 'in the modern style' 17th-century works such as *Sidonio* and turning into *dramma musicale* form recent tragedies such as Giulio Agosti's *Artaserse*. Very soon he began to turn out prose works on his own account for the Milan and Bologna stages. Established at the same time in Venetian theatrical circles, where he met composers including Albinoni and Gasparini and the *buffo* singers Giovanni Battista Cavana and Santa Marchesini, he devoted himself to writing comic scenes, *tragicommedie* (*Anfitrione*) and intermezzos, particularly for the Teatro S Cassiano. Drawing on Plautus, Molière and Cervantes, together with a wide theatrical experience, he refined the features that became characteristic of his comic style: rapid pace, brightness of dialogue and a taste for lexical extremes.

In Vienna, where he was joined by Zeno in 1718 and replaced by Metastasio in 1729, Pariati wrote oratorios (13), cantatas and chamber works (15), pastoral dramas and theatrical pieces (14) for the festive celebrations of the imperial family. The most famous such piece was the *fiesta teatrale Costanza e Fortezza*, set by Fux in 1723. For the court theatre he revived earlier works, wrote two new librettos and continued to collaborate with Zeno. He also found a new expressive freedom in the fantasy intermezzo and comic scene, using comedy not only as a source of laughter and entertainment, but also as an instrument with which to provoke, deride and debunk. Between 1716 and 1724 Pariati wrote alone four intermezzos and four *tragicommedie*; with *Don Chisciotte in Sierra Morena* and *Alessandro in Sidone* he even involved Zeno in his chosen field, dragging him beyond the confines of serious works into the territory of literary parody and social criticism. He exploited his favourite devices fully, varying and intertwining them: dual identity in *Il finto Policare* and *Penelope*, the philosopher's ironic situation in *Alessandro in Sidone* and in *Creso*, mental imbalance in *Don Chisciotte* and *Archelao*. Avoiding generic forms, Pariati flung his darts at diverse targets, including personal enemies and court intrigue, the very foundations of *opera seria*. He thus effected a twofold distortion: corrosive parody undermines the drama's heroic virtue and progressively erodes credibility, while an explosive stylistic mixture gives rise to the transformation into tragicomedy.

LIBRETTOS

operas

dm [dramma per musica](#)

Artaserse (dm, after G. Agosti), Giannettini, 1705 (Orlandini, 1706; Sandoni, 1709;

Ariosti, 1724); *Antioco* (dm, with A. Zeno), F. Gasparini, 1705; *Ambleto* (dm, with Zeno), Gasparini, 1706 (Carcani, 1742); *Statira* (dm, with Zeno), Gasparini, 1706 (Albinoni, 1726); *Sidonio* (dm), Lotti, 1706; *Florinetta e Frappolone* (int), ?Gasparini, 1706; *Anfitrione* (tragicommedia), Gasparini, 1707; *La Svanvita* (dm), A. Fiorè, 1707 (Schürmann, 1715, as Regnero)

Flavio Anicio Olibrio (dm, with Zeno), Gasparini, 1708 (Porpora, 1711; G. Porta, 1726, as Il trionfo di Flavio Olibrio; Vinci, 1728; E. Duni, 1736, as La tirannide debellata; Jommelli, 1740, as Ricimero re dei Goti); *L'Engelberta* (dm, with Zeno), Fiorè, 1708; *Astarto* (dm, with Zeno), Albinoni, 1708 (F. Conti, 1718; Caldara, 1725); *Pollastrella e Parpagnacco* (int), Gasparini, 1708; *Vespetta e Pimpinone* (int), Albinoni, 1708 (Conti, 1717, as Grilletta e Pimpinone); *Zenobia in Palmira* (dm, with Zeno), ?Chelleri, 1709 (Leo, 1725; Brusa, 1725, as L'amore eroico)

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GIOVANNA GRONDA

Paridon.

See [Baryton](#) (i).

Parigi, Francesco da.

See [Francesco da Milano](#).

Parík, Ivan

(b Bratislava, 17 Aug 1936). Slovak composer. He took private lessons with Albrecht (1951–3), attended the Bratislava Conservatory (1953–8), where his teachers included Očeňaš (composition) and Kornel Schimpl (conducting), and then studied composition with Moyzes at the Bratislava Academy of Music and Dramatic Art (until 1962). From 1959 he was a producer at Czechoslovak television, Bratislava, and between 1968 and 1997 he taught theory and composition at the Academy of Music, becoming professor in 1990 and rector in 1994. He was one of the principal organizers of the Smolenice New Music Days from 1968 to 1971.

At the beginning of his career Parík was influenced by Debussy, Hindemith and Bartók. His works from this period possess an introverted personal style combined with postwar avant-garde techniques. When developing his own musical language he was inspired primarily by the achievements of the Second Viennese School, in particular those of Webern, with whom he shared a preoccupation with detail. Distinguishing features of this earlier style include economy of expression, fragile construction, sound transparency and an interest in timbre and expressivity, all of which can be heard in *Dve piesne* ('Two Songs', 1959), the Flute Sonata (1962), *Piesne o padajúcom lístí* ('Songs about Falling Leaves', 1962) for piano and *Hudba pre troch* ('Music for Three', 1964). During the second half of the 1960s – and perhaps influenced by fine art – Parík placed greater emphasis on timbral considerations, structural detail and compositional unity, as exemplified by *Hudba k baletu* ('Music to Ballet'), or *Fragmenty*. These priorities were explored further at the Experimental Music Studio of Czechoslovak Radio, where he realized a series of works since considered a mainstay of the Slovak electro-acoustic tradition. In *Hommage to William Croft* (1969), *In memoriam Ockeghem* (1971) and *Pocsta Hummelovi* ('Homage to Hummel', 1980) Parík juxtaposes music of the past with electro-acoustic means.

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(selective list)

instrumental

Orch: Ov., 1962; *Hudba k baletu* [Music to Ballet], 1968; *Fragmenty*, 1969; *Introdukcia k Haydnovej symfónii č.102*, 1971; *Hudba pre dychy* [Music for Winds], brass, 8 db, perc, 1981; *Musica pastoralis*, 1984; *Hudba pre flautu, violu a orch* 1987; *Ako sa pije zo studničky* [How is it drunken from a well] (M. Rúfus), spkr, chbr orch, 1990

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Solo inst: *3 kusy* [3 Pieces], pf, 1960; *Piesne o padajúcom lístí* [Songs about Falling Leaves], pf, 1962; *Sonata*, fl, 1962; *Hudba k vernisázi* [Music for a Private Viewing], fl, 1967; *Sonata*, vc, 1967; *Pastorale*, org, 1979; *Pospevovanie* [Chant],

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KATARÍNA LAKOTOVÁ

Parikian, Manoug

(*b* Mersin, Turkey, 15 Sept 1920; *d* London, 24 Dec 1987). British violinist of Armenian parentage. He studied with Louis Pecscai at Trinity College of Music, London, from 1936 to 1939. He made his début as a concerto soloist in 1947 at Liverpool and in 1949 at the Royal Albert Hall, London. He led the Liverpool PO (1947–8) and the Philharmonia Orchestra (1949–57). He also led various chamber ensembles and formed duo partnerships with George Malcolm (1950–55), Lamar Crowson (1956–65) and in 1966 with Malcolm Binns. From 1957 he enjoyed considerable success as a soloist in all European countries (including the USSR), the Middle East and Canada. In 1976 he formed a piano trio for the Wigmore Hall 75th anniversary series, with Bernard Roberts (who was replaced by Hamish Milne in 1984) and Amaryllis Fleming; the trio went on to achieve international recognition. Parikian was an artist of wide musical sympathies with many first performances to his credit (Rawsthorne, Seiber and Skalkottas), and concertos by Gordon Crosse, Alexander Goehr and Hugh Wood were dedicated to him, as well as works by Elizabeth Maconchy and Thea Musgrave; he also inspired many younger English composers to write major works for his instrument. An exceptionally stylish violinist, he produced a tone of remarkable purity and displayed a polished technique. He made many important recordings. He taught at the RCM, 1954–6, and from 1959 at the RAM. He played a Stradivari of 1687.

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WATSON FORBES/MARGARET CAMPBELL

Paris.

French capital city. It is situated on the River Seine, downstream from its junction with the River Marne. The city proper has a population of approximately 2.2 million, with approximately 10 million in the greater Paris area.

I. To 1450

II. 1450–1600

III. 1600–1723

IV. 1723–89

V. Music at court outside Paris

VI. 1789–1870

VII. After 1870

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Paris

I. To 1450

The importance of Paris as a musical centre in medieval times lies chiefly in the period from the mid-12th century to the early 14th, when it led the European musical world in its institutions and in new methods of composition. Although there were other centres of great musical importance – the Benedictine abbeys of St Maur-des-Fossés and St Denis, the royal Ste Chapelle and the Augustinian abbey of St Victor, for example – the most celebrated activity occurred at Notre Dame. The cathedral nurtured some of the first recognized composers of stature, and they in turn realized some remarkable achievements: the earliest inclusive corpus of polyphonic liturgical music for the celebration of the Mass and Office; the first system of musical notation that clearly specified rhythmic values as well as pitches; and the development of major new musical genres. At Notre Dame not only organum but monophonic and polyphonic conductus attained their richest forms; and the creation of the motet from the discant sections of organum became a landmark in musical history. Moreover the most important musical theorists from about 1240 to 1350 all worked at, or had contact with, Parisian institutions.

1. Urban development.

2. The university.

3. Music theory.

4. Practical music.

Paris, §I: To 1450

1. Urban development.

The physical growth of medieval Paris was closely linked with the spread of Christianity and the city's rise in political importance under Merovingian leadership late in the 5th century. Originally a Gallic settlement on what is now the Ile de la Cité, Paris, then called Lutetia, expanded to the left bank of the Seine soon after the Roman conquest in 53 bce. The early cathedral, evident already by the mid-5th century and first dedicated to St Stephen in the mid-7th, stood within the eastern quarter of the Ile de la Cité, just to the west of the present site of Notre Dame. Early in the 6th century Paris became the residence of the Merovingian king Clovis (ruled 482–511), a convert to Christianity, and thereafter saw many of its first major ecclesiastical foundations. Churches rose amid the vineyards on the left bank, among them basilicas dedicated to the Holy Apostles (later Ste Geneviève), to Vincent (later the abbey of St Germain-des-Prés) and to St Julien. By the middle of the 8th century there were many more, both in the south on the left bank and to the north, where St Germain-le-Rond (later St Germain-l'Auxerrois), St Martin (later the priory of St Martin-des-Champs) and the abbey of St Denis lay (founded in the 7th century by King Dagobert I).

During the Carolingian period the centre of the Holy Roman Empire moved east and Paris temporarily lost importance. Charlemagne (ruled 768–814), assisted by such scholars as Alcuin (c735–804) and Theodolphus of Orléans (c760–821), brought the liturgical and musical traditions of Rome north, displacing and absorbing the earlier Gallican liturgy and essentially condemning its music to oblivion, although occasional traces remain. Despite disruption and invasion in the 9th and 10th centuries, Paris continued to grow, as did the number and importance of its abbeys and churches. By the end of the 12th century the city had assumed the physical character it was to retain for the remainder of the Middle Ages: the Right Bank, principally the commercial quarter, became known as the Ville and acquired city walls in the 13th century; the cathedral and the royal palace dominated the Ile de la Cité; while the growing university and its ancillary institutions overwhelmed the Left Bank (hence the later name 'Latin Quarter').

With the reigns of Louis VII (ruled 1137–80) and his son Philip II Augustus (ruled 1180–1223), who expanded the kingdom to its largest extent and made Paris the seat of his government, new churches had appeared and continued to proliferate. On the Ile construction proceeded on Notre Dame (begun 1150s, high altar consecrated 1182), which together with the chevet of St Denis (1140–44) and the Ste Chapelle (1241–6; see fig. 1) comprised important witnesses to the new style of Gothic architecture. Along with the building of such edifices there was equal attention devoted to the Parisian liturgy and its chant. The flourishing state of liturgical music is amply demonstrated by numerous chant manuscripts that have survived from Parisian centres, whose comparison reveals a rich complex of interrelationships in liturgical practice and music for many of the city's institutions. By the 13th century an enormous increase in the demand for books, caused primarily by the university, led to a substantial growth in the profession of lay copying and manuscript illumination. Thus the central

source of the polyphonic Notre Dame repertory, the Florence manuscript (*I-FI* Plut.29.1; c1250), has been traced to an atelier with no monastic or collegiate connections, the professional shop of Johannes Grusch. Copying continued in the religious houses as well: liturgical manuscripts survive from Notre Dame itself, the Ste Chapelle, the churches of Ste Geneviève, St Germain-des-Prés, St Germain-l'Auxerrois, St Eustache, Notre Dame de l'Annonciation, St Magloire, St Denis, the Sorbonne, the Collège de Laon, the abbey of St Victor and many other places. In his capital Philip Augustus created an atmosphere in which peace reigned and the arts flourished, and Paris became an intellectual centre in which the monarch was pre-eminent.

The Black Death, the Hundred Years War and revolutionary agitation interrupted the prosperity of Paris in the 14th century. Further disturbances and loss of prestige occurred in the 15th century during the Anglo-Burgundian alliance, which culminated in 1422 with the English occupation of the city. It was not until 1436 that Paris once again became the seat of a French king, the weak and timorous Charles VII, at the beginning of whose reign the city's economy was in ruins, its population depleted and its university overcome by intellectual stagnation. The rapid decline in the fortunes of Paris is reflected in its music, which after a spectacular ascendancy in the 'Notre Dame epoch' lost impetus during the next two centuries.

[Paris, §I: To 1450](#)

2. The university.

The early development of the University of Paris remains obscure, although the tradition of ecclesiastical education suggests that the city's churches and monasteries would have encouraged learning from their earliest times. By the mid-12th century two important classes of schools were well established and together formed the *studium* at Paris: the foremost consisted of those instructors who practised in the environs of the cathedral and were administered by the chancellor, who controlled the *licentia docendi*; the other group comprised the schools of ecclesiastical institutions, the most prominent of which were St Victor and Mont-Ste-Geneviève. At this time the university was a loose association of teaching masters (*magistri*) and students (*scolares parisienses*) who for the most part became organized into separate political and cultural 'nations' within the *studium*.

The growing independence of the schools from the chancellor's control informs much of the history of the University of Paris in the first quarter of the 13th century. The largest strides occurred early in the tenure of Philip the Chancellor (1217–36), himself a prolific author of conductus and motet texts. By 1231, after numerous legal wranglings and several teaching strikes by the masters, the university was able to ally itself effectively with the papacy and check the chancellor's power. *Bulla fulminante* and *Aurelianus civitas*, two conductus from around this time and both ascribable to Philip, paint vivid pictures of the crises that attended the University of Paris and neighbouring schools.

Continuing in the tradition established in the 12th century, the university attracted the most celebrated teachers of Europe during the 13th and 14th. The ranks of its masters opened to admit Dominicans and Franciscans

beginning in 1229, and from their midst came such lights as Bonaventura (*d* 1274), Albertus Magnus (*d* 1280) and Thomas Aquinas (*d* 1274). Among all this activity the teaching of music held an important place as one of the foundational liberal arts; university statutes of 1215 made provision for 'extraordinary' lectures (on religious holidays) when '[students] shall study nothing except philosophy, rhetoric and the Quadrivium'. Although medieval records are not precise on how the teaching of music was effected at this time, numerous indirect sources suggest that it was practised both as a science and as a craft at the University of Paris, which became renowned for its teaching of the seven liberal arts. A former student at Paris, Guy da Basoches, left a description of Paris of about 1175, which is the earliest of many similar documents: 'On this island, the seven sisters, to wit, the liberal arts, have secured an eternal abiding place for themselves'. Practical music-making, too, was mentioned by Matthew Paris, who related that in 1254 Henry III of England was welcomed in Paris with 'special songs and instrumental music' performed by the *scolares parisienses* 'mostly from the English-German *nation*'. Books used by Parisian scholars often contain sections devoted to music, inventories of the various *nations* of the university include chant books, and instruction in chanting was given in some colleges and *nations*. In 1413 the English-German *nation* appointed a Parisian bachelor of medicine, Henri de Saxe, as organist of its church, St Mathurin; two years later he had gained the same post at Notre Dame. Many choirmasters of the grammar schools and singers in the royal chapel held ties to the university; and, before their matriculation, many scholars received musical training in the choir schools, including the *maîtrise* of Notre Dame.

[Paris, §I: To 1450](#)

3. Music theory.

The writings of professors and students of the university were highly esteemed during the 12th and 13th centuries; no centre in the medieval world of learning was as important as Paris. The study of music theory, if only as a philosophical branch of mathematics, is attested by several treatises written by former students that have portions devoted to music: the *De eodem et diverso* by Adelard of Bath (*fl* c1120) and chapter 13 of Gossoin's *Image du monde* (1245), for example. Robert Grosseteste (c1170–1253) and Robert Kilwardby (*d* 1279), both alumni of the university, included sections on music in their philosophical writings. Alain de Lille (*d* 1202), sometime teacher at Paris and the author of a conductus preserved in the Florence codex, discussed the psychological effects of music as well as musical intervals in the allegorical poem *Anticlaudianus*.

But by far the most important treatises are those which discuss the exciting new art of polyphony, its diverse genres and styles, and its methods of rhythmical notation. The latter topic in particular was to become the focus of the most progressive theoretical treatises throughout the later development of the Notre Dame school (after c1250) and during the important changes which occurred early in the 14th century with the French *Ars Nova*. Although these works are not directly specified by the university curriculum, they provide many oblique associations with it in their organization, terminology and methods of argument; and many, if not all, of their known authors or compilers evince some contact with the city and its

schools. Examples include the *Tractatus de musica* (late 13th century) assembled 'for the use of students' by Hieronymus de Moravia, who taught at the Dominican monastery of St Jacques in Paris. He included a unique chapter on the playing of string instruments with the bow and four treatises on mensural notation. Among these, the first, the *Discantus positio vulgaris* (c1220s–40s?), is probably the earliest extant treatise to discuss the rhythmic practices associated with Notre Dame polyphony; the second is the seminal *De mensurabili musica* (1240s–60s?) ascribed to a Johannes de Garlandia, who included a chapter on modal combinations and a discussion of melodic figures; the third is the pivotal *Ars cantus mensurabilis* of Franco of Cologne (c1280), which laid the foundations of later rhythmic notations.

Situated chronologically between the Garlandian and Franconian works is the *Tractatus de musica* of Lambertus, who expanded the number of rhythmic modes beyond Garlandia's conventional six, and who was vigorously attacked for it by the St Emmeram Anonymus (1279). Garlandian principles continue to be the focus in the fruitful work of an English student of Paris, Coussemaker's Anonymus 4. His tract presents an amplified discussion of both regular and irregular modes and gives invaluable historical information about Notre Dame music and its great composers, Leoninus and Perotinus. Similarly Johannes de Grocheio, possibly a Paris teacher, supplied a unique sociological view of Parisian music at the turn of the century in his *De musica*. But the summa of all Ars Antiqua theory comes from a writer who had also been a student at Paris: in his *Speculum musice* Jacobus of Liège dealt with both *musica speculativa* and *musica practica*, and showed that he had first-hand knowledge of each.

That Paris was in the forefront of the latest trends is demonstrated by the treatises of Johannes de Muris, a musician, mathematician, astronomer and teacher at the Sorbonne, whose *Notitia artis musice* (c1321) shows that he had links with Philippe de Vitry (1291–1361). Muris's treatises found a wide dissemination throughout western Europe and his mathematical work, *Musica speculativa secundum Boetium*, superseded Boethius's original as the standard musical text for students of the universities well into the Renaissance. All aspects of music come under Muris's keen scrutiny – speculative theory, rhythm, notation, prolation, alteration, isorhythmic motet and ballade forms – and many later musical tracts are clearly based on his teaching. His universal fame is an indication of the great interest in music of all kinds at the University of Paris in the Middle Ages. It points to the high position that the city held when it was designated 'the mother of all learning' and sustained the study of music through its cathedral and university.

[Paris, §I: To 1450](#)

4. Practical music.

Musical activity in Paris during the Middle Ages is attested by a variety of witnesses. Liturgical documents describe the melodic content of Parisian ceremony, both the chant that sounded within church walls and that of outside stational processions. In the greater establishments on major feasts – particularly at Notre Dame – highly skilled solo singers also spun

out organa, conductus and possibly motets, and the organ accompanied or elaborated specific choral chants. Notre Dame first acquired such an instrument by 1332, and they also appear at St Séverin (c1350), St Germain-l'Auxerrois (1402) and St Jacques-de-la-Boucherie (1427) during this period.

Numerous sources of polyphony suggest a thriving interest in the most novel musical forms within the city, particularly in the diverse species of motets that came to populate the 'new' musical repertory of the 13th and early 14th centuries. Principal manuscripts such as the Florence codex, one of the Wolfenbüttel sources (*D-W* 1099), and the Bamberg (*D-Bs* Lit. 115), Montpellier (*F-MOf* H 196) and La Clayette (*F-Pn* n.a.l.13521) manuscripts all claim Parisian origin. Their widespread geographical dissemination and that of numerous other small sources indicates the allure that the new *musica mensurabilis* of Paris once exerted in musical centres as far afield as Spain, Poland and England. Some of the works in these manuscripts even point to events in the city's history, as they mourn the loss of kings and clerics, celebrate their coronations and investiture or castigate all levels of society for corrupt behaviour. This last issue is particularly well represented in the first great musical monument of the Ars Nova, Gervès du Bus's [Roman de Fauvel](#) (*F-Pn* fr.146), a vivid allegorical satire on political intrigue in the royal court, compiled in Paris about 1317 by Chaillou de Pesstain. A vibrant impression of Parisian city life appears in the texts of a 13th-century motet *On parole de batre/A Paris soir/Frese nouvele* from the Montpellier manuscript, which was taken over and expanded into a larger piece in the mid-14th century, *Je comence ma chanson/Et je servi/Soules viex* (*I-IVc*).

Knowledge of specific composers and poets points to several illustrious individuals with ties to the schools, churches and courts of Paris. Many more must have lived or worked in the city, yet relatively few are named, and details of their lives are often sparser still. Of particular interest is the renowned philosopher Peter Abelard (1079–1142), who created hymns, planctus and a lost repertory of secular song, the latter almost certainly while teaching within the cathedral close. The poets Alain de Lille, Walter of Châtillon and Peter of Blois were also connected at one point to the schools of Paris and have left several of their songs in Parisian manuscripts. Notre Dame in particular owes its early musical fame to Adam of St Victor (*d* 1146), who wrote many sequences in his capacity as cantor of the cathedral before he retired to the abbey whose name he familiarly bears; while the great composers of polyphonic music Leoninus (*d* c1201) and Perotinus (Petrus Succentor?; *d* 1238), said to be the authors of the *Magnus liber organi* of Notre Dame, are now nearly legendary. Other lights of Notre Dame include cantor Albertus Parisiensis (*d* 1177), Adam's successor and the author of a conductus in the Codex Calixtinus; Philip the Chancellor (*d* 1236), mentioned above, whose poetic activities may also include the first examples of the medieval motet; and the religious and secular music of the later composers Aubert Billard, Guillaume Benoît and Etienne Grossin.

In other milieux, Parisian vernacular composition is represented by Li Moine de St Denis (*fl* 1230s), who contributed a motet to the Montpellier codex; by the chansons of the trouvère Moniot de Paris; and by Jehannot

de L'Escurel. The polymath Philippe de Vitry, perhaps responsible for the musical manuscript of the *Roman de Fauvel* and the creation of the isorhythmic motet, spent long periods in Paris in the service of the court and even had a three-month stint as a canon at Notre Dame. Franco of Cologne and Petrus de Cruce likewise give evidence of at least a fleeting connection to the city; and it seems likely that some of the surviving French secular music from the later 14th century (ed. W. Apel, CMM, liii, 1970–71) comes from Parisian composers, although only Pierre des Molins and Jehan Vaillant are actually described as having lived there. In the early 15th century Nicolas Grenon was at Paris from about 1399 to 1403 and, according to Martin le Franc (*Le champion des dames*, c1440), Johannes Carmen, Johannes Cesaris and Johannes Tapissier 'astounded all Paris' with their new methods of composition.

References in sermons, literature, non-musical treatises and written records can often illuminate the music enjoyed in lay and public circles of Paris during the Middle Ages; the preaching of the clergy, the texts of romances, chansons and motets, and the injunctions of civic documents are altogether replete with references to urban music-making, dance and minstrelsy. From them we learn that citizens from many walks of life often took part in *caroles*, where refrain songs and, possibly, instrumental pieces such as *ductiae* and *estampies* formed the musical framework for public dancing in the open air. Paris was also a focal point for professional singers and players of secular music. In September 1321 a group of 37 'menestres et menestrelles, jongleurs et jongleresses' petitioned the provost of Paris to enact a set of legal statutes that would regulate the behaviour of their members and set rules for those who sought to join their enterprise. The successive names given to a certain street in Paris demonstrate that an association of minstrels had formed part of the city's population for some time: 'Vicus viellarotum' (1225), 'Vicus ioculatorum' (1236) and finally 'Rue aus Jongleurs', where the 1321 statutes indicate that potential customers could hire entertainment for their feasts and celebrations. From such evidence we may infer that popular and dance music were assiduously practised in Paris at all times throughout the Middle Ages.

Paris

II. 1450–1600

1. Ile de la Cité.
 2. The Ville.
 3. The university.
 4. Music publishing.
- Paris, §II: 1450–1600

1. Ile de la Cité.

The musical history of Renaissance Paris aptly reflects the principal institutions that dominated cultural and political life there. On the Ile de la Cité, historically the centre of ecclesiastical and secular governance, the cathedral of Notre Dame and the Ste Chapelle du Palais (parish church of the nearby royal residence in Paris) continued to be important centres of musical production. In the late 15th century the royal courts of Charles VIII and Louis XI spent considerable parts of the year travelling among various

châteaux of the Loire valley, but by about 1500 Paris had become a more regular place of royal residence and a centre of artistic patronage.

A musician working in the royal *maison* of King François I (1515–47), for instance, would by ancient convention have belonged to one of three separate departments of this suitably vast (but surprisingly mobile) juggernaut of official attendants: a staff of domestic servants (the *chambre*), clerics and singers charged with the observance of sacred liturgy (the *chapelle*), and officials for public ceremony and military protection (the *écurie*). Each of these administrative divisions carried with it an implied set of social circumstances, constraints whose operation can at times be detected in the music of those who sang and played at court.

The royal *chambre* of the 1530s and 40s included a small vocal ensemble and several instrumentalists, musicians who were above all prized as interpreters of the French chansons, dance music and instrumental solos that served as private musical entertainment for the king and his guests. Among this group were several Italian players, including the famous Mantuan lutenist Alberto da Ripa, whose contrapuntal skill and extraordinary feeling for the sonorous qualities of his instrument were held in high regard by the princes and prelates for whom he played. But if Ripa enjoyed a pre-eminent reputation among patrons and *litterati* of the early 16th century, it was not until after both his death and the death of his royal patron that his music was made available to the general public, edited (with permission of the new king, Henri II, who ruled between 1547 and 1559) by Guillaume Morlaye, one of the great lutenist's pupils, in collaboration with the printing firm of Fezandat. In a dedicatory epistle to Henri, Morlaye justified the patent commercialism of the venture by offering lavish praise for French monarchs – including two of ‘the most noble, virtuous and magnanimous kings in Europe’, namely François I and Henri II, who had until now carefully guarded Albert's music as a private domain. Appropriating this formerly secret and socially restricted art as an object of profit and commodity for public enjoyment, Morlaye's print hints at the growing interdependence of aristocratic Patronage and bourgeois commerce. If printers came to rely on princes for protection from competition, rulers looked to the press for the ready means to promote the princely virtue of their sponsorship of private music.

Whereas music in the royal *chambre* was directed principally at the creation of personal and private meanings for aristocratic audiences, that of the *écurie* was aimed at the ceremonial and political requirements of the monarchy as it faced a wide French public. The subtle blend of a small vocal ensemble and the quiet resonance of the lute had no place in the *écurie*, where the musical forces consisted of outdoor instrumentalists: drummers and pipers attached to the military guard plus trumpeters and shawm players (including some Italian instrumentalists) who played during large social dances and public processions. Complementing gesture and visual spectacle, their playing called attention in sound to the sort of flamboyant display that accompanied elevated status. When Henri II and Catherine de' Medici made their official entry into the city of Paris as King and Queen of France in 1549, for example, the accompanying spectacle would have been the envy of any aristocratic couple. The procession from the Porte St Denis to Notre Dame and the nearby royal palace involved

thousands of participants – cavalry, merchants, civic officials, scholars, courtiers and princes.

In addition to their ensembles of public and private musicians, French monarchs seem to have had several church choirs in their direct service. By the 1530s François' own *chapelle* was by far the largest of his musical organizations, an institution boasting nearly three dozen adult singers (plus choirboys) divided between two specialist choirs – one for liturgical plainchant and another for *musique*, or polyphonic compositions. The Ste Chapelle du Palais, not far from the royal Parisian residence, also had its own professional choir, an organization that, like the king's chapel, was very much at the centre of musical life under the French monarchs. Many of the composers active in these establishments were also the same composers who figured prominently in the early production of the royal music printer, Pierre Attaignant. Claudin de Sermisy (c1490–1562) had been a minor cleric at the Ste Chapelle long before his appointment to the rank of *sous-maître* in the royal chapel (in practice he was the musical director, although the titular leadership of the group was in the hands of an aristocrat, Cardinal François de Tournon), where from the 1530s until his death he held a prestigious canonical post. Pierre Certon, a close contemporary of Sermisy, began musical service in Paris at Notre Dame, but later joined the Ste Chapelle as a *clerc* and then as *maître des enfants*, a post he held from 1536 until his death in 1572. Like Sermisy, Certon enjoyed the favour of several French monarchs, who conferred upon him the title of *chantre de la chapelle du Roy* and *compositeur de musique de la chapelle du Roy*. Either or both of these positions may have been purely honorific, but the distinction suggests the prestige and enduring protection that French rulers lavished on their favourite composers and singers, among whom are counted not only Sermisy and Certon, but a series of other important French musicians of the 16th century: Jean Conseil, Antonius Divitis, Mathieu Gascongne, Jean Richafort, Pierre Sandrin [Regnault], Antoine Mornable, Nicolas de La Grotte, Jean Maillard, Guillaume Costeley and Eustache Du Caurroy. Indeed, the pursuit of ecclesiastical offices for musicians prompted François I, like other French kings before him, to intercede with ecclesiastical authorities on behalf of his singers in order to obtain for them benefices or other canonical appointments, not only in Paris, but throughout the kingdom. Notre Dame de Paris serves as a case in point, for although it was to an unusual degree a cathedral built and maintained through the beneficence of a clerical élite, royal patronage was also important there. Royal foundations for the construction and maintenance of buildings and of services, such that, in Craig Wright's view, the sanctuary of Notre Dame was increasingly appropriated as 'a stage from which to project to his numerous subjects a positive image of the most Christian King' (Wright, 1989). The abbey of St Denis, just beyond the confines of the city of Paris itself, was yet another locus to enjoy royal musical and ecclesiastical patronage.

[Paris, §II: 1450–1600](#)

2. The Ville.

Elsewhere in Paris, too, were important centres of aristocratic musical patronage. The Hôtel (now Musée) de Cluny on the left bank of the Seine, Parisian residence of the powerful Cardinal Jean de Lorraine, doubtless

served as a locus of musical activity. A prodigious patron of music and the other arts, Jean is known to have a band of Italian instrumentalists in his service, and for a time to have been a protector of Alberto da Ripa. Indeed, throughout the 16th century members of the Lorraine-Guise family collaborated with each other and with the royal household as patrons of music and musicians. Jacques Arcadelt, the northern composer who had worked in the Italian peninsula during the 1540s, returned to Paris in the entourage of Cardinal Charles de Lorraine (nephew of Jean), and eventually became a member of the royal musical household there. Pierre Clereau and Pierre Sandrin, too, enjoyed the protection of the powerful and widely travelled Guise clan, and it seems significant that these two composers, along with Arcadelt, were among the first to pursue the implications of Ronsard's classicizing poetics. Another important venue for the nascent *air de cour* was the Parisian musical and literary salon of Catherine de Clermont, the Comtesse de Retz, which boasted an impressive range of musical visitors and an equally impressive collection of instruments.

In addition to the various observances endowed by the ruling élite, many other religious communities in Paris also used music for devotional purposes. In the late 16th century, for instance, a Jesuit college there legislated against overly complex sacred polyphony and the use of instruments in the liturgy. French Protestants, too, directed vocal music towards pious aims. Claude Goudimel, a composer central to the development of the Huguenot polyphonic psalter, was active in Paris through the 1550s and 1560s, at first as a member of the university community and then as an editor to the Du Chemin publishing firm. He was killed in the anti-Protestant violence that shook Paris in 1572. Claude Le Jeune, too, wrote music for Protestant audiences in late 16th-century Paris. According to Mersenne, Le Jeune's *Dodecacorde* (a collection of psalm settings organized according to Zarlino's disposition of the 12 melodic modes that was first printed in 1598) was still in manuscript form when the composer fled Paris in the anti-Huguenot riots of 1590, and was saved for later publication by Jacques Mauduit, a friend of the composer.

Elsewhere in Paris citizens might encounter music to entertain rather than edify or inspire. The parish church of St Merry on the right bank of the Seine, for instance, was the site of the Confrérie de St Julien-des-Ménétriers, the religious organization of the minstrels of Paris. Founded during the 14th century, the corporation and its confraternity periodically chose from among their ranks a leader, the *roi* or *maître des ménétriers*, whose title was summarily approved by the King of France. This chief minstrel, by authority of his guild and the throne, oversaw the rules of conduct and contract by which all members of this popular band of Parisian players were obliged to abide. Musical standards, too, were enforced by the organization, and no doubt some of the dance tunes, arrangements and variation techniques promoted in printed books and manuals by musicians such as Claude Gervaise (for the royal printer Attaingnant) and Jean d'Estrée (for the printer Du Chemin) derived from the traditions of the *ménétriers* whose administrative locus was in the parish of St Merry. With so much performing in evidence, it should not be surprising that instrument making flourished in the city; some 70 builders are known by name from the period 1540–1610. Inventories reveal that a single builder might have

as many as 600 instruments of all kinds, either finished or in construction, including some that were imported, mainly from Italy.

The Ville was also the centre of theatrical enterprise. As early as the beginning of the 15th century the Confrérie de la Passion used a hall next to the Trinité, near the Porte St Denis, to perform its mystery and morality plays interspersed with farces and *sotties*; Arnoul Greban's *Vray mistère de la Passion* (c1452) is the best-known example. By the 16th century this offshoot of medieval liturgical drama was no longer controlled by the clergy and had become a popular spectacle of dubious moral character, performed by lay actors. Yet the guild did not loosen its control on the revenues but enjoyed a legal monopoly. In 1548 it erected the first Parisian theatre specifically designed as such since Roman times. This playhouse was at the heart of the most populous quarter, near Les Halles and St Eustache, and was known as the Hôtel de Bourgogne. It was occasionally leased out to other companies, particularly the Enfants sans Souci, an amateur group from the milieu of the law courts.

Many of these theatrical performances, which alternatively range among the conventions of moral allegory and political farce, allude to the *timbres* and texts of monophonic chansons that apparently enjoyed wide circulation among aristocratic and popular urban audiences alike. The texts and tunes of these chansons are known through two important courtly manuscripts of the early 16th century and through later collections of printed poems. Composers such as Antoine de Févin and Jean Mouton, and others closely linked with the Paris and with the French royal court, acknowledged the currency of these tunes, arranging a considerable number of them for three and four voices.

Elsewhere in the city of Paris, music took yet other forms, quite different from either the theatrical chansons of the urban farces or the polyphonic chansons or solo *airs* of the aristocratic salons and courts. By the 14th century it was customary for sovereigns and other dignitaries to make their formal entrance into Paris via the Porte St Denis, then traverse the length of the rue St Denis to the Châtelet before crossing to the Ile. Certain fixed stations along this route came to be the traditional sites for pageants, *tableaux vivants* and architectural monuments; the stations were the Porte St Denis, the fountain of the Ponceau, the Trinité, the Porte aux Peintres, the Holy Innocents (near which the fountain decorated by Goujon as a memorial to Henri II's entry in 1549 still stands), and at the Châtelet. A final pageant station was traditional before the entrance to the Palais Royal on the Ile. These events constituted street theatre in several senses. The populace marvelled at the majesty of the sovereign, who was preceded by trumpets and followed by a magnificent retinue, an awesome sight that Jean Fouquet captured in his fine miniatures (fig.4). Before every pageant station the nobility stopped to witness a spectacle that often included theatrical machinery, speeches, inscriptions and instrumentally accompanied songs and dances, in which the minstrels' guild participated. Such entertainments were locally planned and financed, being organized at the Hôtel de Ville by the civil authorities of Paris; they were often allegorical jumbles of ancient history, myth, superstition and folklore.

The last two generations of Valois preferred the various Italian troupes of comedians that visited Paris, such as the famous Venetian group known as I Gelosi, invited by Henri III in 1577. They played in the Salle du Petit-Bourbon, which fell into royal hands after the treason of Charles de Bourbon in 1524. Attempts by the guild to exercise its privileges and force the Italians to play in the Hôtel de Bourgogne were foiled by royal opposition. The performances of I Gelosi were the first in which female players appeared in Paris, and they caused as much surprise and delight as the dancing and the almost continuous sounding of music, during the acts and the entr'actes. The all-night performance of the *Balet comique de la Roynne* to an audience of over 9000, staged in the same hall in 1581 (see fig.5) probably also employed such spectacles (see McGowan, 1963).

Paris, §II: 1450–1600

3. The university.

During the 13th to 15th centuries several colleges were founded in the university, the most notable being the one endowed by Robert de Sorbonne in 1257. The university colleges were mostly charitable institutions, and the focus of their teaching was religious doctrine. Many dioceses throughout France established scholarships for several years' training in one of the Parisian colleges. Each college had a chapel where the students were required to attend daily services and sing chant, in which they were given instruction. But music otherwise had little place in the university, unless it was studied in connection with mathematics. Some of the most learned men of the French Renaissance echoed a largely medieval theoretical heritage when they presented geometric and proportional justifications for elemental intervals of sound. Jacques Le Febvre d'Étaples, professor in the Collège de Cardinal Lemoine (he was also teacher of the Swiss music theorist Heinrich Glarean), published just such a speculative treatise, *Musica libris quatuor demonstrata*, at Paris in 1496, while Oronce Finé, first professor of mathematics at the Collège de France, wrote a similarly abstract consideration of sound and proportions, the *Protomathesis*, that appeared in 1532. Not all musical activity in the university community was so abstract, however. Janequin was enrolled as a student there during the years around 1550 (when he was already in his sixth decade), as was Claude Goudimel. Maximilian Guillaud, whose *Rudiments de musique pratique* was one of several books addressed to young students that the Du Chemin enterprise issued during the 1550s, was himself a member of the Collège de Navarre.

Paris, §II: 1450–1600

4. Music publishing.

The concentration of learning on the Left Bank made the university an unparalleled centre for the diffusion and extension of knowledge. Long before the introduction of the printing press the scriptoria around the colleges supported a vast industry of paper and parchment makers, scribes, illuminators, binders and book-sellers, all organized into guilds, and all subject to the governance of the university. The rector of the Sorbonne introduced printing into France in 1470, importing three German printers; immediately printing presses were so rapidly established

throughout the quarter that by 1500 Paris became one of the leading European publishing centres, both in quality and quantity.

The impetus for early printing at the Sorbonne had come from scholars who wished to produce better texts in order to restore the ancient languages and literatures, pagan as well as Judeo-Christian, a peculiarly Renaissance phenomenon. Soon the printing industry was turned to other uses, such as the publication of liturgical service books; Parisian printers were the chief suppliers to the dioceses of northern France and England. The first plainchant printed in France (1494) was inscribed 'to the masters of the Sorbonne to use in their chapel'. This branch of Parisian printing led to the development of the printing of mensural music. Michel Toulouze, a neighbour of Guerson in the Clos Bruneau, printed chant books and also made some attempts at printing mensural notes in the last years of the 15th century. His edition of Guerson's *Regulae* (c1500) was the first of 15 brought out by various publishers until the middle of the 16th century. Pierre Attaignant began as a liturgical printer in the 1520s with a business and premises in the rue de la Harpe inherited from his father-in-law, Philippe Pigouchet. By 1528 he perfected a method of printing mensural notes from type with a single impression, which made mass-production possible.

Exactly who bought and used any of these books will remain something of a topic for continuing investigation. Among the books issued by Attaignant, for instance, were volumes of sacred music conceived with audiences at court and in French regional churches clearly in mind. But in addition to these ceremonial or public uses of printed music, it is also evident that the new medium was destined in many instances for private domestic enjoyment. Indeed, not long after its advent in France, printed music books were already to be counted among the most prized personal possessions of urban bureaucrats and merchants. At the time of his death in 1544, for instance, the personal library of Jean de Badonvillier, an official in the Paris *chambre des comptes*, contained a printed collection of masses, two of Attaignant's chanson anthologies, and printed books of motets by Claudin de Sermisy and Johannes Lupi.

François I gave Attaignant a monopoly on music printing, but at his death (1547) this was broken. Du Chemin set up a shop in the rue St Jean de Latran, followed a few years later by the partnership of Adrian Le Roy and Robert Ballard in the nearby rue St Jean de Beauvais. Issuing dozens of volumes of sacred and secular music, from Arcadelt in the 1550s to Lassus in the 1570s and Le Jeune in the 1580s, the Ballards eventually eliminated all competition and founded a publishing dynasty that was to last for several generations.

The next generation of academically inclined poets and musicians was preoccupied less with the new chanson than with humanist notions of reviving ancient song. Jean Dorat, professor of Greek, gathered around him at the Collège de Coqueret a group of disciples that included Ronsard, Du Bellay, Tyard, Baïf and Etienne Jodelle, the 'Pléiade'. Ronsard's *Amours* (1552) were produced in collaboration with Goudimel, Janequin and Certon, master of the children at the Ste Chapelle. Humanist experiment became more and more apparent in the chansons of the third

quarter of the century, leading to the radical solution of *musique mesurée*. Baïf and the composer J.T. de Courville, its creators, founded an Académie de Poésie et de Musique to propagate the new style in Baïf's house in the rue des Fossés St Victor (1571). Lassus was sufficiently impressed by the style to attempt it during his visits to Paris (1572–4), when he also wrote the music for the *Ballet des polonais*, in collaboration with Dorat. After the death of Charles IX (1574) the Académie was increasingly controlled by Henri III, holding its meetings in the Louvre.

The revival of ancient theatre attempted by Jodelle, Baïf, Garnier and Du Bellay (c1550) (erudite attempts to provide the French language with an equivalent to Greek tragedy) aroused no interest at the Hôtel de Bourgogne across the Seine, and its performances eventually took place on improvised stages in the various colleges, or in the provinces. There is perhaps no clearer example of the difference in atmosphere that separated the Ville from the university. Until the late 16th century only a few narrow bridges crossed the Seine; however, Henri III built a great stone bridge of unprecedented width, linking the Ile, Ville and university – the Pont Neuf – and the tripartite division of Paris subsequently became less significant. The religious wars split Paris; after Henri III's flight to Chartres in 1588 the Guises and the Sainte-Ligues controlled the capital until Henri de Navarre abjured Protestantism in 1593.

Paris

III. 1600–1723

1. General.
2. Religious institutions.
3. Theatres.
4. Orchestras.
5. Private concerts.

Paris, §III: 1600–1723

1. General.

During the 17th century the population of Paris increased from a quarter to over half a million. By 1702 the city had been divided into 20 quarters, whose boundaries remained relatively stable until the Revolution. After Mazarin's death the medieval face of Paris was changed. 'It may very well be', wrote Martin Lister, 'that Paris is in a manner a new city within this 40 years. 'Tis certain since this King came to the Crown, 'tis so much altered for the better' (*A Journey to Paris in the Year 1698*, London, 1699).

Perrault's colonnade of the Louvre (1667–74), Le Nôtre's Tuileries gardens (1667), Porte St Denis (1672) and Porte St Martin (1674), the Place des Victoires (1686) and the Place Vendôme (1699) all reflect the spirit of the *grand siècle*.

Colbert, complying with Louis XIV's passion for order, completed the plans for royal academies that would centralize the artistic and intellectual life of the regime. In 1661 only the Académie Française (established by Richelieu in 1635) and the Académie Royale de Peinture et de Sculpture (1648) existed; Colbert founded five additional academies: the Académie Royale de Danse (1661), Académie des Inscriptions, Médailles et Belles-lettres (1663), Académie des Sciences (1666), Académies d'Opéra (1669,

becoming the Académie Royale de Musique in 1672) and Académie Royale d'Architecture (1671).

The quarters of Paris bordering the Right Bank (St Jacques-de-la-Boucherie, Ste Opportune, the Louvre, Les Halles, St Eustache, La Grève, St Martin-des-Champs) were little affected by the city's rebuilding. They were noisy, crowded and malodorous, with narrow, winding streets and houses built so high that Montesquieu's Persian deemed them occupied 'only by astrologers'. Shops of *luthiers* and harpsichord builders were found there, and many dancing masters and instrumentalists belonging to the Confrérie de St Julien-des-Ménétriers lived there, especially along the streets bordering the rue St Martin. In the nearby parishes of St Merry, St Nicolas-des-Champs and St Jacques-de-la-Boucherie were the homes of most of the organ makers of Paris.

The Marais was the most fashionable quarter during the first half of the 17th century. Here was the *salon précieux* of Mlle de Scudéry, and in the Hôtel Carnavelet Mme de Sévigné found 'bel air, une belle cour, un beau jardin'. In the spacious town houses of the nobility music was an adornment and a mark of distinction; divertissements were performed in the *salles* or courtyards of the *hôtels*. Such was the divertissement composed by André Campra in 1697 for the Duke of Sully to honour the Duke of Chartres. Marie de Lorraine, Duchess of Guise, employed 12 singers and several instrumentalists at the Hôtel du Marais (now the Musée des Archives Nationales) on the rue de Chaume. For the last 16 years of her life her composer-in-residence was Marc-Antoine Charpentier, who wrote eight dramatic works for her and many *petits motets* for performance in her chapel, which adjoined the Grande Salle of her *hôtel*.

The Marais' claim to fashionable society was challenged by other quarters. A pleasing stylistic unity characterized Christophe Marie's development of the Ile St Louis between 1614 and 1646. As early as 1624 Catherine de Vivonne had established her Hôtel de Rambouillet, the headquarters of *préciosité*, on the rue de l'Oratoire-du-Louvre. With the completion of Richelieu's Palais du Cardinal in 1634 (known as the Palais Royal from 1643, when Anne of Austria made it her residence) the Marais had a serious rival, and later in the century two more in the neighbouring quarters of St Honoré and Butte St Roch. Describing the Palais Royal section in 1643 Corneille wrote: 'We must presume from these superb roofs that all the inhabitants are gods or kings' (*Le menteur*) – a conceit flattering to the élite who lived there. Men of influence in government, letters and the arts preferred these quarters.

Mazarin's sumptuous palace, one section of which, the Hôtel de Nevers, was converted into the Bibliothèque Nationale in 1721, set the tone for the rue de Richelieu, which soon became 'one of the most beautiful and straight streets of Paris' (G. Brice, *A New Description of Paris*, 1687). During the reign of Louis XIV this and nearby streets were inhabited by such members of the 'vile bourgeoisie' (Saint-Simon) as Colbert and Louvois. Many of this class, prototypes of the 18th-century middle-class entrepreneur, found it distinctly advantageous socially to present concerts in their salons. Monsieur Jourdain (*Le bourgeois gentilhomme*, Act 2 scene i) was advised to have a concert at his home 'every Wednesday or

Thursday' if he wanted to be considered a person of quality. From 1715 to 1725 Antoine Crozat, the wealthy treasurer of the Etats du Languedoc, held two weekly concerts at his home on the rue de Richelieu (see fig.8 below).

Because of their central location and proximity to the Opéra these quarters were favoured by both composers and performers. Four of Lully's houses were in the Palais Royal quarter, and Lalande maintained a large dwelling in the rue Ste Anne, as did the king's harpsichordist, D'Anglebert. Destouches lived next to the church of St Roch, and Mouret resided in the Place du Palais Royal next to the Café de la Régence from 1717 to 1734. From 1724 until his death François Couperin (ii) lived at the corner of the rue Neuve des Bons Enfants (now rue Radziwill) and the rue des Petits Champs; he may have been acquainted with Rameau, who at the time of his marriage (1726) also lived in the rue des Petits Champs.

Paris, §III: 1600–1723

2. Religious institutions.

In addition to the Chapelle Royale (see §V, 1 below), the churches of Paris frequented by the royalty during the period of Louis XIII and Louis XIV were Notre Dame, St Germain-l'Auxerrois (the parish church of the Louvre), the Ste Chapelle, the chapel of the Tuileries palace, the convent of the Feuillants in the rue de Vauguard and the convent of the Théatins, established on the Quai Malaquais by Mazarin in 1648. The *maîtrises* of these churches produced conservative music throughout much of this period. However, the two conventual chapels, together with the Augustinians' chapel in the Place des Victoires and that of the Jesuits in the Faubourg St Antoine, were generally more responsive to secular influences stemming from the *air de cour* and from opera. Italian influence was especially strong in the chapel of the Théatins, whose priests were called 'pères du chant' and whose music was under Lorenzani's direction from 1685 to at least 1687. The aristocracy flocked to hear his *petits motets* at regular Wednesday performances, and in November 1685 the *Mercurie galant* complained that the Théatins, 'under the pretext of devotion to the souls in Purgatory, sang a veritable opera in their church ... where seats could be rented for ten sols'.

Many Parisian convents were also known for their musical activities. Antoine Boësset taught the nuns of the abbey of Montmartre and the sweetness of the nuns' voices at the convent of the Assumption 'attracted many of the *beau monde* every Saturday to their litanies' (Sauval, i, p.470).

The nuns of the abbey of Longchamp were permitted to use singers from the Opéra for the annual Good Friday Tenebrae service. The origin of the 'Promenades de Longchamp' may be traced to the great number of fashionable Parisians in attendance at this service for which François Couperin composed his *Leçons de ténèbres* (c1714).

The *Ceremoniale parisiense* (1662) gave ecclesiastical sanction to the conservative bias of the Paris churches. The stern voice of the Council of Trent is heard in this document, which warns against using any instrument but the organ in church. Undoubtedly it made some composers reluctant to use obbligato instruments, particularly in masses. Plainchant had been

accompanied by the serpent at the Ste Chapelle since 1651, but it was not until the end of the century that Campra was permitted to introduce violins at Notre Dame. The repressive measures of the *Ceremoniale* were evidently relaxed for special occasions; for the celebration of the birth of the Duke of Burgundy a 'concert of trumpets, oboes and violins' began the Vespers at Notre Dame (*Mercure galant*, October 1682). It is clear from an ordinance of the Archbishop of Paris (1674) that the secularization of religious music, attacked so vehemently by Le Cerf de la Viéville (*Comparaison de la musique italienne et de la musique française*, 1705), was already in evidence. The ordinance condemned singing profane or secular music in any chapel or church, and 'inviting others, through tickets or publicity to come and hear the music as though it were a spectacle or theatre performance'.

According to a document (in *BrenetM*, p.243) given to François Chaperon, his duties as *maître de musique* at the Ste Chapelle (1679–98) included teaching music to the choirboys, and composing and conducting all music performed. Some of Chaperon's important predecessors at the Ste Chapelle had been the conservative and quarrelsome Artus Aux-Cousteaux (*maître de musique*, c1643–51) and three composers who were important to the development of the double chorus motet in France: Formé (canon, 1626–38), Veillot (canon, 1651–8) and Thomas Gobert (canon, 1651–72). From Chaperon's death in 1698 until his own death in 1704 Charpentier was in control of the considerable musical forces of the Ste Chapelle; he was succeeded by Nicolas Bernier, who remained there until 1726.

Except for Veillot (*maître de musique*, 1640–43), Campra (1694–1700) and Lallouette (1700–16; 1718–27), those in charge of music at Notre Dame were among the most conservative of French composers; they generally wrote *a cappella* masses in Renaissance style. Frémart (1625–40) preceded Veillot, who was followed by Cosset (1643–6). The surviving music of Pierre Robert dates from his tenure at the Chapelle Royale rather than his ten-year service at Notre Dame (1653–63). Mignon (*maître de chapelle* at Notre Dame, 1664–94) wrote six masses, which, with their Lullian homophony and occasional madrigalisms, are generally less conservative than those of his predecessors.

The *maîtrise* at St Germain-l'Auxerrois was led by the conservative Péchon in the 1640s. More important was Chaperon, who used his position there as a stepping-stone to the Ste Chapelle, and who numbered among his singers Lalande and Marais, both of whom left the *maîtrise* in 1672. Chaperon was followed by Minoret (who left in 1683), Jean-Baptist Fossart and, finally, Nicolas Bernier (1698–1704) who, like Chaperon, went directly from St Germain to the Ste Chapelle.

Certain Paris churches were important in the development of the French classical organ. Parisian and Norman organ builders such as Valeran Héman, Claude de Villiers, Delaunay, Pierre and Alexandre Thierry, Etienne Enoc, Pierre Desenclos and Robert Clicquot created a type of organ which became standardized by the late 1660s and remained so for a century. The typical four-manual classical French organ is exemplified by those at Notre Dame, St Louis-des-Invalides, St Paul, St Germain-des-

Prés, St Merry and St Gervais. Among the more important Paris organists, who composed music ideally suited to the unique colour combinations of this instrument, are: Louis Couperin (St Gervais, 1653–61); Du Mont (St Paul, 1643–84); Etienne Richard (St Nicolas-des-Champs and, after 1652, St Jacques-de-la-Boucherie); Nivers (St Sulpice, 1654–1714); Lebègue (St Merry, 1664–1702); Gigault (St Honoré, St Martin-des-Champs, St Nicolas-des-Champs and the Hôpital du Saint Esprit); Raison (abbey of Ste Geneviève, 1666–1714, and the convent of the Jacobins, rue St Jacques, 1687–1719); François Couperin (ii) (St Gervais, 1685–1723); Louis Marchand (Jesuit College, 1689, St Benoît, St Honoré, 1703–7, and the convent of the Cordeliers, 1717–32); Louis Nicolas Clérambault (St Sulpice, 1714, and the convent of the Jacobins, rue St Jacques, 1719), Jean-François Dandrieu (St Merry, 1704); Dagincourt (Ste Madeleine-en-la-Cité, 1701–6); Dornel (Ste Madeleine-en-la-Cité, 1706–16, and the abbey of Ste Geneviève, 1716) and Daquin (Petit St Antoine, 1706, St Paul, 1727, and the convent of the Cordeliers, 1732). The *Ceremoniale parisiense*, in the hierarchical spirit of the age, lay down careful rules for Parisian organists (see Dufourcq, 1955) which partly explain the uniform style of the organ music by many of these composers.

The Jesuit institutions in Paris played a leading role in the musical life of the city from 1603, the date of their recall, until the suppression of the order in 1761. The Jesuit church of St Louis in the Marais quarter had a sumptuous gallery, and was an ideal place to hear the masses and motets of Charpentier (appointed musical director c1684). The Collège de Clermont (founded in 1561 and known as the Collège Louis-le-Grand after 1683) was a Jesuit school in the rue St Jacques for the sons of wealthy Parisians. One of the two annual spectacles performed there marked the completion of a year's work early in August; it included a Latin tragedy and French *intermèdes* that often related to the tragedy, and beginning in 1684, sacred *tragédies en musique* were composed for the occasion. The most important of these is Charpentier's *David et Jonathas* (1688). Among other composers serving this college were Lalande, Collasse, Campra, Lallouette, Desmarets, Clérambault, Beauchamps and Royer.

[Paris, §III: 1600–1723](#)

3. Theatres.

Parisian theatres were in a precarious position during the 17th century because of changes in taste, lack of royal support, jealous rivalries, repressive patents and poor financial management. However, at various times between the establishment of Molière's company in Paris (1658) and that of Lully's Académie Royale de Musique (1672) Parisians were offered a wide variety of entertainment at a number of theatres: the Hôtel de Bourgogne (now 29 rue Etienne Marcel); the Petit Bourbon, located approximately where the colonnade of the Louvre now stands; two theatres in the Palais Royal; the Théâtre du Marais (now 90 rue Vieille du Temple); the Salle des Machines in the Tuileries palace; and the Académie d'Opéra, erected on the Bouteille tennis court which extended from the rue de Seine (now no.42) to the rue des Fossés-de-Nesles (now 43 rue Mazarine), opposite the rue de Guénégaud.

At the Hôtel de Bourgogne a permanent company was formed in 1629 to play tragedies. In the same year the king awarded the company an annual grant of 12,000 livres, double the amount later given to the Marais and the Palais Royal. The king granted the Petit Bourbon to Molière and his comedians in 1658 and later (1661) also the larger of the theatres in the Palais Royal.

Molière's Palais Royal company achieved its greatest success in elaborate performances of the Molière–Lully *comédies-ballets* for the court at Versailles, St Germain-en-Laye, Fontainebleau and Chambord. Molière's final *comédie-ballet*, *Le malade imaginaire*, had music by Charpentier, being written after Molière's break with Lully; though planned for the court, it was performed at the Palais Royal. On Molière's death (1673) his Palais Royal company merged with that of the Théâtre du Marais to form the Théâtre Guénégaud, in the same theatre that had housed the Académie d'Opéra.

Charpentier provided music for the Théâtre Guénégaud and its successor the Comédie-Française, formed by an amalgamation with the Hôtel de Bourgogne company at the command of Louis XIV in 1680. Between Charpentier's 1673 and 1685 versions of *Le malade imaginaire* he composed music for 14 productions of plays by Thomas and Pierre Corneille, Donneau de Visé, Poisson, Baron and Dancourt. Other composers who worked for the Comédie-Française were Gillier, Grandval, Raison, Lalande, Mouret and Jean-Baptiste Quinault.

Sauval found the Petit Bourbon theatre, dating from the days of the Valois kings, the 'highest and longest [hall] in the realm'. Until its demolition in 1660, to make way for Perrault's colonnade, this hall served both Molière's company and the Comédie-Italienne. The court ballets, balls and masquerades of Louis XIII and the young Louis XIV took place there, as well as in the Grande Salle of the Louvre, the Grande Salle of the Tuileries Palace, the Palais Royal (See fig.7) and the *salles* of the Hôtel de Ville and the Arsenal. The *Ballet comique de la reine* (1581) and two of the seven Italian operas introduced to Paris by Mazarin were performed at the Petit Bourbon (Sacrat's *La finta pazza*, 1645, and Caproli's *Le nozze di Peleo e di Theti*, 1654).

From 1634 to 1673 the Théâtre du Marais (capacity 1500) responded to the French taste for elaborate mises-en-scene in productions of *pièces à machines*. In Corneille's *Andromède* Dassoucy's music functions only to 'satisfy the ears of the spectators while the eyes are engaged watching the descent or ascent of a machine' (preface). Closer to opera is Claude Boyer's *Les amours de Jupiter et de Sémélé* (1666), in which spoken drama is subordinated to dance, machine and Mollier's music.

Another theatre designed to support huge machinery was known as the Théâtre des Machines. The septuagenarian architect Gaspare Vigarani and his two sons built it between 1659 and 1662 in the Tuileries palace for Mazarin, who died before its completion. Cavalli's *Ercole amante* was performed there in 1662 as a posthumous finale to Mazarin's ill-fated efforts to win the French over to Italian opera. This hall, according to Sauval, could accommodate 7000 people, and its stage machinery could elevate more than 100 performers at once. It was an immense failure; in

1665 Bernini expressed the general complaint that no-one could hear anything at all. After great expense, three years of construction and six years of use, it ceased regular performances.

Perrin's short-lived Académie d'Opéra opened on 3 March 1671 with his and Cambert's *Pomone*, usually considered the first French opera. The theatre was fashioned from the Bouteille tennis court in the rue des Fossés de Nesles (today 42 rue Mazarine). After a series of misadventures had led him to a debtors' prison Perrin sold his privilege (which he had held since 1669) to Lully, and on 1 April 1672 the Académie d'Opéra was forced to close.

The first two productions of Lully's new Académie Royale de Musique (*Les fêtes de l'Amour et de Bacchus*, 15 November 1672, and *Cadmus et Hermione*, 27 April 1673) were performed in a theatre built hastily by Carlo Vigarani at the Bel Air tennis court on the rue de Vaugirard (now between the Odéon theatre and the Luxembourg gardens). After Molière's death Lully was given the theatre of the Palais Royal free of charge (28 April 1673). With the 3000 *livres* given to him by the king, Lully instructed Vigarani to prepare the Palais Royal for the production of operas. This was completed early in 1674. The Palais Royal is the most important theatre in the history of the French lyric stage during the *grand siècle*. Cavalli's *Egisto* ('we were only 20 or 30 and we almost died of boredom and the cold', Mme de Motteville) and Luigi Rossi's *Orfeo* were performed there in 1646 and 1647 respectively. In 1651 Louis XIV made his *début* as a dancer there, in the *Ballet de Cassandre*, and from 1661 to 1673 the theatre served Molière's company and the Comédie-Italienne alternately. It was the home of French opera from 1673 until it burnt down in 1763; from 1673 until the death of the Regent Philippe, Duke of Orléans, in 1723, over 100 stage works were performed there, including the 13 *tragédies en musique* by Lully and works in the same genre by Collasse, Campra, Destouches, Mouret and others. From 1697 (*L'Europe galante*) popular *opéras-ballets* by Campra, Montéclair and Mouret challenged the supremacy of the *tragédie en musique* and, in spite of some opposition from aestheticians, returned the comic muse to the stage of the Palais Royal.

Built by Le Mercier and opened in 1641, the theatre was much longer than it was wide (fig.7). By Lully's time it had a parterre, an amphitheatre, a double balcony and three rows of boxes (the king's box was first on the right facing the stage, and the queen's first on the left; see [Opera](#), fig.35). The theatre was cramped. Lagrave (p.86) estimated that its capacity was between 1300 and 1400, although it contained only 1270 seats. Its stage was small. Riccoboni wrote: 'The Decorations of the Stage of the Opera are very handsome, but not to be compared with those of Italy, the Smallness of the Stage not admitting of their being either so large or so magnificent as those of the vast Theatres of Venice, Milan, etc'. (1741, p.152). The price of admission was double that of the other theatres (see Lagrave, pp.46ff). Performances began at 5.15 on Tuesdays, Thursdays (only in winter), Fridays and Sundays, and it was closed for 23 days during the Easter season and for 11 days for other religious feasts. The printed libretto (*livret*) was sold at the door of the theatre before each performance. It cost 30 sols.

In 1712 Louis XIV ordered the construction of an annexe to the Académie Royale de Musique, rue St Nicaise. Known as the Magasin de l'Opéra, it contained a school of singing, a school of dance, administrative offices, a library, rehearsal halls and a ballroom. The rules governing all the activities of the Académie Royale de Musique are fully described in two royal ordinances of 1713 and 1714 (in Durey de Noinville, i, pp.105–46); they reveal an administration generally sensitive to the needs of the singers, dancers, instrumentalists, conductors, stage designers, machinists and tailors employed by the Opéra. There were six sopranos, three *hautes-contres*, two tenors and three basses among the solo singers. It is not possible to fix the exact number of choristers at the Paris Opéra during Lully's tenure. The names of the chorus members did not appear in the librettos until 1699. The fluctuating numbers in the first decade of the 18th century (30 in 1701, 22 in 1704, 32 in 1706) reflect the economic woes of the Opéra under the direction of Jean-Nicolas de Francine, Lully's son-in-law (see La Gorce 1979, p.177). The dancers consisted of 12 men and 10 women (for details concerning the Opéra orchestra, see below).

Lully's original privilege (March 1672) gave him administrative control of the Académie Royale de Musique for his lifetime and extended this to his heirs. His son-in-law Francine shared the privilege with Hyacinthe Gaureault du Mont in 1698. Problems of finance and discipline plagued the opera in the early 18th century, and in 1713 Destouches was appointed inspecteur-général to maintain order and discipline. When Francine retired in 1728 Destouches took over as director of the opera. In 1715, with the permission of the regent, the Académie Royale de Musique sponsored all-night public masked balls at the Palais Royal; these rapidly became a favourite pastime in Paris (see Durey de Noinville, i, p.164).

The Comédie-Italienne had been popular since its arrival in the city during the reign of Henri III. The troupe, led by Scaramouche, alternated with Molière's company at the Petit Bourbon and, after 1660, at the Palais Royal. On the creation of the Comédie-Française (1680) the Italians took over the Hôtel de Bourgogne, where they performed until they were deported in May 1697 for having satirized Mme de Maintenon in *La fausse prude* (8 January 1696). The repertory of this so-called Ancien Théâtre Italien (see Gherardi) included many parodies of Lully's operas. Of the 55 plays mentioned in Gherardi 43 use music extensively, despite the fact that Lully's patent of 22 April 1673 had reduced the number of musicians who might appear in any performance outside the Académie Royale de Musique to two vocalists and six instrumentalists. Among the identified composers who wrote for the Ancien Théâtre Italien are Lully, Cambert, Masse and Gillier.

By 1680 Paris had only three regular theatre companies: the Opéra, the Comédie-Française and the Comédie-Italienne. Each competed for public favour and jealously guarded its monopolies. Nowhere may the arrogance of power be better observed than in the attempts of the Opéra and the Comédie-Française to suppress the popular entertainments at the Théâtres de la Foire.

The Foire St Germain (3 February to Palm Sunday) and the Foire St Laurent (17 June to the end of September) had been the scene of farces

and acrobatic displays since the Middle Ages; however, they became a threat to the Opéra and the Comédie-Française only in 1697, when they adopted the repertory of the expelled Comédie-Italienne (see [Théâtres de la Foire](#)). The early years of the 18th century saw the Opéra and the Comédie-Française involved in a series of legal battles aimed at preventing the *forains* from speaking or singing on their stages. It is a tribute to the imagination of creative men and women that the Théâtres de la Foire (who took the name of Opéra-Comique in 1715) found ways of circumventing the repressive edicts of their powerful rivals.

Philippe of Orléans became regent in 1715, and lost no time in calling the Italians back to Paris. In 1716 the Nouveau Théâtre Italien was established at the Palais Royal under the direction of Luigi Riccoboni (known as Lelio). French plays by Autreau, Marivaux, Fuzelier and others were introduced into the repertory side by side with comedies by Riccoboni and parodies by Dominique and Romagnesi. From 1717 until the year before his death in 1738 Mouret was the chief composer of the Nouveau Théâtre Italien.

[Paris, §III: 1600–1723](#)

4. Orchestras.

The most important orchestra in Paris from the foundation of the Académie Royale de Musique to the death of the regent was the orchestra of the Opéra. Precise information concerning its membership under the direction of Lully is lacking. The earliest known source that gives information about the Opéra orchestra is an archival document of 1704 (La Gorce, 1979). The orchestra, like the chorus, was divided into a *grand* and *petit choeur*. The *grand choeur* consisted of nine violins, eight violas (divided into three parts), eight *basses de violons* (after 1700 usually violoncellos), eight winds (oboes, transverse flutes or, more usually, recorders and bassoons) and one set of kettledrums. The *petit choeur* consisted of two violins, two *basses de violons*, two bass viols and (after 1700) one double bass, one harpsichord and two theorbos. According to the Royal Ordinances of 1713 and 1714, two transverse flutes were added to the *petit choeur*. Supernumeraries must have been hired to play the trumpet, musette and cromorne parts occasionally called for in Lully's operas. A *batteur de mesure* directed the orchestra. According to the Royal Ordinance of 1713, the Opéra orchestra had 48 members (Durey de Noinville, i, 121ff), a number that hardly varied for half a century. Members of the Opéra orchestra were often used in concerts independent of the opera performances at the Palais Royal. 30 members gathered half an hour before dancing began at the public masked balls to present a concert of 'important *morceaux de Symphonie* by the best masters'. Once a year, on St Louis Eve (24 August), free public concerts for the city of Paris were given in the Tuileries gardens by vocalists and instrumentalists from the Académie and were attended by the king. The repertory was largely made up of overtures, dances and large choral sections from Lully's operas (see *BrenetC*, p.169). After Lully's death the Opéra orchestra was conducted by Marais (1695–1710), Lacoste (1710–14), Mouret (1714–18) and Jean-Féry Rebel (1718–33).

Hidden in the notarial contracts of the Minutier Central are references to two Paris chamber orchestras dating from the first years of Louis XIV's

reign (see Dufourcq, 1954). The first, founded in 1656, was a string orchestra of 12 players under the direction of Léonard de Lorge, which gave a concert lasting an hour every Saturday. The second was a string orchestra of 11 players, dating from 1667, whose concerts were given on Wednesdays under the direction of Henry Mathieu.

From the Middle Ages the street musicians of Paris had been organized in various guilds. In the 17th century the minstrels' guild, the Confrérie de St Julien-des-Ménétriers, was the powerful and paternalistic protector of the 'dancing-masters and players of instruments both high and low and the oboes' of Paris. The articles governing the syndicate assured a remarkable degree of protection for its members, who were hired to perform for weddings, engagement parties, banquets, masquerades, street serenades and formal concerts. The leader of the Confrérie was known as the *roi des ménétriers*, and later as the *roi des violons*. By the middle of the 17th century many of the Confrérie's better players were absorbed into the 24 Violons, the Petits Violons, the Ecurie or the Opéra orchestra and its influence began to decline, although as late as 1660 Guillaume Dumanoir (i), then *roi des violons*, had 200 performers under his command. In that year the dancing-masters declared their independence from the Confrérie and a year later established their own Académie Royale de Danse. Guillaume Michel Dumanoir, who took control of the Confrérie in 1668, tried in vain to bring 'composers, organists and masters of the harpsichord' under the jurisdiction of his syndicate. The king's organists Lebègue, Nivers, Buterne and François Couperin, with the authority of the king behind them, removed the threat of control by the Confrérie (*Lettres patentes*, 25 June 1707); the syndicate became the butt of musical jokes, such as Couperin's 'Les fastes de la grande et ancienne Mxnstrxndxsx' (*Ordre* no.11).

Paris, §III: 1600–1723

5. Private concerts.

The journals, gazettes, almanachs, letters and memoirs of the 17th and early 18th centuries document the active concert life of the *haut monde* of Parisian society, embracing both the nobility and the middle class. Jacques de Gouy, unfamiliar with either the earlier concerts of Mauduit at Baïf's Académie de Poésie et de Musique or the concerts of voices and instruments, of viols and harpsichord and of lutes described by Mersenne, believed the 'first concerts' to have been some *concerts spirituels* given before 1650 in the home of the king's organist, Pierre Chabanceau de La Barre (iii). At the end of the 17th century another series of *concerts spirituels*, organized weekly by Abbé Mathieu in his presbytery at St André-des-Arts, helped to popularize the music of Luigi Rossi, Cavalli, Carissimi, Corelli, Cazzati and other Italian composers.

In 1641 Chambonnières began the popular series of midday concerts given by the 'Assemblée des Honestes Curieux' on Wednesdays and Saturdays at his home. Titon du Tillet recorded that Sainte-Colombe, violist and teacher of Marais, gave family concerts in which he and his two daughters played viols. Christian Huygens wrote to his father in glowing terms about the concerts given by 'Monsieur Lambert and Mlle Hilaire, his sister-in-law, who sings like an angel'. Some concerts seem to have been particularly

ambitious. In December 1678 the *Mercure galant* described the concerts 'in the manner of small operas' given by Mollier at his home every Thursday, and Dangeau stated that the music-loving Princess of Conti had a performance of *Alceste* mounted in her home.

Towards the end of the reign of Louis XIV Paris took the place of Versailles as a musical centre; the town house or country château substituted for the centralized court. By the end of the regency (1723), according to Nemeitz, one could hear a concert every day in Paris; he specifically mentioned concerts 'at the homes of the Duke of Aumont, Ambassador to England ... Abbé Grave, Mlle de Maes, who ordinarily gave one a week; and then at the home of Mons Clérambault, who gave one about every 15 days or three weeks'.

Paris

IV. 1723–89

During the 18th century French became established as the universal language of Europe's educated classes, and Paris provided the lead in most cultural matters. The one exception was music, where the influence of Italian and German musicians proved increasingly crucial across Europe as the century progressed. In addition to its reputation for taste and elegance, 18th-century Paris was one of the most active intellectual centres of Europe, matched only by London and Amsterdam. Home to the Encyclopedists – Diderot, D'Alembert, Rousseau, Grimm and d'Holbach – the French capital provided ample scope for the discussion and dissemination of ideas through its numerous salons frequented by a cosmopolitan society. Here the revolution in beliefs took place. The second half of the century witnessed the rapid growth of pamphlets and periodicals and of music publishing and engraving. Firms like Sieber, Boivin, La Chevardière and, later, Pleyel issued music of French, German and Italian origin and developed close links with publishing firms in other European cities. The capital's expansion, evident in the growth in population and in a vast array of new buildings, meant that Paris gradually replaced Versailles as a focus for intellectual and cultural activities. As these transferred from the court to Parisian town houses or to country mansions, so musical patronage shifted away from the king, eroding the power of royal authority established so pervasively by Louis XIV.

1. Religious institutions.

2. Concert life.

3. Theatres.

Paris, §IV: 1723–89

1. Religious institutions.

Sacred choral music continued to be written in Paris through the 18th century, although after 1725 it developed principally at the Concert Spirituel rather than in the churches. The noble *grand motet Versailles*, embodied in the works of Lalande, endured for another 50 years, but after 1740, stimulated by paying audiences and the influence of opera and instrumental music, Mondonville and others began to introduce tuneful melodies, crowd-pleasing virtuosity and colourful instrumental effects into the genre. With this new popular element motets flourished in churches

and on stage for much of the century, although they were out of favour in Paris by the time of the Revolution.

Few churches actually had the resources for choral music, chant generally being considered sufficient. Many visitors remarked on this, including William Jones, in 1777:

‘In the services of their church, they seldom practise more than the plain song, accompanied in the unison or octave by a leathern serpent I asked, how it happened that they did not affect harmony more, and sing in parts, as we do in the services of the choir? They answered, that it was purposely avoided, lest the people should bestow all their attention to the music, and forget their errand to the church.’

Churches that continued a tradition of choral music – notably Notre Dame, the Ste Chapelle and St Germain l’Auxerrois, and the Holy Innocents – continued to celebrate major feast days with motets and masses, but they could no longer boast *maîtres* like Charpentier, Campra and Bernier. Two of the *maîtres* who held posts at these churches in the second half of the century are important: François Giroust, maître at the Saints-Innocents, converted his popularity at the Concert Spirituel into a post at the Chapelle Royale; Jean-François Le Sueur achieved notoriety at Notre Dame before moving to the world of opera.

Churches invariably drew large audiences for special musical events, which were always well advertised. Mrs Cradock writes of paying about a shilling each to get good seats for Pentecost Mass at Notre Dame, and sending a servant to hold them in advance. Mercier says that Vespers, the most popular service, was dubbed *l’opéra des gueux* (beggars’ opera). It was so fashionable at the Saints-Innocents under Abbé Roze that in 1778 the poor were excluded, and the archbishop had to intervene. Le Sueur created a storm of controversy in 1787 when he tried to convert major church feasts at Notre Dame into spectacular musical productions. He drew in huge crowds but subsequently lost his job. A popular annual event was St Cecilia’s day at St Mathurin, which the city’s musicians turned into a musical extravaganza.

By the middle of the century the severe liturgical organ tradition of Lebègue, Nivers, Couperin and Grigny had been supplanted by a more decorative style, associated with Marchand, Dandrieu, Clérambault and Du Mage. After an organ was installed at the Concert Spirituel in 1748, the trend towards concert use of the instrument increased, and a new generation of virtuosos emerged. They filled their masses and Vespers with dances, theatrical airs and elaborate variations, especially on the *Magnificat* and *Te Deum*. Although this development is lamented by modern scholars (as it was by English and German visitors at the time), organists have rarely enjoyed such popularity. Daquin was renowned for his noëls, as was G.-A. Calvière for his sonic effects. Balbastre attracted so many listeners to St Roch that his *messes de minuit* and *Te Deums* were forbidden by the archbishop; a similar ban was imposed at St Germain-des-Prés.

Paris, §IV: 1723–89

2. Concert life.

Paris cultivated an active concert life from the earliest years of the 18th century, although many events were patronized by the upper echelons of society only. About 1730 the German traveller Nemitz referred, in his *Séjour de Paris* (in *F-Pn*), to private events organized at the homes of several illustrious patrons, including the *premier gentilhomme* and English ambassador the Duc d'Aumont, the Prince de Conti Louis-Armand de Bourbon, and Antoine Crozat, *grand trésorier* of the Ordre du Saint-Esprit, and his brother Pierre (see fig.8). The Concert Italien, which developed from the Crozats' private concerts, was established in 1724 by Mme de Prie and offered twice-weekly subscription concerts, initially in the Salle du Louvre and from 1726 at the Palais des Tuileries. These, however, were eclipsed by a venture established at a similar time and destined to become the century's most famous concert institution, the Concert Spirituel.

Founded by Anne Danican Philidor, the Concert Spirituel presented its inaugural concert on 18 March 1725 and quickly established a reputation as an important forum for new music and platform for virtuosos of all nationalities. Philidor was granted the privilege by the Opéra to stage concerts of instrumental and sacred music (to Latin texts) on religious feast days when theatres were closed, using the Opéra's own orchestra and soloists; other singers were drawn from the Chapelle Royale and from Parisian churches. The use of French and the performance of operatic scenes were not allowed. Various infringements occurred, particularly from the beginning of 1728 when concerts incorporating secular French music were staged twice a week. This was also the year when Philidor transferred his privilege to Jean-Joseph Mouret, Michel de Lanny and Pierre Simard, who carried out their duties until the Opéra assumed control in 1734.

Concerts were given until 1784 in the specially prepared Salle des Suisses at the Tuileries. The return of Louis XVI to the palace necessitated a move to the Salle des Machines where the acoustics and décor were far inferior. Others occurred in 1789, one year before the Concert Spirituel was disbanded, first to the Salle Favart and then to the Opéra's new home at the Théâtre de la Porte-St-Martin.

Marie Antier and Catherine Lemaure were among the Opéra's soloists to appear during the early years of the enterprise; they were followed by Marie Fel, Pierre Jélyotte and, later, by Joseph Legros (who took over the directorship in 1777), Sophie Arnould and Rosalie Levasseur. The vocal repertory of the Concert Spirituel included motets (*grands motets* by Lalande were particularly popular), cantatas, *airs italiens* and, from the mid-century, French oratorios. Italian singers appeared as early as 1726: first Giovanni Battista Palmerini then Domenico Annibali, Maria Monza and, most notably, Caffarelli, who sang two Italian *ariettes* on 5 November 1753. The German tenor Anton Raaff appeared in nine concerts in 1778. Native and foreign instrumentalists contracted by the Concert Spirituel included a host of talented violinists, among them Jean-Baptiste Anet and Jean-Pierre Guignon (who indulged in a contest in 1725) and Jean-Marie Leclair. Parisian audiences were introduced to a variety of Italian sonatas and concertos, and these not only encouraged the dissemination of Italian music in the French capital but also accelerated the transition to the Italian-

style violin. Works were often executed by their composers; failing that, Vivaldi's concertos provided an admirable showpiece. Other instrumentalists included the cellists Jean-Pierre and Jean-Louis Duport, and the flautists Michel Blavet and Pierre-Gabriel Buffardin. The installation of a new organ in 1748 (under Joseph-Nicolas-Pancrace Royer's directorship) led to the popularization of the organ concerto, spearheaded by Claude Balbastre between 1755 and 1762; and in the 1760s the Germans Christian Hochbrucker and Philippe-Jacques Meyer created a new vogue for the harp.

From the middle of the century, instrumental works by German and Austrian composers were incorporated with greater frequency into the repertory of the Concert Spirituel. Symphonies by Johann Stamitz, which were the first to include clarinets in Paris, encouraged the orchestra to expand and led to an interest in the French symphony by composers such as François-Joseph Gossec, Simon Leduc and Joseph Boulogne de Saint-Georges. On 15 August 1762 the orchestra dispensed with their *batteur de mesure*, Gaviniès leading the first violins and Nicolas Capron the seconds; by 1775, when the directorship was in the hands of Gaviniès, Gossec and Leduc, the orchestra comprised 58 players (there was also a choir of 44 to support 11 soloists) and rehearsals were efficient and well planned. In the intervening period, Mondonville had served as director (1755–62), programming many of his own compositions, followed by the triumvirate Antoine Dauvergne, Gabriel Capperan and Nicolas-René Joliveau. Symphonies by Haydn were heard from 1777 (fig.9), and in 1778 Mozart's Symphony no.31, K297/300a, received its première. Distinguished soloists in later years included Viotti, Boccherini and Kreutzer.

In 1769 a subscription series known as the Concert des Amateurs was established. Backed financially by the *fermier général* La Haye and the *intendant général* Claude-François-Marie Rigoley, Comte d'Ogny, concerts were given weekly between December and March at the Hôtel de Soubise, conducted by Gossec, and these quickly acquired a high reputation. After Gossec moved to the Concert Spirituel, Saint-Georges became *chef d'orchestre* until the society disbanded in 1781. It was replaced by the Concert de la Loge Olympique, whose venue until 1786 was the Palais Royal and thereafter the Salle des Gardes at the Tuileries. Haydn's 'Paris' symphonies (nos.82–7) were commissioned by d'Ogny and performed by the society during their 1787 season; in 1788, the year before the enterprise ceased, its orchestra numbered 74 and was comparable in size to that of the Opéra.

Throughout the century concert life continued to flourish in the homes of musically inclined members of the aristocracy. Between 1731 and 1762 concerts organized by the *fermier général* La Riche de La Pouplinière (initially at his Parisian town house and from 1747 at his château in Passy) were well patronized and introduced some of the century's most important works and performers to the Parisian musical world. La Pouplinière engaged a succession of notable music directors – Rameau, Stamitz and Gossec – and provided opportunities to celebrated and lesser-known musicians of all nationalities. Rameau's *Hippolyte et Aricie* was first performed by La Pouplinière's musicians; and Gossec recounts how, on the advice of Stamitz, this orchestra was the first to introduce horns on a

regular basis. Indeed, many important instrumental works performed at the Concert Spirituel were heard first at La Pouplinière's. Another notable patron was Louis-François de Bourbon, Prince de Conti, who, from about 1761 to 1771, held gatherings of writers, politicians, philosophers, artists and musicians, and earned the reputation, after La Pouplinière's death, of hosting the most famous concerts in Paris. Musicians in his employment included Johann Schobert, Jean Joseph Rodolphe, Pierre Vachon, Josef Kohaut and, as *chef d'orchestre*, Jean-Claude Trial.

Until 1789 Parisian concert life, though one of the richest in Europe, remained mainly the pleasure of a social élite. Occasional open-air celebrations enticed a wider public, but it was not until the Revolution that entertainment for the masses began to develop on any significant scale.

[Paris, §IV: 1723–89](#)

3. Theatres.

For much of the 18th century the main Parisian theatres were engaged in a bitter rivalry born of the monopolies established by Louis XIV and the subvention of these by enterprising entrepreneurs. Of the four public theatres, the Opéra enjoyed the highest status and wielded the greatest power. Royal subsidies were also provided for the Comédie-Française and, from 1723, for the Comédie-Italienne (recalled in 1716 after 19 years' absence): members of both troupes were allowed to style themselves *comédiens ordinaires du roi*. The unofficial Opéra-Comique, while probably the most popular theatre among Parisians, led the most precarious existence (operating seasonally at the fairs of St Germain and St Laurent) until its merger with the Comédie-Italienne in 1762. It had to contend with the jealousies of its official rivals, was entirely dependent on box-office receipts and was suppressed entirely for certain periods.

Although the impression created by the Opéra was of an illustrious and luxurious theatre, the institution was in reality plagued by financial difficulties for much of the century and pursued the least adventurous programming policy of any Parisian theatre. Far more old works than new sustained the repertory. At least one opera by Lully was revived each year until 1779, an indication that while Rameau was partially successful in breaking away from the grip of the past, it was Gluck's impact on the *tragédie lyrique* in the 1770s and 80s that proved more significant. Once his works were established in the Opéra's repertory, the challenge from an influx of Italian composers – premières by Piccinni and Sacchini were given alongside performances of works by Paisiello and Anfossi – proved irresistible. The more varied programming and competition this engendered, manifest in the public controversy between Gluckists and Piccinnists, certainly provided a much-needed boost to the Opéra's revenues, as had the earlier Querelle des Bouffons (1752–4).

For the visitor the Opéra retained much of its splendour and it continued to provide a public setting for the aristocracy. Performances were staged four times a week throughout the year except during Lent. Visitors (though not *habitués*) were impressed by the machinery and decorations, although some were critical of the theatre's small capacity (under 1300). When, in 1763, the old rectangular Palais Royal was razed by fire, the company moved temporarily to the enormous Salle des Machines (cap. 8000) at the

Tuileries palace. A new theatre, designed by P.-L. Moreau, was built on the original site and opened in 1770. Architectural improvements, including a rounded interior, allowed for better lines of vision to the stage and increased the capacity to 2000. However, fire again destroyed the building, on 8 June 1781; within a few months a new theatre had been constructed near Porte-St-Martin, and this was to remain the Opéra's home until 1794.

Like the Opéra, the Comédie-Italienne experienced financial problems throughout the century, caused primarily by continual expansion (without a corresponding increase in revenue) but also by the success of the Opéra-Comique. Initial ploys – recruiting playwrights such as Le Sage and Fuzelier from their rivals and relocating to the fairgrounds once their petitions had forced the regular theatres to close (1721–3) – made little difference to long-term fortunes. However, the repertory it presented at the Hôtel de Bourgogne (fig.10 was perhaps the most diverse of all the Parisian theatres, including Italian farces, French plays, ballets, vaudeville comedies and parodies. Particularly successful were Pierre Baurans' parodies, staged in the 1750s, of Italian pieces heard at the Opéra during the Querelle des Bouffons.

The Opéra-Comique, having survived half a century of vicissitudes, reopened after a seven-year closure in 1752, under the direction of Jean Monnet. The involvement of such figures as Favart, Noverre, Vadé, Dauvergne, Duni and Sedaine brought great success to the venture, prompting sustained machinations by the Comédie-Italienne which led to the merger of the two companies in 1762. The long-term advantage to the Opéra-Comique of playing to audiences throughout the year was offset by the fact that only five of its players were integrated into the new troupe: Laruelle, Audinot, Clairval and Mlles Deschamps and Nessel. Attendance revived (most notably on nights when *opéras comiques* were presented) and the varied repertory continued with certain restrictions: opera in Italian, choruses and recitative were all forbidden. On 28 April 1783 the company moved to a new theatre, the Salle Favart (cap. 1282) designed by J.F. Heurtier. The design was less than perfect and various faults were corrected the following year by C. de Wailly.

The centre of Parisian marketplace entertainment shifted after 1762 to the fashionable Boulevard du Temple which, by 1789, boasted several theatres including the Ambigu-Comique. Many of these maintained the ethos of the fair theatres, performing farces, pantomimes, marionette plays and occasional *opéras comiques* and providing rigorous competition for the official establishments.

Paris

V. Music at court outside Paris

1. Versailles.
 2. Fontainebleau.
 3. Saint-Cyr.
 4. Sceaux.
 5. Saint Germain-en-Laye.
- Paris, §V: Music at court outside Paris

1. Versailles.

(i) 1664–1715.

(ii) 1715–89.

Paris, §V, 1: Music at the court of Versailles

(i) 1664–1715.

During the reign of Louis XIII Versailles was no more than a village in the midst of marshy woodland. Between 1631 and 1634 Louis had a hunting-lodge built there; designed by Philibert de Roy, this small palace had a central building and two wings, which today form three sides of the marble court. Louis XIV ordered that construction begin on a new palace at Versailles soon after he reached the age of majority (23) in 1661. The architect Le Vau (Jules Hardouin-Mansart after 1678), the decorator Le Brun and the landscape architect Le Nôtre laboured for half a century enveloping the hunting-lodge within the most magnificent palace in Europe (fig.11). In 1682 Louis XIV moved permanently to Versailles from Saint Germain-en-Laye. The town that sprang up around the palace housed about 24,000 people by the time of his death.

The king's musicians were known as *Officiers du Roy*. To be an *officier*, one had to fulfil three conditions: to be of good moral character; to profess and practise the Roman Catholic religion; and to possess funds sufficient to buy the post. Succession upon retirement or death was usually accomplished by what was called a *survivance*, in which the *officier* gave the right to inherit the post to a designated relative, or the right to purchase the post to a friend or possibly a student. At Versailles this was one way of building family dynasties of musicians such as the Hotteterre, Philidor, Rebel or Boesset families.

By the end of the reign of Louis XIV, there were between 150 and 200 *Officiers du Roy* of whom some were housed in the Grande Ecurie. Lully maintained a small apartment there in order to be near the king, and for the same reason Lalande took an apartment bordering the Grand Commun. Musicians of status sought dwellings in the 'Parc-aux-Cerfs' (Lalande, Jacques Danican Philidor), in the rue Dauphine (André Danican Philidor) and in the Avenue de Saint Cloud; others lived in the parish of Notre Dame de Versailles (completed by Mansart in 1686). A small colony of Italian singers, including the castratos Antonio Favalli and Antonio Bagniera, grew up behind the Grande Ecurie in the Avenue de Paris.

The musical history of Versailles began 18 years before Louis XIV finally settled there. In May 1664 he ordered *divertissements* lasting three days to honour his mother, Anne of Austria, and his queen, Marie-Thérèse. Known collectively as *Les Plaisirs de l'Île Enchantée*, they included a carousel, concerts, ballets and the Molière–Lully *comédie-ballet*, *La princesse d'Elide*; this was the first of the *grands divertissements* of Versailles (see fig.12). The second, known as the *Fête de Versailles*, celebrated the Peace of Aix-la-Chapelle for a single day (18 July 1668). Its principal *divertissement* was the Molière–Lully *comédie-ballet*, *George Dandin*. The third and most ambitious of the Versailles *divertissements* (4 July to 31 August 1674) celebrated the conquest of the Franche-Comté. Lully's *Alceste* was performed in the marble court on 4 July (fig.13); his *Eglogue de Versailles* on 11 July in a salon constructed in a grove adjacent to the

Trianon palace; and his *Les fêtes de l'Amour et de Bacchus* on 28 July in a theatre built next to the 'grotto of the dragon'.

During Louis XIV's lifetime Versailles had no permanent theatre suitable for elaborate stage productions. The Salle des Comédies, a small theatre built in 1682, seated only 350. Vigarani's project of 1685 for a large Salle des Ballets in the north wing of the palace was abandoned. Performances in the palace were held in temporary theatres, such as one built in 1700 in the vestibule between the 'court of the princes' and the gardens; others were built in the Salon de Mars and in the *grands appartements*. More elaborate productions took place on hastily constructed stages in the marble court (*Alceste*, 1674), in the two pavilions flanking the fountain of the Renommée, on the Grand Canal after its completion in 1672, at the Trianon and in wooded glades. After 1681 the riding-school in the Grande Ecurie was often converted into a theatre (see fig.17 below).

Although stage productions comparable to the *grands divertissements* were rare in the 1680s and 1690s, Versailles saw the first performances of Lully's *Phaëton* (6 January 1683) and *Roland* (8 January 1685, in the Grande Ecurie). Among other large-scale stage works performed either in their entirety or in selected acts at Versailles were Lully's *Persée* (1682, in the Grande Ecurie), *Atys* (1682), *Temple de la paix* (1685), *Thésée* (1688), *Acis et Galatée* (1695) and *Armide* (1710); Lalande's *Les fontaines de Versailles* (1683), *Epithalame* (1685, music lost), *Le ballet de la jeunesse* (1686), Desmarests' ballet or serenade (1691); Desmarests' *Endymion* (1686, music lost); Lorenzani's *Nicandre e Fileno* (1681); Collasse's *Thétis et Pélée* (1689) and *Enée et Lavinie* (1690); and André Danican Philidor's *Le canal de Versailles* (1687) and *Le mariage de la grosse Cathos* (1688).

The later years of Louis XIV's reign (1690–1715) were marked by military defeats, economic and social crises and personal tragedies. Under the pious eye of Mme de Maintenon the monarch withdrew more and more from active social life ('The king never attends public concerts or the theatre', Dangeau's *Journal*, 9 October 1704), and the town houses of Paris and country châteaux gradually replaced Versailles as centres of aristocratic entertainment. Music, however, continued to play an important role in the daily life of the king, as indicated by the *Journal* of the Marquis de Dangeau (1684–1720). In addition to the ever-present ceremonial music the king heard private performances of chamber and solo works and favourite comedies. Three evenings a week were set aside for musical entertainments under the generic title of *appartements*. Among the king's favourite musicians for his *appartements* were Germain Pinel (lute), Marie-Anne and Jeanne de Lalande, Anne de La Barre, Mlle Hilaire (singers), Robert de Visée (guitar), Decoteaux and Philibert Rebillé (flutes), Antoine Forqueray and Marais (viols), Jacquet de La Guerre and François Couperin (harpsichord) and Jean-Féry Rebel (violin).

Dangeau recorded that normally the king took his supper in bed at 10 o'clock. 'Ordinarily he would order Vize [Robert de Visée] to come and play his guitar at about 9 o'clock' (11 May 1686). On festive days the king's dinner was always accompanied by music, mostly orchestral extracts chosen from Lully's operas and from Lalande's *Symphonies pour les soupers du Roi*.

François Couperin's *Concerts royaux* were performed for Louis XIV at Versailles on selected Sundays in 1714 and 1715. In the published edition (1722) Couperin supplied the names of his musicians for these *petits concerts de chambre*: François Duval (violin), André Danican Philidor (oboe and bassoon), Hilaire Verloge (viol), Dubois (oboe and bassoon) and himself (harpsichord).

On St Louis' Day (25 August) in 1715, just seven days before his death, the ailing king heard the oboes and drums of the musicians of the Grande Ecurie playing under his window for his *reveil*, and on the same day he even 'wished to hear the 24 Violons perform in his antechamber during dinner' (Dangeau, 25 August 1715).

For administrative purposes music at the court of Louis XIV was organized into three large groups: Musique de la Chambre, Musique de la Grande Ecurie and Musique de la Chapelle Royale. These divisions continued until 1761, when for economic reasons the Chapelle and the Chambre were combined.

(a) Musique de la Chambre.

During the 17th and 18th centuries two men, each serving a six-month term, were appointed to the position of *surintendant* of the Musique de la Chambre. They were responsible for the choice of secular music at court performances, for distributing parts to performers, for overseeing the many rehearsals and for administrative details. Among the most important *surintendants* were J.B. Boësset, Lully, Collasse, Lalande, Collin de Blamont and Destouches.

Aiding the *surintendant* and attending to the musical education of the Chambre's young musicians (known as *pages*) was the *maître de musique de la chambre*. The third administrative division was that of *compositeur de la chambre*, whose specific tasks were often reflected in special titles: *compositeur de la musique instrumentale* (Lazarini, Lully) or *compositeur des entrées des ballets* (Beauchamps, Ballon).

The musicians of the Chambre numbered about eight solo singers, a harpsichordist, two lutenists, one theorbist, four flautists, three viol players and four violinists.

Financed as part of the Chambre and technically *officiers* of the Chambre, the 24 Violons du Roi (actually 25 by 1663) were an autonomous group (fig.15). The *Etat de la France* for various years give a profile of this famous string orchestra, which played for royal ballets, for coronations and marriages, and for the king's dinner on festive days such as New Year's Day, May Day and St Louis' Day. The distribution of parts within the typical five-part texture of French 17th-century instrumental music were as follows: six first violins, six bass violins and four each of the three inner voices, all tuned as the modern viola.

The Petits Violons came under the jurisdiction of the Cabinet rather than the Chambre. Reserved for those musicians whose presence the king deemed indispensable, the Cabinet functioned as an administrative annexe to the Chambre. At some time after March 1653 the king assigned the

Petits Violons to Lully, who first directed them in the court ballet *La galanterie du temps*. In 1702 the *Etat de la France* detailed the tasks of the Petits Violons (by then called the Violons du Cabinet): 'They number 21, and they follow the king on all of his travels. They are usually used in all of the divertissements of His Majesty such as serenades, balls, ballets, comedies, operas, *appartements* and other private concerts'. The Petits Violons were suppressed about 1715; the 24 Violons continued in existence until 1761.

(b) Musique de la Grande Ecurie.

The musicians of the Grande Ecurie provided music to accompany the pomp and ceremony for the *grand siècle*. Under Louis XIV they were divided into five categories consisting of about 40 instrumentalists: trumpets (12 players), fifes and drums (eight), violins, oboes, sackbuts and cornetts (12), six additional oboes and musettes, and six players of crumhorns and trumpets marine. The four best trumpet players were always available to precede the royal coach on horseback. The famous 12 Grands Hautbois du Roi (ten oboes and two bassoons) had only three annual official duties (the *levers* of the king on New Year's Day, May Day and on St Louis' Day); at other times they combined with the 24 Violons or the Petits Violons in court entertainments.

All the musicians of the Grande Ecurie were available for the many ceremonies attending foreign dignitaries, such as the envoys from Siam (1686) and the ambassadors from Persia (1715). They were the chief source of music for parades and outdoor *fêtes*, they accompanied the king to *parlement* and their fanfares were heard both on the battlefield and during the hunt.

For ceremonial music the king also had at his disposal the four trumpets and drums of his Gardes du Corps, the six trumpets of his Gendarmerie Française, the fifes and drums of his Swiss Guards and the four oboes and drums of his Musketeers.

(c) Musique de la Chapelle Royale.

Louis XIV took an active interest in the music of his Chapelle Royale long before his permanent move to Versailles. In 1663 he chose four *sous-maîtres* (Du Mont, Expilly, Robert, Gobert), rather than the customary two; each took a quarter of the year's work. In 1678 he appointed four organists (Nivers, Lebègue, Thomelin, Buterne). After the death of two *sous-maîtres* and the retirement of Robert and Du Mont in 1683 he announced a solemn competition for four replacements; there were 35 competitors. He himself intervened to assure a position for Lalande; Minoret, Goupillet and Collasse obtained the others. By virtue of his talent and the death of his colleagues Lalande had charge of the entire year at the Chapelle Royale by 1714. Between 1684 and 1686 50 motets composed for soloists, chorus and orchestra by Du Mont, Lully and Robert were printed at the order of the king, establishing the *grand motet* as the favoured religious genre of the period.

A *sous-maître* had authority comparable to that of the *surintendant* of the Musique de la Chambre. He trained the choir and chose or composed the

music for the king's Mass (a *Messe basse solennelle*) and other religious ceremonies. His superior, the *maître*, was normally a highly-placed ecclesiastic, not a musician.

The *Etat de la France* for 1708 summarizes the singers under the *sous-maître*: 11 sopranos, 18 *hautes-contras*, 23 tenors, 24 baritones and 14 basses. The sopranos were male falsettists (*dessus mues*), castratos (*dessus italiens*) and boy sopranos (*pages*); women were used on occasion towards the end of the reign of Louis XIV, and Mlle Hortense Desjardins was given a post in 1722. Cornetts lent support to the sopranos when necessary. In 1708 the orchestra of the Chapelle comprised six violins and violas, four bass violins, two flutes, two oboes, a bassoon, a crumhorn and two serpents.

Curiously Versailles did not have a setting worthy of the *grands motets* until late in the king's life. The first chapel (1664) was only a little larger than a salon; the second (1670–73) was a large single-storey salon in the queen's wing; the third (1673–82) was built in the king's wing on the site of the Salon de Sacre; the fourth (from 1682), on two levels, was on the site of the Salon d'Hercule (see Himelfarb, 1984). The splendid final chapel that still stands was begun by Mansart and completed in 1710 by Robert de Cotte (fig.16).

Some of the music heard at Versailles during the reign of Louis XIV survives thanks to copies made from about 1680 to 1730 by the king's librarian, André Danican Philidor *l'aîné*, and his *atelier*. Separate parts as well as full scores exist for the most popular operas, divertissements, *concerts* and *grands motets*. There is also selected music from the reigns of earlier monarchs from François I to Louis XIII. The 'Collection Philidor' is dispersed; the most important holdings are now at the Bibliothèque Municipale of Versailles (F-V) and the Bibliothèque Nationale (F-Pn).

[Paris, §V, 1: Music at the court of Versailles](#)

(ii) 1715–89.

After a regency spent mainly in Paris, Louis XV reinstated the château of Versailles, one of several royal palaces, as his court's official residence in 1725. The young king maintained the musical structure of the Chambre, the Grand Ecurie and the Chapelle, but throughout his reign displayed a greater passion for architecture and science than for music. Louis XV's consort Marie Leczinska, his mistress Mme de Pompadour and, later, Louis XVI's consort Marie Antoinette were all to animate musical and theatrical life at Versailles.

Marie Leczinska and her children played several instruments – Mme Henriette was painted by Nattier performing on the bass viol (see [Viol](#), fig.12) – and the queen established concerts (the Concerts de la Reine) that took place in her Grand Cabinet. Programmes included cantatas, motets and instrumental music by Lalande, Leclair, Destouches and Campra, among others, as well as individual acts of operas. Italian musicians were well received, the memoirs of the Duc de Luynes recounting visits by Bordoni, Cuzzoni and Farinelli. More spectacular were the lavish productions staged to celebrate important royal occasions: a hastily erected theatre in the Grande Ecurie served, in 1745, as the venue

for Rameau's *La princesse de Navarre*, commissioned in honour of the dauphin's marriage to Maria Teresa of Spain (fig.17). Other operas by Rameau received their premières under such circumstances at Versailles.

Mme de Pompadour's arrival at court highlighted the vogue for amateur theatricals among the aristocracy in the 18th century. In 1747 she launched her Théâtre des Petits Cabinets, initially intended as a social diversion for an intimate gathering of friends in her private apartments (fig.18). In less than two years the growth of her project necessitated a move to a larger venue; with the Duc de la Vallière as director, the librettist Paradis de Moncrif served as *sous-directeur*, François Rebel as *chef d'orchestre* and Dehesse as *maître de ballet*. The company's repertory began by mixing plays with operas, but musical works came to predominate, particularly those with a pastoral emphasis. In all, 33 different operas were staged, around one third newly commissioned, with Mme de Pompadour generally taking the leading role. Notable premières included Rameau's *Les surprises de l'Amour* (1748). Excessive costs led the king to intervene and abandon the enterprise in 1750 – performances continued until 1753 at Bellevue – and in 1761 he ordered that the Chambre be merged with the Chapelle.

The construction of a permanent theatre at Versailles, a project first planned by Louis XIV, was finally realized in 1770 under the direction of the architect A.-J. Gabriel (visiting troupes up until this time had performed in either the Cour des Princes or the Grand Ecurie). The inaugural performance on 16 May of Lully's *Persée* celebrated the dauphin's marriage to Marie Antoinette. After the death of Louis XV in 1774 the new queen resurrected the fashion for amateur performance at her private theatre in the Trianon. Here *opéras comiques* by important composers of the day were staged, Marie Antoinette taking such leading roles as Jenny (Monsigny's *Le roi et le fermier*) and Colette (Rousseau's *Le devin du village*).

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2. Fontainebleau.

The château of Fontainebleau, situated some 70 km south of Paris, originated in the 12th century but was enlarged during the reign of François I (1515–47). The building programme continued during subsequent reigns, and the interior of the château was much enriched by Louis XIII (reigned 1610–43). While the abundant hunting attracted the French court to the area (and had done so since the 12th century), there were also evening entertainments in the château. During the reign of Louis XIV concerts, operas and plays were performed by the king's royal musicians, members of the Académie Royale de Musique and the leading theatrical troupes in Paris. Indeed, when the country's finances permitted, the annual *voyage* to Fontainebleau, usually in the early autumn, resulted in a showcase for the performing arts symbolic of the wealth, power and magnificence of both the court and the country at large.

A variety of the larger rooms and galleries served as performance venues in the château; however, it was in the Salle de la Belle Cheminée that the majority of theatrical and operatic performances were given. A stage equipped with machinery was installed by 1682, although no fixed seating

was introduced at this time. The theatre was renovated for the wedding of Louis XV in 1725, and stage boxes and balconies were installed to increase the seating area. At the same time, a partitioned area for an orchestra was introduced. A subsequent renovation, completed for the *voyage* of 1754, increased the available seating and corrected problems with the stage itself. The theatre's maximum capacity appears to have been around 700. While the narrow width of the building created problems which were never fully resolved, this theatre was probably the court's finest until the construction of the Versailles opera house in 1770.

Many operatic works were performed at the château. Louis XIV supervised the rehearsals of Destouches' new works there, including *Issé* (1697), *Amadis de Grèce* (1698) and *Omphale* (1700). A renewed emphasis on opera during the second half of the 18th century resulted in premières of works by Rameau, Mondonville, La Borde, Francœur, Grétry and others. Rousseau left an amusing account of the first performance of his *Le devin du village* (1752) in his *Confessions*. During the reign of Louis XVI, works by foreign-born composers (notably Gluck, Piccinni, Salieri and Sacchini) were presented. The triumphant première of Piccinni's *Didon* took place at the château in 1783.

Louis XVI's court did not return to Fontainebleau after 1786. Restored by Napoleon, the château remained popular with the court during the Restoration and the Second Empire, although the association with music, and opera in particular, declined. Fire destroyed the theatre in 1856, and a new, smaller theatre was installed in the Louis XV wing in the following year.

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3. Saint-Cyr.

Mme de Maintenon established the Maison Royale St-Louis de Saint-Cyr in the village of Saint-Cyr, just west of Versailles, in June 1686 with the approval of her husband Louis XIV. The school was designed to house about 250 daughters of impoverished army officers and noblemen and to educate them in the pious and simple virtues. Its importance lies in the amount of music composed for the 'usage de l'église et communauté des dames et demoiselles...à Saint-Cyr'.

In 1688 Mme de Maintenon commissioned Racine to write a tragedy combining piety with diversion. *Esther*, with incidental music by Jean-Baptiste Moreau, was given its first complete performance on 26 January 1689 before an audience including Louis XIV and Bossuet. There were four revivals the following month, one of which was attended by the recently exiled James II and Queen Mary of England. Although Mme de Maintenon found her young charges more eager to sing the melodies of *Esther* than the psalms, she permitted a second Racine–Moreau tragedy, *Athalie*, to be performed (5 January 1691) – this time without décor and costumes. Recognizing the power of music to distract her charges, Mme de Maintenon exercised considerable control over the music performed at Saint-Cyr. She found, for example, too many ornaments and extended vocal melismas in certain motets by Nivers and went so far as to forbid the performance of one of these, *Adjuro vos*, which she deemed 'trop tendre'.

Two other composers contributed to the musical life of Saint-Cyr: Nivers, who was organist and singing teacher from 1686 to his death in 1714, and his successor Louis-Nicolas Clérambault, who held the position until 1721, when he was replaced by his son, César-François-Nicolas.

Between them Nivers and Clérambault composed almost 100 motets for one or two solo voices alternating with a two-part chorus; many are without continuo. The extensive music section of the Saint-Cyr library (now in *F-Pn* and *F-V*) also included motets by Lalande, Campra and Mondonville; Racine's *cantiques spirituelles* in musical settings by Lalande, Moreau, Collasse and Marchand; sacred cantatas by Clérambault; *airs spirituels* by L'Affilard, Nivers and Clérambault; and noëls by Pellegrin and Colletet. Besides Moreau's incidental music for *Esther* and *Athalie* the library had simplified versions of *Jephté* by Nivers and *Iphigénie* by Campra and Desmarets, in addition to arrangements of Lully's operatic prologues and three manuscript collections of dances. The Maison Royale was closed in 1793.

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4. Sceaux.

The château at Sceaux, designed by Perrault and decorated by Lebrun, was a favourite site for court entertainments throughout the reign of Louis XIV. On 16 July 1685, for example, the Marquis de Seignelay provided a divertissement for the king and the court that included a performance of the pastorale *Idylle sur la paix* by Racine with music by Lully.

Louis-Auguste de Bourbon, the Duke of Maine, purchased the château in 1699 for his talented wife Anne-Louise de Bourbon. The duchess soon surrounded herself with a *pléiade* of well-known musicians and poets. In *Les divertissements de Sceaux* of 1712, Abbé Genest described her divertissements as 'pure amusement, unrehearsed ... a type of impromptu entertainment'. During this early period, from 1702 to 1714, the divertissements often took place not at Sceaux but at the nearby château of Châtenay, owned by Nicolas de Malezieu. The only composer mentioned during this period is Matho. In 1714 the duchess initiated her famous Grandes Nuits de Sceaux – diversions on a grand scale. The most important of these took place on 16 evenings between 31 July 1714 and 15 May 1715. Despite the disapproval of Saint-Simon ('Sceaux was more than ever the theatre of the follies of the Duchess of Maine ... [and] of the ruin of her husband'), the Grandes Nuits became the most fashionable aristocratic entertainment at the close of the reign of *le roi soleil*.

Many of the productions called for music; among the composers employed were Mouret, Bernier, Bourgeois, Collin de Blamont, Courbois and Marchand (probably one of the 'Versailles Marchands', perhaps Pierre-Nicolas, rather than Louis). Most of the music was composed by Mouret, who was *surintendant* of the duchess's music from 1709 to about 1730.

Lyric comedies (e.g. Mouret's *Les amours de Ragonde*), plays, dramatic divertissements, ballets *en action* (long before Cahusac and Noverre) and cantatas (e.g. Bernier's *Les nuits de Sceaux*, 1715) were performed in a garden setting designed by Le Nôtre. The Grandes Nuits de Sceaux ended abruptly with the death of Louis XIV.

Paris, §V: Music at court outside Paris

5. Saint Germain-en-Laye.

French kings began using Saint Germain-en-Laye as a residence in the Middle Ages. By the mid-17th century the town had a population of about 10,000 and boasted two châteaux. François I had the *château vieux* almost completely reconstructed, retaining only the 13th-century chapel and the 14th-century keep. Louis XIV had a commodious *salle des comédies* with loges constructed in the west wing. It accommodated the large, elaborate machines of C. Vigarani (see Massip, 1976, pp.118–19) and had a rehearsal hall. The *château neuf* was built for Henri II, enlarged by Henri IV and demolished by Charles X. Louis XIV was born in the *château neuf* in 1638, just five years before Louis XIII died there.

As the favoured royal residence of Louis XIV before his move to Versailles, Saint Germain-en-Laye witnessed all manner of court entertainments. The following Lully ballets were first performed there: *Les muses* (1666); *La pastorale comique* (1667); *Le Sicilien* (1667); *Les amants magnifiques* (1670, when Louis XIV appeared as dancer for the last time); *Ballet des ballets* (1671); and *Le triomphe de l'amour* (1681). Some of Lully's operas were first performed there too; *Thésée* (1675); *Atys* (1676; see fig.19); *Isis* (1677); and *Proserpine* (1680).

The court's move to Versailles in 1682–3 naturally diminished the number of *fêtes* performed at Saint Germain-en-Laye. However, a second flowering occurred when Louis XIV invited the exiled English King James II to settle there (1690–1701) with his son, who continued the Stuart court as James III (1701–12). An Italian, Innocenzo Fede (*b* 1661), was their *maitre de musique*. During the later period, this court must have been a 'centre of intense musical activity' (Corp, 1995, p.222). Besides Fede's music for the royal chapel, the repertory included Italian arias, sonatas and cantatas. The Bibliothèque Nationale preserves these today in a collection of seven volumes copied under Philidor's direction.

Paris

VI. 1789–1870

The period from the Revolution to the fall of the Second Empire was one of extreme instability in French society and politics. There was an enormous growth in industry and in urban living, great advances were made in pure and applied science, and by 1830 the government was controlled by a wealthy middle class. The social changes of the period are an essential background feature of French Romanticism, and the impact of these changes created crises of conscience in many artists.

From the fall of the Bastille (14 July 1789) to the fall of Robespierre (27 July 1794) the Revolution took its most radical course; the Directory (1795–9) was a period of consolidation. On 9 November 1799 Napoleon's *coup d'état* of Brumaire established the Consulate, and in 1804 he crowned himself emperor in Paris. The period ended with Napoleon's abdication (1814) and defeat at Waterloo (18 June 1815).

The Bourbon Restoration saw first the moderate but weak Louis XVIII (king from 1814), who was followed by the right-wing, pro-clerical Charles X in 1824. Charles' repressive measures prompted the Revolution of 1830. Louis-Philippe's constitutional 'July Monarchy' (1830–48) oversaw the prosperity of the commercial class and the increasing and sometimes active discontent of the working class. Socialist theory and organization became firmly established. In 1848 the monarchy was overthrown and the Second Republic founded with Louis Napoleon, nephew of Napoleon I, as president; in 1852 he was elected emperor, thus becoming Napoleon III. This Second Empire lasted until 3 September 1870.

1. Religious institutions.
 2. Patronage.
 3. Opera companies, theatres.
 4. Concert life.
 5. Education.
 6. Criticism, publishing and instrument making.
- Paris, §VI: 1789–1870

1. Religious institutions.

The Chapelle Royale in the Tuileries had 35 instrumentalists when it was closed down in 1792. Napoleon reinstated the Chapelle a decade later, bringing the orchestra up to 50 and the choir to 34 by 1810; he also had a new building constructed by early 1806. Paisiello was the initial director of music, with responsibility for composition, and was succeeded in 1804 by Le Sueur. J.P.E. Martini was co-director in 1814, and he was replaced on his death in 1816 by Cherubini. C.-H. Plantade was the *maître de musique* from about 1814 until the dissolution of the new Chapelle Royale in the July Revolution of 1830; by that time 115 persons were attached to it, including 54 singers. Napoleon III re-established the Chapelle; in 1862 Auber was *maître de chapelle* and Tilmant conductor.

Immediately before the Revolution, in 1786–7, Le Sueur had mounted his own large-scale orchestral and choral music at Notre Dame. Other churches saw large forces, often augmented by amateur musicians, on special occasions; normally, however, the organ and small ensembles or a serpent sufficed. By the end of 1792 organized Christian worship had ceased in Paris, but the situation was alleviated by Napoleon's Concordat of 1801. Meanwhile some churches were converted in 1793–4 for the practice of 'natural' religion, particularly the Culte de l'Être Suprême, and it seems probable that singing was accompanied by groups of orchestral instruments.

From 1802 recovery in Christian worship was slow; the Church was impoverished and its music at a low ebb. By 1813 cathedrals and parishes in France were reduced musically to plainchant, and competent organists were few. A handful of *maîtrises* were re-established with state help from 1813. Paris was one such privileged diocese (see §5 below), but lack of consistent funds meant that little distinctive musical activity was carried on before the mid-19th century. By then the poor level of musical taste in worship had become a cause for public concern. The government responded in 1853 by giving support to Niedermeyer's Ecole de Musique

Religieuse et Classique, with the intention that this school should train personnel to revivify church music and the *maîtrises* throughout France.

Important events in the history of the organ in Paris were the appointment of François Benoist as organ professor at the Conservatoire (1819) and that of the virtuoso Boëly, one of the earlier French exponents of Bach's music, to St Germain-l'Auxerrois (1837). Noted organists of the succeeding generation appointed to important Parisian churches in the late 1850s and early 1860s were Antoine Batiste and Bazille (both at St Eustache), Louis Lefébure-Wély (St Sulpice, 1863), Charles Chauvet (St Merry, 1866; Trinité, 1869), Gigout (St Augustin, 1863), Saint-Saëns (Madeleine, 1857) and Franck (Ste Clotilde, 1859). Technique in general, and especially pedal technique, was probably not highly developed, for much of the inherited repertory consisted of arrangements of opera pieces requiring little or no pedal work. Credit for reforming that situation is due to Franck and his epoch-making *Six pièces* (1860–62), to the inspiration afforded by the model playing of the Belgian J.N. Lemmens (and his teacher Adolf Friedrich Hesse), and most profoundly to the builder Cavaillé-Coll, who systematically rebuilt many Parisian instruments (including those of Notre Dame, Ste Clotilde, St Sulpice and the Trinité), providing the means for the later achievements of the composer-performers Widor and Guilmant. His first design (1833), for the abbey church of St Denis, was realized in 1841.

Paris, §VI: 1789–1870

2. Patronage.

The Revolution temporarily stopped aristocratic and bourgeois patronage, substituting little by direct means. The foundation of the Conservatoire by the state in 1795 (see §5 below), however, created many new salaried teaching posts, which were relatively secure and carried prestige. During the Napoleonic era, the Bourbon restoration and the July monarchy the state commissioned a few works from composers for ceremonies, for example Berlioz's *Grande messe des morts* (1837) and *Symphonie funèbre et triomphale* (1840, for the tenth anniversary of the 1830 Revolution).

Napoleon's amnesty for the exiles led to an early return of private patronage. A press report of May 1803 notes that 'M. and Mme Ladurner entertained a brilliant circle where, among others, amateurs and distinguished virtuosos were heard'. Thus musical salons continued from the old century to the new. The fortunes made by industrialists, bankers and others made Paris immensely wealthy. Fashionable pianists such as Liszt, Chopin and Sigismund Thalberg were patronized as expensive teachers. Chopin gave as few as seven public recitals in Paris, but gave eight or nine piano lessons a day at 20 francs a lesson. Charles Hallé was asked to educate a banker's family simply by playing the piano to them one evening a week. Wealthy publishers also became patrons: Armand Bertin of the *Journal des débats* ran a salon and was rumoured to have been the source of Paganini's gift of 20,000 francs to Berlioz in 1838; Maurice Schlesinger, the music publisher who also ran the *Gazette musicale*, sponsored concerts and supported the young Richard Wagner (1840–42) with commissions and with money; and the Erard family of music publishers and manufacturers were also powerful patrons. A successful

début in the theatre was of great consequence for a composing career, and the directors of the various opera houses wielded great influence since they could commission or refuse operas for production. As 'commercial patrons', however, they could not afford to allow conflicts of taste between the composer and the public.

From time to time a number of awards for composition were instituted, often biased towards opera: the Prix Cressent (opera, *opéra comique*); Prix Rossini (lyrical or sacred composition); Prix Mombin (opera *comique*); Prix de Saussay (librettos); Prix Nicolo (vocal composition); and the Prix Chartier (instituted 1861 for chamber music). The music Prix de Rome was founded in 1803 and awarded annually until 1968 by the Académie des Beaux-Arts to composition students; winners spent four years at the Villa Medici, sending their work back to Paris. This prize immediately gave a certain degree of recognition to young composers, some of whom began writing stage works in Italy.

Paris, §VI: 1789–1870

3. Opera companies, theatres.

The story of opera and theatre life in Paris is particularly complex because of the way in which companies and theatres were named. The Opéra commonly means the Académie Royale (or Impériale) de Musique, but it can also refer to the building used at any one time by that company; this practice was also common among other companies and theatres. A building might also be known by the name of a previous patron or company, and theatres quite often burnt down and were rebuilt elsewhere, to be christened with the name of an old or new company, or an old or new patron. Only the most important of the Parisian companies and theatres are discussed below.

Laws passed in 1791–2 that made it possible for anybody to open a public theatre profoundly changed the status quo; the resulting abundance of new spectacles included *opéra comique*, melodrama and vaudeville. Under the Empire an evident increase in the number of debased entertainments led Napoleon in 1807 to reduce the total number of theatres to eight: the Opéra, Opéra-Comique, Théâtre Italien (Théâtre de l'impératrice, later Odéon), Théâtre Français, Vaudeville, Variétés, Gaîté and Ambigu-Comique. The first three were the 'official' musical theatres, but the others all possessed small orchestras. Under the Restoration the Théâtre de la Porte-St-Martin and the Gymnase opened, performing lighter pieces, and the Théâtre Italien became a strong rival to the Opéra and the Opéra-Comique. The immense variety and vitality of the Parisian musical stage is seen especially in companies like the Ambigu-Comique, whose repertory is forgotten, but which achieved high standards and originality within the limits of its activity.

- (i) The Opéra.
- (ii) Théâtre Italien.
- (iii) Théâtre de Monsieur.
- (iv) Théâtre (National) de l'Opéra-Comique.
- (v) Théâtre Italien.
- (vi) Théâtre Lyrique.
- (vii) Other theatres.

Paris, §VI, 3: 1789–1870: Opera companies, theatres

(i) The Opéra.

The principal opera company of Paris underwent several changes of title as the result of political events. The main ones were, from 1791, Théâtre de l'Opéra; from 1794, Théâtre des Arts; from 1804, Académie Impériale de Musique; and from 1814, Académie Royale de Musique, except for the Hundred Days. The company also occupied several theatres: from 1781, Théâtre de la Porte-St-Martin; from 1794, Théâtre Montansier (cap. 1650); during 1820–21, the first Salle Favart and the Salle Louvois (Broignart, 1791); and from 16 August 1821, the new permanent premises in the rue Le Peletier (built by Debret, cap. 1954; fig.20). Gas lighting, which revolutionized stage effects, was introduced in 1822.

The Opéra was administered by the City of Paris during much of the 1790s, but Napoleon gradually arrogated it. In 1802 he retained the right to determine expenses for new works; his Minister of the Interior had the power of veto. In the reforms of 1807, when Picard became director, Napoleon sought to make the Opéra the privileged state showpiece it had traditionally been; he exercised influence over the selection of the repertory and in 1811 imposed dues payable to the Opéra by smaller theatres, fully restoring the position under the *ancien régime*, arrangements that persisted until the July Monarchy. Directorships, including those of Viotti (from 1819) and Habeneck (from 1821), tended to be of short duration; conductors during this period were Jean-Baptiste Rey (i) (until his death in 1810), Persuis (until 1817), Rodolphe Kreutzer (until 1824) and Habeneck and Valentino (until 1831). The orchestra was large, with an average of 70 players, and maintained a high standard, owing its fame not least to soloists like Baillot, Gustave Vogt and Dauprat. Conversely the French style of dramatic singing was often censured. Gradually the impact of Italian singing was felt, particularly through the influence of Rossini. Famous female singers at the Opéra included Branchu, Gavaudan, Dorus-Gras, Malibran, Viardot and Cinti-Damoreau, and male singers Lays, Adolphe and Louis Nourrit, Derivis, Lainez and later Lafont, Duprez and Faure.

Important premières at the Opéra included Le Sueur's *Ossian* (1804), Spontini's *La vestale* (1807) and *Fernand Cortez* (1809) and Kreutzer's *Abel* (1810). Earlier works were constantly revived, for example Gluck's *Orphée* (1800) and *Alceste* (1803) and Rousseau's *Le devin du village* (1810). Famous works were imported from elsewhere; Mozart's *Le nozze di Figaro* was seen in 1793, *Die Zauberflöte* (as *Les mystères d'Isis*) in 1801 and *Don Giovanni* in 1805, though all three in mutilated form. Rossini appeared with *Le siège de Corinthe* in 1826, *Moïse* (1827) and *Le comte Ory* (1828), three scores revised from earlier works. His only original work for the Parisian stage was *Guillaume Tell* (1829), which, with Auber's revolution-inciting *La muette de Portici* (1828), established the style of French grand opera which became current during the reign of Louis-Philippe. This almost always involved a historical or semi-historical plot; there were large casts, sumptuous costumes, highly realistic scenery and complex stage machinery. Under the directorship of Véron (1831–5) this formula was exploited with signal acumen in Meyerbeer's *Robert le diable* (1831); his librettist, Eugène Scribe (fig.21), became a specialist in

providing texts for these sometimes bloodcurdling spectacles, such as Auber's *Gustave III* (1833) and Halévy's *La Juive* (1835). It would be hard to overestimate the role played by Cicéri, the Opéra's chief designer from 1824 to 1847, whose designs corresponded to the intentions of grand opera. Following the staggering reception accorded Meyerbeer's *Les Huguenots* (1836) this species declined in quality, if not quantity. The directorships of Duponchel (1835–41) and Pillet (1841–7) were notable mainly for the tragic failure of Berlioz's *Benvenuto Cellini* (1838), the commissioning of Donizetti's *La favorite* (1840) and an authentic version of Weber's *Der Freischütz* (1841), given in French with recitatives by Berlioz.

Conductors from the July Monarchy on were Habeneck (1831–46), Girard (1846–60), Dietsch (1860–63) and Hainl (1863–72). The early part of the Second Empire and the directorships of Roqueplan (1847–54), Crosnier (1854–6) and Royer (1856–62) were largely uneventful. Meyerbeer's position as the leading figure in grand opera was confirmed with *Le prophète* (1849), and he exerted a strong influence on Verdi's French opera, *Les vêpres siciliennes*, which had its première at the Opéra in 1855. Gounod's early *Sapho* (1851) and *La Nonne sanglante* (1854), an avowedly Meyerbeerian piece, made an inauspicious beginning. The first performance of the Opéra version of Wagner's *Tannhäuser*, with the obligatory ballet, took place on 13 March 1861. Meyerbeer's reputation was reaffirmed after his death (1864) with *L'Africaine* (1865) and by his pervasive influence on Verdi's second Opéra commission, *Don Carlos* (1867). Gounod's *Faust* (Théâtre Lyrique, 1859) quickly established itself as a classic in its Opéra version (1869). Before then, as far back as 1852, few memorable new French works had been staged: the two by Gounod above and his artfully Meyerbeerian *La reine de Saba* (1862), *Herculanum* by Félicien David (1859) and *Hamlet* by Ambroise Thomas (1868).

Ballet was at least as popular as opera, and ballets were normally worked into operatic evenings (as in *Tannhäuser*) if they did not actually round off the opera itself. Several ballets, now forgotten, remained very popular; in the period up to 1830 at least, that could be said of few new operas. Notable ballets included Catel's *Alexandre chez Apelles* (1808) on account of its large measure of original music, Sor's *Cendrillon* (1823), and *La fille mal gardée* (1828) with music arranged and composed by Hérold. There followed Adolphe Adam's second ballet *Giselle* (1841) and Burgmüller's sequel *La péri* (1843; fig.22), both with choreography by Jean Coralli. Adam remained the foremost writer of ballet music until his *Le corsair* (1856). No comparable figure appeared until Delibes, who first collaborated with Minkus on *La source* (1866), and whose *Coppélia* (1870) was the last important work to be given in the old Opéra building before it burnt down on 29 October 1873. The outstanding dancers and choreographers came from the Vestris and Gardel families; Louis Antoine Duport was a rival of Auguste Vestris. Later male dancers included Jules Perrot, the greatest before Nizhinsky, and Lucien and Marius Petipa. Notable ballerinas were Maria Taglioni (the Sylphide) and Carlotta Grisi (*Giselle*), with some competition from Fanny Elssler.

Paris, §VI, 3: 1789–1870: Opera companies, theatres

(ii) Théâtre Italien.

(Comédie-Italienne, Théâtre Favart, later Opéra-Comique). This well-established company did not present Italian works during the period under consideration but was a French company in which *opéra comique* as a form matured with the works of Grétry and Dalayrac. It moved to the Salle Favart in 1783. In the 1790s it was forced into competition with the Feydeau company (see below), and gave new works by Méhul (*Euphrosine*, 1790), Dalayrac (*Marianne*, 1796), Henri-Montan Berton (*Le délire, Montano et Stéphanie*, 1799), Rodolphe Kreutzer and the young Boieldieu (*Le calife de Bagdad*, 1800). As in other theatres of the time both serious *opéras comiques* (revolutionary, classical or historical) and comedies were played. The company disbanded in 1801 and later the same year combined with the Feydeau company.

Paris, §VI, 3: 1789–1870: Opera companies, theatres

(iii) Théâtre de Monsieur.

(later Théâtre Feydeau). Founded just before the Revolution by L. Autié and Viotti, the company adopted the name of its patron, Monsieur, Comte de Provence, later Louis XVIII. Performances in 1789 were in the Tuileries, in 1790 in the Foire St Germain and from 1791 in the newly built Salle Feydeau, a neo-classical theatre in the rue Feydeau designed by Le Grand and Molinos (see fig.24). Italian opera (Pergolesi, Sarti, Paisiello etc.) and plays were given. The first important French opera given was Cherubini's *Lodoïska* (1791, famed for its final conflagration scene), which established it as a second Opéra-Comique company in competition with that at the Favart. *Lodoïska* was followed by Le Sueur's *Paul et Virginie* (1794), Pierre Gaveaux's *Léonore* (1798; libretto the source of Beethoven's *Fidelio*) and Cherubini's *Médée* (1797) and *Les deux journées* (1800). It merged with the Favart company in 1801 and was called the Opéra-Comique. The excellent orchestra of the theatre gave many concerts there; other ensembles also used the building for concerts until its demolition in 1829.

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(iv) Théâtre (National) de l'Opéra-Comique.

This new company, comprising the Favart and Feydeau companies, was formally created by act of government on 16 September 1801 and given official status in 1807. It occupied various theatres until 1805, when it moved to the Salle Feydeau. Its beginning was secure and high standards were maintained. Spontini's first French works were given there and subsequently many famous *opéras comiques* by Méhul (*Joseph*, 1807), Boieldieu, whose *La dame blanche* (1825) came to symbolize the genre as well as the institution (despite the influence of Rossini), Isouard, Auber and Hérold. The company remained at the Salle Feydeau until 1829, when it moved to the Salle Ventadour. In 1832 it moved to the first Théâtre des Nouveautés in the Place de la Bourse (opened 1827) and in 1840 to the second Salle Favart (rebuilt by Charpentier) where it remained, except for the 1853 season, until the building burnt down in 1887, having been restored by Crépinet in 1879.

As Boieldieu's career drew to a close in the 1830s younger men produced a brilliant stream of more robust entertainment pieces: Auber's *Fra Diavolo* (1830), *Le cheval de bronze* (1835), *Le domino noir* (1837) and *Les diamants de la couronne* (1841); Hérold's *Zampa* (1831) and *Le pré aux*

clercs (1832); and Adam's *Le chalet* (1834) and *Le postillon de Longjumeau* (1836). The only other noteworthy event of the period was the première of Donizetti's *La fille du régiment* in 1840.

The type of *opéra comique* prevalent in the 1830s was later cultivated by Thomas in *Le Caïd* (1849) and *Raymond* (1851) but otherwise the Second Empire saw the establishment of a more frivolous and deliberately sentimental type, sometimes called operetta, typified in Adam's *Si j'étais roi* (1852) and, particularly, Massé's *Les noces de Jeannette* (1853). The term 'opéra comique' ceases to have real meaning from that time onwards, when the company suffered intense competition from Offenbach's genuine operettas at the Bouffes-Parisiens, except in the academic sense of musical numbers with spoken dialogue. In 1846 the Opéra-Comique let its hall and singers for an unfortunate performance of *La damnation de Faust*, conducted by Berlioz himself. Emile Perrin, the new impresario of the Opéra-Comique, dedicated himself to renewing the repertory, and by 1862 Meyerbeer, Auber, Halévy and Ambroise Thomas dominated it. The first Meyerbeer opera for the Opéra-Comique was *L'étoile du nord* (1854); it had had 100 performances by February 1855. In that same month the first of the many settings of *Manon Lescaut* (this one by Auber) was mounted, without great success.

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(v) Théâtre Italien.

(known also as Opéra-Bouffe). The beginnings of this new troupe lay in Napoleon's preference for Italian music and the imaginative speculations of the aging Mlle Montansier. It primarily gave Italian opera and had no relationship with the Comédie-Italienne. Financial difficulties beset the company from its first performance on 31 May 1801 at the Salle Olympique and at the Salle Favart (1802), but it prospered from 1804, when Picard brought it under the wing of the Théâtre Louvois; it was called the Théâtre de l'Impératrice from then until 1809. It later performed at the Odéon (1808–15) and then until 1841 in different theatres, including the Salle Favart (1825–38). Its directors included Spontini (1810–12) and Rossini (1824–6). According to Spohr, in 1820 Parisians preferred its orchestra to that of the Opéra. Mozart's *Le nozze di Figaro* was given in 1807, *Così fan tutte* in 1809 and *Don Giovanni* in 1811. Before Rossini's advent Zingarelli, Paisiello, Cimarosa and Salieri were the composers most often performed.

The first of the many Rossini operas to be given were *L'italiana in Algeri* (1817) and *Il barbiere di Siviglia* (1819). Rossini, as director, produced Meyerbeer's *Il crociato in Egitto* in 1825, the first work by this composer to be given in Paris. Bellini's *I puritani* and *Norma* were both given in 1835, the former (which was specially commissioned) with a cast including Giulia Grisi, Lablache, and Mario and Antonio Tamburini – artists whose names became inseparably linked with the Théâtre Italien in this period. Donizetti's *Anna Bolena* (1831; his first work given in Paris), *L'elisir d'amore* (1839) and *Lucia di Lammermoor* (1837) were included in the repertory.

The company's sojourn at the Salle Ventadour (1841–76; fig.24) began well with a lavish production of Rossini's *Semiramide* and continued with the success of *Don Pasquale* (1843), commissioned from Donizetti. The last major events at the theatre, and in the company's history, were

productions of Verdi's *Nabucco* in 1845 and *Ernani* in 1846, after which the institution lost its distinctive character.

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(vi) Théâtre Lyrique.

The most important rival company to the Opéra and Opéra-Comique in the second half of the century opened in 1851 as the Opéra-National at the Théâtre Historique under the direction of Edmond Seveste. Under his brother Jules Seveste (1852–4) it was known as the Théâtre Lyrique. Emile Perrin ran it briefly before the directorship went to the 30-year-old Léon Carvalho and his wife, Marie Miolan, in 1855. From then the theatre acquired an enviable artistic reputation, due largely to Gounod's *Le médecin malgré lui* (1858), *Faust* (with spoken dialogue, 1859), *Philémon et Baucis* (1860), *Mireille* (1864) and *Roméo et Juliette* (1867; fig.25). In 1862 the company moved to the building in the Place du Châtelet (cap. 1243) that subsequently became the Théâtre des Nations, then the Théâtre Sarah Bernhardt and finally the Théâtre de la Ville. Apart from a short break in 1860–61 Carvalho remained in control until 1868; during that last period he gave the important premières of Bizet's *Les pêcheurs de perles* (1863) and *La jolie fille de Perth* (1867), as well as the last three acts (abridged) of Berlioz's *Les Troyens* (1863). Carvalho had a tendency to alter the works he presented in order to bring them in line with his own idea of dramaturgy; nevertheless, he was successful and energetic, and his resignation in 1868 marked the end of the Théâtre Lyrique's period of eminence. He was succeeded by Padeloup (1868–70), who mounted Wagner's *Rienzi* in 1869 but who, like many later impresarios, failed to revive the company, which performed in a succession of different theatres for one or two seasons at a time.

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(vii) Other theatres.

Two well-known companies that were suppressed in 1807 were the Théâtre des Associés and the Théâtre des Jeunes Artistes, a troupe of child actors who gave comedies, pantomimes and vaudevilles. Of those that survived, the Ambigu-Comique was perhaps the most distinguished secondary theatre. For 20 years before the Revolution a topical repertory of pantomime with music was performed; declamation and singing were legally prohibited, although these restrictions could be disregarded in the 1780s when enthusiasm and semi-official support for the lesser theatres permitted. The orchestra was small, but its music was essential, since it expressed the mimed emotions and enhanced all manner of stage effects. As far as is known music was arranged more often than composed. When this company rose to new eminence after 1800 with Pixérécourt's melodramas in dialogue, music had a less crucial, though still important, role to play. Overtures, dances, speeches and effects all required music. Quaisain and Louis Alexandre Piccinni were the principal composer-arrangers.

When the Théâtre Italien left the Odéon in 1815 the latter theatre presented a mixture of plays, vaudevilles and *opéras comiques*. There in 1824 and 1826 Castil-Blaze put on his notorious arrangements of Weber's

Der Freischütz and *Euryanthe*, given as *Robin des bois* and *La forêt de Sénart* respectively.

The Théâtre de la Porte-St-Martin was another interesting company that survived the decree of 1807. It opened in September 1802, and though forced to shut in 1807, it reopened as the Théâtre des Jeux-Gymniques on 1 January 1810. It made a speciality of melodrama, pantomime and ballet, and the popularity of its ballets *Les chevaliers de la table ronde* (1811) – with Franconi's horses – and *Lise et Colin dans leur ménage* (1812) was such that the Opéra successfully applied for an injunction, on the grounds that it had infringed the older theatre's sole right to give ballets 'of a noble and gracious style, such as those whose subjects derive from mythology or history'. However, the company again reopened (under its original name) in December 1814, with an official licence to present ballet, and its reputation was sustained and admired. Chief choreographers were Jean Aumer (from 1802), Frédéric Blache (from 1814), Jean Coralli (1825–9) and then Petit. Older ballets such as *Les six ingénus*, *Annette et Lubin* and *Le déserteur* were given, but also newer creations that helped to pave the way of the Romantic style, such as *La laitière polonaise* (1817) with its skating dance and *Rosine et Almaviva*. The great acrobat-dancer Mazurier appeared here from 1823 to his death in 1828. Towards the 1840s a series of fairy plays and reviews were given, featuring a *corps de ballet* and brilliant soloists. Such were *La biche au bois* (1845) and *La belle aux cheveux d'or* (1847). With the arrival of the ballerina as romantic heroine and the necessity for a new style of group choreography, the Porte-St-Martin found regular ballet performances too costly to maintain, and the drama company predominated after 1850.

Information on the many small boulevard theatres is in Brazier (1838), Beaulieu (1905) and Cain (1906).

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4. Concert life.

Theatres were most commonly used for concerts up to 1810, especially the Opéra and the Salle Feydeau. The first true concert hall of the period was that built for the Conservatoire, designed by Delannoy and opened in 1811 (fig.26). At this time the Conservatoire buildings stood on the gardens of the old Menus-Plaisirs, near the junction of today's rue Bergère and rue du Faubourg Poissonnière. The hall (which still exists) was U-shaped, with the orchestra at the straight end, and had a capacity of 1055. Little natural light entered, and oil was used instead of gas lighting to lessen the risk of fire. This hall was used by students and great virtuosos, by Conservatoire and other orchestras, and by chamber groups.

The Concert Spirituel ceased in 1790 with the abolition of royal privileges, but the great momentum of concert life generated in the final two decades of the *ancien régime* could not simply cease. The new Feydeau theatre orchestra gave highly popular concerts; and overtures, concertos and symphonies were performed during theatrical evenings at the Feydeau, the Favart and the Opéra. Military music could be heard at concerts during the years 1793–5. Under the Directory the Feydeau concerts rose to new heights, and brilliant soloists became the attraction: Punto, Baillot, Rode, J.X. Lefèvre and Ozi. Napoleon had his personal 'Band of the First Consul',

with 27 musicians, and doubtless he was imitated. But the taste for larger orchestral groups led in 1798 to the founding of a subscription society, the Concerts de la rue de Cléry. Its greatest popularity was during 1800–03; in the 1802–3 season it gave 12 concerts, at which one or two Haydn symphonies were almost invariably played. J.F. Reichardt wished that Haydn could hear these performances himself. After 1803 the society declined until it ceased in 1805. The Concerts de la rue Grenelle were begun in 1803 as part of a musical 'academy' for professionals and amateurs; the venture and its orchestra lasted only three years.

The newly formed Conservatoire had given annual prizewinners' concerts since 1797, but on 6 November 1800 the first pupils' concert proper took place; thereafter between five and 12 concerts were given each year, running (like the Cléry concerts) from winter to early summer. The orchestra comprised about 60 players, both teachers and pupils, and the performances soon became valued for their excellence and the eclectic planning of their programmes: music for orchestra by Haydn, Méhul and Cherubini; for voices by Cimarosa, Winter, Salieri, Gluck and Rameau; compositions by senior students; symphonies and opera excerpts by Mozart; and Beethoven's first three symphonies. The young prizewinner Habeneck directed these concerts from 1806 until 1815, when financial difficulties diminished the number of concerts; they ceased in 1824.

The promulgation of the Concordat (1802) prompted the revival of *concerts spirituels* from 1805 at various theatres, but they were dull reflections of the original series. The Société Académique des Enfants d'Apollon, dormant since 1789, was revived in 1807.

New ventures during the Restoration included the appearance of a Concert des Amateurs series in 1825 at the Tivoli d'Hiver; Théophile Tilmant first performed there as a conductor. Other important developments owed their existence to Habeneck; from 1818 he directed a new series of three annual Holy Week concerts at the Opéra. Some works by Beethoven were given, including the Second Symphony and the popular Allegretto of the Seventh. On 5 February 1828, having become inspector general of the Conservatoire, Habeneck, with the Minister of Arts and others, formally initiated a new concert series, the Société des Concerts du Conservatoire; the orchestra consisted of past and present pupils (76 string players and 25 wind). The first of the six annual concerts was on 9 March 1828 and began with Beethoven's 'Eroica'; Habeneck's enthusiastic followers had already been preparing for over a year. The second concert was devoted entirely to Beethoven and included the Third Piano Concerto and the Violin Concerto; the third concert included the Fifth Symphony and *Egmont* Overture. These and subsequent concerts finally established Beethoven in France (fig.27).

Habeneck's successors were the violinist Narcisse Girard (14 January 1849), another violinist (and Habeneck's sub-conductor) Théophile Tilmant (13 January 1861) and François Hainl (10 January 1864), already conductor of the Opéra, who was elected in preference to Deldevez and Berlioz. Hainl's successful regime saw the redecoration of the Conservatoire concert hall in 1865 and the tentative inclusion of Wagner in the programmes.

The initiative of Habeneck was undoubtedly responsible for the proliferation of concert series in the late 1820s and early 1830s, such as L'Athénée Musical (1829–44) founded by Chelard. Most of these, like Fétis's Concerts Historiques (four concerts in 1832–3) and later Berlioz's Société Philharmonique (1850–51), were similarly short-lived. The Société Ste Cécile (1850–55), founded by François Seghers, presented some works by Mendelssohn and Schubert. Schumann was also performed; at the time he was considered avant-garde, and exercised considerable influence over the younger generation.

Of far greater importance was the Société des Jeunes Artistes du Conservatoire, founded by Padeloup in 1852 to present recognized masterpieces alongside music by young composers. It gave its first performance on 20 February 1853; the orchestra was drawn from the best of the Conservatoire students and comprised 62 players (including the 17-year-old Lamoureux) and a choir of 40 conducted by Antoine Batiste. From its inception the society was an important influence in French musical life, and continued Habeneck's work by firmly establishing the French reputation of the Viennese Classics and of Mendelssohn and Schumann. Indeed, some of the earliest French works presented, such as the curious symphonies of Gounod and the Second Symphony of Saint-Saëns, were among the earliest works in 'classical' forms by Frenchmen. In 1856 when Auber, the director of the Conservatoire, became patron, its name was changed to Société des Jeunes Artistes du Conservatoire Impérial de Musique; but by 1861 it had a large deficit, and Padeloup initiated the series Concerts Populaires de Musique Classique at the Cirque Napoléon (Cirque d'Hiver after 1870). In spite of the inexpensive seats (5 francs maximum, compared with 12 at the Conservatoire) the enterprise repaid itself after only three of the six Sunday afternoon concerts in the first season, and Padeloup booked the theatre for a year. The orchestra consisted of 56 strings and 25 wind, and included 44 Conservatoire *premier prix* winners. Until the war of 1870 the series was an unquestionable artistic and financial success.

Under Louis-Philippe a distinct public demand brought about many light classical concerts, typically with a promenade audience and dancing during the quadrilles. Promenade concerts were extremely popular; when Henri Valentino started his Concerts Valentino in October 1837 he found that the public preferred dance evenings to whole symphonies, but the enterprise ended in April 1841. In 1833 Philippe Musard inaugurated the promenade and dance concert in a hall in the rue St Honoré; his orchestra was large (about 90 players) and disciplined and Mozart and Beethoven rubbed shoulders with Musard's own quadrilles. By 1837 he was giving summer promenade concerts in an immense marquee in the Champs-Élysées. The formula was adopted by Jullien in Paris from 1836 to 1839 and by Jules Rivière at the Casino Paganini and the Jardin d'Hiver; summer concerts were also given at the Jardin Turc, the Champs-Élysées and the Tuileries gardens. Berlioz, for example, gave a concert in a temporary exhibition hall erected for the Festival of Industrial Products in the Champs-Élysées in 1844 (see [Berlioz, Hector](#), fig.5) and early in 1845 gave four concerts in the huge arena of the Théâtre Franconi.

The public performance of chamber music in Paris was, before mid-century, maintained by small groups of enthusiasts. Baillot, the moving spirit of instrumental music of the time, led various quartets from 1814, and played Beethoven's op.135 in 1828 and op.131 in March 1829 (when Berlioz heard it) and Mendelssohn's Quartet op.13 in February 1832, during the composer's visit to Paris. From 1836 the double bass player Achille Gouffé sponsored weekly private performances and an annual public concert in the Salle Pleyel, devoted mainly to Haydn, Mozart and Boccherini. Two quartets were founded to perform the quartets of Beethoven. The Bohrer Quartet (1830–31) specialized in the late string quartets, and the Société Maurin-Chevillard (also called the Société des Derniers Quatuors de Beethoven), performed the 'Grosse Fuge' in the Salle Herz in 1852 and toured Germany in 1855–6.

Other ensembles included the Société Alard-Chevillard (1837–48), the Société Alard-Franchomme (1847–70) and the Dancla Quartet (1838–70). The Armingaud-Jacquard Quartet (1856–68) performed mainly Schubert, Mendelssohn and Schumann, and regularly played with such famous pianists as Anton Rubinstein, Saint-Saëns (1860) and Clara Schumann (1862–3). The Lamoureux Quartet, founded in 1860, gave the first popular public concerts of chamber music in Paris, in the Salle Herz and the Salle Pleyel (fig.29).

The impetus for the starting of Choron's school in 1817 (see §5 below) was choral training and performance. Choron edited and taught earlier music, either ignored or unsuccessfully attempted by the Conservatoire; particularly memorable concerts were given in 1826–8, featuring Palestrina, Jommelli, Handel and others. Choron's work was continued in Desiré Beaulieu's Société des Concerts de Chant Classique. In 1843 the Prince de la Moskowa founded the Société pour la Musique Vocale Religieuse et Classique; he himself directed the performances of 16th- and 17th-century music. The popular choral movement in Paris, the Orphéon, was started in 1833 by G.L.B. Wilhem. This male-voice society gave its first concert in 1836, 300 strong; a decade later there were 1600 members (fig.30). After 1860 the Orphéon was divided into Left and Right Bank sections; its conductors included Gounod (1852), Pasdeloup and Bazin (both in 1860). In 1868 Pasdeloup founded the Société des Oratorios, which gave the first Paris performance of Bach's *St Matthew Passion* at the Panthéon.

The numerous open-air festivals of the Revolution generally incorporated music; in Paris it was typically provided by wind players of the National Guard, later the Institut National de Musique, and by the end of 1793 between 55 and 65 players could be called upon. Important festivals were the Fête de la Fédération (14 July 1790) and Voltaire's reburial (11 July 1791). The latter, planned in neo-classical style by the painter J.-L. David, established a visual pattern that was matched in music by the soberly triumphant hymns of Gossec, Catel, Cherubini and Méhul. The famous Fête de l'Être Suprême ordained by Robespierre (8 June 1794; fig.31) involved thousands of spectators, some of whom may have been hurriedly tutored two days before by members of the Institut. David's plans specified 100 drums, and both these plans and engravings of the event show three or four trumpeters on top of a tall column to lead the public in the

Marseillaise. Napoleonic festivals incorporated large-scale choral and orchestral works by Le Sueur, Méhul and Paisiello. They celebrated the battle of Marengo (on 14 July 1800), the Concordat (on Easter Day 1802) and Napoleon's coronation (2 December 1804).

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5. Education.

The *maîtrises* (church choir schools), traditional institutions for the musical education of males, were closed in the wake of anti-clerical activity. In Paris, however, an Ecole Royale de Chant (the predecessor of the Conservatoire National Supérieur de Musique) had been founded in 1784, largely through the efforts of Gossec, initially with 15 male and female pupils. Sarrette, who had organized the musicians of the National Guard, obtained permission in June 1792 for a music school attached to it and in 1793 had this made into the Institut National de Musique; by the end of 1794 there were 80 pupils. On 3 August 1795 the Conservatoire was legally founded by the National Convention, and included the personnel of the older Ecole Royale de Chant. The first group of 351 pupils entered in October 1796, and were taught by 115 professors.

The early achievements of the Conservatoire were the successful training of a generation of instrumentalists, publication of many tutors and establishment of a free library. Its early failings were the inability to produce well-equipped singers, too little training in fundamental musicianship and lack of provision for boarders. Attacks on the new institution were made by Le Sueur (dismissed in 1802 when Napoleon reduced the staff for economy reasons) and others favouring the *maîtrises*. The Conservatoire was closed by the Bourbon restoration, and reopened in 1816 as the Ecole Royale de Musique. Perne was director, succeeded by Cherubini in 1822. The latter quickly laid down the hierarchy through counterpoint, harmony and fugue towards composition; but it is noteworthy that even in 1808 prospective harmony students were required to 'know the piano'.

Antoine Reicha's teaching was important as a complement to the Conservatoire. After settling in Paris in 1808 he took many private composition pupils. His emphasis on German models, especially Bach, was new at the time, and his methods were thorough and successful, and appeared in several publications. Habeneck's development, for instance, has been credited to Reicha's teaching.

Choron, whose *Principes de composition* appeared in 1808–10, also published early music. Choron's reputation involved him in the reorganization of the *maîtrises* (from 1813) and in 1817 he founded his own school of music. His teaching was based on the editing, study and performance of early vocal music; choral instruction involved teaching individual parts by heart and then combining them. Choron composed pieces suited to this technique, and later applied the method to large ensembles of untutored workers and children, believing singing to be for the good of civilization. Government support followed public recognition around 1824, but the revolution of 1830 put an end to this aid, and the school closed.

In 1813 some money was voted for the setting up of *maîtrises* in major dioceses, including Paris, but funds were often insufficient and variable. Central treasury support from 1826 was severely cut in 1830, and the depressed condition of the *maîtrises* persisted. In about 1853 official support was given to Niedermeyer's new Ecole de Musique Religieuse et Classique, conceived as a continuation of Choron's work. (The government hoped it would provide competent musicians for churches and *maîtrises*.) The curriculum included the study of the organ, 16th-century counterpoint and the ecclesiastical modes. Saint-Saëns was appointed professor of piano on Niedermeyer's death in 1861 and among his first pupils were Fauré, Gigout and Messenger.

Paris, §VI: 1789–1870

6. Criticism, publishing and instrument making.

The first specifically musical journal of the period was the *Correspondance des amateurs musiciens* (1802–5). Before this, notices of musical events appeared in the *Journal des spectacles* and *Courrier des spectacles*; retrospective information formed the substance of the annual *Almanach des spectacles*. The *Tablettes de polymnie* (1810–11) stands as forerunner of the many periodicals that proliferated with French Romanticism, beginning with Fétis's *La revue musicale* (1827–35). This was combined in 1835 with the short-lived *Gazette musicale de Paris* to become *La revue et gazette musicale de Paris*, which ran until 1880.

The *Journal des débats*, founded in 1791, had a long tradition of musical criticism before Berlioz joined the staff in 1835. The other principal music critics were Comettant (*Le siècle*), Escudier and the vituperative Scudo (*Revue des deux mondes*). These and other writers produced an enormous quantity of occasional writing about music.

Music publishing was not adversely affected during the troubled decade of 1789–99, and the intense activity of the *ancien régime* continued. Royal privileges vanished, and musical education and commercial and domestic music-making were catered for in a vast output of engraved music. All genres were published, and the trend towards keyboard arrangements was well under way before 1800, but full scores of operas rather than vocal scores continued to be issued at the beginning of the 19th century. As music periodicals became more common the custom of including piano music or songs to attract subscribers was established. Lithography was introduced to Paris in 1802 but took time to make its impact. Few composers published their own music (Dalayrac and Pleyel are exceptions), although Cherubini, Méhul, Kreutzer, Rode, Isouard and Boieldieu set up a joint venture from 1802 to 1811. Principal houses in the earlier period were Erard, Gaveau, Imbault, Leduc (which survives), Sieber and Pleyel; and later Choudens, Costallat, Durand, Hamelle and Schlesinger.

Paris was an important European centre of instrument making. Among the most important makers were Cousineau (harps), Erard (harps, pianos), Pleyel (pianos), Triébert (woodwind), Buffet (woodwind), Savary (woodwind), Courtois (brass) and Sax (brass); many string instruments from 19th-century Paris are increasingly valued, especially those by Lupot, F.L. Pique and Vuillaume.

Paris

VII. After 1870

1. Introduction.
2. 1870–1918.
3. 1918–44.
4. After 1945.

Paris, §VII: After 1870

1. Introduction.

Since the Third Republic, whose leaders believed that music should serve the public good, Paris's function as the centre of musical life in France has changed and expanded. Just as the country's social, financial, and political élite all live in Paris, so too is much of the French musical world based in the city. A majority of the country's patrons, producers, composers, musical instrument manufacturers, performers, publishers, critics and teachers, together with a large potential public, form an interactive network of overlapping forces. A large range of performance venues – not only prestigious theatres, concert halls, museums, cultural centres and private homes, but also brasseries, jazz clubs, parks and even the metro – makes an intense concentration of creative activity possible. The symbolism of place embedded in Paris's geography gives meaning to every musical event. Some spaces – such as the Palais Garnier (Théâtre National de l'Opéra) and the great Champs de Mars – remind listeners of the socio-political contexts in which music earlier thrived. Others – such as the adjustable hall (*espace de projection*) of IRCAM – imply new relationships between composer, performer and public. Great musical instruments abound, not only in the Conservatoire's museum, but also in the 19th-century halls of the major piano manufacturers (the Salle Pleyel, Salle Erard and Salle Gaveau), the multitude of Parisian churches and the studios of musical research. The Conservatoire has drawn to the capital the country's finest and assured a continual succession of highly trained musicians. Always receptive to a wide range of musicians from around the world, including Stravinsky, Falla, Enescu, Sidney Bechet, Elliott Carter and Xenakis, partly, in recent years, because of its recording studios, it has also attracted some of the best musicians of world beat from Africa, the Arab world and the Antilles. Unremitting vitality and ferocious competition have fed Parisians' ceaseless search for distinction, thereby assuring constant change in their musical tastes and activity.

What makes Paris distinct as a musical centre is what links the musical world with the world of politics. Because republican (and later socialist) leaders have believed that music can have a healthy moral influence, shape people's identity and behaviour and, as a collaborative medium, promote respect for social institutions, they have subsidized it with significant state funding. They have also looked to it as a means of enhancing national pride and exhibiting France's prestige abroad. This support has ranged from hundreds of thousands of francs – 80% of both the Opéra's annual budget in the 19th century and the Ensemble InterContemporain's budget from 1977 – to a few thousand for smaller organizations serving some national priority. It has also made possible music's extensive role in the city's Universal Exhibitions of 1878, 1889,

1900, 1931 and 1937 and in numerous international congresses, such as those devoted to music history in 1900 and radio art in 1937.

For the most important musical institutions in the country – the Opéra, Opéra-Comique and the Paris Conservatoire – the rhythm of existence has depended on the goodwill of the Chambre des Députés. So, too, after 1879 and, especially, 1920 certain smaller concert societies and amateur music groups looked to the state for help. Even though the arts budget has never been more than 0.3% of the state's total, each year during the annual budget discussions the nation's deputies review the subsidies of these organizations and their *cahiers de charge*, and what is expected in return for this support. During times of political turmoil the largest budget item, the Opéra, has provoked heated debate. Some have thought it should turn a profit, and its receipts are regularly published in the press and followed avidly by the general public; others, more concerned about the Opéra's utility as a reflection of larger political issues, have forced changes in its repertory. In 1879, for example, those who argued for musical museums as guardians of national traditions prevailed; those who insisted that the leading institutions serve as outlets for new work by living French composers forced changes in 1891 at the Opéra and in 1898 at the Opéra-Comique; those wanting more popular works performed there have influenced decisions made shortly after World War II and also more recently. From the internal conflicts between those in the Chambre des Députés who have demanded that music be more accessible to *les classes populaires* and those who have preferred to protect élitist traditions and the international reputation of French music have also come various attempts to 'return art to the people'. This has included four versions of an Opéra Populaire in Paris (1874; 1879–80; summer seasons in 1879–82 and 1883–4; 1900–01; and again in the late 1930s). It has also resulted in recurring efforts at decentralization, especially after 1901; the expansion of radio in the late 1930s; and the Jeunesses Musicales around the country in the 1940s and 50s.

Because of the state's perspective on music's role in society, control of much of the musical world emanates from Paris. The continuity of French traditions can be linked to this centralization of power, a relic of France's monarchical past. In 1870 music was placed under the Ministry of Public Instruction and Fine Arts, which in 1932 changed its name to the Ministry of National Education. Except for two short periods when there was a separate arts minister, from November 1881 to January 1882 and later in the 1930s under the Popular Front, the arts were confined to a division, department or under-secretary of state. This changed in the Fifth Republic. In 1959 the government created a Ministry of Cultural Affairs to take control of the arts. A separate music section was created in 1970. Despite these changes, however, the administration of the arts has remained at the Palais Royal. Close geographical proximity to their most expensive responsibilities – the Opéra, Comédie Française, Opéra-Comique and, more recently, IRCAM – has assured not only institutional accountability but also the government's continued support. A similar relationship with the orchestras of Colonne and Lamoureux led to instigating *cahiers de charge* for such associations, beginning in 1897. Until 1940 this meant regular state review of their performances of new French music, their ticket prices and the number of their concerts at reduced prices or seats available to the

blind or poor. Other branches of government have also had direct influence on the musical world. For many years, the requirement that performing organizations get permission from the Préfecture de la Police before holding public concerts meant that the government was involved in overseeing the activities of private concert societies and amateur music groups. Riots outside the Opéra's first production of *Lohengrin* in 1891 (see France, fig.17) and continued threats by anti-German patriots at other concerts made maintenance of social order one of the main criteria for censoring repertory.

One of the results of this relationship to the state has been a concentration of educational institutions and important competitions in Paris. Arguably the most important step toward a career for any musician has been entrance into the Paris Conservatoire, never an easy task. According to Pistone (1979), in 1900 210 singers competed for 21 places, 195 pianists for 27 places and 131 violinists for 14. Although there have always been other music schools in Paris – the most important being the Ecole Niedermeyer (founded 1853), the Schola Cantorum (founded 1894) and the Ecole Normale de Musique (founded 1919) – a *premier prix* from the Paris Conservatoire virtually assures a musician of a career. Not only has study with teachers from Massenet and Fauré to Messiaen had a major impact on composers from Ravel and Schmitt to Boulez and Grisey, the pre-eminent composition competition at the Conservatoire, the [Prix de Rome](#) (ended in 1968), exposed a composer's work to the review of the six most powerful musicians in the country, those at the Académie des Beaux-Arts, all of whom had to live in Paris. This group not only chose the winner, it also sponsored Parisian performances of the winner's work composed during three subsequent years in Rome. Since the 1870s the Académie has also awarded other composition prizes, including the Cressent, Rossini, Monbinne and Nicolo prizes. In 1876 the City of Paris began to offer its own composition prize, the music equivalent of the annual salon for painters. This prize included 10,000 francs for a Parisian première.

Another effect of state support has been technological innovation in Paris, as symbolized by the Eiffel Tower of 1889. In the 19th century the great Parisian exhibitions encouraged a race for new patents, resulting in the double-keyboard piano, the chromatic harp and hundreds of other new instruments. The installation of Cavaillé-Coll organs in St Sulpice, Ste Madeleine-en-la-Cité, La Trinité, Notre Dame, the Princesse de Polignac's salon and elsewhere helped stimulate a new way of writing for the instrument. In 1881 the Opéra's use of electric lighting and the *théâtrephone* to transmit music to listeners outside the hall transformed the public's experience of theatre. In the 20th century the film and radio industries based in Paris have provided new opportunities for musicians. Since 1948 music research has been an integral part of work at the radio. The [Groupes de recherches musicales](#) (founded 1958), directed by Pierre Schaeffer and later François Bayle, invented electro-acoustic music there. Music research and creation became departments of the Maison de la Radio in 1975. They have also been priorities at the computer research facilities of IRCAM in the 1980s and 90s.

More indirectly, Paris has also proved immensely stimulating for musicians seeking inspiration, fame and fortune. Cafés, journal headquarters,

bookstores and private homes have provided important contexts for discussing ideas, performing music and building bonds. In the early 1880s Debussy, who came from the working class, visited daily the bourgeois home of Mme Vasnier for whom he wrote some of his best songs and whose encouragement was an important part of his early career. He met Satie at the Auberge du Clou and Proust at the Café Wéber. In the early 1890s he discussed occultist and symbolist ideas with poets and other writers at the Revue Blanche and at the bookstore, the Librairie de l'Art Indépendant. He also attended Mallarmé's Tuesday salon. In the 1920s Adrienne Monnier's bookstore and Jean Wiener's Gaya bar similarly attracted composers such as Ravel, Auric and Poulenc and singers such as Maurice Chevalier, together with Cocteau, Picasso, Tzara, Paul Poiret and others for jazz performances.

As a centre of innovation and intellectual life, Paris has long been an arbiter of taste and fashion. As part of *la vie mondaine*, musical performances have provided élite audiences with numerous opportunities to see and be seen. Before World War I especially, the huge ornate staircase and numerous boxes of the Palais Garnier, completed in 1875, served as a backdrop to the theatre's elegant public (fig.32). Some have asserted that the Opéra was a 'neutral terrain for the privileged', a momentary escape from listeners' fierce political differences. Others point to the allure of *snobisme*, or the élite public's desire to stay abreast of the most recent trends, whether represented by Wagner, the Ballets Russes or, more recently, computer music. Such an appeal grew increasingly important after 1900 as producers used 'scandals' to draw crowds and generate interest. Linking fashion, luxury and music between 1905 and 1913, Gabriel Astruc attracted aristocrats, wealthy industrialists and financiers to over 1000 performances he presented. This strategy contributed to the success of his annual spring series of Italian operas, his succession of foreign visitors (Caruso in 1905, the New York Metropolitan Opera in 1910 and Toscanini in 1911) and his Théâtre des Champs-Élysées, which opened in 1913 with Debussy's *Jeux* and Stravinsky's *The Rite of Spring*.

From the late 19th century, however, increasing numbers of bourgeois listeners were drawn to concerts, replacing the wealthy élite as the largest component of the Parisian musical public. Concert series conducted by Padeloup (founded 1861 as the Concerts Populaires), Colonne (founded 1873 as the Concert National; fig.33) and Lamoureux (founded 1881), all still functioning, eventually built huge audiences of two to three thousand people who came Sunday after Sunday for 24 weeks per season. Some paid only one franc or less. By the 1890s arts director Gustave Larroumet credited these associations with spreading the taste for music more than the opera houses or the most prestigious Parisian orchestra, the Société des Concerts du Conservatoire (founded 1828), whose subscription seats rarely changed hands. Some critics, such as Camille Mauclair, thought these concerts helped people 'forget their misery, flee from who they were and find who they wanted to be'. They helped to make music an integral part of city life.

The tactics used by the orchestral associations set important precedents for their successors. As with other forms of bourgeois diversion, like

reading and drawing, organizers understood that concerts needed to nourish and educate as well as entertain. In 1885–6 Colonne decided that his concerts that season would ‘form a complete summary of the history of music’ and be accompanied by programmes with extensive notes written by Charles Malherbe, archivist at the Opéra. By 1900 such notes were a major part of a Parisian listener’s experience. Concert repertory also reflected a desire to teach. Not only the major orchestras but also soloists such as Marie Jaëll and Edouard Risler occasionally performed works in series, such as the symphonies or sonatas of Beethoven in chronological order. At the end of the 19th century they also dug up neglected works from the past and combined old and new on concert programmes. The juxtaposition of old works and classics of modern music with premières of new works has characterized a number of concert programmes since then, including Boulez’s *Domaine Musical* (1954–73).

Paris has also been the site of many specialized music societies. Some, including the Association des Chanteurs de St Gervais (1892) and Les Arts Florissants (1979), have focussed on early music, others on individual composers or single genres. Some have arisen out of political divisions, such as those created by the Boulanger and Dreyfus affairs, or attempts to bridge such divisions. In an effort to solidify the *ralliement* ideology of the 1890s, for example, Comtesse Greffuhle’s Société des Grandes Auditions Musicales (1890–1913) used music to bring republicans together with *ancien régime* sympathizers. Antagonisms between composers have generated numerous new initiatives advocating various approaches to musical progress: the Société Nationale de Musique (1871–1939), the Société Musicale Indépendante (1909–35), Triton (1932–9), Ars Nova (founded 1963), Itinéraire (founded 1973) and the Ensemble InterContemporain (founded 1976). The proliferation of *petites chapelles* in Paris, each with its own aesthetic beliefs, has made the city an ideological battlefield among those seeking to shape the future.

Certain private musical venues have served to define and promote the interests of such groups. In the late 19th century, for example, the Friday evening concerts of Mme de Saint-Marceaux, attended by painters, sculptors and writers as well as musicians, served as testing grounds for members of the Société Nationale, including Fauré, Saint-Saëns and d’Indy. The salons of Chausson and Chabrier performed a similar function. From the turn of the century until the 1930s the Princesse de Polignac sponsored in her home premières of new works by such composers as Poulenc and Stravinsky. In 1945 it was at René Leibowitz’s home that Boulez first heard Schoenberg’s *Wind Quintet*, initiating his lifelong interest in serialism, and in private classes at Messiaen’s home that he, Barraqué, Berio, Maderna, Stockhausen and others found support for a new way of writing. Similarly, in the late 1940s and early 1950s Boulez was supported by Suzanne Tézenas and her friends, who funded the concerts at Théâtre Marigny which evolved into the *Domaine Musical* concerts and publications. In addition to aristocrats and members of the *haute bourgeoisie*, Tézenas’s circle included painters, art gallery directors and writers, who, it has been suggested, supported serial music because they saw a link between it and the abstract painting they were collecting.

Amateur musical groups, many of them choruses, have also thrived in Paris, though perhaps less so than in the provinces. Guillot de Sainbris' Société chorale d'Amateurs performed regularly in the late 19th century and was reviewed frequently in the press because it often gave the premières of works by contemporary composers. Other amateur groups were formed by workers at factories and department stores. The Bon Marché, for example, which had a choral society and wind band from 1872 to the turn of the century, offered its musicians regular solfège classes and hired retired directors of the National Guard band to conduct. Their ensembles performed each summer in the park outside the store. The attempt to bring music education to the lower classes, sponsored by groups such as the Association Galiniste, eventually led to the creation of a number of schools. The most famous, Gustave Charpentier's Conservatoire Populaire Mimi Pinson, was founded for working-class girls in 1902. Subsidies from both the Minister of Public Instruction and the City of Paris allowed them to perform concerts at the Palais du Trocadéro. The Jeunesses Musicales created in Paris in 1941 for girls left behind during the war continued this spirit. As they expanded to 40,000 members, they were given the major halls of Paris for their conference concerts, including the Opéra (beginning in 1942) and the Salle Pleyel. By 1944 they had played for 300,000 listeners and their activities spread throughout the country.

At less formal venues such as skating rinks, the Jardin Zoologique d'Acclimatation and the kiosks of the Tuileries, Palais Royal and Luxembourg Gardens, part-time orchestras, amateur wind groups (*orphéons*) and the military bands of the various French regiments have animated public spaces with cheap or free concerts. By performing transcriptions of popular operas, such groups helped to spread the taste for classical music among the masses in the late 19th and early 20th centuries. When the socialists came to power in 1981, the minister of culture Jack Lang revived this activity. His annual Fête de la Musique on the summer solstice has come to involve the entire city in a wide range of popular as well as classical music-making, all free to the public.

As music became an increasingly important part of culture, music criticism and musicology blossomed in Paris. In 1902, for example, it was not uncommon for new works at the Opéra to receive four dozen reviews in as many different print media in the first two weeks of performances. Critics based in Paris but writing as foreign correspondents also have helped promote French musicians abroad. They have educated audiences by writing programme notes for concerts, lecturing at concerts and developing radio programmes. The Sorbonne offered its first musicology course in 1895 and created the Institut de Musicologie in 1951. The Ecole Pratique des Hautes Etudes, the CNRS and the ethnomusicology division of the Museum of Man have also been important centres of research, but none more so than the music department of the Bibliothèque Nationale, the Opéra library and the Archives Nationales.

[Paris, §VII: After 1870](#)

2. 1870–1918.

Between 1861 and 1896, the population of Paris rose by nearly 50%, with most of this growth coming after 1870. Between 1876 and 1881 more than a quarter of a million of these newcomers were poor people seeking jobs in Paris's growing industries. Wanting the state to be seen as representing popular sovereignty, the republicans who came to power in the late 1870s aimed to make music accessible to the largest number of listeners. Paris was their proving ground. They forced the Opéra and other state-funded institutions to provide free or reduced-price concerts to a broader public. The Opéra, for example, began performances for a wider public on Sundays, and in 1892 started a Saturday subscription series for families. The government also sponsored huge festivals at the Hippodrome, many of them devoted to contemporary French music; and it built the colossal Palais du Trocadéro for the 1878 Exhibition and installed in it one of Cavallé-Coll's great organs (fig.34).

Because republicans also understood musical progress as a way of demonstrating the country's regeneration after the Franco-Prussian war, they maintained support for the country's élite institutions. In spite of constant debates over the Opéra's utility, from 1876 to 1914 they subsidized the Opéra with over 800,000 francs a year, while after 1880 the Opéra-Comique received a subsidy of 300,000 francs a year. More than 800,000 listeners attended the Palais Garnier in an average year. Expenses and receipts stayed almost constant during this period and the repertory changed only gradually. Preference at the Opéra for Meyerbeer and Gounod (1000 performances of *Les Huguenots* by 1903 and of *Faust* by 1905) only gradually ceded to Wagner (nine works produced between *Lohengrin* in 1891 and *Parsifal* in 1914) and Saint-Saëns (100 performances of *Samson et Dalila* between 1892 and 1898). The Opéra also performed 77 new works between 1875 and 1914, two or three per year in the 1890s. At the Opéra-Comique, Bizet's *Carmen*, Thomas's *Mignon*, Massenet's *Manon* and Gounod's *Mireille* remained popular despite more performances of new works. After a fire in 1887, the Opéra-Comique moved to the Théâtre Lyrique and the Château-d'Eau before finally, in 1898, at huge public expense, occupying the Salle Favart. The Eden-Théâtre also performed opera and operetta (1883–94), as did other theatres like the Théâtre Italien, Théâtre Lyrique, Théâtre des Bouffes-Parisiens, Théâtre de la Gaîté, Théâtre de la Renaissance, Théâtre de la République and Théâtre des Variétés.

Musical life exploded at the end of the century in part because in the 1880s the government, which had previously focussed on individual arts initiatives, turned to economic liberalism and the encouragement of large business interests. Not only did the theatres on the right bank boulevards thrive, so did three circuses. Montmartre became a centre of night life with the opening of Rudolphe Salis' 'Le Chat Noir' (1881; see [Cabaret](#)), Aristide Bruant's 'Le Mirliton' (1885), 'Le Divan Japonais' (1886; fig.35), frequented by the famous singer Yvette Guilbert (fig.36), and 'La Cigale' (1887). Their appeal spread to all social classes. The cabaret 'Chat Noir', for example, attracted well-off snobs and foreign aristocrats on the 'chic day', Friday evening, as well as bourgeois and working class on other days. It offered theatrical sketches, songs, and, after 1886, nightly shadow puppet shows. Satie played the piano there from 1888 to 1891, after which he moved to the Auberge du Clou and the Café de la Nouvelle Athènes. According to

guides of the time, there were around 200 such café-concerts in Paris in 1890, earning over 100,000 francs a month. While some attacked such venues for their politically satirical songs and 'vulgar' entertainment, others praised them for liberating both composers and the public from narrow views about music.

Other cabarets and music halls, such as the Folies-Bergère (see [Café-concert](#)), the Casino de Paris and Olympia, made their reputations in the 1890s with *revues à grand spectacle*. The Folies-Bergère and Olympia were the first to incorporate film (Lumière Cinématographe in 1898) and others soon followed. Unlike the café-concerts, music halls were international in nature. Along with operettas, musical plays, ballets and circus acts, they included foreign groups – exotic dancers like Loie Fuller or soloists from Java, women's orchestras from Austria and eastern Europe, ragtime and American popular dance. Although café-concerts tended to disappear by 1918, music halls thrived until the mid-1930s when cinema claimed much of their public.

Classical music groups were also formed in increasing numbers. In 1900 there were 162 music societies in Paris, although the increasing popularity of sports clubs and other activities led to a decline thereafter. Orchestras tended to present the same formula of about five works, each in a different genre, and many during this period gave premières of new works as well as featuring distinguished singers from the Opéra. In addition to the major orchestras, orchestral music was presented by, among others, the Société des Grands Concerts de Broustet (founded 1881), the Concerts Modernes de Godard (founded 1884), the Concerts Chaigneau (founded 1887), Eugène d'Harcourt's Concerts Eclectiques Populaires (founded 1893), Le Rey's Société Philharmonique (founded 1900) and the Concerts Séchiari (founded 1906). With an orchestra of 14, many of them Prix de Rome winners, the Concerts Rouge (founded 1889) gave nightly concerts of symphonies and operas in a brasserie on the rue de Tournon. Their competitor, the Concerts Touche, did the same in another brasserie after 1906.

Chamber music also thrived. Besides groups dedicated to new music, audiences heard the Nouvelle Société de Musique de Chambre (1873), the Quatuor Ste-Cécile, a women's ensemble directed by Marie Tayau (1875), the Société des Quatuors Populaires (1877), the Société des Instruments à Vent (1879), the Société de Musique Française d'Edouard Nadaud (1880), the Société des Quatuors Modernes (1881), the Quatuor Parent (1890), the Quatuor Capet (1893), the Société de Musique d'Ensemble de René Lenormand (1894), the Société Moderne des Instruments à Vent (1895), the Double Quintette de Paris (1897) and many others.

The success of these concerts linked music to family life, led many to taking piano or singing lessons, contributed to the growth of the musical instrument industry and created demand for easily available and inexpensive musical scores. This resulted in the production of a great number of regular music publications, all based in Paris. Especially before World War I this included weekly musical scores in newspapers such as *Le Figaro* and *L'Echo de Paris*, innumerable monthly journals of music

transcribed for piano, monthly music supplements to family magazines such as *Illustration* and cheap sheet music.

The war interrupted musical life. The Opéra closed after *Les Huguenots* on 29 July 1914, moved for a brief period to the Trocadéro and returned to the Palais Garnier in December 1915. Performances continued under the new leadership of Jacques Rouché. In spring 1915 the Opéra-Comique gave the premières of works by Bruneau, Leroux, Messager and Casadesus and gave 32 performances of Paul Vidal's *Soldats de France*. Just as the Union-Sacrée, the coalition controlling the Chambre des Députés, embraced a politics of national unity, so the previously competitive Concerts Lamoureux and Concerts Colonne merged during the war. Some hoped, in vain, that the two most important groups promoting new music, the Société Nationale and the Société Musicale Indépendante, would bury their differences and do the same.

Paris, §VII: After 1870

3. 1918–44.

After the war Paris was lively again, but also full of fascist leagues. Like the conservative coalition that came to power in the Chambre des Députés, musical producers sought works that represented a French identity on which many could agree. On 17 January 1919 the Opéra reopened with Rameau's *Castor et Pollux*. Three days later the Société Musicale Indépendante gave the première of Lili Boulanger's *Clairières dans le ciel*. Performing French music became a priority for many organizations. Between 1919 and 1939 the Opéra, under Jacques Rouché, gave the premières of 71 operas and 73 ballets, many of them by French composers such as Schmitt, d'Indy, Ravel, Bruneau, Hahn and Roussel. The Opéra-Comique, criticized for becoming a place to try out new works, mounted even more premières of French works as well as making 60 recordings. From 1937 the state itself began to commission French composers as part of the politics of the Popular Front.

New institutions and musical organizations were also created. In 1919 Alfred Cortot and Alfred Mangeot founded the Ecole Normale de Musique with the explicit purpose of preparing students for careers, including teaching music. The American Conservatory in Fontainebleau, south-east of Paris, opened in 1921, attracting numerous Americans to the classes of Nadia Boulanger. Many orchestras and new music groups also began, the most important being the revived Concerts Pasdeloup (1918), the Concerts Koussevitzky (1921–9), the Concerts Wiéner (1921–4), the Concerts Siohan (1924–32), the Concerts Straram (1926), the Orchestre Symphonique de Paris (1928) and, in the 1930s, the Société Philharmonique de Paris, the Concerts Poulet and the Orchestre Féminin Jane Evrard. A new Salle Pleyel opened in October 1927 with Stravinsky conducting his *Firebird* and Ravel his *Valse*; and the Montparnasse boulevard on the left bank became a favourite night spot.

Despite this productivity and attempts to expose audiences to new music, tastes were becoming more conservative. In 1929 an Opéra subscriber interviewed by Rouché said he would rather hear *Faust* 100 times than the same modern work twice. A few years later, Jacques Ibert told an interviewer that students, who previously filled the top floor at premières,

were no longer going to the Opéra-Comique. Renewed spirituality and interest in Catholicism played a role. In 1923 another school for sacred music opened, the Institut Grégorien of the Institut Catholique. In the 1930s composers began to write works based on religious figures, especially Joan of Arc (Paray, Rosenthal, Rivier and Honegger). Some also turned to ancient Greece or wrote new works for the harpsichord. Wanda Landowska presented Sunday Concerts champêtres of early music, while Nadia Boulanger put on concerts of Monteverdi, Purcell and Bach (1933–8). Forced by their *cahiers de charge* to give so many minutes of new French works, orchestras drew audiences with endless festivals of Beethoven or Wagner. The two societies devoted to new music, Sérénade and Triton, were formed in the early 1930s but came to an end in 1939, as did the Société Nationale and, in 1935, the Société Musicale Indépendante.

Audiences, too, began to shrink, as did the number of music publishers, piano makers, amateur singing societies and music teachers. According to the *Guide musical* the number of concerts in Paris declined from 1810 in 1924–5 to 1025 in 1938–9, although the popularity of orchestral concerts increased to 1930. Some blame the advent of radio, sound films and the rising popularity of the phonograph and pianola. The first radio transmission in France came from the Radio Tour-Eiffel, a state-owned station, in 1921; Radio Paris, the first private station, was created in 1922. Daily broadcasts began in 1925 and by 1935 music on the radio ran from early morning until after midnight. Radio became an important part of the musical world of Paris, stimulating the government in 1935 to create a Conseil Supérieur de la Radiodiffusion to involve the participation of authorities from the arts, sciences and literature. Radio broadcast both recordings and live performances, the first one coming from the Opéra after the victory of the Left in the legislative elections of 1932. Its popularity also generated a new orchestra, the Orchestre National de la Radiodiffusion, formed in 1934, the first orchestra with musicians paid monthly as state employees. It began to pay musicians broadcast rights; and its programmes, some of them explicit in their pedagogical role, reached five million by 1939. That year, from Radio Paris and Paris-PTT alone, audiences each week could have heard 52 variety programmes, including two operettas, as well as 75 classical concerts, including three by the radio orchestra. New publications like *Mon programme* published by the newspaper *Le petit parisien*, became integral parts of the listening experience.

Meanwhile the popularity of jazz transformed the city, going beyond what Oriental exoticism had represented for composers and audiences before the war. At cinemas and music halls, blues, ragtime and dixieland were played by black orchestras such as the Charleston Jazzband. At first this attracted intellectuals and aficionados. Sartre dreamed of becoming a jazz musician after the Hot Club opened in 1932. Django Reinhardt, among others, performed there. Later, big bands such as those of Count Basie, Duke Ellington and Benny Goodman attracted the mass public. Some black Americans gained more recognition in Paris than in the USA. The sound of American ballroom and swing on records, as well as popular singers like Edith Piaf, helped drive the craze for recordings in the 1930s. New journals sprang up to feed this interest, among them *Bulletin du Hot Club*, *Jazz Hot* and, later, *Jazz Magazine*.

The new forces contributed to crisis at the Opéra. It adapted to the public's increasing taste for spectacle by presenting mixed genres often involving dance (Roussel's *Padmâvatî*, Schmitt's music for the film *Salammbô* and the productions featuring Ida Rubenstein). However, Rouché was forced to spend his private fortune to keep it afloat in part because the state subsidy never rose and in 1928 taxes were over one million francs. Between 1931 and 1937 the Opéra's receipts fell by 38%. On 14 January 1939 the state made it a public institution, assuming total responsibility and creating the Réunion des Théâtres Lyriques Nationaux. Subscribers were then divested of their quasi-permanent seats and only a few evenings were reserved for them. The Opéra closed with the war on 1 September 1939, reopened and then closed again when German troops entered Paris on 14 June 1940.

During the occupation military bands performed German music before the Opéra and Notre Dame, in the Tuileries Gardens, and at the Place de la République. Meanwhile, musical life returned to a kind of normal. The Conservatoire reopened on 24 June, as did cinemas, theatres, cabarets, music halls, circuses, followed in August by the Opéra, Opéra-Comique and Comédie Française. Without necessarily collaborating with the Vichy regime, many composers and playwrights were content to have their works performed during this period, including Poulenc (*Les animaux modèles*), Honegger (*Antigone*) and Schmitt (*La tragédie de Salomé*), Claudel (*L'annonce faite à Marie*), Giono (*Le bout de la route*) and Sartre (*Huis clos*). In addition to some Wagner, the opera houses continued presenting their repertory of late 19th-century French masterpieces. Major orchestras also continued to perform. Radio stations were perhaps the only aspect of the musical world directly reflecting Paris's political condition. A 'war of the waves' took place between the communist Radio Liberté, the German-influenced Radio Paris, and Radio Vichy. This propagandistic use of the medium contributed to a dramatic increase in the number of radios in the city.

Paris, §VII: After 1870

4. After 1945.

After the liberation of Paris, musical leaders changed their orientation. Responding to the increased popularity of radio, Manuel Rosenthal reorganized the Orchestre National de la Radiodiffusion, increased its size, and added a lyric orchestra, a chamber orchestra and six provincial orchestras. Henry Barraud programmed more non-French composers, including Stravinsky, Bartók, Hindemith and Prokofiev. In 1947, the Conservatoire initiated new classes in analysis (Messiaen), aesthetics (Beaufils) and musicology (Dufourcq). In 1951 the Prix de Rome competition changed to accommodate post-tonality and allowed composers to include earlier works and a wider variety of genres; and in 1952 Bernard Gavoty introduced analysis lectures to accompany the contemporary music concerts of the Jeunesses Musicales.

Under the Fourth Republic mass culture became a major phenomenon, with the number of radios growing to over ten million in the 1950s. After 1945 radio also became a state monopoly, with Radiodiffusion Française (RDF) the most important national station; this later became Office de Radiodiffusion-Télévision Française (ORTF) with the creation of the second

television channel in 1964. Along with cinema and television, the popularity of radio contributed to a standardization of taste and repertory. This, however, was accompanied by a widespread crisis. The Jeunesses Musicales became one of the most important cultural movements in the world, spreading to almost 200 provincial towns. But from 1949 to 1963 there was a further decline in the musical public. While the Société des Concerts du Conservatoire maintained high attendance at its concerts, the Concerts Padeloup often played to a hall two-thirds full, Colonne to somewhat less, and Lamoureux to even fewer listeners. At the same time, although 60% of the country's musicians resided in Paris, the number of orchestral musicians in the city declined from 7000 in 1930 to 2000 in 1964. By 1963 only 23 associations were receiving state subsidies, and subsidies of the most important orchestras had decreased substantially. Instrumental production also declined, especially in pianos. Whereas in 1929 20,000 instruments were built in Paris, by 1962 only 2000 were made there. The French lute industry almost disappeared. Only the production of wind instruments maintained previous levels; and while the record industry grew substantially, the music publishing business stalled.

Some saw the problems of the 1950s and 60s as a product of French protectionism and sought to address this by looking beyond French frontiers. In 1952 Nicolas Nabokov founded the Oeuvre du XXe Siècle to present the works of Schoenberg and Webern; the society gave the Parisian première of Berg's *Wozzeck*. Boulez's Domaine Musical also revealed new works coming from abroad, as did the Opéra-Comique, whose 1954 Festival de Paris became known as the Théâtre des Nations from 1957 to 1963.

In 1959, with the erosion of private patronage of music, the government decided to take charge of the situation and attributed to culture a ministry of its own under the leadership of André Malraux. He believed that culture is not inherited but 'conquered'. It is an existential struggle to 'protect the imaginary' and 'resurrect nobility' in a world of imagery provided by machines. Acknowledging the need for new visions of musical life, in 1966 he appointed Marcel Landowski as director of music. Their politics consisted of rethinking the role and nature of orchestras and music pedagogy, funding festivals (96 of them by 1974) and commissioning composers. In 1967 this resulted in the creation of a new orchestra of 110 salaried musicians, the Orchestre de Paris, replacing the Société des Concerts du Conservatoire. Funding was provided by the state (50%) the City of Paris (33%) and the Conseil Général de la Seine (17%). At its inaugural concert on 14 November 1967, Charles Münch conducted the première of Stravinsky's *Requiem Canticles* together with Debussy's *La mer* and Berlioz's *Symphonie fantastique*. In 1973 the orchestra moved to the Palais des Congrès and later the Salle Pleyel. The state and City of Paris also shared funding for various new music initiatives, including the Journées de Musique Contemporaine (1968), which formed part of the Semaines Musicales Internationales de Paris (founded 1968), the Festival d'Automne (1972) and the research centre IRCAM (1975); see [Institut de recherche et coordination acoustique/musique](#), created to encourage collective work and reputedly as a condition of Boulez's return to France from New York. All this was part of a conscious effort to recognize and

support the city as a European, not merely a French, centre of musical and artistic life.

Malraux's concept of culture took hold, and whereas in 1960 people's spending on cultural events constituted one sixth of their spending on food, this increased to one third by 1979. Moreover culture became a focal point in the debates about national identity and national heritage. When the socialists came to power in 1981, it became even more important. Because they doubled the Ministry of Culture's budget, spending was increased on musical production, musical centres and new music associations. The musical landscape changed radically. In 1980 the Théâtre Musical de Paris at the Théâtre du Châtelet, supported by the city as a public service to 'inform, instruct, and elevate' its citizens, added an important venue for operas and new music as well as foreign orchestras, singers and dance groups. This strengthened the importance of Paris as an international creative centre. So did the Maison de la Culture in Bobigny, which began to offer major premières such as that of Boulez's *Répons* and later operas directed by foreigners like Robert Wilson and Peter Sellars. Meanwhile IRCAM, which expanded its research programmes in the 1980s and its pedagogical programmes in the 1990s, continued to function as a place of international exchange funded entirely by the state, although for some its excessive cost and Boulez's tight control limited other kinds of growth in the musical world. By the mid-1980s, however, there were six orchestras performing in Paris and the state supported 11 centres of music research in the suburban area. The radio orchestra gave 350 concerts per season and performed 150 new works each year, over 40 of them commissions. The public stations France-Musique, France-Culture and France-Inter broadcast over 10,000 hours of music per year, while the extremely successful Festival d'Automne brought music from all over the world.

Besides favouring innovation, research and new projects over established institutions, the socialists also sought to make music available to a diverse public including the young and working class and to support popular along with élite genres. In the spirit of integrating the traditional sections of Paris in the midst of sociological transformation, plans began for a Cité de la Musique in the working-class neighbourhood of La Villette – eventually to contain a new building for the Conservatoire, a concert hall, a musical instrument museum, a pedagogical institute and a research centre. Expansion into the Bercy area led to the construction of the Palais des Sports, completed in 1983. Its 13,000 seats made operas such as *Aïda*, *Turandot*, *Carmen* and *Faust* available to the masses. In 1982 President Mitterrand announced his plan to build a new opera house, the Opéra Bastille, in the Marais district. Opera performances at the old house, the Palais Garnier, ceased in 1987 and it is now used mainly for ballet. The Opéra Bastille (fig.37) was virtually completed for its inaugural operatic concert on 13 July 1990; a short operatic season had already opened on 17 March 1990 with P.L. Pizzi's production of *Les Troyens*. From the beginning the house has been treated as a political football. Daniel Barenboim, appointed artistic director in 1987, was dismissed in 1989 by the newly appointed president of the board, Pierre Bergé, who took overall artistic control and appointed Myung-Whun Chung as his musical director. But controversy, both financial and practical, has continued to dog the

Opéra Bastille, as exemplified by the resignation of Chung in 1994 after disagreements with Bergé and his successor, Hugues Gall.

The state has taken explicit steps to help popular musicians in Paris, and for huge rock concerts it helped build 'Zénith'. Paris also developed as a centre for African musicians including Manu Dibango, Salif Keïta, Ray Lema, Mory Kanté, Alpha Blondy and the group Xalam, especially after the annual African festival at the Porte de la Villette (founded 1978). Jack Lang subsidized some of these concerts, and at La Villette each July he also supported a festival of jazz. In the mid-1980s the state lowered the tax on recordings, funded the creation of an Orchestre National de Jazz, and founded centres for the study of jazz (1984), rock (1986) and traditional music (1992), and a studio to record popular music. State support for jazz and popular music grew 350% from 1980 to 1990.

In 1987 and 1990 laws passed to attract private foundations to the support of music further transformed the musical world. It became possible for any corporate foundation 'recognized of public utility' to deduct its contributions to non-profit organizations from its taxes, and so private enterprise became a major factor. This represented a substantial change from the long tradition of state control. Corporate foundations who close to support music in Paris include: France Télécom (vocal music); the Société Générale (young performers, musical practice, musicological conferences and contemporary music); the Caisse des Dépôts (the Théâtre des Champs-Élysées, jazz, and Baroque music); the BNP (comic opera); Le Crédit Local de France (opera); Hewlett Packard France (the Festival d'Art Sacré de la Ville de Paris); and Moët Hennessy and Louis Vuitton (IRCAM). Of all foundation money supporting the arts, a majority has gone to music, and a third of this to music in Paris.

In the early twenty-first century Paris remains musically vibrant. On any day, on average 20 classical concerts are presented in over 80 venues, together with performances in over 70 venues for jazz, folk and popular music, as well as ballet, and traditional music and dance from around the world. France-Musique broadcasts around 400 concerts per year, the majority by its four ensembles, although at low frequency for a limited public. France-Culture and France-Classique also programme classical music. Popular music, however, is the norm on the radio as well as in restaurants and stores. Although the city shares in the worldwide crisis concerning both the role of serious music and the notion of a distinct national music, the centralization of government in Paris and its commitment to arts organizations as public services assure a continuation of support for musical developments that reflect evolving concepts of progress.

Paris

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Paris, Aimé

(b 1798; d 1866). French educationist. A former pupil of Pierre Galin, he abandoned a legal career to perfect and propagate Galin's method of teaching sight-singing. Cooperating with his sister Nanine and her husband Emile Chevé he produced the [Galín-Paris-Chevé method](#). He devised the 'langue des durées', which forms an essential part of that teaching method.

BERNARR RAINBOW

Paris, Anton Ferdinand

(b Salzburg, 19 Feb 1744; d Salzburg, 2 June 1809). Austrian composer and organist. The son of the former cathedral organist Georg Joseph Paris (1700–60), he was active in a similar capacity at the Salzburg court from 1762. He was a friend of the Mozart family and apparently figured in Leopold Mozart's negotiations with Archbishop Colloredo concerning the terms of Mozart's last appointment in Salzburg. According to Leopold's letters of 31 August and 3 September 1778, Paris was given additional pay to take over some of Wolfgang's duties as court and cathedral organist, and Wolfgang was required to play the cathedral organ only for major feasts, with Paris doing duty at other times.

Paris was an active composer, mostly of church music. For the most part his compositions are written in a modern if conservative, shortwinded and uninventive style, including his two surviving orchestral works, a symphony and a keyboard concerto. His pedagogical keyboard works, composed as part of his duties at the Kapellhaus, are lost. Paris was also active as a copyist, not only of his own works but also of works by Mozart, Hafeneder and Romanus Hofstetter, among others. He is said to have been a passionate hunter.

WORKS

Sacred: masses, *D-LFN, TEI*; lits, *A-Wn, D-LFN, FW*; offs, *CH-E* (incl. autographs), *D-LFN*; Regina caeli, Vespers, Ave Regina, Tantum ergo, ants, hymns, sacred arias, *A-MB, Sn, Ssp, D-LFN, TZ* (incl. autographs), *WS*

Inst: Sym., *F, A-MB*, ed. in *RRMCE*, xi (1994); Conc., *C, kbd, Ssp*; numerous cadenzas, preludes and versettes for organ, *Sn*; pedagogical kbd works, lost (see [Pillwein](#))

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Paris, Claude.

See *Pari, Claudio*.

Paris, Guillaume-Alexis [Alexandre]

(*b* Liège, ?1756; *d* St Petersburg, 18/30 Jan 1840). Flemish conductor and composer. In 1776 he was on the staff of the theatre at Maastricht. He directed the orchestra of the Théâtre de la Monnaie in Brussels from 1780, was musical director and conductor of a theatre at Ghent in 1782–3, was in Lyons in 1784 and by January 1786 was conducting in a Liège theatre, where his opera *Le nouveau sorcier* was given. In 1787–8 he conducted French operas in Amsterdam, and from 1790 to at least 1792 he did the same at La Monnaie. When the French invaded Brussels in 1794 he and his company fled to Hamburg, encountering C.-F.-H. Duquesnoy, with whom he probably collaborated in mounting French operas for émigrés. In 1799 he was engaged to direct the French theatre at the St Petersburg court. This was the beginning of a remarkable career as a conductor and a composer of operas and ballets. Apart from his theatrical post, he conducted the St Petersburg Philharmonic Society (founded in 1802); during his 20 years in that position, he conducted several performances of the *Messiah*, Haydn's *Creation* and *The Seasons*, and Mozart's Requiem. His talent was such that Boieldieu, who succeeded him at the theatre in 1804, preferred to leave the conducting of his own new works to Paris; his authority and impartiality were particularly lauded. In 1824 he retired with a generous pension, remaining in Russia until his death. His compositions, mostly works for the stage, remain little known.

WORKS

Le nouveau sorcier (op, P. Dubuisson), Liège, 9 Jan 1786

Les lois et les rois (scène lyrique), Brussels, Monnaie, 15 April 1793

Les amants protégés (vaudeville), Moscow, Jan 1806, perf. St Petersburg, 1808, in Russ., as *Le revirement, ou Les disputes jusqu'aux larmes*

Ballets: *Le retour de Thétis* (P. Chevalier), Gatchina, Palace Theatre, 15 Sept 1799, *USSR-Lan*; *L'arrivée de Thétis* (Chevalier), Gatchina, Palace Theatre, 1 Nov 1799; *La famille des simples d'esprit*, Gatchina, Palace Theatre, 1823; *La forêt noire* (3), 1824

Inst: *Chaconne concertante*, orch, 1795

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PHILIPPE MERCIER

París, Juan

(*b* 1759; *d* Santiago de Cuba, 10 June 1845). Spanish composer and choirmaster. He was a priest. Nothing is known about his life or musical training prior to 1805, by which date he was choirmaster in Santiago de Cuba Cathedral, replacing Francisco José Hierrezuelo, who worked there for two years as Esteban Salas y Castro's successor. París occupied his post for forty years, during which time he trained a generation of musicians and contributed to the cultural development of the cathedral within the city. He reformed the choir in 1807, changing the members and including flute, oboe and violin in the orchestra.

París composed a great deal of music, carols in particular. Indeed his first compositions, written while he was working as choirmaster, were four carols: *Cautivos de Israel*, *Albricias pastores*, *Vamos* and *A qué fin van los pastores con tanta prisa a Belén*. The scores and the individual parts of the first-mentioned have survived. Almost all his works of this type are for four voices and follow the ternary form Allegro–Lento–Allegro, with some variations, such as the inclusion of a recitative or a sung and accompanied pastourelle. From 1806 he broadened the carols out into four movements or sections: Adagio–Recitado–Andante–Allegretto, or other combinations; on occasions he substituted the brief introductory piece with a true prelude. *Hasta cuándo ... santo cielo?*, *Qué raro portentoso* and other works date from this period. Between 1808 and 1829 he composed nearly 30 carols. In 1806 and in 1824 pamphlets with the lyrics to some of the carols appeared, but the music itself remained unpublished. Virtually all París's work can be found in the archives of the Museo Eclesiástico de Cuba, situated in Santiago de Cuba Cathedral.

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VICTORIA ELI RODRÍGUEZ

Parish Alvars, Elias [Parish, Eli]

(*b* Teignmouth, 28 Feb 1808; *d* Vienna, 25 Jan 1849). English harpist and composer. He studied with François Dizi and also worked with Théodore Labarre in London. For some time in the 1820s he was employed by the

harp manufacturers Schwieso and Grosjean at their Soho Square premises, where he may have met the shadowy figure known as A. Alvars, who dedicated a harp piece to Frederick Grosjean, and who may well be the person whose surname Eli Parish appears to have adopted; at the same time he changed his name from Eli to Elias. It is as Elias Parish Alvars that his name appears on his earliest published compositions (Artaria, 1836).

From the early 1830s he was based mainly in Vienna, though he is known to have given concerts in Germany in 1830 and in Italy in 1833, when he shared a concert in Milan with John Field. In 1836 he was appointed first harp at the Imperial and Royal Opera of Vienna, but two years later he was back in London, dedicating his Concertino op.34 to Queen Victoria, and his Fantasia op.35 to Sigismond Thalberg, who is said to have developed his famous 'three-handed' piano technique in imitation of Parish Alvars's writing for the harp. A *Grande fantaisie brillante* for harp and piano based on *Anna Bolena*, *La sonnambula* and *Lucia di Lammermoor* and composed jointly with Carl Czerny can be dated to 1838. From 1839 until 1842 he made a leisurely tour of the Eastern Mediterranean, commemorated in his *Voyage d'un harpiste en Orient* op.62.

In May 1842 Parish Alvars bought his first new 'Gothic' model double-action harp from Pierre Erard. The acquisition of this more robustly constructed, mechanically superior instrument appears to have been significant; already unsurpassed as a virtuoso, he developed many innovative techniques, integrating pedal and manual skills in a completely unprecedented way, seizing brilliantly on the advantages and possibilities presented by the new harp, and engendering the enthusiasm of his contemporaries, among them Berlioz, Liszt and Mendelssohn. His innovations include chordal glissandi, double, triple and quadruple harmonics, the combination of harmonics with glissandi, the use of enharmonic effects (as in *La danse des fées* op.76), glissandi both with the pedals and with the tuning-key (*Sérénade* op.83), the pre-setting of pedals in such a way as to give an impression of brilliant virtuosity (*Grand Study in Imitation of the Mandoline* op.84) and the use of scordatura (*Last Grand Fantasia*).

Parish Alvars was in London again in 1846, this time with the intention of settling there permanently, but finding the musical establishment unsympathetic to the harp as a solo instrument, he returned to Vienna, where in 1847 he was appointed chamber musician to the emperor. His last important public appearance was at a concert of his own compositions in Vienna on 2 January 1848.

Parish Alvars's published compositions for the harp include over 80 works for solo harp, many of which are of phenomenal difficulty; three concertos, two concertinos (one for solo harp and one for two harps) and duos for harp and piano. His unpublished works include the fantasia *Sounds of Ossian*, among the most demanding solos ever written for the harp, a symphony, an overture inspired by Byron's *Manfred*, an opera *The Legend of Teignmouth* and two piano concertos. (H.-J. Zingel: *Harfenmusik im 19. Jahrhundert: Versuch einer historischen Darstellung* (Wilhelmshaven, 1976; Eng. trans., 1992)

Parish clerk.

A subordinate official who for many centuries played an important role in the music of an English parish church, in addition to other duties. A similar role was played in German churches by the Küster (Lat. *custos*). In the Middle Ages parish clerks usually belonged to minor priestly orders, and assisted the parish priest in various functions. Their musical importance was greatest in the century before the Reformation, when in the richer churches they were often at the head of a staff of full-time musicians ('clerks' or 'conducts') and sometimes were also expected to train the choristers. Something of this organization survived in some churches until about 1570, but from then on the parish clerk was left to lead the congregation alone. He was no longer in orders, he was ill-paid and his standing rapidly sank to that of a menial. The Canons of 1603 still required incumbents to appoint as parish clerk a man who had 'competent skill in singing (if it may be)', but this was seldom observed, and John Playford in 1671 lamented that few London parish clerks could even lead a common psalm tune properly (see [Playford family, \(1\)](#)). With the introduction of lining out the parish clerk had to read out each line of the metrical psalm before it was sung, and in some places this developed into a curious kind of chant. As time went on he was often left to choose the psalms and the tunes as well. He would announce the psalm in the traditional form, 'Let us sing to the glory of God the –th psalm', and in many cases the choir would have had no previous warning of his choice. Increasingly the parish clerk became a figure of fun, as Caleb Quotem in many an 18th-century farce, or as Davy Diggs in Hewlett's *The Parish Clerk* (1841). Nevertheless, some parish clerks became notable church musicians – Abraham Barber at Wakefield, [William Knapp](#) at Poole, [John Arnold](#) at Great Warley, Essex, Michael Broome and James Kempson at Birmingham, all of whom published collections of church music. The parish clerk had disappeared in all but the most remote country places long before the end of the 19th century.

The Company of Parish Clerks of London, also known before the Reformation as the Fraternity of St Nicholas, dates back at least to 1233. It was incorporated by charter in 1442; the fraternity was suppressed in 1547, but the company remained, obtaining its last charter in 1640. Its powers included the right to examine every London parish clerk in the ability to sing psalms. Before the Reformation clerks had played an important part in pageants and other entertainments, and they continued to sing at the Lord Mayor's election. Soon after 1660 the Company acquired an organ, and began fortnightly practices of psalmody which continued to 1822, when the last organist resigned. For most of this period they used Playford's *Psalms and Hymns in Solemn Musick* on these occasions. The Company's hall in Silver Street was destroyed in World War II with most of the surviving records, which are, however, described by Ebbelwhite.

See also [Anglican and Episcopalian church music](#).

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NICHOLAS TEMPERLEY

Pariton.

See [Baryton](#) (i).

Parizot [Parisot].

French family of organ builders. Originally from the Lorraine region, they were active in the 18th century. Claude Parizot (*b* Etain, before 1700; *d* ?Etain, c1752) was the son of a carpenter, he was recruited by Christophe Moucherele while building the organ at Etain (1720–21). He followed his master to Paris and then worked for François Thierry. He became a master organ builder, probably in Paris around 1730. Asked to work for the Premonstratensian order with the Alsatian builder Georges Daniel Faul, his work can be found at Abbeville (St Georges, 1736, and St Sépulchre, 1738). However, it seems that he lost his position to Charles Dallery, and went to work in Rouen for Charles Lefèvre. He worked on the organ at St Rémy, Dieppe, in 1737. After he finished building the organ at Séry-aux-Prés Abbey, Amiens (1739), he moved to Caen to build instruments at Mondaye Abbey (1740; surviving), Sées Cathedral, Ardenne Abbey, and particularly Notre Dame de Guibray at Falaise (1746–52; surviving). The organ at Gouffern Abbey (1754) has been mis-attributed to him: it is actually by one of his nephews. He returned to Etain and died there.

Henri Parizot (*b* Etain, 1736; *d* Le Mans, 1795), a nephew and pupil of Claude, moved to Alençon in 1755, where he married Julienne Pavillon in 1759. He later moved to Le Mans. Examples of his prolific output include organs at La Ferté-Bernard (1758), St Jean, Caen (1769–72), St Sulpice, Fougères (1772), Mortain (1774), St Lô (1780 and 1792), St Gervais

Falaise, St Pierre, Coutances (1782), Fontaine-Daniel Abbey (1784), La Trinité, Cherbourg (1785) and probably Gouffern Abbey (1788).

Nicolas Parizot (*b* Etain, c1735; *d* Le Mans, 1792), brother of Henri, and nephew and pupil of Claude, settled in Le Mans in 1754. He married there in 1759 and worked locally: at Mamers (1760), Abbaye de Perseigne (1762), Notre Dame, Vire (1762), Torcé (1763) and St Suzanne, Courcité (1777). His son became a carpenter and Nicolas himself seems to have given up organ-building in favour of his brother.

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PIERRE HARDOUIN

Park, John

(*b* Greenock, 14 Jan 1804; *d* St Andrews, 8 April 1865). Scottish composer. He came from a musical family and was a parish minister of the Church of Scotland. He was educated in the local schools of Greenock and Paisley, then at the universities of Glasgow and Aberdeen, and gained the DD. His first Scottish charge was that of Glencairn, Dumfriesshire, where he was appointed in 1843; after 11 years there he accepted a call to the First Charge of the Collegiate Parish Church (Holy Trinity) in the university town of St Andrews, Fife, where he remained until his death. Highly gifted in painting, verse and music, he played several instruments and excelled as a composer. 'Music was his native element', wrote J.C. Shairp, principal of St Andrews University, in his foreword to Park's *Songs*.

Park's compositions include a small number of works for solo piano and piano duet (1831, *GB-Er*), of which Sonata no.4 for solo piano is perhaps the most interesting; although he followed the normal conventions of a four-movement sonata, the simplicity of his style can reveal delicate subtleties, and the clarity of his textures is refreshingly undemonstrative. His songs (around 100 in total) are only occasionally overtly Scottish, but his setting of Lady Grizel Baillie's 'There was ance a May' is a beautiful contribution to the genre. Some, such as his treatment of Shelley's 'Hymn of Pan', are extended and varied, while others are tiny vignettes. Many are settings of his own verses, often pious, and disarmingly unpretentious, while some hint at disappointed love (Park never married). He also wrote the words for the ever-popular *I wish I were where Gadie rins*, setting them to a traditional tune he collected himself.

Park refused to publish any of his works during his lifetime, but told his relatives 'When I am gone, you may do what you will with them'. In 1876 a selection of 64 of his finest songs was successfully published and they are

still sung today. Three volumes of songs in manuscript completed by 1849, and three music sketchbooks are held in the Reid Music Library at the University of Edinburgh. Of a gentle, slightly melancholy disposition, he appears to have been held in deep affection, despite the fact that he avoided much in the way of pastoral duties. He suffered a stroke just after hearing the 'Alleluia' chorus from Handel's *Messiah* and never regained consciousness.

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JEAN MARY ALLAN/JOHN PURSER

Park [née Reynolds], Maria Hester

(*b* 29 Sept 1760; *d* Hampstead, 7 June 1813). English composer and teacher. She played the harpsichord and piano in public concerts and taught music to members of the nobility, including the Duchess of Devonshire and her daughters. In April 1787 she married the engraver and man of letters Thomas Park (1759–1834). On 22 October 1794 Haydn wrote to thank Park for sending him two charming prints, enclosing 'for the Mistris Park a little Sonat' with the promise of visiting her within a few days. Although she suffered from ill-health for many years, her family life was a happy one; her husband wrote several touching poems to her. Her surviving music, spanning a quarter of a century, is that of a very competent, professional composer. Her sonatas are varied and spirited, while the concerto for keyboard and strings reveals an individual voice, particularly in the final rondo.

Earlier reference works confuse her with the singer and composer Maria F. Parke, to the extent of calling the singer Maria Hester Parke; the British Library *Catalogue of Printed Music* clearly distinguishes the two. Her keyboard sonatas opp.1 and 2 were published under her maiden name.

WORKS

published in London

op.

1 Sonatas, hpd/pf, vn acc. (1785), ded. Countess of Uxbridge

2 3 Sonatas, hpd/pf (c1786)

3 A Set of Glee's with the Dirge in Cymbeline (?1790)

4 2 Sonatas, pf/hpd (1790)

6	Concerto, pf/hpd, str (?1795)
7	Sonata, pf (?1796)
13	2 Sonatas, pf, vn acc. (?1801)
—	Waltz, pf (?1800)
—	Divertimento, pf, vn acc. (?1811)

Possibly lost, advertised in op.13: 6 Divertimentos, hp, pf, op.8; 6 Duets, hp, pf, op.9; Sonata with the Berlin Favourite; Sonata with Prince Adolphus Fancy

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OLIVE BALDWIN, THELMA WILSON

Park Choon-suk [Pak Ch'unsŭk]

(b Seoul, 1933). Korean composer of popular music. He was the son of a rich businessman and had the opportunity to learn the piano during childhood. He showed musical talent from an early age and entered the College of Music at Seoul National University, but he was inclined to the world of popular music and soon gave up his career as a classical musician. He subsequently composed many songs which were performed by some of the most well-known singers in the Korean mainstream popular music market, and he also discovered several new singers and helped them to establish their careers. Park composed around 2500 songs and more than 200 film soundtracks. His music covers a wide range of genres including pop, jazz and ballad, but he is principally noted for his contribution to *t'ŭrot'ŭ* ('trot') music, which developed during the 1930s under the influence of Japanese popular music while Korea was under the Japanese colonial regime (1910–45). Although *t'ŭrot'ŭ* was at one time subject to criticism as being part of the legacy of Japanese colonialism, it gained widespread popularity among Koreans, and Park has had more hits than any other composer of *t'ŭrot'ŭ* songs.

KIM CHANG-NAM

Parke [Park].

English family of musicians.

(1) John Parke

(2) William Thomas Parke

(3) Maria Frances Parke

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ROGER FISKE/JANET K. PAGE (1, 2), OLIVE BALDWIN, THELMA WILSON (3)

Parke

(1) John Parke

(*b* London, 1745; *d* London, 2 Aug 1829). Oboist. He studied with Simpson, but preferred to develop the soft sweet tone that J.C. Fischer introduced into England. In the late 1760s he was principal oboist at the oratorios and a performer at Ranelagh and Marylebone Gardens. After one season at the King's Theatre, he was replaced by Fischer in 1769, but by 1771 he was playing at Vauxhall Gardens. In that year he became first oboe at Drury Lane where he remained for most of his career. He was especially praised for his obligatos – 'his accompanying a voice is particularly delicate' (*ABC Dario Musico*, 1780) – and Thomas Linley the younger wrote several fine arias with oboe obligato for him. He often played concertos of his own in oratorio intervals, as also in the pleasure gardens, but none seems to have survived. Parke also played in the Queen's band, for the Prince of Wales at Carlton House, in the Concert of Ancient Music, and (with his brother) in the Professional Concert and probably in most or all of the famous Haydn concerts in Hanover Square Rooms. Parke retired about 1815. His son Henry (1793–1835) was a pupil of Sir John Soane and became an architect; some of his drawings and watercolours can be seen in the Soane Museum, London.

Parke

(2) William Thomas Parke

(*b* London, 15 Feb 1761; *d* London, 26 Aug 1847). Oboist and composer, brother of (1) John Parke. At ten he was learning the flute and at 11 the oboe from his brother; also, at 13, the piano from Charles Rousseau Burney, the historian's nephew. In 1775 he sang in the Drury Lane chorus as a treble in Dibdin's *A Christmas Tale*, and in 1776 he was, significantly, judged good enough after 'rather more than three months' practice' to play the viola at Vauxhall Gardens and Drury Lane. On his own he worked hard at the oboe, and in 1783, on the recommendation of William Shield, he succeeded Sharp as first oboe at Covent Garden. In 1787 he joined the Professional Concert.

According to Sainsbury, 'his tone [was] remarkably sweet, his execution rapid and articulate, his shakes brilliant, his cantabiles and cadenzas varied and fanciful, and ... his judicious style of playing adagio movements evince[d] the greatest feeling and expression'. Shield so admired his playing that he wrote long soprano arias with a difficult concertante oboe part in his *Robin Hood*, *Fontainebleau*, *The Cholerick Fathers* and *Marian*. Mrs Billington, who sang the one in *Marian*, inspired a similar aria that Shield added to Grétry's *Richard Coeur-de-lion* in which Parke played the

concertante part on a flute. There are also concertante parts for Parke in the overtures to Hook's *The Fair Peruvian*, Shield's *The Woodman* and Mazzinghi's *The Magician No Conjuror* and *The Exile*.

After studying composition with Baumgarten, the leader of the Covent Garden orchestra, Parke was able to play an oboe concerto of his own in an oratorio interval at Drury Lane in 1786, and in 1791–2 he published two sets of duets for two flutes or two oboes. He was already extending the upper range of the oboe, and at a Hanover Square Rooms concert in 1796 he first demonstrated his high G, presumably in another concerto of his own. Only one was ever published, *A Grand Concerto for the Oboe, German Flute, or Clarinet* (c1805). In his memoirs he mentions concertos by himself that included variations on *Rule, Britannia, God Save the King* and *The Bridge of Lodi*.

Shield, who disliked writing overtures to his own operas, got Parke to compose those in *Netley Abbey* and *Lock and Key*, as also the Act 2 finale in *The Lad of the Hills*. Parke also composed a pantomime-ballet, *The Tithe Pig* (11 April 1795), but the music is lost. After Shield's retirement from Covent Garden in 1797 Parke was not asked for any more theatre music.

In 1786 he had adapted Dalayrac's *Nina* for the benefit performance of Covent Garden's singing actress Elizabeth Martyr who, two years earlier, had been the first English Chérubin in Beaumarchais' comedy. Petite and 'a good breeches figure', she was Parke's mistress until her death in 1807, when she bequeathed her farm at Yalding in Kent to the two sons she had had by him. Mrs Martyr specialized in the cheerful sailor-boy songs Parke wrote for her. Later in life he composed little else but songs – about 150 for Vauxhall Gardens between 1808 and 1821. He also wrote elegies on the deaths of Sir John Moore (1809) and the Princess Amelia (1810), and an *Ode to Peace* (1814).

Parke's garrulous *Musical Memoirs* were published in 1830; they are a useful source of information about Shield and on contemporary performing practice. His *New Preceptor for the German Flute* had appeared in 1806.

[Parke](#)

(3) Maria Frances Parke

(*b* London, 26 Aug 1772; *d* London, 31 July 1822). English soprano, composer and pianist, eldest daughter of (1) John Parke. She was taught by her father and played the harpsichord at his 1781 benefit concert when she was eight years old. The following year at his benefit she made her début as a singer and played a piano concerto by J.S. Schroeter. In 1784 the *Public Advertiser* praised the taste and spirit of her playing and a year later wrote that she 'certainly will be one of the best Piano Forte performers in England'. However, as an adult performer she was primarily a singer. She had sung among the trebles in the Handel Commemoration concerts in 1784 and by the age of 20 was a leading soprano soloist in concerts and oratorios in London and the provinces. Her uncle W.T. Parke remembered her singing in *Messiah* 'with great taste and judgement'. She sang at Haydn's benefit concert at the Hanover Square Room on 2 May 1794 and both sang and played at her own benefit on the 19th, when Haydn

'presided at the piano-forte'. She retired on her marriage to John Beardmore in 1815.

She has been confused with the composer Maria Hester Park (née Reynolds), but her published compositions are all attributed to 'Miss Parke' and often signed 'MFP' on the title-page. Miss F. Parke, her younger sister Francesca Margaretta, sang at her benefit concerts in 1798 and 1799.

WORKS

published in London

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Vocal: I have often been told (1787); God of Slaughter, duet (?1806); What is beauty, duet (?1810)

Parke, Thomas.

See Pack, Thomas.

Parkening, Christopher (William)

(b Los Angeles, 14 Dec 1947). American guitarist. Inspired by the guitar transcriptions of his cousin Jack Marshall, he took up the instrument at the age of 11. After several years' study with Celedonio Romero and Pepe Romero, he participated in the masterclasses of Segovia at the University of California, Berkeley, and subsequently studied privately with him. In 1964–5 he spent a year at UCLA but then transferred to the University of Southern California as a cello student of Gabor Rejto (the guitar was not yet taught at the university); asked to found a guitar department there, he eventually became its head (1971–5). Meanwhile, he made his recording début in 1967 and his concert début a year later. For the next decade he enjoyed a highly successful career as a performer, and his recordings from this period are notable for their energy and bravura. By 1977, however, he had become disenchanted with his increasingly stressful career and happily realized his long-standing dream of retiring at 30. Abandoning the concert stage, he moved to a ranch in Montana, where he taught the guitar, and appeared only rarely as a recitalist (for example, in Washington DC, 1979). About 1981, after becoming a committed Christian, he resumed his performing career, with the intention of playing 'only for God's glory' (quoting J.S. Bach); since that time his recordings (various reissues apart) have usually included a number of overtly religious works. In performance, he gradually recaptured the successful formula of his earlier recitals, which were centred on colourful shorter pieces, and critics have drawn particular attention to his greater subtlety of expression. Since the mid-1980s he has often been joined in concerts by guitarists such as David Brandon. Parkening has published *The Christopher Parkening Guitar Method* (Chicago, 1972–), several volumes of transcriptions, including one of works by Bach (Chicago, 1973–), and *Music for Guitar*, an edition of 19 pieces by Rodrigo (Mainz, 1995).

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THOMAS F. HECK

Parker, monk of Stratford.

Composer, possibly identifiable with [William Stratford](#).

Parker, Alice

(*b* Boston, 16 Dec 1925). American composer, organist and conductor. She studied at Smith College (BA 1947) and the Juilliard School of Music (MS 1949), where her teachers included Robert Shaw, Julius Herford and Vincent Persichetti. She worked as an arranger for the Robert Shaw Chorale (1949–67), taught at Westminster Choir College, and founded and directed Melodious Accord, Inc. Her more than 400 compositions include operas, cantatas, choral pieces, and song cycles on Amerindian texts and poems by Ogden Nash, Robert Frost and Emily Dickinson. Her association with Shaw produced numerous choral settings of American folksongs, hymns and spirituals. Her many honours include a MacDowell Colony Fellowship, ASCAP awards, honorary doctorates, grants from the NEA and AMC, and commissions from Chanticleer, the Vancouver Chamber Singers and the Atlanta SO. She is the author of *Musical Reference Grammar* (New York, 1964), *Creative Hymn Singing* (Chapel Hill, NC, 1976), *Folk Song Transformations* (New York, 1985) and *Melodious Accord* (Chicago, 1991).

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(selective list)

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SHARON PRADO HOWARD (text, bibliography), CHRISTINE AMMER (work-list)

Parker, Charlie [Charles, jr; Bird; Chan, Charlie; Yardbird]

(*b* Kansas City, KS, 29 Aug 1920; *d* New York, 12 March 1955). American jazz alto saxophonist. He was one of the most important and influential improvising soloists in jazz, and a central figure in the development of bop in the 1940s. A legendary figure in his own lifetime, he was idolized by those who worked with him, and he inspired a generation of jazz performers and composers.

1. Life.
2. Style.
3. Influence.

WORKS

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JAMES PATRICK

Parker, Charlie

1. Life.

Parker was the only child of Charles and Addie Parker. In 1927 the family moved to Kansas City, Missouri, an important centre of African American music in the 1920s and 1930s. Parker had his first music lessons in the local public schools; he began playing the alto saxophone in 1933 and worked occasionally in semi-professional groups before leaving school in 1935 to become a full-time musician. From 1935 to 1939 he worked mainly in Kansas City with a wide variety of local blues and jazz groups. Like most jazz musicians of his time, he developed his craft largely through practical experience: listening to older local jazz masters, acquiring a traditional repertory and learning through the process of trial and error in the competitive Kansas City bands and jam sessions.

In 1939 Parker first visited New York (then the principal centre of jazz musical and business activity), and stayed for nearly a year. Although he worked only sporadically as a professional musician, he often participated in jam sessions. By his own later account (Levin and Wilson, 1949), he was bored with the stereotyped changes that were being used then: 'I kept thinking there's bound to be something else ... I could hear it sometimes, but I couldn't play it'. While working over *Cherokee* in a jam session with the guitarist Biddy Fleet, Parker suddenly found that, by using the higher intervals of a chord as a melody line and backing them with appropriately related changes, he could play what he had been 'hearing'. Yet it was not until 1944–5 that his conceptions of rhythm and phrasing had evolved sufficiently to form his mature style.

Parker's name first appeared in the music press in 1940; from this date his career is more fully documented. From 1940 to 1942 he played in Jay McShann's band, with which he toured the Southwest, Chicago and New York, and took part in his first recording sessions in Dallas (1941). These recordings, and several made for broadcasting from the same period, document his early, swing-based style, and at the same time reveal his extraordinary gift for improvisation. In December 1942 he joined Earl Hines's big band, which then included several other young modernists such as Dizzy Gillespie. By May 1944 they, with Parker, formed the nucleus of Billy Eckstine's band.

During these years Parker regularly participated in after-hours jam sessions at Minton's Playhouse and Monroe's Uptown House in New York, where the informal atmosphere and small groups favoured the development of his personal style, and of the new bop music generally. Unfortunately a strike by the American Federation of Musicians silenced most of the recording industry from August 1942, causing this crucial stage in Parker's musical evolution to remain poorly documented (there are 9 privately-recorded acetates from February 1943 with Parker playing tenor saxophone and 4 more from late 1943–early 1944 with Parker on alto). When the recording ban ended, Parker recorded as a sideman (from 15 September 1944) and as a leader (from 26 November 1945), which introduced his music to a wider public and to other musicians.

The year 1945 marked a turning-point in Parker's career: in New York he led his own group for the first time and worked extensively with Gillespie in small ensembles. In December 1945 he and Gillespie took the new jazz style to Hollywood, where they fulfilled a six-week night-club engagement.

Parker continued to work in Los Angeles, recording and performing in concerts and night clubs, until 29 June 1946, when a nervous breakdown and addiction to heroin and alcohol caused his confinement at the Camarillo State Hospital. He was released in January 1947 and resumed work in Los Angeles.

Parker returned to New York in April 1947. He formed a quintet (with Miles Davis, Duke Jordan, Tommy Potter and Max Roach), which recorded many of his most famous pieces. The years from 1947 to 1951 were Parker's most fertile period. He worked in a wide variety of settings (night clubs, concerts, radio and recording studios) with his own small ensembles, a string group and Afro-Cuban bands, and as a guest soloist with local musicians when travelling without his own group. He recorded slightly over half his surviving work and visited Europe (1949 and 1950). Though still beset by problems associated with drugs and alcohol, he attracted a very large following in the jazz world and enjoyed a measure of financial success.

In July 1951 Parker's New York cabaret licence was revoked at the request of the narcotics squad: this banned him from night-club employment in the city and forced him to adopt a more peripatetic life until the licence was reinstated (probably in autumn 1953). Sporadically employed, badly in debt and in failing physical and mental health, he twice attempted suicide in 1954 and voluntarily committed himself to Bellevue Hospital, New York. His last public engagement was on 5 March 1955 at Birdland, a New York night club named in his honour. He died seven days later in the Manhattan apartment of his friend the Baroness Pannonica de Koenigswarter, sister of Lord Rothschild.

[Parker, Charlie](#)

2. Style.

Parker was among the supremely creative improvisers in jazz, one whose performances, like Armstrong's before him, changed the nature of the music. The force and originality of his style was such that many listeners rejected his music as no longer part of the jazz tradition, and as other jazz musicians took up and elaborated his innovations the music sank to what was then its lowest ebb in popular acceptance. Only decades after his death did Parker shed the élite aura attached to him by fellow musicians and admiring jazz fans and begin to assume a classical status in the popular imagination.

Although Parker was an innovator, his music is rooted firmly in tradition. Like the Kansas City music he heard when young, Parker's repertory was built on a very limited number of models: the 12-bar blues, a number of popular songs, several jazz standards and newly invented jazz melodies using the underlying harmonies of popular songs. This last-named category and blues account for about half the pieces he recorded. Although the device of composing new melodic themes to borrowed chord progressions was not new to jazz, bop musicians of the 1940s employed this technique much more extensively, partly for financial reasons (to avoid paying copyright royalties) and partly to frighten the uninitiated (who could not always recognize the underlying chord patterns), but also to invent themes that were more consistent with the new jazz style than the original

melodies. Thus, by restricting himself to a few harmonic sources, Parker was able to improvise over a few familiar patterns, against which he constantly tested his ingenuity and powers of imagination. A number of Parker's newly composed melodic themes (based on existing harmonic and metric structures) themselves became jazz standards, among them *Anthropology* (1950, Sonet; based on the chord progressions of George Gershwin's *I got rhythm*, and written in collaboration with Gillespie), *Now's the Time* (1945, Savoy; blues), *Ornithology* (1946, Dial; based on Morgan Lewis's *How High the Moon*, probably written in collaboration with Little Benny Harris) and *Scrapple from the Apple* (1947, Dial; the A section from *I got rhythm* and the bridge from Fats Waller's *Honeysuckle Rose*).

Parker's outstanding achievement was not his composition but his brilliant improvisation. His improvised line combined drive and a complex organization of pitch and rhythm with a clarity rarely achieved by earlier soloists. In contrast to the rich timbres of Johnny Hodges and Benny Carter, the two most important predecessors on his instrument, Parker developed a penetrating tone with a slow, narrow vibrato. This suited the aggressive nature of the new music, and allowed him to concentrate on line and rhythm. Parker's improvisations are usually based on the harmonic structure of the original. Melodic ornamentation or paraphrase occasionally occur, but characteristically these are reserved for thematic statements of popular melodies in the opening or closing chorus (ex.1).

His organization of rhythm and pitch often has an oblique relationship to the principal elements of jazz variation – the pulse (beat) and chord progressions. His solo on Dizzy Gillespie's *Groovin' High* (1945, Guild; ex.2) disturbs the crotchet pulse, steadfastly maintained by the accompanying double bass, resulting in an ever-changing succession of varied subdivisions. This rhythmic complexity is often used in conjunction with highly syncopated lines and persistently contrasting phrase lengths and accents, all helping to obscure the beat, metre and harmonic rhythm. His occasional derivation of pitches from the theme is often hidden by this kind of treatment. This can be seen in his solo on *Groovin' High*, notably in bars 5 and 15.

Parker's line typically includes pitches outside the given harmony: in addition to those produced by passing notes, suspensions and other familiar devices, these result from free use of chord extensions beyond the 7th (particularly the flattened 9th and raised 11th), chromatic interpolations suggesting passing chords, the interchange of major, minor, augmented and diminished triads with others on the same root and the anticipation or prolongation of chords within the given progression. Despite this harmonic complexity, Parker's best work has a clear and coherent line. Sometimes this is achieved by motivic development, as in ex.3, the first ten bars of his solo on *Klactoveedsedstene* (1947, Dial; based on the chord progressions of Juan Tizol's *Perdido*). This passage is constructed from three short ideas, developed and combined, with silences of subtly varied length throughout.

In his improvisations, Parker most often drew from a corpus of formulae and arranged them into ever-new patterns, a technique sometimes known as *cento*. This aspect of Parker's art has been exhaustively investigated by

Owens (*Charlie Parker*, 1974), who codified Parker's improvisational work according to about 100 formulae. Many of these are specific to certain keys (where they may be easier to finger) or to particular pieces. Some occur in earlier swing music, particularly in the work of Lester Young, but others originated with Parker himself, and later became common property among musicians working in the bop style. Although it is based on a limited number of such formulae, Parker's work is neither haphazard nor 'formulaic' in a restricted sense: the arrangement of the formulae was subject to constant variation and redispotion, and his performances of a piece were never identical. The overriding criterion was always the coherence and expressiveness of the musical line.

Closely related to this approach is Parker's use of musical quotations. Probably no jazz musician before him was as fond of this device, or as wide-ranging in his choice of material, as Parker, particularly in private performances in a relaxed atmosphere. His improvisations contain snatches of melody from popular songs and light classics; from earlier jazz performances such as Armstrong's *West End Blues*; from his own jazz compositions; and even quotations from Wagner, Bizet and Stravinsky. He retained this device throughout his career, and it is another measure of his authority in jazz that witty quotations became characteristic of the bop style as a whole.

[Parker, Charlie](#)

3. Influence.

Although Parker was not solely responsible for the development of the bop style, he was its most important representative and a source of inspiration to all musicians who took part in its early growth. His influence was not limited to performers on his own instrument: his lines, rhythmic devices and favourite motifs were transferred to instruments other than reeds, such as the trombone, vibraphone, piano and guitar, and many innovations of bop drummers were made in response to the increased rhythmic complexity of his music.

Parker's influence was immediate and intense. His most famous early solos were learnt note-for-note by thousands of aspiring young bop musicians on all instruments; as early as 1948 published transcriptions of them were available for study purposes. Some were even given texts by bop singers and performed as independent pieces. Parker's impact was naturally strongest on alto saxophonists such as Sonny Stitt, Cannonball Adderley, Phil Woods and many others; only Lee Konitz and West Coast musicians such as Paul Desmond managed to create viable independent styles on alto saxophone. Despite the differences in timbre and mobility of the lower-pitched, bulkier instrument, many tenor saxophonists also came under Parker's sway, most notably Sonny Rollins and John Coltrane. Only in the early 1960s did Parker's influence gradually wane as the modal style led to the abandonment of bop's formulaic approach and the smoothing out of its erratic rhythms, and the free-jazz style dispensed with preset harmonic patterns; nor did Parker's music play a role in the emergence of jazz-rock in the early 1970s. Nevertheless, his work remained available on disc in more or less complete reissue series, and recordings of his

performances were discovered on private tapes, matrices or radio recordings, and issued posthumously.

With the revival of bop in the mid-1970s Parker's music once again became a vital force in the evolution and teaching of jazz. The Fine Arts Library at the University of Texas, Austin, holds the world's largest collection of recordings by Parker, and hundreds of his solos are now available to the student in published transcriptions. The group Supersax, based in Los Angeles, achieved some popular success playing Parker's solos in harmonized arrangements for saxophone chorus. His work has been the subject of several university dissertations. Although the evanescent, hieratic and emotionally disturbing nature of Parker's music precludes popularity on a par with that of Armstrong or Ellington, his place beside them as a creative force in jazz history is assured.

[Parker, Charlie](#)

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Parker, Daniel

(*f* London, c1700–30). English violin maker. His most probable early instructor in the craft was the maker Barak Norman, whose reputation was already established at the end of the 17th century. However, his life has so far eluded research, and he remains a shadowy figure in the London trade of that time. His connections with other violin makers are intriguing. Work labelled by Edward Lewis sometimes seems to show Parker's hand, but violins attributed to him have also been found to bear the signature or label of Joseph Hare, a violin maker and music publisher with whom Parker was certainly closely associated. As is true of so many violin makers since Parker's time, his success had its basis in an appreciation of the work of Antonio Stradivari. In 1687 a set of Stradivari instruments are said to have been ordered for James II. More significant is the presence in London between 1702 and 1705 of the Cremonese violinist Gaspare Visconti, who was personally acquainted with Stradivari, and whose compositions were published by Hare. Parker might well have had a number of opportunities to study the great master's early work: his working life was to coincide with the best years of Stradivari's. Parker copied the Stradivari instruments with respect to form: outlines, archings, layout of scroll and pegbox, placing of soundholes, etc. In details of workmanship he followed the practices of English contemporaries such as Norman and Nathaniel Cross. His varnish, which varies in colour from a light orange-brown to a bright, clear red, was of the same fine quality that has allowed so many early English instruments to pass as Italian.

Parker was equally successful with his violas, which he made in various sizes, including in his output some remarkably elegant instruments based on Stradivari's 'long pattern'. Only a limited number of his instruments survive, but almost all of them are first rate tonally and have established his reputation as the finest early English maker of violins. One of his champions was Fritz Kreisler, who owned and often performed on an outstanding example of Parker's work.

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CHARLES BEARE/JOHN DILWORTH

Parker, Horatio (William)

(*b* Auburndale, MA, 15 Sept 1863; *d* Cedarhurst, NY, 18 Dec 1919). American composer and church musician. At 14 he took piano and organ lessons with his mother; he later studied composition with George Chadwick, the piano with John Orth and theory with Stephen Emery in Boston. He was church organist in Dedham, Massachusetts, 1880–82. His first compositions were 50 songs on poems by Kate Greenaway, written shortly after his first year of musical study; within the next few years he composed keyboard, chamber and some short orchestral pieces. From 1882 to 1885 he studied at the Hochschule für Musik in Munich, including composition under Josef Rheinberger. During this time he wrote his first extensive compositions, including the *Ballad of a Knight and his Daughter*, the cantata *King Trojan* and the *Symphony in C*.

On returning to America, Parker spent several years in New York, where he taught at the cathedral schools of St Paul and St Mary (1886–90), at the General Theological Seminary (1892) and at the National Conservatory of Music (1892–3). He was organist and choirmaster at St Luke's in Brooklyn from 1885 to 1887, St Andrew's in Harlem from 1887 to 1888, and at Holy Trinity in Manhattan from 1888 to 1893.

Parker's reputation as a composer was established during the early 1890s with performances of his student works, the publication of a considerable amount of church music, and major works including the overture *Count Robert of Paris*, heard at the first public concert of the New York Manuscript Society in 1890; the cantata *Dream-King and his Love*, which won the National Conservatory prize in 1893; and the oratorio *Hora novissima*, written for the Church Choral Society of New York in 1893. There followed a series of major vocal and choral compositions, including *Cáhal Mór of the Wine-Red Hand*, a rhapsody for baritone and orchestra first performed by the Boston SO (1895); the dramatic oratorio *The Legend of St Christopher*, a commission from the Oratorio Society of New York (1897); and the motet *Adstant angelorum chori*, which received a prize and performance by the Musical Art Society of New York (1899).

Frequent performances of *Hora novissima* during the 1890s brought Parker to national prominence. In autumn 1893 he left New York to become organist and choirmaster at the fashionable Trinity Church in Boston. The following year he received an honorary MMus from Yale University and accepted the Battell Professorship of the Theory of Music there, a position he retained until his death. In 1904 he was made dean of the School of Music, and under his guidance Yale gained a national reputation for training composers. Parker also became an important musical figure in the New Haven community by organizing and conducting the New Haven SO (from 1895 to 1918) and the Choral Society (from 1903 to 1914). He conducted various choral societies and glee clubs both in the vicinity of New Haven and as far away as Philadelphia. He continued in his post at Trinity Church in Boston until 1902, when he left to take up a similar post at the collegiate church of St Nicholas in New York; he served this Dutch Reformed church until 1910.

A performance of *Hora novissima* at the Three Choirs Festival in Worcester in 1899 was the first of a series of activities in England which included the commission of *A Wanderer's Psalm* for the Hereford Festival and the performance of *Hora novissima* in Chester (both in 1900) and of part iii of *St Christopher* at Worcester and *A Star Song* at Norwich (both in 1902). He received an honorary MusD from Cambridge University in 1902.

Significant vocal and choral compositions from his later years include *Crépuscule*, a prizewinning concert aria performed by the Philadelphia Orchestra in 1912; the cantata *King Gorm the Grim* (1908) and the morality *The Dream of Mary* (1918), both for the Norfolk (Connecticut) Festival; and the oratorio *Morven and the Grail* (1915), commissioned for the centennial celebration of the founding of the Handel and Haydn Society of Boston.

Parker's second area of composition was theatre music. After writing incidental music for two plays, *The Eternal Feminine* (1904) and *The Prince of India* (1906), he composed music for two grand operas: *Mona*, which won a prize offered by the Metropolitan Opera Company and received four performances in that house (1912); and *Fairyland*, which won a prize offered by the National Federation of Music Clubs and six performances in Los Angeles (1915).

Parker composed numerous songs, anthems and hymns. Apart from some character-pieces for organ and piano, his instrumental composition was infrequent after the early years; however, the symphonic poem *A Northern Ballad* (1899) and the Concerto for Organ and Orchestra were performed by major American orchestras. Parker performed his Concerto with the Boston SO (1902) and the Chicago SO (1903).

Parker's health, which had been uncertain since his youth, deteriorated rapidly during World War I, and he died of pneumonia contracted while on a recuperative trip to the West Indies in 1919. His last compositions, *The Red Cross Spirit Speaks* (1918) and *A.D. 1919*, are marked more by emotional fervour than by his creativity.

Parker composed steadily throughout his life, although his church, educational and conducting duties were extensive. He was capable of intense concentration and frequently used the time while commuting from New Haven to Boston or New York for composing. After 1907, many of his largest works were written during summers at his family's vacation home in Blue Hill, Maine.

His career as a composer can be divided into three periods. The first was strongly eclectic and included the student and New York cantatas as well as the oratorio *Hora novissima*. The latter contains flowing, balanced melodic lines, moderately chromatic harmony, colourful orchestration and stirring polyphonic effects.

The second period was marked by an increasing concern for dramatic expression in several of the larger choral works, and the fulfilment, with *Mona*, of a desire to write an opera. The contrasting, sectional structures of the first period gave way to an increasingly unified, highly expressive style. The key works are *Cáhal Mór of the Wine-Red Hand*, with its integration of solo voice and orchestra; *The Legend of St Christopher*, with its well-

developed leading motif technique; *A Star Song*, with its long-phrased melodies, tonally evasive harmony and unified structure; and finally *Crépuscule* and *Mona*, with their pervading chromaticism, vacillating tonalities and sometimes angular, disjunctive melodies.

During this same period Parker wrote a number of cantatas and ceremonial pieces which had a more conservative cast and sustained his reputation as a traditionalist. They include *Adstant angelorum chori*, with its allusions to Renaissance polyphony; *A Wanderer's Psalm*, with its contrasting sections and unifying *tonus peregrinus*; *Hymnos Andron*, with its application of the rhythm and structure of Greek poetry; and the occasional pieces, *Union and Liberty* and *Spirit of Beauty*, with their balanced sections.

The third period, following *Mona*, was stylistically regressive: for example, *An Allegory of War and Peace*, *The Dream of Mary*, *The Red Cross Spirit Speaks* and *A.D. 1919* are marked by a return to diatonic harmony, more traditional key relationships, balanced structures and clearly defined melody. Parts of *Morven and the Grail* and *Fairyland* also show these tendencies. These works reflect Parker's concern, during his last few years, to communicate more directly with the American public.

During his lifetime Parker was considered a craftsman without equal and was one of America's most highly respected composers, but since his death, the number of performances of his major works has declined steadily. Even his more imaginative works, in which he attempted to follow such composers as Wagner, d'Indy, Strauss, Debussy and Elgar, are received no better than the more conservative pieces, which show the influence of Brahms, Dvořák and Gounod. Parker's inability to achieve a strongly individualistic style, and his reliance on chromatic formulae which are now considered too sentimental, have undoubtedly contributed to the neglect of his music. *Hora novissima*, *A Northern Ballad* and a few anthems are still occasionally heard, and several of his songs have a beauty which should rescue them from obscurity.

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Parker, Horatio

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choral

op.

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3 Psalm 23, S, women's chorus, org, hp, 1884; Munich, Königliche Musikhochschule, 23 Dec 1884 (pubd as *The Lord is my Shepherd*, 1904)

6 Ballade (F.L. Stolberg), f, chorus, orch, 1884; Munich, Königliche

- Musikhochschule, 7 July 1884 (pubd as *The Ballad of a Knight and his Daughter*, 1891)
- 8 König Trojan (A. Muth), ballad, T, Bar, SATB, orch, 1885; Munich, Königliche Musikhochschule, 15 July 1885 (pubd as *King Trojan*, Boston, 1886)
- 15 Idylle (cant., J.W. von Goethe), T, B, SATB, orch, 1886 (1891)
- 14 Blow, Blow, thou Winter Wind (W. Shakespeare), TTBB, pf, 1888 (1892)
- 16 Normannenzug (cant., H. Lingg), TTBB, orch, 1888 (pubd as *The Norsemen's Raid*, Cincinnati, 1911)
- Ecclesia, SATB, SSA boys' chorus, org, 1889, *US-NH*
- 21 The Kobolds (cant., A. Bates), SATB, orch, 1890; Springfield, MA, Choral Festival, 7 May 1891 (London, 1891)
- 26 Harold Harfager, partsong, SATB, orch, 1891 (1891)
- 31 Dream-King and his Love (cant., Geibel, trans. E. Whitney), T, SATB, orch, 1891; New York, 30 March 1893 (1893)
- 27 2 Choruses for Women: The Fisher (Goethe), The Water Fay (H. Heine), SSAA, pf (1892)
- 30 Hora novissima (orat, B. de Morlaix), S,A,T,B, SATB, orch, 1893; New York, Church Choral Society, 3 May 1893 (London, 1893)
- 33 3 Choruses, male vv: My Love (L.E. Mitchell), Three Words (W.B. Dunham), Valentine (C.G. Blanden) (1893)
- 37 The Holy Child (Christmas cant., I. Parker), S,T, B, SATB, pf/org, 1893 (1893)
- 39 4 Choruses, male vv: Behold, how good and joyful; Blest are the departed; Lord dismiss us with thy blessing; Softly now the light of day, 1893 (1894)
- 42 Ode for Commencement Day at Yale University (E.C. Stedman), 1895 (1895)
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- Laus Artium (cant.), solo v, SATB, orch, 1898, *NH*
- 43 The Legend of St Christopher (dramatic orat, I. Parker), solo vv, chorus, orch, 1897; New York, Oratorio Society, 15 April 1898 (London and New York, 1898)
- 45 Adstant angelorum chori (Thomas à Kempis), motet, 8vv, 1899; New York, Musical Art Society, 16 March 1899 (1899)
- 50 A Wanderer's Psalm (cant., after Ps cvii), solo vv, chorus, orch, 1900; Hereford, Three Choirs Festival, 13 Sept 1900 (London, 1900)
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- 53 Hymnos Andron (T.D. Goodell), solo vv, TTBB, orch, 1901; Yale U., 23 Oct 1901 (pubd as *Greek Festival Hymn*, 1901)
- 54 A Star Song (H.B. Carpenter), lyric rhapsody, solo vv, chorus, orch, 1901; Norwich (England) Festival, 23 Oct 1902 (Cincinnati, 1902)
- 54b Come Away! (J. Dowland), SATB (London, 1901)
- The Robbers (J. Baillie), SATB, pf; in W.L. Tomlin: *The Laurel Song Book* (Boston, 1901)
- An Even Song (C. Thaxter), SA, pf (London, 1901)
- 60 Union and Liberty (O.W. Holmes), chorus, band/orch, 1905; commissioned for and perf. at inauguration of President T. Roosevelt (1905)
- 61 Spirit of Beauty (ode, A. Detmers), male chorus, band/orch, 1905; Buffalo, NY, ded. of Albright Art Gallery, 31 May 1905 (1905)
- 63 The Shepherds' Vision (Christmas cant., F. Van der Stucken, trans. A. Jennings), solo vv, chorus, org, (ob, str, hp ad lib), 1900 (1906)
- 64 King Gorm the Grim (T. Fontane, trans. M.P. Whitney), ballad, chorus, orch, 1907; Norfolk Festival, 4 June 1908 (1908) Piscatrix, TTBB (1908)

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- The Song of the Swords (from op, Mona), SATB, pf (New York and Boston, 1911)
- 73 A Song of Times (cant., J.L. Long), S, SATB, bugle corps, band/orch, org, 1911; Philadelphia, Wanamaker Dept Store, 1 Dec 1911 (1911)
- A Song of a Pilgrim Soul (H. Van Dyke), partsong, vv, pf (1912)
- 74 7 Greek Pastoral Scenes (Meleager, Argentarius), SA, female chorus, ob, hp, str, 1912 (1913)
- 75 The Leap of Roushan Beg (Longfellow), ballad, T, TTBB, orch; Philadelphia, Orpheus Club, 1913–14 season (1913)
- 76 Alice Brand (cant., Scott), solo vv, SSA, pf (1913)
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- 79 Morven and the Grail (orat, B. Hooker), solo vv, chorus, orch, 1915; Boston, 13 April 1915 (Boston, 1915)
- Ave virgo gloriosa (from op, Fairyland), female chorus, pf, 1915 (1915)
- 82 The Dream of Mary (J.J. Chapman), morality, solo vv, children's chorus, chorus, congregation, org, orch, 1918; Norfolk Festival, 4 June 1918 (1918)
- Triumphal March (D.K. Stevens), SATB, pf; in G. Parsons: *High School Song Book* (Boston, 1919)
- 84 A.D. 1919 (cant., Hooker), S, chorus, orch, 1919; Yale U., June 1919 (New Haven, 1919)
- I Remember (Longfellow), female vv, pf; in *A Book of Choruses for High Schools and Choral Societies* (Boston, 1923)

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- The Prince of India (incid music, J.I.C. Clarke, after L.E. Wallace), 1v, chorus, orch, 1905; New York, Broadway Theatre, 24 Sept 1906, *NH*
- 71 Mona (op, 3, Hooker), 1910; New York, Metropolitan, 12 March 1912 (1911)
- 77 Fairyland (op, 3, Hooker), 1914; Los Angeles, 1 July 1915 (1915)
- 80 Cupid and Psyche (masque, 3, J.J. Chapman), 1916; New Haven, 16 June 1916, *NH*
- 81 An Allegory of War and Peace (F.H. Markoe), chorus, band, 1916; New Haven, 21 Oct 1916, *NH*

songs

1 voice, piano unless otherwise stated

- Kate Greenaway Songs, 50 settings, 1878; see Kearns (1990) for individual listing, *NH*
- La coquette, 1879, *NH*
- 3 Songs: Goldilocks, Slumber Song, Wedding Song, 1881 (Boston, 1882)
- 10 3 Love Songs: Love's Chase (T.L. Beddoes), Night Piece to Julia (R. Heink [Herrick]), Orsames Song (Suckling), 1886 (Boston, 1886)
- 2 Sacred Songs: Rest, There is a Land of Pure Delight, 1890 (Boston, 1890)
- 22 3 Sacred Songs: Evening, Heaven's Hope, Morning (1891)
- 23 3 Songs: My Love, O Waving Trees, Violet, 1891(1891)

- 24 6 Songs: Cavalry Song (E.C. Stedman), Egyptian Serenade (G.W. Curtis), O Ask me Not (H. Hopfen), Pack, clouds, away! (T. Heywood), Spring Song (Curtis), The Light is Fading (E.A. Allen) (1891)
 — Come see the Place (1893), also arr. as anthem
- 34 3 Songs: I know a Little Rose, My Lady Love, On the Lake (1893)
 — In Glad Weather (C.B. Going) (1893)
 — A Rose Song, unison chorus, pf (London, 1893)
 — 2 Songs: Fickle Love (L.C. Moulton), Uncertainty (C. Swain) (Boston, 1893)
 — 2 Songs: A Song of Three Little Birds, Love is a Rover (S.M. Peck), 1893 (Cincinnati, 1893)
 — Divine Love (A. Jennings) (Boston, 1894)
 — 2 Shakespeare Songs: A Poor Soul Sat Sighing, It was a Lover and his Lass (Boston, 1894)
- 40 C ahal M or of the Wine-Red Hand (J.C. Mangan), rhapsody, Bar, orch, 1893; Boston, 29 March 1895 (1910)
 — Salve regina (1895)
 — Spanish Cavalier's Song (I. Parker) (Boston, 1896)
- 47 6 Old English Songs: Come, O come, my life's delight (T. Campion), Love is a sickness (S. Daniel), He that loves a rosy cheek (T. Carew), Once I loved a maiden fair (Old English), The Complacent Lover (C. Selby), The Lark (W. Davenant), 1897–9 (Cincinnati, 1899)
 — The Green is on the Grass Again, 1900, *NH*
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- 58 3 Sacred Songs, org acc.: Come, Holy Ghost (St Ambrose), Declining now, the sun's bright wheel (C. Coffin), Lo, now the shades of night (St Gregory) (London, 1905)
 — Springtime of Love (F.D. Sherman), 1905 (1905)
 — Last Night the Nightingale (T. Marzials); The Garden Pirate (G. Rogers); The Reason Why (G. Cooper); 1906, *NH*
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 — The First Christmas, 4 S, pf, 1907, *NH*
 — The Wandering Knight's Song (Cincinnati, 1908)
 — O, I will Walk with you; On the Hillside; The Presence Dwells among the Starlit Places; Lamentation (trans. G. Morris); 1909, *NH*
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 — 3 Songs: Across the Fields (W. Crane), 1906, Morning Song (M. Sch tze), 1908, Nightfall (Sch tze), 1908 (Boston, 1914)
- 78 The Progressive Music Series for Basal Use in Primary, Intermediate and

- Grammar Grades, 61 songs, 1914–19 (Boston and New York, 1914–19); for individual listings see Kearns (1990)
- It was a Lover and his Lass (W. Shakespeare), 2 S, vn, pf, 1916, *NH*
- Tomorrow (F.E. Coates), 1915; The Pearl (A. Hyatt), 1916; *NH*
- 83 The Red Cross Spirit Speaks (J. Finley), 1v, orch, 1918 (1918)
- Hymn for the Victorious Dead (H. Hagedorn); in *The Outlook* (18 Dec 1918)

anthems, services

for SATB, organ; solo voices as indicated

- Christ our Passover (1890)
- Bow down thine ear; Deus misereatur, E, 1890; Magnificat, E, with solo v; Nunc dimittis, E; The Lord is my light; There is a land of pure delight, with solo v (all pubd in 1890)
- Give unto the Lord, 1890; I will set his dominion in the sea (1891)
- The Riven Tomb, in *New York Herald* (29 March 1891); Te Deum, A (1891); Who shall Roll us away the Stone?, with S solo (1891)
- 12 Christmas Carols for Children, unison chorus, pf (1891)
- The Morning and Evening Service, E, together with the Office for The Holy Communion, 1890 (London, 1892)
- Let us Rise up and Build, 1892, *NH*
- Before the Heavens were Spread Abroad, with T solo (London, 1893)
- Come See the Place, arr. as anthem, 1v, chorus/qt, org (1893)
- 34b Magnificat and Nunc dimittis, E, 1893 (London, 1893)
- Te Deum, B, 1893
- Rejoice in the Lord; Look ye Saints, the Sight is Glorious, 1894 (1976)
- Light's Glittering Morn, with B solo, 1894 (1894)
- Far from the World, with S/T solo (1896)
- O Lord, I will Exalt thee, 1897 (1897)
- Calm on the Listening Ear of Night, with S/T solo, 1898; in *The Churchman* (10 Dec 1898)
- Grant, we beseech thee, merciful Lord, 1899 (Boston, 1898)
- Behold, ye Despisers, with B solo (London, 1899)
- Now Sinks the Sun (from The Legend of St Christopher), a cappella, 1897 (London, 1900)
- In Heavenly Love Abiding, with S solo; While we have Time; 1900 (both pubd London, 1900)
- Thou Shalt Remember, with Bar solo, 1901 (London, 1901)
- Come, gentles, rise (D. Evans), unison chorus, org, 1903 (1905)
- God, that Makest Earth and Heaven (1903/R)
- Brightest and Best, with S solo, 1904 (1904)
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- It Came upon the Midnight Clear, solo vv, chorus, org, (vn, hp ad lib), 1904 (Boston, 1904)
- I Shall not Die but Live, with Bar solo, 1905 (Boston, 1905)
- To Whom then Will ye Liken God, with T solo, 1909 (1909)
- The Voice that breathed o'er Eden, unison chorus, kbd, 1916, *NH*
- He Faileth Not, with S/T solo, 1919 (1919)
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— *Praesentir Marsch*, pf 4 hands, 1906, *NH*

65 *Organ Sonata*, E♭ (1908)

67 4 Compositions, org (pubd as op.66, 1910)

68 5 Short Pieces, org (1908)

— *Introduction and Fugue*, e, org, 1916, *NH*

orchestral and chamber

4 *Concert Overture*, E♭, orch, 1884; Munich, Königliche Musikhochschule, 7 July 1884, *NH*

5 *Regulus*, ov. héroïque, orch, 1884, *NH*

12 *Venetian Overture*, B♭, orch, 1884, *NH*

13 *Scherzo*, g, orch, 1884, *NH*

7 *Symphony*, C, orch, 1885; Munich, Königliche Musikhochschule, 11 May 1885, *NH*

11 *String Quartet*, F, 1885; Detroit, MI, 29 Nov 1887; in J. Graziano, ed.: *Three Centuries of American Music*, viii (1991), 245–313

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35 *Suite*, pf, vn, vc, New York, 3 March 1893 (1904)

38 *String Quintet*, d, 1894; Boston, 21 Jan 1895, *NH*

41 *Suite*, e, pf, vn, 1894; Boston, 15 Jan 1895, *NH*

46 *A Northern Ballad*, sym. poem, 1899; Boston SO, 29 Dec 1899, *NH*

55 *Organ Concerto*, 1902; Boston SO, 26 Dec 1902 (London, 1903)

56 *Vathek*, sym. poem, 1903, *NH*

72 *Collegiate Overture*, with male chorus, 1911; Norfolk Festival, 7 June 1911, *NH*

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Parker, Horatio

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Parker, J(ames) C(utler) D(unn)

(*b* Boston, 2 June 1828; *d* Brookline, MA, 27 Nov 1916). American composer, organist and teacher. A graduate of both the Boston Latin School and Harvard College (1848), he abandoned law in favour of music. From 1851 to 1854 he studied with Hauptmann, Moscheles, Plaidy, Richter and Rietz in Leipzig. When he returned to Boston he began teaching the piano, organ and harmony at the New England Conservatory (1871–97) and was organist at the fashionable Trinity Church (1864–91). His compositions, always thoroughly conservative, included a cantata, *St John*, written for the 75th anniversary of the Handel and Haydn Society (of which

he was organist), and an Easter oratorio, *The Life of Man*, sung by the society in 1895. He published a *Manual of Harmony* (Boston, 1855), edited a large anthology of sacred choruses (Boston, 1861), and translated several works including practical manuals and the texts of some of Mendelssohn's partsongs (1856) and Gade's *Comala* (1875).

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(selective list)

all published in Boston

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ROBERT STEVENSON

Parker, Maceo.

See [JBs](#).

Parker, Roger (Leslie)

(b London, 2 Aug 1951). English musicologist. He studied at London University (1974–81) under Margaret Bent and Pierluigi Petrobelli, completing his doctoral studies with a dissertation on early Verdi. He became a professor at Cornell University in 1982; in 1988 he was appointed co-director of the critical edition of Donizetti and the next year became founding co-editor of the *Cambridge Opera Journal*. His edition of *Nabucco* (1987) inaugurated the new critical edition of Verdi's operas. In 1993 he returned to England to take up the position of lecturer at Oxford University; in 1996 he became a reader in music and fellow of St Hugh's College and in 1999 was appointed Professor of Music at Cambridge University. He was awarded the Premio 'Giuseppe Verdi' (Parma, 1986), a John Simon Guggenheim Fellowship (1989) and the Dent Medal (1991). Parker's central interests lie in Italian opera of the 19th century, in which area his work has led to the re-examination of traditional assumptions and entrenched attitudes; but his knowledge and perceptions extend to many other areas, as his writing on analytical topics and his enterprising editing have demonstrated. His book *Leonora's Last Act* (1997) includes discussion of the possibilities of an 'authentic' staging of Verdi's operas, and the advantages and disadvantages of analysing them according to terms that his contemporaries might have understood.

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ROSEMARY WILLIAMSON

Parkhurst, Susan McFarland [Parkhurst, Mrs E.A.]

(*b* Leicester, MA, 5 June 1836; *d* Brooklyn, NY, 4 May 1918). American composer. She composed popular songs and parlour piano solos during the 1860s. A skilful writer, she gained most recognition for songs on such topical themes as temperance and abolition. *Father's a drunkard and mother is dead* (1866), which she and her daughter ('Little Effie') performed at concerts and temperance meetings in New York, became a standard of the period. Other successful songs include *New Emancipation Song*, *There are voices*, *Spirit Voices* and *Weep no more for Lilly* (all 1864).

Horace Waters, the New York publisher associated mainly with Stephen Foster, promoted Parkhurst's work, printing a *Select Catalogue of Mrs. E.A. Parkhurst's Compositions* in 1864. She contributed tunes to Waters's collections of 'Sunday school' hymns: *The Athenaeum* (1863), *The Golden Harp* (1863) and *Zion's Refreshing Showers* (1867). In the early 1860s Parkhurst worked at Waters's music store, where she encountered Foster. She published 'Personal Recollections of the Last Days of Stephen Foster' in the September 1916 issue of the magazine *The Etude*, describing herself as a 'lady who in her youth was known as a successful composer, and who, when a young girl, took a friendly interest in Stephen Foster'.

Writing in the standard song-and-chorus format of the period, Parkhurst infused popular song formulae with a more ambitious musical language. Her harmonic vocabulary was more expansive and richer than that found in most average songs of the period, and the piano postludes she often used to round off her songs were more imaginative. Original prints of about 60 songs are held in the Music Division of the New York Public Library; instrumental works are at the American Antiquarian Society, Worcester, Massachusetts.

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JUDITH TICK

Park Lane Group.

London concert organization founded in 1956. See [London](#), §VI, 4(iii)

Parlamagni, Antonio

(*b* 1759; *d* Florence, 9 Oct 1838). Italian bass. Having made his début about 1788, he sang very successfully as a *basso buffo* in Rome, Florence and Venice. At La Scala he sang Figaro in Paisiello's *Il barbiere di Siviglia* and appeared in operas by Palma and Paer (1797), Sarti and Mayr (1800), and in 1812 created Macrobio in Rossini's *La pietra del paragone*. In 1821 he sang Isidoro in the first performance of Rossini's *Matilde di Shabran* at the Teatro Apollo, Rome; his daughter Annetta Parlamagni sang the contralto role of Edoardo and was also a fine Rosina (*Barbiere*), a role she sang in Siena in 1835.

ELIZABETH FORBES

Parlando

(It.: 'speaking'; gerund of *parlare*).

A performance direction. 'Parlante' (present participle of *parlare*) is also used. In vocal music, as in Verdi's Requiem at the words 'fac eas, Domine', 'parlando' directs that the voice should approximate to speech. In instrumental music its use is more vague. Beethoven headed the sixth bagatelle of his op.33 *allegretto quasi andante: con una certa espressione parlante* – a context which suggests that *parlante* could be translated 'eloquent'. The second of Schumann's Abegg Variations op.1 has at the beginning *basso parlando*. The notion of musical eloquence was one that sprang naturally from 18th-century philosophical thought on music (see [Rhetoric and music](#), §I). *Quasi parlando* ('as though speaking') is also common.

DAVID FALLOWS

Parlante.

See [Parlando](#).

Parlasca [Perlasca], Bernardino.

See [Borlasca, Bernardino](#).

Parley of Instruments.

British Renaissance and Baroque string consort, founded by [Peter Holman](#) in 1979. It takes its name from the public concerts given in London by John Banister in 1676. The core group consists of Judy Tarling and Theresa Caudle (violins), Mark Caudle (bass viol, bass violin and cello) and Peter Holman (harpichord and chamber organ). The ensemble has pioneered the revival of Renaissance violins modelled on instruments by Gasparo da Salò and Andrea Amati from the late 16th century, which produce a more blended, viol-like sound than their 18th-century counterparts. With their short 'French' bows, the group has done much to revive the 17th-century orchestral repertory in recordings such as 'A High-Priz'd Noise', featuring dance music by Ferrabosco II, Stephen Nau and William Lawes. The Parley also fields a Classical orchestra and has moved into the 19th century with recordings of West-Gallery Music.

LUCY ROBINSON

Parliament.

American funk-rock group led by [George Clinton](#).

Parlour organ.

See [Reed organ](#).

Parlow, Kathleen

(*b* Calgary, 20 Sept 1890; *d* Oakville, ON, 19 Aug 1963). Canadian violinist. At the age of four she was taken to San Francisco where for ten years she studied the violin, first with a cousin and then with Henry Holmes. In 1905 she travelled to London where she gave a recital in the Bechstein Hall and played Beethoven's Violin Concerto with the LSO. In 1906 she commenced studies in St Petersburg with Auer, who became not only her teacher but her financial and musical adviser for many years. Until 1926 she lived in England, touring Europe (she was Glazunov's choice to play his Concerto at the International Musical Festival at Ostend, 1907) and making regular visits to North America. In 1922 she made a successful tour of the Orient. Returning to the USA in 1926, Parlow made several tours (notably one of Mexico), taught at Mills College, Oakland (1929–36), and led the South Mountain Quartet in the Berkshires during the summers of 1935–41. Finally she settled in Toronto (1941) where she taught at the Conservatory, led her own highly influential quartet (1943–58), performed and made frequent radio broadcasts almost to the end of her life. She also played in a duo with Ernest MacMillan, and with MacMillan and Zara Nelsova formed the Canadian Trio.

Parlow's playing was in the Auer tradition: a big, pure tone, suave legato and effortless technique. She made many recordings before she became somewhat disenchanted with that medium in 1926. Her quartet recorded several works by Canadian composers. She owned the 1735 'Viotti' Guarneri, which she bequeathed to the University of Toronto.

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GODFREY RIDOUT/TULLY POTTER

Parma.

City in northern Italy. The earliest references to music in the city occur in the medieval statutes of Parma Cathedral, which indicate that it was traditional for the *primicerio* to instruct clerics in the art of choral singing. Valuable information may be found in the work of 15th-century theorists, notably Giorgio Anselmi, a teacher, doctor and mathematician; his treatise *De musica* (1434) was praised by Gaffurius. The presence in Parma of Johannes Legrense, who died there in 1473, was also of some importance; one of his pupils, Nicolaus Burtius of Parma, wrote *Musices opusculum* (1487), disputing the theories of Ramos de Pareia and affirming those of Guido of Arezzo. Burtius was still *guardacore* at the cathedral in 1518.

In the mid-16th century, when the Farnese family created a political stability that Parma had previously lacked, cultural development became more significant and continuous. Music, which played an increasingly conspicuous and clearly defined role in this period, was fostered by three important *cappelle*: at the cathedral, the Chiesa della Madonna della Steccata and the ducal palace. Musicians often served at more than one of these. The cathedral *cappella*, formally founded in 1564, continued a tradition that had been established by such Italian musicians as Archangelo da Correggio (*primicerio* in 1479) and by such foreigners as the Flemish Guglielmo Dillen. Musicians who worked there in the 17th century include Giacinto Merulo (nephew of Claudio Merulo), G.B. Chinelli, M. Dionigi, Marco Marazzoli ('dell'Arpa') and Giorgio Martinelli.

The Steccata *cappella* was established in 1528, the same year as the church. Its greatest period was under Giovanni Maria Lanfranco, *maestro* from 1540 until his death in 1545. Other 16th-century *maestri* included Stefano Alessandrini, Pietro Pontio, who was equally famous as composer and theorist, Raynaldo Caussin, his son Ernold, highly esteemed in his day as a composer, and Gottfried Palmartz, a Flemish organist and composer. The frequent movement of musicians in Parma is exemplified in the career of Claudio Merulo, who was appointed to the court in 1586, to the cathedral as organist in 1587 and to the Steccata as organist from 1591 to 1604; at the Steccata he built for his own use a 4' positive organ, now in Parma Conservatory. 17th-century developments included the cultivation of

instrumental music; but even after 1694, when Duke Francesco granted the musicians the freedom to perform at entertainments outside the church, the *cappella* continued to embellish the major feasts with customary splendour.

The ducal chapel was the central expression of the Farnese family's love of music in the 16th century. It was founded in 1545, before Pier Luigi Farnese had moved to Parma, and with the engagement of famous singers and players, especially from the Netherlands (Alessandro Farnese was governor of Flanders), it played an increasingly important part in the city's life. The most distinguished figures were Claudio Merulo and Cipriano de Rore. Rore was at Parma from 1561 to 1563 and from November 1564 until his death in December 1565; both he and Merulo were buried in the cathedral. Three other Flemish musicians who worked at the court were Balduino Blondeau, Josquino Persoens and Jean d'Arras. Their colleagues included G.A. Veggio, Giulio Buonagiunta, Orazio Bassani and Santino Garsi; they acted both as composers and as instrumentalists. 17th-century court *maestri di cappella* included Francesco Manelli, who held the same post at the Steccata, F.A.M. Pistocchi, B. Sabadini and Francesco Corselli. Performances of music by the most important composers of the day enriched the court's musical life; among those who dedicated works to the duke were D'India (*Il quarto libro dei madrigali a cinque voci*), Paolo Quagliati (*Il primo libro dei madrigali*), Domenico Mazzocchi (*La catena d'Adone*) and Marco da Gagliano (*La Flora*).

Although instrumental music was followed attentively by the Farnese family, theatrical works became increasingly important in the 17th century. In 1618–19 Duke Ranuccio I commissioned Gian Battista Aleotti to construct the Teatro Farnese on the first floor of the Palazzo della Pilotta; it opened on 21 December 1628 (see [fig.1](#)) with the tourney *Mercurio e Marte* (libretto by Claudio Achillini, *intermedi* by Monteverdi), which concluded the festivities to mark the marriage of Odoardo Farnese and Margherita de' Medici (see Reiner). Operas by Manelli, Sabadini ([fig.2](#)) and Leonardo Vinci were performed there. The theatre was closed in 1732 and was almost completely destroyed in 1944; it was later reconstructed, but is not in use. There were also smaller theatres. The theatre at the Collegio dei Nobili was founded by Ranuccio I in 1600; the Teatro della Racchetta in Borgo del Leon d'Oro was administered by the Sanoitale family from 1688 to 1832, when it was closed. The Teatrino della Corte was built in 1689 by Ranuccio II and opened with G.F. Tosi's *L'idea di tutte le perfezioni*, performed for the duke's marriage to Dorothea of Neuburg (1690). The Teatro Ducale (1688, also built by Ranuccio II) assumed greater significance because it was more suitable for opera; it opened with A. Giannettini's *Teseo in Atene* (libretto by A. Aureli, settings by F. Galli-Bibiena).

The treaty of Aix-la-Chapelle in 1748 assigned the duchy of Parma to the Infante Philip of Bourbon, second son of Elizabeth Farnese, and during the Bourbon domination arts and letters flourished to such an extent that Parma became known as the 'Athens of Italy'. This was largely because of the general intendant of the royal household, Guillaume du Tillot, who was responsible for theatrical performances. The royal orchestra was employed on these occasions, and a Regia Scuola di Canto was established in 1769 to serve the Teatro Ducale; the school was directed by F.Z. Poncini,

organist at the Steccata *cappella*. It was during this period that Carlo Innocenzo Frugoni, the refined Arcadian poet, and Tommaso Traetta, the southern composer whom Philip had appointed *maestro di cappella* in 1758, attempted their reform of opera. Their aim was to reconcile French taste and Neapolitan spectacle, and they produced several important works, including *Ippolito ed Aricia* (1759), *I tindaridi* and *Le feste d'Imeneo*. There were also performances of *opere buffe* by Paisiello to librettos by Goldoni (*Le virtuose ridicole*, *Il negligente* and *I bagni d'Abano*), which marked the beginning of the composer's fame. Others working at the ducal court during the 18th century were Alessandro Besozzi (ii), Gaspare Ghiretti, Giuseppe Colla, G.F. Fortunati and G.S. Mangot (Rameau's brother-in-law). In 1792, towards the end of the Bourbon period, Duke Ferdinand named Ferdinando Paer honorary *maestro di cappella*. Although he stayed only a few years in his native city before embarking on his illustrious career in Vienna, Dresden and Paris, Paer occasionally returned to Parma; a visit in 1809 was notable for the first performance of *Agnese* at the Teatrino in the Villa Douglas-Scotti.

In 1815 political events took Napoleon's second wife, Marie-Louise of Austria to Parma, and a new period of musical growth began. She instigated the Scuola Canto Corale at the Ospizio delle Arti, which later also provided instrumental tuition and formed the basis of the present conservatory (the Conservatorio di Musica A. Boito). The court orchestra, directed from 1835 to 1840 by Paganini, was also founded at her behest (1816). In 1821, feeling that the Teatro Ducale was no longer adequate, she commissioned the architect Nicola Bettoli to construct a new theatre; it opened in 1829 with Bellini's *Zaira*, a success which created bitter controversy. In a century when opera provided the most direct and widespread expression of popular involvement in the aesthetic and political ideals of the day, the new Teatro Ducale, after 1849 called the Teatro Regio, became the centre of Parma musical life. It staged opera performances of the highest calibre from 1829 to 1873 and remains an important centre of operatic activity. Besides Verdi, who was brought up near Parma, many notable composers worked there in the 19th century, among them Ferdinando Orlandi, Ferdinando Melchiorri, G.C. Ferrarini, Giovanni Rossi (ii), Gualtiero Sanelli, Ferdinando Provesi and Emilio Usiglio. Parma also produced such important conductors as Manlio and Gaetano Bavagnoli, Giovanni Bolzoni, Cleofonte Campanini, Giuseppe del Campo and Toscanini. Directors of the conservatory included Ferrarini, Giusto Dacci, Arrigo Boito, Giovanni Tebaldini, Guglielmo Zuelli and Luigi Trecate. The most important 20th-century composer from Parma was Ildebrando Pizzetti.

The music section of the Palatine library comprises some 100,000 printed books and 500 manuscripts, of which the most precious are the treatises of Aaron, Vicentino and Zarlino, and over 400 sonatas by D. Scarlatti. The collection of about 700 volumes and 150 handbills from the house of Bourbon and the music library of Marie-Louise is an invaluable source of information, especially about early 19th-century works for the theatre.

In 1963, under the auspices of UNESCO and the Italian ministry of education, the Istituto di Studi Verdiani was established at Parma; by its publications and research it has given the study of Verdi's works a new

historical and musicological basis. Since 1989 a Verdi Festival has been held annually in September and October.

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GIAN PAOLO MINARDI

Parma, Ildebrando da.

See [Pizzetti, Ildebrando](#).

Parma, Nicolo [Nicola]

(b Mantua; fl 1575–1613). Italian composer. He probably spent his early career at Mantua in the service of the Gonzaga family, since he was one of seven composers who wrote cantus-firmus masses using chants from the *Kyriale ad usum Ecclesiae S. Barbara*, a revised liturgy devised for the ducal chapel of S Barbara at Mantua by Duke Guglielmo Gonzaga.

Parma's mass is in a manuscript source believed to date from about 1575.

He also contributed madrigals to *L'amorosa caccia* (RISM 1588¹⁴), an anthology by native Mantuans many of whom were then employed either at S Barbara or at Mantua Cathedral (S Pietro), and also to the third volume of the *Floridi virtuosi d'Italia* (1586⁹), a collection with a strong Mantuan flavour dedicated to Duke Guglielmo. His own *Secondo libro* of 1592 is dated from Pavia, and the inclusion of his *Gite felici* in Lodovico Torti's *Secondo libro delle canzoni a tre voci* (1584¹⁰) suggests that he may have been there for some time. In his *Madrigali a sei voci* of 1606 (now lost) he was apparently described as 'maestro di Cappella dell'Incoronata', which Pitoni believed to be S Maria Incoronata at Lodi, near Pavia. From 1610 to 1613 he was *maestro* at Novara Cathedral, but was evidently dissatisfied there, because on 7 April 1613 he applied for a vacant canonry at S Barbara, Mantua. Although it is traditionally accepted that he was successful, since he appears in a list of Mantuan musicians in Cagnani's 'Lettera cronologica', his name does not appear in the surviving chapel records.

In his sacred works Parma handled a variety of styles with competence and fluency. The pieces for small forces are usually in the standard post-Tridentine polyphonic manner, and those for larger ensembles show his ability in a polychoral style. The *Missa Beatae Mariae Virginis* is designed for *alternatim* performance as specified in the S Barbara liturgy.

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secular

Il primo libro de madrigali, 5vv, lost, *Mischiatil*

Il secondo libro de madrigali, 5, 6vv (Venice, 1592)

Madrigali, 6vv (1606), lost, mentioned in *PitoniN*

Madrigals, 1584¹⁰, 1586⁹, 1588¹⁴

sacred

Cantiones sacrae, lost

Motetti lib.I, lost

Sacrae cantiones, 5–10vv, lib.II (Venice, 1586)

Motetti, 8–10vv, lib.II (1586), lost, *Mischiatil*

Canzoni sacrae (1590), lost

Motecta, 8, 12vv, bc (org) (Venice, 1606)

Psalm, 5vv, 1592³

Missa Beatae Mariae Virginis, c1575, *I-Mc*

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IAIN FENLON

Parma, Santino Garsi da.

See [Garsi, Santino](#).

Parma, Viktor

(*b* Trieste, 20 Feb 1858; *d* Maribor, Slovenia, 25 Dec 1924). Slovenian composer of Italian descent. He studied composition while a law student in Vienna, and attended Anton Bruckner's lectures. After World War I he became honorary Kapellmeister of the National Theatre in Maribor. At the end of the 19th century and the beginning of the 20th, Parma was the most prolific and popular operatic composer of Slovenia. Although cosmopolitan by inclination – his principal model was Verdi in his early and middle creative periods, and he also followed the *verismo* trend to some extent – he was devoted to the national Slovenian cause. As well as several operettas, he composed four operas, of which *Urh, grof celjski* ('Ulrich, Count of Cilli') was the first all-sung Slovenian opera. *Zlatorog* ('The Goat with the Golden Horns') is his best opera in terms of musical technique and artistic achievement.

WORKS

Stage: *Urh, grof celjski* [Ulrich, Count of Cilli] (op, 3, A. Funtek), 1894; *Ksenija* (op, 1, F. Göstl and Funtek), 1896; *Stara pesem* [The Old Song] (dramatic romance, 1, G. Menasci, after H. Heine), 1897; *Caričine Amazonke* [The Empress's Amazons] (operetta, A.D. Borum), 1902; *Nečak* [The Nephew] (operetta, F.A. Hirsch), 1906; *Venerin hram* [The Temple of Venus] (operetta, R. Felden and B. Swowsky), 1908; *Zaručnik v škripcih* [The Fiancé in a Fix] (operetta, A. Grund), 1917; *Zlatorog* [The Goat with the Golden Horns] (prol., 3, R. Brauer, after R. Baumbach), 1919

Other vocal: *Povodni mož* [The Waterman] (ballad, F. Prešeren), 1v, chorus, orch, 1910; *Sveti Senan* [Holy Senan] (ballad, F. Prešeren), 1v, chorus, orch, 1922; choruses, songs

Inst works, incl. str qt (1923), pf pieces

MANICA ŠPENDAL

Parmegiani, Bernard

(*b* Paris, 27 Oct 1927). French composer. After studying mime with Jacques Lecoq (1957–61), a discipline he has regarded as influential to his composing, he worked as a sound engineer for French television. In late 1959 he joined the Groupe de Recherches Musicales (GRM), founded the

previous year by Pierre Schaeffer under the auspices of RTF; *Alternances* (1963) was composed for the famous and tempestuous Concert Collectif devised by Schaeffer. Subsequently he provided studio assistance to several composers, most notably Xenakis, and produced music for radio, television and the stage. As head of the Musique-Image section of the GRM, he also wrote many film scores. Among his wide range of functional compositions is a jingle written for Charles de Gaulle airport in 1971. After leaving GRM in 1992, he set up a studio at Saint Rémy in Provence.

Parmegiani began to write electro-acoustic works for the concert hall in the 1960s. *Violostries* (1965), a dense polyphonic work in four movements for violin and tape, is constructed out of nine basic violin tones (sound cells) suggested to the composer by violinist Devy Erlih. *L'instant mobile* (1966) shows the emergence of Parmegiani's preoccupation with the passing of time, an interest that led 25 years later to a series of works inspired by ideas of temporal perception. *Capture éphémère* (1967), one of his most successful pieces, alludes to the passing of time, as well as to the brevity and transience of sound; it is a dynamic composition in which the subject is perfectly illustrated through micro-montage. In 1971 with *Pour en finir avec le pouvoir d'Orphée*, a work that amounts to a confession of faith, he claims to have broken with the seductive power of repetition and the spellbinding musical fabric in which he had excelled. During this period he composed *Enfer* (1972), the first part of a *Divine Comedy* (after Dante) written in collaboration with Bayle.

It was only with the pivotal work *De natura sonorum* (1975) and subsequently with *Dedans-Dehors* (1977), however, that Parmegiani, out of a desire for rigour and abstraction, broke free of his tendency towards aural enchantment. What his music lost in charm and spontaneity it gained in meaning and compositional skill; nonetheless, the economy of his methods and the linearity of his subjects could not mask the lingering sensuality in his music. From this point on, his sound palette was modified and clarified. To some extent he abandoned massive orchestral textures in favour of a more agile kind of counterpoint. At times, however, he reverted to full-bodied and warm material, often situated in the middle or lower register. In *La création du monde* (1984), for example, he turned back to progressive mutations of sound material. Later works include the four *Exercismes* (1985–9), compositions of almost pointillist refinement; *Litaniques* (1987), which takes up his fascination with incantatory music; *Rouge-Mort* (1987), after Mérimée's *Carmen*, as powerful and dramatic as its model; *Le présent composé* (1991), *Entre-Temps* (1992) and *Plain-Temps* (1993), highly wrought works that refer back to reflections on time; the resonant *Sonare* (1996); and *Sons/jeux* (1998). Other notable features of his music include: a sense of humour, often emphasized by punning titles; a generosity of inspiration in an almost popular vein, particularly evident in his early works; a frequent, but never banal, use of synthesized sound; and a love of the 'material' element.

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(selective list)

Tape: *L'instant mobile*, 1966; *Bidule en ré*, 1969; *L'oeil écoute*, 1970; *Pour en finir avec le pouvoir d'Orphée I*, 1971; *La roue Ferris*, 1971; *Enfer*, 1972 (after Dante):

Divine Comedy); Ponomatopées, 1972; Paradis, 1974, collab. F. Bayle (after Dante: *Divine Comedy*); De natura sonorum, 1975; Dedans-Dehors, 1977; Des mots et des sons, 1978; Mess media sons/La table des matières, 1979; L'écho du miroir (Parmegiani), 1980; La création du monde, 1984; Exercisme 2, 1985; Exercisme 3, 1986; Litaniques, 1987; Rouge-Mort: Thanatos, 1987 (after Mérimée: *Carmen*); Exercisme 4, 1989; Le présent composé, 1991; Entre-Temps, 1992; Plain-Temps, 1993; Eclectic bolero, 1995; Sonare, 1996; Sons/jeux, 1998

Tape and insts: Violostries, vn, tape, 1965, collab. D. Erlih; Jazzex, jazz qt, tape, 1966; Et après, bandoneon, tape, 1973, collab. M. Portal; Tuba-Raga et tuba-ci tuba-là, tuba, tape, collab. C. Buquet; Exercisme 1, synth trio, tape, 1985, collab. Trio TM+

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FRANCIS DHOMONT

Parmerud, Åke

(b Lidköping, 24 July 1953). Swedish composer. He studied at the Göteborg Conservatory from 1978 after having worked as a photographer. He also studied with Bodin and Rune Lindblad. Since 1987 he has been teaching computer music and composition at the Göteborg Conservatory; he also teaches at the Lindbladstudio of the University of Göteborg.

Parmerud has written instrumental and multimedia music, but it is above all his electro-acoustic music that has attracted attention and won prizes. He often combines tapes with instruments and also with voices. Examples include *Remain*, for orchestra and tape, *Alias* based on vocal sounds and quotations from Dowland and Gesualdo, and *Retur*, for saxophone quartet and tape. He occasionally collaborates with other composers, such as Anders Blomqvist, with whom he wrote the music for a two-hour documentary on Greta Garbo. This work gave rise to *Strings & Shadows*, in which the sounds of the harp are transformed.

Interactions and transformation processes between different sound sources, and also within the same material (a voice, instrument, chord or specific sound), are characteristic of Parmerud's work. His explorations in the world of sound culminated in *Grains of Voices*, based on different singing styles throughout the world. The various sections of the work are based on the Creation story in the Bible, nursery rhymes, prayers and poems.

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Stage: Floden av glas, multimedia, 1978–82; The Heart of Silence, multimedia, 1997–8

Other: Närheter, 1978; Time's Imaginary Eve, S, tape, slides, 1980; Remain, orch, tape, 1982; Yttringar, S, 6 insts, tape, 1983; Krén, tape, 1984; Maze, tape, 1985; Yàn, perc ens, tape, 1985; Isola, chbr orch, tape, 1985–6; Éxor, pf, 1986; Inori, hpd, synth, 1987; Alias, tape, 1990; Reed my Lips, wind qnt, cptr, 1991; Les objets obscurs, tape, 1991; Inside Looking Out, cptr, small orch, 1992; Retur, sax qt, cptr, 1992–3; Jeux imaginaires, tape, 1993; Strings & Shadows, hp, cptr, 1993; Renaissance, tape, 1994; Grains of Voices, tape, 1994–5; Mirage, cptr, chbr ens, 1995–6; Efterbild, cptr, orch, 1997–8

HANS-GUNNAR PETERSON

Parodi, Teresa

(*b* Genoa, 27 Aug 1827; *d* after 1878). Italian soprano. She entered the musical institute in Genoa at the age of 12, and after studying with Felice Ronconi in Milan was heard by Pasta, who was so impressed that she accepted Parodi as a student and adopted her. Parodi's début was in Bergamo (1845, in *Gemma di Vergy*) and from there she went to Verona, La Spezia, Florence and Rome; her success throughout Italy was immediate. Her London début, as Norma, was at Her Majesty's Theatre (1849). She was engaged by Max Maretzek as the prima donna for his Astor Place Opera Company in 1850–51, with which she appeared to great acclaim in New York, Philadelphia and Boston. She and Maurice Strakosch then organized a concert troupe and embarked on an extended tour of the eastern USA. Parodi subsequently performed again with the Astor Place company and with Strakosch, and sang with the Paris Opéra. In the late 1850s she returned to the USA and (again with Strakosch) organized the Parodi Opera Company, with which she appeared all over the American South and Midwest (1859–60). The extent of Parodi's activities after 1860 is unknown, but as late as 1878 she appeared with James Henry Mapleson's company at the Academy of Music in New York, where her voice was described as 'rich, sweet, clear and sympathetic'.

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KATHERINE K. PRESTON

Parody (i).

A term used to denote a technique of composition, primarily associated with the 16th century, involving the use of pre-existing material. Although the technique of parody was important, particularly in mass composition, throughout the 16th century, the term itself was not used until 1587 when it appeared in the form 'parodia' on the title-page of a mass by Jakob Paix.

'Missa ...', 'Missa super ...' or 'Missa ad imitationem ...', followed by the title of the work on which the mass was based, had been the usual way in which borrowed material was acknowledged. The preference for Greek terms, seen earlier in Kotter's use of 'anabolē' for prelude, for example, was a product of humanistic influence which was strong in Germany by the time of Paix, and may account for his adoption of 'parodia' from the Greeks as the equivalent of 'ad imitationem'. In 1603 Calvisius published a motet based on a piece of Josquin's labelled 'Parode ad Josquini', and in 1611 there appeared a treatise by Georg Quitschreiber entitled 'De parodia'. The term thus occurred in a mere handful of works of little significance and was unknown before Paix's use of it. Ambros's innocent reference in *Geschichte der Musik* (iii, 1868) to Paix's *Missa parodia* in his description of what has come to be termed 'parody technique' is the source of the general currency it has acquired, particularly since Peter Wagner's *Geschichte der Messe* (1913).

The technique of borrowing more than one voice from a model has a history that stretches back to the 14th century, but in early examples, such as Antonio Zachara da Teramo's Gloria '*Rosetta*' (based on his ballata *Rosetta che non canci*), entire blocks of material are quoted in a manner that resembles more the technique of contrafactum than the parody of the 16th century. In the later 15th century, occasional use of the other voices of a polyphonic model can be found in mass settings, mostly in combination with a cantus firmus structure, as in Obrecht's *Missa 'Fortuna desperata'* and *Missa 'Rosa playsante'*, where substantial passages from the chanson models are introduced when the cantus firmus ceases in the tenor parts.

In Renaissance music the borrowing of material from one composition as the basis of another was commonplace. The essential feature of parody technique is that not merely a single part is appropriated to form a cantus firmus in the derived work, but the whole substance of the source – its themes, rhythms, chords and chord progressions – is absorbed into the new piece and subjected to free variation in such a way that a fusion of old and new elements is achieved.

By the early 16th century the principle was well established as Josquin's *Missa 'Mater Patris'* (printed 1514) and the *Missa 'Ave Maria'* by Antoine de Févin (d 1512) show, although there was now an increasing tendency to use motets as source material in addition to secular forms such as chansons and madrigals. Parody masses form a large proportion of the masses of such composers as Gombert, Crecquillon, Morales, Victoria, Lassus and Palestrina. Two of the best-known examples of composers using material from their own motets are Palestrina's *Missa 'Assumpta est Maria'* and Victoria's *Missa 'O quam gloriosum'*; the Sanctus of Monte's *Missa super 'Cara la vita'* and the madrigal of Wert on which it is based are printed in HAM (no.146). Occasionally a double parody appears, as in G.M. Nanino's mass based on Palestrina's madrigal and mass *Vestiva i colli*. The last significant example of the parody mass was Monteverdi's of 1610 based on Gombert's motet *In illo tempore*.

Brief allusions to the technique of parody (though not to the term itself) occur in theoretical writings by Vicentino (1555), Zarlino (1558) and Pietro Pontio (1588 and 1595) long after the method was well established. But the

fullest account (an elaboration of Pontio) is found in Cerone's *Melopeo y maestro* (1613). Cerone suggested that the beginning of the model should be used, with varied contrapuntal treatment, at the beginnings of the five main movements of the mass and that their endings should similarly correspond to its close; subsidiary motifs from the model should be employed elsewhere in the mass, although the beginning of the second Kyrie and parts of the Agnus Dei might be freely invented. In practice there was a tendency to allow the beginning, middle (often the opening of the second part if the model was a motet in two parts) and end of the model to reappear at corresponding points in each main movement. Sub-sections such as the 'Qui tollis' and 'Osanna' were derived from the middle portion, and the whole was drawn together by newly composed sections, which might still be motivically related to the model. Later composers often broke the model down into more sections, but these usually reappeared in the derived mass in their original order.

It has been suggested (Lockwood, 1964) that parody technique of the 16th century and later can be distinguished from earlier examples of borrowing more than one voice from a model because 16th-century parody is based on the structural technique of points of imitation. In Lockwood's view, the change of polyphonic model from the 15th-century chanson with its easily extractable single lines to the motivically structured 16th-century motet, chanson and madrigal created parody technique. Others, however, have argued that there is no causal relationship between the rise of the imitative style in polyphonic models and this type of parody. Debates concerning parody technique have centred on its relationship to the concept of 'imitatio' in the Renaissance. Brown (1982) argued that the idea in the 15th and 16th centuries of creating, by a variety of means, entirely new musical works based on pre-existing models grew from the venerable rhetorical tradition of 'imitatio' as elaborated particularly by the humanists. Meconi (1994), however, argued that there is no real connection between the practice of polyphonic borrowing and rhetorical theories of 'imitatio'. The question of the relationship of parody technique to this important aspect of Renaissance thought therefore remains open.

Parody technique, though primarily associated with the mass, was not uncommon in other areas of 16th-century music. It is found in settings of the *Magnificat*, and chansons were written parodying other chansons. Keyboard and consort pieces, though often mere intabulations of vocal works, sometimes break the model into fragments and expand it by inserted material, as in Giulio Severino's *Fantasia ... sopra 'Susane un jour'* in Molinaro's *Intavolatura* (Venice, 1599¹⁸), which is based on Lassus's well-known chanson, or Cabezós *Tiento sobre 'Malheur me bat'*, based on a chanson by Ockeghem in the *Odhecaton*. Other examples depart from the model to a greater extent, perhaps making significant use only of its opening section. Parody, whether vocal or instrumental, had its dangers, since it could become compilation rather than composition, and some parodies represent no more than a competent manipulation of scissors and paste. But handled with skill and imagination it could be a genuinely re-creative exercise in free variation.

Although the use of borrowed material persisted through the Baroque period, to employ the term 'parody' in connection with it is in many ways

unfortunate since the particular techniques of 16th-century parody are often not in evidence. Purcell's Trumpet Tune 'Cibell' is a parody of a piece by Lully, but Francesco Durante's duet versions of some of Scarlatti's solo cantatas and most of Bach's or Handel's transformations of their own or others' music are perhaps better described as reworkings or arrangements when they are not simply contrafacta.

The type of borrowing implied in parody was discredited during the 19th century when originality was sought of a kind that would admit little more than symbolic quotation in major works. Mendelssohn's, Schumann's and later Busoni's arrangements of Bach, or Grieg's toying with Mozart, cannot usefully be compared with the parody mass, which had constituted a main stream in Renaissance music with a contemporaneity quite distinct from that of the Romantic era's intermittent manipulation of music from its remoter past. A creative engagement with earlier music, as opposed to mere pastiche, has been one of the concerns of 20th-century music. But again, works like Stravinsky's *The Fairy's Kiss* and *Pulcinella*, though exhibiting the kind of interaction of composer and model that was characteristic of 16th-century parody, at the same time indulge a stylistic dichotomy far removed from it. The remoteness in style of the model from that of the idiom in which it is placed in works like Peter Maxwell Davies's Taverner fantasias, which represent a preoccupation with music based on borrowed material, similarly engenders a conflict foreign to the total synthesis that was the aim of 16th-century parody.

See also [Borrowing](#), §§5–6.

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MICHAEL TILMOUTH/RICHARD SHERR

Parody (ii).

A composition generally of humorous or satirical intent in which turns of phrase or other features characteristic of another composer or type of composition are employed and made to appear ridiculous, especially through their application to ludicrously inappropriate subjects. Parody, in the non-technical sense of the word, has been a frequent source of humour in music, often aimed at the correction of stylistic idiosyncrasies or exaggeration. Some composers have even been prepared to parody their own work: Cesti, himself the author of many cantatas, parodied the genre in *Aspettate, adesso canto*, and the humour of *Così fan tutte* and *Der Schauspieldirektor* owes a good deal to Mozart's treatment of the coloratura style in arias like 'Come scoglio'.

Opera, as the most extravagant kind of musical entertainment, has invited parody throughout its history, but such parodies, meaningless without a knowledge of the original, are often an indication of the success the original achieved. Lully's operas were parodied in performances at the Ancien Théâtre Italien, initially merely spoken, later with pointedly humorous texts allied to Lully's music or with his texts set to popular vaudeville melodies. A rash of parodies was provoked by the Querelle des Bouffons and the Gluck–Piccinni controversy, and many works now regarded as significant in the operatic repertory were at one time given a similar distinction; Mozart's *Die Zauberflöte*, for example, was parodied by Wenzel Müller in 1818, and J.N. Nestroy dealt suitably with the heroics and posturings of Wagner's *Tannhäuser* and *Lohengrin*. Popular theatre and puppet theatre in Vienna provided natural outlets for this kind of satire, and from the time of *The Beggar's Opera* the popular theatre in London produced a spate of healthy antidotes to what were considered to be the unnatural features and excesses of serious opera, culminating perhaps in the commonplace words of Captain Corcoran set to high-flown recitative in Sullivan's *HMS Pinafore*. Parody of Italian opera lends dramatic point to the scene in Britten's

Midsummer Night's Dream where the play within the play becomes a mock-Italian opera within the opera.

The more sophisticated and 'artificial' kinds of composition have naturally provided a target for humorous imitation in popular or lighter forms. Einstein pointed out how the affectation and 'super-sensitivity' of the madrigal were mocked in frottolas, villanellas and canzoni, and how Andrea Gabrieli parodied a famous piece, Rore's *Ancor che col partire*, by having it sung as a three-voice *giustiniana* by three trembling and stuttering old men.

Bach's 'Peasant' Cantata *Mer hahn en neue Oberkeet* (bww212) is subtitled 'Cantate burlesque' and satirizes among other things the italianate da capo aria so readily adopted by German composers (including Bach himself) at the time. Mozart, too, parodied the incompetent lesser composers of his day, their mechanical constructions and short-breathed paragraphs, in the sextet *Ein musikalischer Spass* k522 (1787), and Wagner presented Beckmesser in a similar light in *Die Meistersinger*.

There is an element of parody in the appropriation of features of popular music in serious works, though pastoral effects like that of simulated bagpipe drones in 18th-century music generally serve to remind the listener that the rustic idiom was merely assumed for the moment: a pleasant conceit like the rustic life depicted in so many paintings of the *fêtes champêtres*, when picnic baskets concealed an excellent bottle of champagne and other necessary appurtenances of civilization. This veneer and artificiality has gone in Beethoven's humorous view of the village band in the scherzo of the Pastoral Symphony; Mahler's street bands are not so much parodies as realities in his all-embracing symphonic world.

Towards the close of the 19th century, parody, especially in French music, became a tool, often sharp-edged, to overthrow the inflated idioms of late Romanticism. The pleasantries of Chabrier's quadrilles on themes from Wagner's *Tristan und Isolde* and similar pieces by Fauré and Messager based on the *Ring* were followed by works of more acid intent such as Debussy's 'Golliwogg's Cake-Walk' with its quotation from *Tristan und Isolde* and the satires and caricatures of Satie. Ravel's piano pieces in the manner of Borodin and Chabrier (the latter once described as a parody of Chabrier parodying Gounod) are comparatively innocent, but Bartók's parody of Shostakovich in the interruption to the intermezzo of the Concerto for Orchestra is more vitriolic in intent. The neo-classical movement saw the production of many works by Stravinsky, Hindemith, Prokofiev and others which imitate certain features of earlier styles, but they were not often primarily intended to display the models in a maliciously humorous light: the urbanity and wit of Haydn and his contemporaries are what Prokofiev sought to mirror in his Classical Symphony.

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MICHAEL TILMOUTH

Parody mass.

A musical setting of the five movements of the Ordinary of the Roman Catholic Mass that is unified by the presence of the entire texture of a pre-existing polyphonic work, represented by borrowed motifs and points of imitation. The relationship is usually clearest at the beginning, middle and end of each movement. The designation 'imitation mass', more in keeping with the terminology used in the 16th century to describe this type of composition, has been adopted by some scholars.

See also [Borrowing in music](#); Mass, §II, 6–9; [Parody \(i\)](#).

Paroisse-Pougin, Arthur.

See [Pougin, Arthur](#).

Parra, Violeta

(*b* San Carlos, Nuble, 4 October 1917; *d* Santiago, 5 February 1967). Chilean traditional singer, collector, *cantautor* (singer-songwriter), poet and artist. Parra inherited a folkloric repertory from her parents, singing with members of her family in circuses, theatres and bars in Santiago. From 1953 she dedicated her life to the subject of Chilean folklore: collecting, broadcasting on radio, recording and teaching. During the periods 1954–6 and 1961–4 she lived in France, based in Paris, performing in festivals, theatres, clubs, radio and television and recording Chilean music. In 1964 her art was exhibited at the Louvre's Musée des Arts Decoratifs. On her return to Chile she installed a tent in a suburb of Santiago called La Reina, and here she lived and worked with Chilean popular culture, performing until her premature death by suicide.

With intuitive and powerful talent, Parra consciously introduced an original aesthetic to popular urban song, bringing together distinctive aspects of different Latin American traditions in a manner which could be described as a kind of 'primitivism', while at the same time developing literary, musical and performing aspects of the tradition, establishing her own influential models of popular Chilean musics during the 1960s. She had seminal influence on the emerging, groundbreaking generation who were to forge Chile's *nueva canción* (new song) tradition, including her own children Angel and Isabel Parra, [Víctor Jara](#), Patricio Manns and the groups Inti Illimani and Quilapayún, whose music was to play an integral part in the political and social life of 20th-century Chile from the late 1960s onwards; as well as on the repertory of other innovative popular musicians.

Of her 277 works registered with the Chilean Performing Rights Society the following, recorded for Odeon, France, can be singled out: *Casamiento de negros* (1953), *La jardinera* (1960), *Arriba quemando el sol* (1965), *La carta* (c1965), *La pericono se ha muerto* (1966); as can *Cantores que reflexionan*, *El rin del angelito*, *Gracias de la vida*, *Run Run se fue pa'l norte* and *Volver a los diecisiete*, recorded in 1966 for RCA Victor, Chile, issued as part of her final recording *Las últimas composiciones*. Self-taught and self-motivated, she is considered one of the key Latin American folklorists and popular musicians of the 20th century.

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JUAN PABLO GONZALEZ

Parran, Antoine

(*b* Nemours, 1587; *d* Bourges, 24 Oct 1650). French theorist and composer. He was a Jesuit who became a novice at Nancy in 1608 and later taught grammar and humanistic studies for many years at the college there. His *Traité de la musique théorique et pratique* (Paris, 1639, 2/1646/R) is a didactic manual devoted to a systematic presentation of the contrapuntal rules governing an older compositional style, exemplified especially by the music of Du Caurroy and Le Jeune, whose works he praised. He exhibited a historical awareness unusual for the time, as well as concern with the aesthetics and social function of music. He corresponded with Mersenne. He is known to have been a composer too, but except for the examples in his treatise, none of his music appears to have survived.

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ALBERT COHEN

Parratt, Sir Walter

(*b* Huddersfield, 10 Feb 1841; *d* Windsor, 27 March 1924). English organist, teacher and composer. He was a child prodigy, educated by his parents (his father, Thomas, 1793–1862, was organist of St Peter's, Huddersfield, from 1812 to 1862) and at the age of ten could play *Das wohltemperirte Clavier* from memory. From the age of 11, when he had lessons from George Cooper at St Sepulchre's, Holborn, London, he was organist of various churches in Huddersfield and London. In 1861 he became organist of St Michael's, Great Witley, Worcestershire, and private organist to the Earl of Dudley, associating with Adolf von Holst and F.A.G. Ouseley at St Michael's College, Tenbury Wells. In 1864 he married Emma Gledhill, with whom he had five children. In 1868 he went to Wigan as parish church organist and, in 1872, succeeded Stainer at Magdalen College, Oxford. There he conducted the musical societies of Exeter, Trinity, Jesus and Pembroke Colleges, and the Oxford Choral Society,

graduating BMus in 1873. His first significant composition, incidental music to *Agamemnon*, was produced at Balliol College in 1880.

In 1882 he received a royal command to succeed George Elvey as organist of St George's Chapel, Windsor, and from there his influence spread over the whole country. When the RCM opened in 1883, George Grove invited him to become chief professor of the organ. Many honours followed; he was knighted and made private organist to the queen in 1892 and became Master of the Queen's Music in 1893 (confirmed by Edward VII and George V) and honorary DMus at Oxford (1894), Cambridge (1910) and Durham (1912). He became dean of the Faculty of Music at London University in 1905 and was president of the Royal College of Organists from 1905 to 1909. In 1908 he succeeded Parry to the chair of music at Oxford, resigning in 1918. Edward VII awarded him the MVO (1901), and George V the CVO (1917) and KCVO (1921).

Parratt is best remembered for the part he played with Parry and Stanford in the renaissance of English music. His impeccable taste and style were founded on his early association with S.S. Wesley and the latter's promotion of J.S. Bach's works, which Parratt continued. He was the foremost exponent and teacher of the organ of his time, most of the leading organ appointments in the country being filled by his pupils, and he succeeded in raising both the standard of organ playing and the status of the organist. He rejected his contemporaries' attempts to make the organ imitate the orchestra, advocating instead a style founded on technical accuracy, clarity of phrasing and simple registration. From his youth onwards Parratt was conscious of the general decline of taste in church music and, from his appointment to St George's Chapel, set a standard in his choice of works ranging from Tallis to Wesley: here also many works by the rising school of church composers led by Stanford received their first performances. He also promoted contemporary British music through his position as Master of the Music. Parratt had a strong, magnetic, highly strung personality and an engaging sense of humour, and possessed an exceptional memory, which he put to good use in his principal hobby, chess. His compositions include the *Obit Service*, written for St George's Chapel, the anthem *Confortare* for the coronation of Edward VII (1902) and other sacred music, incidental music for plays and some 20 songs and partsongs. He also published the article 'Music' in T.H. Ward's *The Reign of Queen Victoria* (London, 1887) and contributed ten articles to the second edition of *Grove's Dictionary*.

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FREDERICK HUDSON/ROSEMARY WILLIAMSON

Parr-Davies, Harry.

See [Davies, Harry Parr](#).

Parreiras Neves, Ignacio.

See [Neves, Ignacio Parreiras](#).

Parrenin Quartet.

French string quartet. Its members since 1980 have been Jacques Parrenin, John Cohen, Jean-Claude Dewaele and René Benedetti. When formed in 1944, the quartet included, besides Serge Collot as viola player, Marcel Charpentier as second violinist and Pierre Penassou as cellist. Collot was succeeded in 1958 by Michel Walès who in turn was replaced by Dénes Marton in 1964. After his death in a car accident in 1970, Marton was succeeded by Gérard Caussé and the same year Jacques Ghestem replaced Charpentier. Parrenin studied in Lorient and at the Paris Conservatoire (with Calvet) and formed the original quartet on completing his studies. After five years as resident ensemble at Radio Luxembourg, the quartet began extensive international touring in 1949 and by 1970 had built up a far-reaching reputation, winning particular acclaim in the USA, eastern Europe and the USSR. Its repertory emphasizes music of the Second Viennese School and a representative cross-section of pieces by the most prominent composers since 1945, and includes the standard Classical and Romantic works. The quartet's familiarity with such an extensive range of styles enriched its interpretations of the key works of the early 20th century, so that for many years and for many listeners its performances of Webern, for instance, were not only authoritative but definitive. Its recordings of the core French repertoire were also acclaimed. At no time did the quartet sacrifice a full ensemble tone even in the most refined, sparsely textured contemporary pieces. However, the later personnel changes seemed to disturb its corporate identity, and the ensemble has found it difficult to sustain the reputation it had enjoyed in the 1950s and 1960s. Among the Parrenin Quartet's many (more than 150) premières are the Quartet no.1 by Roberto Gerhard (1955), the Quartet no.2 by Henze (1952), the Quartet no.6 by Bacewicz (1960), the Quartet no.2 by Penderecki (1968) and works by Berio, Boulez, Ohana, Petrassi and Xenakis.

Parris, Robert

(b Philadelphia, 21 May 1924). American composer and music critic. After graduating from the University of Pennsylvania (BS 1945, MS 1946), he studied composition at the Juilliard School of Music (BS 1948) with Mennin and Bergsma, and at Tanglewood (1950–51) with Ibert and Copland. A Fulbright Fellowship (1952–3) enabled him to continue his studies with Arthur Honegger at the Ecole Normale, Paris. From 1961 to 1975 he served as music critic for the *Washington Post* and *Washington Star*. He joined the music department at George Washington University in 1963. He has received commissions from the Detroit SO (*The Phoenix*, 1969), the Albany SO, New York (*The Messengers*, 1974), the Contemporary Music Forum (*The Book of Imaginary Beings II*, 1983) and the National SO (*Symphonic Variations*, 1987).

Parris's music balances a keen sense of order with an imaginative exploration of extreme registers, wide-ranging textures, intricate rhythmic/metric schemes and virtuosic performance techniques. Together with a penchant for counterpoint, his music demonstrates a striking economy of means, an emboldened sense of contrast and a passionate lyricism. His works are often darkly introspective, even macabre, a feature enhanced by intense chromaticism and expressionistic orchestration. The mystical visions evoked in his preferred texts are often transmuted into musical imagery. (*EwenD; Baker 8*)

WORKS

(selective list)

instrumental

Orch: Harlequin's Carnival, 1949; Sym. no.1, 1952; Pf Conc., 1954; Conc., 5 timp, orch, 1955; Va Conc., 1956; Vn Conc., 1958; Conc., trbn, chbr orch, 1964; Fl Conc., 1964; Timp Conc. (*The Phoenix*), 1969; *The Messengers* (*Angels*), 1974; *The Unquiet Heart*, vn, orch, 1981; *Chbr Music*, 1984; *Sym. Variations*, 1987; 5 other orch works

Chbr: Str Qt no.1, 1951; Str Trio no.2, 1951; Str Qt no.2, 1952; *Sinfonia*, brass, 1963; *Book of Imaginary Beings I*, fl, vn, vc, pf, 2 perc, 1967; Conc., vn, vc, pf, perc, 1967, rev. 1977; *Book of Imaginary Beings II*, cl, vn, va, vc, 2 perc, 1983; *Metamorphic Variations*, fl, cl, vn, vc, perc, 1986; *Sonata*, vc, pf, before 1949; *Variations*, pf, 1952; *Fantasy and Fugue*, vc, 1955; *Cadenza, Caprice and Ricercar*, vc, pf, 1961; 3 Duets, elec gui, amp hpd, 1985; 22 other chbr works

vocal

Choral: *The Hollow Men*, T, male chorus, chbr ens, 1949; *Hymn for the Nativity* (*Peter the Venerable*), SATB, 8 brass, 3 timp, perc, 1962; *Reflections on Immortality*, brass, chorus, 1966; 6 other choral works

Solo: *The Leaden Echo and the Golden Echo* (*Hopkins*), Bar, orch, 1960; *Cynthia's Revells* (*B. Jonson*), Bar, pf, opt. gui, 1979; 10 other solo vocal works

Parrish, Carl

(*b* Plymouth, PA, 9 Oct 1904; *d* Valhalla, NY, 27 Nov 1965). American musicologist and composer. He studied at the American Conservatory in Fontainebleau (1932), the MacPhail School of Music (BM 1933), Cornell University (MA 1936) and Harvard University, where he took the doctorate in 1939 with a dissertation on the influence of the early piano on 18th-century keyboard technique and composition. Harvard awarded him the Knight prize in chamber music composition in 1938, and in 1945 he received the ABC composition prize. Later he won other honours: a Fulbright appointment for research in France in 1953 and a Guggenheim Fellowship in musicology for 1958–9. He taught at Wells College (1929–43), Fisk University (1943–6), Westminster Choir College (1946–9), Pomona College (1949–53) and Vassar College (1953–65), at the summer school sessions at Stanford University and at the universities of Minnesota, North Carolina and Southern California. Parrish's compositions include partsongs for chorus, choral arrangements of folksongs, pieces for piano and for orchestra, a set of organ preludes, a song cycle, a string quartet, and a *Magnificat* for soprano solo, women's voices and organ. He is best known for his writings, of which the most important are two anthologies of early music showing the styles of composition at different periods, and a standard work on the transcription of medieval music.

WRITINGS

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RAMONA H. MATTHEWS

Parrott, Andrew (Haden)

(b Walsall, 10 March 1947). English conductor. Following undergraduate and research studies at Merton College, Oxford, he founded the Taverner Choir and then the Taverner Consort and Players, with whom he has made over 50 recordings, ranging from Machaut through much 16th-, 17th- and 18th-century music to Pärt and Tavener. In his refreshing and revealing Bach recordings he has adopted Joshua Rifkin's view that the choruses and orchestral music were usually intended to be performed one-to-a-part. In addition to his work with period-instrument ensembles, Parrott has conducted many orchestras in Britain, Europe and the USA, and in 2000 was appointed music director of the London Mozart Players. In the field of contemporary music he has conducted the London Sinfonietta and the Nash Ensemble, sung with Electric Phoenix, and acted as assistant to Tippett. He worked with Kent Opera from 1989 and has conducted at La Scala, Opera North, Covent Garden and Drottningholm. He has taught through symposia and in workshops at Cambridge, Cornell, the GSM, the RAM and Dartington International Summer School. His scholarly writings reflect his particular concern with performing practice and include many influential articles, notably in *Early Music*, and the book *The Essential Bach Choir* (London, 2000).

GEORGE PRATT

Parrott, (Horace) Ian

(b London, 5 March 1916). British composer and writer. He studied at Harrow (1929–31), the RCM (1932–4), privately with Benjamin Dale, and at New College, Oxford (1934–7); he took the Oxford DMus in 1940. After teaching at Malvern College (1937–9) and completing military service, he was appointed to a lectureship at Birmingham University in 1946. From 1950 until 1983 he occupied the Gregynog Chair of Music at the University College of Wales, Aberystwyth. His honours include first prize from the Royal Philharmonic Society (1949) for the symphonic poem *Luxor* (1947), the Harriet Cohen Musicology Award (1966) and the Glyndwr Award (1994).

Following his move to Wales in 1950 Parrott identified himself closely with Welsh musical life; at Aberystwyth he fostered generations of young Welsh composers, including William Mathias and David Harries. His compositions also reflect his interest in the Welsh language and culture. His opera *The Black Ram* (1951–3), for example, incorporates Welsh folksongs. Among his most successful works are five symphonies and five string quartets. In addition to composing, he has written on a wide range of topics; his books include *Elgar* (London, 1971), *Cyril Scott and his Piano Music* (London, 1992) and *The Crying Curlew: Peter Warlock* (Llandysul, 1994).

WORKS

Stage: *The Sergeant-Major's Daughter* (op, K. Womersley), 1942–3, Cairo, 1943; *Maid in Birmingham* (ballet), 1949; *The Black Ram* (op, I. Bell), 1951–3, concert perf., BBC, 1957, staged, Aberystwyth, 1966; *Once upon a Time* (op, C.J. Price), 1958–9, Christchurch, 1960; *The Lady of Flowers* (op, A. Cooper), 1981,

Colchester, 1982

Orch: El Alamein, sym. prelude, 1944; Sym no.1, 1946; Luxor, sym. poem, 1947; Pf Conc., 1948; Pensieri, str orch, 1950; Romeo and Juliet, ov., 1953; Variations on a Theme of Dufay, 1955; Eng Hn Conc., 1956; 4 Shakespeare Dances, 1956; Y Dair [The Three Ladies], 1958; Seithenin, ov., 1959; Sym no.2 'Round the World', 1960; Vc Conc., 1961; The Three Moorish Princesses, nar, orch, 1964; Suite, vn, orch, 1965; Sym. no.3, 1966; Trbn Conc., 1967; Homage to Two Masters, 1970; Reaching for the Light, 2 ob, bn, 2 hn, glock, str, hpd, pf, 1971; Concertino, 2 gui, orch, 1973; Sinfonietta (Sym. no.4), 1978; Sym. no.5, 1979; Arfordir Ceredigion [Ceredigion's Coastline], 1992; Fanfare Ov., 1993

Vocal: I heard a Linnet Courting (R. Bridges), high v, pf, 1940; Absence (J. Donne), low v, pf, 1943; In Phaeacia (J.E. Flecker), A Ship, an Isle (Flecker), high v, orch, 1945–6; Ps xci, SATB, orch, 1946; Three Kings Have Come (cant.), S, Bar, SATB, pf, str, 1951; Jubilate Deo, SATB, org, 1963; The Song of the Stones of St Davids, SATB, 1968; Flamingoes (J. Wilson), low v, pf, 1972; Welsh Folk Song Mass, SATB, 1972; Song for Dyfed, 2 nar, SATB, pf, 1973; Surely the Lord is in This Place, chorus, 1974; Master Hugues of Saxe-Gotha, male vv, 1975; Cymru Fach [Wales], male vv, 1976; 2 Thoughtful Songs (W. Blake, G.M. Hopkins), medium v, pf, 1977; My Cousin Alice, SATB, tape, 1982; No Complaints, Bar, pf, 1984; Anthem of Dedication, SATB, org, 1985; Mag and Nunc, S, org; Mae 'Nghariad i'n Fenws [My Love is a Venus] (trad); Adam Lay ybounden (trad); Eastern Wisdom, medium v, orch, 1987; Arglwydd Ein Ior Ni [O Lord, our God], SATB, org, 1991; Aphorisms and Arias of Death and Life (various), S, Bar, pf, 1995; Songs of Renewal (various), S, rec, pf, 1995

Chbr and solo inst: Ob Qt, 1946; Str Qt no.1, 1946; Wind Qnt no.1, 1948; Fantasy-Trio, pf trio, 1950; Family Prelude and Fugue, str, pf, 1956; Str Qt no.2, 1956; Ceredigion, hp, 1957; Str Qt no.3, 1957; Sonatina, trbn, pf, 1958; Fantasy for James Blades, perc, 1959; Septet, fl, cl, str qt, pf, 1962; Str Qt no.4, 1963; Big Hat Guy, vn, pf, 1965; Partita, hp, 1967; Wind Qnt no.2 'Fresh about Cook Strait', 1970; Arabesque and Dance, rec, hpd, 1972; Fanfare and March, brass qt, 1973; Soliloquy and Dance, hp, 1973; Devils Bridge Jaunt, vc, pf, 1974; Duo Fantastico no.1, vn, pf, 1976; Gleaming Brass, brass qnt, 1977; Arfon, hp, 1978; Fantasy-Sonata, cl, pf, 1979; Reflections, vn, pf, 1982; Suite, vc, pf, 1982; Autumn Landscapes, ob, pf, 1983; Duo, cl, tpt, 1983; Duo, 2 gui, 1988; Duo Fantastico no.2, vn, pf, 1990; Fun Fugato and Awkward Waltz, bn, pf, 1990; Fantasising on a Welsh Tune, fl, ob, pf, 1993; Str Qt no.5, 1994; Awel Dyfi, rec, 1995; The Wrexham Pipers Meet the Machynlleth Marchers, rec, gui, 1996; Portraits, rec, pf, 1999

Kbd: Theme and Six Variants, pf, 1945; Fantasy and Allegro, 2 pf, 1946; Fantasia, org, 1974; Aspects, pf, 1975; Fantasy, pf, 1976; Suite no.1, org, 1977; Hands Across the Years, org, 1980

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MALCOLM BOYD/GERAINT LEWIS

Parry, Henry John.

English music publisher, partner in the firm of [Edwin Ashdown](#).

Parry, Sir (Charles) Hubert (Hastings)

(*b* Bournemouth, 27 Feb 1848; *d* Rustington, Sussex, 7 Oct 1918). English composer, scholar and teacher. Combining these three activities with a forceful personality and social position, he exercised a revitalizing influence on English musical life at a time in the 19th century when standards of composition, performance, criticism and education were low.

1. [Life and works.](#)
2. [Style and influence.](#)

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JEREMY DIBBLE

[Parry, Sir Hubert](#)

1. **Life and works.**

The sixth child from the first marriage of Thomas Gambier Parry, painter and art collector, Parry grew up at Highnam Court near Gloucester. While attending Twyford School, near Winchester, he became acquainted with S.S. Wesley at Winchester Cathedral. At Eton he received instruction from Sir George Elvey at St George's Chapel, Windsor, and obtained the BMus in 1866, before entering Exeter College, Oxford, to read law and modern history. During the summer of 1867 he studied in Stuttgart with Henry Hugo Pierson; this was the only formal musical training he received while at Oxford. After taking the BA in 1870 he worked at Lloyd's of London as an underwriter, a move in accordance with both his father's wishes and those of his future wife's family. In 1872 he married his childhood sweetheart, Maude Herbert, sister of George, 13th Earl of Pembroke; they had two children, Dorothea and Gwendolen, named after characters in George Eliot's novels.

In his first few years at Lloyd's Parry took some lessons with William Sterndale Bennett. Desiring more criticism than Bennett was prepared to give, he applied (through Joachim) to study with Brahms in Vienna. When this project failed to materialize, he began a course of study with Edward Dannreuther, a renowned pioneer, champion of Wagner and piano virtuoso. Under Dannreuther's tuition Parry improved his piano technique, but gradually emphasis shifted from the keyboard repertory to the discussion and study of contemporary music, particularly of instrumental works by Liszt, Tchaikovsky and Brahms. This had a profound effect on the development of Parry's musical language, a fact demonstrated in the scale and profusion of chamber works such as the *Grosses Duo* for two pianos (1875–7), the Piano Trio in E minor (no.1, 1877), the Nonet for wind

instruments (1877), the Fantasie Sonata in B minor for violin and piano (1878) and the Piano Quartet (1879), all written for Dannreuther's series of semi-private concerts at his home, 12 Orme Square, Bayswater. Parry also became a fervent Wagnerite, attending *Der Ring des Nibelungen* at Bayreuth in 1876, assisting when Wagner was Dannreuther's guest in London in 1877 and again visiting Bayreuth, to hear *Parsifal* three times in 1882. His admiration for Wagner is evident in his concert overture *Guillem de Cabestanh* (1878), conducted by Manns at the Crystal Palace in 1879, and perhaps more controversially in his setting of Shelley's *Prometheus Unbound* for the Gloucester Three Choirs Festival in 1880, a year which also witnessed two performances of his Piano Concerto in F \flat major.

Parry gave up his work at Lloyd's in 1877, confident that he could make a living as a musician. Besides Dannreuther's encouragement, further support came from George Grove, who engaged Parry as sub-editor for his new *Dictionary of Music and Musicians*, an enterprise to which Parry contributed more than 100 articles. Within the province of musical scholarship and theory Parry showed himself to be versatile and original, attributes which, combined with his compositional abilities, persuaded Grove to enlist him in 1883 as Professor of Musical History at the newly founded RCM. That same year the University of Cambridge conferred on him an honorary doctorate, Oxford following suite in 1884 as well as appointing him choragus to the university.

Parry's first period of creative maturity was largely dominated by instrumental composition, and during the 1880s the production of no fewer than four symphonies and a symphonic suite (*Suite moderne*) suggests that orchestral music held a major attraction for him. In addition to the challenge of large-scale symphonic forms, he also turned his attention to opera, inspired by his vivid impressions of Wagner's music dramas and by the interest shown in indigenous opera by Carl Rosa. Unfortunately, however, Parry lacked experience of the stage and he failed to assimilate the necessary elements of Wagner's musico-dramatic technique, shortcomings which were not enhanced by Una Taylor's deficient libretto. *Guenever*, his one foray into operatic music, was abandoned after Rosa's refusal to perform it in 1886. To counter his disappointment, Parry enjoyed his first taste of national acclaim with the ode *Blest Pair of Sirens*, written for and dedicated to Stanford and the Bach Choir. Its success brought mixed blessings: his reputation as a composer rapidly became established, but the demands brought by commissions from provincial festivals signalled a shift from symphonic to choral music, a change of direction much lamented by Bernard Shaw.

In 1888 Parry's national renown was consolidated with *Judith*, the first of three oratorios. Other choral works followed in rapid succession, notably the *Ode on St Cecilia's Day* (1889) for Leeds, *L'Allegro ed Il Pensieroso* (1890) for Norwich, *The Lotos-Eaters* for Cambridge (1892), *Job* (1892) for Gloucester and *King Saul* (1894) for Birmingham. For the Purcell bicentenary in 1895 he worked with Robert Bridges on the ode *Invocation to Music*, and, two years later, composed a setting of the *Magnificat* in celebration of Queen Victoria's Diamond Jubilee. Such was Parry's esteem and popularity during the 1890s that he was regarded as the nation's unofficial composer laureate, a position he bore with some reservation. In

1895 he succeeded Grove as director of the RCM and in 1898 he was knighted in recognition of his services to British music. In 1900, after Stainer's resignation, he was appointed Heather Professor of Music at Oxford and in 1902 he was made a baronet. Suffering from worsening heart trouble he was forced to give up the chair at Oxford in 1908, but retained his directorship at the RCM until his death.

A Song of Darkness and Light (1898), his second collaboration with Bridges, marked a period of his output in which he was preoccupied with the expression of his own personal heterodoxy. Between 1898 and 1908 he produced a number of choral works (so-called ethical oratorios) such as *Voces clamantium* (1903), *The Love that Casteth out Fear* (1904) and *The Soul's Ransom* (1906), drawing on texts from the Bible and his own words in which he attempted to elucidate his humanitarian convictions. In 1907 this culminated in *The Vision of Life*, written for the Cardiff Festival and for which Parry provided the entire text. The sentiments and symbols of *The Vision of Life*, with its main protagonist, The Dreamer, and the chorus of Dream Voices, deeply appealed to Elgar who, significantly perhaps, went on to explore a similar theme in *The Music Makers* of 1912. The unfocused and at times obscure philosophical message of these ethical deliberations left audiences unmoved and, after the performance of *Beyond these voices there is peace* at Worcester in 1908, caused Parry to reconsider the best means of enunciating his artistic ideals. In his later choral works he wisely returned to the poetry of established authors, setting Dunbar's *Ode on the Nativity* (1912) and Bridges' naval ode *The Chivalry of the Sea* (1916), an achievement crowned by the supremely eloquent and poignantly valedictory *Songs of Farewell* (1914–15), a group of six motets which represent the summit of British *a cappella* music.

Thanks largely to the initiatives of the Philharmonic Society, Parry also turned his attention to orchestral composition. Between 1909 and 1910 he extensively revised his Fourth Symphony, composing a new scherzo as well as appending an ethical programme ('Finding the Way') to the entire work. Similar programmes, of an essentially autobiographical significance, informed his last two orchestral works, the Fifth Symphony (later renamed Symphonic Fantasia '1912'), written for the (by then 'Royal') Philharmonic Society's centenary celebrations, and his only symphonic poem, *From Death to Life* (1914).

Parry, Sir Hubert

2. Style and influence.

Parry's musical style is a complex aggregate reflecting his assimilation of indigenous as well as continental traditions. Trained in the organ loft during his schooldays and educated through the degree system of the ancient universities, he had imbibed fully the aesthetics of Anglican church music and the oratorio-centred repertory of the provincial music festivals by the age of 18. His early works, sacred and secular, betray the influences of Sterndale Bennett, Stainer and, most of all, Mendelssohn, whose stylistic paradigms are clearly emulated in his Oxford exercise 'O Lord, Thou hast cast us out' (1866). His study with Pierson, however, disabused him of Mendelssohn and the years spent working with Dannreuther during the 1870s were crucial in awakening him to the music of Brahms and Wagner.

Both these composers exerted a powerful influence on the development of his technique. The chamber works written between 1876 and 1890 exhibit a thorough understanding of Brahmsian generative procedures, the Piano Quartet in A \flat and the Piano Trio in B minor (no.2) being particularly fine examples. Other influences, notably those of Schumann and Liszt, are also evident in the more experimental Wind Nonet (1877) and Fantasie Sonata in one movement for violin and piano (1878), which show an interest in melodic transformation and cyclic design. An especially intriguing instance of the Liszt–Brahms fusion can be seen in the Piano Concerto in F \flat (1878–80), in its arresting tonal events, inventive structures and, perhaps most remarkably, in the lengthy virtuoso cadenza at the end of the finale.

Cyclic treatment remained an important component of Parry's orchestral music, but in these larger works his more mature lyrical style, infused with a diatonicism gleaned from his English heritage and allied with the Romantic sonority of larger orchestral forces, begins to take centre stage. The rhapsodic First Symphony (1880–82) and the melodically fertile Second (1882–3) have a confidence and energy which are consolidated in the shorter, more overtly Classical Third Symphony, the first version of the Fourth Symphony (both performed in 1889) and in the motivically discursive *Overture to an Unwritten Tragedy* (1893). Parry once again shows a predilection for original structural thinking, be it in the illusion of four symphonic movements in his *Symphonic Variations* (1897) or the deft manipulation of sonata principles in the *Elegy for Brahms* (1897), a work unperformed during his lifetime but which Stanford exhumed and conducted at the RCM memorial concert for Parry in November 1918. This inclination for formal intricacy continued in the considerably revised and expanded Fourth Symphony (1909–10), and, above all, in the cyclic involution and structural compression of the *Symphonic Fantasia '1912'*, arguably his masterpiece.

The influence of Wagner is conspicuous in both the *Concertstück* for orchestra (1877) and the overture *Guillem de Cabestanh* (1878), but it was altogether more prominent in his first major choral commission, *Scenes from Prometheus Unbound* (1880), a work hailed by some as the beginning of the so-called English Musical Renaissance. The opening prelude and scenes in Part 2 for Jupiter and The Spirit of the Hour, in revealing a clear debt to *Tristan und Isolde* and the *Ring*, had a powerful sense of contemporaneity which struck a note of modernism in the ears of English audiences. In fact, while *Prometheus* displays a certain *étincelle électrique* (as described by Prosper Sainton: 'Charles Harford Lloyd', *MT*, xl, 1899, p.373), it bears all the symptoms of immaturity and inchoateness, and its most 'modern' traits are precisely those which Parry later chose to jettison. In *Blest Pair of Sirens* his earlier Wagnerian enthusiasms are more completely digested (as in the paraphrase of *Die Meistersinger von Nürnberg* in the introduction) within a muscular language of greater diatonic dissonance, a stylistic attribute linking him with his English predecessors such as Stainer, S.S. Wesley, Ouseley and Walmisley. This diatonic tendency remained a pronounced feature of Parry's music and was used to great effect, be it lyrically in *L'Allegro*, the *Invocation to Music* and *The Pied Piper of Hamelin*, grandiosely in the *Te Deum* (1873), the coronation anthem *I was glad* and the *Ode to Music*, or polyphonically in *De profundis*

(a tour de force for 12-part chorus), the *Ode on the Nativity* and the *Songs of Farewell*.

Parry also showed a flair for miniature forms. His 12 volumes of *English Lyrics* were undoubtedly an important vernacular precedent to the outpouring of songs by the next generation, particularly those setting Shakespeare. In contrast to the Elizabethan lyrics of the earlier volumes, he evidently felt an increasing empathy with contemporary poetry, which he used more frequently in later songs (the ninth set is devoted entirely to the poems of Mary Coleridge). The quality of these settings is variable but a number, among them *Through the Ivory Gate* (set iii), *A Welsh Lullaby* (set v) and *From a City Window* (set x), are especially fine. Other small-scale compositions – the *12 Short Pieces* (1894) for violin and piano, the *Shulbrede Tunes* for piano, the late chorale preludes and fantasias for organ and some of the partsongs – show a high level of imagination and craftsmanship, but none perhaps more so than the elastic phraseology of the choral song *Jerusalem*, an immutable favourite with the English public.

Another important facet of Parry's creative energies was his contribution to musical scholarship. At Oxford he was deeply impressed by Ruskin's morality of art, to which he held a lifelong allegiance. In maintaining an interest in philosophy, the arts, social sciences and politics after leaving university, he was also drawn into the tide of evolutionist thought, particularly through the 'social Darwinism' of Herbert Spencer. This profoundly influenced his approach to the study of musical history, in which he believed that the principles of man's evolutionary past, as seen biologically, intellectually and socially, were, according to the natural laws of the universe, reflected in the growth and change in music. This stance in itself transformed the role of the music critic and historian into one analogous with the scientist. Parry remained a fervent exponent of musical evolutionism, espousing tenets of ethnocentrism (in which German music was venerated above that of other European nations), the importance of tradition and training, and the balance between expression and design. Such standpoints recur with conviction in his many articles, lectures and books, notably *The Art of Music* (1893, significantly renamed *The Evolution of the Art of Music* in later editions) and *Style in Musical Art* (1911), a compilation of his Oxford lectures. Moreover, at the end of his life Parry continued to pursue an essentially Darwinist philosophy outside music in his unpublished *Instinct and Character*, a somewhat overamplified but nevertheless valuable summation of his moral aesthetic.

Parry's personality, as with many Victorians, embraced many apparent contradictions. One side of it reveals the idealist, the radical and even, perhaps, the political rebel (as a supporter of Gladstonian liberalism). And yet, as an establishment figure, he was also an ardent advocate of tradition, nervous of artistic extremes and therefore seemingly conservative and restrained. He was drawn towards hedonism (as is clear from *The Lotos-Eaters*) but this is consciously balanced by a puritanical zeal. As if to compound these apparent paradoxes, he was deeply religious but nevertheless developed a pathological loathing for organized religion. His musical style and sensibility, capable of passionate yearning and affecting melancholy, is also imbued with a natural reserve, a tempered respect for technique and a propensity for moderation. These attributes, combined

with a profound sense of the composer's obligation to society, was his legacy to a younger generation of composers and admirers, among them Vaughan Williams, Holst, Howells, Bliss and, most notably, Finzi.

Parry, Sir Hubert

WORKS

fuller list in Dibble (Life and Music, 1992)

printed works first published in London unless otherwise stated

MSS in GB-Ctc, Lbl, Lcm, Lco, Lrhc, Ob, R; Old Rectory, Highnam; Shulbrede Priory, Sussex

stage

incidental music unless otherwise stated

The Birds (Aristophanes), Cambridge, 27 Nov 1883 (1885)

Guenever (op, U. Taylor, Ger. trans. by F. Althaus) 1884–6, unperf.

The Frogs (Aristophanes), Oxford, 24 Feb 1892 (Leipzig, 1892); rev., Oxford, 19 Feb 1909

Hypatia (S. Ogilvie), London, Haymarket, 2 Jan 1893; suite, orch, 5 movts, London, 9 March 1893

A Repentance (P.M.T. Craigie), London, St James's, 28 Feb 1899

Agamemnon (Aeschylus), Cambridge, 16 Nov 1900 (1900)

The Clouds (Aristophanes), Oxford, 1 March 1905 (Leipzig, 1905)

Proserpine (ballet, P.B. Shelley), London, Haymarket, 25 June 1912

The Acharnians (Aristophanes), Oxford, 21 Feb 1914 (1914)

oratorios, services

Magnificat and Nunc dimittis, A, 1864

Te Deum, B, ?1864

Morning, Communion and Evening Service, D, chorus, org, 1866–9 (1868–9)

Kyrie eleison, fugue, 8vv, 1867

Te Deum, E, 1873

Evening Service ('The Great'), D, 1881, ed. Dibble (1984)

Judith (orat, Apocrypha and H. Parry), S, A, T, B, chorus, orch, Birmingham, 29 Aug 1888 (1888)

Job (orat, Bible and Parry), S, T, 2B, chorus, orch, Gloucester, 8 Sept 1892, vs (1892), fs (1898)

King Saul (orat, Bible and Parry), S, A, T, B, chorus, orch, Birmingham, 3 Oct 1894 (1894)

Magnificat, F, S, chorus, orch, Hereford, 15 Sept 1897 (1897)

Thanksgiving Te Deum, F, S, B, chorus, orch, Hereford, 11 Sept 1900 (1900); rev., with Eng. text, Gloucester, 11 Sept 1913 (1913)

Te Deum, D, for coronation of George V, chorus, orch, London, Westminster Abbey, 23 June 1911 (1911)

other sacred

Praise God from whom all blessings flow, chorale, 1864–5

Lobet den Herren, 5vv, 1867

O Lord, Thou hast cast us out (cant., Bible), Eton College, 8 Dec 1867 (1867)
Ode on St Cecilia's Day (A. Pope), S, B, chorus, orch, Leeds, 11 Oct 1889 (1889)
De profundis (Ps cxxx), S, 12vv, orch, Hereford, 10 Sept 1891 (1891)
Grace for a City Dinner (Benedictus), 4vv, 1897
Voces clamantium (Bible and Parry), S, B, chorus, orch, Hereford, 10 Sept 1903 (1903)
The Love that Casteth out Fear (sinfonia sacra, Bible and Parry), chorus, orch, Gloucester, 7 Sept 1904 (1904)
Praise God in His Holiness, ps, B, org, 1906
The Soul's Ransom (sinfonia sacra, Bible and Parry), S, B, chorus, orch, Hereford, 12 Sept 1906 (1906)
Beyond these voices there is peace (Bible and Parry), S, B, chorus, orch, Worcester, 9 Sept 1908 (1908)
Eton Memorial Ode (R. Bridges), Eton College, 18 Nov 1908 (1908)
Ode on the Nativity (W. Dunbar), S, chorus, orch, Hereford, 12 Sept 1912 (1912)
I believe it (R. Browning), soliloquy, B, org, 1912
God is our hope (Ps xlv), B, double chorus, orch, London, St Paul's Cathedral, 24 April 1913 (1913)

motets

[6] Songs of Farewell: My soul, there is a country (H. Vaughan), 4vv (1916); I know my soul hath power to know all things (J. Davies), 4vv (1916); Never weather-beaten sail (T. Campion), 5vv (1916); There is an old belief (J.G. Lockhart), 6vv (1916); At the round earth's imagined corners (J. Donne), 7vv (1917); Lord, let me know mine end (Ps xxxix), 8vv (1918)

anthems

In my distress, 1863
Fear thou not, 1864
O sing unto the Lord a new song, 1864
Blessed is He, 1865 (1865)
Prevent us O Lord, 1865 (1865)
Why boastest though thyself, 1865
Blessed are they that dwell in Thy house, 1870
Lord, I have loved the habitation of Thy house, 1870
Hear my words, ye people (Bible), chorus, orch, Salisbury, 10 May 1894 (1894)
I was glad (Ps cxxii), coronation anthem for Edward VII, London, Westminster Abbey, 9 Aug 1902 (1902), rev. version, 23 June 1911 [for George V]

Hymn tunes and chants

secular choral

with orchestra

Scenes from Prometheus Unbound (dramatic cant., Shelley), S, A, T, B, chorus, orch, Gloucester, 7 Sept 1880 (1880)
The Glories of Our Blood and State (ode, J. Shirley: *The Contention of Ajax and Ulysses*), chorus, orch, Gloucester, 4 Sept 1883 (1885)
Blest Pair of Sirens (At a Solemn Music) (ode, J. Milton), chorus, orch, London, 17 May 1887 (1887)
L'Allegro ed Il Pensieroso (cant., Milton), S, B, chorus, orch, Norwich, 15 Oct 1890 (1890)
Eton (ode, A.C. Swinburne), chorus, orch, Eton College, 28 June 1891 (1891)

The Lotos-Eaters (A. Tennyson), choric song, S, chorus, orch, Cambridge, 13 June 1892 (1892)

Invocation to Music (ode, Bridges), S, T, B, chorus, orch, Leeds, 2 Oct 1895 (1895)

A Song of Darkness and Light (Bridges), S, chorus, orch, Gloucester, 15 Sept 1898 (1898)

Ode to Music (A.C. Benson), S, S, A, T, B, chorus, orch, London, RCM, 13 June 1901 (1901)

War and Peace (sym. ode, Benson and Parry), S, A, T, B, chorus, orch, London, Royal Albert Hall, 30 April 1903 (1903)

The Pied Piper of Hamelin (cant., Browning), T, B, chorus, orch, Norwich, 26 Oct 1905, vs (1905), fs (1906)

The Vision of Life (sym. poem, Parry), S, B, chorus, orch, Cardiff, 26 Sept 1907 (1907); rev. 1914 (1914) [rev. for Norwich Festival but not perf.]

The Chivalry of the Sea (naval ode, Bridges), chorus, orch, London, 12 Dec 1916 (1916)

partsongs

Tell me where is fancy bred (W. Shakespeare), 4vv, 1864; Fair daffodils (R. Herrick), madrigal, 5vv, 1865 (1866); Persicos odi (Horace), 4vv, 1865; Take, O take those lips away (Shakespeare), TTBB, 1865; Oft in the stilly night (T. Moore), 1866; Dost thou idly ask (W.C. Bryant), 1867; Pure spirit, O where art thou? (?Parry), 1867; There lived a sage (?Parry), 4 male vv, 1869; He is coming (Mrs H. Gladstone), carol (1874); 3 Trios, female vv (1875); 6 Lyrics from an Elizabethan Song Book, 4–6vv (1897); 6 Modern Lyrics, 4vv (1897); 8 Four-Part Songs (1898); Who can dwell with greatness (A. Dobson), 5vv, 1899, in *Choral Songs ... in Honour of Queen Victoria* (1899); In Praise of Song (?Parry), 8vv (1904); 6 Partsongs (1909); 7 Partsongs, ATB (1910); La belle dame sans merci (Keats), 5vv, 1914–15, ed. P.M. Young (1979); When Christ was born of Mary free (Harleian MS) (1915); I know an Irish lass, 4vv, ?1916; 2 carols (1917)

unison and school songs

Rock-a-bye (1893); Land to the leeward ho! (M. Preston) (1895); The best school of all (H. Newbolt), 1908 (1916); 5 Unison Songs (1909); School Songs (1911); 3 Unison Songs (1913); School Songs (1914); Come join the merry chorus (H. Smith) (1915); A Hymn for Aviators (M.C.D. Hamilton) (1915); For all we have and are (R. Kipling), 1916; Jerusalem (W. Blake), choral song, unison vv, orch (1916); 3 Songs for 'Kookoorookoo' (C. Rossetti) (1916); 3 School Songs (1918); England (Shakespeare) (1919)

solo songs

for 1 voice and piano unless otherwise stated

[74] English Lyrics, 12 sets, 1874–1918 (1885–1920): i, 4 songs, 1881–5 (1885); ii (Shakespeare), 5 songs, 1874–85 (1886); iii, 6 songs (1895); iv, 6 songs, 1885–96 (1896); v, 7 songs, 1877–1901 (1902); vi, 6 songs (1903); vii, 6 songs, 1888–1906 (1907); viii, 6 songs, c1904–6 (1907); ix (M. Coleridge), 7 songs, 1908 (1909); x, 6 songs, 1909 (1918); xi, 8 songs, 1910–18, ed. E. Daymond, C. Wood and H.P. Greene (1920); xii, 7 songs, c1870–1918, ed. Daymond, Wood and Greene (1920)

Fair is my love (E. Spenser), 1864; Love not me (anon.), 1865; When stars are in the quiet skies (E. Bulwer-Lytton), 1865; Why does azure deck the sky (Moore), 1865 (1866); Autumn (T. Hood), 1865–6 (1867), orchd 1867; When the grey skies are flushed with rosy streaks, ?1866; Angel hosts, sweet love, befriend thee (Lord

Hervey), 1866 (1867); Go, lovely rose (E. Waller), 1866; Love the Tyrant (?Parry), 1866; Sleep, my love, untouched by sorrow, 1867; Dainty form, so firm and slight, 1868; 3 Odes of Anacreon (trans. Moore), 1868–78 (1880), no.2 orchd; An Epigram (Fairest dreams may be forgotten) (?Parry), 1869; Ah! woe is me! poor silver wing!, 1869; A River of Life (Lord Pembroke) (1870); Not Unavailing (The flower of purest whiteness), ?1872

An Evening Cloud (J. Wilson), 1873; A Shadow (What lack the valleys) (A. Proctor), 1873; 3 Songs (1873); 4 Sonnets (Shakespeare, Ger. trans. F. Bodenstedt), 1873–82 (1887), Eng. and Ger. text; A Garland of [6] Shakespearian and Other Old-Fashioned Songs (1874, repr. separately, 1880–81); Sonnet (If thou survive my well-contented day) (Shakespeare), 1874; Twilight (Lord Pembroke), 1874 (1875); Absence, hear my protestation (J. Hoskins), 1881; And wilt thou leave me thus? (T. Wyatt), 1881; My passion you regard with scorn, ?1881; I arise from dreams of thee (Shelley), 1883; The Maid of Elsinore (H. Boulton), in *12 New Songs by British Composers* (1891)

The North Wind (W.E. Henley), B, orch, 1899; The Soldier's Tent (from the Bard of Dimbovitza, trans. A. Strettell and C. Sylva), scena, Bar, orch, 1900 (1901); Von edler Art (from Nuremberg songbook, 1549, trans. P. England), 1900 (1906); Newfoundland (C. Boyle), 1st version (1904), 2nd version, ?1904; Fear no more the heat o' the sun (Shakespeare) (1906); The Laird of Cockpen (Lady Nairn), Bar, pf, 1906 (1907)

orchestral

Allegretto scherzando, E♭; 1867

Intermezzo religioso, 1867, Gloucester, 3 Sept 1868 [from Sonata, f, pf duet, 1865]

Piano Concerto, g, 1869, inc.

Vivien, ov., 1873, ?unperf., lost

Concertstück, g, 1877

Guillem de Cabestanh, ov., 1878, London, 15 March 1879

Piano Concerto, F♯; 1878–80, rev. 1884 and 1895, London, 3 April 1880

Symphony no.1, G, 1880–82, Birmingham, 31 Aug 1882

Symphony no.2 'Cambridge', F, 1882–3, Cambridge, 12 June 1883; rev., London, 6 June 1887; rev., with new finale, 30 May 1895 (1906)

Suite moderne (Suite symphonique), 1886, Gloucester, 9 Sept 1886, rev. 1892

Symphony no.3 'English', C, 1887–9, London, 23 May 1889; rev., Leeds, 30 Jan 1895; rev., Bournemouth, 18 Dec 1902 (1907)

Symphony no.4, e, 1889, London, 1 July 1889; rev. as 'Finding the Way', 1909–10, London, 10 Feb 1910 (1921)

An English Suite, str, 1890–1918, London, 20 Oct 1922 (1921), arr. Daymond, pf (1923)

Overture to an Unwritten Tragedy, a, 1893, Worcester, 13 Sept 1893; rev., London, 19 April 1894; rev. 1905 (1906)

'Lady Radnor' Suite, str, 1894, London, 29 June 1894 (1902); arr. pf (1905), arr. vn, pf (1915), arr. small orch

Elegy for Brahms, a, 1897, London, 9 Nov 1918

Symphonic Variations, e, 1897, London, 3 June 1897 (1897)

Symphonic Fantasia '1912' (Symphony no.5), b, 1912, London, 5 Dec 1912 (1922)

From Death to Life, sym. poem, B♭; 1914, Brighton, 12 Nov 1914; rev., London, 18 March 1915

Foolish Fantasia (To finish the frolic if it will do), wind band, perf. Oxford, date unknown

chamber

Nonet, B♭, fl, ob, eng hn, 2 cl, 2 bn, 2 hn, 1877

Quintet, E♭, 2 vn, 2 va, vc, 1883–4, London, 18 May 1884; rev. 1896, 1902, score (1909)

3 str qts: g, 1867; C, 1868; G, 1878–80, London, 26 Feb 1880, ed. M. Allis (1995)

Piano Quartet, A♭, 1879, London, 13 Feb 1879 (1884)

Trios: Short Trios, F, vn, va, pf, 1868; Pf Trio [no.1], e, 1877, London, 31 Jan 1878 (Leipzig, 1879); Pf Trio [no.2], b, 1884, London, 25 Nov 1884 (1884); 2 Intermezzi, str trio, 1884, ed. (1950); Pf Trio [no.3], G, 1889–90, London, 13 Feb 1890, rev. 1893

Vn, pf: 3 movts, 1863; Allegretto pastorale, G, 1870; 6 pieces (Freundschaftslieder), 1872; Sonata, d, 1875; Fantasie sonata in 1 movt, b, 1878, London, 30 Jan 1879; Partita, d, London, 2 Dec 1886 (1886) [rev. of Suite de pièces, 1873–7, Cannes, 8 Feb 1877]; Sonata, D, 1888–9, London, 14 Feb 1889, rev. 1894; 12 Short Pieces, 1894 (1895); Piece, G, 1896; Romance, F (1896); Suite, D (1907); Suite, F (1907)

Vc, pf: 2 Duettings, F, G, 1868; Sonata, A, 1879–80, London, 12 Feb 1880 (1883)

keyboard

2 pf: Grosses Duo, e, 1875–7 (Leipzig, 1877)

Pf 4 hands: Ov., b, 1865; Sonata, f, 1865; Characteristic Popular Tunes of the British Isles, 2 bks, 1885 (1885)

Pf solo: Little Piano Piece, variations, 1862; Andante non troppo, B♭, 1865; 4 fugues, 1865: c, E♭, F, e; Piece, g, 1865; Andante, C, 1867; Sonnets and Songs without Words, 3 sets: i, 1868 (1869), ii, 1867–75 (1875), iii, 1870–77 (1877); A Little Forget-me-not, B♭, 1870; 7 Charackterbilder (1872); 2 Short Pieces, C, F, ?1873; Variations on an Air by [J.S.] Bach, 1873–5; 2 sonatas: [no.1], F (1877), [no.2], A, 1876–7 (1878); Theme and 19 Variations, d, 1878 (1885); Cosy (1892); [10] Shulbrede Tunes, 1911–14 (1914); Hands Across the Centuries, suite, 1916–18 (1918); Sleepy, ?1917; 5 Miniatures, ed. (1926) [incl. Cosy and Sleepy]

Org: Grand Fugue with 3 Subjects, G, 1865; Fantasia and Fugue, G, 1877–1912 (1913); Chorale Preludes, set 1, 1911–12 (1912); 3 Chorale Fantasias, 1911–14 (1915); Toccata and Fugue 'The Wanderer', G/e, 1912–18 (1921); Elegy, A♭, 1913 (1922) [for funeral of the 14th Earl of Pembroke, 7 April 1913]; Chorale Preludes, set 2, 1915 (1916); For the Little Organ Book, ed. (1924)

Parry, Sir Hubert

EDITIONS AND ARRANGEMENTS

W. Boyce: [Trio] Sonatas nos.10 and 12 (1747), arr. as Suite, e, 2 vn, va, vc (1892) ed., with W.B. Squire and L. Benson: *A Collection of Madrigals by Ancient Composers* (1899)

H. Purcell: Soul of the World (from Hail, bright Cecilia), addl orch, 1918

Parry, Sir Hubert

WRITINGS

123 articles in *Grove*¹

'On some Bearings of the Historical Method upon Music', *PMA*, xi (1884–5), 1–9

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Parry, John (i) ['Parry Ddall']

(*b* Bryn Cynan, c1710; *d* Ruabon, 7 Oct 1782). Welsh harper. He was blind, and was taught to play the Welsh triple harp by a relative, Robert Parry of Llanllyfni, and by Stephan Shon Jones of Penrhyndeudraeth. With perseverance and (according to the report of another blind harper, Richard Roberts of Caernarvon, 1796–1855) 'earnest prayer for the gift of playing the harp', Parry became the most distinguished harper of his generation in Great Britain. From 1734 he was harper to the first Sir Watkin Williams Wynn of Wynnstay, Ruabon, and continued from 1749 to his death in the service of Sir Watkin Williams Wynn II. This Welsh baronet was an active

patron of the arts and he numbered Sir Joshua Reynolds, David Garrick and Handel among his friends. It was probably in playing for Sir Watkin's circle in London that Parry so impressed Handel and also recommended himself to the attention of the Prince of Wales, who became his patron. A performance of Parry's at Cambridge in 1757 proved to be a source of inspiration for Thomas Gray's Pindaric Ode *The Bard*; Gray wrote to his friend William Mason:

Mr Parry has been here and scratched out such ravishing blind harmony, such tunes of a thousand years old, with names enough to choke you, as have set all this learned body a dancing, and inspired them with due respect to my old bard, his countryman, whenever he shall appear. Mr Parry, you must know, has set my Ode in motion again, and has brought it at last to a conclusion.

Parry's most important contribution lay in the fact that, in collaboration with Evan Williams, a Welsh organist and fellow harper in London, he published the first collection (supposedly entirely) of Welsh melodies. Of the 24 untitled tunes in *Antient British Music* at least half are indisputably Welsh: a few of Parry's florid arrangements, however, can be identified as tunes known in 16th-century England, such as *The Frog Galliard* (Aria II), *Monsieur's Almain* (Aria X) and *Mall Sims* (Aria XXIII). *Mock Nightingale* (Aria VI) is a variant of an early 18th-century country dance tune and Aria XV is derived from the 17th-century ballad *Methinks the Poor Town*. This kind of variety was typical of a professional Welsh harper's repertory passed on orally before the middle of the 18th century.

Parry's final volume, *British Harmony*, contains, among its traditional Welsh tunes, a May carol and a New Year *quête* song, while the piece *Erddigan tro'r Tant* has some of the characteristics of the harp music of the Robert ap Huw period. As in his other collections no words are printed with the music. However, in 1745, shortly after the appearance of *Antient British Music*, Parry and Williams intended to bring out a volume of Welsh tunes with words. A specimen manuscript exists containing six tunes with Welsh words to be sung in *canu penillion* style, the earliest examples of this form of traditional Welsh singing.

WORKS

Antient British Music, or A Collection of Tunes, never before published, which are retained by the Cambro-Britons (more particularly in North Wales), hp/hpd/vn/fl, bc (London, 1742), collab. E. Williams

A Collection of Welsh, English & Scotch Airs with New Variations also 4 New Lessons, hp/hpd (London, 1761), also incl. 12 Airs, gui

Twelve Airs, gui/2 gui (London, c1765)

British Harmony, being a Collection of Antient Welsh Airs, the Traditional Remains of those originally sung by the Bards of Wales (Ruabon and London, 1781, 2/c1809 as *Cambrian Harmony*)

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OWAIN EDWARDS/PHYLLIS KINNEY

Parry, John (ii)

(*b* Denbigh, 18 Feb 1776; *d* London, 8 April 1851). Welsh instrumentalist and composer. After studying the harp and the clarinet he joined the band of the Denbighshire militia in 1793 and became master of it in 1795. In this position he became proficient on a large number of instruments, and he exhibited his talents at Covent Garden in 1805. He settled in London in 1807, as a teacher of the flageolet. In 1809 he was engaged to provide some music for Vauxhall Gardens; in 1814 he began composing and arranging music for various operatic farces and other stage productions. In several cases he was responsible for the libretto as well as the music. At least five dramatizations of Scott's *Ivanhoe* were presented in London in 1820: the one at Covent Garden was the most successful, partly because of Parry's song 'The Lullaby'. He was particularly skilled at composing ballads with a Celtic flavour, which he often sang himself. At his farewell concert in June 1837 he sang his own popular ballad *Jenny Jones* accompanied on the harp by his son, [John Orlando Parry](#). The duet *Flow gently Deva* was also for many years a favourite.

Parry maintained his Welsh links, conducting the cymrodorion and eisteddfods held in various places in Wales. He was one of the promoters of the Cambrian Society, and at the Powys Eisteddfod of 1820 he received the title of 'Bardd Alaw' (Master of Song). He was treasurer of the Royal Society of Musicians from 1831 to 1849, and secretary of the Royal Musical Festival held at Westminster Abbey in 1834. He wrote several books on musical subjects and was an assiduous collector and arranger of Welsh melodies. From 1834 to 1849 he was music critic of *The Morning Post*.

WORKS

all performed in London; music lost by the composer unless otherwise stated

LCG [Covent Garden](#)
LDL [Drury Lane Theatre](#)

Fair Cheating, or The Wise Ones Outwitted (operatic farce), LDL, 15 June 1814, vs pubd

[Harlequin Hoax, or A Pantomine Proposed \(extravaganza, T. Dibdin\), Lyceum, 16 Aug 1814, vs pubd](#)

Oberon's Oath, or The Paladin and the Princess (musical drama, B. Thompson), LDL, 21 May 1816

[High Notions, or A Trip to Exmouth \(operatic farce\), LCG, 11 Feb 1819, 2 songs](#)

pubd

Helpless Animals, or Bachelor's Fare (operatic farce), LCG, 17 Nov 1819, vs pubd
Ivanhoe, or The Knight Templar (musical drama, S. Beazley, after W. Scott), LCG,
2 March 1820, ov. pubd

Two Wives, or A Hint to Husbands (operatic farce), LDL, 2 June 1824

My Uncle Gabriel (operatic farce), LDL, 10 Dec 1824, 2 songs pubd

A Trip to Wales (operatic farce), LDL, 11 Nov 1826

Caswallon, or The Briton Chief (tragedy, C.E. Walker), LDL, 12 Jan 1829

The Sham Prince (burletta), St James's, 29 Sept 1836

Music in: *The Merry Wives of Windsor* (1824)

6 collections of Welsh airs (1804–48)

Numerous songs, ballads, catches, etc., pubd singly and in contemporary
anthologies

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DNB (J.C. Hadden)

MGG1 (C. Lloyd Davies)

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PETER CROSSLEY-HOLLAND/NICHOLAS TEMPERLEY

Parry, John Orlando

(*b* London, 3 Jan 1810; *d* East Molesey, Surrey, 20 Feb 1879). Welsh pianist and singer, son of [John Parry \(ii\)](#). He studied the harp under Bochsa and in May 1825 appeared as a performer on that instrument. His principal gifts, however, were as a pianist and, above all, as a baritone and entertainer. His voice was rich, though not powerful, and was at its best in a comic vein or in simple ballads. In 1833 he went to Italy, living for some time at Naples where he learnt from Lablache. At his benefit concert in June 1836 he gave the first public indication in England of the extraordinary nature of his comic talent, by joining Maria Malibran in Mazzinghi's duet *When a little farm we keep*, and mimicking Harley. In the same year he appeared in his father's *Sham Prince*, in Hullah's *Village Coquettes* and other pieces. In 1837 he gave his *Buffo Trio Italiano* (accompanying himself on the piano), in which he successfully imitated Grisi, Ivanov and Lablache. In 1840 he introduced *Wanted, a Governess* (with words by George Dubourg), the success of which induced him to abandon serious and devote himself to comic singing. In 1849 he gave up concert singing and produced an entertainment, *Notes, Vocal and Instrumental*, written by Albert Smith, in which he exhibited a large number of his own watercolour paintings, and which was very successful. He gave similar entertainments in 1850 and 1852. He had long been a victim of fits of nervous hysteria; in 1853 these became so bad that he was compelled

to retire from public performance. He became organist of St Jude's, Southsea, and practised as a teacher. He made several brief returns to the stage, the last at the Gaiety Theatre on 7 February 1877. Parry composed or compiled a large number of songs, of which 34 are listed by Boase (*DNB*). He also wrote a few glees and a good deal of dance music for the piano.

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W.H. HUSK/NICHOLAS TEMPERLEY

Parry, Joseph

(*b* Merthyr Tydfil, 21 May 1841; *d* Penarth, 17 Feb 1903). Welsh composer. He came from a musical family and showed talent at an early age, but owing to the poor circumstances of his parents he gave up school to work in a coal mine at the age of nine. In 1854 his family emigrated to Danville, Pennsylvania, where they lived in a Welsh community. He was employed in an iron works, but he also learnt music, including theory, from two emigré Welsh musicians, John Abel Jones and W.J. Price. During the next 20 years he travelled frequently between Wales and the USA, performing, studying and composing songs and glees with Welsh texts. He won several eisteddfod prizes in both countries. In 1865 he was inducted into the Gorsedd of Bards of the National Eisteddfod, taking the bardic title 'Pencerdd America'. In 1868 he had raised enough money to enter the RAM, where he studied under Sterndale Bennett, Manuel García and Steggall. He won a bronze medal (1870) and a silver medal (1871). In 1871 he received the MusB at Cambridge and then returned to Danville to run a music school. In 1873 he became the first professor of music at the University College of Wales (Aberystwyth), but he left acrimoniously in 1880. It seems that part of his dispute with college authorities stemmed from the success of his music class, which at one time accounted for more than a quarter of the college's students. In 1878 he took the MusD at Cambridge. He established a private school of music in Swansea (1881–8), and from 1888 until his death he was lecturer in music at the University College of South Wales and Monmouthshire in Cardiff.

Parry's compositions enjoyed much favour during his lifetime both in Britain and the USA. He wrote some orchestral and chamber music, but most of his work is choral or dramatic: his *Blodwen* is believed to be the first Welsh opera, and his oratorio *Saul of Tarsus* created a considerable stir at the Cardiff Festival of 1892. His standing among Welsh musicians became almost legendary. Young considered that his academic success undermined his vitality as a composer: 'in his major works he felt obliged to use a nondescript style thought to be proper to a Doctor of Music'. However, his hymn tune 'Aberystwyth' stands as a monument to his

talents, and his partsong *Myfanwy* is the most popular and performed setting of a Welsh text for male choir. He was less at ease with instrumental idioms than with vocal, but his *Tydfil Overture* (unpublished) for the virtuoso Cyfarthfa Band (the private band of R.T. Crawshay of Merthyr Tydfil) is almost certainly the earliest original art music composition for brass band.

His son Joseph Haydn Parry (*b* Danville, PA, 27 May 1864; *d* London, 27 March 1894) composed three operas, *Cigarette* (Cardiff, 1892), *Miami* (London, 1893) and *Marigold Farm* (unperformed), as well as other works. In the early 1890s he taught composition at the GSM, London.

WORKS

stage

operas unless otherwise stated

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Virginia (E.R. Jones), Swansea, Royal, 1883, lost

Arianwen (3, D. Rowlands and J. Parry), Cardiff, Royal, 5 June 1890 (Cardiff, 1890)

Sylvia (3, D.M. Parry), Cardiff, Royal, 12 Aug 1895 (Cardiff, 1895)

Cap and Gown (operetta, 1, I.B. John), Cardiff, South Wales School of Music, 1898

King Arthur, 1896–9 (3, H.E. Lewis), unperf.

His Worship the Mayor, 1895–1900 (3, A. Mee), unperf.

Ceridwen (1, E. Rees), concert perf., Liverpool, 1900 (London, 1900)

Y ferch o'r Scer, 1900–02 (3, ?J. Parry), unperf.

The Maid of Cefn Ydfa (3, J. Bennett), Cardiff, Grand, Dec 1902

choral

Orats: The Prodigal Son, Chester, 1866; Emmanuel, London, 1880; Saul of Tarsus, Rhyl and Cardiff, 1892

Cants.: The Birds, Wrexham, 1873; Jerusalem (MusD exercise), Cambridge, 1878; Joseph, Swansea, 1881; Nebuchadnezzar, London, 1884; Cambria, Llandudno, 1896

other works

Orch works, incl. syms. ovs., Ballad (Cardiff, 1892); str qt; c400 hymn tunes (incl. Aberystwyth, 1877), anthems; songs

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PETER CROSSLEY-HOLLAND/NICHOLAS TEMPERLEY

Pars

(Lat.: 'part').

A section or division of a work (e.g. the *prima* and *secunda pars* of a motet). See also [Partita](#).

Parsch, Arnošt

(b Bučovice, Moravia, 12 Feb 1936). Czech composer. After private composition study with Jaromír Podešva, he graduated from the Brno Academy (JAMU) as a pupil of Miloslav Ištvan in composition and of Jan Kapr, Ctirad Kohoutek and Alois Piňos in theory. Like other Czech composers of his generation, he has often shown an ironic attitude to the serial methods he employs, the tendency to humour becoming a predominant trait in his work at the end of the 1960s, when the importance of aleatory writing increased. In about 1970 he began to incorporate more diverse ideas and techniques in collage structures containing frequent sharp confrontations of style. Parsch has always been stimulated by ideas from pictorial art and by sound situations in life. Together with Piňos, R. Růžička and Miloš Štědroň, he was a founder-member of the Brno composers' group formed in 1967. He served as secretary to the Brno branch office of the Czech Composers' Union (1969–77) in addition to holding a number of teaching positions at the Janáček Academy of Performing Arts (assistant professor 1971–3 and 1990–91, lecturer in theory and composition, and vice rector for foreign relations and school development 1991–7, professor of composition from 1997). He has also had a long association with the Brno International Music Festival, firstly as secretary (1977–93) and from 1993 as president.

WORKS

(selective list)

Vocal: Znamení touhy [A Sign of Longing] (cant.), 1972; Viver lieto voglio, op.57, chorus, 1980 [from madrigal by G.G. Gastoldi]; Džbánky [Jugs] (P. Aujezdský), op.59, chorus, 1981; Jízda králů [The Kings' Ride] (cant.), op.66, T, B, chorus, chbr ens, 1984; Ústa [Mouths] (Aujezdský), op.64, chorus, 1984; Vyzvání lásky [Invitations to Love] (Aujezdský), 5 songs, T, pf, 1987; Vítání jara [The Welcoming of Spring], 15 scenes, op.76, Mez, T, B-Bar, chorus, children's chorus, orch, 1990; Uspávanky [Lullabies], op.78, female v, 2 dulcimer, db, bell, 1991; Etudes amoureuses, op.87, Mez, vn, mar, hpd, 1995; Popravy a vzkříšení [Executions and Resurrections] (L. Čačalová), op.89, 5 songs, female v, pf, 1996

Orch: Sonata, chbr orch, 1966; Samsarah, sym. no.1, 1967; Sym. no.2, 1969–70; Pro futuro, op.58, 1980; Daleko provdaná [Married to a Faraway Place], op.60, jazz orch, 1982; Sym.-Conc., op.62, hn, orch, 1982; Rondeau, op.63, vn, orch, 1983; Poem-Conc., op.69, dulcimer, orch, 1986; Conc., op.73, b cl, pf, orch, 1989; Studánky [Fountains], op.81, folk orch, 1991; V samotě [Loneliness], op.83, 1993; Most [Bridge], op.88, 1996

Chbr and solo inst: Rota, vn, pf, 1965; Transposizioni I, wind qnt, 1967; Str Qt, 1969; 4 Pieces, 4 insts, 1972; 2 Rondeaux, op.65, str, 1984; Dialogue, op.67, hn, org, 1985; Bn Sonata, op.70, bn/(bn, pf), 1986; Zpívám si [Singing to Myself], fantasy, op.68, cl, gui, 1986; Metamorfosi del canto moravo, op.72, hpd, 1988;

Kresby [Drawings], op.75, cl, vn, pf, 1989; Daleké obzory [Faraway Horizons], op.77, fl, b cl, pf, 1990; Musica per i montanari, op.79, 2 hn, 1991; Rapsodietta, op.80, 11 str, 1992; Meditace [Meditations], op.82, gui, 1993; Hlas řeky [Voice of the River], op.85, 9 players, 1994; Str Qt no.3, op.84, str qt, 1994; Úbočí hory [Hillside], op.86, vn, perc, 1995; Růžová zahrada [The Rose Garden], op.90, small conc., pf, 8 players, 1997; Šťastná voda [Happy Water], op.91, eng hn, vc, 1998
El-ac: Poetica no.3, elecs, 1967; Transposizioni II, elecs, 1969; Kuře krákoře [Chicken Clucking], elecs, 1970, collab. M. Štědroň; Josefu Horákovi [To Josef Horák], b cl, pf, tape, c1970; Polyfonie no.1, b cl, pf, tape, c1970; Viva Che, elecs, 1972, collab. Štědroň; Rozednívání [Dawn], op.61, 1982; Proměny času [Metamorphoses of Time], op.74, 1989

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M. Štědroň: ‘Arnošt Parsch: Rota’ (Prague, 1971) [introduction to score]

MILOŠ ŠTĚDRŮ

Parsley, Osbert

(*b* 1511; *d* Norwich, 1585). English composer and singer. He spent most of his life in Norwich where he was a ‘singing-man’ in the cathedral choir. A memorial tablet to Parsley in the north aisle of the nave of Norwich Cathedral provides most of the biographical information so far available:

OSBERTO PARSLEY
Musicae Scientissimo
Ei quondam Consociati
Musici posuerunt Anno 1585

Here lies the Man whose Name in Spight of Death.
Renowned lives by Blast of Golden Fame:
Whose Harmony survives his vital Breath.
Whose Skill no Pride did spot whose Life no Blame.
Whose low Estate was blest with quiet Mind:
As our sweet Cords with Discords mixed be:
Whose Life in *Seventy* and *Four* Years entwin'd.
As falleth mellowed Apples from the Tree.
Whose Deeds were Rules whose Words were Verity:
Who here a Singing-man did spend his Days.
Full *Fifty* Years in our Church Melody
His Memory shines bright whom thus we praise.

Parsley was thus one of several composers whose lives spanned the Reformation and who wrote church music for both Latin and English rites. On the evidence of his surviving output Parsley's art found its most congenial expression in his Latin church music. The psalm *Conserva me, Domine*, in which flowing lines weave expressive webs of polyphony, is

particularly noteworthy. His setting of the Lamentations follows contemporary practice in providing settings of the Hebrew letters which precede each section; however, the appearance of the liturgical chant in the upper voice throughout is unusual.

Parsley's surviving church music to English texts includes two four-part Morning Services (each consisting of *Te Deum* and *Benedictus*) and a single anthem *This is the day*. It is markedly inferior in quality to his Latin church music, being marred by stiff points of imitation and an unimaginative approach to problems of texture. A setting of both *Magnificat* and *Nunc dimittis*, which in some 17th-century sources is associated with the First Service's *Te Deum* and *Benedictus*, is variously attributed to Parsley and Tye. On stylistic grounds it might equally well have been written by either composer, although the duplication of material between the morning and evening canticles would appear to favour Parsley as composer.

Parsley's instrumental ensemble music illustrates various aspects of his ingenuity. In all, five In Nomine settings have survived, though the two most interesting of these (both for five viols) exist only in a fragmentary state. One of the In Nomines gives five beats to each note of the plainsong cantus firmus. This feature can also be seen in the *Spes nostra* for five viols. Another five-part instrumental composition entitled *Perslis clocke*, which is described in one source as *The Songe upon the Dyaall*, is based on the hexachord. A three-part instrumental canon by Parsley on the plainsong *Salvator mundi* was printed as a musical example in Morley's *Plaine and Easie Introduction to Practicall Musicke* (London, 1597).

WORKS

Editions: *Hugh Aston (1480?–1522)*, *John Merbecke (1523–1585?)*, *Osbert Parsley (1511–1585)*, ed. E.H. Fellowes, TCM, x (1929/R) [F]*Elizabethan Consort Music, I*, ed. Paul Dóe, MB, xlv (1979) [D]

sacred

Morning Service (TeD, Bs), 4vv, F 256

Te Deum, Benedictus, 4vv, F 271

Magnificat, Nunc dimittis, 4vv, F 290 (attrib. Parsley in 1936 edn, attrib. Tye in 1963 edn)

This is the day, 4vv, GB-Cu, Ob, US-NYp

Conserva me, Domine, 5vv, F 237

Lamentationes, 5vv, F 247

Jesus decus angelicum, inc.; ed. in TCM, appx (1948)

instrumental

Conserva me, Domine (arrs. in tablature of 3-pt sections of the psalm), GB-Lbl Add.29246

5 In Nomines, 3 a 5 (2 inc.), 2 a 4, Lbl Add.32377, Ob

Mus.Sch.D.212–16, Ob

Tenbury 1464; 3 ed. in D 29, 31, 104

Perslis clocke: 'The song upon the dial', 5 viols; D 78

Salvator mundi (3-part canon), in Morley (1597); D 3

Spes nostra, 5 viols; D 79

Super septem planetarium, inc., Ob Tenbury 1464

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[orig. pubd in Reports of the Friends of Norwich Cathedral, 1938–9]
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JOHN MOREHEN

Parsons.

At least four English musicians of this name, apparently unrelated, composed church music between the 1550s and 1660s; see [Parsons, John](#); [Parsons, Robert \(i\)](#); [Parsons, Robert \(ii\)](#); [Parsons, William](#). Several works ascribed in the sources simply to 'Parsons' or 'Mr Parsons' may be attributed with some degree of certainty to Robert Parsons (i) or William Parsons.

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PHILIPPE OBOUSSIER

Parsons, Geoffrey (Penwill)

(*b* Sydney, 15 June 1929; *d* London, 26 Jan 1995). Australian pianist and accompanist. He studied with Winifred Burston at the Sydney Conservatory (1941–8), and with Friedrich Wührer in Munich (1956). His first significant concert performance was of a Mozart concerto in Sydney (1946); a 1948 tour of Australia with Essie Ackland decided him on a career as an accompanist. In Britain important early appearances included those with Peter Dawson (Southampton, 1950); Hüscher in *Winterreise* (London, 1955); and a first Royal Festival Hall recital (1961) with Schwarzkopf, whose principal accompanist he later became. Los Angeles, Streich, Gedda, Hotter, Popp, Baker, Bär, Hampson, Tortelier and Milstein are other musicians for whom he regularly played. After the retirement of Gerald Moore, Parsons became the leading accompanist in Britain, admired internationally for the subtle authority and quiet strength of his playing, less dramatic or flamboyant than Moore's but no less responsive. His repertory was extensive, and he was adept at matching his style to that of his partner. He made many recordings, of which his long series with Olaf Bär is perhaps his most significant achievement, with singer and pianist achieving a close interpretative rapport.

MAX LOPPERT/R

Parsons, Gram [Connor, Cecil Ingram, III]

(*b* Winterhaven, FL, 5 Nov 1946; *d* Joshua Tree, CA, 19 Sept 1973). American country rock singer, songwriter and guitarist. Generally regarded as the principal architect of country rock, the earliest of his classic compositions in this style was the elegiac *Hickory Wind* (1968), which first appeared on the Byrds' album *Sweetheart of the Rodeo*. Often co-writing with Chris Hillman of the Byrds, Parsons contributed such songs as *Ooh Las Vegas*, *Sin City* and *My Uncle* to the repertory of the prototype country rock group, the Flying Burrito Brothers, between 1969 and 1971. He then worked briefly with the Rolling Stones on their album *Exile on Main St* before recording two solo albums of his own, *GP* (Rep., 1973) and the posthumously released *Grievous Angel* (Rep., 1974); these included further well-crafted ballads such as *Grievous Angel*, *In My Hour of Darkness*, *She* and *The New Soft Shoe*. His style combined the intense melancholy of the strand of country music associated with Hank Williams and George Jones and the kinetic energy of heavily amplified rock. Subsequent to his death, his compositions have been recorded by

Emmylou Harris, Elvis Costello and Poco, one of the many country rock groups inspired by his pioneering efforts. For further information see B. Fong-Torres: *Hickory Wind: the Life and Times of Gram Parsons* (London, 1991).

DAVE LAING

Parsons, John

(*b* c1575; *d* London, bur. 3 Aug 1623). English organist and composer. He was appointed parish clerk and one of the organists of St Margaret's, Westminster, in 1616, and Organist and Master of the Choristers of Westminster Abbey on 7 December 1621. His annual salary was £16, to which was added £36 13s. 4d. for looking after the choristers. Married in 1600, he had three children. He is buried in the cloisters of Westminster Abbey.

Very little of John Parsons's music survives in complete form. A late 17th-century score of his Burial Service (*GB-Ob Tenbury 787*), bound in black covers, and including Purcell's *Remember not O Lord, our offences* was probably used at the funeral of Charles II in 1685, when Parsons's service is known to have been performed. The verse anthem *Holy Lord God almighty* is dated 16 January 1622 in a note appended to the work by Adrian Batten in his organbook (*Ob Tenbury 791*). Camden's *Remains ... concerning Britaine* (London, 7/1674) contains an interesting epitaph on the composer:

Death passing by and hearing Parsons play,
Stood much amazed at his depth of skill,
And said, 'This artist must with me away'
(For death bereaves us of the better still),
But let the quire, while he keeps time, sing on,
For Parsons rests, his service being done.

For bibliography see [Parsons](#).

PHILIPPE OBOUSSIER

Parsons, Michael (Edward)

(*b* Bolton, 12 Dec 1938). English composer and performer. After reading classics at St John's College, Oxford (1957–61), he studied composition with Fricker at the RCM (1961–2). He was active as a writer on music in the 1960s, during which period he got to know Cardew, attending his workshops at Morley College and co-founding the [Scratch Orchestra](#) with him in 1969, along with Skempton. Between 1970 and 1990 he was a visiting lecturer in the department of Fine Art, Portsmouth Polytechnic and at the Slade School of Art, University College London. During 1996–7 he

was composer-in-residence at Kettle's Yard, Cambridge. He has been involved in long-term collaborations with Skempton and John White.

Parsons's music has a number of diverse, overlapping influences that continue to develop, creating a varied yet personal sound world. His early music was strongly influenced by Webern and the idea of structural ordering remains important. In contrast, along with Cardew, he explored some of the ideas of Cage, Wolff and Feldman. His 'Scratch' music closely followed the group's manifesto aims, aspects of which continue in his work with mixed media forms. At Portsmouth and Slade his association with the English 'Systems' artists (including Malcolm Hughes and Geoffrey Steele) began. Subsequent works have a strong constructional element, usually employing some form of permutational scheme applied to pitch and rhythm (such as the pendulum sequence applied to a pentatonic scale in *Pentatonic Music*, 1975). This period also illustrates his interest in folk musics and change-ringing patterns, as well as rhythms derived from numerical patterns and abstracts of dance rhythms. Later works, such as the *Four Oblique Pieces* (1996), are less rigidly systematized, engaging more directly with sound as colour and the chromatic worlds of Webern and Feldman. His affinity with Mondrian and interest in computer-generated sounds is seen in the series of *Levels*. Several works from the 1990s show renewed interest in large-scale choral writing. The meticulous calligraphy of his scores and his preference for transparent structures and audible processes emphasize the aesthetic of expression through clarity rather than grandiose statement.

WORKS

(selective list)

Songs: Luna (G. Reynolds), S, 1981; Sirian Air (Parsons), female v, 1982; Luna (Reynolds), S, 4 gamelan players, 1982; 3 Arctic Songs (F. Nansen), Bar, pf, 1984; 2 Arctic Songs (Nansen), S, pf, 1985; 3 Songs from Skopelos (trad. Gk.), S, hurdy-gurdy, 1992; 2 Greek Choral Odes (Sophocles), SATB, 1997–8

Other vocal: Mindfulness of Breathing (Buddhaghosa), low male vv, 1969; Mindfulness Occupied with the Body (Buddaghosa), 40 or more vv, perc, 1970; Expedition to the North Pole (Nansen), S, B, SATB, pf, 1988; Lamentations (Vulgate), SSAATTBB, ob, cl, bn, vn, va, vc, db, 1997; 2 Greek Choral Odes (Sophocles), SATB, 1997–8

Pf (solo unless otherwise stated): Piano Piece, 1962; Piano Piece, 1967; Piano Piece March, 1968; Variations, 1971; Rhythm Studies I and II, 2 pf, 1971; Rhythm Studies 3 and 4, 1973; Canon, pf 4 hands, 1973; Arctic Rag, 1974; Fourths and Fifths, 1977; 3 Pieces, pf 4 hands, 1980; Bagatelle, 1983; Arctic Instrumental Music, pf 4 hands, 1988; Skopelos 1–4, 1992; Triptych, 1993; 4 Oblique Pieces, 1996; Fourth Bagatelle, 1996; Jive and Jive 2, 1996; Fourth Bagatelle, 1996; 2 Canons, 1997; krapp music, pf, tape, 1999

Other chbr and inst: Highland Variations, str, qt, 1972; 6 Studies in Counterrhythm, 2 perc, 1974; Piece for 4 Woodblocks, 2 perc, 1974; Echo Piece, 2 perc, 1974; Pentatonic Music, vn/va, 1975; Canon in Proportional Tempi, 3 melody insts, 3 woodblocks, 1978; 4 Pieces, tpt, hn, trbn, 1980; Changes for Gamelan, 12 players, 1981; Changes for October Dance and Epilogue, piano accdn, 1983; Arctic Instrumental Music, 2 va, 2 el, cl, mar, pf 4 hands, 1987; Kucinata, cl, perc, 1988; Nani mi marice, cl, perc, 1989; Barcarolle, fl, 1989; Fourths and Fifths, fl, 1990; Syzygy, ob, cl, 2 trbn, 1991; Kucinata and Nani mi marice, fl, perc, 1992; Talea, vc,

1997; Apartment House Suite, cl, trbn, vn, vc, pf, perc, 1998; Apartment House Suite 2, 2 cl, 2 vn, 2 vc, hp, pf, perc, 1999

Computer-controlled elecs: Levels I–VIII, 1988–92; Tenebrio, 1995; Levels IX–XII (Cambridge Levels), 4-channel installation, 1996

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MICHAEL NEWMAN

Parsons, Robert (i)

(*b* c1535; *d* Newark-upon-Trent, 25 Jan 1571/2). English composer. He is first documented in the Teller's Roll for 1560–1 (PRO E405/126, 1^v, 10^v), where payments by Parsons to Richard Bower, Master of the Children of the Chapel Royal, are recorded. This confirms that Parsons was involved at the Chapel and the court before his appointment as a Gentleman of the Chapel Royal on 17 October 1563. A connection with the choirboy plays is suggested by a number of his songs, and it is possible that he acted as 'usher' to the children.

On 30 May 1567 he was granted a Crown lease for 21 years on three rectories near Lincoln. We know that he was still alive in November 1571, when the annual tax certificate issued to court servants refers to his residence in Greenwich (PRO E111/293/10). His death is recorded in the Cheque Book of the Chapel Royal: 'Robt. Parsons was drowned at Newark upon Trent the 25th of Januarie, and Wm. Bird sworne gentleman in his place at the first the 22d of Februarie followinge, A^o 14^o [1571/2, from] Lincolne'. The date of his death would seem to be confirmed by an entry in *Index to Intestates, Prerogative Court of Canterbury*, vol.2, 1572–80, 3: '1571/2 Feb 7 Robert Parsons, East Greenwich, Kent, to relict Helen Parson'.

The fine anthem *Deliver me from mine enemies* and the 'great' First Service, based on the 1549 Prayer Book text and surely written for the Chapel Royal, both feature in Barnard's *The First Book of Selected Church*

Musick (RISM 1641⁵). Elizabeth I's Act of Uniformity prescribing the 1552 text applied only from 24 June 1559. As the musical style of the service is clearly Elizabethan, it can be dated from 1558–9. But as in the case of Byrd, Parsons's Latin settings are more impressive. Doe dates the alternating *Magnificat* to Mary's reign. Using canon, and contrasting full sections with more elaborate writing for reduced forces, this setting testifies to Parsons's technical virtuosity. It is known that Latin texts continued to be set during Elizabeth's reign, and the motets *O bone Jesu* and the fine *Ave Maria* date from the late 1560s. These are unusual pieces, the first incorporating various psalm texts punctuated by invocations. Doe poses the possibility that these 'paraliturgical' motets may relate to the oppressed Catholics, and that the sub-text in *Ave Maria* points to Mary Queen of Scots, who fled to England in 1568 and who was regarded as the true monarch of English recusants. Perhaps Parsons, like his successor, Byrd, was a Catholic.

Parsons made a major contribution to early Elizabethan instrumental repertory. The five-part *In Nomine* survives in many sources and must have been among the most widely performed. The technical problems set by *De la court* and *The Songe called Trumpetts* suggest that they were written for professional court musicians, with violinists very likely to be playing the upper parts.

Parsons was a composer of considerable standing and his music is characterized by a rich harmonic texture with extensive passing and suspended dissonance. The lack of clear modulation to related keys places him between the Edwardian and later Elizabethan composers. Robert Dow's eulogy, written in the 1580s (*Och* 987), suggests that he died at the height of his powers and at a relatively early age:

Qui tantus primo Parsones in flore fuisti,
Quantus in autumnis in morere fores.

(Parsons, you who were so great in the springtime of life,
How great you would have been in the autumn, had not death
intervened.)

WORKS

Editions: *Robert Parsons: Latin Sacred Music*, ed. P. Doe, EECM, xl (1994)
[D]*Elizabethan Consort Music: I*, ed. P. Doe, MB, xliv (1979) [E]

sacred

Ave Maria, 5vv; D 132

Credo quod Redemptor, 6vv; D 69

Domine quis habitabit, inc., 6vv; D 94

Iam Christus astra ascenderat, inc., 6vv; D 33

Libera me, Domine, 5vv; D 45

Magnificat, inc., 6/7vv; D 1

Magnus es Domine, 3vv (attrib. Taverner in bassus); D 141

O bone Jesu, 5/6vv; D 105

Peccantem me quotidie, inc., 5vv; D 60

Retribuo servo tuo, 5vv; D 75

First Service, F (Ven, TeD, Bs, Ky, Cr, Mag, Nunc), 4–7vv, 1641⁵; Nunc ed. in *Treasury of English Church Music*, ii (London, 1965)

Service of v parts for meanes (Ven, TeD, Bs, Ky, Cr), 5vv, *GB-DRc, Ob, Och*

Deliver me from mine enemies, 6vv, 1641⁵ (also wrongly attrib. Byrd, in *Lbl*, and White, in *US-NYp*); ed. P. Oboussier (Oxford, 1954)

Holy Lord God almighty, 5vv, *BE, NYp, GB-DRc, Lbl, Llp, Ob, Y*

doubtful

Second Service for meanes in F (Ven, TeD, Bs, Mag, Nunc), inc., ?5vv, *Lbl, Lcm*

First Magnificat and Nunc dimittis in medio chori in d, inc., ?5vv, *Ob*

secular vocal

A wofull heart, inc., *Ob*

Ah, alas, you salt sea gods (Abradad), S, 4 viols, *Lbl, Ob* (attrib. 'Mr. B'), *Och* (attrib. Farrant); ed. in MB, xxii (1967), 15

Enforc'd by love and fear, A, 4 viols; ed. in MB, xxii (1967), 9

In youthfull yeeres (R. Edwards), A, b lute, *EIRE-Dtc, GB-Lbl*

Pandolpho 1: Pour down, you pow'rs divine, Ct, 4 viols, *Lbl*; Ct, b lute, *Ckc, Ob* (attrib. N. Stogers)

Pandolpho 2: No grief is like to mine, Ct, b lute, *Ckc*; ed. in MB, xxii (1967); lute version ed. P. Oboussier, *The Turpyn Book of Lute Songs* (London, 1981)

doubtful

What bredde the wofull fall, inc., A only extant, *Ob*

When I look back: A only extant, 4 viols, *Ob*; arr. lute, *Lbl*

instrumental

De la Court, 5 pts; E 56

In Nomine, 4 pts; E 32

In Nomine, 4 pts; E 33

In Nomine, 5 pts; E 106; kbd arr. by Byrd, ed. in MB, xxviii (1971), 12; lute arrs., *GB-Cu, Lbl Add.29246, EIRE-Dm*

In Nomine, 7 pts (also wrongly attrib. Byrd); E 148

In Nomine, 7 pts; E 150

A Songe of Mr R. Parsons, 5 pts; E 62

Mr. Parsons his Songe or The Songe called Trumpetts (also called Lusti gallant and Cante cantate), 6 pts; E 136

O quam glorifica, 3 pts, *GB-Och*

Ut re me fa sol, 4 pts; E 20

For bibliography see Parsons.

PHILIPPE OBOUSSIER

Parsons, Robert (ii)

(*b* ?Colyton, Devon, 1596; *d* Exeter, July 1676). English composer, priest and singer. His family is well documented in Exeter and Devon records, but there is no evidence to connect him with any other composers bearing his

surname. His will, drawn up on 2 December 1675, shows him to have been a man of some substance, for his goods and property were valued at over £2000 when he died in the following year. He was admitted to Exeter Cathedral as a lay vicar in 1621 and married Grace Irish, daughter of the custos, in 1624. He was appointed a priest-vicar in 1640, and was custos of the College of Vicars Choral during the Visitation of Bishop Ward in 1665. He was also rector of St Martin's, Exeter, from 1634, and deputy librarian of St John's Hospital, whose books were placed in the Lady Chapel of the cathedral in 1657.

Little of his music survives. Most extensive is the short Morning and Evening Service, a competent work, if rather archaic in style. The dates of the manuscripts in which most of Parsons's works are found suggest that he stopped composing about 1640. Attributions are generally made to 'Mr. Parsons de Exon' or 'Mr. Robert Parsons of Exeter', to distinguish him from the earlier composer of the same name.

WORKS

For bibliography see Parsons.

sacred

Morning and Evening Service in D (TeD, Bs, Ky, Cr, Mag, Nunc), 4vv, GB-Cp, DRc
4 verse anthems: 3/5vv, viols, org, DRc, LbL, Ob; 4vv, inc., Cp, DRc, Lbl; 3/6vv, org, DRc, LbL, Och, Y, US-NYp; ?3/5vv, inc., GB-Cpc, Lbl, Och

PHILIPPE OBOUSSIER

Parsons, William

(fl 1545–63). English composer. His name appears in the register of vicars-choral at Wells in 1555. On four occasions between 1552 and 1560 payments to Parsons are noted in the *Communar's Paper Book*, suggesting that he was also employed as composer and copyist to the cathedral: 'Paid William Parsons, Feb 11 (1552), by order of the president and chapter, for divers songs and books by him made and to be made. 16s. 4d.' In 1553 he was paid 5s. for '15 books containing 3 masses and a primer' and in 1560, 20s. for 'making and pricking off certayne songes in Englishe'. There are no later references to Parsons in the surviving records at Wells.

Little of his music remains and most is incomplete. He probably wrote the *Flatt Service* by 'Mr. Parsons of Wells', the location distinguishing him from Robert Parsons (ii) of Exeter, whose music features in the same source. The setting is in a note-for-note style, similar to that found in Tallis's Short Service of c1550. Two Latin motets survive. The Easter antiphon *Christus resurgens*, in two sections and based on the Sarum plainchant, is a typical example of the ritual Marian motet. *Anima Christi*, for three voices, is only one section of a much longer motet for six voices.

William Parsons is generally credited with being the composer of 81 out of 141 settings in John Day's *The Whole Psalmes in Foure Parts* (RISM 1563⁸). As the major contributor he may have been involved in an editorial capacity.

WORKS

Anima Christi, 3vv, *GB-Lcm, Ob*

Anima mea liquefacta est (attrib. 'W.P.'), 3vv, *Lbl*

Christus resurgens, 5vv, *Ob*

Salve regina misericordia (attrib. 'W.P.'), 3vv, *Lbl*

Almighty God ('A Prayer for the Quene'), 4vv, 1563⁸

Come, Holy Ghost, 4vv, 1563⁸

In trouble and in thrall, 4vv, 1563⁸; ed. in *Treasury of English Church Music*, ii (London, 1965)

Lord, save us, inc., 5vv, *GB-SHR*

O Lord, turn not thy face ('The Lamentation of a Sinner'), 4vv, *Lbl*

Out of the deep, inc., *GL, US-NYp* (also incorrectly attrib. Tallis)

Preserve us, Lord ('A Prayer'), 4vv, 1563⁸

Remember not, O Lord, 4vv, *US-BE, GB-GL, Lcm, WB*

Wherewithall shall a younge man, inc., 4vv, *Y*

81 settings in 1563⁸

For bibliography see Parsons.

doubtful

The Flatt Service in g ('Mr Parsons of Wells'), inc., ?5vv, *DRc*

Have mercy on us, Lord, 4vv, *Lbl* (MS insert in 3437.g.19)

Laye not up for yourself, 5vv, *Lbl, SHR*

Litany for trebles, inc., 5vv, *US-NYp*

O Lord Almighty, inc., ?5vv, *GB-SHR*

Remember not, O Lord, inc., 4vv, *WB*

PHILIPPE OBOUSSIER

Part (i)

(Fr. *voix*; Ger. *Stimme*; It. *voce*).

The line or lines of music read by an individual performer or performing section in the realization of a musical work; the written music itself, hence 'the piano part', 'the first violin part', 'the english horn part', 'the soprano part' etc. For performing purposes, the parts of a composition are usually copied separately, and these copies are also called 'parts'. Thus, for example, in a symphonic work the players in the first violin section read the first violin part, which contains the music of no other parts of the composition (except cues that may facilitate the players' correct placing of their part in the ensemble); one therefore contrasts the parts of a musical work with its score, the form of the work in which all the parts are shown simultaneously.

WILLIAM DRABKIN/R

Part (ii).

In polyphonic music, one of the individual musical lines that contribute to one or more elements of the music, for example two-part counterpoint, four-part harmony, six-part texture; to avoid confusion with the third meaning of 'part' given below, the word 'voice' is sometimes used instead, e.g. four-voice fugue. Certain forms or genres are often described by the number of parts or voices their polyphonic structure consistently maintains, for instance, two-part invention, three-voice chanson (chanson à 3). One frequently distinguishes the outer (highest and lowest) parts (Ger. *Aussensatz*) from the inner (middle) part or parts.

In early polyphony parts were named not according to vocal range or timbre, but on the basis of their function in the contrapuntal design, and part names therefore reflected the hierarchies of parts characteristic of various [Counterpoint](#) theories. Such theories initially discussed techniques of taking a pre-existing melody and supplying an additional part: the earliest designations for these two elements are 'vox principalis' and 'vox organalis' (see [Organum, §1](#)), or simply 'cantus' and 'organum'. In the 12th century the upper parts in mensural organum were given numerical names: after the cantus, the second, third and fourth parts above were referred to as 'duplum', 'triplum' and 'quadruplum'.

In the early motet the name tenor (see [Tenor, §2](#)) was given to the part bearing the pre-existent plainsong melody, and the texted duplum was called the 'motetus' (in three- and four-part motets the names 'triplum' and 'quadruplum' were maintained). In the 14th and 15th centuries 'tenor' referred to the main lower part which 'held up' the harmony, and the tenor was often paired with a [Contratenor](#); the principal upper part (usually undesignated in musical sources) was referred to as the 'cantus' or 'discantus'. A fourth part would be added to this discantus–tenor–contratenor framework; when this was functionally an additional contratenor, as was often the case in the 15th century, the terms 'contratenor altus' and 'contratenor bassus' ('high' and 'low' contratenors) were used to distinguish the two.

With the introduction of such names as 'contratenor bassus', part names began to take on registral connotations. By about 1500 the word 'bassus' was in use as a noun meaning the lowest polyphonic part. In the 16th century the names used in the commonest type of setting, in four parts, were 'superius', 'altus', 'tenor' and 'bassus' (these are the ancestors of the modern names soprano, alto, tenor and bass). Sometimes the lowest part was designated by the Greek *basis*, which referred to its 'fundamental' importance rather than to its lowness. For compositions in five or six parts, the names 'quinta vox' (quintus) and 'sexta vox' (sextus) were used; occasionally a fifth part was called *vagans* (Lat.: 'wandering'), which implies a variable range.

WILLIAM DRABKIN/R

Part (iii)

(Fr. *partie*; Ger. *Teil*; It. *parte*; Lat. *pars*).

The primary division of certain large-scale works (especially oratorios), equivalent to the act in theatrical works; in smaller forms, one of the sections of a work by which its form is defined, e.g. three-part song form; *prima pars*, *secunda pars* of a motet.

WILLIAM DRABKIN/R

Pärt, Arvo

(*b* Paide, 11 Sept 1935). Estonian composer. He studied at the music middle school in Tallinn under Harri Otsa and Tormis and then at the Tallinn Conservatory under Eller, from whose class he graduated in 1963. While still a student he found work as a recording engineer with Estonian radio, and as a composer of film and theatre music. He continued to support himself with such work during much of his early career.

His earliest works, mostly for piano, are neo-classical in style. In 1962 his children's cantata *Meie aed* ('Our Garden') received joint first prize at the All-Union Young Composers' Competition in Moscow. At this time he was studying serial composition from the few scores and textbooks that had found their way into the Soviet Union; the first of his works to use serial technique was the orchestral *Nekrolog*. This path earned him official rebuke, though he nevertheless continued to apply serial procedures throughout the 1960s. *Perpetuum mobile* (1963) applies serial technique to pitch, duration and rhythm throughout, while the First Symphony (1963–4) explores canonic procedures and is deservedly subtitled 'Polyphonic'. Both works are related through the use of different versions of the same all-interval row. In 1964 Pärt revealed his growing interest in J.S. Bach, employing rows that incorporate the B–A–C–H motif and writing often in imitation of the Baroque style. The works *Pro et contra* and the Second Symphony (both 1966) also make significant use of collage and frequently set in opposition the perceived turmoil of Modernist dissonance against the calm order of tonal (neo-Baroque) consonance. These processes receive their most climactic treatment in *Credo* (1968), a pivotal work of Pärt's career; here the tonal world of Bach's C major prelude from book 1 of *Das wohltemperirte Clavier* is slowly distorted through application of a chain of 5ths used as a 12-note row. Ultimately, the tonal impression dominates, but this work provoked an official scandal – not for its musical language but for its avowal of Christianity.

After *Credo* Pärt reached an impasse both musically and professionally. For several years (from 1968) he concentrated on exploring tonal monody and simple two-part counterpoint in exercises inspired by his studies of early music and Gregorian chant. During this period he produced two works (*Laul armastatule* – subsequently withdrawn – and the Third Symphony) which reveal the strength of these preoccupations. It was only in 1976, however, that he began to compose fluidly again, this time using a tonal technique of his own creation which he calls 'tintinnabuli' (after the bell-like resemblance of notes in a triad). The first piece to be written in this new style was the short piano solo *Für Alina*.

A two-part homophonic texture forms the basis of tintinnabuli technique: a melodic voice moves mostly by step around a central pitch (often but not always the tonic), and the tintinnabuli voice sounds the notes of the tonic triad. The relationship between these two voices follows a predetermined scheme (which varies in detail from work to work) and is never haphazard. Furthermore, the entire structure of a tintinnabuli work is predetermined either by some numerical pattern or by the syntax and prosody of a chosen text. Very often these two ideals are combined.

Typically, the melodic voice part can be reduced to ascending or descending modes, to or from a central pitch. To this the tintinnabuli voice is fitted note by note (ex.1), either by providing the pitch in the triad that is nearest to the melodic voice pitch (1st position), or the pitch that is nearest but one (2nd position). The tintinnabuli pitches may be applied above or below the pitches of the melodic voice, or alternate between these (ex.2).

In 1976–7 Pärt laid the foundations of this new style and composed several of the works that would help to establish his international reputation – *Cantus in memoriam Benjamin Britten*, *Fratres*, *Summa* and *Tabula Rasa*. However, his position as a composer of overtly religious music in an austere and seemingly simple tonal style endeared him neither to the Soviet authorities nor to the academic establishment, and the development of his career as a composer inside the Soviet Union was continuously being frustrated. In 1980 he and his family emigrated, first to Vienna and then to Berlin. He took with him sketches of the *St John Passion*, which was completed in 1982 and has become the quintessential work of the tintinnabuli style. A strict, through-composed setting of the text, the Passion employs the tintinnabuli techniques described above but using a number of interconnected triads and pitch centres so that the whole work draws upon three sets of overlapping 5ths: D–A–E–B. The work lasts approximately 70 minutes, and comprises a short introduction (*exordium*) and conclusion flanking the main narrative section of the text. The Evangelist is represented by an SATB quartet and four instruments; the part of Christ is sung by a bass solo and that of Pilate by a tenor. Both solo voices are accompanied by the organ, as is the choir, who sing the remaining roles and also represent the turba. The words are set in a rhythmic scheme which employs three relative note values – short, medium and long – operating at three different speeds. Ex.3 shows the general scheme of the work and the relative range of the different voices. (Turba is here used for the choir's collective role. The tintinnabuli triad for each group is always fixed and is given in semibreves; a square white note denotes a pedal or drone pitch and the black note heads indicate the melodic scales employed. The underlying note value is shown in brackets.)

The majority of Pärt's works composed after 1980 are for chorus or small vocal ensemble; his choice of texts has ranged from Latin (which predominated at first) to German, Church Slavonic, Spanish, Italian and English. Among the larger works mention should be made of *Te Deum* which invokes – but does not in fact use – Gregorian chant; *Stabat mater*, in essence an extended piece of chamber music for double trio (three strings and three voices); *Miserere* which incorporates an earlier setting (here revised) of the *Dies irae* sequence; two *a cappella* choral works, the (Latin) *Magnificat* and the (German) Seven *Magnificat* Antiphons; and

Litany (1994), the first work since the Third Symphony to employ something approaching a full orchestra; and *Kanon Pokajanen*, a large-scale *a cappella* setting of Russian Orthodox texts.

In later works, the underlying tintinnabuli concept has remained largely unchanged, though it has been subject to various technical refinements. The use of speech patterns to determine melodic contours and the combination of enharmonically related triads and chromatically inflected scales have enriched Pärt's musical vocabulary; later choral works have also shown a tendency to divide text and music more equally among vocal parts, creating a more fluid texture.

WORKS

vocal

Choral (acc.): Meie aed [Our Garden], op.3, children's chorus, orch, 1959; Maaailma samm [Stride the World] (orat, E. Vetemaa), 1960, withdrawn; Credo, SATB, pf, orch, 1968; Laul armastatule [Song for the Beloved] (cant., S. Rustaveli), 2 solo vv, chorus, orch, 1973, withdrawn; An den Wassern zu Babel sassen wir und weinten ... (Ps cxxxvii), SATB, pic, ob, cl, bn, hn, vn, va, vc, db, 1976–84, rev. 1994, arr. SATB, org; Missa syllabica, SATB/(S, A, T, B), org, 1977, rev. 1996, arr. unacc. SATB; De profundis (Ps cxxx), male chorus, perc ad lib, org, 1977–80; Cantate Domino (Ps xcvi), SATB/(S, A, T, B), org, 1977, rev. 1996; St John Passion, T, B, vocal qt (SATB), SATB, ob, bn, vn, vc, org, 1982; Te Deum, 3 choruses, pf, str, tape, 1984–5, rev. 1992; Miserere, S, A, T, T, B, SATB, 10 insts, org, 1989, rev. 1992; The Beatitudes, SATB/(S, A, T, B), org, 1990, rev. 1991; Beatus Petronius, 2 choruses (SATB), 2 org, 1990; Berliner Messe, SATB/(S, A, T, B), org, 1990–91, rev. 1997, arr. vv/chorus, str, 1991–2; Statuit ei dominus, 2 mixed choruses, 2 org, 1990; Litany 'Prayers of St John Chrysostom for Each Hour of the Day and Night', A/Ct, T, T, B, SATB, orch, 1994, rev. 1996

Choral (unacc.): Solfeggio, SATB, 1964–96; Summa, SATB/(S, A, T, B), 1977; 2 slawische Psalmen (Pss cxvii, cxxxi), chorus/solo vv, 1984; 7 Magnificat Antiphons, SATB, 1988; Magnificat, SATB, 1989; Nynje k wam pribjegaju (Nun eile ich zu euch), SATB/solo vv, 1989, rev. 1997, withdrawn; Bogoróditse Dyévo [Mother of God and Virgin], SATB, 1990; Mementoi, SATB, 1994, rev. 1996, withdrawn; I am the True Vine, SATB, 1996; Dopo la vittoria, SATB, 1996–7; Kanon Pokajanen, SATB, 1997; Ode I, 1997, Ode III, 1997, Ode IV, 1997, Ode V, Ode VI - Kontakion - Ikos, 1997, Memento (Ode VII), 1994, 1997, Ode VIII, 1997, Nynje k wam (Ode IX), 1989, 1997, Gebet nach dem Kanon/Prayer after the Kanon, 1997; Tribute to Caesar (Bible: *Matthew*), SATB, 1997; The Woman with the Alabaster Box (*Matthew*), SATB, 1997; Triodion, SATB, 1998

Other vocal: Sarah was 90 Years Old, S, 2 T, perc, org, 1976, rev. 1990; Ein Wallfahrtslied (Ps cxxi), T/Bar, str qt, 1984, rev. 1996; Es sang vor langen Jahren (Motet für de la Motte) (C. von Brentano), A/Ct, vn, va, 1984; Stabat mater, S, A, T, str trio, 1985; And One of the Pharisees ... (Bible: *Luke*), Ct/A, T, B, 1992

instrumental

Orch: Nekrolog, op.5, 1960; Perpetuum mobile, op.10, 1963; Sym. no.1 'Polyphonic', 1963–4; Pro et contra, conc., vc, orch, 1966; Sym. no.2, 1966; Sym. no.3, 1971; Wenn Bach Bienen gezüchtet hätte ..., pf, wind qnt, str, 1976–84; Tabula Rasa, double conc., 2 vn/(vn, va), str, prep pf, 1977; Summa, str, 1991 [version of choral work]; Cantus in memoriam Benjamin Britten, str, bell, 1977; Psalm, str, 1995 [arr. of str qt]; Festina lente, str, hp ad lib, 1988; Mein Weg hat

Gipfel und Wellentäler, 12 str, perc, 1990–98 [arr. of org work]; Silouans Song 'My soul yearns after the Lord', str, 1991; Fratres: vn, str, perc, 1992, trbn, str, perc, 1993 [both based on chbr work, 1977]; Trisagion, str, 1992, rev. 1994

Chbr: Collage über B-A-C-H, ob, hpd, pf, str, 1964; Quintettino, wind qnt, 1964; Musica sillabica, op.12, 12 insts, 1964, withdrawn; Concerto Piccolo über B-A-C-H, tpt, hpd, pf, str, 1964–94; Pari intervallo, 4 rec, 1976–80, arr. org; Arbos, 7 rec/8 rec, 3 triangles ad lib, 1977, arr. 4 tpt, 4 trbn, perc, 1986; Fratres, fl, ob, cl, bn, hn, str qt, db, perc, 1977, arr. vcs, 1983, arr. str qt, 1985, arr. wind octet, 1990, arr. str, perc, 1991; Fratres, vn, pf, 1980 [based on chbr work, 1977]; Summa, vn, 2 va, vc, 1990, arr. str qt, 1991 [versions of choral work]; Spiegel im Spiegel, va, pf, 1978, arr. vc, pf; Psalm, str qt, 1985–91, rev. 1993, arr. str orch; Darf ich ..., vn, tubular bell (Cl) ad lib, str, 1995, rev. 1999

Kbd: Sonatine, op.1/1, pf, 1958; Sonatine, op.1/2, pf, 1959; Partita, op.2, pf, 1958; Diagramme, op.11, pf, 1964; Für Alina, pf, 1976; Trivium, org, 1976; Pari intervallo, org, 1980 [arr. of chbr work]; Variationen zur Gesundung von Arinuschka, pf, 1977; Annum per annum, org, 1980; Mein Weg hat Gipfel und Wellentäler, org, 1989, arr. str, perc; 4 leichte Tanzstücke 'musik für kindertheater', pf, 1956–7; Puzzle, org, 1997, withdrawn

Principal publishers: Universal Edition, Muzika, Sikorski, Sovetsky kompozitor

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PAUL D. HILLIER

Partart, Antonio.

See [Patart, Antonio](#).

Partbooks

(Fr. *parties séparées*; Ger. *Stimmbücher*).

Manuscripts or printed books that contain music for only a single voice (whether human or instrumental) of a composition, as opposed to those sources (scores, choirbooks, table-books etc.) that supply the complete music. The Shrewsbury fragment (Shrewsbury School, MS VI, c1430) is probably the lone survivor of a set of three partbooks (S. Rankin, *PRMA*, cii, 1975–6, pp.129–44), but otherwise the format seems to date from the late 15th century, becoming standard for the dissemination of ensemble music in the 16th and 17th centuries. Among the earliest surviving partbooks are the three known as the ‘Glogauer Liederbuch’ (*D-Bsb* Mus.ms.40098), which date from about 1480; the earliest printed partbooks extant are the four books comprising the *Motetti C* collection issued by the Venetian printer Ottaviano Petrucci in 1504 (see illustration). With the increasing use and availability of scores from the late 17th century onwards the role of partbooks was to some extent pre-empted, although the practice of performing from separate parts has survived for certain types of music (e.g. chamber and orchestral music) to the present day. This is partly because of the considerable expense involved in providing every performer with a score containing much material not strictly necessary for his individual need.

A basic set of early partbooks usually consisted of four books, although there might be as few as two or as many as ten. Although various designations are found, the most usual ones, in descending order of pitch, are: Cantus or Discantus or Superius or Medius, Altus or Contratenor, Tenor and Bassus. The fifth and sixth partbooks, if required, were called Quintus and Sextus respectively, whatever their pitch. Although these designations evolved in a period when the music in the partbooks was primarily (or even exclusively) vocal, the terms were retained in the 16th and 17th centuries for both vocal and instrumental sets of books. Additional partbooks to the four listed above, if for a voice in approximately the same range as one of them, may carry the qualification ‘primus’ or ‘secundus’ (e.g. ‘Cantus primus’, ‘Bassus secundus’). English liturgical partbooks normally carried an additional qualification, ‘Decani’ or ‘Cantoris’, depending on the side of the choir for which they were intended. Slight variants of the above designations are sometimes found, as also are other names of limited application (e.g. ‘Triplex’, the highest of the original three voices of a motet, from which the word ‘Treble’ is indirectly derived).

The extent to which partbooks were used for performance in the Renaissance and early Baroque periods is still a matter of debate. Printed partbooks have never been cheap, and even manuscript books would have entailed considerable expense when a professional copyist was involved. Many sets of partbooks survive in such excellent condition that it seems unlikely that they were ever used in performance; in other examples the

high incidence of undetected (or uncorrected) errors, some of which are in themselves relatively insignificant, strongly suggests that the books could not possibly have served as performing material. Furthermore, sets of English liturgical partbooks of the period 1550–1650 included only one boy's partbook for each side of the choir, although the full complement of boys would often have been between eight and twelve. In all these cases, at least, it is possible that sets of partbooks were master copies preserving a repertory of which only a fraction was performed, and that from memory. The loss of a partbook would have rendered the remaining members of the set useless for performance. Many surviving sets from the 16th century onwards lack at least one partbook, and in exceptional cases only a single one survives from a set of as many as ten.

JOHN MOREHEN/RICHARD RASTALL

Partch, Harry

(*b* Oakland, CA, 24 June 1901; *d* San Diego, 3 Sept 1974). American composer, theorist, instrument maker and performer. He dedicated most of his life to implementing an alternative to equal temperament, which he found incapable of the true consonance his ear and essentially tonal aesthetic demanded. He invented an approach to just intonation he called 'monophony'; realizing that traditional instruments and performers would be inimical to his system, he designed and constructed new and adapted instruments, developed notational systems, and trained performing groups wherever he was living and working. By the 1940s he had transformed a profound antipathy to the European concert tradition into the idea of 'corporeality', emphasizing a physical and communal quality in his music.

Growing up in the American Southwest, Partch had piano lessons and played well enough to accompany silent films in Albuquerque. By 1920 he had returned to California, where he spent the next 13 years as a proofreader, piano teacher and violist. During this period he began to research intonation, sparked by his discovery of Helmholtz's *On the Sensations of Tone* in 1923: he was particularly influenced by Helmholtz's preference for just intonation, and by the translator A.J. Ellis's discussions of 19th-century experimental keyboard instruments, most of them English. He experimented with just intonation on string instruments, and eventually developed the 'adapted viola' by attaching a cello fingerboard to a viola and indicating appropriate finger positions, an instrument he finished in 1930 in New Orleans during a one-year sojourn there. By 1928 he had completed the first draft of a theoretical treatise, *Exposition of Monophony*, which extended triadic consonance to include the 7th, 9th and 11th partials. He also posited a symmetrical 29-note-per-octave scale (more properly gamut) for the adapted viola. Acknowledging the text-setting principles of early opera, Gluck, Musorgsky, Debussy and the Schoenberg of *Pierrot lunaire*, his first 'monophonic' works featured an 'intoning' voice that used Sprechgesang in a non-expressionist manner and was accompanied (in 1930–33) by the adapted viola. From the outset he used pitches outside the chosen gamut, never restricting himself dogmatically.

Partch presented his first recitals in 1932–3. By 1933 his gamut had evolved to 37 tones (after flirtations with 39, 41 and even 55 tones), and

the last draft of *Exposition of Monophony* was finished (though subsequently lost until the early 1980s). He went to New York, where he won a grant to do research in England (1934–5), where he studied the work and instruments he had read about in *On the Sensations of Tone*; he also met Yeats, Arnold Dolmetsch, Dulac, A.E. and (in Rapallo) Pound. In addition to the new adapted guitar, he had a first keyboard instrument (the Ptolemy) built in London; it was abandoned after being shipped to California. He returned to the USA in the spring of 1935; by June he had begun a nine-month transient existence in the western states, the subject of his socio-musical diary, *Bitter Music*. This narrative of life on the road and in Depression-era federal work camps mixes irony, nostalgia and homoeroticism with drawings and interpolations of voice-and-piano renderings of transcribed speech-music, along with more complex settings. Partch nearly published it in 1940, but later tried to destroy all copies; it resurfaced in the 1980s.

By 1941 Partch was in the Midwest, where he expanded his instrumentarium (adding notably two chordophones – the kithara and harmonic canon (see [illustration](#)) – and an adapted harmonium, the chromelodeon), set a final 43-tone gamut and began to compose for larger ensembles. During the early 1940s he concentrated on works with 'Americana' texts, including hitchhikers' inscriptions (*Barstow*), newsboys' cries (*San Francisco*) and a hobo's train journey (*US Highball*). He had his first semi-official university association at the University of Wisconsin in Madison from 1944 to 1947; his anti-academic views were reinforced by the music faculty's generally hostile attitude towards his music (see Wiecki).

He returned to California and composed smaller pieces suffused with the melancholy of his first 'monophonic' music. His treatise, *Genesis of a Music*, was finally published in 1949; in it the 'expanded tonality diamond', based on the consonant hexad and revealing an interlocking series of common tones, reached fruition. He worked with Ben Johnston (1950–51) and presented the original version of *King Oedipus* at Mills College, Oakland (1952). His Gate 5 Ensemble (1953–5) performed and recorded *Plectra and Percussion Dances* and the revised *Oedipus* for his private record label (later also called Gate 5). These large-ensemble works have a mixture of tragic solemnity and vigorous rhythm, the latter due to the new percussion instruments: the diamond marimba, bass marimba, marimba eroica, cloud-chamber bowls and spoils of war.

In 1956 he moved to Urbana, where Johnston taught at the University of Illinois, to produce *The Bewitched*, a mime drama featuring a coloratura witch leading a group of 'lost musicians' through a dramatic haze; the première (1957) barely survived the friction between composer and choreographer Alwin Nikolais (see Gilmore, 1995). In 1958 he collaborated with Madeline Tourtelot on three films (*Windsong*, *Music Studio* and the performing sections of *US Highball*), then returned to Urbana to compose and produce *Revelation in the Courthouse Park* and *Water! Water!*. Another major event at Urbana was his meeting Danlee Mitchell, a percussionist who became his foremost performer, conductor, assistant, amanuensis and friend for the rest of his life.

Partch returned to California for good in 1962. With the exception of a few smaller pieces, his music since the early 1950s had been truly 'corporeal': dramaturgically intense, musically eclectic, and with the instruments (now over 20) and their performers in full view of the audience. The culmination of his theatrical and musical theories was *Delusion of the Fury*, a two-act work in which he used two non-European myths: a Japanese noh tale of a pilgrim doing penance for a killing, and an African story of a quarrel judged by a deaf and near-sighted judge. The work has some of Partch's most beautiful as well as most invigorating music; the variety of textures allows the subtleties of his harmonies and instrumental timbres to come forward. (Tourtelot filmed the 1969 production.)

He was never in good health, and his physical and mental stability began to give way in the last decade of his life. He managed to compose the score for *The Dreamer that Remains*, an episodic but touching mesh of reminiscences and music in an earlier style. He died of a heart attack a year after the film's completion. By that time, his instrumentarium (excluding small hand instruments) comprised the following: chordophones (plucked or struck with mallets unless otherwise stated): adapted guitars I and II, adapted viola (bowed), kithara I and II, surrogate kithara, harmonic canons I, II (Castor and Pollux) and III (blue rainbow), crychord, koto (a gift from Lou Harrison and not altered) idiophones (all tuned unless otherwise stated): diamond marimba, quadrangularis reversum, bass marimba, marimba eroica and mbira bass dyad (all wood); boos I and II, eucal blossom (bamboo); gourd tree, cone gongs (metal); cloud-chamber bowls, mazda marimba (glass); zymo-xyl (glass and wood), spoils of war (metal and wood, includes whang gun) aerophones: chromelodeons I and II (modified reed organs), bloboy (pipes and bellows)

As Johnston noted soon after Partch's death, the problems in preserving a music so intimately tied to its creator and a fragile and unique instrumentarium are immense. Dean Drummond, a Partch performer in the 1960s and the founder of the New York group Newband, has taken possession of the instruments; they have been used in Partch performances and new works by Drummond and others, while copies have been made of some. They now reside at Montclair State University (New Jersey). But reproductions of the composer's tablature scores, transcriptions into expanded conventional notation, recordings and films remain the primary means by which to study and hear the music – a somewhat ironic situation given Partch's lifelong ambivalence about recording.

Nevertheless interest in Partch has increased greatly since his death, and overtaken the view held of him in life as quixotic or worse. His eclecticism, especially his unfettered use of traditional music from around the world, anticipated many post-serialist trends, and he has served as a model for developments in intonation, acoustic instruments and timbre, even as computer programs produce the fine tunings of his 'monophony'. He influenced the percussive motor-rhythm music of the minimalists of the 1960s and 70s, and his theatre works are precursors of numerous experiments since the mid-1950s. His life provides an example of curmudgeonly but humane courage.

[WORKS](#)

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Partch, Harry

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all in just intonation unless otherwise stated

Works in equal temperament, incl. pf conc., sym. poem, c50 songs, 1910s–20s, destroyed 1930

String Quartet, vn, 2 va, vc, c1925–7, lost

My Heart Keeps Beating Time, equal temperament (L. Yoell), 1v, pf, 1929, rev. 1935 (in *Bitter Music*)

17 Lyrics of Li Po (trans. S. Obata), 1v, adapted va, 1930–33; San Francisco, 9 Feb 1932

By the Rivers of Babylon (Ps cxxxvii), 1v, adapted va, 1931; San Francisco, 9 Feb 1932; final rev., 1v, vc, kithara II, chromelodeon, 1955

Potion Scene from *Romeo and Juliet* (W. Shakespeare), 1v, adapted va, 1931; San Francisco, 9 Feb 1932; rev. 1955, 1v, 2 S, vc, orig. insts

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Barstow: Eight Hitchhiker Inscriptions from a Highway Railing at Barstow, California, 1v, adapted gui, 1941; New York, 22 April 1944; final rev., 2 vv, orig. insts, 1968, facs. and transcr. ed. R. Kassel (Madison, forthcoming) [1st of 4 works in *The Wayward cycle*]

December, 1942: 3 Settings, 1v, adapted gui: Come Away, Death (Shakespeare: *Twelfth Night*), The Heron (Tsureyuki, trans. A. Waley), The Rose (E. Young); nos.2–3 rev., 1v, orig. insts, in *Intrusions*

Dark Brother (T. Wolfe: *God's Lonely Man*), Bar, adapted va, chromelodeon, kithara, Indian drum, 1942–3; Madison, WI, 3 May 1945; rev., addl bass mar, after 1951

Mad Scene from *King Lear* (Shakespeare), 1v, chromelodeon, kithara, c1942–3, lost

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San Francisco: a Setting of the Cries of Two Newsboys on a Foggy Night in the Twenties, 1v, adapted va, chromelodeon, kithara, 1943; 22 April 1944; rev., 1v, vc, kithara II, chromelodeon, 1955 [3rd of 4 works in *The Wayward cycle*]

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2 Settings from *Finnegans Wake* (J. Joyce): Isobel, Annah the Allmaziful, S, double flageolet/2 fl, kithara, 1944; Madison, 7 March 1945

Y[ankee] D[oodle] Fantasy (Partch), S, tin fls, tin ob, flexatone, chromelodeon, 1944; New York, 22 April 1944

'I'm very happy to be able to tell you about this ...' (W. Ward, BBC transcr.), S, Bar, kithara, Indian drum, 1945; Madison, 3 May 1945; lost

Polyphonic Recidivism on a Japanese Theme (*The Crane*), equal temperament, SATB, 1945

Intrusions, incl. Study on Olympos' Pentatonic, Study on Archytas' Enharmonic, The Waterfall (Young), The Street (W. Motley: *Knock On Any Door*), Lover (G.

Leite), *Soldiers–War–Another War* (G. Ungaretti, trans. W.F. Weaver), *Vanity* (Ungaretti, trans. Weaver), *Cloud Chamber Music*, 1v, orig. insts, last work with chorus, Indian deer-hoof rattle, 1946–50

Sonata Dementia (Partch), 1v, insts, 1949–50; rev. as *Ring Around the Moon*

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Windsong (film score, dir. M. Tourtelot), large ens of orig. insts, 1958; rev. as *Daphne of the Dunes* (dance), 1967

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Rotate the Body in all its Planes (ballad for gymnasts, based on *Revelation in the Courthouse Park*, Chorus 3), S, chorus, large ens of orig. and trad. insts, 1961; Urbana, 8 April 1962

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Part-crossing

(Ger. *Stimmkreuzung*, *Stimmenkreuzung*).

(1) In [Part-writing](#), the rising of the lower of two parts above the higher or, conversely, the falling of the higher of two parts below the lower. It is sometimes used as a means of avoiding consecutive 5ths or octaves ([ex.1](#)) or other features regarded as bad part-writing. See also [Voice-exchange](#).

(2) The sounding of a voice or instrument higher (lower) than another which by nature lies above (below) it in register or tessitura, usually for emphasis or special effect; for instance, the tenors singing above the altos in a choir, or the cello in a string quartet taking the melodic line, accompanied below by the second violin and viola.

WILLIAM DRABKIN

Parte (i)

(It.: 'part').

A vocal or instrumental part.

Parte (ii)

(It.: 'part').

A section of a work or a variation (see [Partita](#)).

Partenio [Partenico], Gian [Giovanni] Domenico

(*b* Spilimbergo, Friuli, before 1650; *d* Venice, 1701). Italian composer, singer, priest and probably doctor of philosophy. He rose through the musical ranks at S Marco, Venice, beginning as a tenor in February 1666 and receiving an increase in salary from 80 to 100 ducats in January 1674. In July 1685 he succeeded Legrenzi as *vicemaestro di cappella* and in May 1692 succeeded Volpe as *maestro di cappella* after acting in this capacity since the previous December. He was energetic as *vicemaestro*, but his tenure as *maestro* coincided with a period of deteriorating musical standards. He served as *maestro di coro* at the Ospedale dei Mendicanti from 1685 to 1689. Enthusiastic comments in the Venetian monthly *Pallade Veneta* about his compositions for the Mendicanti indicate that many sacred vocal works (including settings of vespers psalms) are lost. In 1687 he was termed the 'Apollo of this virtuous Parnassus'. The singers who worked under his direction at the Mendicanti were highly praised for their ornamentation, intonation and naturalness (*franchezza*) of expression. His requiem mass may well have been composed for the funeral there in April 1688 of the Doge Marc'Antonio Giustiniani, when, according to *Pallade Veneta*, a 'chorus of innocent lambs ... wept in song' in a mass concerted

with stringed instruments. It is believed that Partenio was also closely associated with the Ospedale degli Incurabili.

Sporadically active as an opera composer, Partenio enjoyed the patronage of the Duchess Benedetta of Brunswick (in 1669), Counts Giovanni Antonio Mesmes (in 1673) and Carlo Vincenzo Iovanelli (in 1682), and Prince Eugenio of Savoy (in 1687). As a priest he served the parish church of S Martino, which he made the headquarters for the guild (*sovvegno*) of S Cecilia, a league of 100 performers and music teachers. Partenio was the society's principal founder, and Legrenzi and Volpe were among its chief supporters. Elaborate celebrations of the saint's feast on 22 November began in 1685 at S Martino.

Considering Partenio's importance at S Marco, surprisingly little of his music survives, a fact lending credence to Caffi's claim that many of his works once in the archives of the Ospedale dei Mendicanti were dispersed and then lost in the early 19th century. Although he was perhaps more important in his own day for his church music he is now remembered chiefly as an opera composer.

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operas

all performed in Venice

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Flavio Cuniberto (Noris), S Giovanni Grisostomo, 29 Nov 1681, revived Jan 1687, *Bc* (score), *MOe* (score and arias), *Vqs* Cl.VIII, Cod.VII (arias and duets)

other works

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ELEANOR SELFRIDGE-FIELD

Partheneia [partheneusis, parthenia].

Dancing chorus of maidens. The maiden chorus is attested from the earliest days of ancient Greek musical culture. Reference is made to a dancing chorus of maidens and young men in the *Iliad* (xviii.590–606), and the *Homeric Hymn to Apollo* (156–64) refers to a chorus of maidens at Delos, who skilfully sang hymns to Apollo, Leto and Artemis. Scenes of dancing women appear on numerous vases, sometimes playing the crotala and dancing alone, at other times holding hands and dancing as a chorus. Pseudo-Plutarch (*On Music*, 1136f) referred specifically to *partheneia* composed by Alcman, Pindar, Simonides and Bacchylides. An extended excerpt from such a composition by Alcman is preserved in *PLouvre E3320* (1st century ce), running to more than 100 lines, organized in general in 14-line strophes. The text is rather fragmented until line 35, after which it is fairly well preserved until line 101. Although the text tends towards a style more intimate and personal than that of the other musical types, it does contain a few specific references to its musical nature. The chorus consisted of ten maidens led by an 'illustrious chorus-leader' (*ha klenna choragos*, 44), who is given the epithet *Hagēsichora* (53). Later, the poet introduced graceful similes to describe *Hagēsichora's* role. Pseudo-Plutarch remarked that Alcman wrote Dorian *partheneia*, and although the context of the passage may lead to the assumption that he was referring to the *tonos*, he carefully distinguished between *Dōria partheneia*, a purely generic usage, and *Dōriou tropou* or *en tēi Dōristi*, which are specific references to musical modes.

A few fragments survive from the two books of *partheneia* composed by Pindar. Employing some of the same images encountered in the Homeric hymn and the Alcman fragment, the first antistrophe and epode and the second strophe of frag.104d refer additionally to the accompaniment of the aulos and the practice of carrying laurel branches in the dance. It would appear from this passage that the *partheneia* made use of vivid onomatopoeia. In the lines describing the aulos's sound and the Zephyr wind, for example, the poet stresses the long, open vowel omega (*auliskōn hupo lōtinōn*) and diphthongs based on alpha (*auliskōn, aoidais* and *aipsēras*), as well as the whistling sounds of the sigma and the zeta (*Zephourou te sigazei pnoas aipsēras*). The presence of the laurel branches indicates that frag.104d must come from the *daphnēphorika*, a subcategory of the *partheneia* dedicated to Apollo Ismenios and Chalazios held every ninth year in Boeotia. Proclus's *Useful Knowledge* provides a detailed description of the participants in the procession who carry a special branch (*kōppō*) decorated with brass spheres and garlands representing the sun, the moon, and other heavenly bodies, while the maiden chorus follows, holding out branches of olive in supplication and singing a hymn (cf Pollux, *Onomasticon*, iv.53).

The term was used much later as the title of the collection of keyboard music presented to Princess Elizabeth and Prince Frederick on the occasion of their marriage (1613): *Parthenia or the Maydenhead of the First Musicke that ever was printed for the Virginalls*, a whimsical reference both to the newness of the venture and the wedding; it reappeared in the title of its companion volume, *Parthenia In-Violata* (c1624), which has a part for bass viol.

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THOMAS J. MATHIESEN

Parthia [parthie].

See [Partie \(i\)](#) and [Partita](#).

Parthian Empire.

Ancient state to the east of the Roman Empire, extending at the height of its power from Mesopotamia to the Indus, and independent from about 250 bce until its overthrow by the Persians in 224 ce. Texts and pictorial representations illuminate the prominent role of minstrels (*gōsān* in the Parthian language) in the Parthian Empire and the subject of their songs is clear from a fragment of text written a few centuries after the fall of the empire, when the language was still spoken: 'like a *gōsān*, who proclaims the worthiness of kings and heroes of old' (Boyce, 11). The Greek writer Strabo (c64 bce – 19 ce) noted that Parthians taught their young men songs about 'the deeds both of gods and of the noblest men' (*Geographica*, xv.3.18) and according to Plutarch (c46 – c120 ce) the *gōsān* praised Parthian heroes and ridiculed the Romans with equal gusto (*Crassus*, xxxii.3). The Parthian minstrels influenced the Armenians, whose courtly *gusanner* sang heroic tales to the accompaniment of drums, pipes, lyres and trumpets (see Boyce, 13–14). Parthian songs probably continued to be performed, at least in the north-eastern parts of greater Iran, long after the Empire had ceased and by being absorbed into the Iranian national epic, *Šāhnāme*, collected by Firdausi in about 1000.

To the bewilderment of the Romans, the Parthian army used large drums (Gk. *rhoptra*) to prepare for battle: 'they had rightly judged that, of all the senses, hearing is the one most apt to confound the soul, soonest rouses

its emotions and most effectively unseats the judgement' (Plutarch, *Crassus*, xxiii.7). Many of the instruments mentioned in the surviving texts are also depicted in Parthian art, and the majority appear to have been patterned on Hellenistic models known in Greece, Rome and Egypt. The most magnificent depictions are those carved on ivory drinking horns (Gk. *rhuta*) of the 2nd century bce found at the ancient Parthian capital of Nisa (modern Nessa, near Ashkhabad in Turkmenistan; see Colledge, fig.2 and Karomatov, 54–9) but probably made in Bactria (Boardman, 90). The carvings show auloi, kitharai and syrinxes played at Dionysian dances, ritual processions, sacrificial offerings and theatrical performances.

Musicians are also commonly shown on terracotta plaques, one of which, for example, portrays a female harp player (Colledge, pl.20*d*). Similar plaques from Babylon also depict harps, lutes, tambourines, syrinxes, lyres and clappers (Karvonen-Kannas, nos.277–336). Several bronze statuettes from Dura-Europos on the Euphrates (Qal'at as Sālihīyah, Syria) show a double aulos and unusually long panpipes; and bone tablets dating from the 1st or 2nd centuries ce and originating in Olbia, Ukraine, depict female dancers, musicians and acrobats. A temple at Hatra (Al Hadr, Iraq), dedicated to the Sun, the Moon and the goddess Atargatis, has a stone frieze dating from the 2nd century ce that shows a wedding procession. Among the celebrants is a singer surrounded by musicians playing tambourines, a 13-pipe syrinx, a transverse flute, double and single reed pipes and a trumpet (see Rashid, 156–65).

Christianity and with it the music of the East Syrian liturgy penetrated the area beyond the upper Tigris, via Edessa (now Urfa, Turkey) in Roman Syria, probably in the first half of the 2nd century (see [Syrian church music](#)). It coexisted with pagan minstrel traditions.

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BO LAWERGREN

Partia.

See [Partie \(i\)](#) and [Partita](#).

Partial.

One of the component vibrations at a particular frequency in a complex mixture. It need not be harmonic. The fundamental and all overtones may be described as partials; in this case, the fundamental is the first partial, the first overtone the second partial, and so on. See *also* [Sound](#), §5.

MURRAY CAMPBELL

Partial signature.

A 'key' signature, usually a \square that is given in some but not all the voices of a polyphonic composition. Such signatures occur in 13th-century sources and were very common throughout the 14th and 15th centuries. For discussion of their significance see [Musica ficta](#), §III, (ii).

PETER WRIGHT

Particella

(It.; Ger. *Particell*).

A [Sketch](#) or draft in compressed short score used by some composers as part of their standard composition procedure.

Partie (i) [parthia, parthie, partia]

(Ger., Fr.: 'part').

A term for a suite or other multi-movement genre in the 17th and 18th centuries (see [Partita](#)).

Partie (ii)

(Fr.).

(1) A term used, synonymously with 'mouvement', for a movement ('sonate en quatre parties').

(2) Voice part ('fugue à trois parties').

Parties séparées

(Fr.).

See [Partbooks](#).

Partimen.

See [Jeu-parti](#) and [Tenso](#).

Partimento

(It.: 'division').

A term used fairly frequently in the late 18th and early 19th centuries to denote exercises in figured-bass playing, not so much as accompaniments to a solo instrument as self-contained pieces. Composers using this term were very often Neapolitan or Milanese, though the significance of this is unknown. The word may or may not refer to the 17th century practice of divisions, i.e. performing variations on a repeating (figured) bass; more likely it reflects the common Italian practice c1700 of writing bass lines for keyboard players to work into fully-fledged pieces. The definition is attested to as early as 1634 by G.F. Cavalliere in *Il scolaro principiante di musica* (Naples). Examples are common in MSS, e.g. the 'Arpeggi per cembalo' exercises in *GB-Lbl* Add.14244 (?A. Scarlatti), the organ 'Versetti ... per rispondere al coro' in *Lbl* Add.31501 (?B. Pasquini), and the complete solo and even duet figured-bass sonatas for harpsichord by Pasquini in *Lbl* Add.31501. Fugues were often intended by composers as realizations of their carefully planned figured basses (Keller, Handel, Pasquini); other instruments too were expected thus to develop their basses (Carulli's guitar tutors). Typical titles of the books devoted to such harmonic and contrapuntal instruction are F. Fenaroli: *Regole musicale per i principianti di cembalo* (Naples, 1775) and *Partimenti ossia basso* (Rome, c1800/R), G. Tritto: *Partimenti e regole generali* (Milan, 1816), and C. Cotumacci: *Regole dell'accompagnamento, e partimenti* (MS, Naples, listed by C.F. Becker: *Systematisch-chronologische Darstellung der musikalischen Literatur von der frühesten bis auf die neuste Zeit*, Leipzig, 1836–9/R). Other composers of *partimenti* include N. Sala and N. Zingarelli.

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PETER WILLIAMS/ROSA CAFIERO

Partita [parte]

(It.; Ger. *Partie*, *Parthie*, *Partia*, *Parthia*; Lat. *pars*).

A term used at different times for a variation, a piece, a set of [Variations](#) and a [Suite](#) or other multi-movement genres. Perhaps the earliest use of the term was in Vincenzo Galilei's manuscript *Libro d'intavolatura di liuto, nel quale si contengono i passamezzi, le romanesche, i saltarelli, et le gagliarde*, written in 1584 and probably composed over the preceding 20 years (Torrefranca), containing a *Romanesca undecima con cento parti*, a *Passemezzo sesto con [5] parti*, and *Aria del Gazzella con XII parti*. Shortly afterwards Prospero Luzi published a dance manual entitled *Opera*

bellissima nella quale si contengono molte partite et passaggi di gagliarda (1589); to what extent 'partite' was consciously derived from 'parti' is unknown, but both seem to be equivalent in meaning to *mutanze* or *modi*, i.e. variations or elaborations on the bass of a traditional tune. 'Partite' or 'partite diversi' continued to be used by the Italians in this sense, though less and less frequently, throughout the 17th century; examples of pieces called 'partite sopra', *Ruggiero*, *zefiro*, *fidele*, *monica*, *folia*, then *ciaccona* and *passacagli* and finally miscellaneous tunes, exist by Mayone, Trabaci, Frescobaldi, Michelangelo Rossi, Gregorio Strozzi and Alessandro Scarlatti.

It may have been Frescobaldi's pupil Froberger who first used 'partite' in the sense of 'pieces' in his *Libro secondo di toccate ... gigue et altre partite* (autograph, 1649, A-Wn). The older Italian meaning survived, with acknowledgment by Spiridon, in an appendix called 'Adjunctum Frescobaldicum' to the fourth part of his *Nova instructio* (1675), containing *Partite sopra passacagli*, by J.A. Reincken (*Partite diverse sopra ... 'La Meyerin'*) and by Bach (*partite diverse* on various chorales), while the newer one reappeared with the first publications of Froberger's works in 1693.

In 1680 Biber divided the pieces of his *Mensa sonora* into six suites which he labelled *Pars I*, *Pars II* etc. He may have thought of 'pars' as a term for a group of pieces or simply as a division of a collection, but it was the former meaning that was taken up by Kuhnau as a designation for a suite in his *Neuer Clavier-Übung ... bestehend in sieben Partien* (1689). Johann Krieger followed in 1697 with a collection of suites whose title was given in German and Italian: *Sechs musicalische Partien, Sei partite musicali*, thus establishing a new meaning for 'partita' by a process of folk etymology. Krieger was echoed by J.A. Schmierer the next year: *Zodiaci musici in XII partitas balleticas ... Das ist, Dess in zwölf balletischen Parthyen ... Himmel-Creyses* (1698). Both 'partita' in its new meaning of suite and 'partie' and its variants thus appear to be the arbitrary constructions of late 17th-century German composers. Both terms were used in their various meanings by Bach.

'Partita' as a term for variation died out in the early 18th century, but it retained its meaning of suite, though often restricted in its number of movements. The orchestral partita in particular was popular in western Austria (a large collection survives at Stift Lambach) and in Salzburg, where partitas were widely composed between about 1720 and 1750. Thereafter the genre apparently gave way to the symphony (the last known example of a Salzburg orchestral partita, by Michael Haydn, dates from 1770; its three movements are now better known as parts of the symphony Perger 12). Ferdinand Seidl's sole extant *Parthia* (A-LA, 239), possibly composed in the 1740s, is typical: each of its four movements (Intrada, Menuet, Intermezzo, Finale) is moderate or fast in tempo and largely based on dances; like most partitas of the time it is scored for two violins, two trumpets, timpani and basso (lacking violas, which are also missing from Eberlin's lost partita in G major and Leopold Mozart's only extant work of the type; see Eisen, 1994). Some partitas, however, including a considerable number of works from the Viennese orbit, were conceived one-to-a-part; by and large these represent a subset of the divertimento,

which at the time was a catch-all term for soloistic ensemble music (Webster, 1974). The term largely disappeared well before the end of the century, except in the case of outdoor wind music, where *Feldpartita* or *Feldpartye* continued to be used. Schilling's *Encyclopädie* (1840) says that *Parthie*, *Parthia* and *Partita* all have the same meaning, that of the successor to the suite, in which prestos, allegros and the like are interpolated among the dances.

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DAVID FULLER/CLIFF EISEN

Partition

(Fr.; Ger. *Partitur*).

See [Score](#).

Partitura

(It., Lat.).

In its strictest sense *partitura* means simply 'score', and as such is the equivalent of *partition* (Fr.), *Partitur* (Ger.) etc. It is more specifically used, however, to describe sources of keyboard music of the 16th to the 18th centuries notated in open score (usually four staves), as opposed to those in keyboard score (on two staves) or one of the types of keyboard tablature. In many of the earliest uses of this notation, most of which are Italian, the word 'partitura' and its most common derivatives (*spartiti*, *partite* etc.), were used on title-pages to describe music that had originally been written for voices or other instruments but had later been 'scored' for solo instrumental performance, usually on a keyboard instrument. Some scholars consider that early *partiturae* of this nature may have been issued for study purposes rather than for performance, although the two functions are not mutually exclusive. The use of the term 'partitura' was later extended to include collections of works conceived originally for keyboard instruments. The earliest surviving source in *partitura* notation is Rocco Rodio's *Libro di ricercate a quattro voci* (Naples, 1575). Owing to its particular suitability for contrapuntal keyboard music the *partitura* became

increasingly popular, and its use spread to other countries including Germany (where only tablature had previously been used for keyboard music) and Portugal. The earliest uses of the *partitura* in these countries include Samuel Scheidt's *Tabulatura nova* (Hamburg, 1624) and Manuel Rodrigues Coelho's *Flores de musica pera o instrumento de tecla & harpa* (Lisbon, 1620/R). The *partitura* was used for keyboard music as late as the 18th century, one of the last but most important instances being for J.S. Bach's *Art of Fugue* (published 1751). In some German publications this form of notation was loosely described as tablature (*Tabulatura*, *Tabulaturbuch* etc.).

See also [Intavolatura](#); [Organ score](#); and [Tablature](#).

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JOHN MOREHEN

Partiturophon.

An electronic keyboard instrument constructed by [Jörg Mager](#), assisted by Dr W. Janovsky, in Darmstadt in 1930–31, in versions with three and four monophonic manuals plus pedalboard.

Part names.

See [Part \(ii\)](#).

Parton, Dolly (Rebecca)

(*b* 19 Jan 1946, Pigeon Forge, TN). American country singer-songwriter. She was one of 12 children born to a sharecropper in a one-room cabin in the Tennessee Mountains. She learnt her first songs from her extended family and from the church. At an early age she began writing her own songs and playing a home-made guitar. By the time she was ten she was starring regularly on Cas Walker's 'Farm and Home Hour' television programme, earning \$20 a week. In 1960 she made her first record and in 1964, having been the first in her family to graduate from high school, she moved to Nashville. By 1967 she had a recording contract and a spot on the long-running Porter Waggoner television show and was soon a regular on the famed 'Grand Ole Opry'. Her popularity increased consistently in the 1970s, with a number of crossover hits, including the title tracks from *Jolene* (RCA, 1974) and *Here you come again* (RCA, 1977), and a syndicated television show. Innumerable awards and increasing international success afforded her the opportunity to star with Jane Fonda in the Hollywood film *9 to 5*. Parton's title song (RCA, 1980) was a transatlantic hit and was nominated for an Academy Award. Since then she

has starred in several other successful films. She has collaborated with a number of musicians, including Kenny Rogers and Smokey Robinson and on the bestselling album *Trio* (1987) with Linda Ronstadt and Emmylou Harris.

Parton is country music's most celebrated female practitioner and certainly its most successful. Her outrageous appearance is misleading, belying considerable talent. Her silvery voice with its affecting vibrato is most adaptable and is most striking on her own songs, which display a genuine gift for narrative verse and a sparkling wit. Like Loretta Lynn, Parton has often addressed the inequalities of the woman's lot, for example *Just because I'm a woman* (RCA, 1968). She has received some criticism from Nashville purists for her relocation to the mainstream, but in reality she has helped to broaden the audience for country music and enabled other Nashville performers to expand their careers. She has paid tribute to her roots in such songs as 'Coat of Many Colors' (*Coat of many Colors*, 1974) and 'To Daddy'.

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LIZ THOMSON

Partos, Oedoen [Ödön]

(*b* Budapest, 1 Oct 1907; *d* Tel-Aviv, 6 July 1977). Israeli composer, string player and teacher of Hungarian origin. Born to an assimilated Jewish upper middle class family, he was a child prodigy and studied the violin with Ormandy. Hubay heard him play the violin at the age of eight and took him as a pupil at the Budapest Academy of Music, where he also studied composition with Kodály. After graduating from the academy in 1924, he was leader of the Lucerne Stadtsorchester (1924–6) and the Budapest Konzertorchester (1926–7). In 1927 he moved to Germany, working as a soloist, and in 1933 he became first violinist of the Jewish Cultural Centre. At the end of that year he returned to Hungary, moving then to Baku to teach the violin and composition at the conservatory (1935) and returning to Budapest as leader of the Konzertorchester (1937). During these years as a soloist in Europe he was very active in contemporary music and gave the premières of several works written for him, including Kadosa's Violin Concerto and Suite for violin and piano. In 1938 he was invited by Huberman to become first violist with the Palestine SO (later the Israel PO), after which he lived in Tel-Aviv. He stayed with the orchestra until 1956, also playing the viola in the Israel Quartet (1939–54) and appearing

as a soloist in Israel and abroad. In 1951 he was appointed director of the Israel Academy of Music (later the Rubín Academy of Tel-Aviv University), and in 1961 he was made a professor. He travelled extensively as an adjudicator, lecturer and teacher, and received many honours, most notably the first award of the Israel State Prize (1954).

Partos arrived in Palestine steeped in contemporary European traditions, particularly those of Bartók and Kodály. From them he had come to see folk music as a source of inspiration and to develop his personal style by enlarging Western tonality through a mixture of modal, oriental and chromatic elements; the best example of his work under their influence is the *Concertino* for strings (1932). By building on these principles, Partos was able to acclimatize himself musically and, in a conscious effort to seek out his Jewish ancestry, he took a particular interest in the musics of the various Eastern Jewish communities. He soon began to make arrangements of their folksongs, first for the Palestinian singer Bracha Zefira (*Four Folk Songs*, 1939), then for unaccompanied chorus (*Six Songs*, 1941). The experience had a strong effect on his later instrumental works, including the *Four Israeli Tunes* for string instrument and piano (1948), *Hezionot* ('Visions') for flute, piano and strings (1957) and *Maqamat* for flute and string quartet (1959). He also used some folk elements of the Ashkenazi communities of eastern Europe, notably in *Yizkor* ('In memoriam') for strings (1947), a work written in response to the Holocaust. In all these works, he brought a Western technique to bear on Eastern material, whether whole tunes, fragmentary gestures or melismatic patterns.

In 1960 there came a change with Partos's turning towards 12-note technique; this is best exemplified in *Tehillim* ('Psalms') for string quartet or chamber orchestra and *Dmuyot* ('Images') for orchestra, both of which date from that year. It is important to stress, however, that his use of 12-note principles was never strict: fragments of three to six notes from the series were often cast as motifs or melodic cells and certain notes were also duplicated at the octave, thus implying a tonal hierarchy. Moreover, Partos always retained some connection with the music of his adopted environment, going as far as to affirm a connection between dissonant, serially-derived harmony and the clashes that result from heterophony. He found expressive force in the combination of serialism with an Eastern melos or biblical cantillation; the influence of *maqām* is still present, for example, in *Psalms*.

The size of Partos's output from the early 1960s bears witness to his stimulation by 12-note methods, but the genres he chose were dictated by his needs as a performer; the *Sinfonia concertante* for viola and orchestra comes from this period, as does as *Agada* ('Legend') for viola, piano and percussion, of which he gave the first performance at the 1962 ISCM Festival. Strings are, indeed, predominant in the vast majority of his works, and his writing for the medium includes Eastern practices, such as very long notes, richly varied embellishments and microtones, all to be found in *Maqamat*, *Psalms*, *Netivim* ('Paths') for orchestra (1969) and *Shiluvim* ('Fusions') for viola and chamber orchestra (1970). Partos employed a generalized serialism in such works as *Arpiliyot* ('Nebulae') for wind quintet (1966), though construction and ordering always remained a means to an

expressive end. After 1970 he used a freer technique, involving proportional notation, microtones, clusters and some degree of aleatory writing, which he associated with Eastern improvisation principles.

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(selective list)

orchestral

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WILLIAM Y. ELIAS/R

Partridge, Ian

(*b* London, 12 June 1938). English tenor. He studied at the RCM (1956–8) and subsequently at the GSM. After his début as a soloist in Bexhill (*Messiah*, 1958), he became one of Britain's most valuable oratorio tenors, prized internationally in Schütz, Handel and Bach (notably as the Evangelist) for his pleasing freshness of timbre, the natural musicality of his phrasing and the grace and clarity of his diction. He was also an admired recitalist, and with his sister Jennifer Partridge, recorded lieder (notably *Die*

schöne Müllerin and *Dichterliebe*), *mélodies* and English song (including Vaughan Williams's *On Wenlock Edge* and songs by Delius, Gurney, Finzi and Britten). One of Partridge's rare operatic roles, later recorded, was Iopas in Covent Garden's second production of *Les Troyens* (1969).

MAX LOPPERT

Partsch [Bartsch, Parč], Franz [František] Xaver

(*b* Dux [now Duchcov], 30 Jan 1760; *d* Prague, 6 April 1822). Bohemian composer. His father, a Kantor and organist at Dux, first taught him music; he then studied philosophy and law at Prague, but encouraged by Václav Praupner decided to make music his career. He completed his musical training and in 1790 was appointed music teacher for Prince Auersperg's family. At Prague he was also the assistant music director ('Flieglis') of Franz Spengler's German theatrical troupe (c1793–6), which first performed his Singspiel *Victor und Heloise*. Later he turned to sacred music and was Praupner's successor as choirmaster of the Týn Church in Prague from 1 July 1807 until his death. Partsch's musical idiom was a belated 'second' *galant* style. Some of his songs have hints of early Romantic expressivity, and his sacred works often have folklike pastoral and dance elements.

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MILAN POŠTOLKA

Partsong.

A piece of music in two or more voice-parts without independent accompaniment. In theory, the term encompasses forms such as the glee, madrigal and unaccompanied anthem. In practice, however, it usually refers to small-scale secular pieces for unaccompanied choral singing. No precise definition is possible: the supposition that partsongs differ from madrigals in moving homophonically with the melody in the top voice overlooks the textural variety of both madrigals and partsongs. Nor is the text definitive, since there are sacred examples such as Sullivan's *Five Sacred Partsongs* (1871). Partsongs are usually single entities, but there exist lengthy multi-sectional works, possibly intended as competitive showpieces, that are susceptible to no other definition. Other languages have no exact equivalent of the term: this may be a reflection of its breadth and inexactitude in all countries where partsongs flourish.

The partsong was cultivated in England from the early 17th century. Collections of rounds, catches and quodlibets, usually on topical, witty and sometimes bawdy texts, provided material for convivial music-making. These pieces were simpler than madrigals. Composers such as Weelkes and, later, William and Henry Lawes, Arne and Purcell wrote many examples. In the late 18th century the inception of men's singing clubs led to a formalization of partsinging. The [Glee](#), typically a short, predominantly homophonic piece, superseded earlier forms, but members of glee clubs sang a wider variety of music, including madrigals and arrangements, than their name suggests. Competitions were established for the composition and performance of glees and partsongs.

In the 19th century, interest in music of the past stimulated a revival of the madrigal as a distinct type within the partsong. Pearsall and other composers transcended pastiche with richly expressive madrigals. Sterndale Bennett, Barnby, Sullivan, Macfarren, Pearsall, Benedict and numerous others produced partsongs, varied as much in length, substance, mood and texture as in quality and originality. Except where archaism was intended, the musical language of the partsong typified its time, and it often miniaturized standard forms of the period, ternary or rounded binary form being frequent choices. Reciprocal influence between partsong and anthem, canticle, hymn and even Anglican psalm-chant is evident. The increase in musical literacy, the popularity of choral singing, and the accessibility of relatively cheap printed music were both causes and effects of the partsong's enormous popularity.

The late 19th-century festival movement stimulated demand for partsongs that were technically more challenging and of greater musical worth. Partsongs by Parry, Stanford, Elgar, Charles Wood and others met this demand, with imaginative use of textures, sensitivity towards texts and regard for the organization, balance and sentiment of each piece. Their early 20th-century successors extended this tradition, some, such as Holst and Vaughan Williams, incorporating folksong arrangements. These composers and others such as Finzi, Ireland, Moeran and Howells produced partsongs of great originality that transcended the reflective, lilting style that characterized some English music of this period. Most of the later repertory was by lesser composers, although Britten was a notable exception: his *Five Flower Songs* (1950) showed that English partsongs about nature could be energetic, colourful and witty. Later composers have incorporated modern choral techniques, including improvisation, into the partsong, challenging even the most expert choirs.

Similar developments occurred in Germany from the 19th century. The Liedertafel, a male-voice music society, was founded in Berlin in 1808 by Mendelssohn's teacher Zelter and first met the following year. Its aim was convivial as well as musical, and it provided a model for other choirs (the men's choir movement, often linked to local customs and the wearing of traditional costume, survives). Some composers, such as Marschner, Weber and Wagner, confined their partsong output to male voices only. Later in the 19th century, mixed choirs and competitive choral festivals were established. The partsongs of composers including Schubert, Schumann, Franz, Mendelssohn, Cornelius and Brahms set much German Romantic poetry, and show parallels with their lieder in both style and sentiment. Reciprocal influence is apparent between Mendelssohn's partsongs and contemporaneous smaller English choral forms. Some of Bruckner's and Brahms's partsongs show affinities with their unaccompanied church music. Towards the end of the 19th century, partsongs diversified in character. Composers such as Wolf and Schoenberg produced longer unaccompanied secular choral pieces for highly accomplished choirs. In the 20th century the partsong tradition continued in Germany, and its boundaries were extended by composers such as Pfitzner, Distler, Webern, Hindemith, Pepping and Richard Strauss.

In France, men's choral societies ('Orphéons') were established from the mid-19th century. They travelled widely to competitive festivals, and large choirs went abroad to give concerts. Gounod and others wrote specially for these societies and for mixed choirs. A few partsongs were written by Saint-Saëns, Delibes, Debussy and Ravel. Those by d'Indy are more numerous but hardly more diverse. There are some examples by later French composers, but unaccompanied settings of sacred texts form the stronger tradition. In the Latin countries the partsong has been largely neglected. In eastern Europe partsongs were written by Tchaikovsky and Rimsky-Korsakov in Russia, by Bartók and Kodály in Hungary, and by Dvořák and Janáček in Bohemia and Czechoslovakia; in all these countries folksong has been influential. In the USA the partsong has been cultivated as part of a wider tradition of choral singing, particularly involving college choirs, by composers including Macdowell, Horatio Parker, Randall Thompson and, most conspicuously, Elliott Carter.

See also [Barbershop](#); [Catch](#); [Quodlibet](#); and [Round](#).

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JUDITH BLEZZARD

Part-writing [voice-leading]

(Fr. *conduite des voix*; Ger. *Stimmführung*; It. *condotta delle voci*).

That aspect of counterpoint and polyphony which recognizes each part as an individual line (or 'voice'), not merely as an element of the resultant harmony; each line must therefore have a melodic shape as well as a rhythmic life of its own. In discussions of part-writing a distinction is made between linear or conjunct motion and movement by leap (i.e. by a 3rd or greater) in a single part, and between various types of relative motion between two or more parts: similar motion, two or more parts moving simultaneously in the same direction; parallel motion, two or more parts moving in the same direction and at the distance of the same interval or intervals; oblique motion, one part moving while another part remains stationary; and contrary motion, two parts moving in opposite directions. In good part-writing each part is shaped to a recognizable contour (such as an ascending or descending line, or an arc) having an identity in the polyphonic fabric of a composition or passage. Conjunct motion is generally preferred to movement by leap in all parts except the bass; similar motion among all the parts (except in two-part writing), hidden (covered) 5ths or octaves between the outer parts and consecutive (parallel) 5ths or octaves between any parts are usually avoided.

WILLIAM DRABKIN

Pasacalle

(Sp.).

In Spain, a term signifying music to accompany walking, including religious processions. In Latin America it denotes various couple-dances, usually in slow tempo. See [Passacaglia](#), §1.

Pasaribu, Amir

(*b* Tapanuli, Sumatra, 21 May 1915). Indonesian composer. His family, from the Batak nobility, was familiar with Western classical music. After

studying music at the Dutch high school in Bandung, Pasaribu trained to be a pianist. The first Indonesian to take up a classical music education abroad, in 1936 he continued his piano and cello studies at the Musashino music school in Japan. On his return in 1939 he worked as a cellist in the radio symphony orchestra Oshio Kioku Kangen Goku during the Japanese occupation of Indonesia; in 1942 he studied composition with the Dutch composer James Zwart in Indonesia. Pasaribu was one of the few composers with an academic background in Indonesia in the period after the 1945 revolution. Melodies inspired by the Malay music of his native region and the gamelan music of Java often appear in his technically masterful compositions, written mainly for piano and small ensemble. His style was influential on the composers of the 1950s, when his was the only Indonesian music included in the classical repertory.

In the 1950s Pasaribu was known as an authoritative critic and a teacher devoted to the development of formal music schools in Indonesia. It may be said that he is largely responsible for the emergence in the 1950s and 60s of a generation of Indonesian musicians with a classical background. Appointed by the newly independent Indonesian government to develop the infrastructure of modern musical life, he established the League of Composers (a copyright organization), headed the music department of Radio Republik Indonesia and developed the music high school in Yogyakarta and the music teachers' school in Jakarta. In the country's uncertain economic situation in 1968, Pasaribu went to Suriname to work for the Dutch-Indonesian Institute for Cultural Cooperation as a cellist; after Suriname's independence in 1975 he became the conductor of the Paramaribo SO. In 1995 he returned to Indonesia and settled in Medan.

FRANKI RADEN

Pasaribu, Ben (M.)

(b Medan, Sumatra, 1956). Indonesian composer. Beginning his musical career as a drummer in a rock group, he studied ethnomusicology at the University of North Sumatra. He also studied music at Marymount College in Tarrytown, New York, and composition with Alvin Lucier at the Wesleyan University in Middletown, Connecticut. After studying in America he produced many works for electronic media alone and in combination with acoustic instruments. A member of the Batak people, he has studied and absorbed many elements of their traditional music into his own work. This bringing together of two very different musical worlds has made his compositions highly distinctive. His use of ritual forms is a characteristic feature: in *Nerhen Surasura* (1992) for tape and instruments the players are required to be in a state of trance before beginning to perform. A composition teacher and dean of the arts faculty at the Huria Kristen Batak Protestant Nommensen University in Medan, Pasaribu is an active and influential figure in the contemporary music scene in north Sumatra. His percussion group Medan Percussion Ensemble appears annually at the popular International Jakarta Percussion Festival.

FRANKI RADEN

Pasatieri, Thomas

(b New York, 20 Oct 1945). American composer. A prolific composer by the age of 15, he studied with Boulanger before entering the Juilliard School of Music, where his composition teachers included Vittorio Giannini. At 19 he received the first doctorate awarded by the school. He has taught at Juilliard, the Manhattan School of Music and the Cincinnati Conservatory; he has also directed the Atlanta Opera (1980–84). Early in 1984 he moved to California to work in films and television.

Primarily interested in composing for the voice, Pasatieri wrote two operas in 1964, *Flowers of Ice* and *The Trysting Place*. His first opera to be staged was *The Women* (1965), performed at Aspen, Colorado, where he was a pupil of Milhaud. Its success convinced him that opera was his natural medium. His next two operas, *La Divina*, a comedy about the last performance of an aging coloratura soprano, and *Padrevia*, a gothic horror story based on Boccaccio, were given their premières in college opera theatres in New York. From 1971 to 1972 six of his operas were produced in Seattle, including *Calvary*, based on the play by W.B. Yeats, and *Black Widow*, his first full-length opera, staged by Lotfi Mansouri in 1972. Derived from Miguel de Unamuno's novella *Dos madres*, the work presents in stark tableaux the tragedy of a barren woman obsessed with motherhood.

Highly emotional characters in strong theatrical situations became characteristic of many of Pasatieri's operas. *The Trial of Mary Lincoln*, with a libretto by the television writer Anne Howard Bailey, is a moving portrait of the first lady in her later years during the court trial that judged her insane. Tailored to the intimacy of television, the opera uses flashbacks, dissolves and voice-overs.

The Seagull, Pasatieri's most successful opera, is based on Chekhov's play of 1896. To make it effective as musical theatre, Pasatieri and his librettist, Kenward Elmslie, concentrated the action of the story and heightened the personal and dramatic relationships: they added an aria to expand the role of Masha; an overtly incestuous duet between Madam Arkadina and Konstantin; and a dramatic final aria that coincides with Konstantin's offstage suicide. The work's lush, romantic score and the excellent cast and creative production of the Houston Grand Opera afforded *The Seagull* a favourable critical reception. *The Three Sisters* (1979) was the first of Pasatieri's operas to be recorded in its entirety.

With the exception of a somewhat more dissonant score for *Before Breakfast* (1980), Pasatieri's style has evolved little over the years. His music is conservative and melodic, with dramatic, soaring lines in the manner of Giacomo Puccini and Richard Strauss. The lyrical, singable nature of his works has convinced many fine singers to take part in premières of his operas, including Evelyn Lear, Frederica Von Stade, Richard Stilwell, John Reardon, Lili Chookasian, James Morris, Jennie Tourel and Theodor Uppman.

In addition to his operas, Pasatieri has composed more than 400 songs, many with chamber ensemble accompaniments. His *Sieben Lehmannlieder* (1988), commissioned by the Music Academy of the West,

is a song cycle that sets poems by Lotte Lehmann. The songs, closely reflecting the texts, progress in lyrical melismatic flourishes and often feature an especially high tessitura. *Canciones del barrio* for voice, string quartet and piano, was commissioned by UCLA for the Festival of American and Mexican Works, 1993.

In 1986 the Verdehr Trio commissioned Pasatieri to compose an 'opera for three instruments'. This request resulted in the neo-Romantic *Theatrepieces* for violin, clarinet and piano (1987), his first score in many years not to involve the human voice. In three movements, the work reflects Pasatieri's career in opera and film and his fascination with 'characters who sing without words' (disc notes, Crystal Records, 1990). *Theatrepieces* became the springboard for other instrumental works, such as the Concerto for Two Pianos and Strings (1994) and the Sonata for Viola and Piano (1995).

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operas

Flowers of Ice (2, R. Rogers), 1964, unperf.

The Trysting Place (1, Pasatieri, after B. Tarkington), 1964, unperf.

The Women (chbr op, 1, Pasatieri), Aspen, CO, 20 Aug 1965

La Divina (comic op, 1, Pasatieri), New York, Juilliard School, 16 March 1966

Padrevia (1, Pasatieri, after G. Boccaccio), New York, Brooklyn College, 18 Nov 1967

The Penitentes (3, A.H. Bailey), 1967, Aspen, CO, 3 Aug 1974

Calvary (chbr op, 1, after W.B. Yeats), Seattle, St Thomas Episcopal Church, 7 April 1971

Black Widow (3, Pasatieri, after M. de Unamuno: *Dos madres*), Seattle, 2 March 1972

The Trial of Mary Lincoln (TV op, 17 scenes, Bailey), Boston, NET, 14 Feb 1972

The Seagull (3, K. Elmslie, after A.P. Chekhov), Houston, 5 March 1974

Signor Deluso (comic op, 1, Pasatieri, after Molière: *Sganarelle, ou Le cocu imaginaire*), Wolf Trap, VA, 27 July 1974

Ines de Castro (3, B. Stambler), Baltimore, 30 March 1976

Washington Square (chbr op, 2, Elmslie, after H. James), Detroit, 1 Oct 1976

Three Sisters (1, Elmslie, after Chekhov), 1979, Columbus, OH, 13 March 1986

Before Breakfast (1, F. Corsaro, after E. O'Neill), New York, City Opera, 9 Oct 1980

The Goose Girl (children's op, 1, Pasatieri, after J.L. and W.C. Grimm), Fort Worth, TX, 15 Feb 1981

Maria Elena (1, Pasatieri), Tucson, AZ, 6 April 1983

other vocal

Choral: Permit Me Voyage (J. Agee), S, SATB, orch, 1976; Mass, S, Mez, T, Bar, chorus, orch, 1983; A Joyful Noise, SATB, brass sextet, org, perc, 1985; 3 Mysteries (W. Whitman, G. Meredith, P. Sidney), SATB, 1991; The Harvest Frost (C. Sandburg), SATB, chbr ens, 1993; Bang the Drum Loudly, children's chorus, 1994; Cantic of Praise, SATB, org, 1995; Morning's Innocent (gay and lesbian poets), male vv, ob, vc, hp, pf, 1995

Songs (1v, pf, unless otherwise stated): 3 American Songs (L. Phillips), 1971; 3 Coloratura Songs (Phillips, J. Fletcher), 1971; 2 Shakespeare Songs, 1971; 3 Poems (J. Agee), 1974; Rites de passage (Phillips), 1v, chbr orch/str qt, 1974; Far

from Love (E. Dickinson), S, cl, vn, vc, pf, 1976; Day of Love (K. van Cleave), song cycle (1983); 3 Sonnets from the Portuguese (E.B. Browning), 1984; 7 Lehmannlieder (L. Lehmann), song cycle, 1v, pf/orch, 1988; Windsongs (R. Ramsay, R.H. Deutsch, R. Nixon), S, pf (1989); Alleluia (Latin, trans. Pasatieri) (1991), arr. SATB, pf; Canciones del barrio, 1v, str qt, 1993; various carols and christmas songs, Bar, chbr orch

instrumental

Invocations, orch, 1968; 2 Sonatas (Cameos), pf, 1975; Theatrepieces, cl, vn, pf, 1987; Pf Conc., 1993, unpubd; Conc., 2 pf, str, 1994, unpubd; Sonata, vn, pf, 1994; Qt, fl, str, 1995; Serenade, vn, chbr orch/pf, 1995; Sonata, va, pf, 1995; Sonata, fl, pf, 1997

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ELISE KIRK

Pascal, Florian.

The pseudonym of Joseph Benjamin Williams, English composer who headed the firm of [Joseph Williams](#).

Pascale [Paschali], Francesco.

See [Pasquali, Francesco](#).

Pașcanu, Alexandru

(*b* Bucharest, 3 May 1920; *d* Bucharest, 6 July 1989). Romanian composer. He studied composition with Negrea, aesthetics with Cuclin, folklore with Brăiloiu and conducting with Perlea at the Bucharest Academy (1938–46), also graduating in law from Bucharest University in 1944. Pașcanu taught in lyceums and at the Academy, where he developed a valuable course manual. In 1951–2 he was barred from teaching for political reasons and worked as artistic secretary for the Army Ensemble. His music includes impressionistic, modal, folk and occasionally jazz elements and is descriptive and highly charged with emotion. While a

preoccupation with harmonic colouring is a feature of his chamber music, for instance *Noapte de vară* (1955), a neo-classical rigour informs *Scherzo simfonic* (1948) and *Preludiu și toccata* (1956). In *Suita română* (1967) and his many choral arrangements for children Pașcanu incorporates the melodic character of Romanian folk music.

WORKS

(selective list)

Inst: Scherzo simfonic, 1948; Poemul Carpaților, orch, 1954; Noapte de vară [Summer Night], hn, pf, 1955; Preludiu și toccata, orch, 1956; In memoriam, orch, 1957; Răsărit de soare [Sunrise], vn, pf, 1959; Marea Neagră [The Black Sea], orch, 1960; Pastorală, pf, 1963; Suita română, orch, 1967; Balada, cl, orch, 1977
Choral music for children: În tabără [On the Campsite] (G. Naum), 1965; Bocete străbune [Ancient Laments] (trad. text), 1971; Chindia, 1971; Ah, ce bucurie [Oh, what Joy], 1979; Festum hibernum, 1979; many arrs.

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OCTAVIAN COSMA

Pascarola, Giovanni Tommaso

Benedictis da.

See [Benedictis da Pascarola, Giovanni Tommaso](#).

Pasche [Passhe], William

(*fl* c1513–37). English composer and church musician. In 1513 he was admitted to the Fraternity of St Nicholas (a guild of musicians and clerks of the collegiate and parish churches of London and its hinterland), and from c1519 to 1526 he occurs as one of the six lay vicars of the choir of St. Paul's Cathedral, London. He had left this employment by June 1534, and may well be identifiable with the singing-man of this name who in 1527 and 1528 was a clerk of the choir of the parish church of St Peter, West Cheap, London. In 1547 the possessions of this church included books of polyphony and vestments for men and boys of the choir, and during the 1540s its rector was the composer John Gwynneth; it may well have enjoyed a musical culture sufficiently ambitious to require the services of a prominent musician to lead it. In addition, Pasche received payments from the parish church of Kingston-upon-Thames, Middlesex, in 1514–15 for the 'oversight of the organs', and again in 1536–7. The death of his wife Embryth was notified to the Fraternity of St Nicholas in 1517. The composer must be distinguished from other persons of the same name with whom he has been confused, including one who was a Fellow of New

College, Oxford, 1494–1506; one whose will was proved before Commissaries of the Prerogative Court of Canterbury sitting in St Paul's Cathedral in July 1525; and a Mr Pashe who in 1516 was a long-deceased founder of one of the chantries established in St George's Chapel, Windsor. Flood's claim that in 1476 the composer was a gentleman of the household chapel of Anne Holland, Duchess of Exeter, is clearly based on yet further misunderstanding of the source of this last misidentification.

'M[aster] Pashe' headed the list of English composers whose authority Thomas Morley acknowledged in his *A Plaine and Easie Introduction to Practicall Musicke* (1597), but only three works have survived, all extended and ornate. Four out of five voices of a *Magnificat* setting and of a votive antiphon *Sancta Maria mater Dei* (ed. N. Sandon, Newton Abbot, 1994) survive in *GB-Cu* Peterhouse 471–4. Into the latter the composer worked both a particular five-note motif common to certain other contemporary compositions and a brief phrase reminiscent of chants for the litany, which had provided the starting-point for its lengthy prose text. A five-voice mass, *Christus resurgens* (*Cgc* 667) has survived complete. Suggestions that he was the W.P. whose initials were inscribed beside a *Salve regina* in *Lbl* Add.5665 seem unlikely.

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ROGER BOWERS

Paschil, Josif

(*b* Bucharest, 17 Sept 1877; *d* Bucharest, 29 March 1966). Romanian composer and pianist. After studying with Wachmann at the Bucharest Conservatory he studied composition and the organ with Fauré in Paris (1901–2). As well as sustaining a career as a concert pianist (1893–1935), Paschil worked in Bucharest as organist at the Choral Temple (1901–25), conductor for several opera companies (1903–06), conductor of the choirs of the German Societies (1903–43) and organist at the cathedral of St Iosif in his later years. Most active as a composer in his early years, he favoured the theatre and was attracted to specifically Romanian subject matter. Rich in folk imagery and highly accessible, his music is notable for the clarity of its dramatic argument. Paschil wrote musical commentaries in German-language periodicals in Bucharest.

WORKS

(selective list)

Stage: Marioara (op, 2, after C. Sylva), 1904, Bucharest, Lyric, 3 May 1904; Lulli (operetta, 3, D. de Laforet), 1906; Amorul învingător [Love Triumphant] (ballet-pantomime), 1913; Eros învingător [Eros Triumphant] (ballet), 1913; Domnul

codrilor [Lord of the Forests] (op. 3, E. Aslan), 1914–15

Orch: Curtea de Argeș, suite; Fantezie haiducească [Bandit's Fantasy]; Fantazie rapsodică; Floarea României [Flower of Romania], medley; Impresiuni de la mănăstire [Impressions from the Monastery]

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OCTAVIAN COSMA

Pascual Ramírez (y Arellano), Francisco

(*b* province of Segovia, 1683; *d* Palencia, 26 Dec 1743). Spanish composer. In 1711 he worked as a professional musician at El Burgo de Osma Cathedral, and in October of the same year he unsuccessfully competed for the post of *maestro de capilla* of Sigüenza Cathedral, for which he composed the eight-part villancico *De dulces consonancias*. In October 1719 he was appointed *maestro de capilla* of Astorga Cathedral, and was required to be present at processions both inside and outside the church and to attend to the special music for feast days and Rogation Days. As a result, in addition to the known villancicos, he composed music for various theatrical festivities in the city; for instance, for the panegyric play *El escándalo de Grecia*, performed at the Corpus Christi celebrations in San Bartolomé de Astorga in 1720. From May 1723 until his death he was *maestro de capilla* of Palencia Cathedral, where he upgraded the musical staff by admitting several cantors and instrumentalists; he even used occasional reinforcements, such as the musicians of the Prince's regiment for the Christmas festivities of 1738.

His music has survived almost in its entirety in the archive of Palencia Cathedral as part of the legacy bequeathed by the composer four days before his death. In his Latin works he uses the traditional polychoral and contrapuntal language of the time, very elaborate and with obligato instruments such as the oboe and pairs of violins. Of equal interest are his Spanish works, in which the change in taste that took place at the beginning of the 18th century is evident in the mixture of the polychoral tradition of the 17th century, with works that alternate the choral refrain (*estribillo*) with the stanza for solo voices (*copla*), and the Italianate style, with its alternation of recitatives and arias. These works were written for a variety of occasions, including Christmas, Corpus Christi and various Marian feasts, as well as canonizations and enshrinements of saints. His scant surviving output of incidental music for sacred plays for Christmas and Corpus Christi bears witness to the role music played in the

celebration of traditional feasts in the urban environment at the start of the 18th century.

WORKS

Lat. works, most in *E-PAL*, 1 in *SE*: 1 mass, 1 requiem, 4 pss, 20 lamentations, 6 motets, 3 hymns, 1 verse, 1 res, 1 lesson for the dead, 1 invitory for the dead, 1 sequence for the Resurrection

Sp. works, *PAL*: 239 villancicos, 2–15vv, 83 cants., 1v, 2 pieces of incid music for sacred plays, 27 other works, 1–4vv

PABLO L. RODRÍGUEZ

Pasculli, Antonino

(*b* Palermo, 13 Oct 1842; *d* Palermo, 23 Feb 1924). Italian oboist and composer. Known as perhaps the greatest oboe virtuoso of all time, Pasculli's legendary abilities have often stimulated comparisons with Paganini. Beginning his career at the age of 14, he toured in Germany, Italy and Austria. He was one of the first oboists active in the Italian-Austrian regions to use a French-style oboe, and was famed for his light and effortless bravura style. His appointment to the staff of the Palermo Conservatory in 1860 signalled the end of his itinerant career. In 1879 he took over the directorship of the Palermo municipal musical corps, a position to which he dedicated much time and energy. He had all the wind players learn a string instrument, so as well as conventional band repertory he was able to introduce contemporary music unfamiliar to Sicilian audiences, including works by Wagner, Debussy, Grieg and Sibelius. However, his sight was deteriorating seriously, and medical advice attributed this to his oboe playing; in 1884 he gave his last public performance. At his retirement in 1913 the symphony band dissolved. Like so many other virtuosos of the 19th century, Pasculli composed music for his own use. As well as a large number of variations on popular operatic themes, he wrote some pedagogical material and compositions for the corps, including a symphonic poem, *Naiadi e Silfidi*, and *Di qui non si passa*, an elegy on the death of his son, who was killed in action in World War I.

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GEOFFREY BURGESS

Pas de Brabant

(Fr.).

See [Saltarello](#).

Pas de charge

(Fr.).

Double-quick march. See [March](#), §1.

Pasdeloup, Jules Etienne

(*b* Paris, 15 Sept 1819; *d* Fontainebleau, 13 Aug 1887). French conductor and administrator. He won *premiers prix* for solfège (1832) and piano (1834) at the Paris Conservatoire. The death of his father, François Pasdeloup, who was a conductor at the Opéra-Comique, forced him to earn a living, and at the age of 14 he was already giving music lessons. He was a lecturer in solfège at the Conservatoire from 1841 and in the piano from 1847 to 1850, and in 1855 he became professor of choral music; he subsequently abandoned official teaching posts. In the wake of the political events of 1848 Pasdeloup was appointed *régisseur* of the Château de Saint Cloud, a post which enabled him to meet the most distinguished personalities of the Second Empire and to be a kind of impresario for the regime. He was then engaged by Nieuverkerke, superintendent of fine arts, to organize concerts at the Louvre, and later by Haussmann to set up a series of concerts at the Hôtel de Ville. He was also asked to arrange musical soirées in the apartments of Princess Mathilde.

The Société des Jeunes Artistes was Pasdeloup's first major success as a conductor. It is said that after offering a scherzo he had composed to Habeneck, who refused it without so much as looking at it, he decided to form a symphonic society to perform the music of young composers who had been reduced to composing for the stage or not at all. Pasdeloup contacted his pupils from the Conservatoire and started sessions in orchestral technique. In December 1852 the statutes of the society were laid down, and the first concert was given in the Salle Herz on 20 February 1853. In 1856 Auber, the director of the Conservatoire, became patron of the society, which then became known as the Société des Jeunes Artistes du Conservatoire Impérial de Musique. This offered it such benefits as free use of rehearsal rooms and instruments. During its nine years' existence the society gave the first performances of numerous works, including symphonies by Gounod and Saint-Saëns, and performances of Schumann's Symphony no.1 (performed 1857, ten years before it was given at the Société des Concerts du Conservatoire) and the Wedding March from Wagner's *Lohengrin*. But after nine years its deficit, until then borne by Pasdeloup, rose to 77,000 francs. Pasdeloup decided on a change of plan, and in 1861 hired the Cirque Napoléon for six Concerts Populaires de Musique Classique. The hall seated almost 5000, and the orchestra numbered 110. The aim of these concerts was to bring classical music to a culturally deprived public, which until then had not been permitted to enter the Société des Concerts du Conservatoire. The first of these concerts was given on 27 October. After three concerts, public support was so great that Pasdeloup was able to book the Cirque Napoléon for a year. Until the war of 1870 the Concerts Populaires were an unquestionable artistic and financial success. All the famous soloists of the day played at these Sunday concerts. The works of the five 'greats' – Beethoven, Haydn, Mozart, Weber and Mendelssohn – were played frequently, but Pasdeloup also gave an important place to contemporary

French composers and performed works of the German symphonists then unknown in France. The names of Schumann and especially Wagner provoked hostile reactions which grew with the rising nationalism in the 1870s and assumed such political significance that these composers' works had to be excluded from the programmes.

Pasdeloup shared the directorship of the Paris Orphéon with Bazin. In 1868 he founded the Société des Oratorios, which gave the first Paris performance of the first part of Bach's *St Matthew Passion* at the Panthéon. He also joined the Théâtre Lyrique in 1868 and produced *Rienzi* there the following year. The Théâtre Lyrique collapsed at the beginning of 1870, a few months before war broke out. But the war did not interrupt the Concerts Populaires for long; Pasdeloup, who fought bravely with the National Guard, resumed his concerts during the siege, only to have them interrupted again during the Commune until October 1871. It was at this time that the rivalry began which eventually overcame Pasdeloup. First, the Société Nationale (1871) and later the Concert National (1873) were conducted by Colonne, who gave six concerts at the Odéon before moving to the Châtelet in 1874. For some time Pasdeloup's popularity withstood the undeniable technical superiority of Colonne; in 1878 he requested and obtained a grant of 20,000 francs. But the arrival of Charles Lamoureux, who inaugurated the Nouveaux-Concerts in 1881, proved the death-blow to the Concerts Populaires; Pasdeloup tried in vain to save his institution by increasing his appeals for financial aid and for new ideas, and was forced to abandon the struggle in 1884. His friends organized a farewell festival which raised 100,000 francs and assured him a comfortable retirement. He was asked to start a musical season at Monaco, but this, too, was a failure. In October 1886 he tried once again to establish his concerts at the Cirque Napoléon; he succeeded in giving five concerts and a festival devoted to the music of Franck before he died.

Pasdeloup was a great stimulus to French musical life. In creating an orchestra devoted to playing new works, he inspired the writing of symphonic music by composers who might otherwise have ignored this form. His promotion of Classical, German Romantic and French symphonic music contributed to the creation of a new, larger and more diverse musical public. He also wrote music for the voice, for the piano and for orchestra, though none of his works was performed at any of his concerts or has since enjoyed any popularity.

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Paseo [passeo]

(Sp.).

A type of *ripresa* or ritornello similar to the Spanish *passacalle* (see [Passacaglia](#)). It first appeared in J.C. Amat's *Guitarra española* (originally published in 1586/1596, though the earliest surviving copy dates from 1626). Sanz (1674) described Amat's *paseos* as *passacalles* and used the two terms interchangeably in the titles of his own compositions. Pablo Minguet y Yrol in the guitar portion of his *Reglas y advertencias generales* (Madrid, 1754/R) quoted extensively from Amat's book and substituted the word 'passacalle' for 'paseo'. Cabanilles wrote five sets of keyboard variations called *passacalles* and four others entitled *paseos* (see HAM, no.239). The term occurs with a choreographic meaning in Juan de Esquivel's *Discursos sobre el arte del dançado* (Seville, 1642), where it refers to a complete cycle of dance steps.

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RICHARD HUDSON

Pasero, (Giacinto Tommaso) Tancredi

(*b* Turin, 11 Jan 1893; *d* Milan, 17 Feb 1983). Italian bass. He studied with Arturo Pessina and made his début at the Politeama Chiarella, Turin, as the King of Egypt (*Aida*) in 1917. In 1924 he appeared at the Teatro Costanzi, Rome, and at the Colón, Buenos Aires, where he returned until 1930. In 1926 he made his début at La Scala in *Don Carlos*, and sang there, almost continuously, until 1951. He was engaged at the Metropolitan (1929–33), at Covent Garden (1931) and at the Paris Opéra (1935). He retired in 1955. His voice was full, mellow and even across a wide range, and he sang with a fine sense of style in a repertory extending from Sarastro to Escamillo. He was outstanding in such Italian *basso cantante* roles as Oroveso (*Norma*), Zaccaria, Ramfis, Fiesco, Padre Guardiano and Philip II; and in the latter part of his career he became a renowned Boris Godunov.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Pasetto, Giordano [Pasetus, Jordanus].

See [Pasetto, Giordano](#).

Pashchenko, Andrey Filippovich

(*b* Rostov-na-Donu, 3/15 Aug 1885; *d* Moscow, 16 Nov 1972). Russian composer. As a child he sang in a church choir, received violin lessons, studied at a charitable music school and took correspondence courses. He directed amateur choirs and wrote reviews for the Moscow periodicals *Muzikal'niy truzhenik* and *Muzika i zhizn'*. From 1911 he was librarian of the St Petersburg Court Orchestra and he took an active part in its reorganization as the State Orchestra (1917) and finally as the Petrograd (later Leningrad) Philharmonic Orchestra (1921), remaining in this post until 1931. Meanwhile he had received his formal compositional training as a mature student at the St Petersburg Conservatory under Witohl and later Steinberg (1914–17). The result of his library work was the *Muzikal'niye proizvedeniya P.I. Chaykovskogo: istoriko-bibliograficheskiy ukazatel'* [The musical works of Tchaikovsky: a historical and bibliographic index] (1918–21). The manuscript was accepted for publication but lost. Together with Glazunov, Findeyzen and Steinberg he founded the Society for the Propagation of Contemporary Russian Music (1922–3). He became a member of the Artistic Council of the Leningrad Philharmonic Orchestra in 1926 and the State Academic Theatre of Opera and Ballet in 1928. In 1957 he received the title Honoured Representative of the Arts of the RSFSR, and in 1961 he settled in Moscow.

Pashchenko's name first appeared on concert programmes in 1914 with the scherzo-fantasy *Arlekina i Kolombina* ('Harlequin and Columbine') and the symphonic poem *Vakkhanki* ('The Bacchantes'). During the years of the Revolution and revolutionary construction Pashchenko enthusiastically immersed himself in the new socialist culture. Pashchenko's output is extensive, particularly in the field of choral music, where his epic, monumental style is most fully evident, its objective tone conveying mass feelings and impulses. His subjects may be taken from Greek mythology, pagan Slav legend (*Viriney*) or heroic contemporary events, as in the *Rekviyem pamyati geroicheskikh boytsov* ('Requiem in Memory of the Heroic Warriors') written during the Leningrad blockade of 1942. Both in original choral pieces and free folksong arrangements Pashchenko displayed a deep understanding of Russian peasant singing and polyphony: his choral writing employs a diversity of techniques, often to illustrative effect. Close links with Russian folk music are also apparent in the texture of Pashchenko's orchestral music, indigenous polyphony is combined with classical counterpoint, in which he was particularly interested: he wrote about 200 fugues at the beginning of the 1920s. But it is the broadly presented choral music that distinguishes his opera *Orliniy*

bunt ('The Eagle Revolt'), concerning the Pugachyov uprising. This work played an important role in shaping Soviet music drama, particularly in the portrayal of historical and revolutionary themes – for example, the theme of Vasily Chapayev, the hero of the Civil War, was embodied in the aria *Chyorniy yar* ('The Black Ravine'). However, Pashchenko's reputation as an opera composer was established later with his comic and satirical works: *Tsar' Maksimilian* is a 'buffoon play' based on ideas from folk tales and is linked with Rimsky-Korsakov's *Zolotoy petushok* ('The Golden Cockerel') and traditional Russian farce; it has all the mordancy of a political pamphlet. In general, Pashchenko's music is tonally simple and lapidary, with a somewhat rough energy, a winning straightforwardness and resoluteness of expression.

Pashchenko was a productive composer. His contemporaries noted his irascible temperament and his exceptional industriousness (he wrote several operas and his choral symphony, no.12, in the period 1966–7). Throughout his life Pashchenko was noted for his impulsive reaction to events taking place around him. When seriously ill, he completed his Symphony no.16 which he dedicated to the 50th anniversary of education in the USSR. For many decades (from the 1950s to the 90s) his works were not performed and as a whole were not advocated.

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(selective list)

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GENRIKH ORLOV/LYUDMILA KOVNATSKAYA

Pashe, William.

English composer, possibly identifiable with [Pasche, William](#).

Pashkevich, Vasily Alekseyevich

(*b* c1742; *d* St Petersburg, 9/20 March 1797). Composer and singer, possibly of Russian birth (the name is Polish). He probably received his training from Vincenzo Manfredini, the chief composer in the early 1760s at the court of Peter III and later at that of Catherine II. From 1763 he is listed as a member of the court orchestra, and he presumably also sang in the court chapel choir. In 1773–4 he taught singing at the Academy of Fine Arts. His first musical comedy, *Neschast'ye ot kareti* (‘Misfortune from a Coach’), was produced at the Hermitage in 1779, Pashkevich himself appearing in one of the roles. The next year he was among those entrusted with the preparation of a grandiose ‘theatrical festival’ in honour of the empress’s name-day, the others all being Italians (none of the music survives). After the success of his early operas in a privately owned enterprise, Pashkevich was re-employed by the court (1783) as a violinist

in the 'first' orchestra; six years later he was put in charge of music for the royal balls, and was leader of the orchestra. At the same time he held the rank of soloist (*bol'shoy pevchiy*) in the chapel choir. Catherine II put him to work setting her own librettos and in 1790, after *Nachal'noye upravleniye Olega* ('The Early Reign of Oleg'), made him an award of 1600 rubles 'for divers composing of music and efforts beyond his obligation'. By the end of his career Pashkevich had attained the salary rank of Collegiate Assessor, the civilian equivalent of colonel (only Giuseppe Sarti equalled his standing, and not until the reign of Tsar Paul). His closeness to Catherine cost him dearly in the end, for on the accession of her son Paul he was dismissed without pension; he died shortly thereafter.

Pashkevich and Fomin were the most important native composers of opera in 18th-century Russia. Pashkevich's output can be divided into two groups. The earlier consists of five comedies (of which three survive) that formed the core repertory of Karl Knipper's 'free' (public) theatre on Tsaritsin Lug (Queen's Meadow), where Pashkevich directed the music for the duration of its existence as a private enterprise (1779–83). This was primarily a dramatic theatre, and all of the musical plays written for it, though called comic operas, were of the type *comédie mêlée d'ariettes*, a spoken comedy interspersed with modest musical numbers that could be performed by actors. The first Russian specimen, *Anyuta* (1772; text by the court actor Mikhail Popov, music lost) has been attributed to Pashkevich; but while he may have taken part in the performance (at the Tsarskoye Selo palace, by members of the court chapel choir), it is more likely that *Anyuta*, like many of its French prototypes, was made up of contrafacta to folk and popular tunes.

The libretto of *Misfortune from a Coach*, like that of *Skupoy* ('The Miser', 1781), Pashkevich's second opera, was by Knyazhnin, an outstanding neo-classical poet and playwright. One of the classics of 18th-century Russian drama, it is a typical satirical tale of rustic wit. Though it seems an indictment of serfdom (and was much touted as such by Soviet scholarship), it was not regarded so by contemporary audiences (indeed, the play was a great favourite of Catherine II). Pashkevich's music, in keeping with the literary style of the libretto, is devoid of the popular tone one might expect in an opera with peasant characters. Instead, the music sung by the peasant couple, especially in the duet in Act 2 through which they make their appeal to their master, is couched in a parodistically sentimental idiom, full of exaggerated appoggiaturas and *soupirs* (quaver rests). By contrast, Pashkevich's third surviving opera, *Sanktpeterburgskiy gostinniy dvor* ('The St Petersburg Bazaar', 1782), to a libretto by Mikhail Matinsky, is a bench-mark of the emergent Russian national style. The music to a second libretto by Matinsky, *Tunissskiy pasha* ('The Pasha of Tunis', 1782), has not survived.

Three works to librettos by the Empress Catherine (written with the help of her literary secretary, Aleksandr Khrapovitsky) make up the second group of Pashkevich's operas. These were lavish court productions, in up to five acts, with choruses, ballets, large instrumental forces and singers capable of a decorative vocal idiom. Nevertheless, they all remained true to the simple conception of a play with musical numbers. Only the music of the first of them, *Fevey* (1786), was wholly by Pashkevich. The title character

of this work – based on a fairy-tale by Catherine – is a Siberian prince (tenor), who pursues a dream vision of a beautiful princess to the ends of the earth. Curiously foreshadowing the technique of certain 19th-century Russian masters, Pashkevich based his score on the contrast between a selfconsciously Russian idiom and an ‘oriental’ one, in this case an imaginary Mongol style. His ‘Kalmyk chorus’, a concoction of Lombard rhythms and drone 5ths, attracted a great deal of favourable attention, many spectators taking it as authentic. Pashkevich's contribution to the other operas with texts by Catherine – *The Early Reign of Oleg* (mainly by Sarti) and the one-act *Fedul s det'mi* ('Fedul and his Children'; mainly by Martín y Soler) – was (apart from the attractive overture to *Fedul*) largely confined to interludes of local colour in the form of choral harmonizations of Russian folksongs. The wedding scene in Act 3 of *The Early Reign of Oleg*, with its three finely wrought choruses, a refinement on the bride's party in *The St Petersburg Bazaar*, is perhaps Pashkevich's most elegant and characteristic achievement in the national vein.

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RICHARD TARUSKIN

Pashta.

Sign used in Hebrew [Ekphonic notation](#). See also [Jewish music](#), §III, 2(ii).

Pasillo.

A dance-music genre descended from the Austrian waltz and cultivated during the colonization of Colombia and Ecuador as a formal ballroom dance. The modern *pasillo* survives in folk tradition in two forms: the slow *pasillo* is known for its nostalgic texts and melancholy melodies; the faster instrumental *pasillo* is in rondo form, each section in a contrasting tonal area, and is characterized by syncopated melodies and both horizontal and vertical polyrhythmic effects created between the 3/4 and 6/8 alternation in the guitar and *triple* (small 12-string guitar) accompaniment and the *bandola* (bandurria: flat-backed lute) melodies.

WILLIAM GRADANTE

Pasindén.

Female singer in Sundanese gamelan. See [Pesindhèn](#). See also [Indonesia](#), §V, 1.

Pasino, Stefano [Ghizzolo]

(*b* Brescia, ?early 17th century; *d* ?Lonato, nr Brescia, after 1679). Italian organist and composer. He worked for a time as a priest at the church at Cona, near Chioggia. In 1635 he had become town organist of Lonato. By 1651 he had moved a few miles north to Salò, where he was *maestro di cappella* of the cathedral. From the dedication of his sonatas (1679) it appears that he had to give up his musical activities for a time before

returning to Lonato, presumably in old age. In this dedication, addressed to the town authorities of Lonato, he mentioned the composers G.A. Bertoli, G.M. Lanfranco and Pietro Verdina, but not Giovanni Ghizzolo, whose name he shared as a nickname. Though both came from Brescia, both were priests and both wrote masses *da concerto e cappella*, there is no evidence of any association between them. Pasino was clearly an inventive composer, whose surviving publications show that he was interested in writing in both *prima* and *seconda pratica* styles.

WORKS

Messe da concerto, e cappella & per li defunti, 4vv, op.4 (Venice, 1635)

Motetti concertati, 2–4vv, 2 vn, va, Laetatus, 5vv ... con un Pater noster da cappella sopra il canto fermo, 5vv, op.6 (Venice, 1651)

Ricercari, op.7; lost, cited in *FétisB*

Sonate de quali, una è composta in canone, & un'altra ad imitatione di versi sogliono fave diversi animali bruti, a 2–4, op.8 (Venice, 1679)

JOHN HARPER

Paskalis, Kostas

(*b* Levadia, Boeotia, 1 Sept 1929). Greek baritone. He studied in Athens, making his début there in 1951 as Rigoletto. In 1958 he sang Renato in Vienna, where he was a member of the Staatsoper for 20 years. He made his British début in 1964 as Macbeth at Glyndebourne, where he also sang Don Giovanni (1967), and his Metropolitan début in 1965 as Don Carlo (*La forza*), returning as Ford. At Salzburg he created Pentheus in Henze's *The Bassarids* in 1966 and at La Scala sang Valentin (1967). He made his Covent Garden début in 1969 as Macbeth, returning for Iago, Scarpia and Rigoletto. His repertory included William Tell, Escamillo (which he recorded), Barnaba (*La Gioconda*), Yevgeny Onegin and Harlequin (*Ariadne auf Naxos*), but it was in Verdi that he excelled, as Posa, Rigoletto, Amonasro, Boccanegra, Luna, Germont, Nabucco and, his finest roles, Iago and Macbeth (the latter preserved on video). He was an arresting actor and had a warm, resonant voice with a wide range, although his concern for powerful characterization sometimes caused him to distort his vocal line.

ALAN BLYTH

Paso doble

(Sp.: 'double step').

Hispanic-derived dance genre, generally in 6/8 metre. See Mexico, §II; Philippines, §III, 5(iv).

Pasoqa.

Accent denoting a main pause in Syriac [Ekphonic notation](#).

Pas ordinaire

(Fr.).

Slow march. See [March](#), §1.

Pasoti, Giovanni Giacomo.

Italian printer. See *under* [Dorico, Valerio](#).

Paspy.

See [Passepied](#).

Pasquale [Pasquali], Bonifacio

(d Padua, Feb 1585). Italian composer. He is recorded as a monk at the monastery of S Francesco, Bologna, on 18 November 1565, and as *maestro di cappella* there on 3 September 1567. He then moved to Padua where he was *maestro di cappella* of S Antonio from 16 Jan 1569 until his death. On 27 May 1576 he was paid 30 ducats for the publication of his psalms. In 1584 he was invited to take charge of the *cappella* of Piacenza Cathedral but he declined. Fétis's statement that he was appointed *maestro di cappella* of Parma Cathedral is not documented and conflicts with Pasquale's documented activities between 1567 and 1585; moreover, as Busi noted, it seems unlikely that Pasquale held the post at Parma before 1567, since the only document to refer to him before that date names him only as a monk. Pasquale was also a member of the academy at Padua. His only known volume of compositions is *I salmi che si cantano tutto l'anno al Vespro ... et un Magnificat* (Venice, 1576⁷), for five and eight voices, which ends with a *Magnificat* by Giulio Rinaldi. Martini quoted three extracts from this work and mentioned another of Pasquale's works, the *Completorium lib. 8*, of which no copies survive.

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*Gaspari*C

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L. Busi: *Il Padre G.B. Martini* (Bologna, 1891/R), 201ff

G. Gaspari: *Miscellanea musicale* (MS, I-Bc, UU.12), i, 11f, 14; iii, 72f

G. Tebaldini: *L'archivio musicale della Cappella Antoniana in Padova* (Padua, 1895), 9f, 12, 90, 110, 152

PIER PAOLO SCATTOLIN

Pasquali [Pascale, Paschali], Francesco

(*b* Cosenza, late 16th century; *d* after 1634). Italian composer. He is described as 'nobile cossentino' in his 1615 publication. He studied in Rome and seems to have spent some time in or around that city. From 1622 to 1631 he was *maestro di cappella* of Viterbo Cathedral. He dedicated his *Madrigali* of 1627 and *Varie musiche* (1633) to Cardinal Tiberio Muti, Bishop of Viterbo and Toscanella, whom he served for many years. He may have been the Cecco Pasquali who was a singer at Assisi, probably about 1628–9, and the dedication of his *Varie musiche* was dated at Ancona on 20 December 1632. In 1635 he applied, unsuccessfully, for the position of *maestro* of Urbino Cathedral. He published at least six books of music. The secular ones, of which only that of 1627 survives complete, reflect the contemporary shift in interest from the polyphonic to the concertato madrigal, dialogue and solo song. The four-part dialogue *Che fai, Tirsi gentile* (1627) reveals Pasquali as a competent composer in the Roman style.

WORKS

all with bc

[*Madrigali*], 5vv, op.1 (Venice, 1615)

Sacrae cantiones, 2–5vv, op.2 (Venice, 1617)

Mottetti, 2–4vv, op.3 (Rome, 1618), lost

Madrigali, libro secondo, 5vv, op.4 (Venice, 1618)

Madrigali, libro terzo, 1–5vv, op.5 (Rome, 1627)

Varie musiche, 1–5vv, op.6 (Orvieto, 1633)

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*Pitoni*N

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B. Ligi: 'La cappella musicale del duomo di Urbino', *NA*, ii (1925) [whole issue]

A.V. Jones: *The Motets of Carissimi* (Ann Arbor, 1982)

J. Whenham: *Duet and Dialogue in the Age of Monteverdi*, i (Ann Arbor, 1982), 188–9

A. De Angelis: 'La cappella musicale di Viterbo nel secolo XVII', *RIM*, xix (1984), 21–35

COLIN TIMMS

Pasquali, Niccolo

(*b* c1718; *d* Edinburgh, 13 Oct 1757). Italian composer, violinist, theoretician and impresario. It is assumed that Pasquali was born about 1718, since the Edinburgh burial records give the age at which he died as 39. According to Burney he came to London about 1743 and from then on was extremely active in the three main British musical centres. He spent the period 1748–9 in Dublin, where he produced an oratorio, *Noah*, and a masque, *The Temple of Peace*. By 1750 he was back in London, returning to Dublin in 1751. From October 1752 onwards he lived in Edinburgh, where he led the orchestras at both the Canongate Theatre and the Musical Society, wrote and acted in a 'whimsical Farce' entitled *The Enraged Musician* (based on Hogarth's print), and composed, among other

works, a *Stabat mater* which continued to be performed in Edinburgh after his death. His arrangement of Corelli's concerto grosso op.6 no.4, with additional parts for horns, trumpets and timpani, survived in the concert repertory until the 1770s (see Fiske, 260).

Much of Pasquali's music is no longer extant. He was a fluent, prolific writer, accustomed to working in the theatre; he probably learnt a great deal from Handel. Cudworth suspected that he had a valuable influence on Boyce. Several of his Twelve Overtures of 1751 have sub-titles which show they belonged to theatrical productions for which the rest of Pasquali's music is lost.

Pasquali also wrote a figured bass instruction book, *Thorough-bass made Easy*, which was published in Edinburgh in 1757 at the end of his short, energetic career. It went through at least three British editions and – translated into French and Dutch – one in Amsterdam; it contains excellent advice which is still of value, e.g. on different ways to break chords when accompanying recitative. In retrospect it seems to be Pasquali's most important achievement.

WORKS

oratorios

Noah, lost; David, lost, hpd part, *GB-Lcm*

masques

The Temple of Peace, Apollo and Daphne, The Grand Festino, Venus and Adonis, The Nymphs of the Spring, The Triumphs of Hibernia; only ovs. survive

comic opera

The Enraged Musician, or The Tempest Rehearsed, advertised in *Edinburgh Evening Courant*, 13 Jan 1753; lost

cantatas

Pastora, S, vn, bc, in *Thorough-bass made Easy* (Edinburgh, 1757); Tweedside, listed in *GB-Eu* La.III.761, lost; Vineyard, listed in *Eu*, lost

other works

12 overtures (London, 1751, as *Raccolta di overture*); Overture *Stabat mater*, listed in *Eu*, lost

6 sonatas op.1, vn, bc (London, 1744); two sets of 3 sonatas, 2 vn, va, bc (London, c1750); many minuets

12 English songs in score (London, 1750); many single songs

Arr. of Corelli, concerto grosso, op.6 no.4 (Amsterdam, 1714), addl hns, tpts, timp, lost

WRITINGS

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The Art of Fingering the Harpsichord (Edinburgh, ?1760)

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MGG1 (C Cudworth and H.F. Redlich)

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DAVID JOHNSON

Pasqualini, Marc'Antonio [‘Malagigi’]

(*b* Rome, bap. 25 April 1614; *d* Rome, 3 July 1691). Italian soprano castrato and composer. The son of a barber from Imola, he studied with Vincenzo Ugolini while employed as a boy soprano at S Luigi dei Francesi in Rome from 1623; in 1629 his contract of apprenticeship was bought out by the younger Cardinal Antonio Barberini, who remained his patron and promoter. Imposed upon the Cappella Sistina by Barberini in 1631, the boy became a full member of the choir in July 1634. Despite fulfilling the needs of his patron ahead of those of the choir, Pasqualini eventually served as *puntatore* (penalty scorer) for the choir in 1648 and as *maestro di cappella* in 1655; he retired in 1659 but returned occasionally to sing as a substitute.

Pasqualini was among the earliest singers with steady experience on the operatic stage. He sang in the 1628 Farnese wedding festivities in Parma, and in Rome he performed leading roles in the Barberini productions of *Sant' Alessio* (1632, 1634), *Erminia sul Giordano* (1633), *Didimo e Theodora* (1635, 1636), *Chi soffre spera* (1637, 1639) and *Il palazzo incantato* (1642), as well as singing in the French ambassador's production of *La Sincerità trionfante* (1638–9). After Cardinal Antonio had fled to Paris, Pompeo Colonna presented him in his own *Ratto di Proserpina* (1645, Rome). Pasqualini's final stage appearance was in *Orfeo* by Luigi Rossi, given in Paris in 1647. Short in stature, he specialized in unhappy characters (often women disguised as men), such as the lamenting Bradamante of Rossi's *Palazzo incantato*. Such roles provided poignant, triple-metre lyrical arias as well as distressed or vengeful recitative soliloquies.

The music he performed for the Barberini – by Stefano Landi, Marco Marazzoli and, after 1641, Luigi Rossi – influenced Pasqualini's own compositions. It appears that many of the manuscript scores that he owned remained in the Barberini collection (*I-Rvat*). These include anthologies (dated between 1638 and 1676) of secular and devotional vocal chamber music and undated scores and parts of oratorios in Italian. Much is in Pasqualini's own hand; some are compositional sketches. To complicate matters of authorship in the oratorios, some portions are contrafacta and arrangements of earlier, seemingly independent pieces. Over 40 chamber cantatas, however, are securely identified as his through attributions in concordant sources; he may well have composed over 100 others (see Murata, 1985). Most of the attributed works are among the Pasqualini

autographs in the Barberini collection. In other sources Pasqualini's music appears from the mid-century, at the height of his fame as a singer and about the time that Andrea Sacchi painted the full-length portrait of him now in the New York Metropolitan Museum of Art.

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MARGARET MURATA

Pasquin

(fl 1469–74; d before 1497). Franco-Flemish composer. He joined the choir of Cambrai Cathedral in 1469, and was still active there in 1474. In 1472–3 Tinctoris criticized his (as yet unidentified) *Missa authentici prothi irregularis* for its contradictory use of minims (citing two excerpts from the 'Cum sancto'), and described the work generally as 'lacking in all art and melody'; this was the only work Tinctoris censured for its style as a whole, and its identification might shed interesting light on the early history of music criticism. Yet Pasquin was famous enough to be mentioned by Guillaume Cretin in his *Déploration* for Johannes Ockeghem (1497), where he is among the 13 deceased composers who pay musical tribute to Ockeghem in the underworld.

Pasquin's only surviving work is a four-part *Missa 'Da pacem'* (I-Rvat C.S.41), a setting whose style suggests a date in the 1470s. The plainchant cantus firmus, though rhythmicized differently in each movement, is treated like a traditional 'scaffold' tenor, in long note values with occasional *prolatio maior* augmentation. The setting strongly recalls the sacred music of Busnoys in its use of these and other mensural contrasts, its employment of the signature 2, the retention of plainchant text in the tenor, the introduction of three-part imitations around the long-held tenor notes, and especially the tendency for the outer voices to move in parallel tenths.

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ROB C. WEGMAN

Pasquini, Bernardo

(*b* Massa Valdinievole [now Massa e Cozzile, Pistoia], 7 Dec 1637; *d* Rome, 22 Nov 1710). Italian composer, harpsichordist and organist. Renowned in his day as a virtuoso keyboard player, he was the most important Italian composer of keyboard music between Frescobaldi and Domenico Scarlatti. He also made a significant contribution to the traditions of Roman opera and oratorio.

[1. Life.](#)

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JOHN HARPER/LOWELL LINDGREN

[Pasquini, Bernardo](#)

1. Life.

Pasquini claimed to have attended the school at Uzzano, near his birthplace; according to G.B. Martini he was brought up by an uncle at Ferrara. He had reached Rome by 1650, and he lived there for the rest of his life. It has always been maintained that his teachers were Antonio Cesti and Loreto Vittori, but he made a detailed study of the works of Palestrina and Frescobaldi; he copied Frescobaldi's *Il primo libro delle fantasie* (1608, *D-Bds*). He held a series of organist posts in Rome: at S Maria in Valicella from 1657 (following F. Fontana); then at Chiesa Nuova and S Luigi dei Francesi after the death of Mutii in 1661 (also at S Luigi, 1673–5); and at S Maria in Aracoeli from 8 February 1664 until his death, with the title 'organist of the Senate and Roman people'. In 1664 he played as a harpsichordist for Louis XIV while in the entourage of the papal legate, Cardinal Flavio Chigi. From 1664 to 1685 he was one of the organists in the oratorio performances at the oratory of S Marcello.

Pasquini's contemporary reputation rested largely on his outstanding virtuosity as a keyboard player and gained him the patronage of Queen Christina of Sweden, Prince Colonna, Cardinal Ottoboni, Cardinal Pamphili and, above all, Prince Giambattista Borghese. In November 1666 he became harpsichordist and musical director to Prince Giambattista and about 1669 he moved into an apartment on the third floor of the recently completed Palazzo Nuovo of the Borghese. The census records of the parish of S Lorenzo in Lucina confirm that he lived there from at least 1671 until his death, sharing the accommodation at first with two other musicians

and later with his nephews, notably, from 1691 to 1710, Bernardo Felice Ricordati, who studied with him and eventually took his surname.

Outside the Borghese household Pasquini was involved in performances of secular music throughout Rome. His stature as a keyboard player was equal to that of Corelli as a violinist, and they performed together not only in oratorios but in operas and chamber concerts. Corelli led the orchestra for the performances of Pasquini's opera *Dov'è amore è pietà* at the Teatro Capranica in 1679 and of his cantata *Accademia per musica* at the palace of Queen Christina of Sweden in 1687. In the musicians' guild, the Congregazione di S Cecilia, each rose to become 'guardian' of his respective section – Pasquini of the organists and Corelli of the instrumentalists. On 26 April 1706, together with Alessandro Scarlatti, they became members of the Arcadian Academy (founded in 1690), where they were known respectively as Protico Azeriano, Arcomelo Erimanteo and Terpandro; their patron Cardinal Ottoboni also belonged to it. Here, and on other occasions, Pasquini must have met Handel during his stay in Rome. He apparently travelled to the court of the Emperor Leopold I at Vienna, where at least one of his oratorios was performed, and in 1664, in the company of Cardinal Flavio Chigi, nephew of Pope Alexander VII, he went to Paris, where he played to Louis XIV. He also visited Florence and other Italian cities. He attracted pupils to Rome from far and wide: in addition to the Italians G.M. Casini, T.B. Gaffi, Francesco Gasparini, Domenico Zipoli and possibly Francesco Durante and Domenico Scarlatti, he taught J.P. Krieger, Georg Muffat and pupils sent from Vienna by the emperor.

Pasquini's reputation was such that medallions bearing his portrait were struck after his death. He was buried in the church of S Lorenzo in Lucina, where there is a memorial bust carved by Pietro Papaleo. There is a portrait of him by Andrea Pozzo (in *I-Fc*; see fig.1).

[Pasquini, Bernardo](#)

2. Works.

Though Pasquini enjoyed a reputation as a keyboard player comparable to that of Frescobaldi earlier in the century, little of his music was published. Three pieces by him, ascribed to 'N.N. di Roma', were published by G.C. Arresti (in RISM c1697⁸), and he was represented in a collection of toccatas and suites issued in Amsterdam by Roger (RISM, 1698⁴/R). Most of his keyboard music survives in four autograph manuscripts compiled between 1691 and about 1705 (facs. in SCKM, vii–viii, 1988) and intended for the use of his nephew B.F. Ricordati, for whom he probably wrote his practical instruction manual *Saggi di contrappunto* (1695) and possibly also the lost *Regole per ben suonare il cembalo o organo*.

The better and larger part of Pasquini's keyboard output consists of dance suites, variation sets, arias and individual dances, but 11 contrapuntal pieces and 35 toccatas recall the sterner influences of Frescobaldi and early Baroque music. Though Frescobaldi's techniques of thematic variation can be seen in the *Ricercare con fuga in più modi*, the two fugal sonatas in Arresti's print, on the other hand, display contrasting, lively subjects and are clearly tonal. The toccatas, sometimes called *tastatas*, are equally varied in style and structure. One is a long pedal-point toccata, recalling those 'sopra i pedali' in Frescobaldi's 1627 volume, while another

is only 15 bars long. Some are in a single section, while one is divided into five sections with alternating common and triple metres. The passage-work is often brilliant, but sequences, parallel writing, scales and tonal figuration replace the angularity and rhetorical drama of the early Baroque toccata.

Pasquini's suites and variations were evidently conceived for the harpsichord. Here he showed great melodic inventiveness, supported by an increasing balance of phrase, tonality and form that looks forward to the *galant* style. Following the Italian tradition of grouped dances found in Frescobaldi's ballettos (1637) and the instrumental music of Cazzati, G.B. Vitali, G.M. Bononcini and Corelli, he established the keyboard suite in Italy. Of his 17 suites, five have two dances, five have three, six have four, and one has five, each suite being in one key. The basic pattern is that of allemanda-corrente-giga (an arrangement found in several of Corelli's sonatas of 1685), but any one movement may be replaced by an aria, *bizzaria*, *tastata* or unspecified dance. Eight of the suites include the basic grouping, which in six of them is followed by an additional unspecified dance or dances. All the dances are in binary form. The influence of dance music is apparent in the 14 sets of variations, which range in length from a dance movement with a single variation to the 24 of the *Partite di bergamasca*. In most of them the individual sections are either bipartite or binary, and several are identified as dances. The most famous are the 14 variations on the folia, which typically illustrate the influence of violin figuration on keyboard music. The four passacaglias range from 12 to 24 sections.

He composed 28 sonatas written only in figured bass, the most curious and individual group in his output. Exactly half are for two harpsichords, almost all being in three movements, arranged Allegro-Andante-Allegro; the other half, for a single instrument, are in two to five movements. They have no obvious precedent.

In recent decades scholarly attention has been given to Pasquini's dramatic and vocal music, though the majority remains unpublished and much work still remains to be done. Scores for 12 of his 18 known operas and seven of his 13 oratorios survive. There are also cantatas, arias and solo motets. Most of the early operas are comedies. *L'Idalma* is a typical example both dramatically and musically. The late operas include a *fiesta teatrale*, *La caduta del regno dell'Amazzoni*, for the wedding of Carlos II of Spain to Marianna, Countess Palatine. It was probably the most extravagant production in Rome at that time. Pasquini's oratorios received performances in Florence, Modena, Naples and Vienna though most may have been intended for Rome in the first instance. In his dramatic music Pasquini made frequent use of the da capo principle in short arias, but ostinato bass and strophic procedures are often more important. Many of the arias have only continuo accompaniment, and where other instruments are used it is normally in refrains and short interjections. Vocal ensembles are generally through-composed. His arioso style, especially in the oratorios, is fluent, expressive and affective, and in his changes of metre he recalls fluid, less continuous style of the mid-17th century. There is also more formal dramatic writing, for example the bravura arias sung by the abandoned Idalma.

Pasquini was regarded as the leading dramatic composer in Rome in the 1670s. In the 1680s his popularity was equalled and then surpassed by his younger contemporaries, notably Alessandro Scarlatti. After 1690 he wrote only one opera, *Eudossia*, and a contemporary account suggests that he may have been struggling to meet the current demands of taste and fashion.

Pasquini, Bernardo

WORKS

Editions: *B. Pasquini: Collected Works for Keyboard*, ed. M.B. Haynes, CEKM, v/1–7 (1964–8) [H 1–7] *Opere per cembalo e organo*, ed. H. Illy, MVSSP, xxxviii (1971)

keyboard

Toccatas: Prelude, 11 tastatas, 22 toccatas, Toccata con lo Scherzo del cucco (10 in *GB-Lbl* Add.36661, 1 in 1698⁴, H 5–6

Dances: 17 suites, 3 allemandes, 22 arias, 4 bizzarias, corrente, 4 giges, H 2

Variations: Partite del saltarello, Partite di bergamasca, Partite diversi di follia, Partite diversi sopra alemanda, Variationi capricciose, Variationi e inventione, Variationi fioritas, Variationi sopra la follia, 5 sets of variations, 4 movts with single variations, H 3–4

Sonatas: 4 for org (3 in c1697⁸), H 1, 6; 14 for hpd (figured bass only), H 7; 14 for 2 hpd (figured bass only), H 7, ed. W. Kolneder, *Vierzehn Sonaten* (Lottstetten, 1987)

Other works: 3 canzonas (2 in *Lbl* Add.36661), 2 capriccios, fantasia, fuga, 2 ricercars, H 1; 4 passacaglias, bergamasca, H 3–4; 10 accadenze, 10 untitled pieces, 4 frags., H 7; 5 doubtful pieces from minor sources, H 7

operas

first performed in Rome unless otherwise stated

dm **dramma per musica**

La sincerità con la sincerità, ovvero Il Tirinto (favola drammatica per musica, G.F. Apolloni and other Accademici Sfaccendati), Ariccia, Palazzo Chigi, 20 Oct 1672, *I-MOe*

La forza d'amore (componimento drammatico rusticale, Apolloni), ?1672, *B-Bc, GB-Cfm, Lcm, I-Fc*

L'Amor per vendetta, ovvero L'Alcasta (dm, Apolloni), Tordinona, 27 Jan 1673, *D-MÜs, I-MOe*, arias in *Nc*

La donna ancora è fedele (dm, D.F. Contini), Palazzo Colonna, carn. 1676, *I-MOe*, arias in *Bc, Nc* and *Rvat*

[*Il Trespolo tutore balordo*] (commedia per musica, G.C. Villifranchi, rev. Bertucci), Palazzo Colonna, 10 Feb 1677, *F-Pn*

Dov'è amore è pietà (drama musicale, C. Ivanovich, after G.A. Moniglia: *Ipermestra*), Capranica, 6 Jan 1679, 1 aria in *I-MOe*

L'Idalma, ovvero Chi la dura la vince (commedia per musica, G.D. De Totis), Palazzo Capranica, 6 Feb 1680, *F-Pn* (fac. in IOB, ii, 1977), arias in *Pc, I-Fbecherini, Folschki* (see Bonaventura, 1906–8) and *Vnm*

Il Lisimaco (dm, 'Comagio Baldosini' [Giacomo Sinibaldi]), ?Palazzo Riario, carn. 1681, formerly *D-Hs, WD*, arias in *I-Bsp* and *US-Su*

La Tessalonica (dm, N. Minato), Palazzo Colonna, 31 Jan 1683, *A-Wgm*, arias *D-MÜs, F-Pc, GB-Lbl, I-Nc, Rc, Rsc, Rvat, Vnm*

La vita e un sogno di notte (commedia, 3, J. Cicogini), Palazzo Pamphili, 12 Feb 1684

L'Arianna (dm), Palazzo Colonna, 3 Feb 1685, arias in *GB-Lbl*, *Ob*, *I-Bc* and *Rvat*

Il silenzio d'Arpocrate (dm, Minato), Palazzo Colonna, 26 Jan 1686, arias in *F-Pn* and *I-Rvat*

Santa Dimna, figlia del re d'Irlanda [Act 2] (sacred op, 3, B. Pamphili), Palazzo Pamphili, carn. 1687 [Act 1 by Alessandro Melani, Act 3 by A. Scarlatti], arias in *GB-Lbl*, *I-Rvat*

I giochi Troiani (dm, C.S. Capece), Palazzo Colonna, Feb 1688, 2 arias *Rvat*, 1 aria *Bc*

La caduta del regno dell'Amazzoni (festa teatrale, De Totis), Palazzo Colonna, before 15 Jan 1690, *GB-Lbl*, *F-Pc* (inc.), arias in *I-Fc*, *MOe*, *Rli* and *Rvat*

Alessio, Seminario Romano, 1690

Il Colombo, ovvero L'India scoperta (dm, P. Ottoboni), Tordinona, 28 Dec 1690, *GB-Lbl*, arias in *D-MÜs*, *I-Bc*, *Rli* and *Rvat*

Eudossia (A. Pollioni), Seminario Romano, 6 Feb 1692, arias in *D-MÜs* and *I-Rsc*

oratorios

(music lost unless otherwise indicated)

Caino e Abel, 5vv (Apolloni), Rome, Cappella del Principe Borghese, 1671, *I-Rvat*

L'Agar (F.B. Nencini), Rome, Oratorio della Pietà, 17 March 1675

Assuero (Nencini), Rome, Oratorio della Pietà, 15 April 1675

Sant'Alessio (G.F. Bernini), Rome, Oratorio dei Filippini, 1675, *A-Wn*, *I-MOe*

Sant'Agnese (B. Pamphili), Vienna, 1678, *A-Wn*; Modena, 1685, *I-MOe*

Sant'Eufrosia (Lazarini), Rome, lib pubd 1678

Salutazione angelica, Messina, lib pubd 1681

Divae Clarae triumphus (A.F. Noceto), Rome, Oratorio del Crocifisso, 20 March 1682

L'idolatria di Salomone (?L'Orsini), Rome, Collegio Clementino, 1686; renamed La caduta di Salomone, Florence, Congregazione dell'Oratorio, 1693

I fatti di Mosè nel deserto (G.B. Giardini), Modena, 1687, *MOe*, *B-Bc*

Il martirio dei santi, Vito, Modesto e Crescenzo (D.F. Contini), Modena, lib pubd 1687, *I-MOe*

L'Abramo, Congregazione dell'Oratorio, Palermo, 1688; renamed L'Ismaele, Florence, Oratorio di S Filippo Neri, 1693

La sete di Cristo, Modena, 1689, *MOe*

S maria di Soria, 5vv, Rome, Cappella del Principe Borghese, March 1694

David trionfante contro Goliath, Florence, Oratorio di S Filippo Neri, 1694

Fermate, onde del Tebro, in lode di San Filippo Neri (*MS*, Biblioteca Oratoriana Girolamini, Naples)

Oratorio a 5 [on Cain and Abel], *I-Rvat*

cantatas

Aplauso musicale, 5vv, c1679, *I-Fc*

Erminia in riva del Giordano (B. Pamphili), Rome, 1682; 1 aria ed. in *Alte Meister des Bel Canto*, i-ii (Leipzig, 1912)

Accademia per musica (A. Guidi), Rome, Palazzo Riario, Feb 1687, to celebrate coronation of James II of England, music lost

Aplauso festivo (Guidi), Rome, probably Palazzo Pamphili, Feb 1687, music lost (mentioned in Montalto) [? = Accademia per musica]

Il colosso della costanza, 4vv, Rome, Seminario Romano, 15 April 1689, arias *F-Pc*

Over 50 solo cants., some *I-MOe*

other vocal

Solo motets, arias, *D-MÜs*, *F-Pn*, *GB-Lbl*, *Ob*, *I-Bc*, *Fc*, *MOe*, *Nc*, *Rvat*
Pasquini, Bernardo

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Pasquini, Ercole

(*b* Ferrara, mid-16th century; *d* Rome, 1608–19). Italian composer and organist. According to Superbi he studied with Alessandro Milleville and played 'i primi organi' for many years in Ferrara before moving to Rome in 1597. In the 1580s he taught the harpsichord, organ and composition to the daughters of G.B. Aleotti, court architect at Ferrara: in 1593 Aleotti referred to Pasquini as a 'buon vecchio' in the dedication of a book of four-part madrigals by his daughter Vittoria. Pasquini may be the 'organist Ercole' who is mentioned in the *ridotto* of Mario Bevilacqua of Verona in 1593. The same year his *favola boscareccia* entitled *I fidi amanti*, written for the forthcoming marriage of Leonora d'Este to Carlo Gesualdo, was published in Verona. Pasquini addressed Leonora as his patron in this

work of which only the text survives. Pasquini succeeded Luzzaschi as organist of the Accademia della Morte, and was succeeded there by Frescobaldi. On 6 October 1597 he was elected organist of the Cappella Giulia, Rome. He was also organist of the nearby Santo Spirito in Sassia in 1604. During 1605 he was in hospital and on 19 May 1608 was dismissed from his post at S Pietro. According to Superbi, 'he had a very delicate and nimble hand; on occasion he played so splendidly that he enraptured the people and truly amazed them'. Superbi added that he died under unfortunate circumstances. Pietro della Valle and Luigi Battiferri (in his *Ricercari* op.3, of 1669) attested to Pasquini's fame well into the 17th century.

By virtue of the 30 keyboard compositions that have survived in manuscript, Pasquini must be counted among the important predecessors of Frescobaldi. The toccatas consist of several short sections containing novel figuration, 7th chords and experimental harmonies which generate great nervous tension. The *durezze e ligature* are among the earliest works of this type. Most of the canzonas are in three sections, with the central one in triple time. In several of them the opening subject reappears in varied form in one or more of the remaining sections; they are therefore among the earliest examples of the variation canzona. [Ex.1](#) gives the subject of a *canzona francese* of 1600 (CEKM, xii, p.38) and its variants. The variations on the Ruggiero, *passamezzo antico* and *romanesca* employ the same type of nervous figuration found in the toccatas. The correntes are the earliest known examples in Italy; they consist of two or three sections of irregular length. Only five of Pasquini's vocal compositions have survived. The most impressive is the motet *Quem vidistis, pastores*, which is for two five-part choirs.

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1 madrigal, 5vv, 1591⁹ (contrafactum, in 1606⁶); 1 in 1604⁸

6 toccatas, 2 *durezze e ligature*, 12 canzonas, 1 intabulation of C. Rore, Anchor che col partire, 5 sets of variations, 4 dances, 1 untitled (doubtful); all ed. in CEKM, xii (1966)

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W. RICHARD SHINDLE

Pas redoublé

(Fr.).

Quick march. See [March](#), §1.

Pass, Walter

(*b* Feldkirch, 22 Jan 1942). Austrian musicologist. He studied the piano and singing at the Vienna Musikhochschule (1960–1964) and musicology from 1961 with Schenk, Graf and Wessely at the University of Vienna, where he took the doctorate in 1967 with a dissertation on Jacob Regnart and his Latin motets. He completed the *Habilitation* in 1973 with a study of music at the court of Maximilian II and joined the staff of the musicological institute in Vienna in 1964. In 1971 he began to work for Denkmäler der Tonkunst in Österreich and he was appointed chief editor of the series *Thesauri Musici* that same year. A board member of the International Schoenberg Society (from 1973), he organized, with Rudolf Stephan, the first international Schoenberg congress (in Vienna in 1974). Pass has concentrated on the works of Renaissance composers active in the regions of modern Austria; in his later writings he has examined Austrian music and politics during the 20th century.

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Passacaglia

(It.; Fr. *passacaille*; Ger. *passacalia*; It. *passacaglio*, *passagallo*, *passacagli*, *passacaglie*; Sp. *pasacalle*, *passacalle*).

In 19th- and 20th-century music, a set of ground-bass or ostinato variations, usually of a serious character; in the earliest sources, a short, improvised ritornello between the strophes of a song. The term is sometimes used interchangeably with 'chaconne' (the forms 'chaconne' and 'passacaglia' are used throughout this article regardless of the national tradition under discussion). This article concentrates on the early years of the passacaglia, when the term had a quite distinct meaning. Its subsequent history, which largely parallels that of the chaconne, is summarized here; the two genres and their close relationship are explored in greater detail in the article [Chaconne](#).

1. [Beginnings in Spain and Italy.](#)
2. [Italy from 1627.](#)
3. [Later history in Spain.](#)
4. [France.](#)
5. [Germany.](#)
6. [England.](#)
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ALEXANDER SILBIGER

[Passacaglia](#)

[1. Beginnings in Spain and Italy.](#)

The passacaglia appears to have originated in early 17th-century Spain as the *pasacalle*, a brief improvisation (usually barely more than a few rhythmically strummed cadential chords) that guitarists played between the strophes of a song, somewhat in the nature of a vamp. The term comes from *pasar* (to walk) and *calle* (street), possibly deriving from outdoor performances or from a practice of popular musicians to take a few steps during these interludes. The first references to *pasacalles* appear in Spanish literature in about 1605; in certain contexts the term seems to have been used interchangeably with [Paseo](#).

The term was soon exported to France and Italy, at first, again, to allude to ritornellos (or *riprese*) improvised between song strophes. As with the chaconne, the earliest written examples are found in Italy in *alfabeto* (chord) guitar tablatures, and take the form of brief, rhythmic chord progressions outlining a cadential formula, most commonly I–IV–V–I or an elaboration of it ([ex.1a](#)). The progressions usually appear in a range of keys, rhythms and strumming patterns, and in duple as well as triple time; their purpose appears to be primarily pedagogical. In Italy 'passacaglio' was most often used to refer to a single statement of a chord scheme, and the plural 'passacagli' for a succession or collection of more than one statement; but both terms, as well as the feminine *passacaglia* and its plural *passacaglie*, as well as variants like *passagallo*, *passagalli*, *passachaglie* and numerous other spellings, were used with little distinction throughout the century.

[Passacaglia](#)

[2. Italy from 1627.](#)

No examples of notated compositions entitled *passacagli* (or one of its variants) other than the guitar-strumming formulae can be dated before 1627, when Frescobaldi published a *Partite sopra passacagli* for keyboard, along with a *Partite sopra la ciaccona*. It is not clear whether he should be credited with the creation of the passacaglia as an independent musical genre (as opposed to an improvised ritornello for another composition), but the 1627 set contains many of the characteristics of the numerous passacaglias for all kinds of instrumental and vocal combinations that appeared in subsequent years. The newer passacaglias are typically in the form of continuous (linked) variations over a bass that may itself be subject to considerable variation. The old I–IV–V–I strumming formula is expanded into innumerable variants, often in the form of elaborations of a descending tetrachord bass (e.g. i–v⁶–iv⁷⁶–V), usually with the metrical phrase remaining as four groups of three beats (*ex. 1b*). Chromatic intermediary steps are frequent, as are other digressions, as well as ascending versions (e.g. i–VII⁶–i⁶–iv–V). The earlier notion of the passacaglia as an improvised ritornello, sometimes on a specified bass, survived for some time, and is encountered, for example, in Monteverdi's *L'incoronazione di Poppea* (1642). No doubt connected with this practice is a continuing tradition of presenting sets of passacaglias for the guitar in a full range of modes or keys, both major and minor, thus providing the player with models and exercises for improvising preludes and interludes of arbitrary length. A similar purpose may have been intended for a collection of 44 anonymous and untitled variation sets for keyboard on descending bass patterns (in *I-Rvat Chigi Q IV 27*, a manuscript probably associated with Frescobaldi and his pupils). The pieces are ordered by key, ascending by step from C, and include sets in both duple and triple time; those in triple time closely resemble Frescobaldi's passacaglias. Improvised guitar interludes continued to be called 'passagalli' in the folk music of some areas of Italy into the 19th century (Hudson, 1981, p.281).

In its new guise as an independent variation chain, the passacaglia shared many features with the chaconne, including the linking of variations, cadential articulation and the use of triple metre. Yet Frescobaldi's passacaglias also show some distinctions (not necessarily in every instance), such as a less exuberant, more restrained character, slower tempo, minor rather than major key, smoother, often conjunct, melodic motion and more frequent dissonant suspensions on downbeats. The similarities, differences and ambiguities between the passacaglia and the chaconne are explored to the fullest in Frescobaldi's extraordinary *Cento partite sopra passacaglie* (1637), with its alternating sections marked 'passacaglie' and 'ciaccona', and sometimes a gradual, subtle metamorphosis from one into the other (see Silbiger, 1996).

Some of these distinctions between the two genres continued to be present in the works of later composers in Italy and elsewhere, particularly when a chaconne and a passacaglia appear side by side or in the same collection; however, when one or the other appears by itself, the distinctive features may be less evident or altogether absent (for Italian composers who published such chaconne-passacaglia pairs, see [Chaconne, §2](#)). Composers such as Bernardo Storace also followed in Frescobaldi's footsteps by shifting key, mode and metre in some of their passacaglias.

In vocal settings, Italian passacaglias were sometimes interrupted by recitatives (e.g. Frescobaldi's *Così mi disprezzate*, 1630). Sections that resemble a passacaglia without being identified as such are found in operas, cantatas and sacred works. However, the present-day tendency to regard any lament with a descending tetrachord bass as a passacaglia does not appear to have historical precedence unless the piece also shows other genre markings. By the beginning of the 18th century the passacaglia was rapidly losing ground in Italy, but it continued to flourish in France, Germany and elsewhere for some time.

Passacaglia

3. Later history in Spain.

In Spain an active and artistically significant passacaglia tradition survived independently of the chaconne; it remained rooted in the old ritornello practice and was relatively unaffected by the passacaglia developments in Italy and France. Like the early strumming exercises, the later passacaglias continued to be presented in sets covering a full range of commonly used keys, in major as well as minor modes and in duple as well as triple metre. The passacaglias of Francisco Guerau (1694), Antonio de Santa Cruz (c1700) and Santiago de Murcia (1732) were not simple chord formulae, however, but extended variation sets that took full advantage of the guitar's technical and expressive possibilities. Very similar passacaglias can be found in the contemporary keyboard repertory, including some wonderful examples by Cabanilles.

After Santiago de Murcia's *Passacalles y obras* (1732) the passacaglia vanished from the Spanish written tradition. The term 'passacalle' continued to be used in folk practice, however, to refer to instrumental preludes and interludes during dancing (for example for the *seguidillas* in La Mancha; see Russell, 1995, p.88) as well as to music accompanying actual dances (for example for stick dances in Castille; Russell, 80). In some areas of Latin America guitar ritornellos for popular dance music are still called 'passacalles' (Hudson, 1981, pp.280–81).

Passacaglia

4. France.

In France the Hispanic-Italian passacaglia, like the chaconne, was transformed during the mid-17th century into a distinctive native genre, although before that the genre had already had some impact as an exotic Spanish import. A 'passacalle' (in the earlier sense of ritornello) occurs in an *air* to a Spanish text by De Bailly (1614), and in 1623 the Spanish expatriate Luis de Briçeno published in Paris a guitar method that included in chord tablature brief chaconnes and passacaglias similar to the early Italian examples. During the 1640s the promotion of Italian music and musicians by Cardinal Mazarin brought wider familiarity with the two genres in their newer incarnations. A harpsichord passacaglia by Luigi Rossi (who visited Paris in 1646 and whose *Orfeo* was performed there the following year) enjoyed wide manuscript circulation. Francesco Corbetta, who settled in Paris around 1648 and became guitar teacher to the future Louis XIV, was perhaps the greatest Italian guitar virtuoso of his time, and the composer of numerous chaconnes and passacaglias.

By the late 1650s the French passacaglia tradition was firmly in place, already showing many of the characteristics that would mark the genre during the later 17th century and the 18th. Like the chaconne, the passacaglia was cultivated both in chamber music, especially by guitarists, lutenists and keyboard players, and on the musical stage. Among the earliest surviving examples are two *passacailles* for harpsichord by Louis Couperin, which are based on ostinatos that outline descending tetrachords (ex.1c). French composers generally seem to have favoured the chaconne over the passacaglia (see [Chaconne](#), §4); Schneider (1986) lists 18 chaconnes but only five passacaglias in Lully's theatrical productions, for example. Nevertheless, Lully's lengthy and impressive *passacaille* from *Armide* (1686) became a much admired model of the genre, emulated by many, including Purcell and J.S. Bach. According to theorists such as Brossard (1703) and Rousseau (1767), the passacaglia was ordinarily in the minor and the chaconne in the major ('rules' often violated), and passacaglias were performed at more deliberate tempos than chaconnes (18th-century reports indicate c100 beats a minute compared to c120–160 for chaconnes; see Miehling, 1993).

A continuing favourite among French passacaglias is François Couperin's searingly chromatic *Passacaille* in B minor from his *Ordre* no.8 for harpsichord (1717), an extended rondeau structure. After 1740 the passacaglia fell largely out of fashion in instrumental solo and chamber music, but maintained a place on the musical stage throughout the final decades of the century, albeit still far outnumbered by the chaconne.

Passacaglia

5. Germany.

Distinct German forms of the passacaglia developed only in the later years of the 17th century, most strikingly in solo organ music. The German organists, drawing on traditions of cantus-firmus improvisation and ground-bass divisions, created a series of majestic ostinato compositions, shaped by increasingly brilliant figurations. A passacaglia from well before 1675 by J.C. Kerll (who had studied in Rome) still used the traditional descending tetrachord as ground-bass formula (ex.1d); however, later composers such as Buxtehude and Pachelbel introduced bass formulae of their own devising, which were treated during at least the first part of the composition as rigorous ostinatos. These bass progressions assume a thematic significance not present in the traditional formulae, as various techniques borrowed from chorale improvisation were brought to bear on them. The busy passage-work and contrapuntal density largely obliterated any dance feeling, and relationships to the genre's origin became increasingly tenuous. Such is the case in the most famous passacaglia of this tradition, J.S. Bach's *Passacaglia* in C minor (bww582), which concludes with a lengthy fugue on its ostinato subject (possibly derived from a short passacaglia in an organ mass of 1687 by André Raison).

Passacaglias written during the same period for instrumental ensemble more closely followed French models or combined the French and Germanic approaches, as did those conceived primarily for harpsichord. Bach also used the genre in some vocal works, although not indicated as such (bww12, later reworked into the 'Crucifixus' of the Mass in B minor;

bwv78). Some might argue that the opening chorus of bwv12 (like the 'Lamento der Freunde' in the keyboard Capriccio bwv992) should be classified as a lament rather than as a passacaglia, but there can be no such doubt about the magnificent opening of bwv78, which has all the musical hallmarks of a French operatic chaconne/passacaglia number; indeed, the passacaglia from Lully's *Armide* may have been its direct source of inspiration.

Passacaglia

6. England.

Pieces called 'passacaglia' or 'passacaille' are rarely encountered in English sources; compositions that might have been given such titles on the Continent are usually designated 'chaconne' or 'ground'. A notable exception is the *passacaille* 'How happy the Lover' in Purcell's *King Arthur* (1691). With its alternating instrumental, solo and vocal sections, this seems to be modelled on the passacaglia in Lully's *Armide* (to which there also is a textual reference).

Passacaglia

7. After 1800.

When 19th- and 20th-century composers returned to writing passacaglias, they found their models in a handful of 'rediscovered' pieces by the German masters, especially Bach's Passacaglia for organ and perhaps also the Passacaglia from Handel's Suite no.7 in G minor, works deserving of their canonic status, but atypical of the former mainstream genre traditions (Handel's passacaglia was in fact in duple metre). From Bach's passacaglia they took what now became the defining feature: the ostinato bass. The theme-and-variation idea, often incidental to earlier passacaglias (if present at all) became central to the revived genres. As with Bach, the ostinato theme is usually stated at the outset in bare form and in a low register. The association of the passacaglia with Bach and with the organ also contributed to a mood of gravity; most 19th- and 20th-century examples call for a slowish tempo. Some writers attempted to define a distinction between the passacaglia and the chaconne based primarily on the examples by Bach, but no consensus was ever reached and for the most part the terms continued to be used interchangeably. For a more detailed discussion of the modern revival of the chaconne and passacaglia, see [Chaconne](#), §7.

Passacaglia

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For further bibliography see [Chaconne](#) and [Ostinato](#).

Passage.

A term used, much as in a literary reference (as, e.g. in 'a passage in Shakespeare'), to refer to part of a composition generally characterized by some particular treatment or technique but without implications as to its formal position, e.g. 'a passage in double counterpoint' or 'a scale passage'. The term 'passage-work' is often used pejoratively to describe transitional sections (especially of keyboard works) consisting of brilliant figuration or virtuoso display but with little if any thematic substance, a sense possibly deriving from the Italian *Passaggio* (see [Passaggio \(ii\)](#)).

MICHAEL TILMOUTH/R

Passaggio (i)

(It.: 'passage').

A transition or modulation.

Passaggio (ii)

(It.: 'passage').

In Italy from the late 16th century to the 18th, an improvised vocal or instrumental **Division** moving primarily by step. In early Baroque music the term may also refer to ornamentation in general, including semi-formulaic ornaments such as the *trillo* and *gruppo* (see **Ornaments**) as well as diminutions. Both meanings are evident in Rognoni's *Selva de varii passaggi* (1620); Rousseau (*Dictionnaire de musique*, 1767) gave 'passage' as the equivalent French term but noted that the practice of inserting these divisions was more common among Italian than among French singers.

MICHAEL TILMOUTH/STEWART A. CARTER

Passaggio (iii)

(It.: 'passage').

In Baroque music a florid piece or section of a piece designed to show off the skill of the performer, though usually of negligible thematic content. The elder Matteis used a *passaggio* in the A minor and E minor suites of the second and fourth books respectively of his *Ayrs for the Violin* (1685), that in A minor being marked '*passaggio rotto*', i.e. in broken-chord figurations.

MICHAEL TILMOUTH/STEWART A. CARTER

Passamezzo [pass'e mez(z)o, passo e mezzo, passomez(z)o]

(It.).

An Italian dance in duple metre popular from the mid-16th century to about 1650; its musical scheme was frequently used as a subject for instrumental variations until the 1680s. The meaning of the term is uncertain. Among the various etymologies proposed in modern times, the most widely accepted suggests a derivation from *passo e mezzo* ('a step and a half'), possibly referring to the step pattern of this dance. Mersenne proposed an analogous interpretation in his *Harmonie universelle* (1636–7), but he also subscribed to other hypotheses, providing an eloquent illustration of the uncertainty that, even in the early 17th century, surrounded the term.

A significant proportion of the pieces labelled 'passamezzo' are based on two different but related chord progressions known as the *passamezzo antico* (or *passamezzo per B molle*) and the *passamezzo moderno* (or *nuovo*, or *comune*, or *passamezzo per B quadro*). Although in the extant sources this distinction emerges only in the late 1550s, both types are already clearly defined in earlier examples simply entitled 'passamezzo'. The most common progression for the *passamezzo antico* takes the form i–VII–i–V–III–VII–i–V–I, while the *moderno* usually follows the scheme I–

IV–I–V–I–IV–I–V–I. The framework chords are spaced at metrically equal intervals as the music unfolds in two phrases, the first leading to V, the second to I. The basic musical scheme was usually repeated a number of times in succession during a dance. Intermediary harmonies, relating as V or IV–V to I, may precede or follow any framework chord. [Ex.1](#) shows a *passamezzo antico* for lute published in 1552 by Hans Gerle. [Ex.2](#), from an Italian keyboard manuscript of the early 17th century, illustrates both melodic and chordal variation applied to the opening two framework chords of a *passamezzo moderno*. According to the Renaissance practice of grouping dances in duple and triple time into pairs or suites, the passamezzo is often followed by one or more triple dances, such as the saltarello, gagliarda or paduana, based on the same chordal scheme. The triple dance and occasionally the passamezzo itself were sometimes provided with smaller units called *ripreses* or ritornellos, which occurred in pairs between repetitions of the main scheme and in longer chains at the end.

The chord progression of the *passamezzo antico* is virtually identical to that of the [Romanesca](#), with the exception of the opening chord (usually III in the *romanesca*). This has generated some confusion about the nature of such formulae, confusion also fostered by the fact that there has been a tendency in modern scholarship to equate these genres with their bass progressions. In all probability the passamezzo, like many other Renaissance dances, was defined not by a single chord sequence but by a complex of elements including metric patterns, reference pitches, characteristic melodic and rhythmic gestures and stylistic conventions tied to performance practice. Although deceptively similar in their bass lines, the passamezzo and the *romanesca* must have differed in other respects, equally vital to the identification of the genre. A clue may be found in Galilei's *Primo libro della prattica del contrapunto* (1588–91), where the excited sound of the *romanesca* is compared with the quiet one of the passamezzo. Other characteristics of the passamezzo include smooth rhythmic motion, suggestive of walking dance steps, and recurring figurations consisting principally of regularly moving scale segments (Silbiger). The analogies between the chord progressions of the passamezzo and the *romanesca* (progressions partly recognizable in the [Folia](#) as well) seem simply to point to a common musical idiom characterized by certain standard sequences which cannot be regarded as exclusive to any single genre.

There is some evidence that the passamezzo was closely related to the pavana. Francisco de Salinas reported that the two terms were confused ('pavana milanese, sive passoemezzo vulgo vocatur', *De Musica*, 1577), and Arbeau mentioned the passamezzo in his *Orchésographie* (1588) as a pavana 'performed less heavily and to a lighter beat'. J.-B. Besard ignored this rhythmic distinction, stating in the preface to his *Thesaurus harmonicus* (1603) that 'pavana' is simply the Italian name for *paduana*, that is to say passamezzo; he added that most French composers called their passamezzos 'pavanas' ('cum Pavana Italicum nomen nil aliud sit quam Paduana, id est Passemezzo, et plerique Galli non aliter suas passemezas quam pavanas nominent'). The few extant choreographies, which appeared much later than the earliest musical examples, in Fabritio Caroso's *Il ballarino* (1581) and *Nobiltà di dame* (1600) and in Livio Lupi's

Libro di gagliarda, tordiglione, passa e mezzo, canari e passeggi (1607), seem to confirm such a connection. Sutton (p.39) concluded that 'there is no simple choreography, nor is there any apparent vestige of what may once have been a step or step pattern generic to the passo e mezzo and different from other dances. What is certain is that all 'passo e mezzo' choreographies are elaborated variants of the pavana'. Although choreographically similar, the two dances did retain some individual features; and towards the end of the 16th century the passamezzo seems gradually to have superseded the pavana in popularity. The distinction between them probably rested in the music: although the two forms share many features, there are differences, particularly in the overall structure and in the presence of an ostinato bass controlling the harmonic design (see [Pavan](#)). The histories of each dance do appear ambiguously intertwined, however. There are examples of pavanas constructed upon the chord progression characteristic of the passamezzo, yet it is not difficult to find passamezzos in which the same progression is altogether absent. Titles such as *pavana passamezzo* (Claude Gervaise, *Sixième livre de dancieries*, 1555; Antony Holborne, *The Ciththarn Schoole*, 1597) or *pavana in passo e mezzo* (*I-Vnm Ital.IV.1227*) further emphasize the indistinctness of the two dances, while at the same time suggesting that the passamezzo and the pavana did indeed differ in subtle ways that encouraged some musicians to create hybrid forms by artfully exploiting their inherent ambiguities.

The *passo e mezzo* in *Vnm Ital.IV.1227* (c1530) is perhaps the earliest extant composition based on the formula of the *passamezzo antico*. Although the passamezzo developed mainly in Italy, both types appeared in lutebooks published in Nuremberg by Hans Neusidler: the *B molle* type in 1536, with the curious title *ein welscher Tantz Wascha mesa*, the *B quadro* type in 1540 (*Passa mesa, ein welscher Tantz*). Hundreds of passamezzos in both printed and manuscript sources followed these early examples. Settings and variations for lute include works by Abondante, Domenico Bianchini, Antonio Rotta, Gorzanis, Terzi, Vincenzo Galilei and Simone Molinaro in Italy; Hans Gerle, Wolff Heckel, Matthäus Weissel, Kargel and Reymann in Germany; Adriaenssen, Denss and Le Roy in France and the Low Countries; and Alison and Holborne in England; numerous passamezzos may be found also in Phalèse's collections. Keyboard examples appear in Gardane's *Intavolatura nova di varie sorti de balli* (1551) as well as in works by Ammerbach, Bernhard Schmid (i) and Jacob Paix in Germany; Facoli, G.M. Radino, Valente and Andrea Gabrieli in Italy; Byrd, Morley, Philips and Bull in England; and Sweelinck from the Netherlands. Other 16th-century passamezzos were written for instrumental or vocal ensemble (examples by Bendusi and Mainerio and in the collections of Phalèse and Susato), guitar and cittern. Of particular interest are two manuscript collections from the second half of the 16th century, each containing a cycle of passamezzos composed on the 12 degrees of the chromatic scale. The first, compiled by Gorzanis (*D-Mbs Mus.ms.1511a*, 1567), contains 24 passamezzos, 12 *per b molle* and 12 *per b quadro*, paired with a saltarello. The second, completed by Vincenzo Galilei in 1584 (*I-Fn Anteriori di Galilei*, 6), extends the entire cycle to 24 passamezzo–romanesca–saltarello suites, 12 with a *passamezzo antico* and 12 with a *passamezzo moderno*, arranged according to the ascending series of semitones.

Passamezzos from the 17th century include works by Besard for lute, Kapsberger for chitarrone, Ercole Pasquini, Picchi, Scheidt, Martino Pesenti and Bernardo Strozzi for keyboard instruments, Biagio Marini, Gasparo Zanetti and G.B. Vitali for chamber ensemble, and a rare example for voices and instruments by Giovanni Valentini (1621). Most of these 16th- and 17th-century examples consist of sets of continuous variations on one of the harmonic grounds given above; many are very lengthy compositions. In addition to these variation forms, almost all the Italian guitar tablatures from the first half of the 17th century contain single statements of the passamezzo ground notated in the form of chord-strumming formulae. Several 16th-century passamezzos are not based on the musical structures of the *antico* and *moderno* types. Some bear descriptive names, such as *passamezzo della bataglia*, *ala bolognese*, *de Bruynswick*, *de hautbois*, *du roy*, *la paganina*. Other titles possibly refer to pre-existing popular tunes or vocal compositions, often French chansons, that provided the thematic material for the passamezzo. Examples are *pas'e mezo sopra una canzon francese*, *pass'e mezo sopra Je presigne*, *pas'e mezo detto Loisa core per el mondo* and *pass'e mezo sopra Gie vo deser d'un bois ah* in Gorzanis's *Opera nova de lauto* (c1575–8), *passo e mezo detto Caro fier homo* in Gorzanis's *Secondo libro de intabulatura di liuto* (1562), *Gitene Ninfe*, *pass'e mezo a 5* in Orazio Vecchi's *Selva di varia ricreatione* (1590), and *pasemezo Il est jour* and *passamezo Tuti porti core mio* in Viaera's *Nova et elegantissima in cythara ludenda carmina* (1564). That such pieces were identified as passamezzos reinforces the hypothesis that other characteristic genre markings were as important to the definition of the genre as the chord progression traditionally associated with it. By the 1560s, however, an increasing number of passamezzos display the familiar chordal schemes, and the great popularity of the dance no doubt helped in consolidating a dual system of modality in Italian popular music.

In English sources the names 'passemeasure', 'passingmeasure', 'passy-measures' or 'passemeasure(s) pavan' are usually associated with the chord progression of the *passamezzo antico*, whereas compositions entitled 'quadro pavan' or 'quadran(t) pavan' tend to exhibit the scheme typical of the *passamezzo moderno* (a chronological list of settings of both the 'passingmeasure' and the 'quadro pavan' may be found in Ward). The terms 'quadro' and 'quadran(t)', which appear from the 1570s, have been explained as a corruption of *B quadratum*, referring to the chord progression in the major mode underlying both the *passamezzo per B quadro* and the quadro pavan. However, it remains uncertain whether the quadro pavan may simply be equated with the *passamezzo moderno*. It is more likely that the English quadro pavan, like its continental counterpart, flourished in a stylistic climate that thrived on the ambivalence between the passamezzo and the pavana.

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GIUSEPPE GERBINO, ALEXANDER SILBIGER

Passarini [Passerini], Francesco [Camillo]

(*b* Bologna, 10 Nov 1636; *d* Bologna, 23 Sept 1694). Italian composer. On 17 January 1652 he entered the S Francesco monastery, Bologna, receiving the tonsure on 28 January. It was presumably then that he changed his first name to Francesco. From 1662 to 1663 he was an organist at Ferrara; some authorities have him at Correggio in 1663, Bologna in 1664 and Ravenna in 1666, but he was certainly *maestro di cappella* of S Francesco, Bologna, from 1666 to 1672. In 1672 he was appointed *maestro di cappella* for the parish of S Giovanni in Persiceto. In 1673 he moved to Venice and was *maestro di cappella* of S Maria Gloriosa dei Frari there until 1680. In 1676 he wrote a *Te Deum* which was performed at Venice to celebrate the instalment of Pope Innocent XI. He returned to his former post of *maestro* at S Francesco, Bologna, in 1680; apart from a short time in Florence as *maestro di cappella* of S Croce (1691–2) and a visit to Pistoia (1692–3) he remained at S Francesco until his death. He may have had connections with Mantua, for his op.3 is dedicated to Isabella Gonzaga and his op.2 to a Mantuan ecclesiastical dignitary.

Passarini's extant music consists entirely of sacred vocal works, many of which are in the concertato style typical of the mid-17th century. In his works for double choir he showed a preference for lively, imitative part-writing and made prominent use of instruments, particularly trumpets and cornetts. Numerous extant manuscript copies of his music testify to his popularity and esteem; an autograph inventory of his works drawn up in 1694 (now in *I-Bc*) indicates that much of his music is lost.

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oratorios

Il sacrificio d'Abramo (G.B.F. Lutti), Vienna, 1685, *A-Wn*

Dio placato (Lutti), Vienna, 1687, *Wn*

Abrame sacrificante (T. Stanzani), Bologna, Arciconfraternita dei SS Sebastiano e Rocco, 27 March 1689, lost

Il martirio di S Sebastiano (?A. Navesi), Florence, Oratorio di S Filippo Neri, 20 Jan 1690, lost

other works

Salmi concertati, 3–6vv, some with vns, con letanie della Beata Virgine, 5vv, 2 vn, op.1 (Bologna, 1671)

Antifone della Beata Virgine, 1v, bc, op.2 (Bologna, 1671)

Compieta, 5vv, vns, op.3 (Bologna, 1672)

Messe brevi, 8vv, bc, op.4 (Bologna, 1690)

2 works, 1685¹, 1695¹

Mass (Ky, Gl, Cr), *I-Bc*

Ky–Gl, *Bc* (inc.)

3 Ky, 4, 8vv, insts, bc, *Bc*

Psalms, vesper psalms, Mag, 8vv, bc, *Bc*

Motets, 4, 5, 8, 16vv, insts, bc, *Baf, Bc, Bsf, Pc*

Cantatas, 3vv, *Bsf*

Other works, *D-Bsb, Dkh, S-Uu*

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JUDITH NAGLEY

Passau.

City in Bavaria, Germany. A bishopric was set up there in 739. The cultivation of music in the cathedral school from the 9th century established a tradition that came to maturity when a succession of Renaissance prince-bishops gave distinguished musicians, including Hofhaimer, his pupil Johann Schachinger (who was born there) and Senfl, the opportunity to work at Passau. The *Klänglich Lied* (1584) of M. Steinbach and the Passauer Liedertisch (1590) indicate a broader interest in secular music in the late 16th century. At this time too several instrument makers worked at Passau. Urban Loth and Georg Kopp were among the leading musicians there in the earlier 17th century, but they were overshadowed by Georg Muffat, who was Kapellmeister to the Bishop of Passau from 1690 to 1704.

The city had fleeting associations with both Mozart and Haydn: for instance, Joseph Friebert, the bishop's director of music from 1763 to 1799, added words to Haydn's *Die sieben letzten Worte* about 1792 and Haydn heard this version at Passau in 1795. Burney, who visited the city in 1772, admired the cathedral organ built by Johann Egendacher in 1733. Edmund Holmes later described the Passau organist Seytl as 'one of the remnants of the Bach school of organ playing'.

During the 19th century a strong secular choral tradition developed at Passau. At this period a more general awareness of the 16th-century polyphonic tradition was much stimulated by the musicological and practical endeavours of F.X. Haberl, and his disciple C. Bachstefel continued his work. The five-manual organ in the cathedral built by G.F. Steinmeyer & Co. in 1928 was said at the time to be the largest in the world.

The Fürstbischöfliches Opernhaus, converted from an existing ballroom into a theatre, was inaugurated in 1783. After coming into state ownership in 1803 it was known first as the Kurfürstliches and then as the Königliches Theater. Throughout the 19th century it was threatened with closure because of inadequate funds. In 1833 the city acquired the building and set up a permanent opera company, which continued until 1914. From 1914 to 1946 touring companies performed at the theatre. In 1952 the Südostbayerisches Stadttheater was founded, combining the companies of Passau, Landshut and Straubing.

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PERCY M. YOUNG

Passecaille.

See [Passacaglia](#).

Passenger, Aegidius.

See [Bassengius, Aegidius](#).

Passeo.

See [Paseo](#).

Passepied [passe-pied, paspy, passe-pié]

(Fr.).

A French court dance and instrumental form that flourished in the 17th and 18th centuries. It was a faster version of the minuet, usually written in 3/8 or 6/8 (dotted crotchet = c46–54) with an upbeat, and having two sections, four-bar phrases, and fairly constant movement in quavers and semiquavers. It was frequently used in French opera and ballet, often in pastoral scenes, as well as in orchestral and keyboard suites of the mid- and late Baroque period. These *passepieds* usually appeared in pairs, the first to be repeated (*da capo*) after the second was played.

The *passepied* was first mentioned in 1548 by Noël du Fail as a court dance common in Brittany. Both Rabelais (*Voyages et navigations des îles inconnues*, 1557) and Thoinot Arbeau (*Orchésographie*, 1588) mentioned the dance as the characteristic *Branle* of Brittany. Examples of the *branle-passepied*, a fast duple-metre dance with the three-bar phrases characteristic of the *branle simple*, appeared in Praetorius's *Terpsichore* (1612; [ex.1](#)) and Mersenne's *Harmonie universelle* (1636–7). The one *passepied* included in the Kassel Manuscript of early 17th-century dances (Ecorcheville: *Vingt suites d'orchestre du XVIIe siècle français*, Paris, 1906/R) is a *branle-passepied*.

It is difficult to see the relationship between these *passepieds* and the dance as it was 'remodelled' for use in the court of Louis XIV. The dance was written in triple metre and constructed of two- and four-bar phrases rather than the three-bar groups characteristic of the *branle*. The steps of the *passepied* were identical with those of the minuet, i.e. four steps were performed during two triple-time bars of music, the steps ordinarily coming on the first, third, fourth and fifth (or sixth) beats of the six-beat pattern (see [Minuet, §1](#)). Like the minuet, the *passepied* was usually performed at a ball by one couple at a time, while the rest of the company looked on; because of its faster tempo, however, the interest of the *passepied* was not so much in the elegance of individual steps as in the geometrical patterns described on the floor. Individual choreographies for the *passepied* were published in the Beauchamp-Feuillet notation beginning in 1700; 15 French choreographies and five English ones survive, and others in German and Spanish publications, all for social dancing (see Little and Marsh for sources). Some choreographies are set to two pieces of *passepied* music with various repeat schemes (e.g. Little and Marsh, no.6620), and others are one of a 'suite' of several different dances (e.g. *La Bourgogne*, Little and Marsh, no.1560). In a somewhat simplified form, with less intricate steps, the *passepied* was also performed by several couples as a [Contredanse](#).

The *passepied* was danced in many French operas and ballets, including Lully's *Persée* (1682), Campra's *L'Europe galante* (1697), Destouches' *Amadis de Grèce* (1699), Desmarests' *Iphigénie en Tauride* (1704), Destouches' *Callirhoé* (1712), Mouret's *Le triomphe de sens* (1732) and Rameau's *Platée* (1745). Usually pairs of *passepieds* appeared in these works, often linked with pairs of *rigaudons*; like the *rigaudon*, the *passepied* was often associated with pastoral and maritime scenes. No theatrical choreographies have survived.

Instrumental pieces entitled 'Passepied' showing the dance's characteristic rhythm and phrase structure appeared in many 17th- and 18th-century

suites and overtures. The music is usually in 3/8 time, with an upbeat, long phrases in a length divisible by four measures, and strongly accented hemiolas in unexpected places. [Ex.2](#) shows part of a keyboard *passepied* by François Couperin in which this possibility is exploited. In the pair of *passepieds* in Bach's *Orchestral Suite in C major* the idea of combining bars in a hemiola is the basis of the main rhythmic motif of both movements, as shown in the top voice in [ex.3](#). Bach also set *passepieds* for keyboard in his *Fifth English Suite*, the *Fifth Partita*, and the *Overture in the French Style*. Other instrumental composers who favoured the *passepied* include Gaspard Le Roux (*Pièces de clavessin*, 1705), M.P. de Montéclair (*Concerts*), J.C.F. Fischer (*Blumen-Büschlein*, 1698), J.J. Fux (DTÖ, lxxxv), Telemann (*Werke*, xii, xviii), and J.E. Pestel (*Andreas-Bach-Buch*). In the 20th century Debussy, Delibes, Lachaume and Percy Turnbull were among those who used the title 'passepied'.

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MEREDITH ELLIS LITTLE

Passereau, Pierre

(*fl.* 1509–47). French composer. His output consists almost entirely of chansons, a single motet representing his sole contribution to the sacred repertory. According to an unsubstantiated statement by Fétis, he was a priest at the church of St Jacques-de-la-Boucherie in Paris. In 1509 he sang tenor in the chapel of the Duke of Angoulême (later François I) and between 1525 and 1530 he may have sung at Cambrai Cathedral. Lesure asked in *MGG1* whether Passereau was a family name or a nickname, but later reported that the composer's identity and background had been uncovered in the archives of Bourges Cathedral (Lesure, 1972, p.72).

Most of Passereau's chansons were published by Pierre Attaingnant, the first royal printer of music. It is possible that François I recommended his former singer to Attaingnant, who published the work of several poets and musicians associated with the French court.

Although Passereau wrote music for a few doleful texts (his *Ce fut amour* could easily be taken for a piece by Sermisy, a master of the lyrical chanson), most of his works are narrative or descriptive songs of a more cheerful nature, with graceful melodies, syllabic settings in freely imitative polyphony occasionally alternating with chordal passages, and with lively rhythms and repeated notes. For these he usually chose unsophisticated literary texts of the sort found in *chanson rustique* collections, with indelicate subjects emphasized by blunt language and unsubtle puns.

Passereau has often been considered merely a minor master. Attaignant, however, devoted a whole collection (RISM 1536⁶) to the work of Janequin and Passereau, an exceptional procedure for the time and a measure of their popularity. The ever popular *Il est bel et bon*, with its onomatopoeic imitation of the clucking of hens, was sung in the streets of Venice, according to Andrea Calmo. This and other chansons by Passereau enjoyed several editions and were transcribed for various instruments in France and elsewhere. Fragments of some of his works appear in three *fricassées*. The tune of *Je ne seray jamais bergere* was used in a farce entitled *Amoureux qui ont les botines*. The text of *Il s'est fait écosser le jonc*, an anonymous satirical song directed against Diane de Poitiers, official mistress of Henry II, has the lines 'Bon, bon, bon, mon compère' and 'O le joli jonc' in the refrain. These seem to refer to *Il est bel et bon* and *Sur le joly, joly jonc*. Rabelais paid a fitting tribute to Passereau by including him in his list of 'merry musicians'.

WORKS

all for 4 voices

Edition: *Passereau: Opera omnia*, ed. G. Dottin, CMM, xlv (1967) [contains all works except 'Il me convient']

chansons

A ung Guillaume, apprenti, dist son maistre; Au joly son du sansonnet; Ce fut amour dont je fus abusée; Ce joly moys de may; Ce n'est pas jeu, mais c'est bien cas pour rire; Et gentil mareschal (also attrib. Janequin); Hellas, madame, faictes-luy quelque bien

Il est bel et bon, commere, mon mary; Il me convient (lute transcr. in 1582¹⁵ attrib. 'Paserau'; not printed in Dottin; vocal model not known); Je ne seray jamais bergere; Je n'en diray mot, bergere, m'amy; Je n'en puis plus durer, Marquet; L'oeil est a vous, le cueur et la pensée; Marie monstroit a sa dame; Mon mari est allé au guet

Nostre dince, mon con, mon compere (Superius and T have 'Sainte Barbe, mon con, mon compere'; erroneously attrib. Janequin in 1538¹³); Perrin, Perrinette et Perrot; Pourquoi donc ne fringuerons nous; Si vous la baisez, comptez quinze; Sur la rousée fault aller; Sur le joly, joly, jonc, ma douce amy

Tous amoureux qui hantes le commun; Ung compaignon gallin gallant; Ung petit coup m'amy, ung petit coup, hellas (erroneously attrib. Janequin in 1538¹⁹); Ung peu plus hault, ung peu plus bas; Va, mirelidroque, va

Pourquoy voulez-vous, cousturier, attrib. Passereau in 1538¹⁹ is by Janequin (1534¹²)

motet

Unde veniet auxilium michi

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*Honegger*D

MGG1 (F. Lesure)

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ISABELLE CAZEAUX

Passerini, Christina

(fl 1750–76). Italian soprano. In 1750, on the recommendation of Telemann, she and her husband, Giuseppe Passerini, a violinist, conductor and composer, on their way from Russia to Scotland, met Handel at The Hague. He was immediately impressed by her and promised to further her career. They gave a concert at the Edinburgh Musical Society on 14 August 1751, when she took part in a Handel duet and sang 'several English and Scots tunes', and he promised to 'exhibit a new instrument, called the Viole d'Amour'. They moved to London about 1752 and were engaged in operas at the King's Theatre in 1753–4. Christina sang Thrasymedes in *Admeto* (1754), the last revival of a Handel opera for more than a century. Handel engaged her for his 1754 and 1755 oratorio seasons when she took leading parts in *Alexander Balus*, *Deborah*, *Saul*, *Joshua*, *Judas Maccabaeus* *Samson*, *Messiah*, *L'Allegro Alexander's Feast*, *Esther* and *Joseph*, and in *Messiah* at the Foundling Hospital. In 1755 she sang in J.C. Smith's *The Fairies* at Drury Lane. After appearing at the Musicians Fund benefit concert at the King's Theatre in March 1757, she rejoined the opera company at the King's Theatre for the closing weeks of the season. The Passerinis were very active in promoting performances of Handel's oratorios in the provinces; between 1754 and 1760 they performed at Salisbury, Oxford, Bath, Bristol and Birmingham. About 1762 they settled in Dublin, where they continued to present oratorios. Christina sang in Purcell's *King Arthur* (1763) at Crow Street Music Hall and as Arbaces in the first Dublin production of Arne's *Artaxerxes* at Smock Alley Theatre (1765). Her career came to an end after she and her husband were assaulted in September 1776. Their son, Francis (d 8 March 1809), also a singer, appeared in *King Arthur* (with his mother), and in operas by Giordani (1766) and Arne, Gazzaniga, Piccinni (*La buona figliuola*), Paisiello and Anfossi at Smock Alley (1776–8).

WINTON DEAN

Passerini, Francesco.

See [Passarini, Francesco](#).

Passet

(fl early 15th century). French composer. His rondeau *Si me fault faire departie* (ed. in CMM, xi/2, 1959, p.101) is ascribed 'Passet', to which a later hand added 'de Tonnaco', perhaps in error for 'de Tornaco' ('from Tournai'). The rondeau *Se vous scaviés* (ed. in CMM, xi/1, 1955, p.26) also appears with an ascription to Cesaris, which Reaney rejected on stylistic grounds (CMM, xi/1, p.xiv); its music was used for the *lauda Se vuoi gustare el dolz' amor Jesù* by Feo Belcari and was therefore evidently well known in Florence in the mid-15th century. Both works are in the simplest polyphonic song style of their time. (See also D. Fallows: *A Catalogue of Polyphonic Songs, 1415–1480*, Oxford, 1999)

DAVID FALLOWS

Passetto [Pasetto], Giordano [Frater Jordanus Pasetus; Fra Jordan]

(b Venice, c1484; d Padua, 8 Nov 1557). Italian composer. He was a Dominican friar at the church of SS Giovanni e Paolo in Venice at a time when the *maestro di cappella* was Petrus Castellanus, Petrucci's editor. A Credo of his was sent to Ercole d'Este by the Ferrarese ambassador in Venice in 1504, with the remark that he was 'very gifted in these things'; the mass followed shortly thereafter. An organist, he was given permission to play at the nunnery of Santo Spirito in Venice in 1505, and in 1509 he became organist in Santo Giovanni e Paolo. He was elected *maestro di cappella* at the Cathedral of Padua in 1520, and held this position until shortly before his death. He is chiefly remembered as the composer of a set of madrigals *a voce pare* printed in 1541 (dedicated to a cathedral canon, Benedetto Contarini): this is the only 16th-century print of secular works known to contain exclusively pieces for equal voices (in this case low, or men's, voices). Passetto's vesper psalms are all for double choir, with the second choir consisting of voices of low range.

A collection of 127 motets (*I-Pc* A 17) is signed 'Frater Jordanus Pasetus Venetus ... scripsit hec manu propria ... 1522'. One motet is ascribed to Mouton; the remainder bear no ascriptions, but a number have been identified with French and Flemish musicians of the same generation. The repertory is closely related to that of Petrucci's *Motetti de la Corona* and probably represents what was sung at Passetto's church in Venice; some of the unidentified compositions may be by him. He also copied another manuscript in the same library (MS D 27), containing works of the Gombert generation. Presumably Passetto copied both manuscripts in fulfilment of a promise made at the time of his appointment to provide the cathedral with 'good and new songs and motets'.

WORKS

[25] Madrigali nuovi a voce pare ... 4vv, libro primo (Venice, 1541)

Audi bone persone (villotta alla padoana con quatro parte), 1552²³

Su, su, su pastori, frottola ('Fra Jordan'), 1531⁴

[12] Vesper psalms, 8vv, *I-Pc* D 25–26

Nigra sum sed formosa, 8vv, *I-VEaf* 218

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FRANK CAREY/BONNIE J. BLACKBURN

Passhe, William.

See [Pasche, William](#).

Passing note

(Ger. *Durchgang*).

A [Non-harmonic note](#) that leads from one note to another in a single direction and usually by conjunct motion.

Passion.

The story of the Crucifixion as recorded in the Gospels of Matthew (xxvi–xxvii), Mark (xiv–xv), Luke (xxii–xxiii) and John (xviii–xix). In the Roman liturgy the Passion texts are recited as Gospel lessons during Mass on Palm Sunday (*Matthew*), Thursday of Holy Week (*Mark*), Wednesday of Holy Week (*Luke*) and Good Friday (*John*). At a very early date special lesson tones were developed for reciting the Passion, and polyphonic settings of its texts have been made since the 15th century.

1. Monophonic Passion.
2. Beginnings of the polyphonic Passion.
3. Catholic Passion after 1520.
4. Protestant Passion to 1600.
5. 17th century.
6. 18th century.
7. 19th and 20th centuries.

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KURT VON FISCHER (1–4), WERNER BRAUN (5–7)

Passion

1. Monophonic Passion.

The earliest report of the use of the Passion in a religious ceremony is that of the pilgrim Egeria who visited Jerusalem in the 4th century and described the services held there during Holy Week. These readings were essentially commemorative in nature, while those in the Western Church (according to patristic theology) took on a didactic function as Gospel lessons. Indeed, Augustine emphasized the need for a solemn delivery ('Solemniter legitur passio, solemniter celebratur'). About the middle of the 5th century Pope Leo the Great decreed that the St Matthew Passion should be read during the Mass for Palm Sunday and the Mass for the Wednesday in Holy Week, while that of St John should be read on Good Friday. Some 200 years later the St Matthew Passion was replaced by that of St Luke during the Wednesday Mass, and from the 10th century it became the custom in the Roman Church to sing the Passion according to St Mark on the Tuesday of Holy Week. In the Gallican, Ambrosian, Mozarabic and southern Italian liturgies the texts were allotted somewhat differently and sometimes only single verses from the Passion were read.

As indicated in the Roman Ordines, the Passion texts were originally chanted by a single singer (*diakon*), and there is no reliable evidence that they were sung by more than one until the 13th century. Manuscripts survive from as early as the 9th century in which pitch, tempo and volume are indicated by the so-called *litterae significativae* ('significant letters') but these should not be interpreted as evidence for the distribution of parts to different people. But the letters do reveal an essentially dramatic approach to the Passion at an early stage of development and may be divided into three groups accordingly: letters for the narrative sections (Evangelist), letters for the words of Christ, and letters for the words of the turba (direct speech by groups or individuals). In the narrative portions of the text the letter *c* (*celeriter*, later interpreted as *cronista* or cantor) occurs especially frequently. There also occur the letters *m* (*mediocriter*), *d* (*tonus directaneus*) and especially in southern Italian sources *l* or *lec* (*lectio*). The words of Christ often bear the letter *t* (*tenere* or *trahere*), which was often transformed into a cross after the 12th century. Other letters used for the words of Christ are *i* (*iusum*, *inferius*), *b* (*bassa voce*), *d* (*deprimatur* or *dulcius*), *l* (*lente*, *leniter*), *s* (*suaviter*) and, in the Jumièges manuscripts, *a* (*augere*). The words of Christ, sometimes distinguished by the colour red, are also prescribed in certain manuscripts to be delivered in the Gospel tone by the letters *evg* (see fig.1). Occasionally, as in the Sarum rite, the words of Christ on the cross are specially emphasized, either by a higher pitch or by a special use of neumes. The turba is most often marked by the letter *s* (*sursum*, later interpreted as *synagoga*), as well as by the letters *a* (*altius*), *l* (*levare*) and *f* (*fortiter*). In certain sources a distinction is made between the turba of the disciples (*lm* for *levare mediocriter*) and the turba of the Jews (*ls* for *levare sursum*).

From the 12th century there are sources in which the pitches of the Passion recitative are fixed exactly by means of Roman letters, but the *litterae significativae* continued to be used. The earliest manuscripts with precise pitch notation came from Corbie (fig.2) and Reims (12th century), and in these the recitation note for the words of Christ is *d* (alternating with

f), while that for the Evangelist is a and that for the turba d'. In these sources the various formulae of melodic punctuation may also be determined (ex.1). From the 13th and 14th centuries, once again in France before elsewhere, Passions may be found in which lesson tones are written in neumes or square notes on the staff (fig.3). Here the recitation notes for Christ, Evangelist and turba (in that order) are most commonly f/d, g, c'; f, a, d'; or f/e, a, c'. The English Sarum Gradual, on the other hand, has its own Passion tones: the recitation notes are e/f, c'/b, f'/c'; Christ's words on the cross d'/e; Spain also had its own tradition, and while hardly any Passion tones written down before the second half of the 15th century have survived (at least in southern Spain), towards the end of the 15th century and in the 16th there are, among others, tones with the recitation notes e; g, c' (rite of Toledo Cathedral) and f/d, a, c'/d' (Escorial, chapel of Felipe II). In Hungary, alongside f, c', f' (somewhat rare), e/d, a, d' occurs particularly frequently. The Passion tone F Lydian (f, c', f') appeared for the first time in German sources of the 14th century and was first used in Rome in the late 19th, succeeding g, c', f', used in most Italian sources since Guidetti (1586).

The earliest definite distribution of the parts of the Passion lesson among several people is to be found in the *Gros livre* of the Dominicans dating from 1254. Here the words of Christ are recited on the notes B, A or c, the Evangelist sections on f, and the turba sections on b. It is conceivable that the Passion text in the *Rationale divinatorum officiorum* of Durandus, which indicates that the words of Christ are to be spoken softly and those of the Jews with loud cries and coarse voices, is related to Dominican practice. In a Sarum Gradual at Parma (*I-PAc* 98; c1300) the Passion lesson is divided between five singers (recitation notes e and d'/e; c'-g and f') and the words of Christ on the cross are chanted by a special singer. Indeed, the division of the Passion lesson among three singers became universal in the course of the 14th and 15th centuries. The first indication of a choral (monophonic) presentation of the turba is found in the manuscript *PL-WRu* I-F459, written in 1348. These various elements of performing practice (the use of the *litterae significativae*, the division of the parts among several characters and the use of a chorus for the turba) increased the dramatic impact of the Passion text, and their presence suggests that a new element of *compassio* had infiltrated the older didactic Passion. The origin of this new attitude is to be sought on the one hand in the mysticism of suffering propagated by Bernard of Clairvaux and in Franciscan-Dominican piety on the other.

Passion

2. Beginnings of the polyphonic Passion.

In the 15th century theological trends reached beyond *compassio* to an *imitatio Christi* in the sense of a tangible first-hand experience of the Passion. Passion plays became increasingly longer, and polyphony was introduced for the turba of the Passion proper in imitation of the older polyphonic lessons for Christmas. Indeed, those types of Passion that served as models far into the 17th century originated in the 15th and 16th centuries. Here two main groups may be distinguished: responsorial and through-composed.

In the responsorial Passion (referred to in the older literature as 'choral Passion' or, less happily, 'dramatic Passion') the narrative sections of the Evangelist are chanted monophonically while the words of Christ and the turba may be set polyphonically in one of four ways: only those parts of the turba that are the speeches of groups of people are set polyphonically; all the turba is polyphonic, i.e. all direct speech apart from the words of Christ; the words of Christ as well are set polyphonically (only after about 1535–40); and in connection with any of the above, the title of the Passion (the so-called *exordium* 'Passio Domini nostri') and later also a *conclusio*, which is not taken from the Gospel accounts, are both included in the polyphonic setting. The earliest extant example of a responsorial Passion is of English origin, a *St Luke Passion* and a fragmentary *St Matthew Passion* in the manuscript *GB-Lbl Eg.3307* (ed. McPeck, 1963, pp.48, 54) compiled between 1430 and 1444. Written in three-part English discant style, the settings include the *exordium* and the words of the turba and individual characters, but not the words of Christ (ex.2). Closely related to these Passions are those of another English source, a single surviving partbook (*GB-SHRs*, olim III, 42), which dates from the same period and contains settings of Passions according to St Matthew and St John. The next known Passion of English origin is the four-part *St Matthew Passion* by Richard Davy, found in the Eton Choirbook (c1490; ed. in MB, xii, 1961), which uses the Sarum Passion tone to some extent.

Apart from these early English sources there is a short treatise written in south Germany about the middle of the 15th century (*D-HR* ii.lat.2.2⁰⁶) that is specially important for the German Protestant Passion (ed. in Göllner, *Die mehrstimmigen liturgischen Lesungen*, 1969, ii, 130ff), as well as for the continental responsorial Passion as a whole. Ex.3 shows how a three-part *turba judaeorum* originated by combining the three recitation notes *f*, *c'*, *f'*. Another example of a 15th-century responsorial Passion that remains unique comes from a manuscript compiled in northern Italy between about 1470 and 1480 (*I-MOe* α.M.1.12). Here the turba sections of the St Matthew and St John Passions are written in a three-part fauxbourdon style with the cantus firmus (recitation tone) in the upper voice (see ex.4). The three turba sections of the disciples in the St Matthew Passion ('Ut quid perditio haec', 'Ubi vis paremus', 'Numquid ego sum') are written for six or even eight parts. Even more remarkable, however, is the fact that the monophonic choral sections for the words spoken by individual characters are differentiated according to male and female pitch registers, suggesting that these pieces are part of a Passion play and not liturgical. Both Passions have survived anonymously, but they are quite possibly the works of Johann Martini, Brebis or even Binchois, who is supposed to have written 'Passions en nouvelle manière'.

In the through-composed Passion (often referred to in literature as the 'motet Passion') the complete text including the narration is set polyphonically. From the 16th century onwards three types may be distinguished according to text: those setting the complete text according to one Evangelist; the so-called *summa Passionis* (Passion harmony), made up of sections taken from all four Gospels, including all seven words of Christ on the cross, an *exordium* and a *conclusio*; and the setting of a shortened version of the text from one Gospel (found only in Protestant Germany). The earliest example of a polyphonic *summa Passionis* is of

Italian origin. In the two oldest manuscripts (*I-Rvat* C.S.42, 1507, and *I-Fn* II. I.232, 1514) Johannes a la Venture and Antoine de Longueval are named as the composer of the work (ed. in Kade, 1893, pp.246–73). The same composition appeared in Georg Rhau's collection of 1538 in Wittenberg where it is attributed to Obrecht (ed. in *Georg Rhau: Musikdrucke*, x, 1990, pp.34–56). The text is divided into three sections somewhat analogous to the stations of the *via crucis* that came into vogue at exactly that time. The tradition of the harmony of the Gospels or the Passion, however, is considerably older. It can be traced back to early Christian times and was popularized above all by the *Monotessaron* of Johannes Gerson (c1420). The Longueval Passion, which survives in more than 30 manuscripts, is written in a very loose *falsobordone* style of Italian stamp and the Passion tone is found mostly in the tenor part. The turba sections are mostly four-part; the words spoken by individual characters (including the words of Christ) are two-part with some exceptions, and the sections of the Evangelist are for two, three or four parts (ex.5). Since the *summa Passionis* could not be used as a Gospel lesson within the Mass itself, the Longueval Passion may have been written in 1502–4 to celebrate Good Friday in the private chapel of Ercole d'Este in Ferrara (Heyink, 1990). The work did not find widespread acceptance in Catholic areas, except for Bohemia, but was to be of great importance for the Protestant Passion in Germany (see §4 below; for the introduction of polyphony in the Spanish Passion in the late 15th century and the early 16th, see §3).

Passion

3. Catholic Passion after 1520.

The responsorial Passion was the most widespread type in Italy. Settings of the texts from St Matthew and St John are most common, those from St Mark and St Luke being less frequent and less ambitious. Among the oldest are those of Corteccia (St John, 1527, and St Matthew, 1532), in which only the *exordium*, the turba sections and the final *evangelium* (the last section of the Evangelist's Passion narrative) are set polyphonically. Corteccia's Passions may have been written in imitation of works by Bernardo Pisano, which have not survived. Similar settings include those of P. Ferrarensis (St Mark and St Luke, 1565), Vincenzo Ruffo (St Matthew and St Luke, 1574–9), P.A. Giacobetti (1601) and Charles d'Argentille, who was active in Rome before 1543. Among the large number of Italian Passions in which the speeches of individuals (apart from Christ) are also set polyphonically are a fragment of an anonymous six-voice *St John Passion* written in the *falsobordone* style (*I-MOd* IX), the *St John Passion* of Jacquet of Mantua (c1540), in the style of Sermisy's Passion, and the works by Giovanni Contino (1561), Manfred Barbarini Lupus (1562–4, written for the monastery at St Gallen), Paolo Isnardi (before 1570), Floriano Canale (1579), G.M. Asola (1583), Francesco Rovigo (c1580) and a *St Mark Passion* written for Mantua in about 1580 by Giaches de Wert.

A most important innovation, setting the words of Christ polyphonically, was introduced in certain responsorial Passions no later than the 1540s. The earliest examples are a St Matthew Passion and two St John Passions (*I-BGc* 1207–8) by Gasparo Alberti, who was active in Bergamo between 1508 and 1560 (ex.6). Hardly justifiable from a liturgical point of view, such settings are basically chordal and reveal the same tendency to expressive

declamation as the contemporary madrigal. The inclusion of the words of Christ among the polyphonic settings was prefigured in Longueval's *summa Passionis* and possibly too in the lost *Parole di Christo in cantu figurato* (c1534) of the Spaniard Juan Escribano, who was a singer in the papal chapel in Rome. Other Italian composers of responsorial Passions who set the words of Christ polyphonically were P. Ferrarensis (St Matthew and St John, 1565), Ruffo (St John, c1570), Placido Falconio (four Passions, 1580), Paolo Aretino (St John; ed. in *Musica liturgica*, i/6, 1958), Asola (St John, 1583), Francesco Soriano (four Passions, c1585, printed for the first time in 1619), Teodoro Clinio (four Passions, 1595) and Serafino Cantone (St Matthew and St John, 1604). In some of these works the contrast between the majestic utterances of Christ and the emotionally intense cries of the Jews is developed in a way reminiscent of the madrigal (ex.7). In some Italian Passions of this type the close of the Passion lesson (Evangelist) is included in the polyphonic setting as well, providing an opportunity for a dramatic multi-voiced conclusion. At the end of his *St Luke Passion* ('Et mulieres quae secutae'), for example, Clinio united the six turba parts, the four individual characters and the three parts of the *vox Christi* into a 13-part setting.

In Italy, alongside the responsorial Passion, the type of setting in which the text of one Evangelist appears in its entirety in a simple note-against-note style appears only rarely. The only known examples are the *St Matthew Passion* by Jan Nasco (before 1550, printed in 1561), who was active in northern Italy (this work is also known in a divergent form in Spanish manuscripts from Valencia and Montserrat), and the *St John Passion* by Cipriano de Rore (c1550, printed in 1557). Ruffo also composed a *St John Passion* along these lines, the style of which was influenced by the reforms of the Council of Trent.

16th-century Catholic Passions of German origin are linked with the Italian responsorial type in which the *vox Christi* is not set polyphonically. Chief among these are the four Passions that Lassus composed for the Bavarian Hofkapelle between 1575 and 1582. In these works Lassus combined a polyphonic motet style with Italian *falsobordone* elements; the turba sections are set chordally for full chorus, but the words of the individual characters are composed as bicinia and tricinia. His St Mark, St Luke and St John Passions (1580–82) are distinguished from the older *St Matthew Passion* (1575) by a stricter liturgical attitude; verbal repetition is largely avoided and the Passion tone is usually clearly recognizable. To the tradition of Lassus belong an anonymous *St Matthew Passion* (D-Mbs Mus.76) and possibly also the three lost Passions by Jacob Reiner. Indeed, the settings of Lassus served as models for the responsorial Passion in Catholic areas far into the 17th and 18th centuries, a fact attested to by adaptations of his works from Freising (1707) and Weingarten (1745). Stylistic cross-references to Lassus's Passions also occur in late 16th-century Protestant works, particularly those of Leonhard Lechner. Other Catholic Passions of the responsorial type include a *St Matthew Passion* by Johannes Mangon (1574; in *D-AAm*), and four from the Austrian monastery at Rein, which show Italian influence; only their turba sections are set in polyphony. The only definitely new compositions for *summa* texts in the Catholic areas of Germany, apart from Longueval's work and a *summa* by Mangon, originated in Silesia, Moravia and Prague, which belonged to the

German Empire in the 16th century. These include three Passions by Jacob Handl (1578, printed in 1586) and one by Jacob Regnart (c1580). One of the settings by Handl, for two choruses of contrasting register, is especially outstanding. The turba sections are in eight parts, the words of the Evangelist in four to eight parts; the *vox Christi* is sung by a deeper chorus and the individual parts by a higher one. New discoveries provide proof of the existence of Hussite Passions in late 16th-century Bohemia that translated the Longueval text into Czech.

The Catholic Passions composed in Spain, Portugal, Mexico and other Spanish- and Portuguese-speaking countries during this period (and indeed in the following centuries) may be divided into three broad groups: (1) Passions following the Roman rite and style; (2) Passions 'in the Spanish style' (*more hispano*); and (3) Passions in which the narrative words of the Evangelist (but not Christ's words) are set to polyphony, a type found exclusively in Aragon after 1550.

The influence of the Roman rite is seen in the earliest known Spanish responsorial Passions, by Juan de Anchieta (*E-V*; ed in Preciado, 1995). Probably composed before 1523, these were written for four voices in chordal style on the Toledan lesson tone. The Italian responsorial style is also found in Victoria's two Passion settings (Rome, 1585), in two Passions by Melchior Robledo (ed. P. Calahorra, *Opera polyphonica*, i, Zaragoza, 1986), and in a few works from the monastery of Montserrat (*E-MO* 750, 752).

The most important type of Iberian responsorial Passion, sometimes designated as *more hispano*, originated in the late 15th century and the early 16th. It was described in the diary of Johannes Burkhard, who was *clericus caeremoniarum* at the papal court of Alexander VI (himself a Spaniard) from 1483 to 1506. Burkhard reported that three Spaniards performed the Passion and, departing from the Roman rite, sang the Evangelist's narrative words 'Flevit amare', 'Emisit spiritum' and 'Contra sepulcrum'; he also mentioned certain of Christ's words that were sung polyphonically. This practice is confirmed by a great number of Passions in 16th- and 17th-century manuscripts from Spain, Portugal, Mexico and Central and South America (ex.8). Three of the five Passions by Guerrero also show traces of the *more hispano*. In his five-voice Passions according to St Matthew and St Luke and the four-voice Passion according to St Mark, the Evangelist's words 'Flevit amare' and 'Et cepit flere' are set polyphonically in addition to the usual turba sections. Some of Christ's words are set in polyphony in other Iberian Passions: for example, in a Mexican Passion (Codex del Convento del Carmen, c1600; ed. in Bal y Gay, 1952) the following words of Christ are set in polyphony: 'Tristis est anima mea', 'Eli, Eli lamma', 'Mulier ecce filius tuus' and 'Consumatum est'. (For polyphonic settings of the various sentences of the Evangelist and Christ, probably following local traditions, see J.V. González-Valle, ed., *MME*, xlix, 1992, and R.Snow, ed., *MRM*, ix, 1996.) That such emotionally charged utterances received special treatment in the Spanish Passion may perhaps be explained by the fact that Iberian piety was closely linked with a mystique of suffering. It should also be pointed out, however, that in the Mozarabic rite, which was newly revived about 1500, the Passion lesson

for Maundy Thursday closed with the words 'Et egressus foras, flevit amare'.

The third type of Iberian polyphonic Passion, from Aragon, was probably derived from an Italian model, Nasco's through-composed *St Matthew Passion*, transmitted by Ferdinand of Aragon from Italy to the cathedral of Valencia before 1550 as a 'cosa rara' (Fischer, 1995). Nasco's work was adapted to fit the liturgical use of Valencia, with the polyphonic words of Christ and other individuals omitted (see MME, xlix, 1992, where it is erroneously attributed to B.C. Comes, who also wrote several Passions of this type in the early 17th century). Another important Passion composer, one of the first to imitate Nasco, was Juan Oloron, *maestro de capilla* at Huesca Cathedral from 1551 to 1560. Polyphonic settings of the *processus*, the narrative sections of the Passion, also appeared in Spanish-dominated Naples, where G.M. Trabaci composed his four Passions (1635) based on the Aragonese lesson tone.

Very few Catholic Passions of French origin from this period are known, possibly because Calvinist influence was strong in France at exactly the time when the setting of the Passion was among the most important concerns of lesson composition in other countries. Apart from the Passions of Longueval and d'Argentille, who were active in Italy, and the Passions of Rore (St John, 1557) and Lassus (St Matthew, 1575), which were printed in Paris, there are only two other settings, one anonymous and the other by Claudin de Sermisy. Both are responsorial types and are contained in Attaignant's *Liber decimus: Passiones* (Paris, 1534; RISM 1535²). The Reformation was apparently responsible for the almost total lack of Passion settings in England. Apart from an anonymous setting in the Gyffard Partbooks which is stylistically related to the Passion composed by Richard Davy about 1490, the only known setting is the three-part turba section of the *St John Passion* by Byrd (1607). The only documentary evidence for the polyphonic Passion in 16th-century Poland is the *Exclamationes Passionum* (turba sections and individual parts in polyphony, but not the *vox Christi*) by Waclaw z Szamotuł, printed in Kraków in 1553.

Passion

4. Protestant Passion to 1600.

The theological basis for the Protestant Passion, at least in the first half of the 16th century, was formed by Luther's *theologia crucis*: 'The Passion of Christ should not be acted out in words and pretence, but in real life'. In his *Deutsche Messe* (1526) Luther pronounced against the 'Vier-Passionen-Singen', referring apparently to the *summa Passionis*. The text of a Passion harmony by Luther's friend the Reformer Johann Bugenhagen, which appeared at the same time, was intended to be read, not sung. However, since Bugenhagen's text soon enjoyed great popularity, along with the responsorial Passion (which was never criticized by Luther), the monophonic and polyphonic *summa* in Latin and German soon came into vogue despite Luther's objections.

In the Lutheran rite the reading of the Passion was spread out over the entire Passion period. Both monophonic and polyphonic Passions as well as *summae* of various kinds were sung from the Sundays 'Laetere' and 'Judica' (i.e. two weeks and one week before Palm Sunday) through Palm

Sunday until Good Friday, the *summa* texts being restricted mostly to Matins and Vespers. The *Psalmodia* of Lucas Lossius (1553), compiled for the church at Lüneburg, prescribes the monophonic Latin St Matthew Passion for Mass on Palm Sunday and the monophonic *summa* for Matins on Good Friday; a polyphonic Passion was to be provided for Matins on Wednesday of Holy Week. The monophonic Passion was performed according to Luther's Gospel tone (as well as pre-Reformation tradition) by three people on the recitation notes *f*, *c'*, *f'*. Mention should also be made of a monophonic *Liedpassion*, which was used in the Protestant (not only Lutheran) sphere as early as the 1530s. This is a text from Bugenhagen's *summa* put into verse and sung to Sebald Heyden's melody 'O Mensch, beweine dein Sünde gross'.

In Lutheran-Protestant Germany the polyphonic Passion occurs both as a responsorial Passion (particularly those of St Matthew and St John) in German and as a Latin or German *summa Passionis*. The models for the responsorial Passions are the so-called 'Walterian Passions' of Luther's friend Johann Walter (i), which are regarded not so much as compositions in their own right as examples of how Passions were to be sung (*St Matthew Passion*, ed. in Kade, 1893, pp.274–305, and in *Handbuch der deutschen evangelischen Kirchenmusik*, i, 1974, pp.26–38). Various types developed out of these models, the simplest of which had only the turba of the disciples and of the crowd in four parts; everything else was performed monophonically with the Passion notes *f*, *c'*, *f'*. In use as early as 1530, its simple settings are closely related to the three-part versions of the Füssen Passion Treatise (ex.9). After about 1550–60 a polyphonic *exordium* ('Das Leiden unseres Herrn Jesu Christi') and a polyphonic *conclusio* were added to the turba sections (e.g. *PL-WRu* Mus.11), possibly in imitation of Longueval's *summa*, which achieved wide popularity in Germany. However, Longueval's *conclusio*, 'Qui passus est', was usually replaced by a specifically Lutheran thanksgiving, 'Dank sei unserem Herren', presumably borrowed from Heyden's *Liedpassion*. The polyphonic sections of Walter's prototype were often revised and composed anew, as in Johannes Keuchenthal's *Kirchen Gesenge latinisch und deutsch* (Wittenberg, 1573), where the *exordium* and *conclusio* are artfully revised and the turba section 'Herr, bin ich's' is set canonically. In the works of Keuchenthal and Jacob Meiland (1568–70) there is a gradual move away from the use of the cantus firmus, always clearly recognizable in Walter's prototype, and the use of more skilful techniques of composition.

The German responsorial Passion was further modified when the words of Christ were set polyphonically after the Italian fashion, leaving only the narrative portions of the text monophonic. The first work of this kind in German was Antonio Scandello's *St John Passion* (1561; ed. in Kade, 1893, pp.306–44). Scandello, who was active at Bergamo Cathedral from 1541 to 1547, probably borrowed this type of Passion chant from Alberti. With this development Passion music in Germany moved even further away from Luther's theology in a line of development that led to the Passion oratorios of the 17th century. Bartholomäus Gesius (St John, 1588) followed the pattern set by Scandello, and the two Passions by Rogier Michael, composed in Dresden before 1619 (now lost), also belong to this type.

The *summa Passionis* in both Latin and German was composed in Protestant Germany in monophonic and polyphonic form. Lossius's *Psalmodia* (1553) transmitted Longueval's Latin text with the exception of the *conclusio*, but the anonymous 'Auszug der Historien des Leidens unseres Herren Jesu Christi, durch die vier Evangelisten beschrieben, in eine action gestellet, gesangsweise' (1552) is a special case. In its design this work is based on the responsorial prototype of Walter, where *exordium*, *conclusio* and turba sections are sung in four parts. Like the other versions of Walter's original, this type of Passion was also handed down until the late 17th century, as in the so-called 'Glashütter Passion' (c1680; ed. in Ameln and Mahrenholz, 1932, i/4, 79–94).

Apart from the Walterian models themselves, the most widespread Passion in Germany was that of Longueval, which was published by Rhau in Wittenberg in 1538 under Obrecht's name; the work appears in over 30 sources in four- and six-part versions. Included in the same print is a four-part *summa* by Johannes Galliculus (identified in the source as a St Mark Passion) that was textually identical with Longueval's and was also through-composed; the use of the Passion tone as a cantus firmus is also similar to that of Longueval. Paulus Bucenus (1578) composed a Latin *summa* after the pattern of these two models, in which the part-writing is extended and a greater degree of independence from the liturgical cantus firmus is achieved. Johannes Herold (1594) also set a German translation of Longueval's *summa* text for six parts.

Apart from these *summae*, the texts of which are based on Longueval's model, through-composed works were written in Germany that were based on the text of only one Gospel (St John). In these works, however, the Latin text is shortened, the seven words of Christ on the cross completed (following Longueval's example) and the whole is divided into five sections. It is also characteristic for this type that the Passion tone furnishes the basis for the polyphonic setting. The Latin Passions by Balthasar Resinarius (1544) and Ludwig Daser (1578) belong in this category. That of Daser, presumably written for the Stuttgart Hofkapelle, is directly dependent on that of Resinarius, but the texts of the *exordium* and *conclusio* are different in each case; those of Daser coincide with Longueval's, but not those of Resinarius. There is a direct path from Daser's work to one of the most representative German Passions of the 16th century, Lechner's *St John Passion* (1594), which is also in five sections; the fifth section gives an exact translation into German of the third section of Longueval's Passion. In Lechner's setting the Passion notes *f*, *c'*, *f'* still form the basis of the four-part setting.

A final group of German Passions is based on the four-part German Passion of Joachim a Burck (Wittenberg, 1568). Burck's text is a greatly abridged version of St John's Gospel, but in contrast to the works mentioned above there are no additions from the other gospels (with the exception of the *conclusio* borrowed from *Mark ix.24*). Since the composer himself made mention of the Longueval Passion in his foreword, this work may also be included within the tradition of that model. A new feature in Burck's work, however, is the almost total abandonment of the Passion tone, which is represented only by the F-Ionian mode. Regrettably, the only surviving part of Burck's *St Luke Passion* (1597) is that of the tenor.

Burck's *St John Passion* (ed. in PÄMw, xxii, 1898/R) itself became the model for later compositions, particularly the four-part *St John Passion* by Johann Steuerlein (1576) and the five-part *St Matthew Passion* by Johann Machold (1593), which uses the shortened version of the St Matthew text and a verse of a song ('O Jesu Christe, Gottes Sohn') as a *conclusio*. The inclusion of the latter marked the beginning of the tradition of inserting song strophes into the Passion.

Passion

5. 17th century.

As an independent form occupying a position halfway between a biblical reading and an oratorio, Passion composition is concentrated after 1600 in German-speaking areas, particularly those dominated by Lutheranism. The essential ambiguity of the form is responsible for the juxtaposition of artlessness and artifice, of the archaic and the novel, and (in literature) of polemics and tranquil reflection. In Catholic parts of Germany and in other European countries much less appears to have been made of these inherent and explicit conflicts in the later history of the Passion, and the form either has comparatively little artistic or liturgical significance, or it developed fairly smoothly along its own lines, as in the Viennese *sepolcristi*. Although many influences of Catholic south Germany can be detected in the Passion of central Germany, it alone represents the most vital evolution of the form throughout much of the 17th and 18th centuries.

The responsorial and through-composed types served as models well into the 17th century and even into the 18th. Scandello's German version of the figural Passion of north Italy remained important, particularly as it influenced the development of the Easter *historia* (see [Oratorio, §7](#)) and the oratorio Passion of the second half of the century, but its only notable offspring among Passions proper in the first half was that of Ambrosius Beber (St Mark, 1610). In Beber's Passion the traditional recitation tone of the monophonic sections is replaced by a new one in G-Dorian, and the polyphonic sections appear to have been influenced by the settings of Lassus. The *summa Passionis* of Longueval is also represented in a six-part setting by Gesius, published in 1613, but by this time the Latin version was falling into disfavour. The most successful alternative to the text in Latin was not a straight translation into German, as in the Passion of Herold, but a reformulation of text and music, modelled on the setting of Burck. A specifically central German tradition was hereby established that based the text (divided once more into three parts) on a drastically abridged and in places free Lutheran translation of the Passion according to St John (together with the introduction 'Höret das Leiden unsers Herren Jesu Christi aus dem Evangelisten Johanne' and the conclusion 'Wir glauben, lieber Herr, mehre unsern Glauben, amen'). In this type of Passion the music is through-composed in a declamatory style with reminiscences of a cantus firmus and with varying, inconsistent groups of voices characterizing the protagonists. The texture seems rather stiff in comparison with the more melismatic polyphony of its Latin counterparts, but it is more in line with the expressive declamation of the contemporary motet. The style was intensified and perfected, harmonically and expressively, by the Freiberg Kantor J.C. Demantius in his six-part German Passion published in 1631.

The strongest tradition of Passion setting in the first half of the 17th century, however, was that based on the responsorial models of Walter. As in the preceding decades the composer whose name was printed was responsible only for the newly written polyphonic sections (pieces representing dramatic action or the utterances of the turba); it long remained standard practice to use the traditional recitation tone for the monologues, including the narrative of the Evangelist. The contrast between one voice and several was made even more dramatic by increasing the rhythmic and harmonic variety in the polyphonic settings, as in those of Melchior Vulpius (St Matthew, 1613) and Christoph Schultze (St Luke, 1653). With their copiously fugued turbae the three Dresden Passions of Schütz (St Matthew, St John and St Luke, c1665) belong to this tradition, in spite of the fact that he created his own highly expressive recitation tones. The style of Schütz was adopted by the slightly later Dresden Kapellmeister M.G. Peranda (St Mark, 1668), although in the monophonic sections he reverted to the old practice. All the surviving Dresden Passions of the 17th century remained in manuscript, being intended primarily for use at the electoral court of Saxony. In the original compositions of Passion choruses written for other places the number of voices was increased from four to five, as in the *St John Passion* by O.S. Harnisch (1621), or even, occasionally, to six (Vulpius and Schultze).

A new epoch in the history of the Passion began to develop about 1650, when musicians in the north German Hanseatic cities introduced fundamental and ornamental instruments to the delivery of the Passion. Such settings, called 'oratorio Passions', were broken up by the insertion of reflective episodes, sinfonias, parallel biblical texts, new madrigalian verses and hymns. The earliest instrumental accompanied Passions were those by Thomas Selle of Hamburg, who also fully exploited the heritage of the central German tradition of the Passion. His *St Matthew Passion* (1642) consists of the old Protestant type in the version of Grimm (1629), with the addition of continuo throughout and two melodic instruments for the parts of Christ and the Evangelist. In his *St John Passion*, which appeared in 1643 with three 'Intermedien' (motets), there are many relics of the old recitation tone, and the text is in the tradition of Burck and Demantius. Schütz's *Sieben Wortte Jesu Christi am Kreuz* (manuscript, undated) also included two sinfonias as well as two melodic instruments for the part of Christ and may represent a direct link with north Germany. It was not until somewhat later (about 1665), however, especially in the region of Brunswick and Lüneburg, that settings 'mit einer Stimm und Instrumenten' and the sinfonia became firmly established. This oratorio-like expansion, first found in the Wolfenbüttel *St Matthew Passion* of Martin Köler (text published in 1664), consisted of biblical sayings in connection with the Last Supper ('Kleine geistliche Konzerte'), sinfonias (some with chorale tunes), old chorales (chorale arias), Latin text (the motet *Ecce quomodo moritur justus*) and two hymns of Johann Rist (new or free arias). The troping of the Passion in Hamburg seems to have taken a different and somewhat less uniform course; there is a gap in extant settings between those of Selle and the printed texts (from 1676). The Königsberg *St Matthew Passion* by Johann Sebastiani (which appeared in manuscript in 1663, and in print in 1672) may have been influenced by practices in Hamburg, whereas the Riga Passions are closer in construction to the Brunswick-

Lüneburg type; the Danzig *St Matthew Passion* of Thomas Strutz (1664, text alone) steered a somewhat different course with an aria for Jesus.

In addition to providing settings for the inserted material, composers wrote choruses (*turbae*, *exordium* and *conclusio*), and for court churches composers such as Sebastiani, Köler and Johann Theile (1673) also provided recitative. In non-aristocratic circles, however, the monophonic recitation tone was retained in spite of strong inroads made by the new Baroque styles. The completely original music of Theile's *St Matthew Passion* could have been performed by unaccompanied voices, the arias being replaced by German chorales 'where instrumental music is not customary during Lent' (preface of 1673).

Passion

6. 18th century.

In the 18th century there were basically four different types of Passion setting. The simple old type without instruments was by this time commonly embellished with hymns, but was more or less ignored by the best composers. A second type, the oratorio Passion, was more artistic, but still adhered to the biblical text; and a third was the Passion oratorio in operatic style with completely original text. Finally, there was the lyrical meditation on the Passion without direct dialogue. The only respect in which nomenclature has distinguished between these varieties is that the oratorio Passion, in contrast to the Passion proper and the Passion oratorio, is often called 'Passions-Music' (coupled with the name of the Gospel), while the textually freer Passion, generally based on all four Gospels, often has a poetic title. The former is the type most commonly found in the first third of the 18th century. By adhering closely to a single Gospel text (written in red ink in the autograph score of Bach's *St Matthew Passion*) it met the devotional requirements of orthodox Lutheranism. In its traditional form (e.g. J.V. Meder's *St Matthew Passion*, autograph score, 1700) it became established in north Germany, just as the old Protestant Passion had done long before in central Germany. Compositions of this type (for example the *St Matthew Passion* by J.G. Kühnhausen, c1680) competed with the older liturgical Passion (such as those by Thomas Mancinus, 1620), and compositions by well-known masters (such as Telemann) competed with local settings (for example the *St Matthew Passion* by J.T. Römhild of Danzig, c1750). Of the five Passions attributed to Bach after his death, it must be assumed that two have disappeared completely. The genre reached its highest achievements in his dramatic *St John Passion* (1724) and the *St Matthew Passion* (1727 or 1729) with its dialogue of double choir.

The oratorio Passion played practically no part in the Catholic parts of Europe during the 17th and 18th centuries (the Latin settings of the *St John Passion* by Alessandro Scarlatti, c1680, and Gaspare Gabellone, 1756, are untrope and are fairly isolated examples), but the Passion oratorio in Italian is one of the most important phenomena in the history of the oratorio proper, especially in Vienna (see [Oratorio](#), §6). The Protestant counterpart is found in Hamburg, where the roots of the operatic, German Passion oratorio with original text can clearly be traced. The type became fully established with the omission of the Evangelist in C.F. Hunold's *Der blutige*

und sterbende Jesus (set by Keiser, 1704) and the substitution of expressive paraphrase in B.H. Brockes's *Der für die Sünden der Welt gemarterte und sterbende Jesus*, set by Keiser (1712), Telemann (1716), Handel (?1716), Mattheson (1718) and others. To conservative minds, these works contained 'the spirit of opera more than God's Word', with the effect of 'ear-tickling' rather than 'edification' (Hörner, 1933, 32–3), and they were little used in divine worship. In Danzig, churches were permitted only simple Passion formulae without madrigalistic arias. However, the cantata of later times, both sacred and secular, owed much to them for its development.

The lyrical passages and symbolic roles (including the all but indispensable 'daughter of Zion') found in the German Passion oratorio were models for the lyrical Passion meditation in oratorio form. It is represented in Italy and italianized Germany from 1730 onwards by Metastasio's *La Passione di Gesù Cristo* (set by Caldara, Jommelli, Paisiello and others). An increasing aversion to operatic qualities in sacred music, aesthetic objections to sung narratives and dialogues (J.A.P. Schulz, 1774), and the general excess of feeling in the age of sentiment favoured the development of this type in Evangelical parts of Germany. As early as 1720 it is discernible in several Passions by G.H. Stölzel, Kapellmeister of Gotha, but is best exemplified in C.H. Graun's *Tod Jesu* (text by K.W. Ramler, commissioned by Princess Anna Amalia of Prussia). After its first performance in Berlin on 26 March 1755, *Tod Jesu* enjoyed considerable success for two reasons: it presented the Passion story as it reflected the image of a sensitive and contemplative Christ, and it used the simplified musical language of pre-Classicism. As a 'Passion cantata' it could have been performed liturgically either in its entirety or in part, as was the case with Graun's 'Zweite Passion' of about 20 years earlier, *Ein Lämmlein geht und trägt die Schuld*. No other setting of Ramler's libretto was able to compete with Graun's, not even Telemann's (1755). Even though its influence has been very little researched, *Tod Jesu* seems to have marked an important departure in the history of the Passion similar to those initiated earlier by the works of Longueval, Walter, Burck and Scandello. Other Passion oratorios from the second half of the 18th century include that of J.E. Bach (1764), which won renown for its 'thoroughly German' choral writing. Even better known, however, were the *Passions-Kantate* of G.A. Homilius (Leipzig, 1775), edited by J.A. Hiller and celebrated as 'classical', and the Passion oratorios of J.H. Rolle (1753–83).

Classification of the 18th-century Passion is made difficult by a multitude of hybrid forms. Telemann's *St Luke Passion* of 1728, for example, combines elements of oratorio and Gospel history in turn, and each of the five principal sections is preceded with a 'poetical prelude' ('poetische Vorbereitung'). Parody and pasticcio are also important factors; pieces by various composers were transferred to 'new' works, where they either retained their original function (e.g. in a Hamburg Brockes Passion in manuscript form) or else took on a new one (cantata movements by Telemann and J.S. Bach are found in a manuscript Passion pasticcio based on Graun). The Passion oratorio yielded texts and modern musical forms ('free' recitatives, da capo arias etc.) for the oratorio Passion (J.S. Bach, Telemann), or even provided complete pieces (two arias by Graun

were introduced into the *St Matthew Passion* of Meder long after the latter's death).

Passion

7. 19th and 20th centuries.

The function of choral music altered radically in the first half of the 19th century with the advent of public concerts, choral societies and great music festivals. As a result, works such as Beethoven's *Christus am Ölberge* (1803) and Spohr's *Des Heilands letzte Stunden* (1834–5) belong more to the history of the oratorio than the Passion. Indeed, the church could offer no satisfactory liturgical alternative, and more traditional works such as Bach's 'newly discovered *St Matthew Passion*' or Graun's *Tod Jesu* were performed in public concert halls or in churches made to serve as concert halls. This situation began to change only with the revival of interest in the history of church music that took place around the middle of the century (Giuseppe Baini's *Passion turbae*, Rome, 1830; reprints, 1861, of early Passions) and with the musicological research that the Cecilian movement brought in its wake. Heinrich von Herzogenberg's *Die Passion* (1896) marked the return of the original composition of the liturgical Passion, but thenceforth composers were to base their works less on the old types of musical setting of the Passion than on the works of great historical figures, particularly Schütz (Hugo Distler's *Choral-Passion*, 1933) and Bach (dialogue of double choir in Ernst Pepping's *Passionsbericht des Matthäus*, 1950). A distinction must still be made between works intended specifically for liturgical use, such as Eberhard Wenzel's Passion of 1968, and those intended primarily for concert performance, such as Herbert Collum's *Johannespassion* (1953) or Penderecki's *Passio et mors Domini nostri Jesu Christi secundum Lucam* (1965). Penderecki's references to Bach were surpassed in Mauricio Kagel's *Sankt-Bach-Passion* (1985), which tells the 'passion story' of Bach's life and is based on the B–A–C–H motif. Arvo Pärt's *Passio Domini nostri Jesu Christi secundum Joannem* (1982) is another well-known example from the late 20th century.

Passion

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passion after 1600

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Passionary.

See [Liturgy and liturgical books](#), §II, 3(v).

Passion play.

The dramatic representation of Christ's Passion and Crucifixion. The subject is rare in medieval Latin church drama but is a regular feature of vernacular religious plays. The Passion plays in which music plays the largest part are those closely associated with the Complaint of Mary beneath the cross (see [Planctus](#); [Marienklage](#); [Medieval drama](#), §III, 2(i)).

The term is used also for the vernacular civic plays of France and elsewhere that enact the story of the Passion. In these music often played a considerable part.

JOHN STEVENS/RICHARD RASTALL

Passy, Ludvig Anton Edmund

(*b* Stockholm, 3 Sept 1789; *d* Drottningholm, 16 Aug 1870). Swedish pianist and composer of French parentage. He studied the piano with Luigi Piccinni, who was then living in Stockholm, and composition with J.N. Eggert. Subsequently he became a piano pupil of John Field in St Petersburg, and from 1817 he lived in Sweden. He was the most famous Swedish pianist of his time, and was very active as a concert soloist. He was also attached to the royal court, and was the pianist in the royal orchestra (1818–23), organist of the royal chapel (1833–66), and music teacher to Crown Prince Oscar and his wife. In 1840 he was elected to the Stockholm Academy of Music and given the title of professor.

Passy's compositions display a virtuoso pianistic style, in the tradition of Hummel and Clementi; most of them are superficial virtuoso music, though some do have more profound qualities. Among his works are two operas, *Den nordiska kvinnan* ('The Nordic Woman') and *Inbillning och verklighet* ('Fancy and Truth'); a movement of a symphony; Fantasy for piano on motifs from Meyerbeer's *Robert le diable*; Fantasy and Variations for piano on Swedish national melodies (op.6, Leipzig, 1826), a piano trio, four string quartets, fugues for organ, solo songs and choruses. Most of his works are unpublished (manuscripts in *S-Skma*).

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AXEL HELMER

Passy-measures.

See *Passamezzo*.

Pasta, Carlo Enrico

(*b* Milan, 17 Nov 1817; *d* Milan, 31 Aug 1898). Italian composer. He studied at the Milan Conservatory and in Paris. Claiming to be a nephew of Giuditta Pasta, he succeeded in having his first opera, *I tredici*, produced at Turin in 1851. He went to Lima in November 1855, announcing himself as having been the Sardinian king's director of military bands for several years. In 1857 he joined the Lima fraternity of S Cecilia. The première of his zarzuela *La cola del diablo* at the Teatro Principal on 3 October 1865 was so successful that the work was repeated several times and his female pupils gave him a large gold medal inscribed 'Al eminente compositor Enrique Pasta, sus discípulas'. On 11 April 1867 Pasta directed the première of his one-act zarzuela *Rafael Sanzio*, the first of his works to a libretto by Juan Cossio (1833–81). In 1871 his four-act *La Fronda* was advertised as the first opera composed in independent Peru. After further stage successes, in 1873 he returned to Italy, where he composed the opera *Atahualpa* (first performed at Genoa in 1875). In 1876 he was back in Lima, where *Atahualpa* was produced to great acclaim on 11 January 1877; the first opera on an Inca subject to be presented there, it received eight more performances. He was rewarded by the dedicatee the banker Dionisio Derteano, and on his final departure from Lima, newspapers announced (February 1877) that his total profit from *Atahualpa* (including sales of the vocal score published by the composer, 1875) exceeded 5000 soles. *Atahualpa* was also performed in Milan at the Teatro Dal Verme in September 1877.

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ROBERT STEVENSON

Pasta, Giovanni

(*b* Milan, 1604; *d* Milan, ?1663/4). Italian composer, organist, author and cleric. He appears to have been most active as a musician in his early years. He was organist of S Alessandro in Colonna, Bergamo, from at least 1626 to early in 1634. He then became a canon at S Maria Fulcorina, Milan, and later chaplain of the Collegio Tuffo there. His two known volumes of music are *Affetti d'Erato: madrigali in concerto* for two to four voices and continuo, with the addition of four solo songs (Venice, 1626); and *Arie a voce sola* op.2 (Milan, 1634; referred to by Eitner but now apparently lost). His was a very ordinary talent, and music seems not to have been lost by his subsequent devotion to the church and to writing; 16 literary works are listed by Calvi, including two for which he provided music – two sets of *Le due sorelle: musica e poesia concertate in arie musicali* (Venice, after 1634), which are lost. Calvi also stated (in 1664) that Pasta had just died.

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NIGEL FORTUNE

Pasta [née Negri], Giuditta (Angiola Maria Costanza)

(*b* Saronno, nr Milan, 26 Oct 1797; *d* Como, 1 April 1865). Italian soprano. She studied in Milan with Giuseppe Scappa and Davide Bandlerali and later with Crescentini and Paer among others. In 1816 she made her début at the Teatro degli Accademici Filodrammatici, Milan, in the première of Scappa's *Le tre Eleonore*; soon after, she appeared in Paris at the Théâtre Italien as Donna Elvira, Giulietta in Zingarelli's *Giulietta e Romeo* and in two operas by Paer. Her London début at the King's Theatre in 1817 was as Telemachus in Cimarosa's *Penelope*. She also sang Cherubino and Despina.

After singing in all the main Italian centres from 1818 (her roles included Rossini's Cenerentola and Cimarosa's Curiazio), she achieved her first great triumph singing Rossini's Desdemona at the Théâtre Italien, Paris, in 1821, subsequently appearing there as Tancredi and Queen Elizabeth. In the following decade she established herself as Europe's greatest soprano, exerting a major influence on the styles of Bellini and Donizetti and becoming one of Rossini's favourite singers. Her great roles included Zingarelli's Romeo, Mayr's Medea and Paisiello's Nina. She made a

triumphant return to London in 1824 as Desdemona and also sang Zerlina and Semiramide (one of her greatest interpretations). For the next few years she alternated between London and Paris, adding roles by Meyerbeer and Rossini (she created Corinna in *Il viaggio a Reims* in 1825) to her repertory. In 1826–7 she sang in Naples, creating the title role of Pacini's *Niobe* at the S Carlo.

Her first Bellini role was Imogene in *Il pirata* (1830, Vienna). Subsequently she created Amina in *La sonnambula* (1831, Teatro Carcano, Milan) and the title roles in *Norma* (her début at La Scala in 1831) and *Beatrice di Tenda* (1833, La Fenice). For Donizetti she created the title role in *Anna Bolena* (1830, Teatro Carcano; see illustration) and Bianca in *Ugo, conte di Parigi* (1832). After 1835, when she retired from the stage, Pasta's appearances were infrequent, though she performed in London in 1837 and Berlin and Russia in 1840–41. Her voice had begun to show signs of wear and she lost the desire to compete with the legend she had created.

Pasta's greatness lay in her naturalness, truth of expression and individual timbre, which enabled her, within a phrase, to achieve soul-stirring emotion. She could execute intricate *fioriture* but channelled her bravura to illuminate the drama, though she was often criticized for faulty intonation. An accomplished actress, her deportment and portrayal of dignity were without peer.

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Pasta, La Piccola.

See Tacchinardi–persiani, fanny.

Pasterla, La.

Pseudonym of Costanza Piantanida, wife of Giovanni Piantanida.

Pasterwiz, Georg [Robert] (von)

(*b* Bierhütten, nr Passau, 7 June 1730; *d* Kremsmünster, 26 Jan 1803). Austrian composer. He was educated at Niederaltaich and later in Kremsmünster, where he entered the Benedictine monastery in 1749. He received his theological training at the University of Salzburg, where he also attended courses in law and mathematics in order to qualify himself to teach at the monastery's Ritterakademie. His musical abilities brought him into contact with Johann Ernst Eberlin, who became his teacher. After his ordination in 1755 he was allowed four years to complete his education. In 1755 he composed the music for the comedy *Abul Granatae rex*, which was followed by a series of other stage works. In 1759 he began teaching philosophy, later mathematics and physics, finally political science and economics. From 1767 to 1783 he was the monastery's *regens chori*. During Joseph II's restrictions he had to give up these duties to act as treasurer at the monastery; when it was threatened with dissolution in 1785 he went to Vienna as its representative. He spent his last eight years in Kremsmünster, where he remained dean of the Upper School until 1801.

In addition to 17 articles published in connection with his teaching at the Ritterakademie, Pasterwiz left over 500 musical compositions, mostly liturgical. Almost every year a new dramatic work was produced for the monastery, initially in Latin, after 1773 in Italian and eventually in German. The edition of *VIII fughe per l'organo o clavicembalo* opp.1–3 shows his mastery of counterpoint and of the organ. Several of these fugues were included in later collections, and a new edition was issued in 1972.

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MSS mainly at A-KR, also Wn, D-Bsb, Dlb, B-Bc, GB-Lbl

Stage: Mardocheus (drama), 1751; Jephtias (drama), 1758; Joas (drama), 1759; Athamas (Spl), 1774; Samson (Spl), 1775; Il Giuseppe riconosciuto (P. Metastasio), 1777; Der wahre Vater, 1782; others

Sacred: Requiem (Munich, n.d.); Terra tremuit, 4vv, orch (Vienna, c1803); 14 masses, 83 grads, 85 offs, incl. Super flumina Babylonis (Altötting, 1992), 11 vespers, 38 Mag, 40 Marian ants, 4 lits, 4 TeD, 16 Advent arias, 24 Passion arias

Inst: [24] Fughe, org/hpd, opp.1–3 (Vienna, 1790–92), ed. R. Walter (Altötting, 1972); 300 Themata und Versetten, org/pf, op.4 (Vienna, 1803), ed. R. Walter (Altötting, 1984); Variations, hpd; 22 menuets, orch

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ALTMAN KELLNER

Pasticcio

(It.: 'jumble', 'hotch-potch', 'pudding'; Fr. *pastiche*).

An opera made up of various pieces from different composers or sources and adapted to a new or existing libretto. The practice began in the late 17th century but the term came into general use only after about 1730 to describe an *opera seria* or *buffa*, typically based on popular librettos of Metastasio or Goldoni. Arias were selected mainly by the singers in a given production, the recitatives and ensembles being supplied by the house composer, music director or even the theatre manager.

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4. The composer as pasticheur.
5. The later pasticcio.

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CURTIS PRICE

Pasticcio

1. Definition.

As applied to opera, the term was at first somewhat pejorative. J.J. Quantz, during a visit to Florence in 1725 (though writing in 1755), heard several operas 'patched together with arias of various masters, which is called "pastry" by the Italians, "un pasticcio"'. The verb form was used more loosely to describe the process of revision. In 1735, when Vivaldi asked Goldoni to fit aria texts into an existing libretto, the poet said he had to 'accommodate or cook up the drama' to the composer's taste, 'for better or worse' ('accomodare o impasticciare il Dramma a suo gusto, per mettervi bene o male le Arie'). During the second half of the 18th century the pasticcio acquired a degree of respectability. In 1742 Horace Walpole wrote: 'Our operas begin tomorrow with a pasticcio, full of most of my favourite songs'. Later, the designation appears without stigma on the title-pages of librettos and in composers' contracts. Most first-rank opera composers – including Vivaldi, Bononcini, Handel, Hasse, Gluck, Mozart and Haydn – arranged or at least willingly contributed to pasticcios. Nevertheless, 18th-century critics and modern historians have tended to dismiss such pieces as inartistic medleys. This attitude is unjustified, but no discussion should skirt the issues of originality and authorial integrity.

The term 'pasticcio' has been applied to several different kinds of work:

(i) Revival with
substitutions: arias by
various composers are
substituted for pieces
thought unsuitable for the
available singers;

(ii) True pasticcio:

(a) a patchwork
in which

singers,
librettist or
impresario fill
out an existing
libretto entirely
with *arie di
bagaglio*
(‘suitcase’
arias), or

(b) a composite
original, in
which diverse
arias by several
composers are
fashioned into
a new plot;

(iii) a composer
patchwork: a
composer
incorporates his own
arias, old or new, into
another’s score; and

(iv) a self-pastiche:
an amalgam of a
composer’s own
arias in a new
context.

There is considerable overlapping among these various types. Parody, defined here as the adding of new words to old music, is a process common to those pasticcios in which care has been taken to fit the borrowed arias into the new dramatic context. Related to the pasticcio is the collaborative medley, a fairly rare type, in which two or more composers divide the labour of setting a new or specially adapted libretto, usually act by act. Examples are *Muzio Scevola* (1721, London: Act 1 by Filippo Amadei, Act 2 by Giovanni Bononcini, Act 3 by Handel) and *La virtù trionfante* (1724, Rome: Act 1 by Benedetto Micheli, Act 2 by Vivaldi, Act 3 by Romaldo). Though usually called a pasticcio, Haydn’s *La Circe ossia L’isola incantata* (1789, Eszterháza), which incorporates parts of J.G. Naumann’s *L’ipocondriaco* and an anonymous opera based on the Circe story, as well as large chunks of original music by Haydn, would be more accurately described as a ‘collaborative medley’ or a ‘composer patchwork’, type (iii).

Pasticcio

2. Origins.

The pasticcio arose from practical exigency. The opening of many new public and court theatres at Venice and then throughout Italy in the 1640s and 50s increased the demand for opera and caused companies to become ever more dependent on revivals. Because operas were almost always composed for specific singers and adapted to local conditions, revivals with new singers in different theatres required extensive changes;

even a perennial favourite such as Cavalli's *Giason*e was revised from production to production. In works of this period, recitative, aria and ensemble are closely bound together; revisions accordingly tended not to be of the piecemeal kind characteristic of the later pasticcio. But when, by about 1670, the aria had acquired greater musical weight and detached itself from the recitative, it became easier for an impresario to allow singers to substitute arias they already knew than to hire someone to adjust the original music to suit new voices and characters.

Almost all revivals of Italian operas in the last 20 years of the 17th century were subjected to the pasticcio process, in that they comprised diverse arias by more than one composer. The practice seems to have had only one major drawback, apart from the inevitable disturbance of the work's original integrity (assuming it had any): without the composer or an enlightened impresario to guide them, singers might make substitutions which were inappropriate to the dramatic context or might overlook the need for variety and contrast between arias.

Few 17th-century operas are of type (ii), that is, works assembled entirely from existing arias to old or new librettos. An exception is the Milan production of *Arione* (1694), the libretto of which lists 27 different local composers whose arias were assembled in a deliberate patchwork. When Italian opera was exported to northern European courts and cities in the early years of the 18th century, local companies without experienced or capable *opera seria* composers had to turn to the pasticcio. Such works were common in Hamburg, Brunswick, Brussels and especially London.

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3. The early London pasticcios.

The first extended discussion of the pasticcio appears in the English translation of François Ragueneau's *Parallèle des italiens et des françois, en ce qui regarde la musique et les opéra* (*A Comparison between the French and Italian Musick and Opera's*, 1709). Ragueneau opined provocatively that Italian operas were 'poor, incoherent Rapsodies without any Connexion or Design ... patch'd up with thin, insipid Scraps'. In a footnote the English translator qualified this sweeping remark, explaining that Ragueneau meant revivals, in which for 'Convenience or Necessity ... Airs are alter'd or omitted, according to the Fancy or Ability of the Singers, without the Approbation or Knowledge of the Composer'. Appended to the translation of Ragueneau is the anonymous 'Critical Discourse on Opera's and Musick in England', an account of the London opera scene during 1705–9 which centres on the pasticcio (called here 'a patchwork' or 'medley'), the dominant kind of Italian opera heard in London before Handel arrived in 1710. Included is the following satirical recipe, which nevertheless describes how several of the London pasticcios were actually concocted:

Pick out about an hundred *Italian* Airs from several Authors, good, or bad, it signifies nothing. Among these, make use of fifty five, or fifty six, of such as please your Fancy best, and Marshall 'em in the manner you think most convenient. When this is done, you must employ a Poet to write some *English* Words, the Airs of which are to be adapted to the *Italian* Musick. In the next place you must agree with some

Composer to provide the Recitative ... When this is done, you must make a Bargain with some Mungril *Italian* Poet to Translate the Part of the *English* that is to be Perform'd in *Italian*; and then deliver it into the Hands of some Amanuensis, that understands Musick better than your self, to Transcribe the Score, and the Parts.

The principal target of this paragraph is *Thomyris, Queen of Scythia* (1707), produced by J.J. Heidegger, who helped choose the arias by Alessandro Scarlatti, Dieupart, Francesco Gasparini, Albinoni and Giovanni Bononcini. J.C. Pepusch arranged the music, composed fresh recitatives and directed from the harpsichord, while P.A. Motteux provided the libretto *post facto*. The castrato Valentino Urbani sang in Italian, the rest of the cast in English.

The author of the 'Critical Discourse' did not condemn the pasticcio *per se*; rather, he claimed that there was no Italian opera which 'will go down here without some Alterations'. Moreover, he praised the pasticcio version of Scarlatti's *Pyrrhus and Demetrius* (1708) in which the arranger Nicola Haym 'first consider'd what Places of Necessity required new Airs' and composed them himself according to 'the Taste of the *English*'. Perhaps with some knowledge of Handel's imminent arrival, the author concluded that no Italian operas ought to be produced in London that were not 'intire, and of one Author, or at least prepar'd by a Person that is capable of uniting different Styles so artfully as to make 'em pass for one'. The implied distinction between good and bad pasticcios resurfaces in criticism throughout the 18th century.

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4. The composer as pasticheur.

During the heyday of *opera seria*, the pasticcio became a genre in its own right, no longer simply the unwelcome by-product of a hasty revival or the last resort of an opera company without a resident composer. Even Handel and Vivaldi, who exceptionally for the time were their own impresarios, produced significant numbers of pasticcios. These works were generally mounted either early in the season, before a new opera was ready, or near the end to fill out the repertory or to appease certain star singers. Though a pasticcio required much less labour than an original opera, the composer-arranger could claim it as his own and be paid accordingly.

Elpidia (1725, London) will serve as an example of Handel's procedure. He took the dramatic skeleton from a 1697 libretto by Zeno, retaining only the text of two duets and some recitative. Eschewing the first setting by M.A. Ziani, he then selected most of the arias from recent works – Vinci's *Ifigenia* and *Rosmira fede* and Orlandini's *Berenice* – while composing himself only the secco recitative and perhaps the duets. The arias were chosen with reference to his singers (Cuzzoni, Senesino, Francesco Borosini and others), some of the pieces being already in their repertories. Naturally, the result is stylistically removed from Handel, but it is not less dramatic or coherent than many of his own operas; and (as Strohm has observed) the pasticcios allowed Handel to test the *galant* tastes of the fickle London audience more radically than he dared to do in his own operas.

Handel's *Oreste* (1734, London), consisting of arias borrowed from his own works with only the recitatives and ballet music newly composed (type (iv)), presents an aesthetic dilemma. Since most Italian operas contained significant amounts of previously composed music (the proportion increased with each revival), and since Handel was anyway a prodigious borrower and adapter of his own and others' music, there is only a fine line of distinction between this self-pastiche and, say, *Rinaldo* (1711), his first London opera and the supposed vanquisher of the despised polyglot pasticcios. Ironically, *Rinaldo* was constructed much like a pasticcio: several arias were taken with little change from earlier works; some were given parodied texts; a few were borrowed from other composers. As with *Oreste*, the only part of *Rinaldo* that is entirely new is the secco recitative.

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5. The later pasticcio.

London did not of course have a monopoly on pasticcios; all Italian opera houses indulged in the practice to some extent. But the King's Theatre continued to be the largest consumer till the end of the century. After Handel abandoned opera for oratorio in the 1730s, the Haymarket opera house, which was run as a commercial venture without government subvention, was left with no first-rank composer and tended to pander to the fickle tastes of the audience. Vast sums were spent on singers, while virtually the entire repertory was imported. Later, even with reputable house composers such as J.C. Bach (1762–72), Sacchini (1772–81) and Anfossi (1782–6), the King's Theatre still relied on revivals and pasticcios for the bulk of its repertory.

Charles Burney, who chronicled this era from direct experience in his *General History of Music*, did not belittle the pasticcio; with its infinite capacity for substitution, it was an ideal showcase for the latest Italian music and singers. Neither did he make much distinction between the dramatic quality of one-composer operas and pasticcios. One of Burney's rare criticisms of the pasticcio as drama is directed at the popular 1770 revival of Gluck's *Orfeo*, to which J.C. Bach had added recitatives and arias as well as some pieces by P.A. Guglielmi, while the Haymarket house poet Giovanni Bottarelli made the necessary adjustments to Calzabigi's original libretto: 'the unity, simplicity, and dramatic excellence of this opera, which had gained the composer so much credit on the Continent, were greatly diminished here by the heterogeneous mixture of Music, of other composers, in a quite different style'. Burney expected less of true pasticcios (type (ii)), such as the 1786 *Didone abbandonata*, for which he complimented the prima donna Gertrud Mara on her choice of songs.

Other English critics identified 'a general defect of all pasticcios', namely, 'the want of proper light and shade in the disposition of the songs'. A reviewer of Antonio Andrei's 1784 *Silla* (music selected from Anfossi, Gluck, Alessandri, Martini, Sarti and Tommaso Giordani) elucidated this defect: 'the sole objection which can be urged against this opera, with regard to the music, lies in its superlative excellence ... a feast, where the viands were entirely of sugar ... where the singers, regardless of the necessary imposition of the shades, the chiaroscuro, have no other aim but to elevate and surprize'.

Opera seria, still essentially a succession of self-contained virtuoso arias, was better suited for pastiche treatment than *opera buffa*, with its much longer and more complicated librettos and greater reliance on secco recitative and through-composed finales. But, while serious pasticcios constitute the vast majority, comic opera was subjected to the same process. Even the early intermezzos, such as Alessandro Scarlatti's *Lesbina e Milo* (1701, Naples), were liable to be transformed by patchwork revivals. Full-length *buffo* pasticcios had become well established by mid-century, both reworkings of Goldoni classics (type *(iia)*) and those with new plots fashioned from diverse pieces (type *(iib)*). An example of the latter is *La donna di spirito* (1775, London), which includes arias and duets by 12 different composers; interestingly, the borrowed pieces are found only in the first few scenes of each act, the much longer finales being newly composed, presumably by the anonymous pasticheur.

By the third quarter of the century 'pasticcio' had lost its pejorative connotation. Two *drammi giocosi* (1759, Venice, and 1791, Udine) were actually titled 'Il Pasticcio', the latter being an adaptation of various works by Da Ponte and Vicente Martín y Soler. The adapter of the former explained in a preface that, with apologies to all composers concerned, he had selected the most popular arias from recent Goldoni operas and devised a plot ('una comica azione') to link them together. A further sign of acceptance if not respectability is Joseph Mazzinghi's contract as house composer at the King's Theatre, London, in 1790–92: he agreed to 'compose and select all such new Music' as required and to 'arrange all the Pasticcios'.

Related to the various types of Italian pasticcio are ballad opera, English comic opera, *opéra comique* and Singspiel – all of which incorporated diverse, existing music into a framework of spoken dialogue, or mixed traditional or popular tunes with newly composed ones (see [illustration](#)). Among the various types of national quasi-opera, perhaps the closest to the spirit of the Italian pasticcio is the late 18th-century English melodrama, such as Stephen Storace's *The Siege of Belgrade* (1791, London). Music of various composers (both vocal and instrumental – all but Mozart's 'Rondo alla turca' being clearly identified in the published score) had been fitted with parodied texts, rescored, arranged and abridged. Storace's pastiche technique resembles Grétry's plan (not implemented) to produce an *opéra comique* by selecting certain symphonic movements of Haydn, working out a vocal line from the texture and, finally, adding suitable words.

It is difficult to say exactly when the Italian pasticcio died out. In the 1790s few operas were so billed, but Da Ponte and Martín y Soler, both employees of the King's Theatre at the time, provided parodies, arrangements and substitute arias for works which are pasticcios in all but name. A growing awareness of the complexity and unity of contemporary opera, together with the establishment of the operatic canon, gradually rendered the pasticcio obsolete. In 1828 John Ebers, a former manager of the King's Theatre, acknowledged the existence of the canon, but also confirmed the late survival of the pasticcio in London: 'Experience sufficiently proves to us, that the operas imported from the continent are, both in music and poetry, such as to render nugatory here [in London] the

employment either of a poet, or a composer (other than as a conductor and arranger)'.

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Paston, Edward

(*b* ?Norwich, ?1550; *d* Norfolk, 1630). English music collector and amateur musician. He was the second son of Sir Thomas Paston and the head of a junior branch of the Norfolk family that wrote the 'Paston' letters. A Roman Catholic country gentleman who, in the words of his epitaph in Blofield church, was 'most skillfull of liberall Sciences especially musicke and Poetry as also strange languages', he played the lute, translated Spanish poetry, and probably wrote the English verses set to Italian madrigals in some manuscripts of his collection (e.g. *GB-Lbl* Eg.2009–12). In his will (PCC, Scroope 43) his library, divided between his three Norfolk houses, is described in some detail. The surviving music manuscripts are in English and North American libraries. Some have his name stamped on their bindings (e.g. *Lbl* Add.31992, *Lcm* 2089 and *Ob* Tenbury 340–44); others have been identified by their contents, bindings and scribes. Many of the books are devoted to continental music, sacred and secular, from Gombert to Giovanni Gabrieli. Paston's taste in English music extended backwards even to Fayrfax and Taverner. His collection is most important, however, as the sole source of many compositions by Byrd, who appears moreover to have written songs celebrating events in the Paston family life (see Brett, 1970).

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PHILIP BRETT

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(c1590–c1620). See [Sources of instrumental ensemble music to 1630](#), §7 and [Sources](#), MS, §IX, 19.

Pastoral [pastorale]

(Fr., It. *pastorale*; Ger. *Hirtenstück*, *Hirtenspiel*, *Schäferspiel* etc.).

A literary, dramatic or musical genre that depicts the characters and scenes of rural life or is expressive of its atmosphere. The term has been used in musical titles as both an adjective (Beethoven's Pastoral Symphony) and a noun (Franck's *Pastorale*) and may be used both ways in referring to the type in general.

1. General.
2. Antiquity.
3. Secular vocal forms.
4. Christmas and instrumental pastorals in Italy.
5. 17th- and 18th-century Christmas and instrumental pastorals outside Italy.
6. 19th and 20th centuries.

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GEOFFREY CHEW/R (1–2, 4–6), OWEN JANDER/GEOFFREY CHEW (3)

Pastoral

1. General.

In its long history, the pastoral tradition has served a variety of audiences and artistic purposes. Accounts of it often stress the literary aspects of the tradition at the expense of the musical and pastorals addressed to cultivated audiences at the expense of the more popular, and in consequence the tradition often appears essentially artificial and unreal. Yet it has proved vital and flexible, not only as a self-contained genre, but (as in German Romantic music) occasionally in its ability to colour a variety of music not necessarily considered pastoral either by its composers or by critics. Arcadia or its equivalent can be an eschatological religious symbol, where the wolf lies down with the kid or where Christ is the Good Shepherd (as in Bach's cantata no.104). Or it may be a symbol of Nature whose response to the sacred, or to art, is immediate and authentic (as in the Orpheus legend and in the popular pastoral tradition where animals speak on Christmas Eve). Or it may be a symbol of the ideal to which the artist vainly aspires. Moreover, within the pastoral setting, disruptive events may occur, and they are not always negligible or accountable in terms of *double entendre*: the idealized surroundings may only heighten the sense of loss (as in Schubert's *Die schöne Müllerin*).

Pastoral depends upon the projection of a philosophical opposition, generally one between art and nature or between country and city. In pastoral music this opposition is usually reinforced by the use of distinctive styles, with the 'natural' style falling appreciably short of the complexity of the conventional style of the day. Even when pastoral appears to deal purely with rural life, its implied audience is almost invariably a knowing one, for whom the confrontation with 'natural' values traditionally represents a moral challenge. Accordingly, pastoral is often associated with political and religious allegories; indeed, most Renaissance and Baroque courtly operas, and other musical entertainments seeking to celebrate the status of a ruler, drew on pastoral.

The form and character of pastoral works are often influenced by notions of rhetorical persuasiveness, and in consequence the history of pastoral is often understood as a parallel to the history of rhetoric. New attitudes to the rhetorical force of pastoral took root in the 18th century. These have been

associated (Halperin, 1983) with the critical attitude crystallized in Schiller's essay *Über naive und sentimentalische Dichtung* (1800), in which the category of the idyll was first defined as a 'mode of experience' (*Empfindungsweise*) – that is, in terms of its psychological and expressive value rather than its subject matter (see §6 below). Indeed, pastoral is today often defined as a 'mode' rather than as genre or style (see Loughrey, 1984).

The philosophical oppositions in pastoral have been a preoccupation of the secondary literature, especially in English, since Empson (1935; see in particular Kermode, 5/1954), and encourage very general definitions of pastoral that often transcend limitations of subject matter, genre or medium. A distinction has also been drawn between 'hard' and 'soft' pastoral, following the definitions of hard and soft primitivism (Lovejoy and Boas, 1935), and reflecting the ease or lack of ease presupposed by the pastoral model; the parodies of pastoral so important in its history usually arise from the substitution of hard for soft pastoral or vice versa. The term 'pastoral oasis' has also been used (Poggioli, 1975) to describe a section featuring pastoral characteristics within a longer, non-pastoral work; such 'oases' can be shown to be subject to different constraints from those governing a work that is completely pastoral.

Pastoral

2. Antiquity.

Shepherds playing the syrinx – for the ancient Greeks, a typically pastoral instrument – appear in Homer's *Iliad* (xviii, ll.525–6). Pastoral music, as a subject of interest in its own right, may have first appeared with Stesichorus (6th century bce): according to Aelian, Stesichorus was the first to compose 'pastoral songs' (*boukolika melē*; see *Varia historia*, x, 18), and he may have composed a lament for Daphnis (C.M. Bowra: *Greek Lyric Poetry*, Oxford, 2/1961, pp.84–5). Other origins were also claimed for pastoral song in antiquity, some, like that of Diodorus Siculus quoted below, no doubt mythical.

The pastoral song was first elevated to a considerable literary genre by Theocritus (3rd century bce) in his *Idylls*, which were probably intended for semi-dramatic public recitation. The pastoral *Idylls* include laments, strophic songs with refrains and singing matches, and the protagonists often play the syrinx as a literary device. These motifs perhaps originated in popular Sicilian shepherd music: Diodorus Siculus, for example, attributed the invention of pastoral song (*boukolikon poiēma kai melos*) to Daphnis, who played the syrinx (iv, chap.84). Other Alexandrians imitated Theocritus, and pastoral features are occasionally found in other musical genres. Greek terms for pastoral song include *boukoliasmos* (linked by Hesychius with 'rustic' music and dance), *boukolika* and so on. The closest to pastoral drama in antiquity was the satyr play; Euripides' *Cyclops*, for example, makes use of pastoral subject matter.

In ancient Rome, pastoral poetry was completely separated from music. Nevertheless, Virgil's *Eclogues* (or *Bucolics*), partly in imitation of Theocritus, and set in a fictitious Greek 'Arcadia', were performed as sung mime in the 1st century bce (for the importance of musical concepts in the

poetry of the *Eclogues*, see [Virgil](#)). It is no doubt primarily to Virgil that the persistence of Latin, and later vernacular, pastoral poetry is due.

Ancient dramatic theory (Aristotle and Horace, for example) takes no account of pastoral, however, and there are no contemporary accounts of the music used in satyr plays (see Brommer, 1944). This embarrassed some later 'neo-classical' pastoralists, who sought to conform to ancient precedent, for the use of traditional pastoral is itself virtually a statement of loyalty to classical ideals.

[Pastoral](#)

3. Secular vocal forms.

(i) Up to 1700.

The themes of pastoral poetry were revived in Carolingian times, especially in the works of Alcuin (?735–804), and they occur also in the repertory of the troubadours and trouvères in the [Pastourelle](#), where the earliest musical settings of pastoral poetry survive. The 13th-century *Jeu de Robin et Marion*, ascribed to Adam de la Halle, is an entire pastoral play set to music; from the 14th century ecclesiastical dramas featuring shepherds and lowly characters were accorded similar treatment.

Between the late 15th and mid-18th centuries, Virgil's *Eclogues* and other classical models, in Italian translation, inspired a series of notable original productions, the first of which was Jacopo Sannazaro's *Arcadia*, a set of 12 eclogues (written 1481, published 1502). Pastoral themes occur occasionally in chansons and frottolas around 1500 but became ubiquitous during the subsequent history of the Italian and English madrigal. As the polyphonic madrigal gave birth to the monodic madrigal in the early 17th century, and the latter was superseded in due course by the cantata, the pastoral language was carried forward, with frequent references to Filli, Lilla, Clori, Dorillo, Silvio, Damone and other stock figures and use of devices such as the echo (see [Echo](#), (2)). Cantatas with two or three pastoral characters were particularly common; as these works grew in proportions and acquired instrumental support they served as the chief point of departure for the later [Serenata](#).

Even in the late 15th century, however, pastoral poems had been drawn out to large theatrical dimensions and associated with music. Angelo Poliziano's *Favola d'Orfeo* (1471) included various instrumental episodes and dances; and throughout the 16th century dramatic and musical pastorals became increasingly popular in Italian courts and academies, and strongly influenced early opera. They generally took the form of elegant courtly entertainments with a classical veneer, especially for weddings. The most influential pastoral dramas of the Renaissance, Torquato Tasso's *Aminta* (1581; see [fig. 1](#)) and G.B. Guarini's *Il pastor fido* (1589), were produced in courts such as Mantua and Ferrara, from which emerged also many other musical versions of pastoral: *intermedi* and similar celebratory occasional pieces (see [Intermedio](#)); a flood of semi-dramatic polyphonic madrigals setting Guarini and other poets (*Il pastor fido* provided the texts of well over 500 madrigals); and the earliest operas, notably Monteverdi's *Orfeo* (1607; on Tasso, Guarini and opera, see Abert, 1970). Related to these is Cavalieri's sacred allegorical pastoral *Rappresentatione di Anima*

et di Corpo (1600). Pastoral tales formed the basis of most of the early operas of the late 16th and early 17th centuries, the two most popular being *Dafne* (libretto by Ottaviano Rinuccini, 1597), set by Peri, Gagliano and Schütz, among others, and *Euridice* (Rinuccini, 1600), based on the story of Orpheus, set by Peri and Caccini. The [Orpheus](#) legend has had lasting appeal for composers since Poliziano and Monteverdi, forming the subject of operas by Stefano Landi, Antonio Sartorio, Antonio Draghi and many others up to Birtwistle in the late 20th century.

Pastoral operas declined in popularity in Italy towards the middle of the 17th century, as interest shifted to historical themes in *opera seria* and to a *commedia dell'arte* spirit in *opera buffa*. Yet the use of pastoral 'oases', supplying a distinctive, affective colouring for the sake of variety, became part of the opera composers' stock in trade for centuries to come (see Bianconi, 1970, for an example). Late 17th-century Italian secular pastorals are usually small-scale, sometimes termed *favole boscareccie*, and often intended as occasional entertainments (e.g. *La Circe*, a two-act pastoral 'operetta' with text by G.F. Apolloni and music by Cesti and Stradella, performed in the garden of the Villa Aldobrandini, Frascati, on 10 May 1668 in honour of Cardinal Leopoldo de' Medici). At the end of the 17th century, however, literati patronized by Queen Christina of Sweden and other aristocrats in Rome, together with composers such as Alessandro Scarlatti, sought to reconstruct Italian literary culture according to the traditional Christian classical pattern of Petrarch. Pastoral operas as such once more took their place in the repertory of this circle (see Dent, 1951, for an example). (For 17th-century Italian sacred pastorals, see §4 below.)

Guarini's *Il pastor fido* remained the chief model for pastorals in the 17th century, and was translated into all the principal European languages and various dialects (Bergamasque, 1600; English, 1602; Spanish, 1604; French, 1622; Neapolitan, 1628; vernacular Greek, 1658; German, 1671 etc.). It eventually lent itself to parody, as in *Il pastor infido* (a 'scherzo drammatico', Padua, 1715).

Of the countries in which pastoral drama and prose were cultivated in the Renaissance, Spain was also influential; a well-known early example of Spanish dramatic pastoral is the *Diana* of Jorge de Montemayor (c1560), and the Spanish pastoral romance was burlesqued in Cervantes's *Don Quixote* (1605–15). The most characteristic pastoral genre of the 17th century in Spanish musical theatre was the [Zarzuela](#), with spoken dialogue and songs; the earliest such piece sung throughout was Lope de Vega's *La selva sin amor* (1627). This repertory persisted until the introduction of Italian opera to Spain in the early 18th century.

French pastoral dramas drawing on Italian and Spanish precedents, with music, choruses, dancing and machines, appeared first in the late 16th century. Although the pastoral drama retreated in France in the 17th century in the face of French classical tragedy, pastoral theory formulated at that time (notably by Rapin and Fontanelle) was influential in France, England and elsewhere (see Congleton, 1952). The first pastoral to be sung throughout in France was *Le triomphe de l'Amour* of Charles de Bey and Michel de La Guerre (first performed 1655); subsequent pastorals included the *Pastorale d'Issy* of Cambert and Perrin (1659), an important

part of the establishment of opera in France, Lully's *Les fêtes de l'Amour et de Bacchus* (1672) and Destouches's *Issé* (1697). At the same time a perhaps paradoxical subgenre, the [Pastorale-héroïque](#), is found.

Italian pastoral opera was performed as early as 1618 in the Steintheater at Hellbrunn (Salzburg) and also in other places in central Europe, including Bohemia and Poland, in the early 17th century. The earliest German operas were also chiefly indebted to the pastoral opera of the Italian courts (for example Schütz's *Dafne*, 1627, now lost, and S.T. Staden's sacred pastoral *Seelewig*, 1644). Pastorals remained popular in German- and Slavonic-speaking areas, largely because musical institutions were centred on local aristocratic courts; later examples include J.S. Kusser's *Erindo* (1694).

Italianate pastoral drama was established in England by Lyly, Shakespeare and Fletcher, among others, about 1600; this tradition, together with court masques, which reached their peak in the early 17th century, and pastoral entertainments such as Henry Lawes's setting of Milton's *Comus* (1634), represented the chief manifestations of dramatic pastoral in England before pastoral operas such as Blow's *Venus and Adonis* (c1683) and, perhaps, Purcell's *Dido and Aeneas* (1689; see Harris, 1980). However, the traditional pastoral opera was never strongly established in England during the Baroque or later.

(ii) After 1700.

During the 18th century traditional pastoral opera retained its usefulness as a vehicle for graceful entertainments before noble patrons (fig.2), especially in France and Germany; examples range from Fux's *Orfeo ed Euridice* (1715) and Caldara's *Dafne* (1719) to Haydn's 'dramma pastorale giocoso' *La fedeltà premiata* (1780). The expression of the polarity of 'art' and 'nature' continued to develop, however, in accordance with the evolution of the conception of 'naturalness'. In the early 18th century German composers could allude to pastoral by means of simple, 'folklike' aria structures, often with vernacular texts, probably first found in pastorellas and other non-operatic genres. One such is 'Mein Kätchen ist ein Mädchen' from Keiser's *Croesus* (1711). Similar pastoral touches occur also, for example, in Bumbalka's Czech aria 'Já jsem plná veselosti' from the vernacular intermezzos to František Antonín Míča's opera *L'origine di Jaromeriz in Moravia* (1730; see Helfert, 1925). They are of great importance for the later creation of national styles in central European and German opera.

In Germany and elsewhere, this simple pastoral style contributed to the rise of the [Ballad opera](#), and (particularly in theatres subject to commercial pressures) to the pastoral parody, a wide variety of which was manifested in the 18th and 19th centuries; this at first often presupposed a fairly sophisticated understanding of the pastoral tradition. Among the most inventive parodies of the early 18th century are those of the 'Scriblerus Club' in England (Swift, Pope, Gay and others), whose aim was to ridicule 'all the false tastes in learning'. Gay's absurd versions of pastoral include the enormously successful *Beggar's Opera* (1728). Another, rather different product was his pastoral 'serenata' *Acis and Galatea*, set by Handel (1718); here the parodistic element is absent, and the work perhaps stands

as a manifesto of contemporary English neo-classical pastoral. In Scotland Allan Ramsay's *The Gentle Shepherd* (first published in 1725 and often reprinted) was transformed on several occasions into a ballad opera, on the model of *The Beggar's Opera*, first in Edinburgh (1729) and later in London. A version with music by Thomas Linley (i) was produced in 1781. Of later 18th-century parodies, this time of the traditional Italian Platonic love pastoral, Lorenzo da Ponte's libretto for Mozart's opera *Così fan tutte* (1790) particularly deserves mention, though Mozart's setting is scarcely pastoral in any distinctive sense.

The French equivalents to the simple melodies of German and British ballad operas were the vaudevilles (popular melodies to which new texts were added), from which so-called vaudeville comedies were constructed in the first half of the 18th century (see [Vaudeville](#)). These became the basis of a tradition of soft pastoral, of which J.-J. Rousseau's *Le devin du village* (1752) is an early example: this comprises *opéras comiques* in rural settings, often with deliberately simplified music, whose plots reflect a mythical, idealized view of the peasantry along the lines of Rousseau's own thought. Analogous works were also produced in England (for example the pasticcio *Love in a Village*, 1762); the Singspiele composed by J.A. Hiller in Leipzig in the second half of the century (for example *Die Jagd*, 1770) also represented adaptations of French librettos of this type. All such works reflect a simplified musical style which was regarded as the 'natural' pastoral style of the period – a natural style comparable, perhaps, to the soft pastoral of Marie Antoinette's milkmaid disguise.

In the 19th century the eclectic approach of composers such as Meyerbeer ensured the survival of pastoral 'oases' among other means of creating local colour in French grand opera and elsewhere; among the most original of these should be counted the shepherd's 'alte Weise' in Act 3 of Wagner's *Tristan und Isolde* (1865). Otherwise, in the French repertory as in the Italian, pastoral traits are not very evident, even with subject matter that would in earlier times have virtually demanded their use.

The 'folk-based' pastoral style in 18th-century opera became the basis, however, for many new developments in national opera repertories. Since the common conception of 'nature' at this period comprised landscape, often a specifically national landscape, the [Singspiel](#) pastoral idiom acquired powerful new ideological and psychological content. From the early 19th century it was able to symbolize national aspirations, both in German Romantic operas such as Weber's *Der Freischütz* (1821) and later (through the rediscovery of equivalent idioms: see especially Nejedlý, 1929, iii) in works of the Czech nationalist school, of which the most prominent example is Smetana's *The Bartered Bride* (1866).

Pastoral parody, normally comic, also continued throughout the century, principally in French operettas and their offshoots elsewhere; to an unexpected extent these returned to Renaissance and Baroque pastorals for their basic subject matter or style (for example, Offenbach's *Orphée aux enfers*, 1858, and Sullivan's *Iolanthe*, 1882). In addition a new form of pastoral, the 'pastoral of childhood' (see Empson, 1935), may be discerned later in the century in the [Märchenoper](#) ('fairy-tale opera') such as Humperdinck's *Hänsel und Gretel* (1893).

The new soft Mediterranean pastoral idiom which had been developed from the late 19th century in French orchestral music and ballet, as in Debussy's *Prélude à l'après-midi d'un faune* (1892–4) and Ravel's *Daphnis et Chloé* (1912), in turn suggested hard equivalents in the early 20th century, as in Stravinsky's *The Rite of Spring* (1913) and *The Wedding* (1923), or later in the crude primitivism of Carl Orff (*Der Mond*, 1939; *Die Kluge*, 1943). Other deliberately 'simple' and by that token pastoral styles were developed from various styles of commercial popular music, often drawn from jazz, either directly or via the Broadway or Hollywood American musical (for example, in Milhaud's ballet *La création du monde*, 1923; Krenek's *Jonny spielt auf*, 1927; Gershwin's *Porgy and Bess*, 1935, among many others); these form an obvious hard counterpart to the soft pastoral both of the continuing folksong tradition, exemplified in Vaughan Williams's *Hugh the Drover* (1924), and of the musical-comedy tradition itself (e.g. Rodgers and Hammerstein's *Oklahoma!*, 1943). Another source of 'simple' music has been found in the styles of past ages, as in a number of the works of Stravinsky.

In some works composers did not merely cultivate 'simple' idioms but also rejected 19th-century notions of realism in opera, at the same time succeeding in returning to a more profound, moral version of pastoral. With Brecht and Weill, the use of a 'hard' cabaret idiom at odds with conventional expectations of opera is seen in *Die Dreigroschenoper* (1928) as in *Aufstieg und Fall der Stadt Mahagonny* (1930). Stravinsky's *The Rake's Progress* (1951) appears to represent a different, religious conception of pastoral, both Auden's libretto and Stravinsky's music setting up a pastoral opposition between country and city against which the spiritual progress of the hero can be measured.

Pastoral

4. Christmas and instrumental pastorals in Italy.

It is generally assumed that 17th- and 18th-century Italian composers created a vocabulary of instrumental motifs, associated with music for Christmas Eve, which eventually became the common property of all European music. This assumption is adopted here, although the history of pastoral music is as yet imperfectly understood: explicitly pastoral sacred songs are attested in Germany before they are in Italy (see §5 below), and it is not known whether the Spanish and Latin-American [Villancico](#) – another explicitly pastoral tradition – had any links with pastoral music elsewhere in Europe.

Reference to pastoral music for Christmas was made by Castaldo (*Vita del B. Gaetano Tiene*, Rome, 2/1616, p.85), and he is one of several who claimed that the custom had been instituted by St Cajetan (Gaetano) of Thiene after a vision he had had on Christmas Eve 1517.

The earliest surviving collection of Christmas pastorals in Italy is the *Pastorali concerti al presepe* of Francesco Fiamengo (1637), written for the domestic Christmas Eve celebrations of his patron at Messina. This collection contains prototypes of most later Italian pastorals, both vocal and instrumental, including a *Sonata pastorale* 'a 2 Violini, Viola, e Trombone ò Leuto', and it contains, intermittently, many of the pastoral motifs later popularized by Corelli. These motifs include lilting melodies in triple time

(here 3/2, later usually 6/8 or 12/8) mainly in conjunct motion, prominent use of parallel 3rds, drone basses and symmetrical phrases (ex.1). Such features are prominent in the music-making of Italian shepherds (*pifferari*), who have been recorded playing the shawm (*piffero*) and bagpipe (*zampogna*) at Christmas in towns since the 19th century (ex.2); it has been reasonably suggested that this music may have been cultivated in the 17th century and that it was being imitated in these and later pastorals.

Picturesque motifs of the same sort occurred in art music as early as 1581, in a madrigal by Marenzio, and they occur also in Frescobaldi's *Capriccio fatto sopra la Pastorale*, published in his *Toccate d'intavolatura di cimbalo ... libro primo* in the same year as Fiamengo's collection. Pastorals for organ similar to the latter were written in Italy and elsewhere from the 17th century by many composers, including Bernardo Pasquini, Zipoli and possibly Bach (BWV 590: the authenticity of this work has been questioned). Harpsichord pieces were also occasionally pastoral, notably (outside Italy) in the musette (see Musette, (3)).

Fiamengo's vocal pieces include a lullaby to the Christ child; its text, like those of other 17th-century Italian and German pastorals, was designed to heighten the emotional pitch of devotion. This piece seems to be the earliest example of the *Ninna*, a category of Italian vocal Christmas pastoral in the form of a lullaby: *ninne* were written by Francesco Durante, Paisiello and Cimarosa, and the tradition survived until at least the 19th century.

Fiamengo's pastorals and those of other 17th-century Italian composers sometimes contain echo effects: these continued as an occasional feature of the later pastoral outside Italy. Other pastoral devices, such as dialogues between allegorical characters, also occur in 17th-century Italian pastorals, and there are 17th-century Italian Christmas motets containing sections with drone basses and melodies harmonized in 3rds. Leichtentritt (*Geschichte der Motett*, Leipzig, 1908/R) described one such motet by Carissimi, dating from 1675.

In the early 18th century the conventions of pastoral music were applied to the oratorio and concerto grosso. At the Vatican, in the first and second decades of the century, vernacular cantatas were given at banquets on Christmas Eve after First Vespers of Christmas (A. Adami, *Osservazioni per ben regolare il coro dei cantori della cappella pontificia*, 1711; the relevant passage is reproduced in U. Kirkendale, *Antonio Caldara: sein Leben und seine venezianisch-römischen Oratorien*, Graz, 1966, p.71). Cantatas with allegorical characters and pastoral characteristics were written for this purpose by Alessandro and Domenico Scarlatti and by Caldara; Domenico Scarlatti composed similar cantatas in Lisbon in the 1720s for the king's name day, which fell in the Christmas season. Pastoral motifs were used also in liturgical music: Durante wrote a *Gloria in pastorale* as well as other pastoral music. Pastoral masses subsequently enjoyed a great vogue, particularly in Germany (see §5 below).

Christmas cantatas contained vocal and instrumental pastorals (for example, at the end of introductory instrumental sinfonias) in which the pastoral vocabulary of the previous century reached its classic expression (ex.3). These pastorals are in many respects almost indistinguishable from

sicilianas. Their tempo is often *larghetto* (although opinion about the correct tempo of Italian pastorals – whether they should be fast or slow – was not unanimous even in the 18th century); the time signature is often 12/8 or 6/8; the melodies are harmonized predominantly in 3rds and 6ths; long drone basses, or at least pedal points, on tonic and dominant are frequent; a distinction between concertino and ripieno groups of players is often drawn. Such features are best known, however, from the pastoral concerti grossi which were published by Italian composers at this time, especially in Corelli's 'Christmas' Concerto, 'fatto per la notte di Natale', published posthumously in 1714 as op.6 no.8. In this work, the pastoral ('ad libitum', a phrase admitting of varying interpretations) is placed at the end of a substantial concerto grosso.

Numerous concertos and, later, symphonies incorporating pastoral motifs in this style, presumably in imitation of Corelli (though their chronology is not clear), were written by a number of his Italian contemporaries and successors, including Torelli (published 1709), Manfredini, Locatelli, Schiassi, Ferrandini, Giuseppe Valentini and Geminiani. They subsequently came to be written throughout Europe.

Pastoral

5. 17th- and 18th-century Christmas and instrumental pastorals outside Italy.

In the 17th century Germany and the Slavonic countries possessed a distinctive tradition of Christmas pieces in which well-known Christmas songs were quoted, often in a deliberately simple and perhaps 'popular' style. A mass by Tomasz Szadek of 1578 quotes the well-known song *Dies est laetitia* (WDMP, xxxiii, c1957); a mass, *Exultandi tempus est*, by Franz Sales is in a simple homophonic style, with unusually extensive use of triple time, and it has been described as the German prototype of the pastoral mass (P. Wagner, *Geschichte der Messe*, i, Leipzig, 1913/R, 219ff). This tradition persisted even after the introduction of explicitly pastoral imagery (see below): instrumental pieces quoting Christmas songs include the *Concerto secundo* of Adam Jarzębski, copied in 1627 (WDMP, li, 1964–5, pp.10ff) and various works by Pavel Vejvanovský dating from the 1660s and 1670s (e.g. MAB, xviii, 1982–4 nos.16, 21). In Poland the well-known Christmas songs were themselves termed pastorals and were published in collections.

In a *Pastorale nel nascimento di Christo sopra il Joseph lieber Joseph mein* (before 1628), Daniel Bollius of Mainz may have attempted to reconcile the German and Italian traditions: an ornamented version of *Joseph lieber* (i.e. *Resonet in laudibus*) is quoted, and some Italianate motifs occur within it. *Joseph lieber* was associated with the German and Slavonic custom of 'rocking the Christ child'; Schütz in his *Historia der ... Geburth Gottes* (1664) also alluded to this custom by adopting a 'rocking' motif in the bass (ex.4), resembling those used by Merula (see [Ninna](#)) and by Monteverdi, in Arnalta's lullaby 'Oblivion soave' in Act 2 of *L'incoronazione di Poppea* (1642).

A more lasting influence was exerted through Catholic hymnbooks in Germany and Bohemia (see [Cantional](#)). In the 17th century the Jesuits seized on the hymnbook as a weapon of the Counter-Reformation; and the

new texts, many written to old melodies, in these collections included pastoral texts which, like those of 17th-century Italian pastorals, were intended to evoke intense religious emotion. The Jesuit Friedrich Spee von Langenfeld included a number of pastoral texts in his popular *Trutznachtigall* (1628), which was widely imitated and translated into Czech (1665). Many Czech songs in earlier hymnbooks had been responsorially performed; this quasi-dramatic style, together with the pastoral convention and with idyllic Christmas songs such as those of Adam Michna, contributed to the formation of the [Pastorella](#).

In France, Charpentier introduced popular noëls (melodies with strong pastoral connotations) into his Christmas Midnight Mass setting (see [Noël](#)). Other French composers arranged noëls either for organ (Le Bègue, Dandrieu, Daquin, Michel Corrette and others; the tradition survived in the work of Guillemant) or for orchestra as 'symphonies' or 'suites de noëls' (Lalande, Gossec). From the second half of the 17th century the French court indulged a taste for the pseudo-pastoral also in secular music: the bellows-blown bagpipe (musette) and hurdy-gurdy were cultivated in instrumental and operatic music. The musette in turn gave its name to a movement in many 18th-century instrumental suites coupled with the gavotte and using drone basses.

A lasting tradition of instrumental pastorals began in Germany in the late 17th and early 18th centuries, when composers in and near Vienna wrote instrumental pastorals using the Italian pastoral vocabulary of Corelli and his contemporaries. *Sonate pastorali* (pastoral trio sonatas) were written by Fux, J.H. Schmelzer and others (manuscripts in *A-Wn* and *Wsp*). Besides the Italian conventions, the style of Austrian peasant music was imitated, presumably for comic rather than idyllic effect (e.g. in Heinrich Biber's *Bauernkirchfahrt*; later pieces in this tradition include the *Bauernhochzeit*, 1755, of Leopold Mozart, ed. in DTB, xxvii, Jg.ix, vol.ii, 1908). Animal and bird sounds were imitated; Sandberger showed that this was an old tradition in German music (an example from this period is Poglietti's *Capriccio über das Henner- und Hannergeschrei* for keyboard).

From the late 17th century, in Poland, Moravia, Austria and elsewhere, the pastoral tradition developed in the music of provincial church choirs into the pastorella, the pastoral mass and settings of other liturgical texts (e.g. the *Pange lingua* and *Alma Redemptoris mater*) in pastoral style. These categories enjoyed an enormous vogue in the second half of the 18th century. Tittel (1935) enumerated many characteristics of the pastoral mass, which besides Italianate features included fanfare motifs (reminiscent of the alphorn or *tuba pastoralis*), occasional sections in unison, omission of sections of text not in accordance with the Christmas mood and the predominance of even-bar phrases. An independent echo chorus of soloists is occasionally found, as in the punning echo effect from the most celebrated of Abbé Vogler's pastoral masses (1775; [ex.5](#)). Though Tittel termed this the 'Viennese' pastoral mass tradition, it was diffused throughout central Europe. Pastoral masses and other pastoral music remained traditional in many places in Austria even after the rise of Cecilianism; modern Austrian composers have occasionally written pastoral masses or mass sections.

In the early 18th century a pastoral style of instrumentation was developed in both sacred and secular pastorals, especially in German areas. Wind instruments symbolized the fluting or playing of reed pipes by classical shepherds: for this purpose such instruments as the chalumeau, oboe d'amore and oboe da caccia were used (as for example in the sinfonia of the second section of Bach's *Christmas Oratorio*, whose pastoral conventions otherwise resemble those of Corelli). Flutes and oboes, often in pairs, eventually became more usual; but the 'Pifa' ('pastoral symphony') of Handel's *Messiah* is still a simple string setting. The Italian pastoral conventions of the early 18th century came to be adopted in the works of Bach, Handel and their contemporaries wherever the text referred to shepherds, in both sacred and secular music – for example, in pastoral pieces such as Handel's *Acis and Galatea*, in Christmas works and in sacred works where Christ was referred to as the Good Shepherd (e.g. Bach's cantata *Du Hirte Israel, höre*, bww104).

At an early date the pastoral tradition entered that of the symphony and solo concerto in Austria, Germany and Bohemia, sometimes in works written for Christmas. These works, by composers such as Leopold Hofmann, Linek and G.J. Werner, were virtually instrumental pastorellas; they contain pedal points and alphorn-like fanfares, as do the pastoral symphonies and concertos of Mannheim composers (Cannabich, Toeschi and others). Other such works stand more directly in the line of descent from Corelli.

Some works of this period include picturesque nature motifs, such as those in Vivaldi's 'Four Seasons' and bird-calls (Boccherini, G.J. Werner), and programmatic representations of storms and the thanksgiving of Nature at their abatement (Steibelt; J.H. Knecht, *Le portrait musical de la nature*, c1785; organ improvisations representing storms had been performed by Abbé Vogler and Knecht). A wide variety of picturesque motifs of this type occur in Haydn's *Creation* (1796–8) and *Seasons* (1798–1801). (For pastoral Christmas pieces in the Iberian peninsula and Latin America, see [Villancico](#)).

Pastoral

6. 19th and 20th centuries.

Beethoven adopted many of the conventions of 18th-century pastoral music in his Pastoral Symphony op.68 (1808), but he carefully described the work as 'more the expression of feeling than [realistic] painting', thereby revealing a preoccupation with the subjective psychological effects of the pastoral scene that was more thorough-going than that of his predecessors. The pastoral qualities of the work are due in part to an avoidance of the dynamic drive often associated with the tonal design of Beethoven's forms, in part to an unusual emphasis within the formal scheme on the subdominant and to the adoption of a generally slow harmonic rhythm. The first movement, moreover, is constructed almost entirely from major triads.

The picturesque and idyllic motifs of Nature already adopted in some 18th-century music (see above) and unconnected with the Christmas pastoral tradition, such as motifs suggesting running water or hunting scenes in the forest, came to permeate much of the music of composers such as

Schubert and Weber (e.g. in the piano accompaniment to Schubert's *Die Forelle*, or Weber's *Freischütz* overture). They are indicative of an idealization of Nature, but may be given an ironic twist (as in Schubert's *Schäfers Klage*).

Some 19th-century composers increasingly preferred to use the forbidding and irrational aspects of Nature as models, or to attempt to re-create the pastoral music of an archaic period when, some believed, it had possessed a power later lost under the constraints of civilization. No doubt it is in this light that one should consider the pastoral convention, perhaps invented by Berlioz, of a melody comprising irregular expressive arabesques on a solo instrument, with all accompaniment totally jettisoned. There is an example (ex.6) in the *ranz des vaches*, or pastoral alphorn melody, for oboe and english horn in the 'Scène aux champs' from Berlioz's *Symphonie fantastique* (1830, subsequently revised; see N. Temperley, ed., *New Edition of the Complete Works*, xvi, Kassel, 1972, esp. pp.x, 191). Expressive, unaccompanied, rhythmically free passages contrasted with their immediate contexts had occurred earlier (e.g. in the first movement of Beethoven's Piano Sonata op.31 no.2, 1802), but Berlioz invested his with new significance: he intended this example specifically to evoke a mood of unsatisfied passion in a romantic northern pastoral setting. (The effect may have been suggested to Berlioz by a passage in Chateaubriand's *René* of 1805.)

Similar symbolic, imaginative re-creations of archaic pastoral melodies occur in the works of many later composers. Examples may be seen in the sailor's song in Act 1, and the shepherd's piping in Act 3, of Wagner's *Tristan und Isolde* (1857–9) and in the passages for natural E♭ trumpet and wordless voice in Vaughan Williams's *Pastoral Symphony* (1922). Debussy used similar melodies (e.g. ex.7, from *L'après-midi d'un faune*, 1891–4) to suggest the pastoral music of Greek antiquity – in other words, to create a specifically Mediterranean pagan pastoral convention. The works of a number of early 20th-century composers, notably in France, reflect a vogue for ancient Greek pastoral imagery, sometimes coupled with the influence of Debussy: these include Roussel's *Le poème de la forêt* (1906) and other works, Ravel's *Daphnis et Chloé* (1906–11), Carl Orff's *Tanzende Faune* (1914), and Dukas' *La plainte au loin du faune* (1920).

Throughout the 19th century and well into the 20th, composers continued to cultivate the older Italianate pastoral inherited ultimately from Corelli (e.g. 'How lovely are the messengers' from Mendelssohn's *St Paul*, 1836), whose conventions came to be thought particularly well suited to performance during church services. Non-Italianate characteristics were occasionally added to this type of pastoral, as in Dohnányi's *Pastoral* for piano, subtitled 'Hungarian Christmas Song' (1921). Berlioz chose this type of pastoral for the 'Shepherds' Farewell' in *L'enfance du Christ* (c1850–54) to create an 'archaic' effect; a similar neo-classical intention lies behind the Italianate pastoral conventions of the second *Interludium* from Hindemith's *Ludus tonalis* for piano (1943).

For further information see [Bergerette](#) (ii); [Brunette](#); [Caccia](#); [Koleđa](#); [Pan](#); [Programme music](#); [Quempas](#); [Ranz des vaches](#); [Siciliana](#); [Syrinx](#).

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ES (F. Angeli and others)

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Pastorale-héroïque

(Fr.).

A type of [Ballet-héroïque](#) whose plot often turns on the loves of nobles or gods (or goddesses), usually in disguise, for shepherdesses (or shepherds) in Arcadian settings. The tone is sentimental, rather than comic. It could be in several acts (e.g. Rameau's *Acante et Céphise*, 1751) or a single entrée or act in a larger work (e.g. Floquet's 'La cour d'amour' in *L'union de l'Amour et des arts*, 1773).

For bibliography see [Opéra-ballet](#).



Pastorella [pastorela, pastoritia]

(It. or Lat., diminutive of *pastorale*).

A church composition for Christmas, found in central Europe from the second half of the 17th century to the 20th century, in Roman Catholic

areas. In one or more movements, it is usually for choir or soloists and small orchestra (less often purely instrumental), and usually represents events from a sequence based partly on *Luke ii*: the announcement of midnight, appearance of angels, awakening and dialogue of shepherds and their offering of gifts (or singing and playing, sometimes of a lullaby) to the Christ child. Some deal with the Magi; some were probably designed as edifying substitutes for an ancient ceremony of rocking the Christ child (*Kindelwiegen, kolébání*).

A 'pastorella', mentioned in 1669 in a letter to Karl Liechtenstein-Castelcorn, Prince Bishop of Olmütz, may be an offertory, *Venito, ocyus venito*, by J.H. Schmelzer, which formed the basis for a number of later pastorellas, such as a pastoral trio sonata attributed to Schmelzer in the Rost Codex (*F-Pn Rés.Vm*⁷ 673), and an anonymous Łowicz pastorella of 1699, *Parvule pupule*. There are early pastorellas by Gottfried Finger (attested in an English source), J.D. Zelenka (like the Schmelzer offertory, attested at Dresden), and Fux. Other early sources include Christmas plays with songs and arias, such as the anonymous (Jesuit?) Rakovník *Pastýřská hra o narození Páně* (after 1684) and other plays of religious orders; the *Harmonia caelestis*, a collection of church songs published by Pál Esterházy at Vienna in 1711 but compiled some 10 years earlier (pastorellas continued to be written by Esterházy court composers up to and including Haydn); and quasi-dramatic songs in [Cantional](#) such as the *Slavíček rajský* of J.J. Božan (1719).

From the early 18th century, pastorellas with Latin and vernacular texts spread rapidly within Austria (including the Czech lands), Bavaria, Poland and elsewhere in Central Europe, mainly outside the cities. Baroque pastorellas are 'pastoral' by virtue of more or less emphatic allusions to a so-called *stylus rusticanus*, no doubt based on aspects of contemporary folk music; they are often comic in tone, and were often designed to appear to an unsophisticated audience. Some of the allusions are those used by Corelli or Bach (drone basses, melodies harmonized in 3rds and 6ths), but most are indigenous: they include Scotch snaps, fanfare motifs with duple time signatures (alluding to the *tuba pastoralis* or alphorn), melodies or harmonies in exotic scales, and sections entirely in unison for chorus and instruments. Many pastorellas feature folk (or toy) instruments such as the pastoral trumpet, hurdy-gurdy, bagpipes and cuckoo, and many pastorella texts are in dialect.

A great many pastorellas survive in manuscript from the second-half of the 18th century and the 19th century, a period regarded by Berkovec (1987) as the apogee of the genre. Many of these draw on the 'tuneful' style of church music used by composers such as F.X. Brixi. Some are symphonies – a pastoral symphony in this tradition was in effect an instrumental pastorella; some are contrafacta of well-known opera arias (e.g. by Mozart). From the mid-18th century, the Latin Mass Ordinary text was also set in pastoral style in Czech-speaking areas, then Czech vernacular pastorellas were interpolated, and after 1780 the Czech pastoral mass often consisted of a series of vernacular pastorellas entirely replacing the Ordinary, as in the best-known of the Czech Christmas Masses by J.J. Ryba. But the comic tone of Baroque pastorellas became increasingly unacceptable in the second half of the 18th century, and survived mainly

only in rural productions; in places aspiring to good taste, the pastorella was often transformed in various ways (for example, by being sentimentalized), and the allusions to the *stylus rusticanus* were toned down.

The tradition remained popular in Bohemia and Moravia throughout the 19th and 20th centuries. Smetana quoted a well-known pastorella melody in *Hubička*, no doubt for its associations with the folk heritage; Czech historians have emphasized the role of the pastorella during the 17th and 18th centuries in preserving a sense of Czech nationality, through language and music, that nourished the Czech National Revival in the 19th century.

As liturgical music, pastorellas may usually have been intended for the offertory (or gradual) of the Christmas Midnight Mass; but practice varied widely, and it can only be said that pastorellas were almost always performed in church, and between Christmas Eve and the Purification.

See also [Pastoral](#), [Pastourelle](#) and [Weihnachtslied](#).

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GEOFFREY CHEW

Pastorita.

See [Pastourelle](#).

Pastorius, Jaco [John Francis]

(*b* Norristown, PA, 1 Dec 1951; *d* Fort Lauderdale, FL, 12 Sept 1987). American bass guitarist. He grew up in Fort Lauderdale and as a teenager accompanied rhythm and blues and pop artists, including the Temptations and the Supremes. In 1975 he worked with Pat Metheny in Boston, and the following year he attracted widespread notice with his performances on the album *Heavy Weather* (Col.) by Weather Report, with whom he had a long association. From that time he was much in demand as a bass player and producer in a wide variety of settings, which included performances on a number of albums by Joni Mitchell in the late 1970s. From 1980 to about 1983 he toured with his own group, Word of Mouth. He died as a result of injuries sustained during a brawl at the Midnight Club in Fort Lauderdale.

Unlike many jazz and rock bass guitarists, Pastorius used a fretless instrument, and played with immaculate intonation and melodic clarity, as heard on *Donna Lee* (from his album *Jaco Pastorius*, c1975, Epic). Although sometimes faulted for his flamboyant stage personality and eclecticism, he won the admiration of jazz and rock bass players for his fleet technique, incorporating among other features an unprecedented facility for producing artificial harmonics on the instrument (*Portrait of Tracy*, from *Jaco Pastorius*), and the imaginative fusion of styles in his solos. In his own groups, he often preferred to omit chordal instruments from the line-up, thereby leaving space for his own chords and those he implied in his imaginative lines (for example the title track from *Invitation*, 1982, WB). Stanley Clarke should be credited with pioneering a new melodic role for the electric bass guitar in jazz fusion, but Pastorius soon proved to be the greater player, pursuing creative new paths as Clarke settled into a lightweight fusion style. Pastorius's performances set the standard for this style of bass playing.

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J. BRADFORD ROBINSON/BARRY KERNFELD

Pastourelle [pastorelle, pastorella, pastorita].

A French medieval lyric characterized by its pastoral theme. Unlike the bergerette, its form is variable, but it generally includes a refrain and follows the pattern of a dialogue between a gallant knight and a shepherdess (*pastourelle*) whose favours he seeks. Its origins may be popular, but classical precursors are found in Ovid, Theocritus and Virgil. Latin goliard verses (10th–12th centuries) provided prototypes for the many

examples found in the courtly repertory of the troubadours and trouvères. Pastourelles were no doubt played and danced by the jongleurs; the oldest ones surviving with monophonic music are probably those of Marcabru (c1100–50), but the heyday of the musically notated form was not reached until the late 13th century. Echoed in the jeu-parti and notably in Adam de la Halle's *Jeu de Robin et de Marion*, the genre survived for many centuries in both folksong and art song; there are examples with the common opening lines 'L'autre jour par un matin' and 'L'autrier me chevalchoie' in modern folksong as well as in numerous 15th- and 16th-century polyphonic settings. The tradition was essentially French and rural, but it was affected by Arcadian manners and consequently flourished in post-Renaissance Italy as the *Pastorella* (see also *Pastoral*); the Italian type in turn influenced the cultivation of the French pastourelle in 18th-century society.

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FRANK DOBBINS

Pastrana, Pedro de

(*b* Toledo, c1490; *d* after 1558). Spanish composer. He was appointed chaplain to Charles V in Valladolid on 12 July 1527. On 13 August 1529 Clement VII made him abbot of the Cistercian abbey of S Bernardo, near Valencia, and he took up the appointment on 3 December without resigning as chaplain to the emperor. He visited Rome in 1533 and at about that time acquired a third appointment, as chaplain and *maestro de capilla* to the Duke and Duchess of Calabria, Ferdinand of Aragon and Germaine de Foix. José de Sigüenza later reported that the Duke had 'assembled the best *capilla* of musicians in Spain, of singers and of players of all kinds of instruments': between 1546 and 1550 (the year the duke died) it employed about 20 singers, two organists, three sackbut players, three or four shawm players, a harpist and two music copyists (Pompeo de Russi and the composer Bartolomé Cárceres).

In 1544, in view of the state into which the monastery of S Bernardo had fallen, the duke contrived to have it transferred to the Hieronymites and

converted into a family pantheon. Pastrana was relieved of his abbacy, and although he continued to enjoy the economic benefits he had derived from it, his relations with the duke were affected; in 1546 his place in the *capilla* was taken by Juan Cepa, and he probably returned to the imperial court to profit from his remaining post as chaplain.

A few months later – in about the middle of 1547 – he was appointed *maestro de capilla* to Don Philip, the future Philip II, on the death of Juan García de Basurto. From the time he entered the service of the prince until his death he must have been permanently in residence in the Spanish court. Due to his age he was not one of the singers who accompanied Philip during his stay in Flanders (1548–50), nor was he part of Philip's retinue when he went to Winchester for his second marriage, to Mary Tudor, in 1554. In 1558 he added to his considerable income a benefice of 400 ducats a year from the diocese of Córdoba. On 9 February 1559 he gave his approval for the publication of Martín de Tapia's *Vergel de música*; he probably died shortly after.

According to an inventory of 1597, made a few months before Philip II's death, the Spanish royal chapel library owned at least two books containing works by Pastrana, one of 'psalms ... beginning with *Dixit Dominus*' and the other 'beginning with a Magnificat ... and some motets': neither appears to have survived. Two other inventories, of works belonging to Tarazona Cathedral, indicate that in the last third of the 16th century it possessed seven books containing works by Pastrana: only two of these survive. An untitled piece, possibly for keyboard, once formed part of the repertory of S Miguel Acatán, Guatemala. Pastrana was clearly a composer of strong personality, and wrote the earliest known villancico with two alternating choruses, *Señores, el qu'es nascido* (the next villancico with this feature is *Soleta y verge* (*E-Bc* 1166), by Bartolomé Cárceres and Juan Cepa).

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Mass, ?5vv, *E-TZ* 17, inc.

Magnificat, 5vv, *Bc* 1967; 3 Magnificat, 4vv, *TZ* 5; Magnificat, 4vv, *V* 5

Motets and hymns: *Benedicamus Domino*, 4vv, *TZ* 5; *Domine memento*, 4vv, *Tc* 21; *In te Domine speravi*, 4vv, *TZ* 5; *Miserere mei, Deus*, 4vv, *TZ* 5; *Pater dimitte illis*, 4vv, *TZ* 5; *Secundum multitudinem dolorum*, 6vv, *TZ* 17, inc.; *Sicut cervus*, 3vv, *TZ* 5; *Tibi soli peccavi*, 5vv, *TZ* 5; *Beata nobis gaudia*, 4vv, *Bc* 454 [doubtful]; *Exultet celum laudibus*, 4vv, *Bc* 454 [doubtful]

Psalms: *Beati omnes*, 4vv, *Zcc* C-3-14, anon.; *Credidi*, 4vv, *Zcc* C-3-14, anon.; *De profundis*, 4vv, *Zcc* C-3-14, anon.; *Dixit Dominus*, 4vv, *Zcc* C-3-14; *Domine probasti me*, *Zcc* C-3-14, anon.; *In convertendo*, 4vv, *Zcc* C-3-14, anon.; *Memento Domine David*, 4vv, *Zcc* C-3-14, anon.

Sacred villancicos: *Qué lindo es el zagal, donzellas*, 4vv, *TZ* 17, inc.; *Señores, el qu'es nascido*, 5vv, *TZ* 17 (ed. Gómez), 1556³⁰, 3vv, anon. (ed. Mitjana and Querol Rosso)

Secular villancicos: *Ay dime señora, di!*, 4vv, *Bc* 454; *Llenos de lágrimas tristes*, 3vv, *Bc* 454 (and in original index of *Mn* 2-1-3), also in *P-Em* 11973, ed. Joaquim 8 *Fauxbourdons*, 4vv, *E-Bc* 454 [doubtful]

Lost works: *Te Deum*; *Asperges me*; *Ave maris stella*; *Beata quoque agmina*; *Benedictus dominus*; *Christus resurgens*; *Circunderunt*; *Cor mundum crea in me*; *Deus, deus meus*; *Dulcis amica mea*; *Ecce nos reliquimus*; *Et exultavit*; *Gaude*

quia deo plena; Hostis Herodes; Ibant magi; Ignis vibrante; In passione; Jure te laudamus; Maria, mater gratie; Montes Gelboe; Nobis natus, nobis datus; Non ex virili; Nuncius celso; O crux, ave spes unica; Pange lingua; Quare tristis est; Regina celi; Scandans tribunal dextere; Tota pulchra immaculata; Ubi patres precellentes; Vexilla regis; Vidi aquam; Vidi dulcedo; Vita et audivi; Vivo ego; 5 'Salmos de Nuestra Señora'; 3 'Gozos de Nuestra Señora'

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MARICARMEN GÓMEZ

Pászthory, Casimir von

(*b* Budapest, 1 April 1886; *d* Wermelskirchen, 18 Feb 1966). Austrian composer of Hungarian origin. His mother, Gisela von Pászthory, was a pupil of Liszt, and his stepfather was August Göllerich, a biographer of Bruckner. After initial training with his mother he studied in Vienna, Paris and Brussels. His first public success came with the melodrama *Die Weise von Liebe und Tod des Cornets Christoph Rilke* (1914), which received particular praise from Rilke himself. He taught the cello at the Vienna Volkskonservatorium (1927–34) and then lived as a freelance composer. Grounded in the late Romanticism of Strauss or Pfitzner, Pászthory's works are in an original harmonic style; his chamber music, while being strongly expressive, retains a strictness and classicism in form and the spirit of counterpoint. His operas are characterized by an unusual vocality and keen sense of dramaturgy, such as in *Die Prinzessin und der Schweinehirt*.

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Ballets: *Erlenhügel*, Karlsruhe, 1936; *Isbrand und Isigildis*, Weimar, 1938; *Arvalány*, Dresden, 1939; *Tristan-Legende*

Melodramas: *Die Weise von Liebe und Tod des Cornets Christoph Rilke* (after R.M. Rilke), 1914; *Die wilden Schwäne* (after Andersen), 1937

Orch: *Thijl Uilenspiegel*, 1933

Vocal: *Das Jahr* (J. Weinheber), 1v, orch; *Sabine* (P. Verlaine), 1v, orch; song

cycles (H. Hesse, Rilke, T.W. Storm, Bierbaum), other songs and folksong arrs., choral works

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JOSEPH CLARK/MATTHIAS SCHMIDT

Patachich, Iván

(*b* Budapest, 3 June 1922; *d* Budapest, 9 May 1993). Hungarian composer. He studied composition under Siklós, Viski and Farkas at the Liszt Academy of Music (1941–7) and was a conducting pupil of Ferencsik. Répétiteur at the Hungarian State Opera (1943–7), he was afterwards conductor at the Comic Opera and Madách Theatres, and in 1953 he was appointed director of music to the Budapest Film Studios. His Sextet for harp and wind took first prize at the Moscow World Youth Festival (1957). After a period influenced by Bartók and Kodály he began to adopt new techniques, with which he came into contact at Darmstadt summer courses. Patachich pioneered electronic music in Hungary: he established the studio EXASTUD (Experimentum auditorii studii) in Budapest in 1971, and his electronic score for the film *Immortality* won first prize at the San Francisco Film Festival. His *Metamorphosi* for marimba and tape was awarded the electro-acoustic prize at Bourges (1978) and *Ludi spaziali* the Grand Prix at CIME (Confédération Internationale de Musique Electronique, France, 1984). He experimented with electro-acoustic and computer music in Stuttgart and Utrecht, and realized works at Columbia University, New York (1969), Stockholm (1974), Bourges (1980) and Paris (1988).

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Songs, choruses, incid music, film scores

orchestral

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instrumental and tape

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Tape: Galaxis, 1968; Studio sintetico, 1972; Spettri, 1973; Funzione acustica, 1975; Movimenti spaziale, 1976; Calling Sounds, 1977; Hommage à l'électronique, 1978; Studio analitico, 1979; Pacem mundo, 1980; Pantheos, 1980; Annales, 1982; Moog Fantasy, 1983; Studium digitale, 1984; Musique destinée, 1987; Chanson nocturne du poisson, 1988; Watermusic, 1989; Ad europam, 1990; Exehipo, 1991

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MELINDA BERLÁSZ

Pataky, Kálmán [Koloman von]

(*b* Alsólendva, 14 Nov 1896; *d* Los Angeles, 3 March 1964). Hungarian tenor. After little serious study, he made his début at the Budapest Opera in 1922, as the Duke of Mantua, which led to an invitation to sing under Schalk at the Vienna Staatsoper in 1926. Until the Nazi invasion of Austria, Vienna remained his base, although he often sang in Budapest and abroad (usually as Koloman von Pataky), notably at the Paris Opéra (1928), Glyndebourne (1936), La Scala (1940), Stockholm and, frequently, at the Colón, Buenos Aires. He sang Florestan under Toscanini at Salzburg in 1936. He spent the war in Hungary, returning to the Colón for a few

performances in 1946. Pataky was not an accomplished actor, but his classically beautiful voice and thorough understanding of style (developed largely during his years in Vienna), his wide cultural background and gift for musical characterization made him one of the leading Mozart tenors; he was an outstanding Don Ottavio, Belmonte and Tamino. Other roles included Puccini's Rodolfo and Des Grieux, and (though he was perhaps less well suited to these heroic roles) Radames, Cavaradossi and Turiddu. Pataky's sweet tone and refined technique are well displayed in his recording of Don Ottavio in Busch's Glyndebourne *Don Giovanni*.

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PÉTER P. VÁRNAI/ALAN BLYTH

Patanè, Giuseppe

(*b* Naples, 1 Jan 1932; *d* Munich, 30 May 1989). Italian conductor. The son of the conductor Franco Patanè (1908–68), he studied the piano and composition at the Naples Conservatory and made his conducting début at the Teatro Mercadante there with *La traviata* in 1951. He was engaged as répétiteur and assistant conductor at the Teatro S Carlo, Naples, until 1956, and began to make appearances in other cities. During the 1960s he worked mainly in Austria and Germany, at the Linz Landestheater as principal conductor (1961–2), and as resident conductor at the Deutsche Oper, Berlin (1962–8). Patanè first appeared at La Scala in 1969, conducting *Rigoletto*, and later worked at Naples, Rome, Munich, Dresden, San Francisco and Covent Garden, where he made his début with *La forza del destino* in 1973. Patanè appeared at the Metropolitan Opera in 1978, and from 1982 to 1984 was co-principal conductor of the American SO in New York. He became musical director of the Arena di Verona (1983), and after a period at the Nationaltheater in Mannheim (1987), became chief conductor of the Munich RO in 1988. Patanè was appointed musical director at the Rome Opera in 1989, but died before he could take up the post. His opera recordings include *Madama Butterfly*, *Il trittico*, *Maria Stuarda*, *La Cenerentola* and Bellini's *I Capuleti ed i Montecchi*. Patanè was a dynamic conductor in both the operatic and symphonic repertory, with much of Toscanini's rhythmic ebullience and tensile line; some of his Beethoven performances in particular stood worthily in the Toscanini tradition.

BERNARD JACOBSON

Patart [Batardi, Partart, Patard, Patarto, Pätard, Pedardo, Pedart], Antonio

(*fl* 1582–1605). Italian composer and instrumentalist, active in Austria, Bavaria and Poland. He was a trumpet and cornett player to the Archduke Karl II at Graz from 1 September 1582 to 1590; he then moved to Munich, where, until 1595, he served in the court chapel, which until 1594 was directed by Lassus. His last known appointment was as a wind player in the Italian chapel at the Warsaw court of Sigismund III. He is first mentioned in court records there in 1598, and he remained at Warsaw until at least 1605, when, on the occasion of the marriage of Sigismund to the Austrian archduchess Konstanza, he conducted his own compositions. His only surviving works are two six-voice motets (RISM 1604² and 1621²) and an incomplete mass for eight voices (in *PL-GD*). Like Alfonso Pagani, who worked at the Warsaw court around 1604, Patart created a direct link with the Munich tradition of Lassus, who remained popular in Poland until about 1630. At least seven other members of the Patart family were wind players at the courts of Graz, Munich and Warsaw in the late 16th century and early 17th: Antonio's father, Giovanni (*d* Graz, 1603), and his brothers Bernardo, Carlo, Giovanni Giacomo and Rinaldi; Simon (c1574), a cornett player whose relationship to Antonio is not known; and Sigismundus (*fl* 1626–36), who is mentioned in the records of the court and of the collegiate church of St John the Baptist in Warsaw and was probably Antonio's son. In Federhofer's opinion, the Patart family exerted a marked Italian influence on the wind music performed at German and Polish courts in the early 17th century.

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Patavinus, Antonius Stringarius.

See [Stringari, Antonio](#).

Patbrué [Patbru], Cornelis Thymanszoon.

See [Padbrué, Cornelis Thymanszoon](#).

Patchable, Charles Theodore.

See [Pachelbel family, \(3\)](#).

Pate, John

(*d* Hampstead [now in London], bur. 14 Jan 1704). English tenor-countertenor. Evelyn described him as 'reputed the most excellent singer, ever England had' (30 May 1698). Pate's first recorded appearance was in Purcell's *The Fairy Queen* (1692), in which he sang Mopsa 'in woman's habit' in the duet 'Now the maids and the men'. Purcell's autograph score *GB-Ob Mus. Sch.C.26* names him as the singer of 'Tis Nature's voice' in his 1692 St Cecilia ode, although the *Gentleman's Journal* stated that it was sung 'with incredible Graces by Mr. Purcell himself'. In 1695 Pate was involved in a Jacobite riot and subsequently travelled to Italy. He returned in 1698 with Italian songs in his repertory and had two successful stage and concert seasons. In September 1700 he was reported to be imprisoned in the Bastille and condemned to death on the wheel for 'killing a man'. However, he sang in Richard Steele's *The Funeral* in December 1701 and performed songs in Italian and English at Drury Lane in February 1703.

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OLIVE BALDWIN, THELMA WILSON

Patent notes.

Notes used in shape-note notation. See [Shape-note hymnody](#).

Patent voice flute.

Alto flute in G, with an extra hole covered by a vibrating membrane. It was also known as the *flauto di voce*. See [Mirliton](#).

Pater a Monte Carmelo.

See [Spiridion](#).

Pater noster [Lord's Prayer].

The prayer that Christ taught his disciples (*Matthew* vi.9–13; *Luke* xi.2–4). Variants of the biblical texts reflect early Aramaic-Syriac and Greek oral traditions as well as liturgical and semi-liturgical accretions. The liturgical Latin text was established within the Roman rite by the early 7th century; Pope Gregory I moved it from its place after the Fraction in the Mass to its present position after the Eucharistic Prayer, as in the Eastern rites. In Gregory's reform it was recited only by the celebrant. The exordium introducing the prayer and a simple form of the concluding embolism (beginning 'Libera nos quesumus domine ab omnibus malis') may also date from Gregory's time; but similar accretions are found in Eastern and in other Latin rites (see Boe, 1998). The prayer also originally concluded each service of the Divine Office, where it was prayed silently, the officiant raising his voice only at the phrase 'Et ne nos inducas in temptationem' so that all might answer 'Sed libera nos a malo'; but according to the Rule of St Benedict the prayer was to be sung aloud at the end of Lauds and Vespers by the senior monk present.

Before about 1050 the *Pater noster* was generally transmitted orally, the celebrant knowing only the local version of the melody, which would have been in so-called 'anaphoral chant' (for a description of anaphoral chant, see K. Levy, 'The Byzantine Sanctus and its Modal Tradition in East and West', *AnnM*, vi, 1958–63, pp.7–67). The embolisms of the melodies in ex.1 are different contemporary versions of an anaphoral chant formula using the pitches *ut*, *re* and *mi*. However, as early as the late 10th century, notation for the *Pater noster* began to be inserted in sacramentaries and missals in order to control or replace local versions, or simply to act as an aide-mémoire for the celebrant. Three separate melodic traditions dating from the late 10th century and the 11th are identifiable: two were sung mainly in southern Italy and the third principally north of the Alps.

The first melodic formulation is found as the sole chant in votive missals for parish and chantry priests and in miscellaneous collections, especially those containing Masses for the Dead. The melody appears first in a votive missal from the Monte Cassino region (*I-MC* 426, c1000), and in later Cassinese manuscripts is given the rubric 'In cotidianis diebus' ('for daily use'). It appears in a number of south Italian manuscripts from the 12th and 13th centuries; ex.1 shows the version from *I-Rvat* 7231 (13th century), which, as in other later manuscripts, has internal phrases that are notated one step higher than in the earlier manuscripts (*I-MC* 426, f.35v; *MC* 339, f.65v); these are indicated by brackets above the staff. The earliest source for the second melody is a gradual (*I-BV* 40) probably copied at the abbey of S Sofia in Benevento in the first half of the 11th century; the melody is transcribed in ex.1 for comparison with the melody for daily use. This

formulation was used for Sundays and feast days at Monte Cassino (*I-MC* 339: rubric 'In dominicis seu festis diebus'); it was also used in the churches of Salerno and adjoining areas, in regional monasteries and at the Lombard court.

The third melody appears in 11th-century manuscripts from all over northern Europe, but only occasionally in southern Italy, where it was given the rubric 'Francisca' ('Frankish' it may have been entered in Cassinese altarbooks as an alternative chant for use by northern clergy; for more detailed discussion see Boe, 1998). [Ex.2](#) shows the versions of the melody from the abbey of Figeac in Aquitaine (*F-Pn* 2293; 11th century, melody in heightened Aquitanian neumes) and St Denis (*Pn* 9436, mid-11th century, melody in northern French neumes, slightly heightened), in contrast to a decorated southern Italian version (*I-Rc* 614; 12th century, Beneventan script and notation) and the 13th-century Franciscan festal version (*F-Pn* 10503; second half of 13th century, notated with F-clef on five-line staff), which is almost identical to the festal tone of the Vatican edition. This formulation also served as the basis for the Sarum and Dominican chants (see below).

All three formulations arrange the pitches *ut re mi fa* in a repeated series of inflections generally moving by step. The first formulation originally employed the initial pitches *ut re mi*, a medial cadence *út-re(re) re*, and a final cadence *ré-mi re*. It may derive from a Milanese chant resembling a psalm tone (see Cabrol, 1929; and Boe, 1981). In the second and third formulations, each repeated member of the series begins with one or two similar forephrases and ends with a distinct afterphrase – in similar manner to the recitation tones for prefaces and readings. While the two southern Italian formulations (though independent in origin) both use the initial *ut re mi mi*, the northern melody instead used the inverted form *mí re-ut re mi* for 'Páter noster' and 'Pánem nostrum'. But in the north after about 1200, this form came to be replaced (possibly owing to Cistercian reforms: see Choisselet and Vernet) by the rising inflection *ut re mi mi* found in the Dominican standard melody of 1267 and notably in the Franciscan festal and ferial chants, which were soon adopted by the Roman curia and eventually in the Vatican edition of 1907, as well as in Sarum books after about 1300. (See fig.1, from *F-Pa* 135, an early Sarum missal where the original inverted initial at these words was erased and replaced by the rising inflection.) Nevertheless, the northern melody remains distinct from the southern Italian ones in several respects: for example, the ecphonesis 'Per omnia secula seculorum' begins on *la* below *ut* in the northern melody but not in the southern formulations (see Boe, 1998). Conservative institutions like Cluny and some cathedrals long retained the old inverted form of the initial figure. Local variants of all melodies exist, especially where *mi*, when accented or climactic, was raised to *fa*: for example, the initials *ut re FÁ mi* or *FÁ re-ut re mi*.

In the 13th century a new penitential *Pater noster* chant appeared in response to the purgatorial aspects emphasized in the ever more numerous votive Masses for the Dead. This austere, unornamented ferial chant, supplied in Franciscan missals, was developed from the Franciscan festal melody (and is therefore related to the northern chant); it should not

be confused with the nearly syllabic reformed chant that was sung by the Cistercians at all masses.

In Masses of the Gallican rite, *Pater noster* seems to have immediately preceded the Communion and to have been recited by all; if sung, no source survives. The Mozarabic *Pater noster* formula found in a 1755 edition of Cardinal Ximenes's *Missale mixtum* of 1500 is well known: the 'Amen' interjections are authentically Mozarabic, but the oral tradition for the melody must have been slender at best. At Rome, the tradition for *Pater noster* was purely oral before northern pontificals arrived (cf *I-Rc* 614 in ex.2) and before Franciscan chants and notation were adopted in the 13th century. Thus the origins of the northern melody remain unclear: it may have gone north from Rome in the 8th century, or it may have been reshaped from anaphoral chant by Frankish celebrants.

Rare instances of tropes for *Pater noster* are found in some manuscripts of the 12th and 13th centuries, generally in unusual liturgical contexts. Later examples were non-liturgical. (See Stäblein, 1977.) The festal melody was used as a cantus firmus by Renaissance composers (there are settings by Willaert, Gombert, Lassus and Palestrina, among others); many settings of the text do not use the chant melody at all.

In the Anglican rite the Lord's Prayer, complete with exordium, was first set to English for the Communion service of 1549 by John Marbeck in his short-lived *Booke of Common Praier Noted* (1550). Marbeck freely adapted the northern *Pater noster* chant, using one note per syllable but notes of different lengths. At Mattins and Evensong, Marbeck treated the last two phrases of the Lord's Prayer as versicle and response, just as at the Latin lesser Hours, the rest of the text being either monotoned or possibly spoken. A few composers set the Lord's Prayer chorally, but most Tudor and Jacobean choral settings for the cathedral Office do not include it. The choral settings by Robert Stone and John Farmer (i) are now sometimes sung with such responses. During the late 19th and early 20th centuries, the Sarum and 1907 Vatican chants for *Pater noster* were more closely adapted to the English text for the Anglican Eucharist by G.W. Palmer and C.W. Douglas, among others. Following the Second Vatican Council, new chants have been composed and older chants (such as that of the Mozarabic *Pater noster*) have been fitted to the revised texts of the Anglican rite and the Roman rite in English.

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JOHN BOE

Paterson, Robert Roy

(*b* Edinburgh, 16 July 1830; *d* Edinburgh, 3 Dec 1903). Scottish musician and music publisher. He was the son of Robert Paterson, who founded the music dealers and publishers [Paterson & Sons](#). He received a thorough musical education both in Edinburgh, where he studied the violin and flute, and in 1847 at the Leipzig Conservatory, where he studied the piano with Moscheles and composition with Otto Richter. He later gained experience of the music trade in London at the piano makers Collard & Collard and Broadwood before entering the family firm. In 1859, at the death of his father, he undertook the direction of the firm, which expanded to become one of the most important of its kind in Scotland, with branches in numerous Scottish cities. At the same time he played an active part in Edinburgh's musical life, particularly in the city's Musical Association, then the most active in Scotland. In 1887 he took over the management of the Choral Union Orchestra concerts when they ran into financial difficulties; they then continued as Paterson's Concerts until 1931, except for a short interruption during World War I, and mostly engaged the Scottish Orchestra from its inception in 1893. Paterson composed songs and piano music which he published under the pseudonym of Alfred Stella. (Obituary, *MT*, xlv (1904), 31 only)

PETER WARD JONES

Paterson & Sons.

Scottish music dealers, publishers and instrument makers. The firm was started in Edinburgh about 1819 by Robert Paterson (*d* 1859) and others as Robert Paterson, Mortimer & Co. In 1826 Peter Walker Roy (*d* Edinburgh, 7 Dec 1851) joined the firm, which became Paterson & Roy and later opened a London branch. After Roy's death the business traded as Paterson & Sons. Paterson was succeeded at his death by his son Robert Roy Paterson, under whose direction the firm expanded to become one of

the most important of its kind in Scotland, with branches in Glasgow (1857, directed by Paterson's elder brother John Walker Paterson), Perth (1864), Ayr (1868), Dundee (1882), Dumfries (1886), Paisley (1887), Kilmarnock (1892), and later Aberdeen and Oban. Its 19th-century publications included Scottish music of all kinds, with many reprints of standard editions of Scottish songs. During the 20th century its publishing activities were gradually taken over by the London branch, which, as Paterson's Publications Ltd, concentrated largely on choral and piano music for school and amateur use. The Scottish branch of the business ceased in 1964; the London branch was bought by Novello & Co. in 1989.

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PETER WARD JONES

Patey [née Whytock], Janet (Monach)

(*b* London, 1 May 1842; *d* Sheffield, 28 Feb 1894). Scottish contralto. She studied under John Wass and made her début in Birmingham in 1860 (as Ellen Andrews); thereafter she studied under Mrs Sims Reeves and Ciro Pinsuti. In 1866 she married the baritone John (George) Patey (*b* Stonehouse, Devon, 1835; *d* Falmouth, 4 Dec 1901), who had studied opera singing in Paris and Milan. He had made his London début in 1858 and was well known as a singer of light roles at Covent Garden and Italian opera at the Lyceum Theatre. Mrs Patey, after the retirement of Sainton-Dolby in 1870, came to be regarded as the leading British contralto, being referred to as the 'English Alboni'. She and her husband toured widely abroad, in the USA, Australia and elsewhere. John Patey retired from singing in 1888 and joined the music publishing firm of Willis in London. (*DNB* (R.H. Legge))

JEAN MARY ALLAN

Pathet.

An Indonesian term often translated as 'mode'. See [Indonesia](#), §III, 4; [Mode](#), §V, 4(ii); [South-east Asia](#), §3(iii).

Pathie [Patie, Patye], Rogier [Roger]

(*b* ?Cambrai, c1510; *d* ?Valladolid, after 1564). Franco-Flemish composer and organist. In May 1530 his father, Jean Pathie, a singer at the court of François I, was paid 35 livres to cover food and medical expenses for his

son Rogier, 'petit organiste' to the king. Becker's biography of C. Marot claimed that 'Roger' fled from Paris in 1534. By 1536 Rogier Pathie had succeeded Sigismund Yver as organist to the Netherlandish chapel of Queen Mary of Hungary, a post he retained until her death. He is also mentioned in the accounts of her court between 1536 and 1565 as her *valet de chambre* and as her almoner or treasurer. (The inventory of her instruments and the catalogue of her library, which he compiled, are printed in *Vander StraetenMPB*, vii, 439–94.) He was a prebendary at St Baaf Cathedral, Ghent, from 1540 to 1542. Although Mary's court was based at Brussels or Lille, it travelled frequently; Pathie was called upon to enlist singers for Charles V from Tournai in 1541 and from Arras, Brussels, Ghent and Lille in 1542. He probably ended his days in Spain.

Only two motets and four chansons by Pathie have survived. The motet *O altitudo*, published in Paris in 1535, was reprinted in Ferrara with an ascription to Dominique Phinot. The second motet, a double canon by inversion, was published posthumously in Nuremberg. The chanson *D'amour me plains* was a resounding success, appearing in more than 26 editions between 1539 and 1644, and in at least 21 instrumental arrangements printed between 1545 and 1583. Its fame no doubt caused the misattribution to 'Rogier' of other popular pieces included in Phalèse's seventh book of chansons, notably *Douce memoire* by Sandrin, *Ce moys de May* by Godard and *Si pur ti guardo* by Ferrabosco or Baldassare Donato, an error followed in many of the later instrumental transcriptions.

WORKS

all for four voices

O altitudo divitiarum sapientiae et scientiae Dei, 1535⁵ ('Rogier'; attrib. Phinot, 1538⁵), ed. A.T. Merritt, *Treize livres de motets parus chez Pierre Attaingnant*, xiii (Monaco, 1963)

Sicut liliun inter spinas, 1567¹ ('Rogier')

Cesse mon oeil de plus la regarder, 1534¹⁴; intabulation, lute, 1v or solo lute, 1553³³, ed. in PSFM, iv–v (1934/R)

D'amour me plains et non de vous m'ameye, 1539¹⁵⁻¹⁶ ('Rogier'), ed. in SCC, xxi (1991); lute intabulation, 1556³¹

En vous voyant j'ai liberté perdue, 1538¹⁴ ('Rogier'), ed. in SCC, xxi (1991); lute intabulation, 1556³¹

Le doux baiser que j'ai au départir, 1534¹⁴ ('Rogier')

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FRANK DOBBINS

Patinkin, Mandy [Mandel]

(*b* Chicago, 30 Nov 1952). American actor and singer. He is the most versatile of performers, known for his work on Broadway, film and television. For Broadway he created the roles of Che Guevara in Lloyd Webber's *Evita* (1979), George Seurat in Sondheim's *Sunday in the Park with George* (1986), and Archibald Craven in Simon's *The Secret Garden* (1991), all of which received critical praise. He won a Tony award for his performance in *Evita*. He has released a number of solo albums, including *Mandy Patinkin* (1989), *Dress Casual* (1990), *Oscar and Steve* (1995) and the entirely Yiddish *Mamaloshen* (1998). In addition to his singing activities, Patinkin has appeared in a number of dramatic roles on both film and television. Film credits include *Ragtime* (1981), *Yentl* (1983), *The Princess Bride* (1987), and *Dick Tracy* (1990), although the last of these is the only one in which Patinkin utilized his musical talents. In the mid-1990s, Patinkin starred in the television series 'Chicago Hope', for which he won an Emmy Award in 1995; his character in this provided the opportunity for Patinkin to display his vocal abilities numerous times for television audiences. Perhaps the best way to describe his very distinctive sound is as a 'falsetto tenor'. His ability to create musical line and his exceedingly innate sense of musicianship have brought emotional life to every song he has sung and to every character he has portrayed.

WILLIAM A. EVERETT, LEE SNOOK

Patiño, Carlos

(*b* S María del Campo Rus, Cuenca, *bap.* 9 Oct 1600; *d* Madrid, 5 Sept 1675). Spanish composer. He was a choirboy at Seville Cathedral from 22 June 1612, where he studied with Francisco Company, Juan de Vaca, and Alonso Lobo. He also had important contact with Francisco de Santiago. From 25 January 1622 until early 1625 he was married to Laura María de Vargas Texeda Lozano. After her death following childbirth he seems to have studied for the priesthood, a requirement for his subsequent positions.

Meanwhile, on 19 January 1623 he became *maestro de canto de órgano* at Seville Cathedral. In 1628 he competed unsuccessfully for the position of *maestro de capilla* at Salamanca Cathedral, but on 8 March of that year he was appointed *maestro de capilla* of the Monasterio de la Encarnación, Madrid, where he succeeded Gabriel Díaz Bessón. In that year he was entrusted with the final preparation for publication of López de Velasco's *Libro de misas, motetes, salmos, Magnificas, y otras cosas tocantes al culto divino* (Madrid, 1628). On 1 January 1634 Patiño succeeded Mateo Romero as *maestro de capilla* in the royal chapel; simultaneously he served as *vice-maestro* and rector of the college of choirboys until 7 February 1657. In 1660 he asked for retirement, pleading ill health; his request was denied, but he was provided with an assistant and substitute. In addition to his musical activities, he was a painter.

Patiño was one of the finest musicians in Spain in the 17th century and along with Romero established the Baroque style there. He is specially

important for replacing the Italian madrigal style by a specifically Spanish one. A few of his sacred works are for a single chorus but most are for two or three choruses. Nearly all include continuo, often designated for organ, harp, clavichord, or *bajoncillo* (small dulcian); vocal parts are occasionally doubled by instruments. The polychoral works include imitative sections alongside more chordal ones featuring word-generated motives and the dramatic juxtaposition of quick and slow segments. In both melody and harmony Patiño can be quite bold, his style including leaps of a diminished 4th, false relations (sometimes simultaneous) and unprepared dissonances alongside mild chromaticism. While Patiño was principally a composer of Latin sacred music, he also composed sacred music in Spanish as well as theatre music (*cuatros de empezar*) to be sung as preludes to dramatic productions. The *tonos humanos* are characterized by lively rhythms with frequent hemiola; several of them were composed for court occasions involving the Spanish royal family. Patiño's works enjoyed wide circulation in the Spanish colonies of Latin America, as shown by the many well-used and incomplete manuscripts found there. Many sacred works were lost in the great Lisbon earthquake of 1755.

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BARTON HUDSON

Patiño Carpio, Adrián

(*b* La Paz, 19 Feb 1895; *d* La Paz, 4 April 1951). Bolivian composer, woodwind player and band director. He studied at the La Paz Conservatory with Rosendo Torrico. He played in several orchestras and ensembles and taught woodwind instruments in schools and at the La Paz Conservatory. From 1926 he directed the 'Loa' and 'Perez' regimental bands, giving concerts in La Paz and other cities in Bolivia. During the Chaco War (1932–5) he was appointed general band director of the Bolivian army. After his retirement he maintained a youth chorus and orchestra, with whom he performed new works.

He was awarded several honours, including the French Palmes Académiques. He composed tone poems, suites and preludes for orchestra such as *Alborada andina*, *En los Andes bolivianos*, *La canción del Kilko*, *La tristeza del Arachi* and *La huerta* (incidental music for a drama by Angel Salas), almost 100 military and funeral marches, *boleros de caballería*, and hymns, three masses, Christmas carols, religious hymns and several traditional dances such as *cuecas*, *hauyños* and *bailecitos*.

CARLOS SEOANE

Paton, Mary Anne.

See [Wood, Mary Anne](#).

Patouilles.

An early [Xylophone](#), illustrated and described by Mersenne.

Patricio, Andrea [Patricij, Andrija]

(*b* Cres; *fl* 1550). Croatian composer. He came from the same family as the philosopher and musician Francesco Patrizi (1529–97). He is known only by four pieces in Antonio Barges's *Il primo libro de villotte* (Venice, 1550¹⁸; all ed. M. Asić, *Zvuk*, lxxxi, 1968, and V.L. Županović, *Spomenici hrvatske glazbene prošlosti*, i, Zagreb, 1970). *Solea lontan'in sonno* is predominantly homophonic, *In quel ben nat'aventuroso giorno* and *Madonna, quel suav'honesto sguardo* show a greater concern for word-painting, and *Son quest'i bei crin d'oro* is both melodically and harmonically a richly expressive piece.

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LOVRO ŽUPANOVIĆ

Patrick, Nathaniel

(bap. Worcester, 9 March 1569; *d* Worcester, bur. 23 March 1595). English cathedral musician and composer. He was the son of William Patrick, weaver. Nathaniel was Master of the Choristers at Worcester Cathedral from Michaelmas 1590 until his death. On 23 September 1593 he married Alice Hassard, who became Thomas Tomkins's second wife in 1597. Patrick's will was proved on 25 May 1595, and is printed in Atkins, together with an inventory of his belongings. On 22 October 1597 a licence was granted by the Stationers' Company to Thomas East to print the 'Songes of sundrye natures, whereof somme are Divine, some are madrigalles, and the rest psalmes and hymnes in Latin composed for 5 and 6 voyces and One for 8 voyces by Nathanaell Patrick sometyme master of the Children of the Cathedrall Church of Worcester and Organist of the same'. No copy of this publication has survived, if indeed it was ever printed.

Patrick's only extant compositions are the consort songs *Clime not to high*, *Prepare to die* and *Send forth thy sighs* (*GB-Lbl*; all ed. in MB, xxii, 1967), and a Short or Whole Service (in many MSS; ed. W. Shaw, London, 1963). Three anthems *I will lift up mine eyes*, *Look down, O Lord* and *O clap your hands* (*GB-Ckc* 416; *Ob*) may possibly be by Richard Patrick, a lay clerk at Westminster Abbey from c1616 to 1626.

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E.H. FELLOWES/PETER LE HURAY

Patta, Serafino

(*b* Milan; *fl* 1606–19). Italian composer and organist. He was a monk of the Benedictine order based at the monastery of Monte Cassino, near Naples. His career as organist took him to Cesena, where he was at the Madonna del Monte in 1606, to Reggio nell'Emilia, where he is known to have served at SS Pietro e Prospero between 1609 and 1611, and to Pavia, where he was at S Salvatore in 1613 and 1614. By 1619 he had returned to his former post at Cesena.

Patta's output, which is all of sacred music, includes settings of masses and vesper psalms in a conventional five- or six-part texture and also early examples of concertato motets for a small number of voices. Indeed his 1614 collection is one of the earliest volumes of sacred monody: it consists of 13 Latin settings alternating with 12 Italian ones – spiritual madrigals marked 'pietosi affetti' – all the texts being by the dedicatee, Angelo Grillo. The music is of high quality: the sensitive declamation is responsive to the words, and vocal line and bass are well integrated. That such music was intended primarily for domestic devotional use is suggested by the inclusion on the title-page of the harpsichord and chitarrone as suitable continuo instruments.

In his second motet book (1613) Patta shows craftsmanship in the use of refrain and dialogue forms. The *Veni, Sancte Spiritus* has a thrice-repeated triple-time refrain alternating with solo and duet sections. *Quem vidistis pastores* is suitably set as a dialogue between angels and shepherds (SA and TTB respectively); the shepherds' response is taken up by the tutti at the end. *Forte* and *piano* markings are found in the doxology of the *Magnificat* and in a two-part canzona also found in this publication. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

WORKS

all published in Venice

Missa psalmi motecta ac Litaniae in honorem deiparae Virginis, 5vv, bc (org) (1606)

Sacra cantica concinenda, 1–3vv, cum Litaniiis BMV, 5vv (1609; enlarged 2/1611⁴ with bc (org))

[14] Sacrorum canticorum, 1–5vv, bc, insts ad lib, liber II (1613)

[13] Motetti et [12] madrigali cavati da le poesie sacre de ... A. Grillo, 1v, bc (org/hpd/chit/other inst) (1614)

Psalmi integri cum 2 canticis BMV ad Vesperas totius anni, 5vv, bc (org) (1619)

1 motet in 1620²

JEROME ROCHE

Patterson, Annie (Wilson)

(*b* Lurgan, 27 Oct 1868; *d* Cork, 16 Jan 1934). Irish folksong collector, composer, writer on music, organist and lecturer. She studied at the Royal Irish Academy of Music and the Royal University of Ireland (BA, MusB 1887; MusD 1889). From 1887 to 1897 she worked in Dublin as an organist, conductor and music examiner. In 1897 she organized the first Feis Ceoil festival of Irish music and in the same year acted as music adviser for the first Oireachtas, the national Irish-language festival. After settling in Cork in 1909, Patterson became organist at St Anne's, Shandon, and held a lectureship in Irish music at University College, Cork (1924–34). She continued as a music examiner, contributed to various periodicals and broadcast frequently on the national radio station. Her deep interest in Irish traditional music stimulated the collection, arrangement and publication of folksongs and she composed art music inspired by Irish mythology. Her works, few of which were published, include three operas, *The Ardrigh's*

Daughter, Oisín and *The Bard of Éire*, a choral work *The Bells of Shandon*, several cantatas including *Finola* (1888), *Six Original Gaelic Songs* (1896), symphonic poems, choral marching songs and many arrangements of Irish airs. She wrote a number of music appreciation books, including a volume on the oratorio, a monograph on Schumann, and a study of the native music of Ireland (London, 1926).

WILLIAM H. GRATTAN FLOOD/PATRICK F. DEVINE

Patterson, Paul (Leslie)

(*b* Chesterfield, 15 June 1947). English composer. After studying composition with Stoker at the RAM (1964–8), he received private tuition from Bennett (1968–70) and Lutyens (1967–70). He has taught at the RAM as Manson Fellow and lecturer (1969–86) and head of composition and contemporary music (1985–97). He came to attention with a Stravinskian Trumpet Concerto (1969); however, friendships with Polish composers, in particular Penderecki, Lutosławski and Stachowski, led to a radical change in direction apparent in *Kyrie* (1972) and *Time Piece* (1973), in which he adopted the graphic notation and textural techniques of the Polish school. These formative influences dominate Patterson's music of the 1970s, exemplified by the *Requiem* (1975), *Clarinet Concerto* (1976), *Cracowian Counterpoints* (1977, rev. 1978) and the large-scale choral work *Voices of Sleep* (1979). During the 1980s he increasingly moved towards a language that may be summarized as a rapprochement between the textural configurations of his earlier works and the 20th-century English tradition of composers like Britten. This process is traceable through three major choral works, *Mass of the Sea* (1983), *Stabat mater* (1985–6) and *Te Deum* (1987–8). Such evident flair for handling choral forces has continued with *The End* (1989) and *Magnificat* (1994), while other works of the early 1990s, for example the *Violin Concerto* (1992), show neo-classical traits. Communication has been a major preoccupation for Patterson, which led him to undertake several residencies, including at the King's School, Canterbury (1981–3). Several works have been composed for young performers or listeners: a youth orchestra work, *Sonors* (1973), *The Canterbury Psalms* (1981) and *Little Red Riding Hood* (1992) based on Roald Dahl's eponymous poem.

WORKS

(selective list)

Orch: Tpt Conc., op.3, 1969; Partita, op.8, 1970; Hn Conc., op.11, 1971; Piccola sinfonia, op.10, 1971; *Sonors*, op.17, 1973; Chromascope, op.24, brass band, 1974; *Strange Meeting*, op.29, 1975; *The Circular Ruins*, op.31, 1975; *Wildfire*, op.33, 1976; Cl Conc., op.34, 1976; Conc. for Orch., op.45, 1981; Sinfonia, str, op.46, 1982; Europhony, op.55, 1985; *White Shadows on the Dark Horizon*, op.67, 1989; *The Mighty Voice*, op.71, wind band, 1991; Vn Conc., op.72, 1992; Roald Dahl's *Little Red Riding Hood*, op.73, 1992; *Festivo*, op.74, 1993; *Songs of the West*, ov., op.78, 1995

Chorus: *Kyrie*, op.13, SATB, pf duet, 1972; *Time Piece*, op.16, 6 male vv, 1973; *Requiem*, op.19, SATB, orch, 1975; *Gloria*, op.21, SATB, pf duet, 1973; *Spare Parts*, op.36, SATB, 1977, rev. 1979; *Voices of Sleep*, op.40, S, SATB, orch, 1979;

The Canterbury Psalms, op.44, SATB, orch, 1981; Mass of the Sea, op.47, S, B, SATB, orch, 1983; Missa brevis, op.54, SATB, 1985; Stabat mater, op.57, Mez, SATB, orch, 1985–6; Te Deum, op.65, S, SATB, boys' vv, orch, 1987–8; The End, op.68, ATB, 1989; Magnificat, op.75, SATB, brass, org, perc, 1994; The Little Red Riding Hood Songbook, op.77, girls' vv, pf, 1994

Chmbr and solo inst: Rebecca, op.1, spkr, 1 ww, trbn, vn/vns, vc, pf, perc, 1966; Trilogy, org: Jubilate, op.5, 1969; Intrada, op.7, 1969; Interludium, op.15, 1972; Monologue, op.6, ob, 1970; Comedy, op.14, 5 wind, 1972; Flouresence, op.22, org, 1973; Conversations, op.25, cl, pf, 1974; Diversions, op.32, sax qt, 1976; Games, op.37, org, 1977; Cracowian Counterpoints, op.38, 14 insts, 1977, rev. 1978

At the Still Point of the Turning World, op.41, chmbr ens, 1980; Deception Pass, op.43, brass ens, 1980; Spiders, op.48, hp, 1983; Luslawice Variations, op.50, vn, 1984; Duologue, op.49, ob, pf, 1984; Mean Time, op.53, brass qnt, 1985; Str Qt, op.58, 1986; A Tunnel of Time, op.66, pno, 1988; Tides of Mananan, op.64, va, 1988; The Royal Eurostar, op.76, brass ens, perc, 1994

MSS in *GB-Lmic*

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ANDREW BURN

Patter song.

A comic song in which the humour derives from having the greatest number of words uttered in the shortest possible time. The technique was foreshadowed by such composers as Alessandro Scarlatti (the duet 'Non ti voglio' from *Tiberio imperatore d'Oriente*, 1702) but was not in common use until the second half of the 18th century, when composers often introduced the idea into *buffo* solos (e.g. Bartolo's aria 'La vendetta' in Act 1 scene iii of Mozart's *Le nozze di Figaro*). Other examples are found in the works of Logroscino, Piccinni, Paisiello, Haydn, Rossini (notably the 'confusion' ensemble in the Act 1 finale of *Il barbiere di Siviglia*), Donizetti and Sullivan (whose patter song in *Ruddigore* includes the lines: 'this particularly rapid, unintelligible patter isn't generally heard and if it is it doesn't matter').



Patti.

Italian family of singers.

(1) Salvatore Patti

(2) Caterina Chiesa Barilli-Patti

- (3) Carlotta Patti
(4) Adelina [Adela] (Juana Maria) Patti

ELIZABETH FORBES

Patti

(1) Salvatore Patti

(*b* Catania, 1800; *d* Paris, 21 Aug 1869). Tenor. Engaged as second tenor at the Real Teatro Carolino, Palermo, for the 1825–6 season, which was directed by Donizetti, he sang Pippetto in *L'ajo nell'imbarazzo* and Ismaele in the first performance of *Alahor di Granata* (6 January 1826). For the next decade he appeared at other theatres in Sicily and Italy, then in 1836 at the Teatro Valle, Rome, he sang Ugo in Donizetti's *Parisina* and Tamas in *Gemma di Vergy*, repeating the latter role in Naples the following year. His career as a singer continued in Italy and Spain until 1844, when he went to New York to manage seasons of Italian opera first at Palmo's, then at the Astor Place Opera House.

Patti

(2) Caterina Chiesa Barilli-Patti

(*b* Rome; *d* Rome, 6 Sept 1870). Soprano, wife of (1) Salvatore Patti. She studied singing with Barilli, her first husband, and sang Eleanora at the first performance of Donizetti's *L'assedio di Calais* in 1836 at the S Carlo, Naples, also appearing there in *I puritani*, *Gemma di Vergy* and Coppola's *La pazza per amore*. She is said to have sung Norma in Madrid the night before the birth of her youngest child, (4) Adelina Patti. After singing for a time in New York, she retired to Rome. The children of her first marriage, Clotilde (a contralto), Ettore (a baritone), Antonio and Nicolo (basses) Barilli, all had successful careers. Her eldest daughter by Patti, Amalia (*b* Paris, 1831; *d* Paris, Dec 1915), appeared as a soprano in opera and on the concert platform in the USA until her marriage to the pianist and impresario Maurice Strakosch.

Patti

(3) Carlotta Patti

(*b* Florence, 30 Oct 1835; *d* Paris, 27 June 1889). Soprano, daughter of (1) Salvatore Patti and (2) Caterina Chiesa Barilli-Patti. She first studied the piano with Henri Herz, then decided to be a singer, making her debut in January 1861 at a concert in New York. The following year she appeared in opera at the Academy of Music but, owing to the lameness from which she had suffered since childhood and to a temperamental unsuitability for the stage, did not repeat the experiment. She first sang in London in 1863 at Covent Garden, in a concert after the opera, and for the next 15 years pursued a highly successful career on the concert platform. In 1879 she married the Belgian cellist Ernest de Munck. Her voice was of considerable size, extremely flexible and extended up to *g*^{'''} and even *g*^{'''}. After her retirement she taught singing in Paris.

Patti

(4) Adelina [Adela] (Juana Maria) Patti

(*b* Madrid, 19 Feb 1843; *d* Craig-y-Nos Castle, nr Brecon, Wales, 27 Sept 1919). Italian soprano, daughter of (1) Salvatore Patti and (2) Caterina Chiesa Barilli-Patti. She received her first singing lessons from her half-brother, Ettore Barilli, and when she was seven sang in a charity concert at Tripler Hall, New York. Accompanied by her brother-in-law, Maurice Strakosch, and the violinist Ole Bull, she toured the USA as a child prodigy for three years, and in 1857 she went on another long tour, with the pianist Gottschalk. She made her stage début in 1859 at the New York Academy of Music, in the title role of *Lucia di Lammermoor*, which she had studied with the conductor Emmanuele Muzio. After a tour of Philadelphia, Boston, Baltimore and other cities, during the winter of 1860–61 she sang in New Orleans and in Cuba.

She made her European début at Covent Garden on 14 May 1861, as Amina in *La sonnambula*; by the final curtain, the audience had succumbed completely to the spell of the 18-year-old prima donna, and Patti's quarter-century reign at Covent Garden had begun. After a tour of the British Isles, she sang in Berlin, Brussels, Amsterdam and The Hague.

She made her Paris début at the Théâtre Italien in 1862 and her first appearance in Vienna at the Carltheater in 1863, on both occasions as Amina. In October that year she sang Marguerite in Gounod's *Faust* for the first time, at Hamburg. In the winter of 1865–6 she made her first visit to Italy, singing at Florence, Bologna, Rome and Turin. In November 1868 she sang a duet from the *Stabat mater*, with Marietta Alboni, at Rossini's funeral in Paris and she spent the following winter in St Petersburg and Moscow.

Patti was London's first Aida in 1876 at Covent Garden, and she made her début at La Scala in *La traviata* in 1877. Her partner on those and many other occasions was the tenor Ernest Nicolini, whom she married in 1886, after obtaining a divorce from her first husband, the Marquis de Caux. Returning to New York after an absence of over 20 years in 1881, she embarked on a concert tour, and for the following three winters she was engaged by Mapleson for his operatic tours of the USA, during which her fee rose to £1000 a performance. In 1885, her 25th consecutive season at Covent Garden, she sang the title role of *Carmen*, one of the very few misjudgments of her career. After another tour of the USA, she gave six farewell performances at the Metropolitan in April 1887. In 1888, after singing in Madrid and Lisbon, she appeared in Buenos Aires and Montevideo, then sang *Roméo et Juliette* at the Paris Opéra, with Gounod conducting, and Jean and Edouard de Reszke in the cast.

In 1895 Patti gave six farewell performances at Covent Garden, two each of Violetta, Zerlina and Rosina, her last operatic appearances in London, though in 1897 she sang at Monte Carlo and at Nice, where she created her final operatic role, *Dolores* by André Pollonnais. Her final American tour opened at Carnegie Hall, New York, on 4 November 1903, and her official London farewell took place at the Albert Hall on 1 December 1906, but she continued to take part in charity concerts until 1914.

During the later stages of Patti's career, the legends that surrounded her tended to obscure the fact that at the zenith of her vocal powers, between 1863 and 1880, she was also a remarkable actress, especially in comedy.

In the early years, when the compass of her perfectly placed and produced voice extended easily to *f*", Amina, Lucia, Violetta, Norina and Rosina were the roles in which she excelled, and her interpretations were marred only by an over-use of ornamentation. Later, her secure technique enabled her to continue to sing many of these parts, but she also became pre-eminent in a slightly heavier lyric repertory, in such roles as Semiramide, Marguerite (which at first she had found uncomfortably low), Leonora (*Il trovatore*) and Aida. Although she rarely chose to sing in works lying outside her vocal, histrionic or emotional range, *L'Africaine* and *Les Huguenots* both exceeded these limits; the other two Meyerbeer operas in which she appeared, *Dinorah* and *L'étoile du nord*, suited her talents much better. Her amazing purity of tone and vocal flexibility after singing for more than half a century are amply illustrated by the recordings she made when in her 60s and testify to her exemplary care for her phenomenal gifts.

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Pattiera, Tino

(*b* Cavtat, nr Dubrovnik, 27 June 1890; *d* Cavtat, 24 April 1966). Croatian tenor. He studied in Vienna and after gaining experience in operetta made his début at the Dresden Hofoper in 1914 as Manrico in *Il trovatore*. His fine voice was matched by good looks, and he became the most popular tenor in Dresden, especially when paired in the 1920s with the soprano Meta Seinemeyer. With her, and under Fritz Busch, he sang in some notable productions, including *La forza del destino*, *Don Carlos*, *The Queen of Spades* and *Andrea Chénier*. Although he specialized in the Italian repertory, he also sang Tannhäuser, and Bacchus in *Ariadne auf Naxos*. He joined the Chicago Opera Company in the 1921–2 season, and was a guest artist in Berlin, Vienna, Budapest and Belgrade. He gave his last concert at Dresden in 1953 and taught for some years in Vienna. Although a highly gifted singer, he lacked the secure technique and stylistic discipline to make the best use of his voice. Recordings preserve its distinctive timbre, and his duets with Seinemeyer make it understandable that their performances together in Dresden created an enthusiasm comparable to the Melba-and-Caruso evenings in London.

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J.B. STEANE

Patto, Angelico

(fl 1613). Italian anthologist and composer. He is known only for his anthology *Canoro pianto di Maria vergine sopra la faccia di Christo estinto: poesia del ... Abbate Grillo ... posta in musica da diversi autori ...* for one voice and continuo (Venice, 1613³). On the title-page he is called 'Academico Giustiniano', and since the dedication is signed from S Giorgio Maggiore, Venice, he was possibly a priest there. The collection consists of 24 madrigals and a dialogue. The better-known composers represented are Barbarino, Stefano Bernardi, Dognazzi, Franzoni, Amedeo Freddi and Girolamo Marinoni. Patto included three settings of his own, but they are negligible. At least two of the contents, both by Barbarino and one of them the dialogue – *Ferma, ferma, Signore* (in J. Racek: *Stilprobleme der italienischen Monodie*, Prague, 1965, pp. 246–8), a version of *Ferma, ferma, Caronte* (1607) – are spiritual contrafacta of previously published secular pieces.

NIGEL FORTUNE

Patton, Charley

(b nr Bolton, MS, c1891; d Indianola, MS, 28 April 1934). American blues singer and guitarist. In 1912 he moved to the Dockery plantation near Drew, MS, where he performed with Tommy Johnson, Willie Brown and other Mississippi blues singers who exchanged songs and techniques. He claimed to have been a lay preacher and recorded a few gospel items, including *Prayer of Death* (1929). A professional musician and songster, Patton was noted for his clowning and entertaining, but the majority of his recordings, made from 1929 until his death, present a more serious artist. Generally regarded as the archetypal Mississippi black American blues singer, he travelled as far as Milwaukee to play, and his fame extended far beyond the Mississippi area. He had a rasping voice of the 'heavy' kind admired by many other singers. *Pony Blues* (1929, Para.), included in his first recording session, was his most celebrated blues item, though *Down the Dirt Road* (1929, Para.) and *Moon Going Down* (1930, Para.), the latter with Willie Brown playing the flat-pick guitar in accompaniment, are perhaps his best recorded blues. The themes of his blues were often autobiographical, though sometimes the stanzas were confused; *High Sheriff Blues* (1934, Voc.) is among the more consistent narratives. Patton's recordings are sombre, often with percussive accompaniment on a guitar in open G tuning. He also performed ballads, including *Elder Greene Blues* and *Frankie and Albert* (both 1929, Para.), ragtime or dance-songs, such as the spirited *A Spoonful Blues* (1929, Para.), and spirituals from the songster repertory. His blues influenced Bukka White, Howlin' Wolf and many later singers.

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PAUL OLIVER

Patye, Rogier.

See [Pathie, Rogier](#).

Patzak, Julius

(*b* Vienna, 9 April 1898; *d* Rottach-Egern, Bavaria, 26 Jan 1974). Austrian tenor. After studying music and conducting under Guido Adler, Franz Schmidt and others he took up singing in earnest, being entirely self-taught. Provincial engagements led to an invitation to join the Staatsoper in Munich in 1928, where he stayed until he joined the Vienna company in 1945. For more than three decades he was much in demand, particularly for Mozart tenor roles, and as his voice grew larger he became an incomparable Florestan and Palestrina, the only two of his grandest roles to have been recorded completely (and these only semi-officially). His extensive repertory ranged from Singspiel and operetta through the lighter Wagner roles and Richard Strauss to Verdi, Puccini and Musorgsky. Late in his career he was still a marvellously subtle and stylish performer of lieder, old Viennese theatre songs and the *Heurigen* songs of his native city, and he also took up conducting again. He was much sought after as a soloist in oratorios (the Evangelist in Bach's Passions and in Franz Schmidt's *Das Buch mit sieben Siegeln*). Among his many lieder and oratorio recordings, the version of *Das Lied von der Erde* with Walter and Ferrier is one of his finest. He was the first Austrian artist to be engaged by the BBC after the war, and he appeared at Covent Garden (where he had sung Tamino in 1938) as Florestan and Herod during the 1947 Vienna Staatsoper season; he returned to sing Florestan and Hoffmann with the resident company. His advocacy for new music, both opera and song, deserves mention, and he taught both at the Vienna Music Academy and at the Mozarteum, Salzburg.

Although Patzak's voice was generally considered small it was so finely projected and allied to such intelligent phrasing, meticulous enunciation and effective stage deportment that it seldom failed to make its mark. His slightly nasal timbre was immediately recognizable. When well into his 50s he was able to stand in as Lohengrin or continue to sing in the Beethoven, Mozart and Pfitzner operas with no loss of impact. He recorded several smaller roles, notably Mime in Furtwängler's RAI *Ring* of 1953, and made memorable recordings of operatic excerpts.

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PETER BRANSCOMBE

Pauer, Ernst

(*b* Vienna, 21 Dec 1826; *d* Jugenheim, nr Darmstadt, 9 May 1905). Austrian pianist, editor and teacher, father of [Max von Pauer](#). His father was a Lutheran minister, and his mother a member of the great piano-making family of Streicher. He studied the piano under Theodor Dirzka (until 1839) and F.X.W. Mozart (1839–44), harmony and counterpoint under Simon Sechter (1839–44) and orchestration and composition under Franz Lachner in Munich (1845–7). In 1847 he became director of the musical societies at Mainz, where he was active until 1851 conducting and composing theatrical music. However, his début as a pianist in London (23 June 1851) and subsequent appearances there were so successful that he decided to remain. He succeeded Potter as professor of the piano at the RAM (1859–64) and in 1861 began the first of three series of historical chronological performances of harpsichord and piano music. He also gave concerts abroad and was appointed Austrian court pianist in 1866. From 1870 he lectured on the history of keyboard music, the oratorio, modern music, the practice of teaching and other subjects. He was for many years principal professor of the piano at the Royal College of Music, London, from its foundation in 1876 as the National Training School for Music. In 1896 he retired to Jugenheim.

An assiduous editor, Pauer produced attractive and inexpensive editions of much 17th- and 18th-century keyboard music: *Old English Composers for the Virginal and Harpsichord*, 12 books of *Alte Klaviermusik*, 65 numbers of *Alte Meister*, *Alte Tänze*, etc. He made good piano arrangements (for two, four and eight hands) of the symphonies of Beethoven and Schumann, and edited much 19th-century piano and vocal music including Clementi sonatinas, Moscheles studies, Mendelssohn songs, Schubert songs as transcribed by Liszt, and Schumann ballads for declamation. Some of his dramatic music was published by Schott in the 1850s and 1860s, as were instrumental works including a Violin Sonata op.46 and a Symphony in C minor op.50; he also produced several books of studies for piano.

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A.J. HIPKINS/R

Pauer, Jiří

(b Libušín, nr Kladno, 22 Feb 1919). Czech composer. He first studied composition privately with Otakar Šín, and then with Alois Hába at the Prague Conservatory (1943–6) and with Pavel Bořkovec at the Academy of Musical Arts (1946–50). From 1945 to 1949 he was the treasurer of the Přítomnost association for contemporary music; later he held various positions in the Union of Czechoslovak Composers, being secretary-general from 1963–5. He was principal of opera at the Prague National Theatre (1953–5, 1965–7), director of the Czech PO (1958–80), professor of composition at the Academy of Musical Arts (1965–89) and general manager of the Prague National Theatre (1979–90). As a composer Pauer has undergone several stages of development. In the 1940s he was influenced by Hába, writing a set of *Burlesques* for quarter-tone piano. The next decade saw him committed to socialist realism in the composition of many mass songs expressing Communist Party principles. His move to a romantic style in the late 1950s was prompted by strictures concerning the need for music to be comprehensible to the people, but in the 1960s his music grew more complicated and began to show a synthesis of his earlier styles. Several of his works, among them the Bassoon Concerto (1949) and the opera *Žvanivý slimejš* ('Prattling Slug', 1949–50), have won a permanent place in the repertory due to their melodiousness and vigorous musicianship. His numerous honours include the Gottwald State Prize and the titles Artist of Merit (1965) and National Artist (1979).

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OLDŘICH PUKL/MOJMÍR SOBOTKA

Pauer, Max von

(*b* London, 31 Oct 1866; *d* Jugenheim, nr Darmstadt, 12 May 1945).

German pianist, teacher and music administrator, son of [Ernst Pauer](#). He studied with his father until 1881, and then went to Karlsruhe, where for four years he was a composition pupil of Vincenz Lachner at the conservatory. Pauer made a successful début in London at the age of 19 and then for two years devoted himself to concert work, but without making the impact he had hoped for. From 1887 he was a teacher at the Cologne Conservatory and in 1897 moved to Stuttgart, where he took over Dionys Pruckner's class. He became director of the Stuttgart Conservatory in 1908 and in 1924 succeeded Stephan Krehl as head of the Leipzig Conservatory, which under his leadership was reorganized as a Hochschule für Musik. Pauer remained director for ten years, after which he retired from administration. Especially effective in large-scale works of the piano literature, he developed into a notable Beethoven and Brahms player, and introduced numerous works by contemporary composers such as Reger and Rachmaninoff. He can be heard as pianist in a recording of Schubert's 'Trout' Quintet dating from the late 1920s. Admired as a flexible and inventive teacher, Pauer numbered among his pupils Julian von Karolyi, the teacher Walter Georgii and the accompanist Hubert Giesen. He composed some piano pieces, edited a large quantity of music, brought out a new edition of the Lebert-Stark Klavierschule (Stuttgart, 1904) and wrote an autobiography, *Unser seltsames Ich: Lebensschau eines Künstlers*

(Stuttgart, 1942). For his service to Swabian musical life he was ennobled by the King of Württemberg.

JAMES METHUEN-CAMPBELL

Pauk, György

(*b* Budapest, 26 Oct 1936). British violinist of Hungarian birth. He began studying the violin at the age of five and entered the Franz Liszt Academy as a pupil of Zathureczky, Weiner and Kodály. At 14 he made his *début* with an orchestra and, while a student, toured throughout eastern Europe. He won three important competitions: the Paganini, Genoa (1956); the Munich Sonata (1957, with his regular duo partner Peter Frankl); and the Long-Thibaud, Paris (1959). He made his Royal Festival Hall *début* in December 1961, having that year chosen London as his home. A well-schooled virtuoso in the central European tradition, Pauk is at his best in the concertos and sonatas of Bartók (all of which he has recorded), to which he brings vigorous commitment and sure technique; his tone, not large but admirably pure and fine in focus, is also heard to advantage in Mozart, Beethoven and Brahms. His other recordings include the complete Mozart violin concertos and Brahms's three violin sonatas. He plays in a piano trio with Frankl and Ralph Kirshbaum, which celebrated its 25th anniversary in 1997. Pauk took part in the *première* of Tippett's Triple Concerto (1980) and is the dedicatee of concertos by István Láng and William Mathias. In 1987 he was appointed professor of violin at the RAM.

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(Ger.).

Kettledrum. *See also* [Drum](#) and [Timpani](#).

Pauke (ii)

(Ger.).

See under [Organ stop](#).

Paul, Les [Lester Polfuss]

(*b* Waukesha, WI, 9 June 1915). American guitarist and guitar maker. He was one of the pioneers of the solid-bodied electric guitar, creating his first prototype in 1941, a four-foot wooden board known as 'the Log'. He had previously enjoyed some success as a hillbilly performer and with a jazz-oriented trio which broadcast from New York radio stations. His subsequent inventions included the floating bridge, electrodynamic pickups, dual pickup guitars and the Les Paulveriser, a machine to be used during performances

to record sounds, play them back and electronically modify them. In 1952 the guitar manufacturer Gibson introduced its Les Paul model which became one of the most popular instruments among professional guitarists. He was also an innovator in the recording studio, developing such techniques as multitracking, echo delay and close-miking (the differential positioning of microphones). These techniques were put to use on a series of recordings made by Paul with the singer Mary Ford in the early 1950s. Among them were *Mocking Bird Hill*, *How High the Moon* and *Vaya Con Dios*. In subsequent decades Paul collaborated on recordings with country music guitar virtuoso Chet Atkins and jazz guitarist Al Di Meola.

DAVE LAING

Paul, Oscar

(*b* Freiwaldau [now Jeseník], Silesia, 8 April 1836; *d* Leipzig, 18 April 1898). German writer on music. He was educated at the University of Leipzig, where he first studied theology, but soon changed to classical philology. At the same time he studied the piano at the Leipzig Conservatory with Plaidy, and history and theory of music with E.F. Richter and Moritz Hauptmann, taking his PhD at the university in 1860 under Hauptmann's direction. After spending some time in various German towns and abroad in pursuit of a career as a pianist, Paul returned to Leipzig in 1866, and was appointed to the university with an *Habilitationsschrift* on ancient Greek music theory (*Die absolute Harmonik der Griechen*). In 1869 he also became a teacher of music history, piano and composition at the Conservatory. In 1872 he published his most important work, a commentary on Boethius's *De institutione musica* together with a translation of the work into German – the first vernacular translation of *De institutione musica* to be published. (Paul's translation relied on printed sources, though Gottfried Friedlein had published the standard critical edition of the work in Leipzig in 1867, and had used the manuscript sources as well.) Paul became associate professor at the university in 1872. He edited for a short time two musical periodicals, *Tonhalle* and its successor, the *Musikalisches Wochenblatt*, and was for many years music critic of the *Leipziger Tagblatt*.

Paul edited Hauptmann's *Die Lehre von der Harmonik* for publication, and completed the last three chapters of the manuscript (occasionally using Hauptmann's words from his *Die Natur der Harmonik und der Metrik* of 1853). The opening of Paul's own *Lehrbuch der Harmonik* (1880) describes it as an attempt to combine ideas of both of his teachers, Richter and Hauptmann (though the latter remains most prominent); an abridged translation of the *Lehrbuch* written by Paul's pupil Theodore Baker introduced Hauptmann's theory of harmony in diluted form to an American audience. Besides Hauptmann, Paul was influenced by Rudolf Westphal (likewise a classicist who had studied theology), who valued in Paul the 'skilled musician with philological training'; this type of grounding was also very influential on Paul's pupil Hermann Kretzschmar.

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ROBERT W. WASON

Paula, Innocentio di.

See [Di Paula, Innocentio](#).

Paulet, Angélique

(*b* c1591; *d* 1650). French singer and lutenist. Her father, *secrétaire ordinaire* of the *Chambre des Comptes*, was a gentleman from the Languedoc. She lived at court, where she attracted attention for her beauty and good nature, her musical talent and her ability to dance gracefully. Her first great success at court was as Arion in the *Ballet de la reine*, performed on 31 January 1609 with Queen Marie de Médicis in the role of Amphitrite. From 1620 until her death she frequented the famous *chambre bleue* of the Hôtel de Rambouillet, where the Marquise of Rambouillet received poets, musicians and members of the aristocracy who disliked the vulgarity of the French court, and where she met Tallemant des Réaux, who wrote extravagant anecdotes about her. According to Mlle de Scudéry she was a pupil of Pierre Guédron. She exercised a wealth of imagination in entertaining her friends. During a performance of Jean de Mairet's play *Sophonisbe* she gave a musical *entr'acte*, dressed as a nymph and singing to her own accompaniment on the theorbo; the Abbé Arnaud wrote that 'her admirable voice left us feeling no regrets for even the best violin ensemble as generally employed to play in the intervals'. Jean Chapelain (1595–1674) wrote the '*Récit de Mlle Paulet*' for her to perform in the *Ballet des Dieux, représentant l'astre du lion* (now lost).

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GEORGIE DUROSOIR

Pauli, Hansjörg

(b Winterthur, 14 March 1931). Swiss music journalist and film maker. He studied music at the Winterthur Conservatory (1953) and musical analysis under Hans Keller in London. His career as a musicologist, journalist and film maker began in 1956 when he wrote his first music reviews for Swiss newspapers. From 1960 to 1965 he was editor-in-chief at Radio Zürich's department of new music. Subsequently he directed the music department of the North German television network in Hamburg (1965–8), but resigned to live as a freelance author and film-script writer at Bergamo. In 1969 he took up a lecturing post in audio-visual drama at the Munich Hochschule für Film und Fernsehen.

Pauli belongs to the generation of German-speaking music journalists who base their work on the prevailing social contexts and conditions of composition and performance; he draws largely on the doctrines of Marx and Adorno and in his combination of a visual medium with music aims at the fusion of the various media into an integrated whole. These principles were applied in Mauricio Kagel's first films under Pauli's editorial supervision in Hamburg, and later in his work on contemporary music. The films he has written and directed himself include *Webern, oder Ein Leben für die Kunst* (1971–3), *Strawinsky Weekend* (1972–3), *Klänge machen Leute: Funktion und Mechanik von Filmmusik* (1973); substantial radio programmes include 'Weberns Spätwerk und Goethes Metamorphosenlehre' (1962), 'Virtuosienstück oder sinfonisches Werk' (1970, on Beethoven's Violin Concerto), 'Webern, Revisited' (1973), 'Westlich von Sante Fé: über das politische Potential von Filmmusik' (1974), 'Luc Ferrari' (1974–5) and 'Filmmusik: Geschichte, Funktion und Aesthetik' (1975).

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HANSPETER KRELLMANN

Paulin, Frédéric Hubert

(*b* Paris, 1678; *d* Paris, 25 Jan 1761). French composer. The son of a Parisian furrier, he was orphaned at the age of ten and from 1688 until June 1693 sang as choirboy at the church of the Cimetière des Innocents under the direction of Pierre Ferrier. He then studied composition with André Campra before taking up a post as serpent player at Notre Dame, Paris, on 18 August 1698. On 30 August he was appointed to a similar post at St Honoré; he was made *maître des enfants de choeur* there on 3 July 1715 and remained at St Honoré for the rest of his life. He won some success with his compositions, notably at the Concert Spirituel, but only a few have survived. His motets are in an unmistakably French style, somewhat backward-looking but showing clear Italian influence here and there.

Paulin's son Nicolas Hubert (*b* Paris, 1713; *d* Versailles, 29 Aug 1785) worked as an organist successively at St Pierre-des-Arcis, Paris (from 20 August 1731), Ste Opportune, Paris (from 12 January 1741), and Notre Dame, Versailles (from 13 February 1743). On 21 April 1755 he was made one of the four organists of the royal chapel and in 1769 he became also *maître de clavecin* to the pages of the Musique du Roi.

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ÉRIK KOCEVAR

Paulirinus, Paulus

(*b* Prague, 1413; *d* after 1471). Czech theorist. He was the author of an encyclopedic work, *Liber viginti artium*, which includes a discussion of music as one of the arts. He was also known as Paulus de Praga and as Paulus Židek, the latter suggesting that he was of Jewish origin although he may have been brought up as a Christian. He studied in Vienna and in Padua but the claim of a stay in Bologna has not yet been documented. Between 1443 and 1447 Paulirinus taught liberal arts at Prague University. From 1451 to 1455 he was involved in studies as well as political events at Kraków and Breslau. After 1455 he apparently retired to Plzeň where, between 1459 and 1463, he wrote his voluminous encyclopedia in which, besides the liberal arts, he discussed zoology, mineralogy, medicine and metaphysics. The only known copy of this large manuscript is now in the Biblioteka Jagiellónska, Kraków (*PL-Kj* 257). It consists of 359 folios covering only 15 of the 20 arts. The section on music is on ff.153–62 and is not complete. Of the five *partitiones* (1. general discussion; 2. notation; 3. musical instruments; 4. Gregorian chant and 5. liturgical prescriptions for church music) the last two are lost and the section dealing with instruments is incomplete, but does contain the earliest known reference to the virginal. Critical editions of the chapters on musical instruments and mensural notation, and some of Paulirinus's definitions, have been published by Růžena Mužíková, who has also published an authoritative account of his life (1988).

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MILOŠ VELIMIROVIĆ

Paullet

(*fl* ?1380–1414). French composer. He is known only from one extant work, the three-voice ballade *J'aim. Qui? Vous. Moy? Voyre douce figure* (ed. in *CMM*, xi/2, 1959) in the seventh fascicle of *GB-Ob* Canon.misc.213, where the ascription 'Paullet' is in a slightly later hand. He may be identical with the man variously named as Macé, Mahieu, Mahieu de St Pol or Mattheo de Sancto Paolo among the chaplains of the Ste Chapelle of the Bourges palace in 1405–14. It appears significant that fascicles V–VIII of the Oxford manuscript, generally acknowledged as its earliest layer, contain several

other works by composers associated with the Bourges chapel at the same time: Guillaume Legrant, Nicolas Grenon, Pierre Fontaine, Johannes Cesaris, Jean Charité. The ballade also survives in the Cambrai fragments (*F-CA* 1328), possibly dating from the 1380s, with a virtually illegible top voice and the opening of what seems to be a different contratenor. The clever text is unusual in being a dialogue between a male and a female persona; it is complete only in the top voice, but is underlaid to the two lower voices at three points where all voices are in imitation.

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PAULA HIGGINS

Paulli, Holger Simon

(*b* Copenhagen, 22 Feb 1810; *d* Copenhagen, 23 Dec 1891). Danish conductor, composer and violinist. He studied the violin with Claus Schall, conductor at the Royal Theatre, Copenhagen, and later with F.T. Wexschall, becoming an assistant in the Royal Orchestra in 1822 and a member in 1828. He never pursued a solo violin career, but always remained an enthusiastic quartet player (viola). From 1835, and permanently from 1842, he conducted the Royal Orchestra's ballet music rehearsals, and in 1849 he succeeded Wexschall as leader. He was a close collaborator with the ballet-master August Bournonville and composed music for more than ten of the latter's ballets, many of which are still in the Danish repertory (e.g. *Napoli*, 1842, composed with Helsted, Gade and Lumbye, *Conservatoriet*, 1849, *Kermessen i Brügge*, 1851, the second part of *Blomsterfesten i Genzano*, 1858). He also composed two Singspiels (1850 and 1851), a concert overture (1841), violin pieces and songs. As conductor of the Royal Orchestra from 1863 to 1883 he was in charge of opera performances and introduced to Denmark operas by Verdi (*Il trovatore*, 1865) and Wagner (*Lohengrin*, 1870, *Die Meistersinger von Nürnberg*, 1872). He was also conductor of the Caeciliaforening (1872–7) and chairman of the Chamber Music Society (1868–91). Upon the founding of the Copenhagen Conservatory in 1866, he was appointed director jointly with Gade and Hartmann.

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TORBEN SCHOUSBOE

Paulus, Stephen (Harrison)

(b Summit, NJ, 24 Aug 1949). American composer. He studied composition with Paul Fetler and Dominick Argento at the University of Minnesota (BA 1971, MA 1974, PhD 1978). From 1973 to 1984 he was one of the managing composers of the Minnesota Composers Forum, an organization which he co-founded. He has served as composer-in-residence with the Minnesota Orchestra (1983–) and the Atlanta SO (1988–), and has completed commissions for Thomas Hampson, Evelyn Lear, Håken Hagegård and many others. His awards include Guggenheim Fellowships and a Kennedy Center Friedheim prize (1988).

A prolific composer, most of Paulus's works show the influence of Romanticism, employing a melodic style that can be considered tonal. *Quartessence* (1990), described by the composer as 'lyrical with angularity attached', extends the string quartet tradition. Several other compositions reflect Paulus's spiritual ideology. A play of 'light and shadow' forms multi-layered textures in the First Violin Concerto (1987), while a mystical journey from darkness to light is suggested in the Concerto for String Quartet and Orchestra 'Three Places of Enlightenment' (1995). The Concerto for Violin, Cello and Orchestra 'The Veil of Illusion' (1994), inspired by Shakti Gawain's *Living in the Light*, draws the listener through a 'veil' of materialism into a world of spiritual truth.

Paulus's operas, four of which were commissioned and first performed by the Opera Theatre of St Louis, Missouri, focus on ordinary people in small communities who become involved in intense dramatic situations. *The Village Singer* (1979) is set in New England around 1900, *The Postman Always Rings Twice* (1982) takes place on the California Coast in 1934, and *The Woodlanders* (1985) is set in a hamlet in England in 1870. *The Woman at Otowi Crossing* (1995) tells the story of an American woman poised between ancient Pueblo Indian culture and the modern scientific world. Both eerie and poetic, the most powerful moments in the opera are the heroine's encounter with the Amerindian spirit world. Paulus's music provides clear characterizations, as well as dramatic and lyrical expressivity, which can be heard in *The Postman Always Rings Twice* (1982) his most successful opera. Coloured by a lush, symphonic score, the work combines a well-structured libretto with relentless cinematic flow.

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(selective list)

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Choral: North Shore (Browne), S, Mez, Bar, SATB, orch, 1977; Songs and Rituals for the Easter and the May (Browne), S, Mez, SATB, chbr orch, 1977; Letters for the Times (17th-century Amer. newspapers, diaries), S, T, Bar, SATB, chbr ens, 1980; Jesu Carols, SATB, hp, 1985; Love Letters (letters by famous women), S, A, SSA, fl, perc, 1986; Madrigali de Michelangelo (Michelangelo), SATB, 1987; For All Saints (Julian of Norwich), SATB, org, 1990; Love's Philosophy (P.B. Shelley), SATB, 1992; 3 Songs (W. Owen), SATB, 1993; Meditations of Li Po (Li Bai [Li Po]), SATB, 1994; In Praise (Pss cxlviii, cl), SATB, handbells, org, 1995; Visions from Hildegard III (Hildegard of Bingen), SATB, fl, ob, hn, 2 tpt, trbn, tuba, timp, perc, org, 1996

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ELISE KIRK

Paulus Abbas de Florentia.

See Paolo da Firenze.

Paulus de Praga.

See Paulirinus, Paulus.

Paulus de Roda [de Rhoda, de Broda]

(*fl* late 15th century). Composer. Compositions are attributed to Paulus de Rhoda in the Casanatense Chansonier of about 1480 (*I-Rc* 2856) and in the slightly later Apel manuscript (*D-LEu* Cod.1494) one in each source. The Glogauer Liederbuch of around 1475–85 (formerly *D-Bsb* Mus.40098; now in *PL-Kj*) ascribes two other pieces, both untexted, to a 'Paulus de Broda'. Although there are few stylistic similarities between these pieces and the two credited to Paulus de Roda, the attributions would all seem to refer to the same person. Bibliographical support for that view comes from the Nikolaus Leopold manuscript (*D-Mbs* Mus.3154), which transmits the piece in the Apel manuscript (with a different Latin text, suggesting the work was conceived for instrumental performance) and one of the two pieces in the Glogauer Liederbuch, though both are without attribution. Paulus was probably identifiable with the 'Pauwels van Rode' who appears in the account books of the Confraternity of Our Lady (Illustre Lieve Vrouwe Broederschap) at 's-Hertogenbosch and the Guild of Our Lady at Bergen op Zoom; this supposition is buttressed by the fact that the piece in the Casanatense source bears a Dutch incipit. Van Rode was associated with the confraternity at 's-Hertogenbosch as early as 1471, and regularly recruited musicians for it. He was the successor of record to Obrecht as choirmaster of the Guild of Our Lady at Bergen op Zoom, a position he held from 1486 (or even as early as 1484) until 1489. He composed a requiem (now lost) that the confraternity at 's-Hertogenbosch paid to have copied in 1496 or 1497, and the brotherhood there celebrated a requiem for him in 1514.

Stylistically, Paulus's four extant works form a diverse group. They range in quality from the rather perfunctory and unimaginative compositions in the Glogauer Liederbuch to the impressive canonic piece in the Apel and Leopold manuscripts. Although Paulus had a penchant for imitative writing, he also exploited non-imitative textures and often deployed voices in parallel 3rds or 10ths. He articulated formal divisions with clear cadences but rarely varied the number of voices from one section to another. The canonic *Ave, salve, gaude, vale* is exceptional in that respect; it is a large-scale work that contrasts four-voice sections with alternating duos. It has been argued that, because of stylistic similarities with that work, two anonymous, untexted pieces in the Leopold manuscript are also by Paulus.

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Carmen, 3vv, *PL-Kj* (formerly *D-Bsb* Mus.40098) and *D-Mbs* Mus.3154 (expanded version); ed. in EDM, 1st ser., iv (1936) and lxxx (1987)

Ghenochte drive, 3vv, *I-Rc* 2856; ed. in Noblitt

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Requiem, lost

2 untexted pieces, 4vv, *D-Mbs Mus.3154*; ed. in EDM, 1st ser., lxxx (1987); anon. in source, attrib. in Noblitt

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MARTIN STAEHELIN/THOMAS NOBLITT

Pauly, Reinhard G(eorg)

(*b* Breslau [now Wrocław], 9 Aug 1920). American musicologist of German birth. He studied at Columbia University, where he took the BA in 1942 and the MA in 1947. Continuing graduate studies at Yale, he worked with Schrade and received the MMus in 1948 and the PhD in 1956. He joined the faculty of Lewis and Clark College, Portland, Oregon, as professor of music in 1948; from 1972 until his retirement in 1989 he was director of the college's music school.

Pauly's principal fields of research are opera and the sacred music of the late 18th century, especially Michael Haydn's church music and the effects on it of Joseph II's reforms. His brief general survey of the Classical period in the Prentice-Hall History of Music gives a particularly lucid account of the transition from the Baroque to the pre-Classical era. He was general editor of Amadeus Press from its origins in 1987 until 1998; he was also active as a translator for many of the Press's publications.

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PAULA MORGAN

Pauly [Pauly-Dresden; née Pollak], Rose

(*b* Eperjeske, 15 March 1894; *d* Kfar Shmaryahn, nr Tel-Aviv, 14 Dec 1975). Hungarian soprano. She studied in Vienna with Rosa Papier-Paumgartner, making her début during the 1917–18 season at Hamburg in a minor role in *Martha*. After singing at Gera and Karlsruhe, she went to Cologne, where she sang the title role in the German première of *Kát'a Kabanová* in 1922. She made her first appearance at the Vienna Staatsoper in 1923, singing Sieglinde, the Empress (*Frau ohne Schatten*) and Rachel (*La Juive*); in 1931 she created Agave in Wellesz's *Die Bakchantinnen*. Engaged at the Kroll Oper, Berlin (1927–31), she sang Leonore, Donna Anna, Senta, Carmen and Maria in Krenek's *Der Diktator*. At the Berlin Staatsoper she was acclaimed as Marie (*Wozzeck*), Jenůfa and Electra. She appeared at Salzburg as the Dyer's Wife (1933) and as Electra (1934–7), the role of her débuts in 1938 at Covent Garden (where Newman praised her dramatic intensity), and at the Metropolitan. Pauly was a most versatile singer, with a rich, powerful voice, and excelled as Strauss's Electra, Salome and the Dyer's Wife. She made few recordings, but extracts from *Elektra* give an idea of her compelling interpretation of the title role. (GV, L. Riemens; J.P. Kenyon and R. Vegeto)

LEO RIEMENS/ELIZABETH FORBES

Paumann, Conrad

(*b* Nuremberg, c1410; *d* Munich, 24 Jan 1473). German organist, lutenist and composer. He was born blind, probably the son of an established craftsman family in Nuremberg, a free imperial town with a flourishing cultural life. The patrician Ulrich Grundherr, and from 1423 onwards his son Paul Grundherr, sponsored the talented but heavily handicapped young musician. Nothing specific, however, is known about his musical training. From at least as early as 1446 Paumann occupied the post of organist at St Sebaldus in Nuremberg, where the main organ had been built by Heinrich Traxdorff of Mainz in 1440–41. In 1446 he became engaged to Margarete Weichsler of Nuremberg. He undertook at that time not to leave

the town without the permission of the town council. He was appointed official town organist in 1447.

He had by then already acquired a reputation as Germany's foremost organist. Hans Rosenplüt's poem eulogizing the town of Nuremberg (1447) praises Paumann as 'master of all masters', instrumentalist and composer as well. In 1450 Paumann broke his promise and left Nuremberg secretly for Munich, where he accepted a post as court organist of Duke Albrecht III of Bavaria. He had a salary and a house in Munich. Only through the intervention of the duchess, Anna, in 1451, was he absolved from his Nuremberg civic duties. He remained in Munich for the rest of his life, from 1460 serving under Duke Sigismund, and from 1467 under Albrecht IV.

From 1450 onwards Paumann visited many towns and countries, but only a few of his travels are documented. In 1454 at Landshut he played various instruments before Philip the Good of Burgundy. Travelling through Italy in 1470, the 'cieco miracoloso' declined attractive offers from the courts at Milan and Naples. At the court of the Gonzagas in Mantua, where his playing on various instruments caused a sensation, he was knighted and received valuable presents from princes. In 1471 he visited the Imperial Diet at Regensburg, and played the organ of the Schottenkloster before Emperor Friedrich III, the German princes of his suite, and a large crowd of notable listeners. As an authority on the organ he was often asked to examine new instruments (e.g. Salzburg, before 1464; Nördlingen, 1466 and 1472).

Paumann was buried at the south side of the Munich Frauenkirche where an epitaph, now inside the church below the loft, shows him with his instruments: portable organ, lute, recorder, harp and fiddle (see illustration); the inscription reads 'Anno 1473, on the evening of St Paul's conversion died and was here buried the most ingenious master of all instruments and music, cunrad pauman, knight, born blind at Nuremberg, God have mercy upon him'. His son Paul Paumann (*b* Nuremberg; *d* Munich, 1517), who had studied with his father, succeeded him at the Munich court of Albrecht IV. Besides him, only Sebald Grave of Nördlingen is known as a direct pupil of Conrad, but the number of his students must have been large. The organ pieces of the fourth fascicle of the Lochamer Liederbuch, and also the bulk of the compositions in the Buxheim Organbook, can be identified as products of the Nuremberg and Munich Paumann schools.

Only a few of Paumann's works have survived, in four manuscripts from these two schools. Presumably Paumann's creative output consisted mostly of improvisations rather than worked-out compositions. Since his blindness prohibited him from writing down his own compositions, they could be recorded only from dictation. For this reason Virdung's attribution to him of the invention of German lute tablature (*Musica getutsch*, 1511) seems quite plausible, for it would have been particularly suitable for dictating music. The transmission of the *Fundamenta* is especially complicated because the extant sources reflect various stages of Paumann's didactic practices. The Buxheim Organbook contains two further, anonymous *Fundamenta* (ff.106v–8v, 124v–42v) which include concordances with those listed below.

Despite his very limited surviving output, Paumann must be considered the leading figure in 15th-century German instrumental music, known internationally not only as a virtuoso but also as a composer. Even in the 17th and 18th centuries he was still remembered as ‘the very best organist’ (H. Canisius: *Lectiones antiquae*, 1601–4) and ‘in all musical arts the most expert and the most famous’ (J. Staindl: *Chronicon generale*, 1763). His sole surviving vocal work, with its elegant melodic declamation and sophisticated contrapuntal texture, is clearly superior to the polyphonic songs of Paumann's German contemporaries and suggests his familiarity with Franco-Flemish music. All the Lochamer Liederbuch, Schedel Liederbuch and Buxheim Organbook transmit Franco-Flemish repertoires among their German material. Paumann's organ works, settings of secular cantus firmi, are obviously the first of their kind to reflect the stylistic influence of the Burgundian chanson, especially with respect to the skilful handling of the three-part texture.

Characteristic of his organ style is the balancing of a highly ornamented discant, often using standard virtuoso figuration, and a solid tenor-countertenor basis. He deserves credit for refining the practice of the *Fundamentum* as a method of teaching organists. Though his *Fundamenta*, like earlier examples, still rely on formulae for their ornamental discants to given tenor patterns, they cease to be improvisation and become composition in the mature three-part pieces (e.g. no.5).

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CHRISTOPH WOLFF

Paumgartner, Bernhard

(*b* Vienna, 14 Nov 1887; *d* Salzburg, 27 July 1971). Austrian musicologist, conductor and composer. His father, Hans Paumgartner, was a writer on music and a friend of Bruckner, and his mother was Rosa Papier, a singer at the Court Opera. At an early age Paumgartner came into contact with the giants of Viennese music, including Bruckner, Wolf and Mahler. After a secondary education in the humanities he first studied law, in which he took the doctorate in 1911. He had already been an active musician (as conductor, horn-player, violinist and pianist) at school, and now studied musicology privately with Adler and was particularly influenced by Mandyczewski. His first professional appointment was as répétiteur at the Vienna Opera (1911–12). During World War I he was able to realize a project of his own: based in a military department called 'Musikhistorische Zentrale', he collected the songs of soldiers in the imperial multilingual army. In the course of this work, the results of which are lost, Paumgartner came into contact with Bartók and Kodály.

Paumgartner was subsequently director of the Salzburg Mozarteum (1917–38, 1945–59) and during his tenure this private institute was raised to the status of a state academy (1922) and Hochschule (1953). He found time outside his administrative work to run the conducting department and to be professor of music theory and history; one of his pupils was Karajan. Paumgartner initiated the summer courses that took place at the Mozarteum regularly from 1930, and in 1952 he founded the Camerata Academica, composed of both teachers and pupils, with which he made numerous concert tours and gramophone recordings.

Paumgartner was closely connected with the Salzburg Festival from its first year (1920), when he wrote and conducted music for Hofmannsthal's mystery play *Jedermann*; he composed music for numerous plays, organized performances of unfamiliar works by Mozart, made translations and arrangements, conducted orchestral concerts, serenades, church music, chamber concerts, and as an organizer was a major influence on

the character of the festivals. In 1960 he became president of the Salzburg Festival, an office he retained until his death.

Paumgartner's first book was his biography of Mozart (1927), which was translated into many languages and was substantially expanded in its sixth edition; in collaboration with Otto Erich Deutsch, he published the letters of Leopold Mozart to his daughter (1936). He also wrote biographies of Schubert (1943) and Bach (1950) and studies on instrumental ensemble and the town of Salzburg. Many of his 140 published articles concern problems of historical performing practice. During World War II he did research in Florence on the history of musical relations between Italy and Austria, subsequently published in contributions to the first edition of *Die Musik in Geschichte und Gegenwart* and other publications. From 1923 his research was concentrated on Mozart.

Paumgartner edited a considerable amount of music for publication, mostly works of the Classical Viennese and Italian Baroque schools. His adaptation of Mozart's *Idomeneo* was performed in 1956 at the Salzburg Festival, and his version of Cavalieri's *Rappresentazione di Anima et di Corpo* was heard in a series of festival performances from 1968. His compositions include the opera *Die Höhle von Salamanca* (text after Cervantes, Dresden, 1923), the comic opera *Rossini in Neapel* (text by Hans Adler, Zürich, 1935), music for the stage, orchestral works, ballets and songs. Paumgartner was also a distinguished translator of operas (*Idomeneo*) and plays (by Goldoni, Molière and Beaumarchais).

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RUDOLF KLEIN

Paur, Emil

(*b* Czernowitz [now Chernovtsy, Ukraine], 29 Aug 1855; *d* Frýdek-Místek, 7 June 1932). Austrian conductor, violinist and composer. After early studies with his father, the director of the Vienna Musikverein, in 1886 he entered the Vienna Conservatory, studying composition with Dessooff and violin with Hellmesberger. He became a member of the court orchestra in 1870, and from 1876 held conducting posts in Kassel, Königsberg, the Mannheim Hofoper (1880) and the Leipzig Stadttheater (1891). In 1893 he went to the USA, succeeding Nikisch as conductor of the Boston SO.

In 1898 Paur was elected music director of the New York Philharmonic Society in succession to Seidl, and in 1899 he succeeded Dvořák as director of the National Conservatory of Music in New York. He left both posts in 1902, returning first to Austria and then touring as guest conductor with many leading European orchestras. He conducted German opera at Covent Garden (1900) and in Madrid (1903) as well as in Berlin. His period as conductor of the Pittsburgh Orchestra (1904–10) raised it to international standards and introduced much new European and American

music including works by Smetana, Goldmark, Rubinstein, MacDowell and Amy Beach; Paur's own symphony *In der Natur* was performed in 1909. Upon returning to Europe, Paur succeeded Carl Muck as director of the Berlin Opera (1912) but resigned after a few months, remaining in Berlin as a concert conductor. His other compositions include a Piano Concerto in A (1909), a Violin Concerto, and chamber music.

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J.A. FULLER MAITLAND/MALCOLM MILLER

Pausa (i)

(Lat.).

In 15th-century keyboard music, a form of conclusion consisting of formulaic counterpoint over the long-held final note (*ultima*) of a section of the cantus firmus, before reaching a closing consonance. Octaves and 5ths frequently constitute the salient features of the figuration. This procedure was a part of organ-playing practice in the 15th century, the most extensive collections of examples being in Conrad Paumann's *Fundamentum organisandi* of 1452 (*D-Bsb Mus.ms. 40613*) and from his circle of pupils (*D-Mbs cim.3526*), and served to give structure to the course of the musical treatment of the cantus firmus by providing tonal resting places.

See also [Organ point](#).

KLAUS ARINGER

Pausa (ii)

(It., Sp.).

See [Fermata](#), [Pause](#) and [Rest](#).

Pausa lunga.

See [Lunga](#).

Pause.

The sign of the corona or point surmounted by a semicircle showing the end of a phrase or indicating the prolongation of a note or rest beyond its usual value (often called [Fermata](#) in the USA). In French, *pause* means a semibreve rest; in German, *Pause* means any rest.

Historically and in the most general sense, the pause is a sign for one part to pay attention to the others rather than to the beat, and to wait until everybody is ready before releasing or going on to the next note. It is used to mark the ends of phrases, sections or whole pieces, as in chorales, da capo arias, variations, etc; in canons only one of whose parts is written down, it may show where a leading part is to end or it may direct one part to hold and wait for the rest to catch up; in music for a soloist, a pause in the solo part may indicate that an improvised cadenza is called for, while the corresponding pauses in the accompanying parts show that they are to wait for the soloist to finish; in any music it may indicate a suspension of the beat, as in the allegro theme of Beethoven's op.111 or at high notes for the tenor in Italian operas. 14th-century examples of the pause may be found in Jo Cuvelier: *Se galass* and Franciscus: *De Narcissus* (CMM, liii/1(1970), 33 and 51). See also [Organ point](#).

DAVID FULLER

Pautza, Sabin

(b Calnic, nr Reșița, 8 Feb 1943). Romanian composer and conductor, active in the USA. After studying with Ciorte, Ion Dumitrescu, Negrea, Niculescu and Stroe at the Bucharest Academy (1960–65), he received a bursary to study at the Academia Musicale Chigiana in Siena with Donatoni and Maderna. Between 1966 and 1984 Pautza taught at the Iași Academy, then took the opportunity provided by a further study grant to leave Romania for the USA, where he found work as a lecturer at the Altan Institute, New York University (1985–8). In 1988 he became musical director and conductor of the Plainfield Symphony, and he has developed a successful conducting career in Europe and the USA. Pautza's work can be split into his Romanian and American periods. In the former he extended his musical language through improvisation, modal-chromatic techniques and the assimilation of elements of Romanian popular song. In the latter he has formed a synthesis of avant-garde influences which tends towards a simplicity of material. His scores, rich in substance and tension, characteristically explore the natural resonance of sound.

WORKS

(selective list)

Op: Another Love Story, 1980

Vocal: 4 Christmas Carols, chorus, 1966; Offering to the Children of the World, triple chorus, 1973; Canti prophani, children's chorus, orch, 1975; Columns (cant.), chorus, orch, 1978; Nocturnes, S, orch, 1980; Hayku, 3 songs, S, orch, 1981; Light (cant.), chorus, orch, 1981; Missa brevis, S, chorus, 1982; Ebony Mass, solo vv, chorus, org, 1983; Sinfonia sacra, S, chorus, orch, 1991–2; Rita Dove Triptych, nar, S, orch, 1995

Orch: Seykylos Hymn, chbr orch, tape, 1969; 5 Pieces, 1972; Jocuri [Games] I, str, 1976; Jocuri II, 1978; Jocuri III, va/vc, orch/ens, 1979; Jocuri IV, vn, orch, 1980; Sym. no.1, 1982; Sym. 'In memoriam', 1984-6; Double Conc., va/vc, pf, orch, 1988–90; Sinfonietta, large orch, 1995

Chbr: Musica per 2, fl, pf, 1970; Laude, 10 insts, 1974; Str Qt no.1, 1976; Str Qt no.2, 1977; Str Qt no.3, 1979; 2 preludes, cl, pf, 1988; Trio no.1, str trio, 1991

Pauwels, Jean-Englebert

(*b* Brussels, 24, 26 or 29 Nov 1768; *d* Brussels, 3/4 June 1804). Flemish composer, violinist and conductor. His father, Jean Pauwels, was a bass singer and his elder brother, Jean-Joseph Pauwels, was a bass and a violinist at the royal chapel of the Austrian governor of the southern Netherlands. Jean-Englebert was a chorister at the royal chapel by the end of 1780; there he studied the violin with van Maldere and composition with Ignaz Vitzthumb. In 1788 he went to Paris and continued his composition studies with Le Sueur. He played the violin in the Théâtre Feydeau orchestra, and in 1790 became orchestra director in the Strasbourg Theatre. By 1791 or 1792 he was playing first violin in the Brussels Théâtre de la Monnaie where, in 1794, he became director of the orchestra. With Lambert Godecharle he founded the Société Concert des Grands in 1799; this became the best concert organization in Brussels before the establishment of the Conservatory concerts. According to Gregoir, Pauwels was not only a brilliant conductor but a remarkable violinist who became the point of departure for the Belgian violin school, whose members later included Vieuxtemps, C.-A. de Bériot and Alexandre Artôt.

Pauwel's music has not been studied extensively, but his contemporaries evidently thought highly of both his instrumental music and his stage works. According to Vander Linden, his instrumental pieces display graceful virtuosity and harmonic compactness, and his chamber music avoids theatrical effects. Fétis commented that, in spite of many strong sections and good musical organization, Pauwels's operas are hindered by their weak librettos.

Marie-Anne-Jeanne (or Jeanne-Catherine) Pauwels (1795–1839), a pianist and composer active in Brussels, was apparently unrelated to this family.

WORKS

printed works published in Brussels, unless otherwise indicated

stage

all first performed at Brussels, Théâtre de la Monnaie

La maisonnette dans les bois (oc, 1), 3 Aug 1796

L'auteur malgré lui (oc, 1, Claparède), 2 Nov 1801

L'arrivée du héros (scène lyrique, A. Verteuil) (c1803)

Léontine et Fonrose (oc, 4, Verteuil), 13 April 1804, ov. (n.d.)

other works

Sacred vocal: *Messe solennelle*, *B-Bc*; other masses in MS mentioned by Fétis

Secular vocal: 3 polonaises, *S*, orch (n.d.); *Les deux amis*, *T*, *Bar*, *pf* (n.d.); *Air guerrier*, *B*, *pf* (n.d.); Fétis mentions other works, incl. *L'amitié*, *S*, *T*, orch (n.d.)

Inst: 1er conc., *vn*, orch (n.d.); 1er conc., *hn*, orch (n.d.); 6 duos, 2 *vn* (Paris, n.d.); 3 quatuors dialogués, 2 *vn*, *va*, *bc*, op.2 (n.d.); other *vn* concs. and several syms. in MS mentioned by Fétis; *Fl Conc.*, *Pf Conc.* mentioned in *Choron-FayolleD*

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Choron-FayolleD

FétisB

MGG1 (A. Vander Linden)

VannesD

E. Fétis: *Les musiciens belges*, ii (Brussels, 1849, 2/1854), 169–73

F. Faber: *Histoire du théâtre français en Belgique*, ii (Brussels, 1879), 194, 197; iv (1880), 148, 287, 335

E.G.J. Gregoir: *Les artistes-musiciens belges au XVIII^{me} et au XIX^{me} siècle* (Brussels, 1885–90, suppl. 1887)

J. Isnardon: *Le Théâtre de la Monnaie* (Brussels, 1890), 101, 107, 109

C. van den Borren: *Geschiedenis van de muziek in de Nederlanden*, ii (Antwerp, 1951)

PHILIPPE MERCIER

Pavan [pavane, paven, pavin]

(It. *pavana*, *padovana*; Fr. *pavane*; Ger. *Paduana*).

A court dance of the 16th and early 17th centuries. There are hundreds of examples in the contemporary sources of consort, keyboard and lute music, among them some of the most inventive and profound instrumental compositions of the late Renaissance period.

The pavan was almost certainly of Italian origin. The earliest surviving source for it, Dalza's *Intabulatura de lauto* printed by Petrucci in Venice in 1508, contains five *pavane alla venetiana* and four *pavane alla ferrarese*, collectively described on the title-page as *padoane diverse*; both 'pavana' and 'padoana' are adjectives meaning 'of Padua', so the town presumably gave the dance its name. Some scholars, however, have suggested a derivation from the Spanish *pavón* (peacock) based on a supposed resemblance between the dignified movements of the dance and the spread of a peacock's tail.

The pavan was similar choreographically to the 15th-century bassadanza; it was sedate in character and was often used as an introductory, processional dance. A useful source of information on the dance is Arbeau, who gave the earliest account (1588) of the basic choreography:

The pavane is easy to dance, consisting merely of two single steps [*simples*] and one double step [*double*] forward, [followed by] two single steps and one double step backward. It is played in duple time [*mesure binaire*]; note that the forward steps begin on the left foot and the backward steps begin on the right foot.

As suitable music for the pavan, Arbeau gave a four-part setting of the popular song *Belle qui tiens ma vie* (later printed in Morley's *First Booke of Consort Lessons*, 1599, as *La coranta*) to be accompanied throughout by a repetitive minim–crotchet–crotchet drum rhythm (see illustration). He remarked that 'if you wish, you can have it sung or played in four-part harmony without dancing it'; he suggested that it might be played on 'viols, spinets, transverse flutes and flutes with nine holes, haut boys', and noted that the pavan was often used as a wedding march or 'when musicians

head a procession of ... some notable guild'. A more complex choreography was given by Fabritio Caroso (*Il ballarino*, 1581), apparently intended for professional dancers.

As Arbeau prescribed, the music of a pavan is almost invariably in duple metre (two or four beats to the bar in modern transcriptions) and usually consists of two, three or four sections of regular metrical structure, each repeated. Morley described the pavan as

a kind of staid music, ordained for grave dancing, and most commonly made of three strains, whereof every strain is played or sung twice; a strain they make to contain 8, 12, or 16 semibreves as they list, yet fewer than eight I have not seen in any pavan. In this you may not so much insist in following the point as in a fantasy, but it shall be enough to touch it once and so away to some close. Also in this you must cast your music by four, so that if you keep that rule it is no matter how many fours you put in your strain for it will fall out well enough in the end.

Not all composers followed Morley's rule of 'casting by four', that is, making the length of each strain a multiple of four semibreves. In the early 17th century asymmetrical phrase structures were particularly common, as, for example, in a keyboard pavan by Gibbons (ed. in MB, xx, 1962, no.16), where the number of semibreves in the three strains, each having a varied repeat, is 14, 13; 14, 14; 19, 20.

In both printed and manuscript sources for the 16th-century dance, the pavan frequently appeared as the first dance in a group, to be followed by one or more after-dances in faster triple metre; often these after-dances, or at least the first, were based on the melodic or harmonic material of the pavan. Italian sources generally labelled such after-dances 'saltarello', as in Dalza's collection, where the editor apparently thought the grouping of thematically related dances in the order pavan–saltarello–piva important enough to be mentioned in the preface ('tutte le pavane hanno el suo saltarello e piva'). Such widely distributed lute collections as G.A. Casteliono's *Intabolatura de leuto de diversi autori* (1536) and the joint *Intabulatura ... del Francesco da Milano et ... Pietro Paolo Borrono* (1546) contain longer suite-like groups (called 'ballo' by Casteliono) in which the opening pavan is followed by three saltarellos, the first of which is melodically similar to the pavan. The most usual pairing later in the 16th century, particularly in northern Europe, was that of pavan and galliard, but it is probably true to say that most existing pavans are not linked to any other dance. Other early sources for the pavan include Hans Judenkünig's *Ain schone kunstliche Underweisung* (1523), containing one *Pavana alla veneciana* taken from Dalza; the *Dixhuit basses dances* for lute issued by the Parisian printer Attaignant in 1530; and Luis de Milán's vihuela tablature *El maestro* (1536, containing some triple-time pavans). Some tempo indications in Milán's publication and in Alonso Mudarra's *Tres libros de musica en cifras para vihuela* (1546) suggest that the pavan was a fast or moderately fast dance. There is no doubt that, like many other dances, it became slower as time went on.

Early Italian keyboard dances, all anonymous, survive in a small Venetian manuscript of about 1530 (*I-Vnm* ital.iv.1227, ed. K. Jeppesen, *Balli antichi veneziani*, Copenhagen, 1962), with a linked pavan and saltarello, and in two fascicles from the collection at Castell'Arquato (*I-CARcc*) dating from about 1540 (ed. H.C. Slim, CEKM, xxxvii/1, 1975). The latter include 15 pavans each followed by a 'saltarello de la pavana', the two dances normally consisting of two variations on the same harmonic ground (*passamezzo moderno*, *romanesca* or *passamezzo antico*). The keyboard writing of these pieces is uncomplicated, with a decorative single line in the right hand supported by reiterative left-hand chords. Similar textures are employed in the earliest Italian publication of keyboard dances, the *Intabolatura nova di varie sorte de balli* issued by Gardano (1551). The single pavan in this collection, *Fusi pavana piana*, has sections of four and seven breves in length, each with varied repeat, a structure that distinguishes it from the tripartite *passamezzo moderno* and *antico* settings in the same book.

Solo instruments at this period would probably not have been suitable for accompanying dancing; the dances published for them were decorated versions of ensemble pieces, comparable in nature and function to the contemporary intabulations of chansons and motets. Surviving ensemble settings come mainly from France and the Low Countries until about 1570, and are generally in a simple, homophonic style with the tune in the top part. Lute and keyboard arrangements are sometimes elaborately 'coloured', and display idiomatic figuration of a kind often associated with later instrumental styles. [Ex.1](#) shows the first strain of a pavan for four-part ensemble (superius only) from Attaignant's *Six gaillardes et six pavaues* (1529–30), the first few bars of a keyboard pavan modelled on the same dance (upper staff only) from Attaignant's *Quatorze gaillardes neuf pavannes* (1531) and the first few bars of the *Gaillarde sur la pavane* (upper staff) which follows immediately in the latter Attaignant print.

Of the relatively few Italian ensemble dances extant from before 1560 (listed in Cunningham), about a dozen are of the pavan type, though none has the unambiguous title 'Pavana'. *La paduana del re* (in *GB-Lbl* Roy.App.59–62) is a true pavan with strains of 16, eight and eight breves. On the other hand, the *Cortesa padoana* in Francesco Bendusi's *Opera nova de balli ... a quatro* (1553) is an example of the triple-time [Padoana](#). By the mid-16th century in Italy the pavan was already giving place to the *passamezzo*, a similar dance in which the steps were more lively (according to Arbeau), with music usually constructed over a ground bass, either the *passamezzo antico* or the *passamezzo moderno*. In northern Europe the pavan remained popular, and music for it was adapted from many sources. For example, Susato's *Het derde musyck boexken* (1551) includes a four-voice pavan in three sections derived from Josquin's chanson *Mille regretz* and another based on Janequin's *La bataille de Marignan*.

The earliest surviving English pavans are probably the two in *GB-Lbl* Roy.App.58 (c1540), *The Emperorse Pavyn* (in triple time) and *Kyng Harry the VIIIth Pavyn* (ed. in MB, lxvi, 1995, nos.39, 41), both apparently three-part keyboard reductions of four-part consort pieces. The early Elizabethan manuscripts *GB-Lbl* Roy.App.74–6 (dances ed. in MB, xlv, 1979, nos.76–

111) contain several consort pavans in a simple, homophonic style similar to that of contemporary collections on the Continent. Towards the end of the century, when the pavan as a dance was dying out, it was given a new significance as a musical form by English composers. Ex.2 shows the first strain of an anonymous pavan from the Dublin Virginal Manuscript (*EIRE-Dtc*, c1570) in which the texture is elaborated by true counterpoint rather than by decoration of a homophonic original. This technique was greatly extended by Byrd, whose ten keyboard pavans in *My Ladye Nevell's Booke* (1591) display a degree of craftsmanship and an emotional weight unparalleled in any earlier source. Until about 1625 the pavan continued to attract English composers, and examples for lute, keyboard and ensemble abound. Arrangements from one medium to another still occurred, but generally keyboard and lute examples existed in their own right, often exploiting the technique of the instruments to a considerable degree. Pavans for solo instruments normally included written-out varied repeat sections, unlike those for 'whole consort' which tended to be more restrained.

Many pavans have descriptive titles, often referring to technical features of the music, such as Byrd's *Pavan: Canon 2 in 1*, William Tisdale's *Pavana chromatica*, and the *Four-Note Pavan* by Alfonso Ferrabosco (ii), the upper voice of which consists entirely of repetitions of a four-note motif at different pitches and in different rhythms. Pieces called *Passamezzo Pavan* and *Quadran Pavan* are sets of variations on the *passamezzo antico* and *passamezzo moderno* respectively, and thus lack the usual tripartite structure. Other titles are indicative of mood, usually rather sombre, as suggested by Morley's description, such as Bull's *Melancholy Pavan*, Philips's *Pavana dolorosa* and Holborne's *Pavan: The Funerals*. Some pavans were apparently written in memory of recently deceased people, like those by Byrd and Gibbons in *Parthenia* (1612–13) dedicated to the Earl of Salisbury (d May 1612), but this is not true of all named pavans.

Relatively few English pavans were printed, but among the publications that include them are John Dowland's *Lachrimae, or Seaven Teares Figured in Seaven Passionate Pavans ... for the Lute, Viols, or Violins, in Five Parts* (1604), Robert Dowland's *Varietie of Lute-Lessons* (1610), and the keyboard book *Parthenia*. Some pavans arranged for mixed consort were included in Morley's *First Booke of Consort Lessons* (1599). Perhaps because of the influence of such expatriate English composers as William Brade and Thomas Simpson, the pavan regained favour in 17th-century Germany as the first movement of consort suites by Peuerl, Schein, Scheidt and others. In Schein's *Banchetto musicale* (1617), for example, all the suites open with movements entitled *Padovana*.

In France, following an isolated keyboard pavan by Jacques Cellier of Reims, dated 1594 (see Ledbetter, frontispiece), there is a handful of examples written by harpsichordists, among which Chambonnières' *Pavane L'entretien des dieux* and Louis Couperin's only pavan, in F \flat minor, are works of intense eloquence. 17th-century English examples include ten pavans by Tomkins that bear dates between 1647 and 1654, but these belong essentially to the virginalist tradition. The pavans that open some of Locke's suites, and the few independent examples by Purcell, are scored for two or three violins, bass viol and continuo, and

retain the structure of three repeated sections. Such examples were becoming rare, however; Thomas Mace (*Musick's Monument*, 1676) defined both the form and its decline: 'Pavines, are Lessons of 2, 3 or 4 Strains, very Grave, and Sober; Full of Art, and Profundity, but seldom us'd, in These our Light Days'.

Like other dance forms of the Renaissance and Baroque periods, the pavan has occasionally been reinterpreted by more recent composers. Delibes (*Airs de danse*, 1882) and Warlock (*Capriol Suite*, 1926) both composed pavans that quote Arbeau's music. Also based on a pre-existing work (from *Parthenia*) is Peter Maxwell Davies's *St Thomas Wake: Foxtrot for Orchestra on a Pavan by John Bull* (1969). The same composer's *Sir Charles [Groves] his Pavan* (1992) revives the idea of a pavan as a memorial piece.

Pavans by Fauré (op.50, 1887) and Ravel (*Pavane pour une infante défunte*, 1899; 'Pavane de la belle au bois dormant' from *Ma mère l'oye*, 1908–10) are justly celebrated, and all three exist in alternative scorings made by the composers. But the delicate gravity of Howells's 'De la Mare's Pavane' from *Lambert's Clavichord* (1926–7) could not be effectively transferred to any other instrument. This piece is very much in the Elizabethan spirit, 'cast by four' with a modest use of varied repetition and an undercurrent of polyphony; the overall form, however, is *ABA* rather than *ABC*. 20th-century pavans designed for actual dancing include the 'Pavane of the Sons of the Morning' in Vaughan Williams's *Job* (1930), and the Pavane in Britten's *Gloriana* (1953), which is the first of a group of dances accompanied by an onstage orchestra and woven into the dramatic action.

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ALAN BROWN

Pavaniglia

(It.).

An instrumental dance which originated in the 16th century and became popular in Italy during the first half of the 17th. Its music had the fairly fixed melodic and harmonic structure shown in the lute version in [ex.1](#). The chord progression is similar to that used in the earlier type of *folia* (see [Folia](#), [ex.2](#)), and both are related to one of the main chordal schemes of the Renaissance dance style (see [Ground](#), [ex.1c](#)). Occasionally the VII chord in [ex.1](#) is preceded or interrupted by IV, or the i chord in the ninth bar replaced by III. Cesare Negri (*Le gratie d'amore*, 1602) provided two examples, one like [ex.1](#) called *Pavaniglia alla romana* and another, entitled *Pavaniglia all'uso di Milano*, which has the same harmonic scheme but a different melody moving generally a 3rd higher.

The earliest pavaniglias are those of Caroso (1581 and 1600) and Negri, both of whom gave the choreography for the dance together with the lute accompaniment. Most 17th-century examples are in Italian tablatures for the five-course Spanish guitar (beginning with Girolamo Montesardo in 1606), where they are sometimes followed by a *rotta della pavaniglia* in triple metre. Other early 17th-century examples of the pavaniglia include several for lute (the Bentivoglio manuscript at *US-SFsc* and *I-Fn Magl.XIX* 105 and 179), for discant and bass (*I-Bc* Q34) and for keyboard (*I-Fn Magl.XIX* 115 and 138 and the Chigi manuscripts in *Rvat*, ed. in CEKM, xxxii/2, 1968); there is also an example for instrumental ensemble by Gasparo Zanetti (1645). In addition, one source (*I-Fn Magl.XIX* 143) gives a text with the instruction 'parole sopra la pavaniglia'.

Several sources refer to the pavaniglia as a Spanish dance, and a relationship to the pavan is indicated by the fact that the same music occurs in Bull's *Spanish Pavan* in the Fitzwilliam Virginal Book, the pieces called *Pavane d'Espagne* by Arbeau (1588), Michael Praetorius (1612), Nicolas Vallet (1615) and Adriaen Valerius (1626), the *Pavana hispanica* written jointly by Sweelinck and Scheidt, and two sets of *diferencias* on the *Pavana italiana* by Antonio de Cabezón. Most of the pavaniglia pieces are single statements of the music of [ex.1](#), whereas many of the above pavans consist of elaborate sets of variations on the same music. English lute manuscripts of the late 16th and 17th centuries contain numerous examples of the 'Spanish Pavan', whose tune was sometimes used for

singing broadside ballads. The beginning of the melody of ex.1 has a resemblance to the opening phrase of the chanson *Jay mis mon coeur*, which first appeared in Kotter's keyboard tablature of 1513.

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RICHARD HUDSON

Pavarotti, Luciano

(b Modena, 12 Oct 1935). Italian tenor. He studied in Modena with Pola and in Mantua with Campogalliani, making his début in 1961 at Reggio nell'Emilia as Rodolfo (*La bohème*) and quickly making an impression for his eloquent lyrical singing. In 1963 he sang Edgardo (*Lucia*) in Amsterdam and made his Covent Garden début as Rodolfo, returning as Alfredo, Elvino, Tonio (*Fille du régiment*), Gustavus III, Cavaradossi, Rodolfo (*Luisa Miller*), Radames and Nemorino (1990). In 1964 he sang Idamantes at Glyndebourne; in 1965 he made his American début at Miami, toured Australia with the Sutherland-Williams company, as Edgardo, and made his La Scala début as Rodolfo, returning for the Duke, Bellini's Tebaldo and Massenet's Des Grieux. At La Scala he also sang in a remarkable performance of Verdi's Requiem to mark the centenary of Toscanini's birth. He first sang at San Francisco in 1967 as Rodolfo, and the following year made his Metropolitan début, again as Rodolfo, later singing Manrico, Fernand (*La favorite*), Ernani, Cavaradossi, Idomeneus, Arturo (*I puritani*),

Radames, Rodolfo (*Luisa Miller*, 1991) and the Italian Singer (*Der Rosenkavalier*).

Pavarotti had a bright, incisive tenor with a typically free, open, Italianate production and penetrating high notes. He made it a practice never to sing beyond his own means; and even when he tackled more dramatic roles such as Otello late in his career he never forced his fundamentally lyric tenor. Above all he had a directness of manner that went straight to his listeners' hearts. His voice and style were ideally suited to Donizetti, the early and middle-period works of Verdi (he was particularly admired as Alfredo and Gustavus III) and to Puccini's Rodolfo and Cavaradossi. His impassioned singing of Calaf's 'Nessun dorma' (*Turandot*) turned the aria into a bestseller, though in this role and some of the other heavier parts he essayed he arguably lacked the true *spinto* power.

Pavarotti's art is liberally preserved on disc and video, which give a true reflection of his voice and personality: no opera singer has understood better than he the new power of the media. He has recorded most of his major roles, some of them twice, and was one of the 'Three Tenor' combination (the others were Domingo and Carreras) of the 1990s that brought opera to an unprecedentedly wide public. His genial looks and generous, outgoing personality were ideally suited to that kind of phenomenon; indeed, it might well have not existed without his enthusiastic participation. Despite his enormous popular acclaim, Pavarotti has been anxious to preserve his reputation as a serious artist, and his voice retained its colour and vibrancy into his 60s.

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ALAN BLYTH, STANLEY SADIE

Paven.

See [Pavan](#).

Pavesi, Stefano

(*b* Casaletto Vaprio, nr Crema, 22 Jan 1779; *d* Crema, 28 July 1850).

Italian composer. From 1795 to 1797 he studied with Piccinni in Naples. In 1797 he entered the Conservatorio di S Onofrio, just before it became part of S Maria di Loreto, and studied there until 1799 under Fenaroli. Expelled in that year of revolution because of his republican and Francophile ideals, he was deported to Marseilles and then went to Dijon, where he enrolled in the Italian regiment of Napoleon's army as a cimbasso player and took part in the Italian campaign. He left the army at Crema and completed his musical studies under Giuseppe Gazzaniga, who was *maestro di cappella* of the cathedral there. In 1803 in Venice, thanks to the protection of

Gazzaniga, he staged his opera *Un avvertimento ai gelosi*, which in the next 20 years was followed by nearly 70 more, both *seria* and *buffa*. In 1818, he succeeded Gazzaniga as *maestro di cappella* at Crema and held the post until his death. From 1826 to 1830 he spent six months of each year as music director of the Hofoper in Vienna, succeeding Salieri.

Among the many opera composers who flourished in Italy between the last great masters of the 18th century and the advent of Rossini, Pavesi stands out for his strikingly individual musical personality. During the Napoleonic period the *Allgemeine musikalische Zeitung* acclaimed Pavesi as one of the five best composers in Italy. He had an original and lively melodic invention, supported by a mastery of the orchestra and polished craftsmanship that were perhaps learnt from Gazzaniga, a musician who had formed his style from a complex variety of European sources. Pavesi's early symphonies are similar in style to late Haydn and Mozart; his best works are characterized by sparkling orchestration, unusual phrase structure, modal interchange and extensive development sections. His opera *Ser Marcantonio* (1810), similar in subject to Donizetti's *Don Pasquale*, had 54 successive performances at La Scala and was taken up by the principal opera houses of Italy. *La fiera* (Florence, 1804) and *La festa della rosa* (Venice, 1808) also enjoyed great success, as did his last opera, *Fenella, ovvero La muta di Portici* (Venice, 1831).

WORKS

c68 operas, incl. *La festa della rosa* (G. Rossi), Venice, Fenice, 21 May 1808, *I-Mr**; *Ser Marcantonio* (oc, A. Anelli), Milan, Scala, 26 Sept 1810, *Fc, Mr*; *Fenella, ovvero La muta di Portici* (3, Rossi, after Scribe), Venice, Fenice, 5 Feb 1831, *Mr**
Other works: 1 orat; at least 5 cants.; songs, incl. *Il Parnasso italiano* (texts by P. Metastasio); masses; other sacred works, incl. *Salmi, cantici ed inni cristiani del Conte L. Tadini posti in musica popolare dai maestri G. Gazzaniga e S. Pavesi* (Crema, 1818); several syms., incl. C, Venice, 1805, BL; ?Crema, 1818 (both pubd New York, 1982); 6 cembalo sonatas, *Nc*

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FlorimoN

GiacomoC

GroveO (G.C. Ballola) [with complete list of operas]

AMZ, xi (1808–9), 370; xxii (1820), 446–7; xxxiii (1831), 53

F. Sanseverino: *Notizie intorno alla vita e alle opere del Maestro S. Pavesi* (Milan, 1851)

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GIOVANNI CARLI BALLOLA/ROBERTA MONTEMORRA MARVIN

Pavillon

(Fr.).

The bell of a wind instrument, particularly of a brass instrument. The term dates from the Renaissance and derives from the bell's tent-like shape. See [Bell \(ii\)](#).

Pavillon chinois.

See [Turkish crescent](#).

Pavillon d'amour

(Fr.).

See [Liebesfuss](#).

Pavin.

See [Pavan](#).

Pavlenko, Sergey Vasil'yevich

(*b* Sumi, Ukraine, 5 May 1952). Russian composer. He attended the Moscow Conservatory where he studied composition with Sidel'nikov and orchestration with Denisov (1972–7) and then undertook postgraduate studies there (1977–80). He then worked as music director at Yury Lyubimov's Taganka Theatre in Moscow (1976–82) and since 1982 has worked as a composer. He won first prize at the International Competition for works written for a saxophone ensemble (1988, Paris), and first at the 'Musique sacrée' competition (1995, Fribourg).

Pavlenko writes principally for instrumental forces and he rarely has recourse to the human voice. He adheres to the type of composition-drama that was widespread in Soviet music, striving to embody in a work the uniqueness of his ideas, a uniqueness which is often related to the character of the forces he chooses (in particular his predilection for wind instruments and especially saxophones) and to the contrast between the musical material and the manner of the development in large-scale forms. His attraction to symphonic forms is combined with a neo-Romantic language (Symphony no.4); in his chamber works – and particularly in the Symphony no.3 'Symfoniya prichetov' ('Symphony of Lamentations'), written for the 100th anniversary of Stravinsky's birth – the forces are handled in a way that reflects Stravinsky's style, whilst the writing comes close to the polyphony of Russian folk music.

Pavlenko does not restrict himself to any one method of composition, using on equal terms serial or aleatory techniques and tonality while always being sensitive to timbre and texture. His evolution has progressed in favour of a more traditional and simple language that abounds in melodic textures.

WORKS

Stage: Skripka Rotshil'da [Rothchild's Violin] (1, choreographic fantasy, after

Chekhov), 1987

Orch: Sax Conc., 1975; Fl Conc., 1977; Vc Conc., 1979; Adagio, d, 1982; Sym. no.2, d, 1982; Sym. no.3 'Simfoniya prichetov' [Symphony of Lamentations], chbr orch, 1982; Vn Conc., 1983; Sym. no.4, 1985; Printsessa gryoz [The Princess of Dreams], sym. poem. 1994

Chbr and solo inst: 3 p'yesī [3 Pieces], db, pf, 1973; 4 p'yesī, cl, pf, 1974; Str Qt no.1, 1974; Pf Sonata no.1, 1975; Sonata, sax, pf, 1975; Liricheskaya poema [Lyrical Poem], fl, pf, 1976; Qnt, fl, cl, pf, vn, vc, 1976; Chbr Conc., ob, cl, hn, vn, va, vc, hpd, 1977; 4 p'yesī, bn, pf, 1977; Sonata, fl, 1977; Portreti [Portraits], fl, pf, 1978; Homage, bn, str, 1979; Pas de trois, fl, vn, pf, 1979; Pf Trio, 1979; Str Qt no.2, 1979; Variations, tpt pf, 1979; Conc. breve, 12 sax, 1980; James, cl, trbn, pf, 1980; Kontsert-serenada pamyati Vladimira Visotskogo [Conc-Serenade in Memory of Vladimir Visotsky], cl, str, 1980; Message, cl, 1980; Sonata-Continuo, b cl, 1980; Qt, 4 cl, 1980; Rozhdestvenskoye kaprichchio [A Christmas Capriccio], bn, str, 1980; Duo à tre, b cl, vib, mar, 1981; Pf Sonata no.2 'Fantasia quasi una sonata', 1981; Sonata, vc, 1983; Proshchaniye [Farewell], str, 1983; Orgelwerk, double fantasy with fugue, 1984; Intermezzo, a sax, hp, perc, 1985; Conc., ob, str, 1986; Kruzheva [Pieces of Lace], ww qnt, 1987; Pastoral', sax qnt, 1988; Retrospektsiya [Retrospection], perc ens, 1988; Conc., ww, perc, 1989; Posvyaschcheniye [Dedication], ob, a sax, vc, 1989; Quasi toccata, hpd, 1989; Sinfonia humana, str, 1989; Trio-nocturne 'k pamyati Shopena' [In Memory of Chopin], fl, b cl, pf, 1989; Katzenmusik, 6–12 hn, 1990; Lara, cl, perc, 1990 [after M. Jarre's music for the film *Doctor Zhivago*]; Re Marcus, perc ens, 1991; Siren' [Lilac], cl, va, pf, 1991, after M. Vrubel'; Triversiya [Treversium], perc ens, chbr orch, 1991; Res facta, 4 vc, 1993; Ayvz-kompozitsiya [An Ives Composition], concerto no.2, vc, str, 1993; Stansi [Stanzas], concerto no.2, s sax, chbr orch, 1994; V manere Gogena [In the Gauguin Manner], cl, vn, vc, pf, 1994; V podrazhaniye Denisovu [In Imitation of Denisov], bn, pf, 1994

Vocal: Vologodskaya svad'ba [A Vologda Wedding] (song cycle, trad.), 1973; Kantata pamyati Marinī Tsvetayevoy [Cantata in Memory of Marina Tsvetayeva], S, chbr orch, 1976; Kantata pamyati Osipa Mandel'shtama [Cantata in Memory of Osip Mandel'shtam], S, chbr orch, 1978; Syuita vodi [Suite of Water] (F. García Lorca), B, org, 1986; 2 Sonnets (P. Sydney), S, vc, org, 1988; Jesu redemptor omnium, anthem, S, chbr orch, 1995; Pesni bez slov [Songs Without Words] (P. Verlaine), S, cl, pf, 1996; Laguna (I. Brodsky), S, va, pf, 1996

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SVETLANA SAVENKO

Pavlova, Anna

(b St Petersburg, 31 Jan/12 Feb 1881; d The Hague, 23 Jan 1931).
Russian dancer. See [Ballet](#), §3(i).

Paxman.

English firm of horn makers. It was founded in London as Paxman Bros. in 1919 by Harry (Henry Charles) Paxman (1894–1965) and two younger brothers, Bertram and William. Before World War II the firm sold and repaired musical instruments. In 1944 Paxman Bros. moved to new premises on Gerrard Street, where they continued to repair instruments and also built up a reputation for adapting and converting brass instruments to customers' specifications; a letter of 1948 from Dennis Brain testifies to the good work they had done in adapting a Raoux horn for him. Harry Paxman's eldest son Robert (*b* 1929) joined the firm in 1945 and it began to make horns modelled on the German instruments favoured by British professional players, producing the first British-made rotary valve horn the same year. In 1959 the Australian horn player Richard Merewether introduced the firm to his new ideas on the physics and construction of the instrument; his descant horn in B \flat and F alto quickly found favour. In 1968 he produced a double horn in B \flat alto and B \flat soprano, designed to allow the modern player to cope with the high tessitura of Baroque horn parts; this instrument incorporated a new control valve, in which the windway diverges close to the mouthpiece, then converges in a chamber with a larger tube diameter at the point where the tubing begins to expand into the bell. The new system eliminated the coupled twin control valve previously used and allowed the longer instrument to be given a leadpipe with proper taper proportions. It was also used for Paxman's triple horn in F basso/B \flat alto/F alto, introduced in 1986. Since 1989 Paxman horns have been built with the bores of the cylindrical sections matched to the individual pitch length of each component of the double or triple horn: the triple horn, for example, uses bore diameters of 12.7 mm (F basso), 12 mm (B \flat alto) and 11.5 mm (F alto). The firm also manufactures a compensating double Wagner tuba in F and B \flat and copies of French hand horns from the Classical period. On Harry Paxman's retirement in 1961 Paxman Musical Instruments Ltd. was formed with Robert Paxman as director. The latter retired in 1995 and the firm was then taken over by a management team. In the same year the firm moved to Union Street.

CHRISTOPHER LARKIN

Paxton, Stephen

(bap. Durham, 27 Dec 1734; *d* London, 18 Aug 1787). English composer and cellist. Like his brother William (*b* Durham, 8 Feb 1725; bur. Durham, 7 May 1778) and their nephew George (1749–79), he received his early musical training as a Durham chorister under James Hesletine. His arrival in London may owe much to Spencer Cowper, dean of Durham (1746–74), and his brother, the 2nd Earl Cowper. In London Paxton became a pupil of William Savage 'for singing' and an early member of the band called upon by the Sharp family for their private concerts. 'A zealous and good Roman Catholic' (Argent, 28), he had some influence at the Sardinian Embassy Chapel, where his masses were frequently sung and where his nephew George was organist (before 1769–75). George was a versatile musician, playing the cello at one Sharp concert and being listed as a violinist at the Drury Lane Theatre. Stephen was elected a member of the Society of

Musicians in 1757 (George was elected in 1772) and from 1780 was a professional member of the Noblemen's and Gentlemen's Catch Club. The brothers were noted as composers of glees (Stephen won four Catch Club prizes; William two, both posthumous), and produced attractive and polished examples of the genre.

Stephen was active in London as a cello soloist and ensemble player for 30 years. Some of his instrumental works have been misattributed to William, an error apparently originating in Sainsbury's *Dictionary* (1824), which led to the London cellist being incorrectly identified as William. (Apart from visiting London for three months in 1751 William served as a Durham lay clerk from 1742 to 1778, was well known as a concert performer in Durham and Newcastle, and sang at Handel performances in York in 1769.)

Stephen was one of the four principal cellists at the Handel Commemoration in Westminster Abbey (1784) and at other festivals there in aid of the Society of Musicians (1786–7). Among his activities outside London, he played at Hertford in July 1757, played and sang at Newcastle in August 1772 and was called upon when a new concert room was opened in Manchester in September 1776.

As a cello composer Stephen ranked second in England only to James Cervetto. His fluent and graceful melodic style, recalling that of J.C. Bach, is particularly notable in his op.1 cello sonatas, which include some expressive slow movements with elaborate, finely worked, *galant* lines. Although the op.3 *Easy Solos* are technically more assured than op.1, their interest is diminished by the simplicity of style. This is also true of the op.4 solos, and the op.6 *Lessons* are light to the point of triviality. Several works in these later sets incorporate national airs or well-known movements by Handel. The duets for violin and cello show a similar falling-off; the op.4 duets include nothing as striking as the sonorous scoring of no.3 or the rhythmic vitality of the C minor first movement of no.5 in op.2. This tendency towards a simpler, more popular style, to be seen in Paxton's instrumental works, is characteristic of the development of English instrumental music during the 1770s and 80s.

WORKS

all published in London

op.

- 1 6 Solos, vc, b (1772)
- 2 8 Duets, with a Scots air and variations (vn, vc)/2 vc (by 1775)
- 3 6 Easy Solos, vc/bn, b (c1778)
- Cello Concerto, D (c1780)
- 4 4 Duets, vn, vc; 2 Solos, vc, b (c1780)
- 5 A Collection of Glees, Catches etc., 3, 4vv (c1782), 19 items, 5 by William Paxton
- 6 12 Easy Lessons, vc, b (1786)
- 7 A Selection of 2 Songs, 6 Glees and 2 Catches (c1789)
- 19 glees, odes and catches in A Collection of Catches, ed. E.T. Warren, 1763–95; others in anthologies, single editions and MSS (*GB-Lbl*, *A-Wn*)
- 2 masses, D (incl. Tantum ergo), G, and Domine salvum fac in A Collection of

Masses, ed. S. Webbe (1792); Mass, lost
— Kyrie (c1835); In conceptione, O salutaris (1854)

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BRIAN CROSBY, STANLEY SADIE

Paxton, William.

English composer, brother of [Stephen Paxton](#).

Pay, Antony (Charles)

(*b* London, 21 Feb 1945). English clarinettist. He studied with Wilfred Kealey and John Davies, and made his début at the age of 16 playing Mozart's Clarinet Concerto on a European tour with the National Youth Orchestra. He was principal clarinet with the RPO from 1968 to 1978, and from 1968 to 1983 with the London Sinfonietta, with which he gave the first performance of Henze's *The Miracle of the Rose* (1982). He was also principal clarinet with the Academy of St Martin-in-the-Fields, 1976–86, the Academy of Ancient Music, 1983–94, and, from 1986, the Orchestra of the Age of Enlightenment. From 1986 to 1993 he played with the Nash Ensemble. Pay has appeared frequently as a soloist, and in concertos often conducts from the clarinet. His extensive discography includes the concertos of Mozart, Weber and Crusell, which he plays on reconstructions of period instruments, much chamber music and Berio's *Concertino*, conducted by the composer. He taught at the GSM from 1982 to 1990, and gives masterclasses throughout the world.

PAMELA WESTON

Payen, Nicolas [Colin]

(*b* Soignies, c1512; *d* Madrid, after 24 April 1559). South Netherlandish composer. According to Fétis, Payen received his earliest musical education at St Vincent's, Soignies, before becoming a choirboy in Charles V's chapel in Spain. Payen's name is mentioned there from 1525 and appears in the prebendal lists for Mons and Gorinchem. During the 1530s he may have interrupted his service with the emperor for university studies. From 1540 he was in Charles's chapel as *clerc d'oratoire*, *chapelain des*

hautes messes, and from 1556 as *maestro de capilla*, succeeding Canis. In 1558 he was granted a canonry in the collegiate church of Tournai and at the time of his death he held numerous prebends. Very little research has been done on Payen's music. Most of his works are sacred, and the two extant state motets show his concern for expressing the emotional content of the texts. In negotiations with the Duke of Bavaria, the imperial vice-chancellor Dr Seld named Payen among the representatives of *musica reservata*.

WORKS

motets

Benedictus Dominus, 5vv, 1554¹¹; Carole cur defles, 4vv, 1545² (on death of Queen Isabella); Confitemur dilecta nostra, 4vv, 1548²; Convertemini ad me, 4vv, 1548²; Domine demonstrasti mihi, 4vv, 1548²; Domine Deus salutis, 4vv, 1548²; Eripe me de inimicis, 4vv, 1554¹¹; In Gott gelaub ich das er hat, 4vv, 1544²¹, ed. in DDT, xxxiv (1908/R); Nisi quia Dominus, 4vv, 1553⁶; Quis dabit capiti, 4vv, 1547⁶ (state motet); Resurrectio Christi, 5vv, 1546⁷

chansons

Avecque vous, 4vv, 1544¹⁰; Fringotes jeune fillettes, 4vv, 1538¹⁹ (lute intabulation 1546³²); Hau de par Dieu, 4vv, 1538¹⁹; Il y a de lagnon, 1538¹⁹ (lute intabulation 1548¹²); Je ne me puis tenir, 4vv, 1543¹³

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J. Schmidt-Görg: *Nicolas Gombert* (Bonn, 1938/R)

M. van Crevel: *Adrianus Petit Coclico* (The Hague, 1940)

H. Anglès: *La musica en la corte de Carlos V* (Barcelona, 1944)

A. Dunning: *Die Staatsmotette 1480–1555* (Utrecht, 1970)

ALBERT DUNNING

Payne, Anthony (Edward)

(*b* London, 2 Aug 1936). English composer and critic. He was educated at Dulwich College, London, and the University of Durham, and worked as a music critic first on the *Daily Telegraph*, later on *The Independent*. In 1983 he was visiting Milhaud Professor at Mills College, California, and has since taught composition at the London College of Music (1983–6), the New South Wales Conservatorium (1986) and the University of Western Australia (1996). Although he had written music as a child, the start of his professional composing career dates only from 1965. With remarkable surefootedness, he developed a technique loosely derived from various numerical systems that were increasingly linked to the more musical concept of interval size. All the works of this period embrace both the textural implications of widely spaced harmonies and the more reflective tensions of melodic lines set within a rhythmic framework that alternates the strictly defined and the proportionately indicated. Culminating in the

uncompromising toughness of his fine String Quartet (1978), the already more relaxed charm of *A Day in the Life of a Mayfly* (1981) marks a stylistic turning-point that enabled Payne to pick up the threads of an Englishness he had earlier forced himself to deny.

From this point on he began to evolve a kind of 'modernized nostalgia' which he has made recognizably his own and which enables the stylistic developments of the 1980s and 90s now to be understood as the reverse reflection of a period in which the works of the 1960s – such as the *Phoenix Mass* (1965, rev. 1972) and *Paraphrases and Cadenzas* (1969, rev. 1978) – were brought into line with the 1970s developments of a post-avant-garde modernism. Later, a quite different kind of rebirth saw the abandoned sketches for a work first conceived in the late 1950s being put to confident and touchingly autobiographical purpose in *The Spirit's Harvest* (1985), his first work for full symphony orchestra and the first openly to acknowledge his English heritage. But Payne is first and foremost a composer of chamber music, and it is his long list of works for variously-constituted chamber ensembles, both with and without voices, that most clearly trace the imaginative course of his musical journey over the last three decades. He married the soprano Jane Manning in 1966.

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Principal publisher: Chester

orchestral

Suite from a Forgotten Ballet, 1955, rev. 1985; Contrapuncti, solo str qt, str orch, 1958, rev. 1979; Conc. for Orch, 1974; Song of the Clouds, solo ob, 2 hn, perc, str orch, 1979–80; Spring's Shining Wake, 1980–81; Songs and Seascapes, str orch, 1984; The Spirit's Harvest, 1985; Half-Heard in the Stillness, 1987; Time's Arrow, 1989–90; Symphonies of Wind and Rain, 1991; Hidden Muisic, 1992; Orchestral Variations: the Seeds Long Hidden, 1992–4

brass

Fire on Whaleness, brass band, perc, 1975–6; Fanfares and Processional, hn, 4 tpt, 4 trbn, tuba, 1986; Echoes of Courtly Love, hn, tpt, flugel hn, trbn, tuba, 1987; River-race, 4 hn, 4 tpt, 4 trbn, tuba, perc, 1990

chamber and solo instrumental

Paraphrases and Cadenzas, cl, va, pf, 1969, rev. 1978; Sonatas and Ricercars, fl, ob, cl, bn, hn, 1970–71; Paean, pf, 1971; Str Qt, 1978; Footfalls Echo in the Memory, vn, pf, 1978; The Stones and Lonely Places Sing, fl + pic, cl + b cl, hn, pf, vn, va, vc, 1978–9; Miniature Variations on a Theme of E.L., pf, 1980; A Day in the Life of a Mayfly, fl + pic, cl, perc, pf, vn, vc, 1981; Reflections in the Sea of Glass, org, 1983; The Song Streams in the Firmament, cl, 2 vn, va, vc, db, 1986; Consort Music, 2 vn, 2 va, vc, 1987–8; A 1940s Childhood, fl, gui, 1986–7, arr. fl, hp, 1989; Sea-Change, fl, cl, hp, 2 vn, va, vc, 1988; Amid the Winds of Evening, va, 1987; The Enchantress Plays, bn, pf, 1990; Empty Landscape – Heart's Ease, ob, cl, hn, vn, va, vc, 1994–5; Engines and Islands, fl, cl, perc, pf, vn, va, vc, 1996

vocal and choral

Phoenix Mass, SATB, 3 tpt, 3 trbn, 1965, rev. 1972; Two Songs without Words, 5 male vv, 1970; A Little Passiontide Cant (14th-century Eng.), SATB, 1974, rev. 1984; First Sight of Her and After (T. Hardy), 16 solo vv, 1975; The World's Winter (A. Tennyson), S, fl + pic, ob, cl, 1976; The Sea of Glass (Bible: *Revelations*), SATB, org, 1977; A Little Ascension Cant (attr. Cynewulf), SATB, 1977, rev. 1984; A Little Whitsuntide Cant (E. Bronte), SATB, 1977, rev. 1984; Evening Land (P. Lagerkvist), S, pf, 1980–81; A Little Christmas Cant (trad. carol texts), SATB, 1893
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other

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SUSAN BRADSHAW

Payne, Jack

(*b* Leamington Spa, 22 Aug 1899; *d* Tonbridge, 4 Dec 1969). English pianist and dance bandleader. He formed his first band during his World War I service in the Royal Flying Corps, and subsequently led his own small jazz group, in which he played piano. He worked in various Birmingham bands until moving to London in 1925, where he took over the band at the Hotel Cecil. He broadcast with this group from 1925, and recorded from 1927, ultimately enlarging it to ten players, and becoming conductor and singer himself, with Bob Busby as pianist. In 1928, as Director of Dance Music, he took over the BBC Dance Orchestra, with whom he broadcast almost daily, and made numerous recordings for

Columbia. The orchestra also undertook theatrical bookings after appearing at the London Palladium in 1930, changing its name in the process to Jack Payne and His Orchestra. Like Jack Hylton, Payne was one of the first bandleaders to acquire popularity through broadcasting, and on leaving the BBC in 1932 he led a successful show band for most of the 1930s and during World War II. He toured South Africa in 1936, and returned to the BBC to direct its dance band (1941–6). His broadcasts and recordings are characterized by his own lightweight vocals, those of his guitarist Billy Scott-Coomber and those of his close harmony trio. His band's arrangements were immensely popular in their day, but lacked the jazz feeling of those by Hylton or Lew Stone.

Payne also became a theatrical agent, concentrating on this after the war, as well as having a career as a radio presenter. He did not return to bandleading after 1947, and his last years were beset by financial difficulties. He played himself in the 1932 film *Say it with Music* (the theme which became his signature tune), and his band was one of several groups that appeared in *Sunshine Ahead* (1936). Payne was married to the pianist Peggy Cochrane.

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J. Payne: *Signature Tune* (London, 1947)
A. McCarthy: *The Dance Band Era* (London, 1971)
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P. Cochrane: *We Said It With Music* (Bognor Regis, 1979)
J. Chilton: *Who's Who of British Jazz* (London, 1997)

ALYN SHIPTON

Payne, Maggi

(b Temple, TX, 23 Dec 1945). American composer, flautist and video artist. She studied the flute with Walfrid Kujala and composition with Alan Stout, William Karlins and Theodore Ashford at Northwestern University (BMus 1968). After a brief period at Yale University (1969), she continued her studies at the University of Illinois (MM 1970) with Gordon Mumma, Ben Johnston, Salvatore Martirano and James Beauchamp. Further postgraduate study in electronic music and recording media at Mills College (MFA 1972) led to posts there as recording engineer, assistant professor and co-director of the college's Center for Contemporary Music. Her honours include grants from the NEA and the Mellon Foundation.

Payne composes primarily for electronic tape. Her music often draws on sound sources from the physical world, particularly urban sounds recorded in the San Francisco area (*Airwaves (realities)*, 1987; *Resonant Places*, 1992; *Liquid Metal*, 1994). She also frequently combines tape music with visual elements, such as dance (in several collaborations with video artist Ed Tannenbaum) and electronically manipulated video images of natural phenomena, such as moving water or desert landscapes. Several other works are based on flute sounds that have been extensively transformed into unexpected timbres and textures. A great sensitivity to spatial effects is also characteristic of her work.

WORKS

stage

Dance scores (all for tape): House Party (choreog. C. Brown), 1974; Synergy II (choreog. Brown), 1974; Inventory (choreog. M. Sakamoto), 1980; Rondo (choreog. B. Kagan), 1984; The Living Room (choreog. N. Bryan), 1987

Other: The Winter's Tale (incid music, W. Shakespeare), 1975

traditional media

Inflections, fl, 1968; Songs of Flight (G. Snyder), S, pf, 1988; Desertscapes (M. Payne), 2 choruses, 1991; Minutia 0–13, 1–3 pf, 1996

electro-acoustic and multimedia

Video scores (all for tape, dir. E. Tannenbaum): 3 Movts with 2 Movts, 1982; Maytricks, 1983; Dance, 1984; Hikari, 1984; Contest, 1985; Gamelan, 1985; Hands, 1985; Shimmer, 1985; Back to Forth, 1986; Flights of Fancy (Viscous Meanderings), 1987; Ahh-Ahh (Queue the Lizards), 1987; Heavy Water, 1991; Close-ups, 1999

Video scores (all for tape, dir. M. Payne): Circular Motions, 1981; Crystal, 1982; Io, 1982; Solar wind, tape, video/slide projections, 1983; Airwaves (realities), 1987; Liquid Metal, 1994; Apparent Horizon, 1996

Tape and slide projections: Farewell, 1975; Transparencies, 1976; Spheres, 1977; Spirals, 1977; Lunar Earthrise, 1978; Lunar Dusk, 1979; Blue Metallics, tape, slide projections/film, 1980; Rising, tape, slide projections, opt. dancers, 1980; Ling, 1981

Other (tape unless otherwise stated): Ametropia, 1970, HUM, fl, tape, 1973; Orion (film score), 1973; VDO (film score), 1973; Allusions, dancers, tape, 16mm film, lighting, 1974; Scirocco, fl, tape, 1983; White Night, 1984; Subterranean Network, 1986; Phase Transitions, 1989; Resonant Places, 1992; Aeolian Confluence, 1993; Moiré, 1995; Raw data, 1998

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K. Gann: 'Medium Rare', *Village Voice* (27 Oct 1987), 96

G. Borchert: 'American Women in Electronic Music, 1984–94', *CMR*, xvi/1–2 (1997), 89–97

GAVIN BORCHERT

Pāyvar, Farāmarz

(b Tehran, 1932). Persian *santur* player and composer. He comes from a musical family and for six years, from the age of 17, studied the *santur* with Abolhasan Sabā, followed by further training with other masters of Persian traditional music. Pāyvar has combined a career as a virtuoso performer and composer with scholarship which has yielded a number of significant publications. They include original compositions as well as arrangements and books on the technique of *santur*. His recordings, published both in Persia and abroad, are numerous. They encompass recordings of some of the *dastgāhs* with the inclusion of all known *gušes*, also shorter renditions of *dastgāhs*, original compositions and ensemble pieces written or arranged by him. He has travelled widely and is known internationally for his many concerts and recordings.

Pāyvar has a thorough knowledge of the *radif* of Persian traditional music. He has advanced the technique of *santur* playing to levels not attained by any other *santur* player. His performances of any given *dastgān* generally display exceptional agility and smoothness of hammer action on the *santur*, use of a wide range of sound, and the interpolation of difficult and lengthy composed *čahārmesrābs*. On the other hand, his performance style is peppered with features of western virtuoso displays such as rapid scale movements, arpeggio patterns and passages in parallel thirds, all of which are essentially alien to Persian music.

HORMOZ FARHAT

Paz, Juan Carlos

(*b* Buenos Aires, 5 Aug 1901; *d* Buenos Aires, 25 Aug 1972). Argentine composer and theorist. He studied in Buenos Aires with Roberto Nery (piano) and with Gaito and Fornarini (composition); then, after organ lessons with Jules Beyer, he studied with d'Indy at the Schola Cantorum, Paris. But essentially he was self-taught in composition, and he remained an independent and isolated figure. An enthusiasm for new musical developments brought him, together with his contemporaries Juan José and José María Castro, Gilardi and Ficher, to form the Grupo Renovación (1929). Their aims were to seek out and utilize the latest compositional trends and to give wider currency to their work. Through this they gave a beneficial jolt to Argentine musical life, encouraging constructive criticism and throwing light on the confused musical landscape of the period. Paz worked actively with the group until 1937, when disagreements between him and the other members led to a separation. He then founded the Conciertos de la Nueva Música to present the most innovatory European music, particularly chamber music. In 1944 he was joined by other composers, among them Perceval, Devoto and Eitler, and a new group took shape as the Agrupación Nueva Música. The group grew steadily and remained a force for avant-garde ideas. At the time of his participation in the Grupo Renovación, Paz also took an active role in the work of the Asociación del Profesorado Orquestal, whose orchestra introduced new European works, above all those of the Paris school, as well as giving a hearing to pieces by the youngest and least known Argentine composers.

Throughout Paz's career, his music displays great attention to formal considerations and an extremely economic use of materials. His first period, from the 1920s until the early 1930s, is post-Romantic in style, with influences from Franck and Strauss, e.g. the *Cuatro fugas sobre un tema* (1924–5) and the orchestral *Canto de Navidad* (1927). Next he was drawn to neo-classical Stravinsky and jazz in such works as the *Octeto* for wind instruments (1930) and *Tres movimientos de jazz* (1932), which exhibit a contrapuntal polytonal (at times atonal) language. The pull of Scandinavian literature (Ibsen in particular) at this time on the culture of the River Plate as a whole also surfaces in *Tres comentarios líricos a 'El cartero del rey'* (1926) and in the incidental music to Ibsen's *The Emperor Julian* (1931). Meanwhile Paz was making a profound study of the worldwide musical currents of the 1930s, a period when Latin American composers were somewhat bemused by the diversity of prevailing techniques. It was then

that Paz directed his gaze to ideas quite unknown in Argentina at the time: the 12-note theories of Schoenberg. For four years he studied the procedures of Schoenberg and his pupils, particularly Webern, and from 1934 he adopted serial writing, for instance in the Passacaglia for orchestra (1936). But in 1950 he abandoned the 12-note system, convinced that it had nothing fundamentally new to offer, but also convinced that it was much less well known and understood than it deserved. After a period of reflection he surprised the public with these views, expounded in his book *Arnold Schoenberg, o el fin de la era tonal* (1954). From this time he explored a newly experimental, though highly structured idiom, resulting in some of his most notable works, including orchestral compositions *Rítmica ostinada* (1952), *Seis superposiciones* (1954), *Transformaciones canónicas* (1955) and *Continuidad* (1960), and the piano series *Núcleos* (1962–4), at which point he gave up composing.

But this was not the end of his exploratory activity, for he now gave his attention to the theoretical problems which had occupied him almost throughout his life. The result was *Alturas, tensiones, ataques, intensidades* (1970). Of his other books, the *Introducción a la música de nuestro tiempo* (1952) was of great importance in its day, containing as it did the fruit of more than 20 years of research and active participation in new music. Paz was equally an untiring apologist for contemporary aesthetic ideas in his numerous essays, published in over 25 Argentine and foreign periodicals, and in the hundreds of lectures that he gave in cultural and educational institutions. His teaching left an indelible mark on a whole generation of Argentine composers.

WORKS

(selective list)

orchestral

Canto de Navidad, 1927, orchd 1930; Movimiento sinfónico, 1930; Juliano Emperador (incid music, H. Ibsen), 1931; 3 piezas, 1931; Passacaglia, 1936, 2nd version 1952–3; Música para orquesta: Preludio y fuga, 1940; Passacaglia, str, 1944, rev. 1949; Rítmica ostinada, 1952; 6 superposiciones, 1954; Transformaciones canónicas, 1955; Música para fagot, cuerdas y batería, 1955–6; Continuidad, 1960; Música para piano y orquesta, 1964

chamber and solo instrumental

Tema y transformaciones, fl, ob, 2 cl, b cl, 2 bn, 2 hn, 2 tpt, 1929; Octeto, fl, ob, 2 bn, 2 hn, 2 tpt, 1930; Sonatina no.1, cl, pf, 1930; Sonata, vn, pf, 1931; Conc. no.1, wind, pf, 1932; Sonatina no.2, fl, cl, 1932; Primera composición dodecafónica, fl, eng hn, vc, 1934; Segunda composición dodecafónica, fl, pf, 1934–5; Conc. no.2, ob, bn, 2 hn, tpt, pf, 1935; Ov., wind qnt, hn, tpt, trbn, str trio, db, 1936; 4 piezas, cl, 1936; Primera composición en trío, fl, cl, bn, 1937

Tercera composición dodecafónica, cl, pf, 1937; Cuarta composición dodecafónica, vn, 1938; Str Qt no.1, 1938; Segunda composición en trío, cl, a sax, tpt, 1938; Tercera composición en trío, fl, ob, b cl/bn, 1940, rev. 1945; 3 comentarios líricos a 'El cartero del rey', fl, ob, cl, pf trio, 1942, [arr. pf work]; Str Qt no.2, 1940–43; Música para fl, sax y pf, 1943; Dédalus 1950, fl, cl, pf trio, 1950–51; Continuidad 1953, perc, 1953–4; 3 contrapuntos, cl, tpt, trbn, elec gui, cel, vc, 1955; Invención, str qt, 1961; Concreción 1964, fl, cl, bn, hn, tpt, trbn, tuba, 1964; Galaxia 64, org,

1964

piano

Coral, e♭: 1921; 3 piezas líricas, 1922; Fantasía, 1923; Fantasía y fuga, b♭: 1923; Preludio, coral y fuga, 1923; Sonata no.1, 1923; 4 fugas sobre un tema, 1924–5; Coral, F, 1925; Sonata no.2, 1925; 2 leyendas, 1925–6; 3 comentarios líricos a 'El cartero del rey', 1926, arr. ens, 1942; 6 baladas, 1927–9; Tema con transformaciones, 1928; 3 movimientos de jazz, 1932; 3 invenciones a 2 voces, 1932; Sonatina no.3, 1933; Sonata no.3, 1935; 10 piezas sobre una serie dodecafónica, 1936; Canciones y baladas, 1936–7; 5 piezas de carácter, 1937; Música 1946, 1945–7; Núcleos, 1962–4

other works

Song: Abel (M. Machado), 1v, pf, 1929

Arrs. for band or org of works by Bach, Beethoven and others

WRITINGS

Introducción a la música de nuestro tiempo (Buenos Aires, 1952)

La música en los Estados Unidos (Buenos Aires, 1952)

Arnold Schoenberg, o el fin de la era tonal (Buenos Aires, 1954)

Alturas, tensiones, ataques, intensidades (Buenos Aires, 1970)

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SUSANA SALGADO

Pazdírek.

Czech family of publishers and musicians.

(1) Bohumil Pazdírek [Johann Peter Gotthard]

(2) František Pazdírek

(3) Ludevít Raimund Pazdírek

(4) Oldřich Pazdírek

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N. Simeone: *The First editions of Leoš Janáček* (Tutzing, 1991)

JOHN TYRRELL

Pazdírek

(1) Bohumil Pazdírek [Johann Peter Gotthard]

(b Drahanovice, Moravia, 19 Jan 1839; d Vöslau, nr Vienna, 17 May 1919). Publisher and composer. He was the son of Josef Pazdírek (1813–96), a village teacher and musician. He settled in Vienna in 1855 and worked for various publishers (Spina, Gustave Lewy, Doblinger) until 1868 when he founded his own firm, which published many of Schubert's posthumous works. When his firm was taken over by Doblinger in 1880, he began teaching at the Theresian Academy (1882–1906). He composed five operas, six string quartets, songs, chamber music and sacred music. With his brother (2) František, he published the 34-volume *Universal-Handbuch der Musikliteratur* (Vienna, 1904–10/R), which cited all musical editions known by them to be in print and is still a valuable work of reference.

Pazdírek

(2) František Pazdírek

(b Citov, nr Přerov, Moravia, 18 Dec 1848; d Vienna, 14 Feb 1915). Publisher, brother of (1) Bohumil. After his schooling in Olomouc, he entered his brother's firm in Vienna and gained further experience in Berlin and in Moscow (with Jürgenson). On his return he worked with his brother (3) Ludevít Raimund. He initiated the ambitious but incomplete *Prager Conservatorium Ausgabe*, published the *Musikliterarische Blätter* and worked with his brother Bohumil on the *Universal-Handbuch*.

Pazdírek

(3) Ludevít Raimund Pazdírek

(b Citov, nr Přerov, Moravia, 23 Aug 1850; d Brno, 30 April 1914). Publisher, brother of (1) Bohumil and (2) František. After training as a teacher in Olomouc, he taught in Citov and other small Moravian towns. In 1879 he founded a publishing business in Horní Moštěnice in which he worked full time from 1889, moving to Bučovice (1891), Olomouc (1897) and finally to Brno (1911). His first publication was the frequently reprinted *Malý koledníček* ('Little carol book'). He specialized in church music and teaching manuals (e.g. Kocián's violin tutor, 1888), and himself composed some church and organ music.

Pazdírek

(4) Oldřich Pazdírek

(b Horní Moštěnice, nr Přerov, Moravia, 18 Dec 1887; d Brno, 3 Aug 1944). Publisher, son of (3) Ludevít. He took over the family firm in Brno in 1919. He concentrated on the works of Moravian composers, teaching and educational literature (e.g. Ševčák's violin tutor, Černušák's music history). Notable publications included the first editions of Janáček's *Zápisník Zmizelého* (1921) and *Suite for strings* (1926), *Pazdírkův hudební slovník* ('Pazdírek's music dictionary'), which began appearing from 1929 but was stopped by German censorship in 1941, Helfert's *Leoš Janáček, i* (1939), and the historical series *Musica Antiqua Bohemica*. From 1937 he began collaborating with the Prague firm of Melantrich under the name of Melpa. After his death the family business was continued by his son Dušan until nationalized in 1948.

Pazovsky, Ary Moiseyevich

(b Perm', 21 Jan/2 Feb 1887; d Moscow, 6 Jan 1953). Russian conductor. He learnt the violin as a boy and studied at the St Petersburg Conservatory from 1897, first with P. Krasnokutsky and later with Leopold Auer (1900–04). Having begun his career as a violinist, he turned to conducting in 1905, first with provincial opera companies, then with Zimin's opera company, Moscow (1908–10), and successively at Khar'kiv, Odessa and Kiev until 1916. He became musical director of the Petrograd People's Opera (1916–18), conducted at the Bol'shoy Theatre (1923–4, 1925–8), and from 1926 to 1936 was musical director of the opera houses at Baku, Sverdlovsk, Khar'kiv and Kiev. He was artistic director at the Kirov Theatre, Leningrad (1936–43), when he conducted the premières of Oles' Chishko's *The Battleship 'Potyomkin'* in 1937 and Marian Koval's *Yemel'yan Pugachyov* (1942), as well as memorable productions of operas by Bizet, Glinka, Rimsky-Korsakov and Tchaikovsky. In 1943 he took a similar post at the Bol'shoy, but became seriously ill and was forced to give up conducting in 1948. Pazovsky was an outstanding opera conductor whose attention to detail and painstaking rehearsals were the key to his success, and whose greatest performances were characterized by artistic restraint, a careful balance between music and production and a deeply personal interpretation based on precise concern for the score. He made a detailed study of opera conducting in his *Zapiski dirizhyora* ('The writings of a conductor', Moscow, 1966), which deals with all aspects of the art.

I.M. YAMPOL'SKY

Peabody Institute.

Conservatory established in [Baltimore](#) in 1857 as the Peabody Conservatory.

Peace, Jakub Jan.

See [Ryba, Jakub Jan.](#)

Peacham, Henry

(b North Mimms, Herts., 1578; d ?London, c1644). English author and musician. He graduated MA from Trinity College, Cambridge, in 1598, and spent most of his career as a schoolmaster in Huntingdonshire, Norfolk, Lincolnshire and London, except for a period between 1613 and 1615 when he travelled in France, Germany and the Low Countries. The last known reference to him is a poem that he contributed for an engraving by Wenceslaus Hollar in 1644.

Peacham's musical importance lies in his chapter on music in *The Compleat Gentleman* (1622), a compendium of knowledge intended for the education of children from noble households. Peacham advocated the inclusion of music in the curriculum, though he warned against allowing musical pursuits to distract a gentleman from 'his more weightie

employments': 'I desire no more in you then to sing your part sure, and at the first sight, withall, to play the same upon your Violl, or the exercise of the Lute, privately to your selfe'. Appealing to scripture and to the writings of the ancients, he pointed to music's therapeutic properties. Peacham related music to poetry, the topic of his preceding chapter, and to rhetoric: 'hath not Musicke her figures, the same which Rhetorique?'. Most of his material is derived from unacknowledged sources: he borrowed from Byrd's preface to *Psalmes, Sonets & Songs* (1588) and from Morley's *Plaine and Easie Introduction to Practicall Musicke* (1597). He listed composers in order of preference and tried to impress with his knowledge of continental composers. However, the works that he cited can be traced to sources available in England. For example, Marenzio's *Io partirò* appeared in Yonge's *Musica Transalpina* translated into English and divorced from its original companion madrigals: Peacham's criticism of consecutive fifths which occur only in Yonge's print and his lack of awareness that it is the second *parte* of a tripartite madrigal show that he did not know the original Marenzio print.

Peacham used musical imagery in some emblems in *Minerva Britanna* (1612), included epigrams 'To Maister *William Bird*, the glory of our Nation for Musique' and 'To Maister Doctor *Dowland*' in *Thalia's Banquet* (1620), and drew an analogy between harmonious music and political concord in *The Duty of All True Subjects* (1639). Peacham and John Dowland were neighbours in Fetter Lane, London, in 1608–9; in *Minerva Britanna* he described Dowland showing him compositions by Moritz Landgrave of Hessen-Kassel. He also contributed a dedicatory poem for Robert Dowland's *A Muscicall Banquet* (RISM 1610²⁰).

Peacham's reference to 'mine own master, Horatio Vecchi' in *The Compleat Gentleman* suggests that he studied composition in Italy, perhaps between 1598 and 1600. A four-voice madrigal headed *King James his quier* survives in one of his manuscripts of emblems (GB-Lbl Harl.6855), and is the first work to adapt the Oriana motive to take into account Elizabeth's death. Epigram 70 from *Thalia's Banquet* (1620) refers to 'A set of 4 and 5 partes of the Authors ready for the presse'. This set has not survived; it may be the same as 'my songs of 4. and 5. Parts' mentioned in *Graphice* (1612).

WRITINGS

The Art of Drawing with the Pen (London, 1606/R1970, 2/1612 as *Graphice*, 3/1634 as *The Gentleman's Exercise*)

Minerva Britanna (London, 1612/R1973)

Thalia's Banquet (London, 1620)

The Compleat Gentleman (London, 1622/R1968; enlarged 2/1627/R 1634, 1906; rev. 3/1661); ed. V.B. Heltzel (Ithaca, 1962)

The Duty of All True Subjects to their King (London, 1639)

Basilicon Doron [book of emblems], GB-Ob MS Rawlinson Poetry 146, Lbl MS Harleian 6855 art.13 [incl. madrigal, 4vv], Lbl MS Royal 12A LXVI

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- R. Toft:** 'Musicke a Sister to Poetrie: Rhetorical Artifice in the Passionate Airs of John Dowland', *EMc*, xii (1984), 191–200

DAVID J. SMITH

Peacock, Kenneth Howard

(b Toronto, 7 April 1922). Canadian ethnomusicologist, pianist and composer. After studying the piano at Toronto Conservatory (associate 1935) and music at the university (MusB 1942), he was a piano pupil of E. Robert Schmidt and Reginald Godden and a composition pupil of Francis Judd Cooke in Boston and John Weinzweig in Toronto. Initially he worked as a piano teacher in Toronto (1937–47) and Ottawa (1947–54) and appeared as a pianist and composer in live and broadcast concerts; later he turned to ethnomusicology, working first from 1951 to 1972 as a research fellow at the National Museum of Man, Ottawa (now the Canadian Museum of Civilization), and subsequently in freelance field research. His work included an investigation of Anglo-Canadian, French-Canadian and Amerindian music (1951–61) and the organization of fieldwork on the music of Canada's minority cultures (1962–72). During 19 fieldtrips from Newfoundland to British Columbia he studied the music and folk art of 40 cultures and established an archive of over 500 tapes at the National Museum. Besides publishing the results of these projects he produced an edition of popular Newfoundland songs and two records, *Indian Music of the Canadian Plains* and *Songs and Ballads of Newfoundland*. One of the first Canadian folk music scholars with an extensive background in music, Peacock collaborated with the maritime song collector, Helen Creighton, providing transcriptions for *Maritime Folk Songs* (Toronto, 1962) and *Folk Songs from Southern New Brunswick* (Ottawa, 1971); he likewise contributed to Robert Klymasz's *The Ukrainian Winter Folksong Cycle in Canada* (Ottawa, 1970) and more recently *The Ukrainian Folk Ballad in Canada* (New York, 1989). A member of the Canadian League of Composers, Peacock's compositions include several pieces based on folk sources, such as the cantata *Songs of the Cedar*, the orchestral *Essay on Newfoundland Themes* and a series for piano *Idioms*.

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- 'The Native Songs of Newfoundland', *Contributions to Anthropology 1960*, ii, National Museum of Canada: Bulletin, no.190 (1963), 213–39
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- Songs of the Doukhobors: an Introductory Outline* (Ottawa, 1970) [incl. discs]
- A Garland of Rue* (Ottawa, 1971) [incl. discs]

Peaker, Charles

(*b* Derby, 6 Dec 1899; *d* Toronto, 11 Aug 1978). Canadian organist, conductor and teacher. Leaving England in 1913, he lived in Saskatoon until a scholarship took him to Toronto to study with Willan and MacMillan. He gained the FRCO in 1929, after working with Harold Darke, and a DMus in 1936. In 1944 he was appointed to St Paul's in Toronto, and became university organist in 1964. He gave many recitals in Toronto, throughout Canada and the USA, and made two recital tours in England (1956 and 1957). He instituted a series of Advent and Lent recitals at St Paul's in 1945 which brought performances of major choral works with orchestra (including many Canadian compositions) and concerts by distinguished organists to a large public. He taught at both the Royal Conservatory of Music, Toronto, and the University of Toronto. He was president of the Royal Canadian College of Organists from 1941 to 1943, and in 1974 was made a member of the Order of Canada. He retired from St Paul's in 1975.

GILES BRYANT

Pearce [Pearse, Pierce, Perse, Peers], Edward

(*b* c1560; bur. London, 15 June 1612). English church musician and composer. He was a chorister of Canterbury Cathedral from 1568 to 1575, and a singing-man from 1577 until at least 1581. On 16 March 1589 he was sworn a Gentleman of the Chapel Royal, but in August 1600 he 'yealded up his place for the M[aster]ship of the children of Poules', having effectively succeeded Thomas Giles in that post in May 1599. One of Pearce's pupils at St Paul's was Thomas Ravenscroft, who wrote warmly of him as a trainer of boys' voices and composer for the lute and other instruments. Immediately upon his appointment at St Paul's, Pearce revived the commercial presentation of plays (with music) by the 'Children of Paul's' (inhibited since 1591), mounting some 27 plays in eight years. However, the incipient rehabilitation of the repute of church music, evident since the 1590s, rendered so gross a misuse of cathedral choristers already obsolescent, and following the replacement of Dean Alexander Nowell by the more responsible John Overall the play-house closed in 1607.

No sacred music by Pearce is known, and only two secular pieces (a four-part hunting song and a song for voice and three instruments) have survived; they were included by Ravenscroft in his *Briefe Discourse* (RISM 1614²¹). Three lute pieces survive in *EIRE-Dtc*, *GB-Cu* and *Lbl*.

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THURSTON DART, DAVID SCOTT/ROGER BOWERS

Pearl Jam.

American grunge band. Formed in 1990, it consisted of Eddie Vedder (Eddie Mueller; *b* Evanston, IL, 23 Dec 1964; vocals), Stone Gossard (*b* Seattle, WA, 20 July 1966; guitar), Mike McCready (*b* Seattle, WA, 5 April 1965; guitar), Jeff Ament (*b* Big Sandy, MT, 10 March 1963; bass) and Dave Abbruzzese (drums), who was replaced by Jack Irons (*b* Los Angeles, 18 July 1962) in 1994. Along with Nirvana, they were a major force in popularizing grunge, and alternative music more generally. Vedder's impassioned vocals addressed child abuse and neglect, as in the song 'Jeremy' from *Ten* (Epic, 1991), along with more traditional topics. The band's music was based on distorted guitar riffs, in the fashion of Led Zeppelin, but avoided the guitar virtuosity that had been characteristic of 1980s heavy metal in favour of post-punk directness.

ROBERT WALSER

Pears, Sir Peter (Neville Luard)

(*b* Farnham, 22 June 1910; *d* Aldeburgh, 3 April 1986). English tenor. He won a scholarship to the RCM, London, where he spent two terms in 1933–4. At the same time he joined the BBC Chorus and then the BBC Singers (1934–8), and took lessons with Elena Gerhardt and Dawson Freer. He met Benjamin Britten in 1936 and a year later they gave their first recital together (which included Britten's *On this Island*). In 1939 they went to the USA, and while there Pears studied with Therese Behr (Schnabel's wife) and Clytie Hine Mundy. Returning with Britten to London in 1942, he made his stage debut in the title role of *Les contes d'Hoffmann* at the Strand Theatre. The next year he joined the Sadler's Wells company, singing Rossini's *Almaviva*, *Rodolfo*, the Duke of Mantua, *Tamino*, *Ferrando* and *Vašek*, and, memorably, creating the title role in *Peter Grimes* (1945). These years also saw the notable first performances, given by Pears and the composer, of Britten's *Michelangelo Sonnets* and the *Serenade* for tenor, horn and strings.

In 1946 Pears was one of the founders of the English Opera Group, with which he sang the Male Chorus in the première of *The Rape of Lucretia* (1946) and the title role in *Albert Herring* (1947), both at Glyndebourne. His other creations in Britten's dramatic works included *Captain Vere* in *Billy Budd* (1951, Covent Garden), *Essex* in *Gloriana* (1953, Covent Garden), *Quint* in *The Turn of the Screw* (1954, Venice), *Flute* in *A Midsummer Night's Dream* (1960, Aldeburgh), the *Madwoman* in *Curlew River* (1964, Aldeburgh), *Nebuchadnezzar* in *The Burning Fiery Furnace* (1966, Aldeburgh), the *Tempter* in *The Prodigal Son* (1968, Aldeburgh), *Sir Philip*

Wingrave in *Owen Wingrave* (1971, BBC television) and Aschenbach in *Death in Venice* (1973, Aldeburgh). For the English Opera Group he also sang Macheath in Britten's realization of *The Beggar's Opera*, Satyavān in Holst's *Sāvitrī*, and Mozart's Idomeneus; and he created Boaz in Berkeley's *Ruth* (1956). At Covent Garden he created Pandarus in Walton's *Troilus and Cressida* (1954), and will be remembered for his acute portrayals of Tamino, Vašek and David (*Die Meistersinger*) during the 1950s. He later took part in the premières of Henze's *Novae de infinito laudes* (1963) and Lutosławski's *Paroles tissées* (1965). He was made a CBE in 1957, and was knighted in 1977.

Pears was one of the founders of the Aldeburgh Festival, inaugurated in 1948, and remained a director until his death. He was an eloquent interpreter of Schubert, probably the leading Evangelist of his day in Bach's Passions, an impassioned Gerontius and a noted exponent of British song. He collaborated with Britten on the libretto of *A Midsummer Night's Dream* and on realizations of several works by Purcell, including *The Fairy Queen* (1967).

Britten wrote all his major tenor roles, and many of his solo vocal works, with the particular characteristics of Pears's voice in mind. Clear, reedy and almost instrumental in quality, it was capable of great expressive variety and flexibility, if no wide range of colour. Its inward, reflective timbre, tinged with poetry, was artfully exploited by Britten, from the role of Peter Grimes to that of Aschenbach, but the voice could also be commanding, almost heroic, as was shown in the more vehement sections of Captain Vere's role or in the part of the Madwoman in *Curlew River*; Pears's cheeky vein of humour was given full range as Albert Herring and as Flute. His recital partnership with Britten produced evenings of extraordinary interpretative insights, when line and tone were perfectly matched to the texts of Schubert's and Schumann's song cycles.

Pears continued singing until he was well into his sixties, and after his retirement was active in teaching and promoting young singers at the Britten-Pears School in Aldeburgh. His recordings include virtually all the roles Britten created for him, and his eloquent accounts of the Evangelist in Bach's Passions and Gerontius.

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ALAN BLYTH

Pearsall, Robert Lucas

(*b* Clifton, nr Bristol, 14 March 1795; *d* Wartensee, Switzerland, 5 Aug 1856). English composer and antiquarian. His father was an army officer

and amateur musician, of an old Staffordshire family, resident in the Bristol area, which had made money through ownership of a steel business. His mother was Elizabeth Lucas; Robert was their only child to survive infancy (the prefix 'de' was added to the surname after the composer's death, and was never used by him: hence it is even less authentic than Beethoven's 'van' or Weber's 'von').

Pearsall's father moved to Bristol about 1802 and died in 1813. At his mother's desire he was educated for the Bar by private tutors, and practised as a barrister (1821–5) at Bristol. After a slight stroke in 1825 he gave up his profession and went to live abroad on medical advice. He was then able to devote himself to his interests in history, genealogy, heraldry, painting, and above all music. His earliest known composition, a Minuet and Trio in B♭, is dated 14 July 1825 at Willsbridge, the family house near Bristol.

Pearsall lived for four years (1825–9) at Mainz, where he took lessons in composition from Joseph Panny. In this period he was caught up in the Cecilian movement and composed a number of Latin motets in the style that was regarded as 'pure'. In 1829, leaving his family behind (he had married Harriet Hobday in 1817 and had three children by her), he returned to England for a year. From 1830 to 1842 his home was at Karlsruhe. From there, however, he made many journeys to other European centres where he pursued his antiquarian interests. At Munich in 1832 he met Kaspar Ett, who helped his study of early music by teaching him to transcribe the notation. His composing now included orchestral works, and in 1834 he built a small theatre at his home for which he wrote a 'ballet-opera' *Die Nacht eines Schwärmers* and other pieces. In May 1836 he inherited Willsbridge by the death of his mother, and returned to England again for a year, selling the property in July 1837. During this visit he began composing 'madrigals' in imitation of Morley's balletts (and using the same texts). In January 1837 the Bristol Madrigal Society was founded, with Pearsall as one of the original members, and he had thus an unexpected opportunity to have these pieces performed. Their great success stimulated him to considerable effort in this line, and during the next few years most of his madrigals were written. He visited the society again in 1839, 1840, 1845 (when he was elected its first honorary member) and 1851. He also composed many partsongs for the society; his works became a permanent part of their repertory, and were kept alive at Bristol when his music was little known elsewhere.

In 1842 or 1843 Pearsall separated from his wife and acquired Schloss Wartensee, above Rorschach on Lake Constance, where he went to live with his daughter Philippa (1824–1917). He became intimate with the monks of St Gallen and Einsiedeln nearby, especially with the Chancellor of St Gallen, Johann Oehler, and in this period composed a quantity of music for the Roman Catholic Church and helped Oehler to edit the St Gallen *Gesangbuch*. He also wrote Anglican cathedral music, most of which was never performed. In 1854 he made over the Schloss to his wife and son, and moved to a small house in St Gallen, but after an attack of apoplexy he returned to Wartensee, where his wife nursed him throughout his last illness. Three days before his death Pearsall was received into the

Roman Church, having been until that time a staunch Anglican. Less than a year earlier he had written:

I can now well understand the feeling of Henry IV of France when he made a cross on his breast as he mounted the walls of a battery under a heavy fire, although he was then only known as a confirmed Calvinistic Protestant – and I like him all the better for having in that manner given way to the dictates of his heart.

The passage illustrates that spirit of romance which found musical expression in such pieces as *Sir Patrick Spens* and *The Song of the Franc-Companies*.

Pearsall was not alone in his interest in reviving Renaissance music, and his German teachers passed on to him a mastery of strict counterpoint which had come down from the 16th century as an ecclesiastical tradition. Nor was there anything new in the revival of the English madrigal; the Madrigal Society of London had performed madrigals consistently since 1741, and had in 1811 offered a prize for the composition of a madrigal in imitation of ancient models. Many composers had written pastiche madrigals, notably Lord Mornington, William Beale (winner of the 1811 prize) and Samuel Wesley. Pearsall, however, was far more successful than any of these in bringing the form to life again. He began by modelling himself rather closely on Morley's balletts, and confining himself to four parts. Then he gradually expanded his resources, and it was here that his German training came to his aid. At the same time he managed to recapture a good deal of the spirit of the Elizabethan composers. His madrigals are not exact copies; on the contrary, their vitality stems from their remarkable ability to extend the madrigal style. He used for special effect chords which, to Elizabethan ears, were quite ordinary, such as the triad on the flattened 7th. In spite of his close study of 16th-century dissonance treatment, Pearsall did not adhere to the strict 'rules', but freely developed the principle of suspension to lengths undreamt of by Wilbye or Monteverdi – as in a passage in *Great god of love* which combined all seven notes of the scale simultaneously. His larger madrigals, notably *Lay a garland*, had a long-breathed phrase structure not found in their models, but derived from Classical music. Hence the element of surprise and interest was retained, as it could not be in a pure copy. Fuller Maitland considered these two eight-part madrigals 'real masterpieces in a form that has seldom been successfully employed in modern times'; the six-part *O ye roses* (singled out by Walker) and *Light of my soul* are little inferior, while the simpler balletts, *Sing we and chaunt it* and *No, no, Nigella* (the early, four-part version), rival the Morley originals for freshness and charm.

Similar qualities are found in Pearsall's well-known setting of the German macaronic carol *In dulci jubilo*, which should be sung in the original version (revived in Parratt's edition) for solo octet and five-part chorus. The partsongs span most of his composing career, from *Take O take those lips away* (1830) to *Laugh not youth at age* (1852). *O who will o'er the downs so free* is unfortunately the only popular example now, but *When Allen-a-dale* and *Why with toil* were once great favourites. Though they often have surprising touches of antique colouring, they are harmonically conceived, in

the glee tradition. The church music, on the other hand, is rather austere contrapuntal, for the most part. Of the English cathedral music the Evening Service in G minor is certainly worth reviving. The Latin church music remains almost unknown, at least in Britain. Pearsall himself considered the Requiem his finest work.

Pearsall was respected in Catholic German-speaking circles as a contrapuntist, and as a pioneer in the rediscovery of Renaissance musical techniques. He also devoted much time and thought to the reform of English church music, though his efforts in this direction were little heeded.

Like many Romantics, especially in Germany, Pearsall was irresistibly attracted to the ideals and manners of the age of chivalry. In music the style of the 16th century seemed as remote as did the Middle Ages in the visual arts. His madrigals are the nearest equivalent, in English music, to the Gothic revival and the pre-Raphaelite school in painting. But they escape the ridicule that was in store for much neo-medieval art, because they are founded on a strong technique, whose demands generally prevail over the fascinations of the sham-antique.

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Novello's Part-Song Book, 2nd ser., x–xi (London, 1887) [N]

sacred

For 4vv, wind insts, org: Ecce quam bonum, 1846; Adeste fideles, 1847; Pange lingua, 1847; Te Deum, 1847; Tenebrae, 1849; Oratio Jeremiae, 1852; Requiem, 1853–6; Lamentatio III in sabbato sancto; Veni Creator

c47 other Lat. works, 4vv, org, or 4vv unacc., incl. 4 pubd (Mainz, 1830–37)

4 morning services: C, 1848, T; 4th tone, 1849; G, 1850; 1st tone, 1851

2 evening services, F, g, 1849, T

Burial Service, 1849–50

Lord's Prayer, G, 1849; Gloria Patri, 4 female vv, 1854; other service music

12 anthems: O give thanks, 1838, T; I heard a voice, 1847, T; Let God arise, 1847, T; I will cry unto God, 1849, T; O clap your hands, 1851, T; Blessed is every one, 1852, T; Bow down thine ear; How blest is he; I will arise, C, T; I will arise, F; Let your light so shine; My heart is fixed, T

In dulci júbilo, 8 solo vv, 5vv, 1834, op.10 (1836)

Hymns and chants

For 4vv, orch: Ich stand in All, 1839; In dulci júbilo, Weihnachtslied; Christus ist erstanden

Gesänge bei der heiligen Firmung (St Gallen, 1847)

Hymns in Katholisches Gesangbuch (St Gallen, 1863)

'madrigals'

Two children of this aged stream (The River Spirit's Song, after H. Purcell: King

Arthur), 4 male vv, op.20 (1836), N

No, no, Nigella (after T. Morley), 4vv, 1836

Sing we and chaunt it (after Morley), 4vv, 1836, N

My bonny lass she smileth (after Morley), 4vv, 1836 (1875)

Why weeps, alas, my lady-love? (after Morley), 5vv, 1837, N

Take heed, ye shepherd swains (Pearsall), 6vv, 1837 (1840), N

I saw lovely Phyllis (?Pearsall), 4vv, 1837 (1840), N

Let us all go maying (Pearsall), 4vv, 1837 (1864), N

Shoot, false love (after Morley), 4vv, 1837 (1864), N

Light of my soul (Bulwer), 6vv, 1838, N

It was upon a springtide day (?Pearsall), 5vv, 1838 (1840), N

Spring returns (?Pearsall), 5vv, 1838 (1840), N

O ye roses so blooming and fair (Pearsall), 6vv, 1838 (1863), N

Down in my garden fair (?Pearsall), 4vv, 1839, N

Sweet as a flower in May (Pearsall), 4vv, 1839, N

Why should the cuckoo's tuneful note (Pearsall), 5vv, 1839, N

Great god of love (Pearsall), 8vv, 1839 (1840), N

List, lady! be not coy (J. Milton), 6vv, 1839 (1864), N

Lay a garland on her hearse (F. Beaumont, J. Fletcher), 8vv, 1840 (1883), N

No, no, Nigella (after Morley), 8vv, c1840, N

Sing we and chaunt it (after Morley), 8vv, c1840 (1863), N

Why do the roses whisper? (Pearsall), 4vv, 1842, N

Nymphs are sporting (T. Oliphant), 4vv, 1842 (1853), N

other vocal

Sir Patrick Spens, ballad-dialogue, 10vv, 1838 (1862)

Who shall have my lady fair?, ante-madrigal, 4vv, 1839 (1853)

60 Eng. partsongs, incl. 5 for male vv; 8 Ger. partsongs, incl. 1 for male vv; 2 Lat. partsongs, incl. 1 for male vv

9 arrs. of old melodies, 4vv, incl. Sumer is icumen in

Die Nacht eines Schwärmers, ballet with songs, Karlsruhe, 1834; 3 other dramatic pieces

8 Eng. duets, 2 S, pf

31 Eng. songs, 1v, pf; 6 Ger. songs, 1v, pf

instrumental

for orchestra unless otherwise stated

Symphony, lost

3 ovs.: Der Schwärmer, 1829; Macbeth (Mainz, 1839); Kenilworth

2 marches, E \flat ; Waltz, E

3 fugues, str: A, d, D; Sonata in Imitative Counterpoint, str

2 str qnts: C, g; Str Qt, B \flat ; 1834 (Mainz, c1847)

Cuckoo Waltz, pf 4 hands, fl, vc, pipe, cuckoo

For org, wind insts: March, C; Introitus, D

3 minuets, vn, pf; 3 minuets, vn, cl

Fugue, d, org; 5 pieces, pf 4 hands

editions

O. de Lassus: Magnificat sex vocum (London, 1833)

Katholisches Gesangbuch ... herausgegeben vom bischöflichen Ordinariate des Bisthums St Gallen (St Gallen, 1863)

Various madrigals and partsongs

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143–71
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Age 1800–1914*, ed. N. Temperley (London, 1981/R), 250–53

NICHOLAS TEMPERLEY

Pearson, Henry Hugh.

See Pierson, Henry Hugo.

Pearson, Martin.

See Peerson, Martin.

Pearson, William

(b ?London, c1671; d ?London, 1735). English music printer. A former apprentice of John Heptinstall, he set himself up in London in 1698, and in 1699 published *Twelve New Songs* in which he used for the first time a fount which he called the 'new London character'. It was a marked improvement on the older founts in use, and Pearson established a business partnership with Henry Playford. Pearson printed several notable publications for Playford, including *Mercurius musicus*, John Blow's *Amphion Anglicus*, some editions of *An Introduction to the Skill of Musick*, some parts of *Wit and Mirth*, the second volume of Henry Purcell's *Orpheus Britannicus* and parts of *Harmonia sacra*. The partnership broke up in 1703 as the result of a lawsuit and Pearson continued to print independently until 1735. After his death his business was carried on by his widow, Alice Pearson, who continued to use the 'new London character' for a few musical publications, among them John Wesley's 'Foundry' hymnbook, *A Collection of Tunes, Set to Music as They Are Commonly Sung at the Foundery* (1742).

Pearson used his 'new London character' with great skill. It was one of the first used in London that could print round note heads, and quavers, semiquavers etc. in groups as well as separately, and Pearson drew attention to these advantages in his preface to the *Twelve New Songs*. His work is notable for its clear impression, and the attractive layout of the pages gives it a strikingly modern appearance. Pearson was responsible for most of the typeset music produced in London, 1699–1735; his was the only fount of the time which could seriously compete with the work of engravers, who were steadily taking over music printing at the turn of the century.

For illustration see [Printing and publishing of music, fig.8.](#)

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*Krumme*EMP

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MIRIAM MILLER/D. ROSS HARVEY

Peart, Donald

(*b* Fovant, Wilts., 9 Jan 1909; *d* Sydney, 26 Nov 1981). English music administrator. He was educated at Cheltenham College and Oxford (MA, BMus) where he was an open scholar of the Queen's College, and at the RCM. After army service in Africa and India during the war he was invited in 1947 to take up the newly created chair of music at the University of Sydney, a post he held until 1974. In 1950 he founded the Pro Musica Society of Sydney University, which has been responsible for many first performances in Australia of operas and orchestral and choral music, including newly commissioned works. In 1956 he reformed the ISCM in Sydney; this became the headquarters of the Australian section and has played a large part in the presentation of new works by younger Australian composers. He became the first president of the Musicological Society of Australia in 1964 and of the New South Wales chapter of the Australian Society for Music Education in 1968. In 1965 he was chairman of the music committee of the Australian National Advisory Committee for UNESCO. In 1957 he was elected FRCM. Peart has edited Jenkins's six-part consort music (MB, xxxix, 1977).

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'The Australian Avant-Garde', *PRMA*, xciii (1966–7), 1–9
"The Shepherds' Calendar" of Maxwell Davies', *MMA*, i (1966), 219–25
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Articles in *The Listener*, *Music Now* (ISCM, Australian Section)

ANN CARR-BOYD

Peasable, James.

See [Paisible, James](#).

Peaslee, Richard Cutts

(*b* New York City, 13 June 1930). American composer. He graduated from Yale University and the Juilliard School, and also studied privately with Boulanger and Russo. His compositional style is eclectic, encompassing jazz influences, folk-like idioms, extended instrumental techniques and electronic sound resources. His early works for jazz ensemble culminated in *Stonehenge* (1963) for the London Jazz Orchestra. Many of his compositions exploit the virtuosity of particular performers. *Chicago Concerto* (1967) was written for Gerry Mulligan (baritone saxophone), *Nightsongs* (1973) for Harold Lieberman (trumpet and flugelhorn), *The Devil's Herald* (1975) for Harvey Phillips (tuba) and *Arrows of Time* (1994–6) for Joseph Arlessi (trombone).

In the mid-1960s Peaslee began composing extensively for the stage. An early success was *Marat/Sade* (1964), a score which juxtaposed diverse elements drawn from 18th century classicism and 20th century compositional techniques as well as folk music and popular idioms. Other musicals include *Animal Farm* (1984), *Miracolo d'amore* (1988) and *The Snow Queen* (1990). He has collaborated with the choreographers Twyla Tharp (*Happily Ever After*, 1976), David Parsons (*Ring Around the Rosie*,

1994; *Touch*, 1996), Elisa Monte (*Feu follet*, 1995) and has composed music for the Joffrey and New York City ballet companies. He has also written several film and television scores.

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dramatic

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Dance music: *Happily Ever After* (T. Tharp), 1976; *Ring around the Rosie* (D. Parsons), 1994; *Feu follet (A Cajun Tale)* (E. Monte), 1995; *Touch* (Parsons), 1996

Film and TV scores: *The Marat/Sade*, 1966; *Wild Wild World of Animals*, 1977; *The Power of Myth* (J. Campbell, B. Moyers), 1988; *Blown Sideways Through Life*, 1995

Incid music for over 40 productions in London, New York and Paris

other

Orch: *Stonehenge*, jazz ens, 1963; *Chicago Conc.*, jazz ens, 1967; *Oct Piece*, 1970; *Afterlight*, 1985; *Tarentella*, 1988

Choral: *Missa brevis for St John the Divine*, SATB, org, 1994

Chbr: *Nightsongs*, tpt, hp, str, 1973; *The Devil's Herald*, 4 hn, tuba, perc, 1975; *Distant Dancing*, brass qnt, 1992; *Arrows of Time*, trbn, pf, 1994, orchd 1996

JOSEPH BRUMBELOE

Peau de buffle.

A register of jacks with plectra made from buff leather, occasionally found – especially as an extra fourth register – on French late 18th-century harpsichords.

EDWIN M. RIPIN

Peccatte.

French family of bow makers.

(1) Dominique Peccatte

(2) François Peccatte

(3) Charles Peccatte

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Peccatte

(1) Dominique Peccatte

(*b* Mirecourt, 15 July 1810; *d* Mirecourt, 13 Jan 1874). Peccatte went at an early age (in 1826, it is believed) to work for [Jean-Baptiste Vuillaume](#) in Paris and his earliest work indicates that he learnt from Jean Persoit. Of his considerable output for Vuillaume, Peccatte seems to have made violin and viola bows almost exclusively, many to Vuillaume's patented 'self-rehairing' design. In 1838 Peccatte took over the shop of the younger François Lupot. A few bows exist that were made by Peccatte but which bear Lupot's brand-stamp. In 1847, shortly after his mother's death – and having earlier bought out his younger brother François' share of her holdings – Peccatte moved back to Mirecourt. In 1852 he purchased a house on the rue des Cloîtres where he lived until his death.

Peccatte's perfect aptitude for his craft, married with a shrewd business sense, won him success and recognition within both the trade and the community. Today Peccatte is generally held to be second only to Tourte, and his bows with their inspired hatchet heads do seem to continue a tradition established by the latter. Their consistently excellent playing qualities have established them as the bows most in demand by players, despite their continually escalating prices. The vast majority of Peccatte bows are round though one occasionally encounters an octagonal cello bow with a head modelled after Tourte.

Peccatte

(2) François Peccatte

(*b* Mirecourt, 10 March 1821; *d* Paris, 30 Oct 1855). Brother of (1) Dominique Peccatte. He went to Paris for a short period early in his working life, then returned to Mirecourt and opened a shop in 1842, employing several workers to assist in his commercial production. François had some association with his illustrious brother Dominique, presumably during his stay in Paris and again when Dominique returned to Mirecourt. Indeed, much of François' best work shows the strong influence of Dominique. He returned to Paris not long before his premature death.

Peccatte

(3) Charles Peccatte

(*b* Mirecourt, 14 Oct 1850; *d* Paris, 22 Oct 1918). Son of (2) François Peccatte. He was probably trained by August Lenoble with whom he later had a partnership which lasted until 1881. The early work includes very individual bows which can be described as of the Peccatte school but many of which have heads modelled somewhat after the early type of bow by François Tourte. Charles also made bows for J.-B. Vuillaume which closely resemble those made by F.N. Voirin for Vuillaume.

Peccatte won silver medals at the Antwerp and Paris Expositions Universelles in 1885 and 1889 respectively, and was established on his own at 8 rue de Valois, Paris, by 1885. His work is very uneven in quality,

and he seems to have offered a commercial range as well, as there are bows from Mirecourt and Germany which bear his authentic brand-stamp.

Pecci, Desiderio

(*b* Siena, bap. 23 May 1593; *d* Siena, bur. 21 Aug 1638). Italian composer, lawyer and writer, distant cousin of [Tomaso Pecci](#). He cultivated the necessary skills of a nobleman and won praise from his contemporaries not only as an able composer, singer and instrumentalist, but also for his talents as a poet, playwright and author of legal texts. He was regarded as one of Tuscany's leading lawyers, taught at the University of Siena and filled several of the city's prominent governmental offices. He was a member (with the name Ghiribizzoso) of the Accademia degli Intronati, and the Sienese chronicler Isidoro Ugurgieri Azzolini reported that he held concerts and academy meetings in his home. Although less distinguished as a composer than his cousin Tomaso, Pecci skilfully mingled affective and declamatory styles in his arias and madrigals, assiduously attending to the expressive requirements of his texts.

WORKS

Arie del Signor Desiderio Ghiribizzoso intronato, 1–3vv (Rome, 1626)

1 madrigal, 5vv, in A. Gregori: *Primo libro de madrigali* (Venice, 1617)

Sacri modulatus ad concentium, 2–4vv (Venice, 1629)

Madrigal, *D-Bsb*; Sub tuum praesidium, motet, 3vv, *GB-Cfm*

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LAURA BUCH

Pecci, Tomaso

(*b* Siena, bap. 8 Oct 1576; *d* Siena, bur. 3 Dec 1604). Italian composer, cousin of [Desiderio Pecci](#). He was born to a Sienese family of social prominence and political power. As a nobleman he held no court or church post, but he found a forum for his musical and literary activities in three of Siena's renowned academies: the Accademia dei Filomeli, the Accademia dei Filomati and Ferdinando I de' Medici's Cento Huomini d'Arme. He composed several dozen canzonettas (including two collections dedicated to the Filomeli), two books of madrigals and, for the Compagnia di S Caterina, a set of responsories for Holy Week, gaining recognition as an exponent of the emerging *seconda pratica*. In 1603 Pecci killed a fellow *uomo d'arme* in a duel, and his resultant exile brought him to Rome, where he met the Modenese composer Alfonso Fontanelli. Pecci died the following year and was buried with spiritual privilege by the Compagnia di S Caterina.

Pecci's reputation in the 17th century extended beyond Siena. He was included in Giulio Cesare Monteverdi's list of notable *seconda pratica* composers (published in Claudio Monteverdi's *Scherzi musicali*, 1607)

along with Rore, Gesualdo, Fontanelli and others. He was praised by Adriano Banchieri and Pietro della Valle, admired by Fontanelli and lauded in a poem by Marino. The *seconda pratica* informs not only Pecci's madrigals and responsories, but also his canzonettas. He usually chose the concise poetic form of the epigrammatic madrigal as the basis for his secular works, extensively rewriting the original texts for many of his canzonetta settings. He matched the affective *meraviglia* of the texts with unprepared and multiple dissonances, chromaticism, unexpected shifts of mode and of hexachord, expressive melodic intervals, juxtaposed 3rd-relations and unconventional cadential patterns. The madrigal *Era l'anima mia* (1612) and the canzonetta *Mori mi dici* (1603⁷) offer cogent illustration of these devices.

WORKS

all published in Venice

Canzonette, 3vv (1599¹¹); ed. M. Givliani (Trent, 1996)

Madrigali, 5vv (1602⁸)

Canzonette, libro primo, 3vv (1603¹²)

Canzonette, libro secondo, 3vv (1603⁷)

Musicae modi in responsoria divini officii feria, 4–6vv (1603)

Madrigal, 5vv, libro secondo (1612)

Works in 1607²⁵, 1615², 1615¹⁴

Works in *D-Bsb* Landsberg 217; *DI* Grimma 52, 1–2; *GB-Lbl* Eg.3665; *Och* 510–14; *I-Bc* Q.27, Q61–77; *Sc* L.V.34

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For further bibliography see [Pecci, Desiderio](#)

LAURA BUCH

Pecelli, Asprilio.

See [Pacelli, Asprilio](#).

Pecháček, Franz Xaver

(*b* Vienna, 4 July 1793; *d* Karlsruhe, 15 Sept 1840). Austrian violinist and composer. He studied with his father, Franz Martin Pecháček (1763–1816),

a well-known composer of popular minuets and ländler. At the age of eight he played at the Viennese court and, according to Fétis, gave a concert with his father in Prague in 1803, which included a concerto by Fodor, an Adagio by Rode and some original variations. From 1805 he studied the violin with Johann Kletzinsky and Ignaz Schuppanzigh and composition with Aloys Förster; from 1809 to 1822 he played in the orchestra of the Theater an der Wien. He visited Paris in the autumn and winter of 1821, accompanied by the Danish virtuoso Weckshall, and there, according to the *Allgemeine musikalische Zeitung*, he had great success. From 1822 to 1826 he was leader at Württemberg, and from 1826 he held the same post at Karlsruhe, where he maintained an association with the Duke of Baden until his death. A second visit to Paris (1832), mentioned by Fétis, has not been substantiated.

During his tenure in the orchestra of the Theater an der Wien, Pecháček appeared frequently in local concerts. A reviewer for the *Allgemeine musikalische Zeitung* (1815) praised his beautiful tone, brilliant staccato and intrepid security in double stopping and shifting, and accorded him 'a worthy place in the ranks of present-day virtuosos'. The earliest of his 37 published works also date from this period. The predominant genre is the theme and variations, in accordance with popular taste and Pecháček's own technical skills; but a small number of works, among them a quartet (1817) and three overtures (1820–21), show a developing ability and the desire to be more than a writer of virtuoso violin music.

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*Pazdírek*H

*Wurzbach*L

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Obituary, *AMZ*, xlii (1840), 895

E. van der Straeten: *The History of the Violin* (London, 1933/R), ii, 109

ALBERT MELL

Pechel [Peckel], Bartłomiej.

See [Pękiel, Bartłomiej](#).

Pechin [Pečín], Gregor.

See [Peschin, Gregor](#).

Péchon, André

(*b* Picardy, c1600; *d* after 1683). French composer. He was *maître de chapelle* at St Germain-l'Auxerrois, Paris, in the 1640s, and in 1647 he won a prize at the Le Mans *Puy de musique* with a motet in honour of St Cecilia. In 1652 he was appointed *maître de musique* and principal chaplain of Meaux Cathedral, which did not prevent his directing the music at St Germain-l'Auxerrois again on 12 November 1660. Péchon gave up his post

at Meaux in advanced old age, some time before 1683. His only known works, in the Brossard collection, are seven *a cappella* motets on a liturgical cantus firmus; only *Pange lingua* has a continuo part. Brossard stated that Péchon was still remembered and revered in 1724 for his compositional skill.

WORKS

all in F-Pn Rés.Vma 571 and Vm¹1647

Ave regina caelorum, 5vv; Ecce panis angelorum, 4 equal vv; Pange lingua, 2vv, bc; Si quis diligit me, 5vv, ed. D. Launay, *Anthologie du motet latin polyphonique, 1609–1661* (Paris, 1963); Stabat mater, 5vv

2 works, a 5 (without text)

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Y. de Brossard: *La collection Sébastien de Brossard 1655–1730* (Paris, 1994)

YOLANDE DE BROSSARD

Peçi, Aleksandër

(b Tirana, 24 April 1951). Albanian composer. After early mandolin and guitar lessons (1961–5) in Shën Saranda, southern Albania, he studied theory, solfège, harmony and the piano at the Jordan Misja Art Lyceum, Tirana (1965–9), and then composition (Zadeja) and orchestration (Ibrahimi) at the Tirana Conservatory (1969–74). After graduation he was musical director (1974–7) in Përmeti (where he was struck by the folk music of the region), composer-in-residence at the Tirana Revue Theatre (1977–9) and director of the State Ensemble of Popular Songs and Dances (1979–86). From 1986 he was salaried by the state to devote himself full time to composition. After the collapse of communism he was able to travel more widely: he participated in the 1992 Amsterdam International Composers' Workshop (with Yuasa, Ton de Leeuw and others) and took further courses in 1993 with Manneke in Amsterdam and with de Leeuw, Charpentier and Méfano in Paris. In 1993 he became president of the Albanian Association for New Music.

Peçi is one of the most successful products of the Albanian music education system set up in the 1960s. After the sober neoclassicism of the early ballet *Kecat dhe ujku* ('The Kids and the Wolf', 1979), he turned in the following decade to symphonic frescoes which echo his experiences of

Albanian folklore. In works such as the Rhapsody no.4 (1987) and the *Poema baladike* (1989), he elaborates his thematic material in short motifs, thus producing dense textures in which drama and lyricism alternate poignantly. As he became better acquainted with contemporary musical trends after 1991, Peçi expanded his vocabulary, but without rejecting the past. Rather than yielding completely to the fascination of novel materials, he deployed contrasting elements to highly dramatic and atmospheric effect, often skilfully exploiting female voices (*Dialogue liturgique*, 1993). *Alb-Postmortium 97*, a response to the tragic Otranto Channel incident in which around 80 Albanians drowned attempting to emigrate to Italy in March, 1997, blends echoes of folk dirges and liturgical chant with taped sounds and a soaring coloratura soprano and ranks among the finest achievements of late 20th-century Albanian music.

WORKS

(selective list)

Ballets: *Kecat dhe ujku* [The Kids and the Wolf] (1, R. Bogdani, choreog. G. Kaçeli), Tirana, 13 Jan 1979; *Ajkuna dhe Omeri/Ajunka kujton Omeri i ri* [Aikuna and Homeri/Aokuna Remembers Young Omeri] (choreographic duet, choreog. L. Çakalli), Tirana, 1986; 7 other small-scale ballets

Vocal: Cant. no.1/Kantatë për brezin e ri [Cant. for the Young Generation] (F. Hysi), mixed chorus, orch, ?1977; Cants. no.2, no.3 (F. Hysi), T, mixed chorus, orch, 1977, 1978; *Zunë fushat dritherojnë* [The Plains Start Trembling] (Gj. Zheji), 1 female v, orch, 1983; Sym. no.1, b (D. Agolli), T, Mez, Bar, orch, 1984; *Në emër të jetës* [In the Name of Life], 1v, orch, 1988; *Toka e diellit* [Land of the Sun] (Xh. Spahiu), 1v, orch, 1989; *Toka ime* [My Land] (B. Londo), 4vv, pf, 1990; *Dialogue liturgique* (P. Budi: *Doktrina Kristiana*), nar, S, cl, tape, 1993; *Alb-postmortium 97* (*Epic of Gilgamesh*, liturgical texts), nar, S, female v, tape, 1997; *Pika shiu varë mbi qelq* [Raindrops on Glass] (I. Kadare), S, tape, 1997; *Le paradis des enfants* (C.P. Baudelaire), children's chorus, pf, perc, ens, 1997–8; other solo vocal works

Orch: Suite, fl, str, c1973–4 Vc Conc. no.1, c, 1974; *Përshtypje nga Festivali Folklorik Kombëtar* [Impressions from the National Festival of Folklore], 5 sketches, 1974; 3 Sketches, vn, orch, 1974; Variations, hn, orch, 1975; *Kënga jonë, këngë e popullit* [Our Songs, the Song of the People], 1976; *Festa e korrjeve* [The Feast of the Harvest], 3 sketches, fl, orch, 1977; *Vallja jonë, vallja e popullit* [Our Dance, the Dance of the People], rhapsody, 1977; *Kuadro heroizmi* [A Picture of Heroism], suite, pf, orch, 1978; *Fantasia*, vc, orch, 1979; *Dance*, vn, orch, 1980; *Pf Conc.*, 1980; *Fantasia*, str, 1981; Vc Conc. no.2, 1982; *Scherzo*, 1985, rev. 1986; Sym. no.2, e♭; 1985–8; *Rhapsody no.3*, a, 1987; *Rhapsody no.4*, c♭; 1987; *Dance*, vn, small ens, 1987 [based on central Albanian folk song]; *Dance*, bilbil, trad. insts, 1987; *Poema baladike* [Poem-Ballad], vc, orch, 1989; *Suite*, fl, str, 1990; *Polycentrum*, str, 1999

Chbr: 3 Albanian Dances, vn, pf, 1965, rev., transcr. bn, pf, 1995; *Sonata*, vn, pf, 1972; *Theme and Variations*, vc, pf, 1973; 4 Dances from Central Albania, vn, pf, 1975; *Rondo*, str qt, c1975; 3 Dances, vc, pf, 1976 [on folk themes of southern Albania]; *Suite*, vn, pf, before 1983 [on folk dances of Përmeti]; *Suite*, str qt, 1990 [based on film score *Kur po xhirohej një film*]; *Pentacentre-polymodale*, xyl, vib, glock, str qnt, 1992; *Kënga e thyer* [The Broken Song], vc, pf, 1992 [possibly version of *Kënga e këputur*, vc, pf, 2 perc, perf. Tirana, 1993]; *Homothétie et quantité sonores*, fl, pf, 1994; *Meditation et scherzo*, cl, pf, , 1994, arr. vc, pf; *Rrënjët e tingujve* [The Roots of Sounds], cl, 1994; *Hétéroondulation spatiale*, 2 vc,

tape, 1995; Double sinusoïde, 2 vc, 1996; Alb-pygmei DD, pf, 1997; Broken Dream, bn, 1998; Remodelage, pf, 1998

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GEORGE LEOTSAKOS

Peckover, Alfred.

See [Piccaver, Alfred](#).

Pečman, Rudolf

(*b* Staré Město u Frýdku [now Frýdek-Místek], Moravia, 12 April 1931). Czech musicologist and administrator. He studied musicology under Racek and Štědroň, and aesthetics under Mirko Novák at Brno University (1950–55), graduating in 1955 and taking the doctorate in 1967 with a dissertation on Slavonic elements in Beethoven's works and the CSc in 1968 with a dissertation on Mysliveček. He was awarded the DSc in 1989 for his dissertation on Beethoven's stage works. He was appointed assistant lecturer at Brno University in 1955 but although a productive scholar and administrator (head of musicology department 1972–89), he was barred, as a non-communist, from promotion until 1984, when he became lecturer. After the revolution he was made vice-dean of the Philosophy Faculty (1989–91) and was appointed professor of musicology in 1990.

In 1966 Pečman was co-founder of the Brno International Music Festival, an annual event which, in the communist era, became an important focus of east-west musicological relations. He was general secretary (1966–76), during which period he edited the carefully documented festival programmes; until 1985 he edited the conference reports of the 'Brno Colloquia' linked to the festival. Pečman was the long-term editor of the Brno University faculty journal (*SPFFBU*: philosophy series F1–9, 1957–65; music series H1–30, 1966–95) and edited individual conference reports on Černušák (1984), Moravia in Czech music (1986) and Helfert (1988). He was president of the Musicology Section of the Composers Union (1984–9) and president of the Circle of the Friends of Music, Brno (1994–).

Pečman's prolific output as writer and publicist was influenced by that of his teacher Racek, with its focus on history and aesthetics. It includes studies of Mysliveček, Handel, opera (with a particular interest in the role of the libretto) and a thoughtful examination of the hostility in the Czech lands

towards Dvořák. His wide range of interests is exemplified by the 35 volumes of programme books which he wrote for the circle of Music Friends in Brno (1970–97).

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 Krones and F. Zschoch (Michaelstein, nr Blankenburg, 1995), 165–71

JOHN TYRRELL

Pécour [Pécourt], Louis Guillaume

(*b* ?1651; *d* 11 April 1729). French dancing-master and choreographer. He was one of the finest dancers working under the celebrated royal choreographer Pierre Beauchamp. He is said in one source to have made his début as a dancer in a repeat performance of Lully's *Cadmus et Hermione* in 1674. When, on Lully's death in 1687, Beauchamp left the Opéra, Pécour was appointed in his place. He gave up dancing in about 1703 but he held the post of ballet-master and choreographer at the Opéra until his death. His tutelage produced such outstanding dancers as La Fontaine, Subligny, Guiot, Prevost and Menese among the women and Blondy, Ballon, Dumoulin and Marcel among the men. He is credited with changing the 'S' figure of the [Minuet](#) to a 'Z', an innovation that helped keep the dancers in a proper relationship to each other and to the figure.

Many of his dances were recorded in the Beauchamp-Feuillet system of dance notation and can to a certain extent be re-created. Both the floor pattern and the steps are given in the notation. The style may be derived from a study of Pierre Rameau's *Le maître à danser* (Paris, 1725; Eng. trans., 1931/R), a didactic work that he personally approved. A total of 120 choreographies by him have so far come to light; most of them are for the theatre, but many are for social dancing. Many of the theatre dances

include the names of the works for which they were created and of the performers who executed them. The choreographies may be found in *Recueil de dances* (Paris, 1700/R, nine ball dances); *Recueil de dances* (Paris, 1704/R, 35 theatre dances); *Recueil* (Paris, 1712, nine ball and 30 theatre dances); annual collections published by Feuillet and Dezais (Paris, 1700–22, 26 ball dances); E. Pemberton: *An Essay for the Further Improvement of Dancing* (London, 1711, one jig); miscellaneous manuscript collections, four theatre dances (Little and Marsh contains a complete annotated inventory). Many of Pécour's works appeared in several prints and manuscripts; for example, 12 dances, all published previously, were put into a slightly revised version of the dance notation by Pierre Rameau in the second part of his *Abrégé de la nouvelle méthode* (Paris, 1725).

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MEREDITH ELLIS LITTLE

Pécsi, Sebestyén

(b Budapest, 29 Oct 1910). Hungarian organist. He studied at the Budapest Academy of Music, obtaining his diploma in 1937. From 1938 he appeared as a concert organist both at home and in important European cities, becoming one of Hungary's foremost organists. In 1940 he was appointed a lecturer (later a professor) at the Liszt Academy of Music. His activity as a teacher resulted in a number of different pedagogical works, including an organ tutor (1956, 3/1974), an organ method (1965) and a technical study of the organ (1975). He edited organ music by Hungarian composers, and also composed lieder and works for orchestra and organ. In addition to his extensive recital work he made several recordings, mostly of Bach, Liszt and Kodály (including a work dedicated to him), and also works by contemporary Hungarian and French composers. He was awarded the Liszt Prize in 1957 and the Hungarian National Prize in 1974.

GERHARD WIENKE/R

Pedal

(Fr. *pédale*; Ger. *Pedal*; It. *pedale*).

Any of several types of lever, operated by the foot and used for a variety of purposes on musical instruments: (1) to change tuning, as in the pedal harp ([Harp](#), §V, 7 and [Timpani](#), §V, 7).

(2) To operate the bellows of a chamber organ, [Reed organ](#) or the like; to operate the bellows and playing mechanism of a [Player piano](#), [Barrel organ](#) or other [Mechanical instrument](#).

(3) To sound the bass drum and high-hat cymbals in the performance of popular music. See [Drum](#), §II, 1 and [Drum kit](#).

(4) To produce expressive effects, to change the tone-colour, or to alter the volume, as on the [Pianoforte](#), types of [Organ](#) and [Harpsichord](#), the vibraphone and some electronic instruments. On the modern piano, the pedal at the right (the 'loud', 'sustaining' or 'damper' pedal) acts to move all the dampers away from the strings so that notes being played continue to sound even after the keys are no longer depressed; strings for other notes may also vibrate sympathetically with those being played. The pedal at the left (the 'soft' or 'una corda' pedal) on grand pianos acts to shift the entire action sideways so that the hammers do not strike all of the strings provided for each note (on upright pianos this pedal moves all the hammers closer to the strings so as to shorten their stroke, producing a sound of less volume). The middle pedal, where present, on grand pianos is a 'sostenuto' pedal. Notes already being produced when this pedal is depressed continue to sound after the fingers have left the keys. On upright pianos the middle pedal is sometimes a sostenuto pedal and sometimes a 'muffler' or a 'moderator' pedal that mutes the sound of the instrument by interposing a strip of cloth between the hammers and the strings. On pianos of the 18th and early 19th centuries a variety of hand stops, knee levers and pedals were used (see [Pedalling](#)). On some modern harpsichords the jack slides, buff battens and coupler are connected to individual pedals by means of which all changes of registration are effected without removing the hands from the keyboard. Pedal control of volume is found on both pipe and electronic organs.

Pedal-operated signal processor units may be used to enhance, distort or change the electrical signal produced by an [Electric guitar](#) or other electro-acoustic instruments (see [Electronic instruments](#), §I, 5(i)).

See also [Composition pedal](#); [Knee-lever](#); [Machine stop](#); [Swell](#).

(5) The term is used most widely for a series of pedals, arranged somewhat like the keys of a piano, to form a keyboard played by the feet rather than by the hands. This has been provided at various times for the harpsichord, clavichord, piano (see [Pedal clavichord](#); [Pedal harpsichord](#); [Pedal pianoforte](#)), carillon and, above all, for the organ. On this instrument, the pedals are either keyboards for the feet (pedal keys, contained in a pedal-board) or levers operating an accessory device such as that to change stops (e.g. [Composition pedal](#)). Pedal-boards are sometimes also applied to the harpsichord and clavichord. The term is a direct equivalent of certain Latin phrases (for example, the keys 'pro tastandi cum pedibus' at S Maria Novella, Florence, 1379), although early vernacular usages are not at all clear (for example, the *pedalen* at Delft in 1483); the word does not seem to occur in England before c1525. Like 'organum' itself, *pes* (*pedes*) is a word belonging as much to medieval music as to medieval instruments (see [Pes\(i\)](#)).

The early history of the pedal suggests that key levers for the feet could serve many musical purposes. Despite traditional stories, there seems to

be no reason to think them a German invention. The protruding sticks for the feet at Halberstadt Cathedral (c1361) played a type of large [Blockwerk](#), while the little positive organ at Norrelanda, Sweden (c1370), had them to play the bass pipes. Many 15th-century organs (e.g. those at Troyes, Haarlem, 's-Hertogenbosch and Utrecht) had a group of large open Bourdon pipes (usually ten) placed on a separate chest on the wall to the side of the organ supported by a pendentive or *trompe* (hence their name, *trompes*) and played in most instances by pedal keys which probably worked by admitting wind along conduits running to the pipes. The Ileborg organ MS of 1448 refers to 'pedale seu manuale'; and the Buxheim Organbook (1450–60) to playing the 'tenore inferius in pedali', probably at written pitch. From 1450 to 1550 pedals were of several types: pulldowns to manual keys or pallets with or without a rank or more of chorus or solo pipes (8' Trumpet and 2' Flute were common in the Netherlands by about 1540); pedal-boards playing transmitted stops from a manual; or a pedal organ with independent stops, often including reeds. The compass was ideally up to *c'* and down to the lowest note of the main manual (*F* to *c'* according to Schlick, 1511). By 1600 pedals in some areas had immense versatility, for example, the 26 stops on four chests at Grüningen Schlosskirche.

During the 17th century instruments like those at Grüningen and in the big Hanseatic town churches encouraged the development of alternate right–left toe-peddalling (Scheidemann, etc), and the writing of both bass and solo lines for the pedal. Praetorius noted that pedals were rare in England and Italy; but composers in northern France, the Netherlands and Germany developed the idea of pedals taking cantus firmus or solo lines, generally *en taille*, that is, with accompaniment above and below. Moreover many of Schlick's recommendations of 1511 are still valid: the pedal should have separate stops, a compass to *c'*, a tolerable length of key (c30 cm for naturals and 6 cm for sharps), a bench high enough to allow quick passage-work, and keys narrower than the space between them to make two- and even four-part playing easy.

While the 17th and 18th centuries saw variety in the shape, size and playing technique of the [Pedal-board](#), nothing new could be added to the musical use of the department. French organists continued to emphasize *en taille* textures; Italian organists kept pedals for 'organ points'; in England pulldowns were rare before the 1790s; and in the Iberian peninsula pedals were largely reserved for pedal points in certain tonalities (C,D, E and F).

In the fully-fledged [Werkprinzip](#) organ of Hamburg (c1690), the pedal was very important and versatile, both aurally and visually; ideally it sounded an octave below the *Hauptwerk* Prinzipal, itself an octave below the *Rückpositiv*. 'German' pedals, that is, straight pedal-boards with independent stops and a compass of *C* to *c'* became the norm from about 1820 in northern Europe, not least because J.S. Bach's organ works were then becoming increasingly available. On the grounds that organists' hands needed more than one keyboard for quick changes of sound, E.F. Walcker and others sometimes made double pedal-boards, more admired by such theorists as Töpfer than by players. The desire to extend the expressive powers of the instrument also led some builders (e.g. Walcker, Boston Music Hall, 1863) to practise, and some theorists (e.g. Audsley, *The Art of*

Organ Building, 1905) to advocate, the enclosure of some of the Pedal registers in the swell box with the manual registers. Composers continued to exploit the traditional alternate-foot technique even in chromatic music, long after such travelling virtuosos as G.J. Vogler had introduced toe-and-heel pedalling.

See also [Pedal note](#); [Pedal organ](#); [Pedal point](#); [Organ point](#).

EDWIN M. RIPIN, PETER WILLIAMS/DAVID ROWLAND (4), EDWIN M. RIPIN, PETER WILLIAMS/NICHOLAS THISTLETHWAITE (5)

Pedal-board (i).

A keyboard played by the feet, chiefly to be found in organs, but also in carillons, harpsichords, clavichords and pianos. It can be connected either to its own pipes (bells, strings) or to the manual keyboard(s) of the same instrument. Early types are for playing with the toes: short sticks protruding from the lower case-front either as simple strips of wood (Halberstadt, c1361) or as proto-keys (Norrlanda, c1370), small rectangular frames with short straight keys (16th-century Flanders and Italy), the same with longer keys but still for toe-pedalling (16th-century Netherlands and Germany), round or square studs into which the toe or ball of the foot presses (Iberian organs, 17th–18th centuries), flat, shallow, rectangular boxes through the upper board of which pass short separated pedal keys (France and Belgium, 18th century). Eventually, longer and thicker pedals designed for occasional playing with the heel were developed (18th-century Netherlands and Germany); these were called ‘German pedals’ in English sources from about 1810.

Romantic and modern organs have seen a great variety of pedal-board compasses (up to 32 notes, *C–g*’, in large Anglo-American organs) and styles (with concave, parallel or radiating forms, or combinations of these). Large Italian and German 19th-century organs possessed ‘double’ pedal-boards, the upper being placed at an angle to the lower. See also [Pedal](#).

PETER WILLIAMS/MARTIN RENSHAW

Pedal-board (ii)

A rack of pedal-operated signal processor units for enhancing, distorting or changing the electrical signal produced by an [Electric guitar](#) or other electro-acoustic instrument. See also [Electronic instruments](#), §I, 5(i).

PETER WILLIAMS/MARTIN RENSHAW

Pedalcembalo

(Ger.).

See [Pedal harpsichord](#).

Pedal clarinet.

A [Contrabass clarinet](#); a member of the clarinet family pitched two octaves below the soprano clarinet in B \flat :

Pedal clavichord

(Ger. *Pedalklavichord*, *Pedalclavier*).

A clavichord equipped with a pedal-board like that of an organ. Instruments of this type are mentioned by Paulus Paulirinus of Prague (c1460) and Virdung (*Musica getutscht*, 1511), and a 15th-century drawing shows a clavichord with a two-and-a-half-octave compass *B* to *f*", with a 12-note pedal-board *B* to *b* (with *b* \flat omitted, perhaps in error) beneath it. Such instruments were primarily used for practice purposes by organists, and this function is specifically cited by Paulirinus. Most of them presumably had pull-down pedals directly connected by cords to the bass notes of an ordinary clavichord, but Adlung (*Musica mechanica organoedi*, 1768) noted that such a system presents problems because the pedal keys must be more widely spaced than the manual and, accordingly, the cords must slant and therefore tend to drag the keys sideways as they are pulled down. This problem could be obviated by the use of a rollerboard, which, however, was noisy and vastly increased the cost of the instrument. A better system was to provide a completely separate instrument to be sounded by the pedal keys; this was set underneath an ordinary clavichord and could be strung with sub-octave as well as unison strings, thereby better approximating the resources of the pedal division of an organ.

The most elaborate pedal clavichords consisted of three separate instruments arranged one above the other and providing an approximation of an organ with two independent manuals and pedal. A single example of such an instrument survives, in the Musikinstrumenten-Museum of the University of Leipzig; it was made by Johan David Gerstenberg of Geringswalde, and comprises two double-strung, fret-free clavichords of normal size with a range of *C* to *e*" and a much larger instrument set beneath them, also fret-free, which is quadruple-strung – with two strings tuned in unison and two tuned an octave lower – and has a two-octave range of *C* to *c'*. A pedal clavichord in pyramid form about 275 cm high and about 214 cm wide, with ten changes of tone, was made by H.N. Gerber in 1742, and a clavichord with pedal keyboard built into a single case made by Georg Gebel (i) of Breslau (who also made a similar pedal harpsichord) is reported by Mattheson in his *Grundlage einer Ehren-Pforte* (1740). An instrument of this kind is depicted in J. Verschuere Reynvaan's *Muzijkaal kunst-woordenboek* (1789), the accompanying text for which (derived from Claas Douwes's *Grondig ondersoek van de toonen der muziek*, 1699) states that on a pedal clavichord each course of strings can be struck by three or four tangents, so that only eight courses of strings would be required for its entire compass of two octaves and a note. Douwes claimed that the pedal-board on his instrument could be pushed into the instrument for ease in transporting it, an idea which to his knowledge had not been put into practice by anyone else. Music specially for pedal clavichord was

composed by G.A. Sorge, H.N. Gerber, and F.W. Marpurg. The instrument continued to be used by organists until after 1800.

It is highly probable that J.S. Bach at one time owned a pedal clavichord of the kind with two independent manuals – he gave ‘3 Claviere nebst Pedal’ to his son J.C. Bach sometime before his death (the implication derived from Forkel that he also owned a pedal harpsichord does not bear close scrutiny).

The universities of Nebraska, USA, and Göteborg, Sweden, have since 1993 and 1995, respectively, used copies of the Gerstenberg two-manual and pedal clavichord and have found them to be practical and effective training instruments for organists, demonstrating a constructive affinity between the clavichord action and that of the tracker organ. The fingers and the feet must use a positive and firm touch otherwise the clavichord does not speak clearly, and the dynamic sensitivity of the clavichord reveals any unevenness. Consequently, organists who prepare themselves by facing the extra difficulties of the pedal clavichord often find that their playing is more secure than if all their preparation had been on the organ.

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EDWIN M. RIPIN/JOHN BARNES

Pedalflügel

(Ger.).

See [Pedal pianoforte](#).

Pedal harpsichord

(Fr. *clavecin de pédale*; Ger. *Clavicymbelpedal*, *Pedalcembalo*).

A harpsichord equipped with a pedal-board like that of an organ. Hardly any original examples survive, although a number of Italian harpsichords and virginals show clear evidence, in the form of attachments on the underside of the bass keys and holes in the bottom of the case, that at one time they were equipped with eight to 18 pedals connected to the lowest keys by cords. (Two Italian virginals in the Tagliavini collection, Bologna, of the 16th and early 19th centuries respectively, have been restored with reconstructions of their missing original pedal-boards.) Although this 'pull-down' system was also known in Germany, it seems that the more usual practice in Germany and France was to build a separate instrument with a pedal keyboard, to be placed on the floor underneath an ordinary two-manual harpsichord. The Weimar court organist J.C. Vogler (1696–1763), a pupil of J.S. Bach, possessed an extraordinary instrument (described in a contemporary advertisement, reprinted in Anthon, 1984) consisting of a two-manual harpsichord (with 2 × 8', 1 × 4', a buff stop, and a six-octave compass of C' to c''') and a pedal harpsichord in its own case underneath, disposed 1 × 32', 1 × 16', 2 × 8', with two buff stops and a door in the lid to adjust the volume.

The *Encyclopédie méthodique* (i, 1791) mentions a different type of pedal harpsichord in which a second soundboard was applied to the underside of a harpsichord; heavy strings stretched beneath this soundboard were struck by pedal-operated hammers. This system was also employed in some pedal pianos. A large harpsichord made by Joachim Swanen (Paris, 1786; now in the Conservatoire des Arts et Métiers, Paris) has a pedal mechanism of this kind with a range of two octaves, but the mechanism now on the instrument does not appear to date from the 18th century.

Like the more common [Pedal clavichord](#), the pedal harpsichord seems to have been made and used primarily as a practice instrument for organists. While harpsichords and clavichords with pedals might be employed effectively in the literal performance of particular passages that J.S. Bach undoubtedly composed with stringed-keyboard instruments in mind (such as the cadenza in the first movement of the Brandenburg Concerto no.5, bwv1050 and the A minor fugue of *Das wohltemperirte Clavier*, i, bwv865) in which there are a few bass notes that cannot be played by the left hand, the belief, advanced by 19th- and early 20th-century scholars including Spitta and Schweitzer, that certain of his works, such as the Trio Sonatas bwv525–30 and the Passacaglia in C minor bwv582, were conceived specifically for the pedal harpsichord rather than the organ is untenable. Nevertheless, organ works of Bach and his contemporaries can be performed effectively on the pedal harpsichord, as surely they were, upon occasion, in their day. Several 20th-century instrument builders have made pedal harpsichords.

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EDWIN M. RIPIN/JOHN KOSTER

Pédalier

(Fr.).

(1) A pedal keyboard attached to a piano and capable of activating its hammers.

(2) An independent [Pedal pianoforte](#) made by Pleyel, Wolff & Cie in Paris, to be placed underneath an ordinary grand piano.

Pedaliter.

A quasi-Latin term derived from *pedalis* (a part 'for the feet') to indicate that a piece of organ music so labelled is played by both hands and feet. The word appears to have arisen as an antithesis to [Manualiter](#) and was so used by Schlick (1511). Although it does not indicate a piece played by pedals alone, it does in practice imply one with a developed pedal part. Sometimes composers used it to suggest a large-scale work in several 'voices' (e.g. Scheidt's '*Benedicamus à 6 voc. pleno organo pedaliter*', 1624). However, in the third section of his *Clavier-Übung* Bach seems to have contrasted *manualiter* with a phrase such as 'canto fermo in basso'; but *pedaliter* itself also appeared in music from his circle, chiefly outside the context of organ chorales and pedal melodies, as for example in the autograph manuscript of bwv535a, and in Buxtehude's C major Praeludium in the 'Johann Andreas Bach Buch'.

PETER WILLIAMS

Pedalklavichord

(Ger.).

See [Pedal clavichord](#)

Pedalklavier

(Ger.).

See [Pedal pianoforte](#).

Pedalling.

The art of using the tone-modifying devices operated on the modern piano by pedals. In the earlier history of the instrument similar, and other, devices were operated by hand stops, knee levers or pedals. The mechanisms of these devices are described in [Pianoforte](#), §I, and in articles on individual stops and pedals.

1. To c1790.

The number and type of tone-modifying devices on 18th-century pianos varied substantially. Cristofori, the maker of the earliest pianos, used only the [Una corda](#), which is found on two of his three surviving instruments. The *una corda* also appears on an early piano from the Iberian peninsula. The earliest extant pianos from Germany, made in the 1740s by Gottfried Silbermann, were the first to have a sustaining (damper-raising) stop. The effect produced by this stop imitates the sound of the Pantaleon, a type of large dulcimer also made by Silbermann, and was popular in mid-18th-century Germany. The term [Pantalon stop](#) was used for a stop found in some unfretted clavichords (Adlung, 568) and the name 'Pantalon' was given to pianos with wooden hammers and no dampers. Silbermann also used an ivory mutation stop, which imitates the sound of the harpsichord by means of small pieces of ivory brought into contact with the strings just above the hammer's striking point.

A sustaining device was usual on later 18th-century German and Austrian grand pianos, and during the last quarter of the century the mechanism was normally operated by knee levers. The [Moderator](#) also became common at this time. At first the moderator mechanism was operated by a hand stop, but by the 1790s a knee lever was used for this too. A [Bassoon stop](#) operated by a knee lever is found on some later 18th-century German and Austrian pianos. From Backers (1772) onwards, the standard disposition of English grands was two pedals: sustaining and *una corda*.

It is difficult to generalize about the stops, levers and pedals available on 18th-century square pianos. Whereas many earlier English squares had three levers inside the piano (two to raise the ends of the damper rail and one to operate the [Buff stop](#), some later instruments had no levers or pedals. A proliferation of tone-modifying devices, including lid swells (see [Swell, §2](#)), was fashionable with some on the Continent, but the trend was much criticized by others. Hand stops were later replaced by pedals in England, but both knee levers and pedals were used on continental squares towards the end of the century, with a preference for the former.

No pedal markings exist in music before the 1790s and other sources are generally reticent on the subject, although a few authors mention the use of the sustaining lever. C.P.E. Bach commented that 'the undamped register of the fortepiano is the most pleasing and, once the performer learns to observe the necessary precautions in the face of its reverberations, the most delightful for improvisation'. Charles Burney was less enthusiastic about a performance without dampers given in 1770 by Anne Brillon de Jouy in Paris:

She was so obliging as to play several of her own pieces both on the harpsichord and piano forte [Burney]... I could not persuade Madame B. to play the piano forte with the stops on – *c'est sec*, she said – but with them off unless in arpeggios, nothing is distinct – 'tis like the sound of bells, continual and confluent.

Evidently some use was made of the undamped register and presumably of other registers too, but tone-modifying devices do not appear to have

been widely accepted throughout most of the 18th century. Their use cannot have been very subtle, since they were often operated by hand stops. Descriptions suggest that they were generally thought of in the same way as organ or harpsichord registers.

2. c1790 to 1830.

Daniel Steibelt published the first music with pedalling indications in his *6me Pot Pourri* and his *Mélange* op.10, both of which appeared in Paris in 1793. The pedalling in these pieces is of a somewhat rudimentary nature, with the sustaining pedal apparently held down for several bars at a time. It is possible that these indications simply define the outer parameters of passages in which the performer raises and depresses the dampers at will. However, pedalling indications in a slightly later concerto by Boieldieu suggest that pianists were still accustomed to raising the dampers for several bars at a time, or even whole sections of a movement: the indications 'Grande Pédalle toute la Variation' and 'Sourdine aux accords seulement' mean 'sustaining pedal for the whole variation' and 'mute for the chords only'. In Steibelt's two works, new, distinctively pianistic writing begins to appear, notably the *tremolando* for which he was to become (in)famous and the accompanying texture in which the sustaining pedal allows a bass note to be sustained below other notes or chords which complete the harmony.

While some regarded Steibelt's innovations as mere gimmickry, others began to use similar techniques to develop a new style. Chief among the latter were members of the London Pianoforte School. Cramer seems to have introduced printed pedalling in London, in his second concerto of 1797. However, later commentators singled out Dussek as the most significant pioneer of pedalling in his generation. His first pedal markings appeared in the *Military Concerto* op.40 of 1798, but the technique in this work suggests that he had been using the pedals for some time previously. Clementi, the oldest member of the School, included pedal markings in some works of the late 1790s, but they represent a much less developed approach than that of his younger contemporaries.

Some German and Austrian musicians were very conservative in their use of the pedals (or levers). For example, while Beethoven's approach shared many similarities with that of members of the London Pianoforte School, Hummel was cautious: 'Hummel's partisans accused Beethoven of mistreating the piano, of lacking all clearness and clarity, of creating nothing but confused noise the way he used the pedals' (Czerny, 1842). Hummel later wrote that 'though a truly great artist has no occasion for the pedals to work upon his audience by expression and power, yet the use of the damper pedal, combined occasionally with the piano pedal (as it is termed), has an agreeable effect in many passages'. At around the same time, Kalkbrenner observed that 'in Germany the use of the pedals is scarcely known'. Pedal markings appeared in music by German and Austrian composers a little later than in England and France.

The terminology of early pedal markings has caused some confusion. In England, the term for the sustaining pedal was 'Open Pedal' while in Vienna it was 'Senza Sordini' ('S.S.').

Shortly after 1800 Viennese-style grands acquired something of a 'standard' disposition of tone-modifying devices. The knee levers were replaced by four pedals: *una corda*, moderator, bassoon and sustaining. To these were sometimes added a second moderator and 'Turkish music' ('Janissary stop'), a stop with bells, drum and triangle or cymbal. A similar four-pedal disposition existed in France, although a [Lute stop](#) often replaced the bassoon. Pedals other than the sustaining, moderator and *una corda* were never highly regarded by professionals and largely died out in the 1830s. In England, the only pedals generally used were the *una corda* and sustaining. The latter was sometimes divided (as was the damper rail itself) to allow selective sustaining.

Refinements in pedalling technique developed quickly at the beginning of the 19th century. Accounts of Dussek's playing suggest that he gave the effect of continuous pedalling while retaining clarity in his playing. This effect requires syncopated pedalling, in which the pedal is raised on the beat and depressed again shortly afterwards. Dussek's notation is too imprecise to show this, but syncopated pedalling is suggested by the markings in Clementi's *Fantaisie op.48* (1821).

3. From c1830.

As 19th-century pianos became more resonant, increasingly sophisticated pedalling was called for; it is clear that Chopin, Liszt and some of their contemporaries exhibited all the essentials of a modern technique. These pianists had individual pedalling styles distinguished, for example, by the clarity of their playing and the extent to which they used the *una corda*. Some, including Beethoven, Kalkbrenner and Thalberg, made extensive use of the *una corda*, but others objected to the changes of timbre that its use caused in the middle of phrases, and reserved it for special effects in discrete sections. Extensive use of the pedals was condemned by a few writers: Friedrich Wieck lamented what he perceived as the excesses of pianists he associated particularly with Paris.

After the middle of the 19th century, the only significant development in pedalling was the invention of the selective tone-sustaining pedal. J.L. Boisselot exhibited such a device at the Paris exposition of 1844 and other mechanisms designed to achieve the same, or similar, effect followed. However, the principle of selective tone-sustaining became established only after Steinway patented the [Sostenuto pedal](#) in 1874. A few composers indicated this pedal in scores, but many others were reluctant to use it, especially in Europe, and its adoption by leading makers was a gradual process.

Pedalling has been acknowledged as an extremely important element of performance. Following the emergence of pedalling in piano music of the 1790s, some tutors devoted significant space to it (Milchmeyer, Adam, Steibelt), but it was not, however, until the pioneering work of Schmitt (1875) and Lavignac (1889) that the subject received detailed treatment.

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DAVID ROWLAND

Pedal note.

The lowest of the series of notes that can be sounded on a brass instrument with a given setting of any slide or valves. The term derives from the association of deep sounds with the pedals of an organ. The lowest octave of the serpent and the ophicleide consists of pedal notes (C–c for the most common size). Pedal notes have been used on the trombone from Berlioz onwards: on the B \flat trombone, the pedals are B \flat down to E'. French horns with shorter tube lengths (such as the B \flat side of the double horn) can sound pedal notes easily; they are difficult on instruments with longer lengths such as the horn in 12' F. Pedal notes are used frequently on tubas and euphoniums, but rarely on trumpets and cornets, and then only in showy solos. For instruments with a high proportion of cylindrical tubing, such as trombones, the air column does not have a mode of vibration at the correct frequency to support the fundamental (first harmonic) of the pedal note, which can only be sounded because of a 'co-operative regime' in which its higher harmonics are supported by higher modes of resonance of the tube. As a result, these pedal notes have a bright but hollow tone quality.

See [Acoustics](#), §IV.

Pedal organ.

Strictly the chest, towers, chamber, etc., given to the pipes of the pedal department, as distinct from the pedal-keys or [Pedal-board](#) which play them or which, in instruments without a Pedal organ, play the stops of the manual(s). Since the late 14th century the largest organs had some kind of Pedal organ, though this may not have included the largest pipes or have been more than an extension of the manual, itself playing a [Blockwerk](#). By 1600 in central Germany, the Pedal organ often contained three distinct chests, themselves often divided, and including as well as the biggest bass pipes some of the highest flute and reed solo stops. In other regions (e.g. France) the Pedal might be in a separate enclosure behind the main case and have no registers below 8' pitch. The preponderance and eventual monopoly of bass stops in the 18th- and 19th-century Pedal organ meant that the department became less versatile than it had traditionally been.

PETER WILLIAMS/NICHOLAS THISTLETHWAITE

Pedal pianoforte

(Fr. *piano à pédalier*, *clavier de pédales*; Ger. *Pedalflügel*, *Pedalklavier*; It. *pianoforte organistico*).

A piano equipped with a pedal-board like that of an organ. Four types are known: those in which the pedals operate separate hammers to strike the same strings as the keys; those in which a separate set of strings with its own soundboard is installed below the main soundboard; those with a separate box containing pedals, action and strings, on which the piano itself is set; and uprights, where wire pull-downs on the keys are activated by the pedals. The pedal notes usually sound at the 16' pitch over a two-octave range. Some 18th-century instruments have a [Short octave](#) arrangement, such as the Johann Schmidt piano of the first type, now in the Metropolitan Museum of Art, New York. The third type was also known in the 18th century; Mozart had such an instrument, made probably by Anton Walter, and his father reported to Nannerl that the box was extremely heavy.

Some pedal pianos may have been used, like the [Pedal clavichord](#) and [Pedal harpsichord](#), as practice instruments for organists. Mozart, however, improvised on his instrument in public, and perhaps performed the Piano Concerto in D minor k466 on it. A large number of pedal pianos, mostly of the third type, were made in the 19th and early 20th centuries; a few American examples exist, as well as European makes. In Paris, an instrument of the third type was invented by Pleyel, Wolff & Cie; the Viennese maker Joseph Brodmann also built instruments of this type (see illustration).

Schumann persuaded Mendelssohn to institute classes in pedal piano playing at the Leipzig Conservatory and wrote two works for the instrument: the *Studien* op.56 and *Skizzen* op.58. Other 19th-century composers who

wrote music specially for the instrument include Alkan (*Benedictus* op.54, *11 grands préludes et une transcription* op.66, *Impromptu sur le choral de Luther* op.69 and some études and fugues) and Gounod (*Fantaisie sur l'hymne national russe* and *Suite concertante*, both with orchestra).

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EDWIN M. RIPIN/EDWIN M. GOOD

Pedal point.

A long, sustained note held through many bars while movement continues in other parts of the piece. The expression is derived from organ playing, where the technique exploits the organist's ability to hold down a low pedal note indefinitely while playing above it with the hands. 'Pedal point' generally refers to a low bass note, but it may also be applied to a long-held note elsewhere in the texture. The note most commonly chosen for pedal point is the dominant, but the tonic is also sometimes used. As is to be expected, examples abound in organ music. One of the most celebrated outside that idiom is the low D held throughout the fugue 'Die Gerechten Seelen sind in Gottes Hand', which concludes the third movement of Brahms's *German Requiem*. Pedal point is a required element in the [Fugue d'école](#), where it is placed just before the Stretto (see [Stretto \(i\)](#)), but it is otherwise no more characteristic of fugue than of any other genre of composition.

PAUL M. WALKER

Pedal steel guitar.

A development of the lap steel guitar (see [Hawaiian guitar](#)) in which the application of pedals enables the player to change instantaneously from one tuning to another. As performing technique developed, players of the Hawaiian guitar came to depend on using a variety of open tunings. In order to be able to move between these tunings at will, players began to use instruments with more than one neck. However, this meant that instruments became increasingly unwieldy as more necks were added. In the 1940s makers such as Bigsby in California and Epiphone in New York started to offer a solution by limiting the number of necks to two but adding pedals which, attached to a system of 'changers' and 'fingers' on the instrument, would enable the player to alter tunings as desired. At first players were happy to operate the systems as designed, using the pedals to move to new tunings as if they had changed necks. But gradually guitarists adapted the system to provide some novel musical effects, and used the pedals to change the pitch of one string while another was sounding. One of the first recorded examples of this 'slurring' effect, which is now considered to be the pedal steel guitar's most characteristic sound, is featured in a solo played by Bud Isaacs on Webb Pierce's 1954 song *Slowly*. From about that time the pedal steel guitar almost completely

replaced the lap steel guitar, especially in country music where the pedal steel guitar became a virtually compulsory component.

The standard number of pedals for a twin-necked instrument is eight. Pitch-changing knee-levers (usually four in number) were added later, giving the instrument even greater versatility. Most pedal steel guitars are fitted with ten strings on each of two necks, although some have eight, 12 or 14. Twin-neck guitars usually have one set of strings tuned to a chord of E⁹, and the other to C⁶. Until the 1970s many of the large guitar manufacturers such as Fender and Gibson made pedal steel guitars, but as manufacturing costs increased and demand subsided, the market was largely left to small, independent makers such as Sho-Bud and Emmons, joined in the 1990s by newer makers, such as Matses and Morrell, all in the USA.

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TONY BACON

Pedardo [Pedart], Antonio.

See [Patart, Antonio](#).

Pedersøn [Pedersen], Mogens [Petreo, Magno]

(*b* c1583; *d* ?Copenhagen, ?Jan/Feb 1623). Danish composer and instrumentalist. He was one of the four musicians led by Melchior Borchgrevinck who were sent by King Christian IV to study with Giovanni Gabrieli in Venice in 1599. On their return in 1600 he continued his apprenticeship to Borchgrevinck until, in August 1603, he was appointed an instrumentalist in the royal chapel. He must have shown exceptional promise since in the spring of 1605 he was given leave to travel 'wherever he can advance himself in his art and learning', and, provided with a handsome personal recommendation in Italian from Christian IV to Gabrieli, he returned to Venice. This time he remained for four years; before returning home he published there his first book of madrigals, dedicating it to Christian IV in gratitude for the privilege of studying with Gabrieli and as a demonstration of what he had learnt. He rejoined the royal chapel in September 1609, but in 1611 the king sent him to England in company with Hans Brachrogge, Jacob Ørn and Martinus Otto to serve his sister Anne, James I's queen, since he was involved in a war with Sweden and would thus for a time have no use for them. There is no record of the activities of the four musicians in England, but they seem to have been in contact with Francis Tregian, since some of their music is found in manuscripts that he copied while imprisoned for recusancy between 1609 and 1619. One of the manuscripts (*GB-Lbl* Eg.3665) contains ten five-part madrigals identified as from 'Magno Petreo Dano Libro secundo 1611'. This second book of

madrigals by Pedersøn is otherwise unknown; it is not known where it was published (if indeed it ever was) or whether Tregian made his copies from the composer's manuscript. No doubt also dating from his stay in England are two five-part pavans for viols (his only known instrumental music) of which only three parts survive (in *GB-Lbl* Add.30826–8). In July 1614 Christian IV made a brief, unofficial visit to England and took three of his musicians home with him; Pedersøn remained behind for another month. In 1618 he was appointed assistant director of the royal chapel under Borchgrevinck and given charge of six choirboys, the first native musician to achieve such a high position in the musical establishment of the Danish court. He was granted a vicariate at Roskilde in 1621. His name occurs in the official records for the last time in January 1623; his wife received payment for the maintenance of the six boys in February, and his post was taken over by Hans Nielsen in April, so it is reasonable to suppose that he died in January or February of that year.

Pedersøn is the most important Danish composer before Buxtehude and the only one of the Danish musicians educated by Christian IV who seems to have persevered with composition – or at least by whom enough music remains to allow a reasonably balanced impression of his abilities as a composer to be formed. His madrigals (31 for five voices, and two three-part madrigalettos) are generally of a very high standard and can bear comparison with their Italian models. Their style may be described as post-Marenzio, i.e. they are up to date and expressive without departing from the polyphonic tradition. There are parallels in them with Italian pieces. That Pedersøn was familiar with Monteverdi's latest music, for example, is apparent from his setting of Guarini's *T'amo mia vita* (1608), in which he unmistakably borrowed material from Monteverdi's setting of the same text (book 5, 1605), though he did not follow him in his addition of a continuo part.

Pratum spirituale (1620) reveals quite a different side of Pedersøn. It is a collection of church music – the earliest surviving substantial example of settings of Danish words by a Danish composer – which provides five-part polyphonic versions of some of the liturgical melodies set out for use in the post-Reformation church in Denmark in Hans Thomissøn's *Salmebog* (1569) and Niels Jespersen's *Graduale* (1573). In his dedication to Crown Prince Christian, whom he said he taught, Pedersøn expressed the hope that his collection would not only be of use to the nation but would also be performed in schools, by which he no doubt meant the cathedral schools and larger grammar schools, which provided choirs to lead the singing in the larger churches. This practical intention is apparent in the essentially homophonic style of the settings of the Danish psalms, the melodies of which would also be sung by the congregation. Of the 37 pieces in the collection, 31 are settings of either Gregorian melodies or Lutheran chorales. These are systematically arranged, with the pieces proper to Christmas, Easter and Whitsun first, followed by a number of psalms not restricted to any particular feast. The last six pieces, also for five voices, are freely composed and comprise two sets of responses, one to Danish, the other to Latin words, an abbreviated Latin mass for Lutheran use, and three fine Latin motets. They are in a masterly early Baroque polyphonic style which reveals Pedersøn as a composer of character who was not

obviously dependent on Venetian models. He represents the highpoint of Christian IV's achievements for Danish music.

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JOHN BERGSAGEL

Pederzuoli [Pederzoli, Pedezzuoli], Giovanni Battista

(*d* after 1691). Italian composer and organist, partly active in Austria. He was *maestro di cappella* of S Maria Maggiore, Bergamo, from 12 February 1664 until 26 January 1665. In 1677 he was appointed organist at the court of the Dowager Empress Eleanora in Vienna and in 1682 succeeded Antonio Draghi as her Kapellmeister, a position he retained until her death in 1686. He may have remained in Vienna as a member of the emperor's Kapelle, but only one work attributed to him, the oratorio *L'anima in transito* (1692), bears a date later than 1686. During his service in Vienna, music at the Habsburg court was almost entirely dominated by Draghi, but he composed more sacred dramatic works than any other late 17th-century Habsburg musician except Draghi. He provided Eleonora's Kapelle with a new *sepolcro* (a type of oratorio performed at Vienna during Holy Week) every year from 1683 to 1686. Like the works of Draghi his operas and oratorios are in the rather conservative middle Baroque style favoured by

the Emperor Leopold I. His *sinfonias* show both French and Venetian influence. In his arias he occasionally called for some unusual instrumental colour, such as three viols in two arias of the oratorio *Sant'Elena* (1683), but in general he scored for voice and continuo only. In *Sant'Elena* he achieved another unusual effect by writing the chorus of demons for a quartet of basses. His ensemble numbers are usually simpler than Draghi's, as are his recitatives, which contain no florid arioso patterns. His melodies include occasional expressive chromatic writing reminiscent of the early 17th century. Among his smaller works are ten *accademie* or philosophical cantatas, which are the earliest examples of this genre written for Vienna. They were probably performed at sessions of the Italian academy founded at Vienna in 1657, of which Pederzuoli's patron Eleanora and his chief librettist, Minato, were members. All begin with four-part *sinfonias* in dance forms.

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Introduzione d'una festa e ballo di zingare (Minato), Vienna, carn. 1684

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LAWRENCE E. BENNETT

Pedrazzini, Giuseppe

(*b* Pizzighettone, nr Cremona, 13 Jan 1879; *d* 19 Oct 1957). Italian violin maker. He was a pupil of Romeo Antoniazzi in Milan, then began to work on his own there. He quickly gained recognition and won awards at various exhibitions, including those in Rome in 1920 and in Cremona in 1937. He modelled his instruments after various patterns, especially those of Stradivari, G.B. Guadagnini and Amati, all of which he interpreted freely. Tonally his work is among the best of the early 20th-century Italian makers. He was a meticulous and elegant craftsman; the scrolls of his instruments are always deeply carved, and the symmetrically rounded curves of the bouts and flanks provide a distinctive touch. Besides new instruments, he made a number of skilful antiqued copies. He used a variety of different labels and, depending on the period, one of three different brands. A good part of his output was exported, and he had particularly close ties with Hawkes & Son (later Boosey & Hawkes) in London. Among his pupils and associates were Ferdinando Garimberti, P. Parravicini and his nephew N. Novelli.

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ERIC BLOT/JAAK LIIVOJA-LORIUS

Pedreira, José Enrique

(*b* San Juan, Puerto Rico, 2 Feb 1904; *d* San Juan, 6 Jan 1959). Puerto Rican music educator and composer. He took piano lessons in San Juan with Ana and Rosa Sicardó before studying piano and composition in New York with Zygmunt Stojowski for five years. In 1928 he returned to Puerto Rico, where he established himself as a teacher of piano, founding his own academy in Santurce in 1931. Among his pupils were Alba Rosa Castro, Irma Isern and José Raul Ramírez. Although he was primarily a teacher, Pedreira is acknowledged as the most significant Puerto Rican composer of his generation. His stylistic evolution was gradual, from Romanticism through an identifiably Puerto Rican Impressionism to a more personal idiom that is especially evident in his eloquent *danzas*. He represents the transition between Quintón (1881–1925) and the nationalist composers of the 1950s.

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GUSTAVO BATISTA

Pedrell, Felipe [Felip]

(*b* Tortosa, 9 Feb 1841; *d* Barcelona, 9 Aug 1922). Catalan composer, musicologist and teacher. He began his musical studies at the age of seven while a chorister at Tortosa Cathedral, receiving instruction in solfège, harmony and the transcription of popular song from Juan Antonio Nin y Serra. He was otherwise self-taught in music. During his early career he wrote a great deal of vocal music, mostly sacred, but devoted himself

increasingly to opera and zarzuela after moving to Barcelona as deputy director of the Light Opera Company of the Teatro Circo in 1873. His operas *L'ultimo Abenzeraggio* (1874) and *Quasimodo* (1875) had their premières at the Gran Teatro del Liceo in that city. A year in Italy (1876–7) aroused his interest in musicology, and in Roman libraries he researched music history, aesthetics, folklore and early music. Subsequently he spent two years in Paris, where he composed opera and came under the influence of Wagner. After returning to Spain he settled in Barcelona and concentrated on musicology. He began publishing two journals in 1882: *Salterio sacro-hispano*, in which he published many works by earlier Spanish composers, and *Notas musicales y literarias*. In 1888 he introduced the periodical *La ilustración musical hispano-americana*, which contained some of his most important research, and also contributed numerous articles to other periodicals, especially *La España musical*. His operatic activities resumed with *Eda* (1887), *Little Carmen* (1888), and *Mara* (1889), all commissioned by a friend in New York. In 1890 he began work on his monumental *Els Pirineus (Los Pirineos)*, an operatic trilogy with prologue, which blended the quotation of medieval and Renaissance music with modern harmony and Wagnerian leitmotif. In conjunction with its completion a year later he published the book *Por nuestra música*, in which he set forth his views regarding Spanish national opera.

Pedrell moved to Madrid in 1894 and was appointed professor of choral singing at the conservatory, professor of higher studies at the Ateneo, and was elected to the Real Academia de Bellas Artes. He spent ten productive years in the capital composing, promoting the performance of sacred music, founding the Isidorian Choir, organizing concerts, editing music, and giving lectures. He also composed the opera *La Celestina*, intended as the second opera after *Els Pirineus* in a triptych dedicated to *Patria, Amor, and Fides*, the motto of the Catalan Jocs Florals ('Floral games'). The third opera was never written. Although he completed a final dramatic work *El Comte Arnau* upon his return to Barcelona in 1904, he gradually abandoned composition and spent his remaining years arranging the large amount of material he had collected, publishing it in several major works, and rearranging or re-editing existing work.

Pedrell was the founder of modern Spanish musicology and contributed greatly to the revival of church music in Spain. He wrote extensively on Spanish liturgical music and made substantial collections and editions of both early and contemporary Spanish sacred music. His most important editions include the complete works of Victoria and the series *Hispaniae Schola Musica Sacra*. His biographical writings include a series in *Revista musical catalana* (1904–10) entitled 'Musichs vells de la terra', biographies of Victoria and Eximeno, and a bio-bibliographical dictionary of Spanish, Portuguese, and Latin American musicians. His critical writings include a study of Spanish popular song. One of his major works was the *Catàlech de la Biblioteca musical de la Diputació de Barcelona*, in which he collated much of what he had already published in books and articles. His endeavours inspired the succeeding generation of scholars, and he encouraged the early career of Anglès. The Festschrift *Escritos heortásticos*, published in his honour in 1911, contains a complete list of all his publications and compositions up to that date; subsequent lists based on this are not always representative, for although he was at first ambitious

to become a Spanish equivalent of Wagner, in his later years he destroyed many of his scores, recognizing that his major talents lay elsewhere. His lack of success as a composer was a source of frustration to him, and it is difficult today to assess his stature because much of his music remains in manuscript, with few modern editions or recordings. He strove to make a major contribution to national music in Spain, especially Catalonia, and was prolific: his output includes not only songs, choral works, and operas but many chamber and orchestral compositions as well. His works for the piano consist mostly of salon-style dances as well as arrangements, fantasias, rhapsodies, and variations based on popular operatic themes. None of this music, however, has found its way into the standard repertory. Perhaps his most important achievement in composition was to inspire other composers through his writings, lectures and private instruction. Albéniz, Granados and Falla all benefited from his tutelage and held him in high esteem.

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Tasso à Ferrara (poema lírico, 1, Lauzière de Thémènes), Madrid, Apollo, 1881

Cleopâtre (op, 4, Lauzières de Thémènes), 1878, unperf.

Eda (ópera còmica), 1887, unperf.

Little Carmen (ópera, 3), 1888

Mara (ópera còmica, 4), 1889, unperf., unpubd

Els Pirineus [Los Pirineos] (op, prol., 3, V. Balaguer), 1891, Barcelona, Liceo, 4 Jan 1902, vs (Barcelona, 1893) [pt 1 of trilogy]

La Celestina: tragi-comedia lírica de Calisto y Melibea (op, 4, Pedrell, after F. de Rojas), 1902, excerpts, concert perf., Barcelona, 1921, vs (Barcelona, 1903) [part 2 of trilogy]

El Comte Arnau ('festival lirich-popular', 2 pts, J. Margall), vs (Leipzig, 1911)

Zarzs: Ells i Elles (1, J. Riera i Bertrán), 1873; La guardiola (3, E. Vidal i Valenciano), 1873; Lluch-Llach (2, A. Ferrer i Codina), 1873 [orig. El diplomático (ob)]; Lo rei tranquil (Riera), 1873; La veritat i la mentida (3, C. Colomer), 1873; Los secuestradores (zarzuelita, 3 nos.), 1889

instrumental

Orch: Marche-hymne and Fête (march), 1871; Sym., D, 1872; Scherzo fantastique, 1872; Elegia a Romea, 1875; Meditación fúnebre, 1875; Mila, 1876; La veu de las montanyas, 1877; March triumphale, 1878; Gavotte, c, 1879; Gavotte, a, 1880; I trionfi, suite, 1880; Marxa fúnebre, 1885

Chbr: Elegia a Foruny, vl, vc, pf, hmn, 1875; Himne a Venus, sop.fl, gui, hp, hmn, pf, 1880; Jesús als pecadors, T, str qt, pf, 1880; Llevant Déu, escena religiosa, T, str qt, pf, 1880; Preghiera dell'orfanello, vc, str quintet, 1880; serenata, str, hmn, pf,

1881

Pf: Los cantares, Horas tristes (melodías características), 1862; Sonata, 1864, Scènes, 1866; Estudios melódicos, 2 books (1866, 1867); Hojas de álbum, 1867; Escenas infantiles, 4 hands, 1880; 26 pièces pour le piano, 1881; La veu de las montayas, 1892; many waltzes, nocturnes, impromptus, mazurkas and romances, as well as transcrs., arrs., fantasies and rhapsodies based on operatic themes

Sacred: Stabat mater, 3vv, 1856; Mass, 2vv, org, 1857; Mass, 3vv, org, 1858; Stabat mater, 2vv, orch, 1858; Salve regina, 3vv, org, 1860; 2 Masses, 3vv, org, 1861; Mass, 3 solo vv, vv, org, 1864; Alleluia (small orat), 4 solo vv, vv, org, 1865; Mass, 3vv, org, 1865; Dixit dominus y Magnificat, 4vv, org, 1862; Dixit dominus y Magnificat, 4vv, org, 1866; Mass, 3vv, org, 1866; Stabat mater, vv, orch, 1866; Requiem, 3vv, orch, 1868; 3 Lamentations, 4vv, hmn, 1869; 2 Masses, 4vv, org, 1869; Missa brevis, 1875; Salve regina-Filiae Jerusalem, S, vv, st qt, hmn, 1875; Missa solemnis, 3 solo vv, vv, orch, hp, org, 1876; Requiem, 4 solo vv, vv, 1876; Te Deum, 4 solo vv, vv, orch, hp, org, 1876; Salterio sacro Hispano, 2–4vv, org, 1882; In captivitate comploratio, 4vv, orch, 1906; many other small works, incl. 6 settings of the Ave Maria, 2 of the Benedictus, 4 Hymns, Bone pastor (motet), Christus factus est, Miserere and Gozos

Other choral: Cant de la montanya, 1877; Cançó llatina, 1878; Serenata, 4vv, 1879; La festa de Tibulus, vv, vla, vc, pf, 1879; Don Ramon i Don Joan, SATB, 1902; La Matinada, solo vv, vv, offstage orch, 1905; Visió de Randa, solo vv, vv, orch, 1905; Glossa, vv, orch, 1906

vocal

Songs for 1v, pf: Despedida, 1858; La serenata-La ermita, 1862; La pescadorcita, 1863; 7 melodías, 1863; Ecos de Italia, 1864; 6 Lieder, 1864; Melodías, 1864; Cantos de la infancia, 1866; Embriaguez, 1867; Noches de España, 1871; 3 Lieder, 1871, Balada, 1875; Lágrimas, 1875; Consolations, 1876; 14 Lais, 1879; 16 Lieder, 1879; Balada y preghiera, 1880; Cant dels mariners Catalans, 1880; Sirventés, 1880; 14 melodías, 1881, Amarosa, 1884; Avuy farà un any, 1884; Mai més, 1884; Mignon, 1884; Aires andaluces, 1889; Aires de la tierra, 1889; Canciones arabescas, 1906; Vita nuova, 1921

WRITINGS

Apuntes y observaciones sobre estética musical (Barcelona, 1866)

Gramática musical o manual expositivo de la teoría del solfeo, en forma de diálogo (Barcelona, 1872, 3/1883)

Las sonatas de Beethoven (Barcelona, 1873)

Los músicos españoles en sus libros (Barcelona, 1888)

Por nuestra música (Barcelona, 1891/R; Fr. trans., 1891)

Diccionario técnico de la música (Barcelona, 1894, 2/1899/R)

Diccionario biográfico y bibliográfico de músicos y escritores de música españoles, portugueses y hispano-americanos antiguos y modernos (Barcelona, 1894–7) [A–Gaz only]

‘Folk-Lore musical castillan du XVIe siècle’, *SIMG*, i (1899–1900), 372–82

Emporio científico e histórico de organografía musical española antigua (Barcelona, 1901)

Prácticas preparatorias de instrumentación (Barcelona, 1902)

‘La musique indigène dans le théâtre espagnol du XVIIe siècle’, *SIMG*, v (1903–4), 46–69

La cançó popular catalana (Barcelona, 1906)

Documents pour servir à l’histoire du théâtre musical: la festa d’Elche ou le drame lyrique liturgique espagnol (Paris, 1906)

Musicalerías (Valencia, 1906) [selection of critical articles]
Antología de organistas clásicos españoles (Madrid, 1908/R1968 as
Classical Spanish Organists)
Catàlech de la Biblioteca musical de la Diputació de Barcelona (Barcelona,
1908–9)
‘Jean I d’Aragon, compositeur de musique’, *Riemann-Festschrift* (Leipzig,
1909), 229–240
‘L’églogue “La forêt sans amour” de Lope de Vega, et la musique et les
musiciens du théâtre de Calderon’, *SIMG*, xi (1909–10), 55–104
‘Jacopone da Todi, los *Stabat mater* y la *Música*’, *Revista de estudios
franciscanos* (April–May, 1910), 129–147
Músicos contemporáneos y de otros tiempos (Paris, 1910)
Jornadas de arte (Paris, 1911) [memoirs and articles, 1841–91]
Orientaciones (Paris, 1911) [memoirs and articles, 1892–1902]
La lírica nacionalizada (Paris, 1913)
Tomás Luis de Victoria Abulense (Valencia, 1918) [based on *T.L. de
Victoria: Opera omnia*, viii, 1913]
P. Antonio Eximeno (Madrid, 1920)

EDITIONS

Many edns of early Spanish music in *Salterio sacro-hispano* (1882–)
Hispaniae schola musica sacra (Barcelona, 1894–8/R)
Teatro lírico español anterior al siglo XIX (La Coruña, 1897–8)
T.L. de Victoria: Opera omnia (Leipzig, 1902–13)
El organista litúrgico español (Barcelona, 1905)
Antología de organistas clásicos españoles (Madrid, 1908)
Cancionero musical popular español (Valls, 1918–22, 3/1958)
with H. Anglès: *Els madrigals i la missa de difunts d’En Brudieu*, PBC, i
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[with list of works by A. Reiff; this list repr. in *AMw*, iii (1921), 86–97]
F. Pedrell: *Musiquerías* (Paris, c1911) [autobiography]
H. Anglès: *Catàleg dels manuscrits musicals de la Col·lecció Pedrell*
(Barcelona, 1921)
F. Pedrell: *Jornadas postreras* (Valls, 1922) [autobiography]
L. Villalba Muñoz: *Felipe Pedrell, semblanza y biografía* (Madrid, 1922)
‘Al ilustre compositor y musicólogo insigne Felipe Pedrell, fundador del
nacionalismo musical español y padre de la musicología española, en
el quincuagésimo aniversario de su muerte’, *AnM*, xxvii (1972) [whole
issue]
E. Istel: ‘Felipe Pedrell’, *MQ*, xi (1925), 164–91
M. Jover: *Felipe Pedrell (1841–1922): vida y obra* (Tortosa, 1972)
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T. Snow: “‘La Celestina’ of Felipe Pedrell”, *Celestinesca*, i/3 (1979), 19–32
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y Francisco Asenjo Barbieri’, *Recerca musicològica*, iv (1984), 77–242
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WALTER AARON CLARK

Pedrini, Teodorico

(*b* Fermo, 30 June 1671; *d* Beijing, 10 Dec 1746). Italian composer, theorist and instrument maker. He was the first Lazarist missionary to settle in China, and contributed to the cultural exchange between China and the West during the late Ming and early Qing dynasties. He was educated in Rome and arrived in China in 1711 after an arduous nine-year journey. There he succeeded the Portuguese Jesuit Tomás Pereira as court musician to Emperor Kangxi. Pedrini remained in China until his death, working closely with the emperor and simultaneously fulfilling his religious life and missionary goals. Life in the Chinese court was politically complex, and Pedrini was deeply involved in intrigues between the emperor, the Jesuits and Rome during the Rites controversy. Despite earning Kangxi's esteem, he was twice imprisoned by the emperor.

There were many harpsichords at the Chinese court, gifts from foreign visitors, and there is evidence that Pedrini himself built instruments in China. His musical abilities were highly regarded by the emperor, who declared Pedrini's lack of the Chinese language to be unimportant, since ‘harpsichords are tuned with the hands, and not with the tongue’. Pedrini's op.3 sonatas (MS, Beijing National Library; the title-page bears the anagrammatic name ‘Nepridi’) are his only known extant compositions; they are strongly influenced by (and include several quotations from) Corelli's op.5 set, to which they pay homage in the style, number, structure and types of movements. Pedrini also completed the fifth volume of *Lulu Zhengyi* (‘A True Doctrine of Music’; Beijing, 1713), on Western music theory, begun by Tomás Pereira.

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JOYCE LINDORFF

Pedro del Puerto.

See [Escobar, Pedro de](#).

Pedrollo, Arrigo

(b Montebello Vicentino, 5 Dec 1878; d Vicenza, 23 Dec 1964). Italian composer. He studied first with his father Luigi, an organist and band conductor, and later at the Milan Conservatory with Gaetano Coronaro, Amintore Galli and Luigi Mapelli, earning a diploma in composition in 1897; his graduation composition, a symphony, was first conducted by Toscanini (June 1900). After a short career as a pianist, he began a successful career as an opera composer: between 1908 and 1936 he had eight operas performed, some several times, in Italy and abroad. In 1912 his *Juana* won the Sonzogno competition. He was also active as a conductor and founded the Milan and Turin radio symphony orchestras (1928–34). In 1920 he was appointed director of the Istituto Musicale in Vicenza (where he also held conducting appointments 1922–9). He later taught composition at the Milan Conservatory (1930–41). From 1941 to 1959 he was director of the Liceo Musicale Cesare Pollini, Padua. His pupils included Galliera, Maderna, Scimone and Santi.

The dramatic conception and musical language of Pedrollo's operas are strongly reminiscent of 19th-century ideals, and his debt to the Italian tradition, as well as to Wagner and Strauss, and to Berlioz and Debussy, is equally evident. The originality of his work lies mainly in the subtleties of his harmonic language and especially in the wonderful palette of his orchestration, but the dramatic tension of his operas is not consistently sustained.

WORKS

operas

Terra promessa (quadro lirico, C. Zangarini), Cremona, Ponchielli, 18 Feb 1908; rev. (poema drammatico, 3 pts), after 1913 [pt 2 'La morte di Mosè' corresponds, with variants, to version of 1908]

Juana (3, C. De Carli), Vicenza, Eretenio, 3 Feb 1914

La veglia (1, C. Linati, after J.M. Synge: *The Shadow of the Glen*), Milan, Filodrammatici, 2 Jan 1920; rev. 1921

L'uomo che ride (3, A. Lega, after V. Hugo: *L'homme qui rit*), Rome, Costanzi, 6 March 1920

Rosmunda (4, L. Siciliani), c1920, unperf.

Maria di Magdala (3, A. Rossato), Milan, Dal Verme, 11 Sept 1924

Delitto e castigo (3, G. Forzano, after F.M. Dostoyevsky: *Crime and Punishment*), Milan, Scala, 16 Nov 1926

Primavera fiorentina (1, M. Ghisalberti, after G. Boccaccio), Milan, Scala, 28 Feb 1932

La fattoria Polker (Rossato), 1935, unperf.

L'amante in trappola (1, G. Franceschini), Vicenza, Verdi, 22 Sept 1936

La regina di Cirta [Sofonisba] (3, Lega), 1943–4, unperf.

Il giglio di Ali (3, E. Romagnoli), 1948, unperf.

other works

Ballets: Oriente; Giuditta, Bologna, 1916; Aziadée, Florence, Pergola, 1935

Orch: Sym., d, 1900; Preludio sinfonico, F, 1912; Conc., d, pf, chbr orch, 1933–53; Icaro, sym. poem, 1951; Suite su temi armeni, 1951; Castelli di Giulietta e Romeo,

sym. poem, 1952; Concertino, ob, str, 1960; Mascherata

Vocal: 2 poemetti, chorus, orch, 1918; Dialogo della Divina Provvidenza di S Caterina da Siena (cant., A. Barolini), solo vv, chorus, orch, 1948; songs

Other inst: Sonata, vn, pf, 1908; Qt, vn, va, vc, pf, 1910; Elegia, str qnt, 1935; Pf Qt, 1941; Trio, fl, 1941; Qt, A, inc., 1944; Canzone del Don, vc, pf, 1948; Pf Trio, 1962

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F. Grassi, ed.: *Arrigo Pedrollo nel centenario della nascita (1878–1978)* (Padua, 1979)

PIERLUIGI PETROBELLI

Pedroso, Manuel de Moraes

(*b* Miranda do Douro; *fl* 1750–70). Portuguese theorist and composer. After several years' residence at Oporto he published there a 47-page *Compendio musico, ou Arte abbreviada* (1751, 2/1769) divided into three parts: rudiments, accompanying and counterpoint. The last part gives rules for composing arias, recitatives, duets, minuets, concertante pieces and symphonies. An autograph Lamentations for soprano and organ dated 1751 survives at the Biblioteca Nacional in Lisbon. An imposing *Te Deum* for four voices with strings and organ (1762; published in A. von Gavel: *Investigaciones musicales de los archivos coloniales*, Lima, 1974) and a brilliant soprano aria, *Dichoso seras*, with violins, flute and continuo, are now in the Archivo Arzobispal, Lima. *DBP*; *StevensonRB*

ROBERT STEVENSON

Pedrotti, Carlo

(*b* Verona, 12 Nov 1817; *d* Verona, 16 Oct 1893). Italian composer and conductor. He was intended for a business career, but showed exceptional musical talent at an early age, composing orchestral pieces and organizing a group of fellow students to perform them under his direction. After a period of study with the Veronese teacher Domenico Foroni he turned his attention to opera; his first two attempts were not performed, but the third, *Lina*, was successfully given at the Teatro Filarmonico in Verona in 1840. Its successor, *Clara di Mailand*, may not have been performed, but his reputation was growing and won him the appointment of conductor at the Italian opera in Amsterdam, where he stayed for four seasons, gaining valuable experience and producing at least one more opera of his own, *La figlia dell'arciere*.

In 1845 he returned to Verona, where he remained until 1868, at first supporting himself by teaching but later doubling the posts of opera coach and conductor at the Teatro Filarmonico and the Teatro Nuovo. This was the time of Pedrotti's main work as a composer: the ten operas he produced during this period, especially those in the *buffa* or *semiseria* style, established his reputation throughout Italy; his first major success, *Fiorina* (1851), carried his name outside Italy as well, and in 1856 his best work,

Tutti in maschera, was quickly recognized as a minor masterpiece of *opera buffa*, reaching Vienna in 1865 and Paris in 1869. Another important success came with *Guerra in quattro* in Milan in 1861.

In 1868 Pedrotti was appointed director of the Liceo Musicale and director and conductor of the Teatro Regio in Turin. He threw himself into the musical life of the city, making radical improvements in the style and quality of the performances at the opera, and founding in 1872 a weekly series of Concerti Popolari at the Teatro Vittorio Emanuele, using the orchestra and chorus of the Teatro Regio. These concerts, which introduced many of the works of Beethoven, Wagner and other foreign composers to Italian audiences, were the first of their kind in Italy and constitute a landmark in the late 19th-century revival of Italian interest in instrumental music. In both these undertakings Pedrotti was sustained by the appointment, in 1876, of Giovanni Depanis as impresario of the Teatro Regio (whose son, Giuseppe, had already been deeply involved in the foundation of the Concerti Popolari and was later to write their history). Depanis was an admirer of Wagner, and his first season included an important performance of *Lohengrin*, preceding which Pedrotti went to Munich for a personal meeting with the composer. Following its successful Italian première, conducted by Angelo Mariani (1871, Bologna), the opera had proved a spectacular failure in Milan in 1873, but the Turin production was a success and gave a new impetus to Wagner performances in Italy. Pedrotti was also responsible for a number of Italian premières at the Teatro Regio, as well as the third Italian production of *Carmen* – which had to be cancelled after two disastrous performances, only to return in triumph at the end of the same season.

Pedrotti's 14 seasons put the Teatro Regio on a level that rivalled La Scala, and placed Turin beside Milan as one of the chief musical centres of Italy. But in the process the composer Pedrotti was extinguished: in 1870 he produced *Il favorito*, the only one of his own operas given in Turin during his entire directorship, and shortly afterwards wrote his last opera, *Olema la schiava* (Modena, 1872), for the singer Isabella Galletti-Gianola.

In 1882 Pedrotti left Turin for Pesaro, where he had been appointed the first director of the Liceo Musicale established by the *comune* of Pesaro in accordance with the terms of Rossini's will. He spent ten years administering and inspiring the new institution and in 1892 organized the celebrations for the centenary of Rossini's birth; but early in the following year ill-health forced him to tender his unwillingly received resignation. He returned to his family home at Verona, where he suffered from acute nervous depression and after only a few months of retirement committed suicide by throwing himself into the river Adige.

As a composer, Pedrotti was highly regarded in his day. Technically accomplished and a brilliant orchestrator (he was selected in 1869 to write the 'Tuba mirum' for Verdi's projected Rossini requiem), he was at his best in *opera buffa*, where his cultured eclecticism, rhythmic vitality and lightness of touch made an immediate appeal. His masterpiece, *Tutti in maschera*, is full of happy invention and tuneful ensemble writing, and has deservedly been revived well into the 20th century. But even here (and more so in his serious operas) he was the representative of a dying style.

He was perfectly aware of Verdi, and by the 1880s regarded his own works as 'roba da vecchi' ('old men's stuff') and strenuously opposed their performance. His influence as an orchestra director was more significant: he was probably the first Italian conductor in the modern sense of the word, the eldest of an important group of late 19th-century composer-conductors that included Bottesini, Mariani, Faccio, Mancinelli and Mascheroni. It was he who prepared the orchestra and public that gave Toscanini his first sustained success at Turin in 1895–8.

WORKS

operas

Antigone (os, M.M. Marcello), unperf.

La sposa del villaggio (op semiseria, Marcello), unperf.

Lina (op semiseria, 2, Marcello), Verona, Filarmonico, 2 May 1840, excerpts (Milan, 1840)

Clara di Mailand (os, 3), Verona, Filarmonico, 1840, but ?unperf.

Matilde (os, 3), Amsterdam, Italiano, spr. 1841, but ?unperf.

La figlia dell'arciere (op semiseria, 2, F. Romani), Amsterdam, Italiano, 29 Feb 1844

Romea di Montfort (os, 3, G. Rossi), Verona, Filarmonico, 19 Feb 1846, *I-Mr**, vs (Milan, 1846)

Fiorina, o La fanciulla di Glaris (op semiseria, 2, L. Serenelli Honorati), Verona, Nuovo, 22 Nov 1851, *Mr**, vs (Milan, 1852)

Il parrucchiere della reggenza (op comica, 3, Rossi), Verona, Nuovo, 5 May 1852, *Mr**, vs (Milan, 1852)

Gelmina, o Col fuoco non si scherza (op semiseria, 3, G. Peruzzini), Milan, Scala, 3 Nov 1853

Genoveffa del Brabante (os, 3, Rossi), Milan, Scala, 20 March 1854, excerpts (Milan, 1854)

Tutti in maschera (commedia lirica, 3, Marcello, after C. Goldoni: *L'impresario delle Smirne*), Verona, Nuovo, 4 Nov 1856, *Mr**, vs (Milan, 1857); in Fr. as *Les masques* (C.-L.-E. Nutter and Beaumont [A. Beaume]), Paris, 1869

Isabella d'Aragona (os, prol, 2, Marcello), Turin, Vittorio Emanuele, 7 Feb 1859, *Mr**, vs (Milan, n.d.)

Guerra in quattro (ob, 3, Marcello), Milan, Cannobiana, 25 May 1861; rev. Trieste, 22 Feb 1862, *Mr**, vs (Milan, 1862)

Mazeppa (tragica, 4, A. de Lauzières de Thémines), Bologna, Comunale, 3 Dec 1861, *Mr**, vs (Milan, 1861)

Marion de Lorme (os, 3, Marcello, after V. Hugo), Trieste, Comunale, 16 Nov 1865

La vergine di Kermo (os, 3, F. Guidi), Cremona, Concordia, 16 Feb 1870 [incl. music by Cagnoni, Ricci, Ponchielli, Pacini and others]

Il favorito (tragedia lirica, 3, G. Bercanovich), Turin, Regio, 15 March 1870, excerpts (Milan, n.d.)

Olema la schiava (os, 4, F.M. Piave), Modena, Municipale, 4 May 1872, *Mr**, vs (Milan, n.d.)

other works

Salve regina, 4vv, unacc. (Milan, n.d.); other sacred works

Ov., D, orch (Milan, n.d.)

Songs, incl. In morte di Bellini (Milan, 1835)

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MICHAEL ROSE

Peebles, David

(fl 1530–76; d ?1579). Scottish composer. A canon of the Augustinian Priory of St Andrews, he is described as 'ane of the cheiff musitians into this land' by Thomas Wood (i), whose contemporary partbooks (*EIRE-Dtc*, *GB-Eu*, *Lbl*, *US-Wgu*) contain all his surviving music. According to Wood, Peebles composed the motet *Si quis diligit me* in about 1530 and presented it to James V 'being a musitian, he did lyke it verray weill'. The motet is a cantus firmus composition in post-Josquin style, incorporating some structural imitation and revealing a striking melodic gift. Other music of this period by Peebles must be lost. The anonymous Mass '*Felix namque*' for six voices (MB, xv, no.4) is stylistically similar and may be his work.

In 1550 'David Pablis, canonicus' signed a matriculation roll of students at St Leonard's College in the University of St Andrews. In the 1560s, at the time of the Reformation, Lord James Stewart, half-brother of Mary Queen of Scots and Prior of St Andrews, turned Protestant. When Earl of Moray and regent, he commissioned Peebles to set the psalm tunes for four voices. There are 106 of these settings with the tune in the tenor, according to contemporary practice. All are written in a simple chordal style; but as might be expected from an able polyphonist, individual parts are always interesting and harmonic propriety is strictly observed.

After the Reformation canons often lived on at their priory or convent – with the ground divided among them – and many of them married. A charter of land rent was granted in 1571 to David Peebles and his wife Katherine Kinnear by the commendator of the priory, the Catholic Robert Stewart, 7th Earl of Lennox (another half-brother of Mary's). Peebles seems to have remained a Catholic: Robert Stewart commissioned from him a Latin motet, *Quam multi, Domine*, in 1576, a setting for four voices of Psalm iii, which shows a knowledge of contemporary European developments in dramatic and madrigal-inspired sacred music. Peebles died in December 1579, according to Laing (see Johnson, 3/1853), who cited the 'Register of Confirmed Testaments' kept at the Scottish Record Office, Edinburgh. Unfortunately, the volume for 1579 is now missing. He had certainly died by 1592: his wife is described as 'relict of David Peablis' in her will of that year.

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KENNETH ELLIOTT

Peeling-horn.

See [Whithorn](#).

Peellaert [Pellaert], Auguste [Augustin] (-Philippe-Marie-Ghislain), Baron de

(*b* Bruges, 12 March 1793; *d* Saint Josse-ten-Noode, Brussels, 10 April 1876). Belgian composer. The son of one of Napoleon's chamberlains, he spent his youth in Paris and studied the piano and harmony with J.-J. de Momigny. In 1813 his family returned to Bruges, where he intended to pursue an artistic career, but in 1815, when his father became bankrupt, he decided to join the army, eventually reaching the rank of lieutenant-colonel. Peellaert was a prolific composer who devoted himself chiefly to vocal music. Claiming musical kinship with Rossini, whose friend he became in 1860, he concentrated on *opéra comique*, often writing his own librettos. His sense of local colour and dramatic expression also induced him to try his hand at *grand opéra*. Although several of his works were well received at La Monnaie, the simplicity of their melodies ensuring them a certain success, they were never staged in Paris. Some fragments of his operatic works were published in Brussels. He also wrote many songs, church music and orchestral and chamber works. After 1850 he confined himself to unpretentious operettas, and at the end of his life he wrote, in disillusionment: 'I have done a little of everything without succeeding at anything' (*Cinquante ans de souvenirs recueillis en 1866*, Brussels, 1867).

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(selective list)

operas first performed at Brussels, Théâtre de la Monnaie, unless otherwise stated

Stage: L'heure du rendez-vous (oc, 1, Peellaert), Ghent, 16 March 1819, *B-Bc**; Le sorcier par hasard [Le souper magique] (oc, 1, Peellaert), Courtrai, 16 May 1820,

*Bc**; Agnès Sorel (oc, 3, J.N. Bouilly and E. Dupaty), 3 Aug 1824, *Bc**; Le barmécide, ou Les ruines de Babylon (opéra, 3, G. de Pixérécourt), 5 July 1825, *Bc**; Teniers, ou La noce flamande (oc, 1, Bouilly and M.J. Pain), 9 March 1826, *Bc**; L'exilé (oc, 2, T. Anne, A. Dartois and A. Tully, after W. Scott: *Old Mortality*), 25 Sept 1827, *Bc**; Faust (drame lyrique, 3, E. Théaulon), 19 Feb 1834, *Bc**; Le coup de pistolet (oc, 1, Léon), 22 March 1836; Louis de Male (grand opéra, 4, J. Vanderbelen), 14 Nov 1838, *Bc**; Le Barigel (oc, 1, G. Oppelt), 3 Nov 1842, *Bc**; Monsieur et Madame Putiphar (opérette comique, 1, Peellaert), Brussels, Château des Fleurs, 19 Aug 1857, *Bc**

Other: masses; 2 pf trios; duo, 2 hp; songs

HENRI VANHULST

Peerce, Jan [Perelmuth, Jacob Pincus]

(*b* New York, 3 June 1904; *d* New York, 15 Dec 1984). American tenor. He studied with Giuseppe Borgatti and from the mid-1940s was chosen by Toscanini to sing in his broadcasts and recordings of *La bohème*, *La traviata*, *Fidelio*, *Un ballo in maschera* and the last act of *Rigoletto*. He made his stage début in Philadelphia in 1938 as the Duke of Mantua and joined the Metropolitan in 1941, making his first appearance as Alfredo; he stayed with that company until 1968. He toured abroad with many ensembles, specializing in the Italian and French *spinto* repertoires, and in 1956 he became the first American to sing with the Bol'shoy since the war. In 1971 he made his Broadway début as Tevye in *Fiddler on the Roof*. He also appeared in films, and recorded popular songs in addition to Jewish liturgical music. In his prime Peerce was most admired for a remarkably even scale, a strong technique, and a voice with a dark vibrancy in the middle register and a metallic ring at the top, points confirmed by his recordings under Toscanini. Though his diminutive size precluded an ideal romantic illusion, he was an actor of restraint and dignity.

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MARTIN BERNHEIMER/R

Peers, Edward.

See [Pearce, Edward](#).

Peerson [Pearson], Martin

(*b* probably at March, Cambs., between 1571 and 1573; *d* London, bur. 15 Jan 1651). English composer, virginalist and organist. He was probably the

son of Thomas and Margaret Peerson of March: evidence of his parentage can be derived from his will and the March marriage registers. This couple married in 1570, but it seems likely that Thomas died during the next few years and that Martin's mother was the 'Margaret Peersonn' who married in 1573: hence the suggested date of birth for the composer. Probably at a comparatively early stage in his career he came under the patronage of the poet Fulke Greville. On May Day 1604 his setting of *See, O see, who is heere come a maying* was performed as part of Ben Jonson's *Private Entertainment of the King and Queene* at the house of Sir William Cornwallis at Highgate (now in London). In 1606, on the same occasion as Jonson, he was convicted of recusancy and thus most probably had Catholic sympathies at that time. A letter of 7 December 1609 states that he was then living at Newington (Stoke Newington, London) and had composed several lessons for the virginals, his principal instrument. Peerson took the BMus degree at Oxford in 1613 and for this would have had to subscribe to the Thirty-nine Articles and thus to Protestantism. From 1623 to 1630 a 'Martin Pearson' was sacrist at Westminster Abbey: this was probably the composer. Between June 1624 and June 1625 Peerson took office as almoner and Master of the Choristers at St Paul's Cathedral; there is evidence to suggest that he was later made a petty canon. Although all cathedral services ceased at the end of 1642 following the outbreak of the Civil War, he retained the title 'almoner' and along with the other petty canons and the vicars-choral had special financial provision made for him. He was buried in St Faith's Chapel under St Paul's.

The first 14 pieces in Peerson's *Private Musicke* are ayres for solo voice with accompaniment of three viols, nos. 15–23 are duets or dialogues, and *See, O see, who is heere come a maying* (for mixed forces a 6) completes the set. All are secular, and all except the last have short choruses at the ends of the verses which, even when contrapuntal and imitative, could as a rule be easily memorized, thus allowing any onlookers to participate in the music-making. The volume contains some attractive songs and is notable for using and combining elements from a number of different genres, e.g. the ayre, madrigal, consort song (especially of the type in Thomas Ravenscroft's publications) and verse anthem. Although it presented no novelties of style in 1620, it was up to date in including fragments of declamatory rhythm in some of the voice parts, and the specific suggestion of extemporized accompaniment on virginals or lute over the bass line was an original feature.

The 'organ part' of Peerson's *Mottects or grave chamber musique* of 1630 consists of a two-part score (a *basso seguente* and usually the uppermost vocal or instrumental part) with some figures added to the bass – the first instance of a figured bass in an English published collection; in none of the numbers is the organ part essential (although it might substitute for other parts) and it could in many cases have been a later addition. Nor does one find in this music any of the melodic clichés of the *stile nuovo* or rhythms or textures basically dissimilar from those already established in the English madrigal, verse anthem or secular song. Thus the collection differs markedly from Walter Porter's *Madrigales and Ayres* of 1632 and in general derives from the past. It is worth noting too that Peerson's weakest pieces are to be found here: some of these might in fact be of much earlier date. However, certain pieces show interesting, individual traits. Although

there are a few lively songs, an impressive feature is the intense, introspective gloom of a good deal of this music, created by minor keys, low-lying parts, chromaticism and especially by the frequent use of augmented chords.

A sombre mood characterizes a number of Peerson's anthems, which in the main belong to the second decade of the 17th century. Here he stands out as one of the most modern composers of that decade in employing dramatic solo melodies, madrigalian harmonies and sometimes quite elaborate word-painting. Many of his anthems, verse and full, contain individual and expressive music, and a work such as *Fly ravisht soule* bears comparison with the anthems of Gibbons. The motets to Latin texts probably date from about the turn of the century. Their quality is hard to assess because of the loss of the cantus part, but they, too, probably contain some of Peerson's finest music. Like the verse anthems, however, they do not always sustain the interest of their initial ideas.

The four surviving keyboard pieces show a range of style and genre that may reflect the range of Peerson's total output for keyboard. *The Fall of the Leafe* and *The Primerose* are attractive genre pieces that have found enough favour in modern times to be performed and even recorded fairly often: like the *Alman*, they are reminiscent of his older contemporary Giles Farnaby's miniatures. *Piper's paven* is however a fine large-scale reworking of Dowland's piece, and suggests that the lost keyboard music could have included substantial works of considerable interest. Peerson's skill in instrumental construction is seen, too, in the works for string consort, which have a freshness of design, and a textural and melodic beauty, that make them well worth playing and hearing. In general they are polyphonically uncomplicated but far from superficial. While Peerson makes use of such devices as 'chain-canon' imitation, in passages which are harmonically static or increasing in tension (see bars 14–44 of Fantasia no.4, entitled *Delicate*), these are only a part of his technical repertory. He is capable of springing surprises, as in the bass-viol flurry of quavers in *Delicate*: and in this regard the five-part fantasia *Attendite* is especially notable, with a wealth of invention and a beautiful passage in D \flat followed by a perfectly convincing return to the home key of D minor in only 28 beats.

Two idiosyncrasies of Peerson's music are the use now and again of unprepared 4ths, rare at the time, and a strange, mannered kind of degree inflection (ex.1). While counterpoint of any complexity was beyond his technique and probably alien to his temperament, his experiments with form and unusual harmonic procedures are interesting. It seems likely that keyboard playing and extemporization had considerable influence on his musical style and were the source of much of his unconventional treatment of dissonance.

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anthems

verse unless otherwise stated

All laude and praise, a 5, *GB-Lbl* (also attrib. T. Ravenscroft)

Blow out [up] the trumpet, a 5, *Cp, DRc, Lbl, Ob, Y*

Bow down thyne eare O Lord (2p. Preserve thou my soule; 3p. Be mercifull unto mee O Lord), a 5, *Cp* (inc.)

By Euphrates flowrie side, full, 5vv, *Lbl* (inc.)

Fly ravisht soule (2p. Rest thee [there] awhile; 3p. Muse still thereon [Nayle prints]; 4p. Raine eyes), a 5, *Lbl, Ob*

I am brought into so greate trouble (2p. My heart panteth), a 5, *Lbl*

I am small (2p. Thy word is tride; 3p. Trouble and heaviness), a 5, *Ob*

I called upon the Lord (2p. All nations compassed mee; 3p. They kept mee in on every side; 4p. They came about mee like bees), a 5, *Ob*

I will magnifie thee O Lord (2p. O Lord my God; 3p. Which sitteth in the heavens), a 6, *DRc, Lbl, Och*

Lord ever bridle my desires, full, 5vv, 1614⁷; ed. in EECM, xi (1970), 150–54

O God that no time doest despise, full, 4vv, 1614⁷; ed. in EECM, xi (1970), 69–71

O God when thou wentest before the people (2p. It is well seene O God), a 5, *Lbl, Ob*

O goe not from me (2p. Many oxen; 3p. They gape upon me), a 5, *Lbl* (also attrib. H. Palmer), *Ob*

O Lord in thee is all my truste (2p. No, no, not so thy will is bent; 3p. Haste thee O Lord), a 5, *Och* (inc.)

O let me at thy footstoole fall, full, 5vv, 1614⁷; ed. in EECM, xi (1970), 124–29

O Lord thou hast searched me out (2p. Thou art about my path; 3p. Thou hast fashioned me; 4p. Whether shall I goe then), a 5, *Lbl*

O that my wayes (2p. I will thanke thee), a 5, *Lbl*

O that my wayes (2p. I will thanke thee), a 6, *Lbl*

Pleade thou my cause, a 5, *Lbl*

Praise the Lord (2p. Yea as long; 3p. O put not your trust), a 5, *Ob*

Who will rise up (2p. But when I said), full, 5vv, *Lbl*

motets etc

all motets, 5 voices, in Ob, lacking cantus part

Deus omnipotens; Hora nona dominus Jesus (2p. Latus eius lancea miles perforavit); Laboravi in gemitu meo; Levavi oculos meos in montes (2p. Ecce non dormitabit); Mulieres sedentes (2p. Christus factus est); Nolite fieri sicut equus et mulus (2p. Multa flagella peccatoris); O Domine Jesu Christe; O Rex gloriae; Pater Fili paraclete; Quid vobis videtur de Christo; Redemptor mundi

1 psalm-tune harmonization, 1621¹¹ [setting used for Pss I, lxx, cxxxiv]

secular vocal

Private Musicke or The First Booke of Ayres and Dialogues ... being Verse and Chorus, 4, 5, 6vv/viols, acc. virginals/lute/b viol (London, 1620) all ed. in Heydon:

Ah were she pittifull, *W* iv, 26; At her faire hands (*W.* Davison), *W* vi, 34; Can a mayd?; Come pretty wagge and sing (2p. Then with reports); Disdaine that so doth fill mee; Gaze not on youth (2p. I onely seeke to please mine eye); Hey the horne the horna; Is not that my fancies queene?; Locke up faire lids (*P.* Sidney); Love her no more

Now Robin laugh and sing, *W* iv, 21; O I doe love; O pretious time, *W* iv, 13; Open the dore; Pretty wantons sweetly sing; Resolv'd to love (*H.* Constable); See, O see, who is heere come a maying (*B.* Jonson); Since just disdayne; Sing love is blinde; The spring of joy is dry; Upon my lap my soveraigne sits (*R.* Verstegan); What

neede the morning rise

Mottects or Grave Chamber Musique ... some Ful, and some Verse and Chorus, 5, 6vv/viols, org/virginals/b lute/bandora/Irish harp (London, 1630) [all texts, except Where shall a sorrow, from F. Greville: *Caelica Sonnets*]; all ed. in Baxter and Foote:

Cupid my prettie boye; Farewell sweet boy; Love is the peace; Love the delight (2p. Beautie her cover is; 3p. Time fayne would stay); Man dreame no more (2p. The floud that did); Man dreame no more; More then most faire (2p. Thou window of the skie)

O false and treacherous probabilitie; O love thou mortall speare (2p. If I by nature); Selfe pitties teares; Under a throne; Was ever man so matcht with boye; Where shall a sorrow (2p. Dead noble Brooke); Where shall a sorrow (2p. Dead noble Brooke); Who trusts for trust (2p. Who thinkes that sorrows felt); You little starres (2p. And thou O love)

Wake sorrow (2p. Arbella), a 5, *GB-Lbl* Add.29372–6 [mourning song for Arabella Stuart]

consort music

6 fantasia-almain sets and a seventh almain, a 6, *EIRE-Dm* Z.3.4.1–6 [no. 5 only], *GB-Lbl* Add. 17786–91, *Och* 423–8 [only fantasias nos.1–4, entitled 'Acquaintance', 'Beauty', 'Chowse' and 'Delicate'], no.4 ed. in MB, ix (1955, 2/1962), 165–70; the anonymous fantasia a 6 preceding Peerson's work in *EIRE-Dm* Z.3.4.1–6 is probably also by him

1 fantasia, a 5, inc., *GB-Lbl* Add. 37402–6 [entitled 'Attendite'], *Och* 716–20

keyboard

Alman, Pipers paven [after J. Dowland], The Fall of the Leafe, The Primerose: *Cfm* 32.G.29; ed. J.A. Fuller Maitland and W.B. Squire, *The Fitzwilliam Virginal Book* (London and Leipzig, 1894–9/R), i, 359–60; ii, 238–41, 422, 423

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AUDREY JONES/RICHARD RASTALL

Peer-Southern.

American firm of music publishers. It was founded in New York in 1928 by Ralph Peer as the Southern Music Publishing Co. in cooperation with the Victor Talking Machine Co. Peer had spent several years in the southern USA collecting ethnic music and jazz, and the company became a major publisher and distributor of this music. In 1932 when Victor withdrew, Peer, who was president of Southern, became its sole owner (he remained at the head of the firm until his death in 1960). In 1940 he established the Peer International Corporation. This, together with Southern, became known as the Peer-Southern Organization, which from 1940 included the American Performing Rights Society, from 1941 Melody Lane Publications and La Salle Music Publishing Company, and from 1943 the Charles K. Harris Music Publishing Company.

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W. THOMAS MARROCCO, MARK JACOBS

Peeters, Flor [Florent]

(*b* Tielen, province of Antwerp, 4 July 1903; *d* Antwerp, 4 July 1986). Belgian composer, organist and teacher. At the Lemmens Institute, Mechelen, he studied Gregorian chant with van Nuffel, the organ with Depuydt and composition with Mortelmans. He won the highest distinction, the Lemmens-Tinel Prize, was appointed professor at the institute in 1923

and succeeded Depuydt as professor of organ in 1925. Also in 1923 he was made assistant at St Rombouts Cathedral, Mechelen, where he later became organist in succession to Depuydt. He was professor of organ at the Ghent Conservatory (1931–48) and professor of organ and composition at the Tilburg Conservatory in the Netherlands (1935–48). From 1948 to 1968 he was organ professor at the Antwerp Conservatory, which he directed between 1952 and 1968. He received many honours: in 1958 he was made a Commander of the Order of St Gregory the Great and he was awarded honorary doctorates by the Catholic universities of America (1962) and of Leuven (1971). In 1971 he was elevated to the peerage by King Baudouin with the personal title of baron; he was the third Belgian musician since 1830 to receive this honour.

Peeters won renown as a teacher both in Europe and the USA, where he often gave masterclasses at Boys Town, Nebraska. In 1968 the Belgian Ministry of Flemish Cultural Affairs commissioned him to give an annual masterclass at Mechelen Cathedral, providing 20 scholarships for students from countries having cultural links with Belgium. Peeters's didactic publications include a practical edition of old Flemish music, *Oudnederlandsche meesters voor het orgel*, and a summary of his teaching methods, *Ars organi*, published with text in Flemish, French, German and English. He also wrote a *Practische methode voor gregoriaansche begeleiding* based on the Vatican edition of plainchant, which was simultaneously published in French and English. As a performer he made numerous commercial recordings and gave over 1200 recitals throughout Europe, the Philippines, South Africa and the USA, where he completed ten transcontinental tours during the period 1946–71. His programmes featured Bach, the Flemish masters and contemporary works including his own compositions, and invariably contained a work by Franck.

Although Peeters composed chamber music, piano works, songs and much sacred choral music, the development of his technique and his highly individual style may best be studied in the organ works. Certain influences early in his career were quickly absorbed into his own idiom: as a student at the Lemmens Institute he followed a tradition of highly disciplined training for Roman Catholic church musicians. His fluent melodic line is influenced by Gregorian chant, Flemish Renaissance polyphony and often by Flemish folk themes. Of contemporaries, an admiration for Dupré is reflected in the dedication and design of the *Variationen und Finale über ein altflämische Lied* op.20; the *Toccata, fuga en hymn op 'Ave maris stella'* op.28 is dedicated to Peeters's greatest friend, Tournemire, and has some resemblance to the improvisatory techniques characteristic of Tournemire's style, as do other works of the same period. The friendship between the two organist-composers was long and close. Tournemire began an intensive correspondence with him in 1930, but their only meeting was in 1936, when Tournemire invited Peeters to give his début recital at Ste Clotilde, Paris, where he was *organiste titulaire*. In 1939 Tournemire bequeathed to Peeters the organ console that Franck had used at Ste Clotilde.

Peeters's works are characterized by a preference for classical forms. From the start he explored many possibilities of variation technique and his vast output of chorale preludes shows great skill in handling miniature form.

He frequently experimented with polyrhythm, polytonality and complex contrapuntal devices, as in the *Passacaglia e Fuga* op.42. The Sinfonia op.48, dedicated to Peeters's wife, was composed in August 1940, directly after the German invasion. Its severe, dissonant harmonic language expressed his rebellion against the occupation. Peeters's refusal to play for the Germans during the war resulted in the confiscation of his passport, but he continued to travel to the Netherlands for masterclasses and to act as a courier between Belgian and Dutch cathedral authorities. Peeters worked on his Organ Concerto op.52 throughout 1944. The family had to flee their home at the height of the Allied bombing, but returned in the summer, and this joyful, optimistic work was completed during the liberation of the city by British troops. The Concerto is the emotional antithesis of the Sinfonia. It is gay and spontaneous, with strong melodic and contrapuntal interest and a suave, lyrical middle movement. In this work the chief departure from conventional form is the placing of the cadenza at the beginning of the last movement. This cadenza gives a fine exposition of the themes in clear, bright textures featuring virtuoso pedal passages; with some modifications it was later published as the Concert Piece op.52a.

Typical of the longer works is the contrast of vigorous, contrapuntal, rhythmic outer sections with subdued, contemplative material for the second subject where the influence of plainchant and folksong is discernible in the melodic shape. (A good example is the *Vlaamsche Rhapsodie* op.37). After the period of the *Lied Symphony* op.66 Peeters's style changed, gradually becoming more introspective and restrained in the chorale preludes and other pieces of the early 1950s, reaching a culmination in the Six Lyrical Pieces op.116. Peeters was much in demand as a consultant and by the early 1970s a further stylistic development reflected his increasing interest in modern tracker-action instruments; notable examples are the Concertino op.122 and the *Paraphrase on 'Salve regina'* op.123, where open textures, thematic economy and an emphasis on linear interest particularly suit the clear-cut timbres of these organs. Perhaps the most important example is the *Sonata quasi una fantasia* op.129 where all the thematic material derives from the major 7th and minor 2nd at the opening.

After 1978 a fracture in the spinal column and increasing osteoporosis terminated further extensive touring, although he was able to give occasional concerts and continued composing. His last public recital was in Mechelen Cathedral during the 1982 Flanders Festival. Two weeks later, his wife Marieke died. He reworked an earlier piece, *Adagio* (the name of their last family home), into the *Ricercare* op.134, and dedicated it to her memory. During the last years, his contribution to music brought further international awards and a new Prix Flor Peeters was created by the Société Belge des Auteurs, Compositeurs et Editeurs (SABAM) in Belgium.

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(selective list)

[published works only](#)

[for list of unpublished works, see G. Peeters \(1996\)](#)

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organ

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(Brussels, 1996)

JENNIFER BATE

Peetrinus [Peetrino, Peeters], Jacobus [Giaches]

(*b* Mechelen, *c*1553; *d* *c*1591). Dutch composer, active in Italy. Doorslaer suggested that he was the same person as Jacobus Pieters who is recorded as a boy chorister at St Rombout, Mechelen, on 28 August 1561. A singer known as Petrinus is mentioned in the *Liber punctorum* of the Cappella Sistina, Rome, in 1572. Peetrinus dedicated his first compositions, *Il primo libro de madrigali*, from Milan in 1583, which suggests that he was probably living there at that time. His two books of spiritual canzonettas were published in Rome, and, according to the dedication of the *Liber primus motectorum*, he spent the latter part of his career there under the patronage of the Count of Montfort, a relative of the Fugger family. The canzonettas proved to be Peetrinus's most popular works, not only in Italy, but also in northern Europe where several of them were reprinted in collections published in Antwerp, Dillingen and Frankfurt. The five-voice motet *Surge illuminare* from the 1591 volume was also copied, within a few years of its publication, into the choirbooks of the Egidienkirche, Nuremberg (now in *D-Nla*).

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sacred vocal

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Il primo libro del iubilo di S Bernardo con alcune canzonette spirituali, 3, 4vv
(Rome, 1588, enlarged 2/1589 with 6 new works)

Liber primus motectorum, 5vv (Venice, 1591)

Spiritual canzonetta, 1586², canonic motet, 1591²⁶ (doubtful, attrib. 'Paul: Peet')

secular vocal

Il primo libro de madrigali, 4vv (Venice, 1583), inc. [incl. inst work]

2 works, 3vv, 1589¹¹

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IAIN FENLON

Pegbox

(Fr. *cheviller*; Ger. *Wirbelkasten*; It. *cassa dei bischeri*).

In violins and bowed string instruments generally, the wooden box-like structure, generally open on top (sometimes partly or wholly open at the back as well), into which are fitted the tuning-pegs that hold the strings and regulate their tension (see [Violin](#), fig.2). In most bowed string instruments, the wooden pegs are inserted laterally into the pegbox; that is, the holes for the pegs are bored in the sides of the pegbox, and the tapered pegs run from one side through the other side of the pegbox, the shank of the peg being at right angles to the string.

In some bowed strings, as in the *lira da braccio*, the pegs are not lateral but frontal, the pegs being inserted not at the side but from the front (top) downwards, the pegbox being open below (see [Lira da braccio](#), figs.1 and 2). This type of pegbox is often leaf- or heart-shaped. In the case of frontal pegs whose pegheads are on top, the strings are strung either directly to the peg-shanks on top, or the strings run through holes, bored just above the nut, down to the peg-ends below.

Plucked string instruments often use pegboxes with lateral pegs, but sometimes a 'pegboard' is employed instead. The latter generally consists of a surface or 'board', approximately rectangular, into which pegs are inserted so that for the most part the peg-heads are regulated from the back, and the peg-ends protrude from the front surface of the pegboard, the strings running directly from the pegs to and over the nut (see [Guitar](#), fig.8). The pegboard or pegbox is often thrown back at an angle to the fingerboard in many guitars; in some lutes this angle is as much as 90 degrees.

Conventional pegs are maintained in place by friction from the pegholes. Modern instruments, however, often rely on worm-gear mechanisms to achieve more accurate tuning and to secure holding by mechanical means (see [Guitar](#), fig.1). On earlier instruments the functions of pegs and pegbox were occasionally performed by comparable mechanical means of tightening the strings, such as the 'watch-key' tuner of the [English guitar](#).

DAVID D. BOYDEN

Pegg, Bob

(*b* Long Eaton, Derbyshire, 5 Dec 1944). English songwriter, singer and musician. He was much influenced by British traditional music. After performing, while still at school, in the eclectic world of the early English folk revival, Pegg went to Leeds University (1963–9) where he did fieldwork on the musical traditions of the Yorkshire Dales and edited a pioneering journal on traditional and folk club music called *Abe's Folk Music* (1966–9). His conclusion that 'folk' or 'traditional' music could not be defined usefully outside its social context was not universally accepted in Britain at the time, and caused a stir even in 1976, when it was propounded in his book *Folk*. The instrumental composition of the Dales dance bands and chapel orchestras influenced the line-up of the folk-rock band [Mr Fox](#), which Bob and [Carole Pegg](#) formed in 1970. At this point Pegg began to work seriously as a songwriter, producing material that was characteristically narrative and melody-based. He became best known for extended pieces of storytelling like *The Gipsy* and *Bones*. The formation of Mr Fox was also

the beginning of 20 years as a touring musician. In 1975, Pegg moved to the West Yorkshire Pennines, an area that became the subject of his Calderdale Songs, commissioned by the Hebden Bridge Festival in 1978 and released on the CD *The Last Wolf* (1996). During this period he also produced music for radio, television, theatre and film. He moved in 1990 to the Highlands of Scotland, where he is now an arts worker in Ross and Cromarty. Recent projects have included: scores for the community dramas *Macbeth* and *Storm*; the introduction of American Sacred Harp singing to the Highlands; investigations into Pictish music with harpist Bill Taylor; research and performance of music of the Great Glen with E. Mairi MacArthur; and creation of soundposts for Pictavia visitor centre in Brechin.

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And Now It Is So Early: Songs of Sidney Carter, perf. B. Pegg, C. Pegg, S. Carter, Galliard GAL 4017 (1972)

Bob Pegg and Nick Strutt, perf. B. Pegg, N. Strutt, Transatlantic TRA 265 (1973)

The Shipbuilder, perf. B. Pegg, Transatlantic TRA 280 (1974)

Ancient Maps, perf. B. Pegg, Transatlantic TRA 299 (1975)

The Last Wolf, perf. B. Pegg, Rhiannon RHYD 5009 (1996)

Breaking the Silence: Music inspired by the Picts, perf. B. Pegg, B. Taylor, The Highland Council PICT 001 (1997)

DAVE ARTHUR

Pegg, Carole (Anne) [Carolanne]

(*b* Nottingham, 19 Sept 1944). English folk-rock and neo-traditional singer, fiddle player, songwriter and ethnomusicologist. In the early 1960s she was a resident singer at the Nottingham folk club. From 1964 to 1969, she and her husband [Bob Pegg](#) ran the traditional club the Sovereign in Leeds, and performed together on the national folk circuit. She introduced to the folk scene the English fiddle style (comprising short choppy bow strokes, double-stopping, drones and no vibrato), learnt from traditional fiddlers, including Jinky Wells, Peter Beresford and Harry Cox.

The Peggs recorded their interpretations of Sydney Carter's songs on *And Now it is So Early* (Galliard), and their own songs on *He Came from the Mountains* (Transatlantic, 1971), by which time they had launched the experimental and controversial folk-rock band [Mr Fox](#). Carole Pegg's singer-songwriter album *Carolanne* (1973) mixed traditional English influences with rock and country music, and featured the guitarist Albert Lee. She went on to form Magus with Graham Bond while continuing to perform solo.

From the mid-1970s Pegg studied anthropology at the University of Cambridge. After completing a PhD on music and society in Suffolk, she

has continued to lecture on the anthropology of music and performance in the University's Department of Social Anthropology. During the late 1980s and throughout the 1990s, she undertook field research in Mongolia and Inner Mongolia. She was chairperson to the UK chapter of the International Council for Traditional Music (1989–94) (now the British Forum for Ethnomusicology), a founding co-editor of the *British Journal of Ethnomusicology* and is currently its reviews editor.

WRITINGS

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ROBIN DENSELOW

Pegolotti, Tomaso

(fl Scandiano, nr Modena, c1698). Italian composer. The title-page of his only extant work, *Trattenimenti armonici da camera a' violino solo, e violoncello* (Modena, 1698), dedicated to Foresto d'Este, Marchese di Scandiano, indicates that he was from Scandiano. He designated himself 'Vicesegretario, e Cancelliere della medema A.S.', implying that he was a skilled amateur or dilettante. The 12 works in the collection, the first a *sonata da chiesa* and the others *sonate da camera*, are in four movements. The opening movements are slow, the second fast (alternately Capriccio and Balletto), and, except in the first sonatas, these are followed by two dance movements. Neither instrument is required to play beyond third position, but the passage-work and string crossings are demanding and indicate a familiarity with current string styles and technique. As the cello part has no figures and participates on almost equal melodic terms with the violin, it seems that the works were intended as true duos; the etching of a cellist and violinist on the title-page strengthens this conjecture.

NONA PYRON

Peguilhan, Aimeric de.

See Aimeric de Peguilhan.

Pehr, Joseph.

See [Beer, Joseph](#).

Peinemann, Edith

(*b* Mainz, 3 March 1937). German violinist. At four she began lessons with her father Robert Peinemann, leader of the Mainz Stadtorchester. From 1951 she studied with Heinz Stanske in Heidelberg and from 1953 to 1956 with Max Rostal at the GSM in London. In 1956 she won the Munich International Competition and began to tour Europe, quickly becoming recognized as one of the best German soloists. In 1960 she formed a duo with the Austrian pianist Jörg Demus, specializing in the Beethoven and Brahms sonatas, and in 1962 she started her regular visits to the USA which have taken her to many of the major festivals there. Her New York orchestral début was made in 1965 with the Beethoven Violin Concerto accompanied by the Cleveland Orchestra under George Szell; and soon after that she played Bartók's Second Concerto with the New York PO under William Steinberg. She has also toured South America, Japan and South Africa. In 1964 she became professor of violin at the Musikhochschule in Frankfurt. A sensitive player with an ample, well focussed but occasionally slightly hard tone, she excels in Bach and the Classical and Romantic repertory, although she is also a fine interpreter of the Berg and Stravinsky concertos. In 1990 she made an outstanding recording of the Reger Concerto. Her other recordings include the Dvořák Concerto with the Czech PO under Peter Maag.

TULLY POTTER

Peire Cardenal

(*b* Le Puy-en-Velay, ?1180; *d* ?Montpellier, ?1278). French troubadour. His place of birth, in the modern département of Haute-Loire, is known through his *vida*; a number of members of his family are also traceable there. The estimated date of his birth is based on a document which mentions a certain 'Petrus Cardinalis' who was employed as a clerk in 1204 by Raimon VI, Count of Toulouse. The *vida* tells us that Peire lived to be nearly 100 years old, and that he probably died in Montpellier, the principal residence of Jaime I, King of Aragon (1213–76). As a small boy, Peire attended a clerical school in order to learn reading and singing. It is doubtful whether he ever became a priest, but he did write a large number of Marian poems.

Over 90 poems have been attributed to him, of which three only have survived with melodies. It is evident from the *vida* that at least some of the others were intended to be sung: we are told that he kept a *jongleur* to sing his *sirventes*. Topical references and bitter attacks on both the nobility and the clergy are often the dominant themes of his poems, many of them inspired by the Albigensian crusade. Two of the three extant melodies are contrafacta of songs by troubadours of an earlier generation.

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SMM, iii (1958) [complete music edn]*Las cançons dels trobadors*, ed. I. Fernandez de la Cuesta and R. Lafont (Toulouse, 1979) [complete music edn]*The Extant Troubadour Melodies*, ed. H. van der Werf and G. Bond (Rochester, NY, 1984) [complete music edn]

Ar mi posc eu lauzar d'amor, PC 335.7 [contrafactum of: Guiraut de Bornelh, 'Non posc sofrir qu'a la dolor', PC 242.51] (composed 1204–8, according to Lavaud)

Rics hom que greu ditz vertat a leu men, PC 335.49 [contrafactum of: Raimon Jordan, 'Vas vos sopei, domna Premeiramen', PC 404.11]

Un sirventes novel voill comensar, PC 335.67 (composed 1232–3, according to Lavaud)

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For further bibliography see [Troubadours](#), [trouvères](#)

ROBERT FALCK

Peire d'Alvernhe

(fl 1149–70). Troubadour. He was possibly the son of a burgher in Alvergne, and may have sought the patronage of the counts of Barcelona, Provence and Toulouse. His famous sirventes, *Chantarai d'aquest trobadors* (whose melody does not survive), satirizes several contemporaries, including Raimbaut d'Aurenga, Giraut de Bornelh and Bernart de Ventadorn. The song was once thought to have been composed in conjunction with the procession from Bordeaux to Tarazona in 1170 of Aliénor, daughter of Henry II of England and Eleanor of Aquitaine, to marry Alfonso VIII of Castile, but that has been shown to be improbable. Peire composed about 24 poems, but only two survive with melodies (ed. in van der Werf): a *tenso* with Bernart de Ventadorn (PC 323.4; *F-Pnfr.* 844) and a *canço*, *Dejosta·ls breus jorns e·ls loncs sers* (PC 323.15; *F-Pnfr.* 20050 and 22543). The latter is through-composed, and in its conservative texture and range it resembles the melodies of Bernart. The *tenso* is one of the most melismatic of troubadour melodies, and differences between the two extant versions suggest that the melismas are ornamental.

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For further bibliography see [Troubadours, trouvères](#).

ELIZABETH AUBREY

Peiró, José [Joseph].

See [Peyró, José](#).

Peirol

(*b* Peirol, Auvergne, ?1160; *d* after 1221). French troubadour. He was born in Peirol Castle, and is described in his *vida* (*I-Rvat* 5232, f.147) as 'a poor knight of Auvergne' ('paubres cavalliers d'Alverge'). Information in the *vida* and his own works indicates that he may have been in the service of the Dauphin of Auvergne at Clermont until about 1202. The earliest firm date that can be established is 1188 – the probable date of composition of *Quant amors trobet partit* and the period of preparation for the third crusade. This 'crusading *tenso*' (see Aston) is Peirol's best-known work, and takes the form of a debate with Love as to whether it would be better to take the cross or serve his lady. The only other work containing biographical allusion which may be dated with any certainty is *Pus flum Jordan ai vist e-l monimen* (PC 366.28), written in Jerusalem at the conclusion of the fifth crusade in 1221 or 1222. It seems likely that he did not live much beyond 1221. One version of his *vidastates* that he died in Montpellier, but this cannot be documented.

Although there are references in his poems to Vienne (PC 366.1 and 20), Blacatz (PC 366.5 and 25) and possibly Marseilles (PC 366.5, and in one version of his *vida* in *F-Pn* fr.1749, f.208), these are not definite indications of his whereabouts or service. A 'Marqueza' is mentioned in one poem (PC 366.4) but not identified further; the 'Seign En Heralh' in another (PC 366.27a) is Heraclius of Polignac, to whom the poem is addressed. The joint authorship of some poems with Gaucelm Faidit (PC 366.17) and Dalfi d'Alvernha (PC 366.10 and 30) gives an indication of the literary circle within which Peirol worked. (It is doubtful that this was the Peirol of the poem jointly composed with Bernart de Ventadorn, PC 366.23.)

Of the 34 poems attributed to Peirol, 17 survive with music. Of these, only *Per dan que d'amor m'aveigna* inspired later imitations. In the opening stanza of *M'entension ai tot' en un vers meza*, Peirol stated his intention to compose a *vers*; he next considered that a *chansoneta* would be more readily learnt, but that such songs are too frivolous; he finally concluded that it would be better to compose a *vers* in order to demonstrate his skill (*saber*). A number of the songs call themselves *vers* (e.g. *D'un bon vers*), but more are termed *sonet*. Both *D'un sonet* and *En joi que m demora* are designated *sonet* in the first stanza, and *chansoneta* in the last, suggesting that the two terms may be related. Musically it appears possible to distinguish the two genres: the *vers*, although it may have a repeated *AB* structure at the beginning, is more often through-composed and richly melismatic (see *Be dei chantar*, *D'un bon vers* and *M'entension*); the *sonet*

is slightly less melismatic and employs repeating melodic schemes – it is in essence more concise and tonally clear than the rather diffuse style of the *vers*. The *sonets* *D'un sonet vau pensan* and *En joi que·m demora* both begin with the leap of a 5th, and the latter employs only four melodic phrases for 12 lines of text (see [ex.1](#)). *Be dei chantar* is not entirely through-composed, but even the incipient repeated *AB* form at the beginning is largely disguised. The final line is likewise a varied and even more richly melismatic version of the first line (see [ex.2](#)). In addition, the cadential plan seems less clear than that of [ex.1](#) and the final cadence appears to be completely unmotivated by what has gone before.

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Atressi co·l cignes fai, PC 366.2

Be dei chantar pos amors m'o enseigna, PC 366.3

Camjat m'a mon consirier, PC 366.6

Cora qu·m fezes doler, PC 366.9

D'eissa la razo qu'en soill, PC 366.11

Del seu tort farai esmenda, PC 366.12

D'un bon vers vau pensan com lo fezes, PC 366.13

D'un sonet vau pensan, PC 366.14

En joi que·m demora, PC 366.15

Mainta gens me malrazona, PC 366.19

M'entension ai tot' en un vers meza, PC 366.20

Mout m'entremis de chantar volontiers, PC 366.21

Nuls hom no s'auci tan gen, PC 366.22

Per dan que d'amor m'aveigna, PC 366.26 [contrafacta: 'A l'entrant del tens salvage', R.41; 'Vite perditte me legi', 2vv (Notre Dame conductus)]

Quant amors trobet partit, PC 366.29 (written in 1188 during the preparations for the third crusade)

Si be·m sui loing et entre gent estraigna, PC 366.31

Tot mon engeing e mon saber, PC 366.33

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For further bibliography see [Troubadours, trouvères](#).

ROBERT FALCK

Peitsche

(Ger.).

See [Whip](#).

Peixinho, Jorge (Manuel Rosado Marques)

(*b* Montijo, 20 Jan 1940; *d* Lisbon, 30 June 1995). Portuguese composer. After completing his studies in piano and composition at the Lisbon Conservatory with Artur Santos and Jorge Croner de Vasconcelos (1951–8), he studied with Boris Parena and with Petrassi at the Accademia di S Cecilia in Rome, where he obtained the diploma in composition in 1961. In 1960 he also worked with Nono in Venice and with Boulez and Stockhausen at the Musik-Akademie in Basle. He took part in the Darmstadt summer courses (1960–70) and from 1962 directed contemporary music courses in Portugal and South America. In 1970 he founded the Grupo de Música Contemporânea de Lisboa (GMCL), with whom he played an important part in promoting the works of contemporary Portuguese and foreign composers. He performed with GMCL in many European countries. At the same time he gained a reputation as a teacher, pianist and lecturer. As a composer he received various prizes and took part in various festivals in Europe and South America. He was professor of composition at the Lisbon Conservatory (1985–95).

Peixinho was an outstanding figure in Portuguese music during the second half of the 20th century and in the 1960s played a pioneering role in opening up the country to the musical language of the avant garde. His solid formal training was complemented by a great creativity, resulting in a large and varied, politically relevant output. According to Luis de Pablo, one detects in his music 'an enormous effort to discipline a volcanic temperament within a set of rules, self-imposed with great lucidity'.

WORKS

(selective list)

GMCL denotes the Grupo de Música Contemporânea de Lisboa, an ensemble with a variable instrumental combination

Orch. Políptico, chbr orch, 1960; Sobreposições, 1960; Conc. sax, orch, 1961; Diafonia, chbr orch, 1963; Políptico II, 1964; Kinetofonias, 1965–8; Nomos, 1967; Sucessões simétricas II, 1971; Sucessões simétricas III, 1974; Mémoires ... miroirs ... , clvd, str, 1980; Retrato de Helena, chbr orch, 1982; Concerto de outono, ob, orch, 1983; Alis, chbr orch, 1990; Hp Conc., 1995

Vocal: Fascinação (textless), S, fl, cl, 1959; Tríptico (C. de Barcelos, F. Pessoa, S. V. do Céu) 1: Bar, male chorus, brass, perc; 2: S, Mez, female chorus, 11 insts; 3: S, str trio, small orch, 1959–60; A cabeça do grifo (Pessoa), S, mand, pf, 1960, rev. S, va, hp, pf, 1980; Estrela (E.A. Blásquez), S/Bar, pf, 1962; Coração habitado (E. de Andrade), Mez, fl, vc, pf, 1965; Eurídice reamada (H. Helder), 5 solo vv, chorus, orch, 1968; Recitativo II (R. Brandão, Helder), S, Mez, hp, 1970; Vocaliso (textless), Mez, pf, 1970–82; A lira destemperada (L. de Camões), S, trbn, perc, 1972; Voix (C. Resson), Mez, chbr orch, 1972; Voix-en-jeux, Mez, chbr orch, 1972–6; Madrigal I, chorus, 1975; Leves véus velam, S, fl, hp, va, perc, 1980; Ah! A angústia, a raiva vil, o desespero (de Barcelos), S, fl, hp, 2 perc, 1980; Canto para Anna Livia, S, Mez, A, chbr ens, 1981; À flor das águas verdes, chorus, 1982; Ulivi aspri e forti (R. Cresti), Mez, pf, 1982, rev. Mez, chbr ens, 1984; Ciclo-valsa II, T, pf, db, perc, velophone, musical boxes, 1984, rev. S, pf, perc, GMCL, velophone, musical boxes, 1985; Greetings, Mez, fl, bn, vc, perc, 1985; Llanto por Mariana (F. García Lorca), S, fl, cl, pf, 2 vn, va, vc, 1986; Credo, T, chbr ens, 1988; A capela de Janas, S, chbr ens, 1989; Cantos de Sophia, S, gui, 1990; Memória de Marília, S, Bar, chbr ens, 1990; Viagem da natural invenção, 2 solo vv, ens, 1991–4; Ja a roxa manhã clara, chorus

Chbr: 4 Evocação, chbr ens, 1960; Episódios, str qt, 1960; Dominó, fl, perc, 1963–4; Estrutura, fl, perc, 1963–4; Sequência, fl, perc, cel, 1963–4; Morfocromia, chbr ens, 1963–8; Situações 66, fl, cl, tpt, va, hn, 1966; Recitativo III, hp, fl, perc, tape, 1969; CDE, cl, vn, vc, pf, 1970; Lov I, pf, fl, perc, tape, 1971; Nocturnal, chbr ens, 1971; As quatro estações, chbr ens, tape, 1972; Ma fin est mon commencement (Homenagem a Machaut), chbr ens, tape, 1972; 4 peças para Setembro vermelho, chbr ens, 1972; A idade do ouro, chbr ens, tape, 1973; Morrer em Santiago, 6 perc, 1973; Recitativo IV, chbr ens, tape, 1974; Coral, GMCL, 1974; A aurora do socialismo (Madrigale capriccioso), chbr ens, tape, 1975; ... e isto é só o início, hein?, GMCL, 1975; Canto da Sibila, cl, perc, pf, 1976; Elegia, va, trbn, pf, perc, 1976; Música em água e mármore, fl, tpt, hp, gui, vn, vc, synth, 1977; Madrigal II, cl qnt, 1977; Lov II, vc, pf, fl, perc, tape, 1978, rev. 1983; O jardim das delícias, GMCL, 1979; Faites vos jeux, mesdames, messieurs!, hn, vc, hp, pf, 1979, rev. fl, pic, vc, hp, pf, 1981; Ciclo-valsa, GMCL, velophone, musical boxes, 1980; Warsaw Workshop Waltz, cl, trbn, vc, pf, 1980; Novo canto da Sibila, cl, pf, perc, 1981; Madame Borbolet(r)a, children's insts, musical toys, 1981; Serenata per A., fl, b fl, pic, gui, pf, perc, 1981; O jardim de Belisa, chbr ens, 1984; Canzone da suonare I, fl, cl, tpt, va, hp, vib, 1984; Canzone da suonare II, fl, cl, vc, hp, vib, 1984; Metaformoses, chbr ens, 1984; Remake, fl, vc, hp, pf, 1985; Qt, 4 sax, 1985; Ouçam a soma dos sons que soam, chbr ens, 1986; Sine nomine, GMCL, 1987; O quadrado azul, ob, va, db, pf, 1987; Deux pièces meublées, chbr ens, 1988; Passage intérieur, sax, elec gui, b gui, synth, elec perc, 1989; Mediterrânea, chbr ens, 1991; Floreal, chbr ens, 1992; ... silenciosa rosa/rio do tempo ... fl, vn, va, vc, hp, 1994

1–2 Insts: 2 espressioni, tpt, hpd, 1959; 2 pequenos estudos para Aldo Hans, 2 vn, 1961; Imagens sonoras, 2 hp, 1961; Recitativo I, hp, 1971; Recit, vc, 1971; Welkom, vn, va, 1972; Solo, db, 1976; L'oiseau-lyre, gui, 1982; Sax-blue, a sax, sopranino sax, elecs, 1982–4; The Missing Miss, vn, 1985; Glosa II, fl, 1990–4; Fantasia-impromptu, a sax, pf, 1991

Pf: 5 pequenas peças, 1959; Sucessões simétricas I, 1961; Estudo I, 1969; Lov, pf, tape, 1971–7; Estudo II, 1972; Estudo III, 1976; Music Box, pf, tape, 1983–5; Red Sweet Tango, 1984; Estudo IV, amp pf, 1984; Miss Papillon, pf, tape, 1985; Villalbarosa, 1987; Aquela tarde ..., 1988; 3 Pieces, 1989–92; Nocturno no cabo do mundo, 3 pf, 1993; Janeira, 1995

Dramatic: A pousada das Chagas (film score), 1970; Brandos costumes (film score), 1972; O prisioneiro (film score), 1978; other scores incl. incid music
El-ac: Sincronia-objecto, 1967, Elegia a Amílcar Cabral, 1973; Luís Vaz 73, 1973–4, rev. 1974–5; Electronicolírica, 1979; Canto germinal, 1989

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- J. de Lemos, J. Machado and T. Castanheira:** *Homenagem a Jorge Peixinho* (Lisbon, 1996)
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ADRIANA LATINO

Pejačević [Pejacsevich], Dora

(*b* Budapest, 10 Sept 1885; *d* Munich, 5 March 1923). Croatian composer. She studied at the Croatian Music Institute in Zagreb then briefly in Dresden with Sherwood and in Munich with Courvoisier. For the most part, however, she was self-taught and developed her musical talents through contact with other artists and intellectuals, such as Karl Kraus. Her ancestral home was at Našice (near Osijek), but she also travelled extensively to Budapest, Munich, Prague and Vienna. After 1921 she lived mainly in Munich.

Her works were performed most frequently outside Croatia; part of her Symphony, for example, was first given in Vienna (25 January 1918) and the complete work was performed later in Dresden. Her late Romantic idiom, enriched with Impressionist harmonies and lush orchestral colours, evolved as she strove to break free from drawing-room mannerisms and conventions. She introduced the orchestral song into Croatian music, though among her vocal works her greatest achievement is the *Drei Gesänge* op.53 for voice and piano. Her late piano miniatures are lyrical and meditative evocations, such as the two nocturnes op.50, or else robust dance movements containing grotesque elements, as in the *Humoreske und Caprice* op.54. The Piano Quintet op.40, String Quartet op.58, the Symphony and the Piano Concerto display both an accomplished technique and a striving towards integration of motivic and thematic material. In the *Phantasie concertante* op.48 for piano and orchestra and in the Piano Sonata in A♭ op.57, she followed the Lisztian concept of the single movement sonata-fantasy.

In Croatia her work concurred with the modernist movement in literature and the secession in the visual arts: without breaking new ground she helped to bring a new range of expression into the traditional musical language. Almost all of her 57 known compositions survive as a single collection, in the Croatian Music Institute in Zagreb.

WORKS

(selective list)

Orch: Pf Conc., g, op.33, 1913; Sym., f, op.41, 1916–18; Phantasie concertante, d, op.48, pf, orch, 1919; Ov., d, op.49, 1919

Vocal: 7 Lieder (W. Wickenburg-Almásy), op.23, 1v, pf, 1907; Verwandlung (K. Kraus), op.37b, 1v, orch, 1915; Liebeslied (R.M. Rilke), op.39, 1v, orch, 1915; Mädchengestalten (Rilke), op.42, 1v, pf, 1916; 2 Schmetterlingslieder (K. Henckell), op.52, 1v, orch, 1920; 3 Gesänge (F. Nietzsche), op.53, 1v, pf, 1920

Chbr: Pf trio, D, op.15, 1902; Pf Qt, d, op.25, 1908; Sonata, D, op.26, vn, pf, 1909; Pf Trio, C, op.29, 1910; Elégie, op.34, vn, pf, 1913; Sonata, e, op.35, vc, pf, 1913; Pf Qnt, b, op.40, 1915–18; Slawische Sonate, b, op.43, vn, pf, 1917; Méditation, op.51, vn, pf, 1919; Str Qt, C, op.58, 1922

Pf: 6 Phantasiestücke, op.17, 1903; Blumeleben, op.19, 1904–5; 4 Klavierstücke, op.32a, 1912; Sonata: b, op.36, 1914; 2 nocturnes, op.50, 1919, 1920; Humoreske und Caprice, op.54, 1920; Sonata, A, op.57, 1921

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Dora Pejačević, 1885–1923: Našice 1985 ed. Z. Veber [In Croatian with Eng. summaries]

KORALJKA KOS

Pejović, Roksanda

(b Belgrade, 11 Dec 1929). Serbian musicologist. She studied at the Belgrade Academy of Music (MA 1964) and the University's department of art history. She gained the doctorate from the University of Ljubljana in 1975 with a dissertation on musical instruments on medieval monuments in Serbia and Macedonia. She taught at the Stanković School of Music in Belgrade (1957–75) and at the Faculty of Music (1975–95). Her chief musicological interests are medieval musical instruments as represented in Byzantine and Serbian medieval art, Serbian Romantic music and the study of musical life in Serbia in the 19th and 20th centuries.

WRITINGS

'Musique serbe contemporaine', *Zvuk*, nos.77–8 (1967), 78–87

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[Croatian musicians and composers in Belgrade between the two
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[Musical instruments on Medieval monuments in Serbia and
Macedonia] (diss., U. of Ljubljana, 1975)

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- Predstave muzičkih instrumenata u srednjovekovnoj Srbiji* [Musical instruments in Medieval Serbia], ed. S. Rajčić (Belgrade, 1984)
- 'Musical Instruments Depicted or Sculptured on Antique Monuments in the Northern Part of the Balkan Peninsula', *ICTM Study Group on Music Archaeology: Conference II: Stockholm 1984*, i, 145–56
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- Srpsko muzičko izvođaštvo romantičarskog doba* [Performing musicians in the Romantic period] (Belgrade, 1991)
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MELITA MILIN

Pękaliski, Jozef Tadeusz Benedykt

(*d* ?Kraków, c1761). Polish musician. He was probably ordained a priest in Warsaw, for it is known that he studied theology there in 1726–7. In 1739 he was appointed director of the vocal chapel of the Rorantists at Wawel Cathedral, with which he may have been connected before (perhaps as a member of this chapel). As the director of the Rorantist chapel, he must be given credit for the survival of the music of that group. A considerable part of this music (several hundred works, some dating back to the 16th century) has survived, copied or with additions in his own hand. The authorship of a manuscript treatise on music, *Discordia concors, sive de magna arte musica tractatus IV* (destroyed in World War II), is also attributed to him.

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ZYGMUNT M. SZWEYKOWSKI

Pekelis, Mikhail Samoylovich

(*b* Kiev, 29 July/10 Aug 1899; *d* Moscow, 20 March 1979). Russian musicologist. He graduated from the Kiev Conservatory in 1922 and two years later became a member of staff of the Moscow Conservatory. He was appointed senior lecturer in 1925 and professor in 1930; he held the

chair of Russian music history (1934–5), and the chair of history of the music of the Soviet peoples (1937–41). After teaching at the Sverdlovsk, Kiev and Gor'ky Conservatories (1943–55) Pekelis returned to Moscow, where from 1955 he was professor and chairman of the faculty of music history at the Gnesin Musico-Pedagogical Institute. Pekelis's research was concerned with the history of Russian music. He devoted three books to his main interest, the life and work of Dargomizhsky, and wrote articles and papers on Glinka, Musorgsky, Borodin and Mikhail Gnesin. He was general editor of and contributor to the two-volume *Istoriya russkoy muziki* (1940) and edited and wrote articles for the journal *Muzikal'noye nasledstvo*. Although he was a scholar of impressive erudition and wide experience, he was severely criticized by the Soviet authorities in 1948.

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- Aleksandr Sergeyevich Dargomizhskiy i yego okruzheniye* [Dargomizhsky and his circle] (Moscow, 1966–73)
- 'Musorgskiy: pisatel', dramaturg' [Musorgsky: writer and dramatist], *SovM* (1967), no.6, pp.92–103
- 'Dargomizhskiy i Shchepkin', *SovM* (1969), no.2, pp.88–93
- 'Dva avtografa' [Two autographs], *SovM* (1969), no.9, pp.67–74 [the librettos for Musorgsky's *Boris Godunov* and *Khovanshchina*]
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EDITIONS

- Aleksandr Sergeyevich Dargomizhskiy: Polnoye sobraniye sochineniy* [Complete collection of works] (Moscow, 1947–67)

Pękiel [Pechel, Peckel, Pekel, Pekell, Pekiell, Penckel], Bartłomiej

(d ?Kraków, c1670). Polish composer and organist. Mattheson claimed that he was of German origin. The contents of a charter given to him in 1641 show that he entered the service of the Warsaw court during the reign of Władysław IV (i.e. not before 1633). On 27 March 1637, when he appeared as a godfather in the records of the collegiate church of St Jan, Warsaw, he was described as 'organarius S[acrae] R[egiae] M[aiestatis]'. At the court he was associated with Marco Scacchi, director of music from 1628 to 1649, and he became deputy director from 1641 or 1644: Feicht maintained that from 1633 Scacchi was occupied only with opera and secular music in general at the court and entrusted the sacred music to Pękiel. The task of educating the choirboys had long been entrusted to him, and after Scacchi's departure from Warsaw in 1649 Pękiel took sole charge of the administration of the royal chapel, although the title of director was not assigned to him until 1653. Later that year, because of the war with the Cossacks, he was appointed to serve and protect the queen, and after the capture of Warsaw by the Swedes in 1655 and the dissolution of the court he left Warsaw. He moved to Kraków, where in 1658, after the death of Franciszek Lilius, he became director of music in the Wawel cathedral chapel. He was also in close touch with the Rorantist chapel, in particular with its director, M.A. Miśkiewicz. The last archival reference to him as director of music dates from 1664, but as a new director (Daniel Fierszewicz) did not take up his post until 1670 or 1671 it may be assumed that he died at or shortly before this time. Evidence connected with the lost *Missa super 'Veni sponsa'* and *Missa Wąchocianna* seems to indicate that during his stay at Kraków he had contacts with Cistercian abbeys and monasteries in southern Poland.

Pękiel was the leading Polish composer of the middle Baroque period. One can distinguish in his work a Warsaw period and a Kraków period. In the former he composed dramatic concertato works (e.g. the dialogue *Audite mortales*), polychoral masses accompanied by numerous instruments (mainly wind) and with independent instrumental passages (*Missa 'La Lombardesca'*, and the 14-part mass), and purely instrumental pieces such as the canon, in the style of a variation *ricercare*, in *Xenia Apollinea*. The organ fugue discovered by Gołos also probably dates from this period, as do the arrangements of dances for lute attributed to Pękiel in a manuscript at Gdańsk but more likely to be by a number of different composers. During his Kraków period he composed only sacred works for the cathedral chapel and also – indeed primarily – for the male Rorantist chapel. They embrace masses (for four to eight voices) and a *cappella* motets (which, however, were doubtless performed with organ accompaniment). From both melodic and rhythmic points of view Pękiel's polyphony is decidedly Baroque in character, even in works written in a traditional *a cappella* style, and even though he did not renounce the religious modes it is emphatically tonal. A particularly significant work is the four-part mass that Miskiewicz named *Missa pulcherrima ad instar Praenestini* (the reason for this use of

Palestrina's name has not been established). It is recognized as the outstanding Polish work of its type of the entire 17th century. Pękiel derived the themes from his own works (mainly of the Warsaw period), from Gregorian chant and particularly from Polish sacred songs, especially carols. Pękiel's music was known in Germany as well as in Poland, as manuscripts in Berlin and Lüneburg testify.

WORKS

Edition: *Pękiel, B.: opera omnia*, i–ii, ed. Z. Dobrzańska-Fabiańska, MMP, ser. A, i (1994), 6–106

masses

Missa brevis, 4vv, 1661; ed. in WDMP, lxii (1966)

Missa 'De resurrectione Domini', a 6, formerly *PL-GD*, now *Kp* (inc.)

Missa in defectu unius contraltus, 4vv, ?1661–9, *Kk*

Missa 'La Lombardesca', 8vv, 2 vn, 3 trbn, bc (org); ed. in WDMP, lxxiv (1976)

Missa paschalis, 4vv, bc (org), 1662; ed. in WDMP, lviii (1965, 2/1978)

Missa pulcherrima ad instar Praenestini, 4vv, 30 Jan 1669; ed. in WDMP, xvii (1938, 4/1972)

Missa secunda, 4vv, 18 March 1661, *Kk*

Missa senza cerimonie (i), 8vv, bc (org), ?1661–9, *Kk*

Missa senza cerimonie (ii), 8vv, bc (org), ?1661–9, *Kk*; ed. in Opieński

Missa super 'Veni sponsa', 8vv, *PL-Wu* (inc., frag. only) (see Perz, 1970)

Missa Wąchocianna, a 13, lost (see Perz, 1974)

Missa, 4vv, 1664, *Kk*; ed. M. Pielech (Warsaw, 1993)

Missa, 5vv, 5 insts, lost (see Perz, 1974)

Missa 'a 14', 8vv, 2 vn, 3 va (ad lib), 2 cornettinos, 3 trbn, bombard, bn, db, bc (org) [Ky and Gl only]; ed. in WDMP, lxix (1971, 2/1980)

2 masses, a 12–13, lost, (see Maciejewski)

other sacred vocal

Assumpta est Maria, 4vv, ?1661–9; ed. H. Feicht, *Muzyka staropolska* (Kraków, 1966)

Audite mortales, dialogue, 6vv, 2 va da gamba, db, bc (org), before 1649; ed. in WDMP, iv (1929, 2/1968)

Ave Maria, 4vv, ?1661–9; ed. H. Feicht, *Muzyka staropolska* (Kraków, 1966)

Canite bene, sumite, 3vv, 2 va, bn, bc (org), lost, formerly *D-Lm*

Domine, ne in furore tuo, 4vv, ?1661–9, *PL-Kk* (inc.)

Dulcis amor Jesu, 5vv, bc (org); ed. Z.M. Szwejkowski, *Muzyka w dawnym Krakowie* (Kraków, 1964)

Magnum nomen Domini, 4vv, ?1661–9; ed. in WDMP, xix (1948, 3/1971)

Nativitas [conceptio] tua, 4vv, ?1661–9; ed. H. Feicht, *Muzyka staropolska* (Kraków, 1966)

O adoranda Trinitas, 4vv, ?1661–9, *Kk*

O salutaris hostia, 4vv, ?1661–9, *Kk* (inc.)

Patrem rotulatum (i), 4vv, 1661; ed. in WDMP, lii (1963, 2/1969)

Patrem rotulatum (ii), 4vv, 1664; ed. in WDMP, lii (1963, 2/1969)

Quae est ista, 4vv, ?1661–9, *Kk* (inc.)

Resonet in laudibus, 4vv, ?1661–9; ed. in WDMP, xix (1948, 2/1964)

Salvator orbis, 4vv, ?1661–9, *Kk*

Sub tuum praesidium, 4vv, ?1661–9; ed. H. Feicht, *Muzyka staropolska* (Kraków,

1966)

5 lits., a 5–11, 2 motets: all lost (see Maciejewski)

instrumental

40 dances, lute, ?1649–55, *PL-GD* (authenticity doubtful); ed. in WDMP, xxx (1955, 4/1965)

Canon in tres partes, a 6, in Xenia Apollinea (Venice, 1643); ed. in Kmicic-Mieleszyński (1958)

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MIROŚLAW PERZ

Pekinel.

Turkish piano duo. The twin sisters Güher and Süher Pekinel (*b* Istanbul, 29 March 1953) began their studies in Ankara with their mother, gave their first duet concert at the age of six and subsequently studied at the Paris Conservatoire, the Frankfurt Hochschule für Musik, the Curtis Institute, Philadelphia (with Rudolf Serkin), and the Juillard School. They won prizes as a duo in several international competitions, and in 1984 were engaged by Karajan for the Salzburg Easter Festival. Since then they have given numerous recitals throughout the world and performed with leading conductors and orchestras. While technically a match for any of their fellow

duettists, their playing is marked by a meticulous and probing musicianship, and their chosen repertory, much of which they have recorded, reflects their essential seriousness. Their Mozart is full of subtle inflections, but kept within a relatively narrow dynamic range, while their Schubert is emotionally rich and impressively moulded. Their playing in general is characterized by breadth of vision and a pervasive lyrical impulse, but they can suspend their natural cantabile where appropriate in favour of a more angular and percussive approach, as can be heard in their pioneering recording of the two-piano version of Stravinsky's *The Rite of Spring*.

JEREMY SIEPMANN

Peking.

See [Beijing](#).

Peking opera.

See [Beijing opera](#).

Pēktis.

One of the more common and earlier terms for the Greek angular harp (see [Magadis](#), and [Trigōnon](#)). The word appears a number of times in the Eastern Greek author Anacreon (*fl* 6th century bce). Although the term itself is Greek (from *pēgnuein*, 'to fasten'), the instrument is associated with the territory of Lydia by authors such as Pindar, Herodotus and Sophocles, and there is no reason to doubt that it came from that area.

See also [Greece](#), §1, 5(iii)(b).

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JAMES W. MCKINNON

Pelé, Robert le.

See [Robinet](#).

Pelemans, Willem

(*b* Antwerp, 6 April 1901; *d* Berchem-Sainte-Agathe, Brussels, 28 Oct 1991). Belgian critic and composer. He began studying harmony and counterpoint at the age of 18 with Paul Lagye, but as a composer he is mostly self-taught. After World War I he participated in the experiments of the avant-garde theatre group 'Rataillon', conducted by Albert Lepage. His early experimental compositions were performed there. Meanwhile he was very active in cultural circles in Brussels, promoting Flemish musical life. For a few years he taught musical history at the conservatory of Malines. From 1944 until his death he was the influential music critic of the liberal newspaper *Het laatste nieuws*. As president of the Union of Belgian Composers he successfully promoted Belgian music. His output was prolific and varied. He held his place among Flemish composers because of his autodidactic and empirical approach to music. Simplicity and clear expression are the main characteristics of his music.

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6 syms., 1936–9

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See [Pelissier, Victor](#).

Pelham, Peter

(*b* London, 9 Dec 1721; *d* Richmond, VA, 28 April 1805). American organist, harpsichordist, teacher and composer of English birth. He was the son of Peter Pelham, a mezzotint portrait engraver who settled in Boston in 1726. The earliest recorded public concert of secular music in the New World was held at the family's house on 30 December 1731, and the family also supported other musical activities in the city. Pelham studied with Charles Theodore Pachelbel for nine years from the age of 12, first in Newport, Rhode Island and later in Charleston, South Carolina. There Pelham taught the spinet and the harpsichord, his students describing him as 'a Genteel Clever young man' and 'verey chomical and entertaining'. He was the first organist at Trinity Church, Boston (1744–9), and was organist of Bruton Parish Church in Williamsburg, Virginia, from 1755 to 1802; his evening performances (1769) at Bruton Church included works by Handel, Vivaldi and William Felton. He conducted the Virginia Company of Comedians' production of *The Beggar's Opera* in 1768 and performed a dirge (now lost) at a Masonic funeral at Bruton Church in 1773. Pelham also held non-musical posts in Williamsburg: he was supervisor for the printing of money (1758–75) and town gaol-keeper (1770–80). He became blind in 1802, after which his daughter Elizabeth briefly succeeded him as organist of Bruton Church.

The only surviving piece definitely by Pelham is a minuet melody (ed. J.S. Darling, *A Little Keyboard Book*, Williamsburg, VA, 1972). His 1744 manuscript copybook of harpsichord lessons (M. Myers private collection, Bloomington, IL) contains two further minuets that may also be by Pelham. These simple, didactic works are well crafted and appealing. The book also includes works by Handel, Arne, Pepusch, Maurice Greene, Davidson Russel, Marchant, Robert Valentine, Jean Baptiste Loeillet (i) and Charles Pachelbel.

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H. JOSEPH BUTLER

Peli [Pelli], Francesco

(*b* ?Modena, c1680; *d* ?Munich, 1740/45). Italian composer and teacher. Nothing is known of his early years. From 1708 to 1731 he was chamber composer to Rinaldo d'Este, Duke of Modena, and in 1720 he was described as a citizen of Modena, where he is thought to have directed a highly regarded singing school from 1715. In 1731 he may have been in Brno, where his oratorio *L'ultima persecuzione di Saule contro Davidde*

was performed for Cardinal Wolfgang Hannibal von Schrattenbach, Bishop of Olmütz. On 6 November 1734 Peli arrived at the court of Elector Karl Albrecht of Bavaria in Munich with three Italian-trained female singers, including his own pupil Christina Monchicca. In the same year he was appointed music teacher to Crown Prince Maximilian Joseph, who succeeded as elector in 1745. Peli composed operas for the Munich court for the carnivals of 1736 and 1737. French influences are apparent in his musical style.

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Temide (componimento per musica, Zanelli), Modena, 1729

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Il battesimo di Constantine imperatore (orat), Bologna and Brno, Lent 1720

Laudate Dominum, 4vv, str, org, 1719, *I-Ba*^{*}

ROBERT MÜNSTER

Pelinski, Ramón (Adolfo)

(*b* Corpus, 31 Aug 1932). Argentine musicologist and pianist. After studying piano and composition at the Conservatory of Córdoba he moved to Paris (1959) and studied musicology with Chailley and analysis with Messiaen. He later studied philosophy in Kraków with Roman Ingarden and musicology in Munich, where he wrote an essay on Spanish vocal music at the beginning of the 17th century (1971). He settled in Canada (1973) where he first taught musicology until 1977 at the University of Ottawa before moving to the University of Montreal. He then specialized in, wrote on, and recorded traditional Inuit music. Pelinski also founded tango ensembles: 'Tango X 4', the first group dedicated to tango in Canada; 'Tango X 3', specializing in traditional tango, and 'Métatango', devoted to contemporary tango in the style of Astor Piazzolla. Pelinski has also worked for the restoration of the Ermita de S Cristóbal in Spain where he has organized festivals of traditional music since the early 1990s. In 1995 he retired from teaching and settled in San Cristóbal, Spain.

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JEAN-PASCAL VACHON

Pelio, Giovanni.

See [Pelio, Giovanni](#).

Pelison [Peliçon, Peliso, Pellisson, Pellissonus; Johannes de Bosco

(fl 1399). French composer, possibly identifiable with [Bosquet](#).

Pélissier [Pellissier], Marie

(b 1706/7; d Paris, 21 March 1749). French singer. She married the impresario Pélissier soon after her début at the Paris Opéra in 1722, and sang at his theatre in Rouen. After her husband's bankruptcy, she returned to Paris and appeared at the Opéra in a revival of Collasse's *Thétis et Pélée* on 16 May 1726 to considerable acclaim. Later that year she attracted even greater applause for her creation of Thisbe in Rebel and Francoeur's *Pyrame et Thisbé*. Sensing danger, Cathérine-Nicole Le Maure returned in December from one of her 'retirements', and a fierce rivalry developed between the two singers and between their respective supporters, the 'mauriens' and 'pélissiens'. On 15 February 1734 Pélissier was dismissed after a scandal involving her lover Dulis. She fled to London, but returned to sing at the Opéra on 19 April 1735, remaining there until her retirement in October 1741. Among the many roles she created were five in operas of Rameau: Aricia in *Hippolyte et Aricie*, Emilie in *Les Indes galantes*, Telaira in *Castor et Pollux*, and Iphise in both *Les fêtes d'Hébé* and *Dardanus*.

Pélissier's voice was small and, initially at least, somewhat forced. She was nevertheless regarded as an heir to the famous Marthe Le Rochois in the emotional power of her declamation and the eloquence of her gestures and facial expressions, though she never equalled Le Rochois' stature.

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GRAHAM SADLER

Pelissier [Pelesier, Pelliser, Pellesier], Victor

(*b* ?Paris, c1740–50; *d* ?New Jersey, c1820). French composer, arranger and horn virtuoso, active in the USA. He was first mentioned in the USA as a horn player in a concert advertisement in Philadelphia (1792). In 1793 he went to New York to play in the orchestra of the Old American Company, becoming one of its principal composers and arrangers. He returned to Philadelphia (1811–14) where he published *Pelissier's Columbian Melodies* (1811–12), consisting of 12 volumes of songs, dances and instrumental pieces arranged for the piano, many of which were written for New York and Philadelphia theatres. The manuscript score and parts of his incidental music to William Dunlap's play, *Voice of Nature*, demonstrate details of early theatre orchestration. He was a prolific composer who displayed 'variety of thought and readiness of invention, with the full knowledge of the power of the orchestra' (Parker). Pelissier, perhaps the first significant French composer active in the USA, introduced there the practice of having an independent accompaniment part in his songs with a separate staff for the voice, and frequently placed the melody in the accompaniment while the voice held a note. His *Ariadne* was one of the earliest and most influential melodramas in the country. Although Eitner has attributed the *Amusements variés avec accompagnement de musette* to Pelissier, the authorship is doubtful.

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Sterne's Maria, or The Vintage (op, 2, W. Dunlap), New York, 14 Jan 1799, 3 songs in PCM, xi

The Fourth of July, or Temple of American Independence (spoken pantomime), New York, 4 July 1799, lost

A Tale of Mystery (melodrama, 3, T. Holcroft), New York, 16 March 1803, collab. J. Hewitt, 2 dances in PCM, I

Voice of Nature (incid music, Dunlap), New York, 1803, *US-NYp*

Valentine and Orson (melodrama), New York, 1805, song in PCM, xii

The Lady of the Lake (melodrama), Philadelphia, 1 Jan 1812, songs in PCM, iii, iv

The Bridal Ring (melodrama), Philadelphia, 10 Feb 1812, ov., dances, 2 marches in PCM, iii–vii

The Wandering Melodist, 2 songs, Philadelphia, 1810, *Cn*, CA; 16 works, selections arr. (1v, pf)/pf solo, PCM, i–xii; others, some performed Philadelphia,

lost

other works

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ANNE DHU McLUCAS

Pelitti.

Italian family of instrument makers. Luigi Pelitti (*b* 1736, *d* after 1780) founded a workshop in Varese in the mid-18th century, and his sons Paolo Aquilino (*b* 1765, *d* after 1800) and Giovanni (*b* 1775, *d* after 1818) continued it. It initially made harpsichords and church organs but soon turned to brass instruments. Both keyboard and brass instruments by Paolo Aquilino possibly survive: a natural horn signed 'P. Pelitti' and dated 1795 (Museo degli Strumenti musicali, Rome), and a square piano signed 'Pater Aquilinus, Varisiensis' (Castello Sforzesco, Milan). Three of Giovanni's children also made brass instruments: Paolo (1802–44), who founded the family's workshop in Milan, Giuseppe (1811–65) and Carlo (1818–64). When Paolo moved to Genoa in 1828, setting up a new workshop there, Giuseppe took over the Milan firm, soon entrusting management of the workshop to the young Carlo. Giovanni's daughter Maria Theresa was the mother of the Milanese wind instrument maker Alessandro Maldura (*b* 1830).

Giuseppe Pelitti led the firm to notable success. Among his many inventions were the euphonium-like *bombardino* (1835), its name still used in Italy for such instruments; the *pelittone* (1845), a contrabass tuba in C of lasting success; the *genis* (1847), a flugelhorn in E \flat and several *duplex* or double instruments, also called *gemelli*, whose invention was later claimed by Adolphe Sax. In 1860 Giuseppe's son Giuseppe Clemente (1837–1905) established his own firm in Milan, making woodwinds and brass instruments marked 'Clemente Pelitti' (e.g. a clarinet in Nuremberg, MIR 460). On his father's death the two firms were merged under the younger Giuseppe's leadership. He too devised numerous instruments, among

them the *trombone basso Verdi* (1881) – a contrabass trombone – which provided the low brass in Italian orchestras until the adoption of the tuba in the 1920s. After Giuseppe's death his widow Antonietta Corso (*b* 1834; *d* 1912) directed the firm until her death in 1912; it was sold to the Milanese firm Bottali in 1915. Further details of the firm's history are given in R. Meucci: 'The Pelitti Firm' (*HBSJ*, vi, 1994, pp.304–33).

RENATO MEUCCI

Pellaert, Auguste de.

See [Peellaert, auguste de.](#)

Pelleg [Pollak], Frank

(*b* Prague, 24 Sept 1910; *d* Haifa, 20 Dec 1968). Israeli harpsichordist, pianist, composer and educationist of Czech birth. He made his public début as a pianist at the age of 12. He studied first at the Prague Academy of Music and later at Prague University (1929–31). In 1936, at the invitation of Bronisław Huberman, he settled in Israel. After gaining a distinction in the 1939 Geneva International Competition he became sought after as a performer; following an engagement at the 1947 Prague Festival he made lengthy annual tours abroad, appearing under, among other conductors, Klemperer, Paray, Dorati, Celibidache, Solti, Fricsay and Bertini. In 1939 Pelleg was among the founders of the Institute for Jewish Music Research, and in 1949 he became director of the music department of the Ministry of Education and Culture in the new state of Israel. In 1951 he moved to Haifa, where he was among the founders of the Haifa SO and its music director until his death; he was also music director of the Municipal Theatre from its establishment in 1961. The 1954 ISCM Festival took place in Haifa through his initiative. He instigated premières of music by Dallapiccola, Petrassi and Gerhard, and took part in the first performances of Israeli music including Tal's Concerto for harpsichord and electronic music, Natra's Variations for piano and orchestra and Partos's *Agada*. Though Pelleg's repertory ranged widely, he specialized in Bach and other Baroque music (he recorded a good deal) and was noted for his insistence that the harpsichord should be treated as a modern instrument and its tonal possibilities fully exploited, even in 18th-century music. His lectures in Israel and abroad, full of vitality and humour, were highly popular; he also composed and wrote books on music appreciation, and in sum made an outstanding contribution to the development of music in Israel. His pupils included the pianists Alexis Weissenberg, Israella Margalit and Yahli Wagman. After his death a prize for musicological research and a harpsichord prize were set up in his memory.

WILLIAM Y. ELIAS

Pellegrin, Claude Mathieu

(*b* Aix-en-Provence, 25 Oct 1682; *d* Aix-en-Provence, 10 Oct 1763). French composer. The son of a pharmacist in Aix, he joined the cathedral choir

school of St Sauveur on 5 November 1696 (while Cabassol was *maître de chapelle*). He became Poitevin's pupil, probably when the latter again became *maître de chapelle* on 5 May 1698. Pellegrin was appointed organist of Aix Cathedral but was dismissed in May 1705 because he had written secular music. He was restored to his position on 2 May 1706 and was described as 'serviteur du Chapitre'. On 20 June in that year he was appointed *maître de chapelle* in succession to Poitevin. He was ordained priest on 3 November 1717 and appointed 'bénéficiaire' on 29 June 1719. On 15 January 1724 he was granted a year's leave of absence: five days later he was admitted to the Ste Chapelle in Paris as a *chapelain ordinaire*. In March 1730 the Aix chapter instituted proceedings against him before the Grand Council, and on 4 May 1731 Pellegrin resumed his duties at Aix Cathedral, fulfilling his obligations there until May 1748. He continued to compose, enjoying successes as far afield as Lyons, and supervised the early musical studies of E.J. Floquet and others.

The secular pieces that lost him his post in 1705 are no longer extant. His surviving sacred works are in the music collection of the former school of St Sauveur (in *F-AIXm*), often in several versions showing considerable and complex differences, something quite usual in the practice of the time. Some marches and fanfares – probably an introduction to the *Te Deum* – survive (in *B-Bc*).

The indications in the separate parts show that Pellegrin had large forces of singers and instrumentalists available, ranging from 42 musicians in *De profundis* to 50 for the *Benedictus* in A. Instrumental colour is a feature of his style; the bassoon or bassoons often replace the serpent, while flutes, oboes, trumpets and sometimes even the flageolet, fife, *tambours militaires* and kettledrums (in the *Te Deum*) enhance the colours of the string instruments and allow the composer to produce original combinations. He even used rattles to imitate musketry.

Unlike many composers of the Provençal school (for instance Jean Audiffren), Pellegrin wrote for the traditional five-part French chorus, and devised some unusual combinations. In particular, he used treble voices in unison on their own (in the *Benedictus*, *Te Deum* and *Venite*) and played on variations of voices in a figural manner. The orchestra is usually in three real parts (*dessus de violon*, *hautes-contre de violon* and bass instruments), but there are some passages in four or five parts (in the Requiem), and in those cases the desks were divided to achieve the requisite effect.

Pellegrin took little interest in the contrapuntal complexities found at the same period in the composers of the Ile de France, but his directions bear witness to his care for detail in the interpretation of his works and the resulting sound: he indicates nuances in the Requiem ('doux', 'moins doux', 'fort'), while directions such as 'ardy', 'gracieux un peu gay', 'brusqué', 'un peu hardiment' indicate the tempo and effect he wanted. His works, widely performed in France in the 18th century, are evidence of the vitality of the Provençal school. A *Dissertation sur la musique française et italienne* (in *F-Pn*) can also be attributed to him.

WORKS

principal sources: B-Bc, F-AIXm, AR

Motet, Dominus regnavit, 1v, str, bc, 1745

Motets, 5vv, fl, ob, bn, str, tpt, bc: De profundis, 1708; 2 Mag; TeD and Marches et fanfares, 1745; Messe pour les morts and De profundis, 1763; Beatus vir; 2 Benedictus; Dixit Dominus; In convertendo; Jub; Veni de Libano; Venite exultemus Domino

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MARCEL FRÉMIOT/MARC SIGNORILE

Pellegrin, Abbé Simon-Joseph [La Roque; La Serre; Pellegrin-Barbier; Chevalier Pellegrin]

(*b* Marseilles, 1663; *d* Paris, 5 Sept 1745). French librettist, poet and playwright. Son of a magistrate, he entered a Servite monastery and later became a naval chaplain. He arrived in Paris in 1703 to consolidate a literary career already begun with his *Cantiques spirituels* (1701) and other sacred verse. In 1704 he gained some notoriety by submitting two poems for an Académie Française literary prize, both of which won. Thanks to the support of Mme de Maintenon, he was allowed to leave the Servites and join the Cluniac order, which freed him from monastic obligations but provided no financial support. He subsequently eked out a living by producing religious verse to be sung to popular melodies (this comprising in all an estimated 500,000 lines) and numerous plays, of which the best known is the tragedy *Pélopée* (read at Versailles in 1710; revised and staged in 1733). By 1705 he had turned to opera. According to the *Mercure de France*, C.-H. Gervais's setting of his libretto *Renaud* was rehearsed in that year but not performed; Desmarests's opera of the same name (1722) probably reuses this poem. Pellegrin went on to collaborate with composers of the stature of A.C. Destouches, Montéclair and Rameau. *Jephté* (1732), the earliest French libretto based on a biblical subject and the first to win him real acclaim, brought him into conflict with the church. He had earlier sought to avoid such opprobrium by adopting pseudonyms (which makes identification of some of his work problematic), to no avail: he was eventually debarred from saying Mass.

Though almost universally reviled in literary circles, Pellegrin was one of the most talented librettists of his generation. His tendency to rework themes that had already been treated in spoken tragedies (including his own) led him to give less prominence to the amorous entanglements prevalent in the *tragédie en musique*; as in the first version of his play *Pélopée*, incest provides a motivating force in *Théonoé* and *Hippolyte et Aricie*, innocence betrayed in *Jephté*. These last two librettos in particular demonstrate a considerable flair for dramatic construction, psychologically convincing characters and colourful divertissements, and include some felicitous if uneven verse. His preface to *Hippolyte*, a work deriving material from Euripides, Seneca, and Racine's *Phèdre*, shows the care with which he sought to improve on aspects of Racine's masterpiece, and his concern for dramatic verisimilitude and the proper treatment of the supernatural.

WRITINGS

(only those relating to music)

theatrical works

(each work is followed by its composer and year of performance; published in Paris and performed at the Opéra unless otherwise stated)

Tragédies en musique, each with prol and 5 acts: *Renaud, ou La suite d'Armide*, C.-H. Gervais, rehearsed 1705; Desmarets, 1722; *Médée et Jason* [as La Roque], J.-F. Salomon, 1713; *Télémaque et Calypso*, Destouches, 1714; *Théonoé* [as La Rocque], Salomon, 1715; *Polydor* [as La Serre; attrib. Pellegrin in Girdlestone (1972)], Stuck, 1720; *Télégone*, Lacoste, 1725; *Orion* [with J. de Lafont], Lacoste, 1728; *Jephté*, Montéclair, 1732; *Hippolyte et Aricie* [as Chevalier Pellegrin, his brother], Rameau, 1733; *Antigone, Ariane*, 1722, unperformed; *Loth*, n.d., unperformed

Opéras-ballets, each with prol and 3 entrées: *Les fêtes de l'été* [with Mlle M.-A. Barbier], Montéclair, 1716; *Les plaisirs de la campagne* [with Barbier], Bertin de la Doué, 1719; *Les caractères de l'Amour* (labelled 'ballet héroïque'; later 4th entrée by Bonneval), Collin de Blamont, 1736 (concert performance, Tuileries), 1738; ?addns to Montdorge, *Les fêtes d'Hébé*, Rameau, 1739

Other operas: *Le jugement de Paris* [with Barbier] (pastorale héroïque, prol, 3), Bertin de la Doué, 1718; *La princesse d'Elide* (ballet héroïque, prol, 3), A. de Villeneuve, 1728; *Alphée et Aréthuse* (new prol for Campra's *Aréthuse*), Montéclair, 1752

Opéras comiques with vaudevilles: *Arlequin à la guinguette* (3), 1711, Foire St Laurent; *Le pied de nez* (3), 1718, Foire St Laurent; *La fiancée du roi Garbe* (prol, 3), 1719, Foire St Laurent; *Arlequin, rival de Bacchus* (3), 1727, Comédie-Italienne

Plays with music (Comédie-Française): *Le nouveau monde* (comédie, prol, 3), J.-B.M. Quinault, 1722; *Le divorce de l'amour et de la raison*

(comédie), Quinault, 1723; *Le Pastor-Fido* (pastorale héroïque), Collin de Blamont (according to Fétis), 1726

Divertissements *Les présents des dieux* (idylle héroïque including 3 *entrées*), Collin de Blamont, Versailles, 1725; *Le Parnasse* (pastiche), Collin de Blamont, Lully, Campra, Destouches, Mouret, 1729

sacred texts

(all published in Paris)

Cantiques spirituels ... accompagnés d'hymnes ... sur des airs d'opéra, vaudevilles choisis, et sur les chants de l'église (1701)

Histoire de l'Ancien et du Nouveau Testament ... mis en musique sur des airs de vaudeville (1702, 2/1713)

Noëls nouveaux ... et chansons spirituels ... sur des chants anciens, 7 vols. (1702–28, 2/1729)

Airs notés des cantiques ... noëls nouveaux et chansons spirituelles (1705, 2/1728)

Les psaumes de David et les cantiques de l'Ancien et du Nouveau Testament, sur les plus beaux motifs de MM. Lambert, Lully et Campra (1705)

Nouveaux recueils de noëls (1715, 1722, 1725)

Les proverbes et paraboles de Salomon, mis en musique sur des airs et des vaudevilles (1725)

Noëls nouveaux (1725–35)

Concert spirituel ... sur une version du psaume 'Dominus regnavit; exultet terra' (1727), music by Villeneuve

L'imitation de Jésus-Christ, mise en cantiques spirituels sur les plus beaux airs des meilleurs auteurs (1727)

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GRAHAM SADLER

Pellegrini, Domenico

(*b* Bologna, early 17th century; *d* after 1682). Italian guitarist and composer. He was a member of the Accademia dei Filomusi, a performer in the Concerto Palatino (both in Bologna) and one of several guitarists whose works were published by Giacomo Monti. His *Armoniosi concerti* contains guitar pieces combining the *battute* and *pizzicato* styles, in the manner of Foscarini, Corbetta and Granata; many of them are dedicated to fellow members of the Accademia.

Pellegrini's style is conservative by mid-17th century standards, with almost no use of *campanelas* passages or the upper octaves of the bass strings; some of the pieces do not even include strummed chords, like Foscarini's early lute-style pieces. The preface contains important pedagogical information on arpeggiation, dynamics, slurs and ornaments. Three of the five surviving copies also contain an engraved frontispiece of the composer, clearly showing long fingernails on his right hand. The pieces include a *battaglia francese*, using motifs from French lute tablature, and a series of *passacaglias* ‘per tutte le lettere, e per diversi altri tuoni cromatici’, which modulate through all 24 major and minor keys before returning to the original tonality.

WORKS

2 secular cants.: Amor tiranno (Bologna, 1649; words only), Vuol l'ultima risoluzione della sua donna, 1v, bc, 1662, *I-MOe*

Armoniosi concerti sopra la chitarra spagnuola (Bologna, 1650/*R*), 8 ed. in Hudson

Several pieces, in *Libros de diferentes cifras de guitarra escogidas de los mejores autores*, Madrid, 1709, anon., *E-Mn*

Sacred cant.: *Dicite mortales*, 1v, bc, *GB-Lbl*

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Pellegrini [Pellegrino], Ferdinando

(*b* ?Naples, c1715; *d* ?Paris, c1766). Italian composer, harpsichordist and organist. His career took him to Rome, Lyons, Paris and probably London (c1763–5). In Paris (1762) he served La Pouplinière, whose brother-in-law the Abbé de Mondran described Pellegrini as a ‘true demon at the keyboard’. A series of works, largely for harpsichord, was issued from about 1753 to 1770 in Paris and London. The keyboard style is somewhat shallow, making much use of conventional *galant* string and keyboard mannerisms. The sonatas with violin are noteworthy in that most follow Giardini’s model, maintaining a concertante equality between violin and harpsichord parts. Torre Franca claimed that several movements from opp.2 and 10 were actually by Galuppi, Rutini and Platti. The latter opus, however, was published as ‘opera X et ultima’, indicating Pellegrini’s death before publication. The music may have been left incomplete, causing the Paris publisher (Bureau d’Abonnement de Musique) to flesh out the full six sonatas, promised to subscribers the previous year, by borrowing.

WORKS

op.

- 1 6 trietti, 2 vn, bc (Paris and Lyons, c1753)
- 1 6 sonates, hpd, avec une lettre sur les pièces de clavecin en rondeau (Paris, c1754; as op.2, London, 1765)
- 4 concerts, hpd, 2 vn, vc (Paris, 1758; London, 1763)
- 4 6 sonates, hpd, vn acc. (Paris, 1759; London, 1763)
- 5 6 sonates, hpd (Paris, 1760); as 6 Lessons (London, 1764)
- 6 6 sonates, hpd (Paris, 1763)
- 7 6 sonates, hpd, vn acc. (Paris, c1765); nos.2, 6, 3 (London, c1765)
- 16 nouveaux préludes, hpd (Paris, c1766)
- 9 6 concerts, hpd, 2 vn, va, vc (Paris, 1766); as op.6 (London, 1766)
- 10 6 sonate, hpd, vn (Paris, 1766)
- 3 sonatas in 6 sonates, hpd (Paris, c1760) [incl. works by other Italians]
- 6 duets 2vv, bc, in 12 duo italiens (Paris, c1760) [incl. works by other Italians]
- [8] chansons italiennes, 1v, bc (harp/gui/hpd) (Paris, c1760)

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RONALD R. KIDD

Pellegrini, Giulio.

Singer, husband of Clementine Moralt (see [Moralt](#) family, (5)).

Pellegrini, Valeriano

(*b* Verona, ?c1663; *d* Rome, 18 Jan 1746). Italian soprano castrato and composer. He sang in the Chiesa Nuova and the Cappella Sistina choir in Rome, at Cardinal Ottoboni's private concerts and in Bononcini's *La fede pubblica* in Vienna (1699). From 1705 to 1716 he was in the service of the Elector Palatine at Düsseldorf, where he created the difficult role of Gheroldo (requiring a range of *c'* to *b''*) in Steffani's *Tassilone* (1709) and was knighted. During this period he also appeared at Venice (as Nero in Handel's *Agrippina*, 26 December 1709) and London. Pellegrini served the elector in other capacities; he acquired for him a large collection of medals at Verona in 1708, but in 1715 the painter Sebastiano Ricci shamelessly fobbed him off with a bogus Correggio. Pellegrini made his London début on 9 April 1712 at a concert in the Old Spring Garden, but did not appear on the stage until the following November. Handel composed for him *Mirtillo* in *Il pastor fido*, the title role in *Teseo* and probably *Lepidus* in *Silla*. He seems to have been a technically proficient rather than a glamorous singer. By 1728 he had lost his voice and become a priest. In his last years in Rome he was dependent on charity. There is a soprano cantata by him in *D-Dlb* (*EitnerQ*). A caricature of Pellegrini by Pierleone Ghezzi survives (*I-Rvat* Cod. Ottob. Lat.3116 c.162).

WINTON DEAN, JOHN ROSSELLI

Pellegrini, Vincenzo

(*b* Pesaro, c1562; *d* Milan, 23 Aug 1630). Italian composer. He studied at the seminary in Pesaro, and from 1594 was a canon in the city's cathedral. It has been suggested that he was also *maestro di cappella* and organist of the cathedral, but while the first theory might be confirmed by two payments to a 'ms Vincenzo m.ro di capella' in 1582, there is no documentation to support the second. His 1599 collection of *Canzoni* is dedicated to Livia della Rovere, wife of the Duke of Urbino, in whose service Pellegrini worked before moving to Milan (see Radiciotti, 1891). On 23 April 1603 he travelled to Rome with the delegation representing the Pesaro curia. In the same year he was elected vicar-capitular, holding the post until 25 February 1604. During his time in Pesaro he had a number of pupils, including Galeazzo Sabbatini, later organist of the cathedral. On the recommendation of Cardinal Federico Borromeo, Pellegrini was appointed

maestro di cappella of Milan Cathedral on 19 October 1611. On 3 February 1612 he asked the Pesaro chapter for three months' leave to visit Milan, but he settled permanently in the city, while maintaining the title of canon of the Pesaro curia. His connections with the Rovere family continued: autograph letters to the duke's secretary, Abbot Giulio Brunetti, survive; the motets of the *Sacri concentus* (1619) are dedicated to Francesco Maria II della Rovere; and Pellegrini was present at the wedding celebrations between Federico Ubaldo della Rovere and Claudia de' Medici in May 1621.

Pellegrini took up his post at Milan Cathedral on 26 February 1612; with a quarterly stipend of 375 lire, the same as his predecessor G.C. Gabussi. However, under his direction the quality of the choir suffered and Pellegrini was held responsible. Some of the singers were dismissed and in 1625 Pellegrini was under the threat of being replaced (the correspondence relating to this process involved Monteverdi). Pellegrini held on to his post, and in November 1628 asked for an increase in his stipend to enable him to publish some of his works for use in religious services. On 17 June 1630 he made his will, leaving a third of his music to a *maestro di cappella* in Milan, another third to Pesaro Cathedral, and the final third to the convent of S Agostino, Pesaro. Some of his money was left to Pesaro Cathedral so that a chapel could be built and a patronage established, the obligation being that three masses be said weekly, and the feast of S Vincenzo be celebrated. There is no further reference to him in the cathedral records after 2 August 1630, and it is probable that he died of the plague.

Pellegrini's sacred music, described as austere and conservative, has often been linked to late 16th-century style, respecting the dictates of the Council of Trent. While the bulk of his sacred music is in the *a cappella* style, in his more modern compositions, such as the solo motets, the use of ornaments, rhythm and dissonances for expressive purposes, suggest the influence of the new *stile rappresentativo*. Pellegrini's most successful works are his instrumental canzonas. They reveal a lively imagination, clarity and serenity. Most follow a tripartite scheme with sections in duple then triple then duple time with a different theme. Themes return superimposed or juxtaposed with entries following quickly on one another, in a sort of concluding stretto that is particularly effective. Often the initial idea, fragmented, transformed and elaborated, is the source of the entire piece: this characteristic makes him a unique figure in the context of music in Milan.

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Missae octo, 4–5vv (1603)

Missarum liber primus (1604)

Magnificat decem (1613)

Sacri concentus, 1–6vv, org (1619)

5 motets (1615¹³); 4 other works, 3–4vv (1617²)

8 lucernar, 5vv, 5 hymns, 4vv, 19 posthymns, 5, 8vv, 5 ants, 4–5vv, symphonia, 4 insts, in Pontificalia ambrosiana ecclesiae ad vespas musicali concentui

accomodata (Milan, 1619³)

10 lucernar, 5vv, 4 hymns, 4vv, 29 posthymns, 5, 8–9vv, 3 ants, 4–5vv, in Pontificalia ambrosiana ecclesiae ad vespas musicali contentui accomodata (Milan, 1619⁴)

3 works (Milan, 1623³); 2 works (Milan, 1626⁵)

Mass, 6vv, bc, *D-MÜs*; requiem, 5vv, *MÜs*; 8 masses, 4–5vv, *I-Md*; mass, 4vv, *A*; mass, 5vv, *Rc* [may be the same as the mass printed in 1603]

2 Mag, 5–6vv, bc, *D-MÜs*

2 ants; 7 intonazioni per il Miserere; 2 ints, 5–6vv; lit all'ambrosiana: *I-Ma*

50 motets, 3–6vv, bc, *D-MÜs* [17 also in Sacri concentus (1619)]

2 Pater noster, 5, 9vv; Versetto asperges me: *I-Md*

1 work in L. Zacconi, *Canoni musicali proprii e di diversi autori*, *PESo*

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PIER PAOLO SCATTOLIN/AUSILIA MAGAUDDA and DANILO COSTANTINI

Pellegrino, Ferdinando.

See Pellegrini, Ferdinando.

Pellegrino, II.

Nickname of Della Valle, Pietro.

Pellegrino, Ron(ald Anthony)

(*b* Kenosha, WI, 11 May 1940). American composer and performer. After early training as a clarinetist, he studied theory, composition and philosophy at Lawrence University (BM 1962) and later studied with Kolisch, Leibowitz and Crane at the University of Wisconsin (MM 1965, PhD 1968). He began working in electronic music in 1967 and in 1969 published *An Electronic Music Studio Manual*, which became the standard

text on the Moog synthesizer. He directed the electronic music studios at Ohio State University (1968–70) and the Oberlin Conservatory (1970–73) and was associate professor at Texas Tech University, Lubbock (1978–81). He established the Leading Edge music series (a forum for contemporary music performance and scholarship) and published his book, *The Electronic Arts of Sound and Light* (1983). Pellegrino's works reflect his interest in psychoacoustics and psycho-optics, creating works whose sonic and visual aspects are either integrated through, or derived from, common electronic sources. He founded two electronic music performance ensembles, the Real Electric Symphony (R*ES) and the Sonoma Electro-Acoustic Music Society (SEAMS), and has developed a theory of music based on the structure and behavior of waves and vibrations, which he calls 'cymatic music'. He has written articles on various topics including synthesizers and laser composition.

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Principal publishers: American Society of University Composers, Electronic Arts

STEPHEN RUPPENTHAL/DAVID PATTERSON

Pellegrino di Zanetto (Micheli).

Italian violin maker, son of [Zanetto da Montichiario](#).

Pellesier, Victor.

See [Pelissier, Victor](#).

Pelletier, (Louis) Wilfrid

(*b* Montreal, 20 June 1896; *d* New York, 9 April 1982). Canadian conductor and music educationist. After studying with François Héraly (1904–14) and subsequently working with Alexis Contant and Alfred Laliberté, in 1915 Pelletier won the Prix d'Europe and moved to Paris with his first wife, Berthe Jeannotte. There he studied with Isidore Philipp (piano), Marcel Samuel-Rousseau (harmony), Charles Bellaigue (opera repertory) and Charles-Marie Widor (composition). After moving to New York in 1917 he was engaged, on the recommendation of Monteux, as a répétiteur at the

Metropolitan Opera. In 1921 he was made assistant conductor. In 1928 he became director of the company's French repertory, and in 1932 conductor of the Sunday Night Opera Concerts. He served as house conductor until 1950, during which time he initiated the Metropolitan Auditions of the Air (1936), regularly conducted the New York PO's children's concerts and was guest conductor, under Toscanini, of the NBC SO.

In April 1935 he gave his first concert as founding conductor of the reorganized Montreal SO, and in November instigated a series of children's concerts. In June 1936 he led the inaugural programme of the Montreal Festival. In 1940 he left the Montreal SO and in 1942, together with Claude Champagne, persuaded the provincial government to establish the Conservatoire de Musique de Québec à Montréal. Pelletier was director until 1961, and made it the pre-eminent musical institution in French Canada. From 1951 to 1966 he was artistic director of the Quebec SO, and from 1961 to 1970 music director in the Ministry of Cultural Affairs of the Quebec government. His honours included CMG (1946), Chevalier of the Légion d'Honneur (1947) and Companion of the Order of Canada (1968). In 1966 the largest concert hall at the new Place des Arts in Montreal was named Salle Wilfrid-Pelletier. Pelletier married the American singer Queena (Tillotson) Mario in 1925, and the soprano Rose Bampton in 1937.

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CHARLES BARBER, JOSÉ BOWEN

Pelli, Francesco.

See [Peli, Francesco](#).

Pellicani, Giovanni Battista Sanuti.

See [Sanuti Pellicani, Giovanni Battista](#).

Pelliccia, Arrigo

(*b* Viareggio, 20/21 Feb 1912; *d* Rome, 20 July 1987). Italian violinist and viola player. He studied first with his father, then at the conservatory in Bologna and later took postgraduate courses with Arrigo Serato at the Accademia di S Cecilia and with Carl Flesch in Berlin. Inaugurating a brilliant concert career in 1931, he specialized, as a soloist, in contemporary music. After World War II he divided his time between leading the orchestra of the Pomeriggi Musicali at Milan, playing the viola with the Santoliquido-Pelliccia-Amfiteatrov Trio, the Rome Quartet and the Boccherini Quintet, and the violin as a soloist with the Virtuosi di Roma, and performing as a soloist on both the violin and the viola, making many appearances abroad. He recorded Mozart's duos for violin and viola with Grumiaux, to great acclaim. From 1939 to 1959 he taught at the Naples

Conservatory, and then at the Rome Conservatory. (J. Creighton: *Discopaedia of the Violin*, Toronto, 1974, 2/1994)

PIERO RATTALINO/R

Pellio [Pelio, Pello], Giovanni

(*fl* 1578–97). Flemish composer, active in Italy. He was a priest. He was in the service of Don Serafino Fontana in Venice at least between 1578 and 1584, and his *Primo libro delle canzoni spirituali a cinque voci* (Venice, 1578, incomplete) is dedicated to Fontana by Giovanni Bassiano, who probably supervised the printing of the work. Pellio described himself as 'Fiamengo' in the dedication of his *Primo libro delle canzoni spirituali a sei voci* (Venice, 1584). A second book for six voices appeared in 1597. He contributed one madrigal to G.B. Moscaglia's *Secondo libro de madrigali a quattro voci con alcuni di diversi eccellenti musici di Roma* (RISM 1585²⁹).

PIER PAOLO SCATTOLIN

Pelliser, Victor.

See [Pelissier, Victor](#).

Pellisson [Pellissonus]

(*fl* 1399). French composer, possibly identifiable with [Bosquet](#).

Peloponnesios, Petros.

See [Petros Peloponnesios](#).

Peloubet, (Louis Michel François) Chabrier (de)

(*b* Philadelphia, 22 Feb 1806; *d* Bloomfield, NJ, 30 Oct 1885). American maker of woodwind instruments and reed organs. His father, Louis Alexander de Peloubet, was a French royalist who fled during the Revolution to Germany, where he learnt to make flutes, fifes and clarinets. In October 1803 he emigrated to New York, where he married in 1805; he advertised in the *Albany Argus* as 'musical instrument maker' from 26 November 1810 to 28 May 1811. Chabrier Peloubet, who undoubtedly learnt the woodwind maker's trade from his father, was in business in New York from 1829 until 1836, when he transferred his family to Bloomfield, New Jersey. His first factory was in 'Pierson's Mill', 3 Myrtle Court; in 1842 he moved to 86 Orange Street. After these premises were destroyed by fire in 1869, he built two new factory buildings on Orange Street.

In 1849 the Peloubet firm began production of melodeons (the first in the USA) and reed organs; advertisements for them appeared in newspapers in Newark, New Jersey, during the 1850s and 60s and instruments were

sold by H. Warren and Chickering in New York, and through J.C. Bates in Boston. The firm grew appreciably during the 1850s. Peloubet's son Jarvis (1833–1902) joined him in the family business and in 1860 they produced 90 melodeons to the value of \$8000, most of them apparently small instruments for home use.

Although Peloubet manufactured melodeons and reed organs for 31 years, only three of these survive: two in the museum of the Bloomfield Historical Society and one in a private collection. The Bloomfield instruments display evidence of careful workmanship and good intonation and tone. Four of Peloubet's clarinets and 20 flutes survive. The latter range in complexity from the boxwood, one-key instrument in E \flat with brass and ivory fittings (Library of Congress, Washington DC, Dayton C. Miller collection no.79) to the eight-key cocuswood instrument in C with silver fittings and an ivory head (Miller no.1556).

It is difficult to date Peloubet's flutes and clarinets. None of the clarinets is dated; of the flutes, 12 have Peloubet's numbers, which may be serial, but none is dated. All are stamped (usually on the foot-joint) 'C. Peloubet New York (City)', and all but five say 'Factory Bloomfield NJ'.

CHARLES H. KAUFMAN

Pelplin Keyboard Tablatures

(*PL-PE* 304–8, 308a). See [Sources of keyboard music to 1660](#), §2(iii).

Peña, Paco

(*b* Córdoba, 1 June 1942). Spanish guitarist. At the age of six he heard Ramón Montoya playing in Córdoba football stadium. Peña made his first professional appearance aged 12. In his early 20s, he decided to pursue his career abroad, making his London debut in 1963. He settled in Britain in 1966. Since then, his reputation as a refined interpreter of traditional flamenco-guitar forms has remained unequalled. He has made many recordings, including a 'flamenco mass' composed for the 1988 Wrocław Festival. He founded the Paco Peña Flamenco Centre in Córdoba in 1981, and was made professor of flamenco at Rotterdam University in 1985.

JAMES WOODALL

Pena Costa, Joaquín

(*b* Barcelona, 1 March 1873; *d* Barcelona, 25 June 1944). Spanish musicologist and music critic. He qualified in law at Barcelona University, but began his career writing criticism for various Barcelona newspapers. Although he never gave up criticism, his greatest work was as a musicologist and music organizer. He was strongly influenced by Pedrell and centred his efforts on making Wagner's music known: to this end he founded the Asociación Wagneriana (1901), translated Wagner's operas and writings and wrote several studies of his music. Later he extended his field to other composers and to other forms, including lieder. In 1940 he

started to translate Riemann's *Musik Lexikon* into Spanish, but was persuaded by Higinio Anglès to change the project into the writing of a new dictionary that would better answer the needs of the Spanish public. After his death it was continued by Anglès and published as the *Diccionario de la música Labor* (Barcelona, 1954). (*LaborD* [incl. introduction])

JOSÉ LÓPEZ-CALO

Peñalosa [Penyalosa], Francisco de

(*b* Talavera de la Reina, c1470; *d* Seville, 1 April 1528). Spanish composer. More works by him survive than by any of his Spanish contemporaries, even though it is also clear that quite a considerable number of his compositions have been lost. Six complete masses, six *Magnificat* settings, five hymns, three Lamentation settings, over 20 motets and 11 songs are attributed to him in Iberian or New World sources; surprisingly, it appears that none of his music has been preserved elsewhere.

Relatively little is known about his life before his appointment to the Aragonese royal chapel on 11 May 1498; the document recording his appointment gives only his place of birth. He served there until the death of King Ferdinand in 1516, his salary having been increased in May 1501 to 30,000 maravedís, the maximum paid to a singer-chaplain in that household. Although Cristóbal de Villalón described him as *maestro de capilla* (*Ingeniosa comparación entre lo antigua y lo presente*, Valladolid, 1539), he is not referred to elsewhere under this title. He was, however, 'maestro de música' (music teacher) to the king's grandson, Ferdinand, who was brought up and educated in Burgos; Peñalosa held this position from 1511. In December 1505 he had been presented, at royal request, to a canonry at Seville Cathedral, but the position was contested and it was several years before the case was decided in his favour. He visited Seville from time to time while continuing to se

rve at court, but he took up residence there following the king's death. In the autumn of 1517 he received an invitation to go to Rome, and he served as a member of the papal choir until the death of Leo X (December 1521). Even the high esteem of the pope was insufficient to convince the chapter of Seville Cathedral to allow Peñalosa to receive the income from the canonry *in absentia*, and in the summer of 1518 he renounced it for the position of Archdeacon of Carmona. After the pope's death he returned to Seville, resumed his canonry and in March 1525 was granted the rights to the post of treasurer. He died in Seville on 1 April 1528 and was buried in the cathedral.

Villalón's homage to 'the celebrated Francisco de Peñalosa ... whose skill in composing and singing surpassed even that of music's inventor, Apollo' reflects the composer's fame in his own country, and he was also renowned in Rome, primarily, it would appear, as a singer. No works are attributed to him in manuscripts associated with the Cappella Sistina or in other Italian sources, but it is clear that he was composing motets for King Ferdinand's chapel before he travelled to Rome. The late 16th-century

inventories preserved at Tarazona Cathedral list a number of works that are now lost, including a book of his masses. In addition, an inventory of the library of the Duke of Calabria lists a further 'libro de Peñalosa' which is probably no longer extant. The works that do survive reveal a composer of great skill, whose musical idiom is rooted in the lingua franca of the Franco-Flemish school. Peñalosa would have met composers such as Pierre de La Rue and Alexander Agricola during their visits to Spain in the early 16th century, and it is probably not by chance that both Peñalosa and La Rue composed masses based on Urrede's well-known canción *Nunca fue pena mayor*. Indeed, it has been suggested that these masses were composed for the wedding in 1497 of Philip the Fair and Juana, second daughter of Ferdinand and Isabella, although this was a year before Peñalosa entered the king's service. It is not yet possible to date any of the other masses, but it is likely that his *Missa 'L'homme armé'* and perhaps the *Missa 'Por la mar'* (which cites the *L'homme armé* melody in the Sanctus) were composed for specific occasions.

All Peñalosa's masses are for four voices and are built round a cantus firmus in the tenor; in general the cantus firmus also pervades the entire texture through imitation. Almost all his borrowed melodies are secular, and most are of French origin; even in his *Missa 'Ave Maria peregrina'*, the one mass based on plainchant, he cites Hayne van Ghizeghem's *De tous biens plaine* in the final Agnus Dei. The *Missa 'El ojo'*, the meaning of whose title remains unclear, is the simplest and most concise of his mass settings, with the melody confined, apparently unadorned and mostly in long note values, to the tenor. It may be the earliest of his masses: all the others that survive display a much greater integration of the borrowed melody and a more experimental approach to structure. The latter is achieved through contrasts of texture and scoring (duos and trios are sometimes used in contrast to the full texture, which is at times expanded to five or six voices), metre (ternary and binary) and declamation (contrapuntal sections alternating with passages of homophony). Canonic writing is characteristic of Peñalosa's masses, particularly in the final Agnus Dei: the most outstanding example is found in the *Missa 'Ave Maria'*, where the *Salve regina* melody is sung in canon simultaneously with the tenor of Hayne's chanson in retrograde. Such technical feats are worthy of any of his Franco-Flemish contemporaries.

His *Magnificat* and Lamentation settings, hymns and some of the motets are based on plainchant, and are generally imitative in texture. Of the motets, his setting of *Ave regina celorum* is closest to the cantus-firmus style of his masses. Although some of his motets have specific liturgical functions, the majority set non-liturgical texts and are often penitential in tone – the predominant themes are the Passion and redemption – and may well have served in devotional contexts. With no predetermined plainchant melody, these motets are freely composed, their structure being articulated by contrasts of texture and scoring. In particular, the rhetorical use of sections of homophony to highlight key words or phrases, very often set in a quasi-recitatorial manner, conveys the textual message to the listener in an enhanced and compelling manner.

If Peñalosa's motets are highly original and experimental, his songs are more conventional, with the notable exception of *Por las sierras de Madrid*:

this is a compositional tour de force that combines several melodies simultaneously, including four refrains underlined, in the bass, by the phrase 'Loquebantur variis linguis magnalia Dei' ('they spoke in different tongues of the wonderful works of God'). The incomplete *Tú que vienes de camino* is also unusual: in the table of contents of the Cancionero Musical de Palacio it is listed as an *ensalada*, but it is impossible to tell from the surviving material whether it conforms to the structure of the *ensalada* as it developed later in the 16th century. Most of Peñalosa's songs were added to the Cancionero after its original compilation in about 1500; all are villancicos and all set verse that develops the conventional courtly love themes. The musical style follows that cultivated by Juan del Encina in the 1490s, but generally with an increased use of imitation. A single *romance*, *Los brazos traygo*, is attributed to Peñalosa in another source (*E-Bbc* 454).

Peñalosa's versatility and skill as a composer undoubtedly mark him out as the leading composer of his generation. Through his connections with Seville Cathedral he may well have directly influenced Morales; he certainly made a major contribution to the flowering of polyphony in the Iberian peninsula during the 16th century.

WORKS

for 4 voices unless otherwise stated

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 [H]*Francisco de Peñalosa opera omnia*, ed. D. Preciado (Madrid, 1986–91) [P]

masses, mass movements and magnificat settings

Adieu mes amours, *E-TZ* 2–3

Ave Maria peregrina, ed. in MME, i (1941, 2/1960/R)

El ojo, *TZ* 2–3, *P-Cug* M.12

L'homme armé, *E-TZ* 2–3

Nunca fue pena mayor, ed. in MME, i

Por la mar, *TZ* 2–3

Kyrie, 3vv, *Boc* 5

Kyrie, *TZ* 5

Kyrie, Sanctus, Agnus Dei 'feriales' (inc.), *TZ* 5

Gloria, Credo (BVM), *TZ* 2–3

Magnificat, 1st tone, 3rd tone, 4th tone, 6th tone, 8th tone (2 settings); all in P ii

motets

Adoro te, Domine, 3vv, H, P i; Ave regina celorum, H, P i; Ave vera caro Christe, H, P i; Ave vere sanguis domini, H, P i; Ave verum corpus, H, P i; Deus qui manus tuas, H, P i; Domine Jesu Christe, qui neminem, H, P i; Domine, secundum actum meum, H, P i; Emendemus in melius, H, P i; In passione positus, H, P i; Inter vestibulum ac altare, H, P i; Ne reminiscaris, 3vv, H, P i; Nigra sum sed formosa, 3vv, H, P i

O decus virgineum, *TZ* 2–3; O domina sanctissima, 3vv, H, P i; Pater noster, H, P i; Precor te, Domine, H, P i; Sancta Maria, succurre miseris, 3vv, H, P i; Sancta mater istud agas (wrongly attrib. 'Iusquin' in *Bbc* 454), H, P i, also ed. in MRM, ix (1996); Transeunte Domino, 5vv, H, P i; Tribularer si nescirem, H, P i; Unica est columba mea, 3vv, H, P i; Versa est in luctum, H, P i

Lamentation settings: Aleph: Quomodo obscuratum est, TZ 2–3; Aleph: quomodo obtexit caligine, TZ 2–3; Et factum est postquam, TZ 2–3

hymns

Gloria, laus, TZ 5; Jesu nostra redemptio, TZ 2–3, ed. in Cw, lx (1957); O lux beata Trinitas, TZ 2–3, ed. in Cw, lx; Sacris solemnibus, TZ 2–3, ed. in Cw, lx; Sanctorum meritis, TZ 2–3, ed. in Cw, lx

secular

Alegraos, males esquivos, 3vv, ed. in MME, x; A tierras ajenas, 3vv, ed. in MME, x (1951); De mi dicha no se spera, 3vv, ed. in MME, x; El triste que nunca os vio, 3vv, ed. in MME, v (1947); Lo que mucho se desea, 2vv, ed. in MME, x; Los braços traygo, 3vv, ed. in Ros-Fàbregas; Niña, erguideme los ojos, 3vv, ed. in MME, v; Por las sierras de Madrid, 6vv, ed. in MME, x; Pues vivo en perder la vida, 3vv, ed. in MME, v, and in Ros-Fàbregas; Que dolor mas me doliera, 3vv, ed. in MME, x; Tú que vienes de camino (inc.), 3vv, ed. in MME, x

doubtful and misattributed works

Kyrie 'in feriis', E-TZ 5 (attrib. Montes and Peñalosa)

Sicut cervus, 2vv (tr. Requiem Mass, attrib. Peñalosa in TZ 5; by Ockeghem)

Domine Jesu Christe qui hora diei, SE (Anchieta), Sc 5-5-20 (Anchieta), TZ 5 (Peñalosa), E-Vp 5, P-Cug M.12, Cug M.32, H

Memorare piissima, E-Bbc 454, Sc 1 (Escobar), Sc 5-5-20 (Escobar), Tc 21 (Peñalosa), TZ 2–3 (Escobar), P-Cug M.12, Cug M.32, H, P i

O bone Jesu, E-Bbc 454 ('Penyalosa'), Boc 5, SE (Anchieta), TZ 2–3 (Antonio de Ribera), P-Cug M.12, Cug M.32, Cug M.48, Cug M.53, 1519² (Compère), P i

Qui expansis – Qui propheticè – Christus Dominus factus est, E-TZ 5, H

lost works

numbered according to Calahorra Martinez

Credo, E-TZ 5 (321)

Magnificat (127)

Ave Maria (377); Vide Domine (28)

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- T. Knighton:** 'Francisco de Peñalosa: New Works Lost and Found', *Encomium musicae: a Festschrift in Honor of Robert J. Snow*, ed. D. Crawford (forthcoming)

TESS KNIGHTON

Peñalosa, Juan de

(*b* c1515; *d* ?Toledo, 1579). Spanish organist of Jewish descent. He served as assistant to the blind Francisco Sacedo, who was principal organist of Toledo Cathedral from 22 January 1541 until his death shortly before 7 August 1547. Peñalosa, who had by then become a priest in the Toledo diocese, was elected his successor on 31 December 1549. From 30 June 1552 he had to divide his stipend with another organist Francisco López. Peñalosa applied 11 years later for the post of organist of Palencia Cathedral, which had become vacant on the death of Francisco de Soto in summer 1563. On 5 January 1564 the Palencia chapter dismissed him, since he seemed to be attempting to seek double employment with the Toledo and Palencia chapters. Apparently he remained at Toledo until 1579. No relationship to Francisco de Peñalosa has yet been discovered, nor do any of his compositions survive.

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ROBERT STEVENSON

Peña y Goñi, Antonio

(*b* San Sebastián, 2 Nov 1846; *d* Madrid, 13 Nov 1896). Spanish music critic and composer. His early musical training was with José Juan Santesteban, organist and *maestro de capilla* at San Sebastián. He spent his youth in France, as a student at Paris and Bordeaux, and later studied harmony at the Madrid Conservatory. He composed numerous works for the piano, a symphonic poem, *Vasconia*, and fantasy, *Pan y Toros*, for orchestra, and a 'patriotic Basque song' *¡Viva Hernani!* for solo voice, chorus and orchestra (Madrid, Teatro Real, 21 Dec 1875), which enjoyed great success. But he is best known as a critic; he began on *El imparcial* and then, with Manuel de la Revilla, founded the periodical *La crítica*. He also contributed to the *Revista contemporánea*, *El globo*, *El tiempo*, *La*

Europa, La Ilustración española y americana, La Correspondencia musical and *La época*. He was named professor of music history and criticism at the Escuela Nacional de Música y Declamación in Madrid in 1879 and in 1892 was elected to the Real Academia de S Fernando, an honour he had declined in 1873 through excessive modesty.

Peña y Goñi was an opponent of Italianism and a supporter of Wagner, whose work he helped make known in Spain. He enthusiastically defended the zarzuela, and his chief work, *La ópera española y la música dramática*, is of the greatest importance in tracing its origins and documenting its history. He was the founder of modern music criticism in Spain.

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only those on music

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GUY BOURLIGUEUX

Penberthy, James

(b Melbourne, 3 May 1917; d 29 March 1999). Australian composer. He received his early musical tuition from his father. After active naval service during World War II he studied at the Melbourne University Conservatorium, graduating in composition in 1950. He undertook further study from 1950 to 1952 in London, Manchester, Paris and Florence. From 1953 to 1973 he lived in Perth, dividing his time mainly between composition and journalism. From 1947 to 1950 he was musical director of the National Opera and Ballet in Melbourne: later he was instrumental in the foundation, in Perth, of the Western Australian Ballet (1953) and Opera (1967) companies. He taught at the NSW Conservatorium and the Northern Rivers College of Advanced Education from 1974 to 1982. His interest in music-theatre has been reflected in the composition of many operas and ballets, the most notable success perhaps being the opera *Dalgerie* based on an Australian aboriginal subject. His musical style, essentially Romantic and, like Antill, Douglas and Sculthorpe, consciously nationalist, has drawn largely upon early 20th-century sources; from 1965 to 1975, however, he also occasionally explored serial, aleatory and computer methods.

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(selective list)

11 operas incl. *Ophelia of the Nine Mile Beach* (comic op, 1, Penberthy), 1955, Hobart, Theatre Royal, July 1965; *The Earth Mother* (tragic op, 3, D.R. Stuart, Penberthy), 1957–8, unperf.; *Dalgerie* (tragic op, 1, M. Durack, after her novel: *Keep Him My Country*), Perth, Somerville Auditorium, 22 Jan 1959); *Stations* (space op, 3, Harwood), 1975, unperf.; *Henry Lawson* (3, Penberthy, after stories and poems by H. Lawson), 1988–9, unperf.

27 ballets incl. *Beach Inspector and the Mermaid* (Penberthy), Perth, 1958; *Kooree and the Mists*, Perth, 1960; *Fire at Ross's Farm* (after Lawson), Perth, 1961

9 syms. incl. no.6 'The Earth Mother', 1962; 2 film scores; 4 pf concs.; concs. for vn, va, vc, fl, ob, cl, bn, hn, sax, tpt; other music for orch/str orch; band pieces

Many choral works incl. *Cant. on Hiroshima Panels* (J.J. Jones), S, T, Bar, chorus, orch, 1959; *Commentaries on Living* (G. Harwood), nar, chorus, orch, 1972; *Southland* (Harwood, Penberthy), Bar, 2 SATB, orch, 1991; song cycles, other vocal music

Chbr music incl. 3 str qts; kbd works incl. sets of preludes and studies, pf; 2 org pieces

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DAVID SYMONS

Pencerdd.

One of two bardic classes distinguished in medieval Welsh legal theory. See [Bard](#), §2, and [Wales](#), §II, 1.

Pencerdd Gwalia.

See [Thomas](#), John.

Pencerdd Gwynedd.

See [Roberts](#), John Henry.

Penckel, Bartłomiej.

See [Pękiel](#), Bartłomiej.

Penco, Rosina

(*b* Naples, April 1823; *d* Porretta, nr Bologna, 2 Nov 1894). Italian soprano. After an unrecorded début she sang in Dresden and Berlin in 1850, and Constantinople in 1850–51, chiefly the lyric coloratura parts of Rossini, Bellini and Donizetti, and was renowned for her trill. Before Verdi wrote Leonora in *Il trovatore* for her (1853, Rome) he heard that she had 'many virtues' though 'imperfect'; she was also described as 'very pretty' and 'a devil' to her fellow singers. Verdi prized her combination of agility with passionate dramatic temperament; he later suggested her for *La traviata* and for the heavier part of Amelia in *Un ballo in maschera* (which she eventually sang in 1861 at Covent Garden and the Théâtre Italien, Paris). He complained in 1858 that she had retreated into the *bel canto* style 'of thirty years ago' – her range included Norma, Elvira in *I puritani* and Paolina in Donizetti's *Poliuto* – instead of moving forward into 'the style of thirty years hence'. She sang frequently in Madrid (to 1857), London (1859–62), Paris (most years from 1855 to 1872) and St Petersburg (to 1874).

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JOHN ROSSELLI

Penderecki, Krzysztof

(b Dębica, 23 Nov 1933). Polish composer and conductor. He first came to prominence as an explorer of novel string textures and for many years his name was popularly synonymous with avant-garde Polish music. His subsequent allusions to 18th- and 19th-century idioms and genres, in his choral and operatic works as well as in his purely instrumental pieces, has produced a substantial body of work which challenges many assumptions about the nature and purpose of contemporary music.

1. Life.
2. Music up to 1974.
3. Music after 1975.

WORKS

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ADRIAN THOMAS

Penderecki, Krzysztof

1. Life.

Penderecki studied composition privately with Franciszek Skołyszewski and then (1954–8) with Malawski and Wiechowicz at the State Higher School of Music (now the Academy) in Kraków. On graduating, he joined the staff of the school as a teacher of composition. His first major success came in 1959 when *Strofy* ('Strophes'), *Emanacje* ('Emanations') and *Psalm Dawida* ('Psalms of David') were awarded the top three prizes at a competition organized by the Union of Polish Composers. Subsequently he came to the attention of two influential figures who were to prove crucial in bringing his music to audiences outside Poland: the publisher Hermann Moeck (who had heard *Strophes* at the 1959 Warsaw Autumn Festival) and Heinrich Strobel, director of the music division at SWF. In his capacity as director of the Donaueschingen Music Days, Strobel commissioned several of Penderecki's works, the first being *Anaklasis*, composed in 1959–60. In a short period Penderecki earned a reputation as one of the most innovative composers of his generation, especially for his experiments in notation, the perception of time, and extended instrumental techniques. He received an award at UNESCO (1961, for *Tren*, 'Threnody') and the Westphalia and Italia Prizes (1966 and 1967 respectively, for the *St Luke Passion*), the Sibelius Gold Medal (1967) and the Polish State Prize, first class (1968); and later the Herder, Honegger and Grawemeyer awards, the latter for Symphony no.4.

From 1966 he accepted many composition residencies abroad, including appointments at the Volkwäng Hochschule für Musik, Essen (1966–8), in Berlin under the aegis of the Deutscher Akademischer Austauschdienst

(1968–70), and at Yale University (1973–8). In 1972 he was appointed rector of the Kraków Academy, a post he held for 15 years, during which time martial law was imposed in Poland. There have been festivals of his music both in Kraków and, periodically since 1980, at his restored manor house in nearby Luśławice, where he has cultivated a fine garden, including a labyrinth and arboretum.

His career as a conductor began in earnest in 1972, when he recorded seven of his own works for EMI. He has since conducted mainly in the USA and throughout Europe, becoming associated with the music of Shostakovich as well as his own works. From 1987 to 1990 he was artistic director of the Kraków PO, and in 1988 he became principal guest conductor with the NDR SO, Hamburg. He has received honorary doctorates from several European and American institutions and is an honorary member of many learned academies. In 1990 he was made a Chevalier de Saint Georges and in addition received the Grosses Verdienstkreuz der Bundesrepublik Deutschland. Other honours include the Österreichisches Ehrenzeichen für Wissenschaft und Kunst (1992) and the Monacan Ordre du Mérite Culturel (1993).

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2. Music up to 1974.

Penderecki's juvenilia show characteristically vigorous rhythmic and lyrical melodic traits, in the vein of enriched neo-classicism prevalent in Poland in the postwar decade. The prizewinning works of 1958–9, however, advance rapidly from a mix of Stravinskian and Webernian choralism (*Psalms of David*) to Boulezian gestures (*Strophes*). Penderecki never fully engaged with orthodox serial techniques, preferring to absorb certain permutational procedures and to explore textural writing and effects which were to lead to the full-blown sonorisms of subsequent scores. *Emanations*, with its two string orchestras tuned a semitone apart, thus paved the way for *Anaklasis*, *Fonogrammi* and *Tren* ['Threnody'], works which use novel graphic notation and what was to become a characteristically broad-brush approach to musical materials and their development. Scored mostly for strings, these later works create a highly Expressionistic soundworld by means of quarter-tone clusters, wedges and group glissandos; a range of vibratos, tremolos and percussive effects, and by exploiting the flexibility of time–space notation. Alongside comparable pieces by Xenakis and Ligeti, *Threnody* remains a classic avant-garde statement of the period, not least because it represented directness of expression at a time of advanced post-serial complexity. Originally entitled *8' 37"*, the work was subsequently given an emotive title which was symptomatic of Penderecki's burgeoning fascination with historical events and storylines, especially those of a traumatic nature.

Graphic notation and extended instrumental techniques featured in many Polish orchestral works of the 1960s. However, unlike most of his contemporaries, Penderecki proved an instinctive dramatist; this quality is apparent from earlier choral pieces as well as his magnum opus of the 1960s, the *St Luke Passion*, the work which brought him genuine popular acclaim. Like Britten's *War Requiem*, composed in 1961, the *Passion* touched on a contemporary spirit of reconciliation, which was all the more

remarkable for it being composed in communist Poland and first performed in the Federal German Republic (in Münster Cathedral). It was also the cause of disquiet among the more purist avant-garde critics for its eclecticism, which may now be seen as a portent of the polystylism which soon surfaced elsewhere. But Penderecki had already rocked the boat with the concluding major triads in the *Stabat mater* (incorporated in the *Passion*) and *Polymorphia*, and in this gritty reworking of the Baroque genre he confidently incorporated chant, recitative and chorales. The choral writing, as adventurous as his instrumental textures, sometimes emulates electronic sounds, and the serial pitch organization (two 12-note rows are used) includes the B–A–C–H motif as a bridge to the more traditional elements in the score. It retains a clear narrative structure, and contains cyclic devices and set pieces, of which the ‘Stabat mater’ is the most substantial. The raw and austere expression of the *Passion* conveys an apocalyptic vision held in check, to be unleashed in more visceral form in later works.

A penchant for themes on the human condition lies behind many of the choral commissions. *Dies irae* commemorates the dead of Auschwitz, while *Kosmogonia* was written for the 25th anniversary of the United Nations. And yet by integrating vocal lines into the instrumental textures or by translating texts into Latin, as in *Dies irae*, or assembling them in a number of languages, as in *Kosmogonia*, he frequently places the listener at a remove. There is, however, a less sombre combination of reflection and ecstasy in *Utrenia*, the sequel to the *St Luke Passion* and his most symphonic choral work of the 1960s and 70s. Its assimilation of Eastern Orthodox rites is especially vivid, and the open exuberance of the ‘Resurrection’ is uncommon in Penderecki’s work of the period. While retaining many serial practices of the 1960s, his musical language now integrates diatonic triads and emphasizes certain interval classes, most notably the minor 3rd. The *Magnificat* (1974), with its triple fugue (in ‘Quia respexit’), polyrhythmic textures and extreme juxtapositions, may be regarded as the summation of his early oratorio style.

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3. Music after 1975.

Like a number of his contemporaries and compatriots, Penderecki relaxed his compositional language in the mid-1970s to give lyrical melody the central role in both his vocal and instrumental music. Turning-points were the orchestral *Przebudzenie Jakuba* (‘The Awakening of Jacob’), scored additionally for 12 ocarinas, and, more particularly, the First Violin Concerto, written for Isaac Stern. While retaining some earlier methods, the concerto marks out future territory in its discursive, narrative structure and in its focus on two intervals, the semitone and tritone. The semitone has been the unmistakable cornerstone of Penderecki’s vocabulary throughout his career, and unresolved chains of semitones, commonly separated by a tritone, have been the most conspicuous aspect of his melodic style since the mid-1970s. This *idée fixe* was crucial to Penderecki’s development of his own brand of neo-romanticism. He had, to many observers, however, created a neo-Brucknerian idiom that seemed even more retrogressive than the eclecticism of the *St Luke Passion*. In truth, this later style owes less to late 19th- and early 20th-century German traditions than is

commonly supposed; rather it recalls the motivic and symphonic procedures of Liszt and Paderewski and in its dark expressivity echoes the work of his compatriot, Mieczysław Karłowicz. Where Penderecki differs is in his modernistic fixation on deliberately restricted technical means: intervallic repetition, doggedly persistent rhythms, sombre orchestral colours and a tendency to deploy his ideas rhetorically.

In contrast to the voyeurism of his first opera, *The Devils of Loudun* (1969), where the profane is dominant, Penderecki's second stage work is styled a *sacra rappresentazione*. While both works are opera-oratorio hybrids, *Paradise Lost* (1975–8) draws on a variety of early genres, such as Renaissance Florentine entertainments, with their extravagant scenic tableaux and dances. Given its Christian message of innocence, degradation and purification, with Adam and Eve as unwitting victims, it is curious that Penderecki created only superficial differences between the musical material assigned respectively to God and Satan. His intervallic *idée fixe*, containing the medieval 'diabolus in musica', is appropriate for fallen angels, but it also in effect depicts heaven, giving Milton's account a fatalistic gloss and sapping any vestiges of dramatic momentum. That said, there are impressive set pieces, notably towards the end of Act 2, where visions of death, pestilence, war and flood are contained within a favoured formal device, the passacaglia.

Penderecki's third and fourth operas, *Die schwarze Maske* and *Ubu Rex*, allowed him to indulge his musical and dramatic neuroses. The former is his finest *danse macabre*, a hysterical Grand Guignol whose absurdity is matched by music of manic intensity and drive (as in much of his work, there is an almost cinematic quality to the emotional directness of the music). The central female role, Benigna, dominates the second half of the opera in music of unusual melodic breadth, lessening its overwhelming gloom. The use of pastiche and quotation, apparent in both *Paradise Lost* and *Die schwarze Maske*, comes into its own in *Ubu Rex*. Penderecki's adaptation of Jarry's grotesque, scatological tale is replete with affable references to operatic styles as varied as Rossini, Musorgsky and Shostakovich. Not attaining the innovative synthesis of either Stravinsky or Weill, *Ubu Rex* remains something of an aberration in Penderecki's output, but one whose melodic and harmonic language is refreshingly light-spirited.

More central to Penderecki's output after 1975 are the oratorios, among them the *Polish Requiem*, *Seven Gates of Jerusalem* and *Credo*, all large-scale works. Whereas the Polishness of *Die schwarze Maske* and *Ubu Rex* lies in their storylines, the *Te Deum* and *Requiem* rely on musical quotation: the hymn *Boże coś Polskę* ('God, who hast protected Poland') is the centrepiece of the former work, while a second Old Polish hymn, *Święty Boże* ('Holy God'), occurs in the 'Recordare' of the *Requiem*. To the outside observer, such iconography may seem excessively sentimental, but in the context of events in Poland during the years 1979–81 it was timely and appropriate: Cardinal Wojtyła of Kraków, to whom the *Te Deum* is dedicated, had been elected to the papacy in October 1978; the trade union Solidarity was established in 1980; and in December 1981 martial law was imposed on the country by the then communist authorities. Penderecki's music came to represent much of the struggle between church and state (although, unlike Lutosławski and Górecki, he maintained

some links with the Polish political establishment during the harsh years after 1981), hence the commission by Solidarity to compose a piece for the unveiling of the Gdańsk memorial to those killed in anti-government riots at the shipyard in 1970. The *Lacrimosa*, scored for soprano and chorus, was later to become part of the *Polish Requiem*.

This quasi-political, patriotic role seems to have spurred Penderecki to develop his neo-romantic language to a point where conventions from the Renaissance and the 18th and 19th centuries are openly acknowledged. Diminished and dominant harmonies, cadential formulae and melodic phrases (most noticeably those beginning with a rising minor 6th), are now part of his vocabulary. Elsewhere, in the *Requiem*, where many of the sections are dedicated to individuals or mass martyrs in Polish history, Penderecki also employs choral and instrumental textures derived from his own music of the 1960s, achieving a hitherto unmatched stylistic and technical synthesis. Terror-driven it may be, like much of his music, but it does touch common ground with many audiences, especially within a political-religious context.

Later choral works, especially the *Credo*, show an increasingly softer, 19th-century harmonic bias. Some, again, incorporate Polish hymns (e.g. in the 'Crucifixus' of the *Credo*), and the influence of Bach is much more obvious than before. When deprived of a religious text or commemorative occasion, as in the chamber and orchestral music, Penderecki's compositional rationale can seem vulnerable to accusations of indulgent rhapsodizing. Nevertheless, works like the String Trio and Clarinet Quartet are permeated by a relaxed, conversational tone.

Orchestral monumentalism remains however, and in many cases relies on extended sonata forms to provide cohesion, showing a preference for multi-sectioned, single-movement works, e.g. the second, fourth and fifth symphonies, whose structures are articulated primarily by alternating fast and slow material. Among the most persuasive of the concertante works are the Second Cello Concerto (written for Rostropovitch) and the Second Violin Concerto. The former, like the *Requiem*, brings bite to his neo-romantic idiom by assimilating textural elements from his music of the 1960s, although the overall gestural language remains resolutely 19th-century. The latter concerto is essentially an expanded sonata allegro, with many refined sonorities. Its subtitle, 'Metamorphoses', is indicative of the cyclical elements and procedures which have formed the basis of Penderecki's music for over two decades.

The Third Symphony, unusually, has five distinct movements, with a passacaglia reminiscent of that in the *Magnificat*. For all its reliance on Mahler, it is the sustained central adagio, completed in 1995, after the fourth and fifth symphonies, which makes the strongest case for Penderecki's new communicable language. In 1998 he wrote in a foreword to a catalogue of his sketches that he felt he was getting close to the essence of music. By implication, these views are somewhat dismissive of his music of the 1960s, arguably his most distinctive contribution to 20th-century culture. Penderecki is a composer who has consistently engaged with the issues of the outside world, sometimes with piety, often with

apparent anger and never without passion. Nevertheless, his stylistic shifts have often raised more questions than answers.

Penderecki, Krzysztof

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dramatic

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The Devils of Loudun (op, 3, Penderecki, after A. Huxley), 1968, Hamburg, Staatsoper, 20 June 1969

Paradise Lost (sacra rappresentazione, 2, C. Fry, after J. Milton), 1975–8, Chicago, Lyric Opera, 29 Nov 1978

Die schwarze Maske (op, 1, H. Kupfer and Penderecki, after G. Hauptmann), 1984–6, Salzburger Festspiele, 15 Aug 1986

Ubu rex (op, 2, Penderecki and J. Jarocki, after A. Jarry), 1990–91, Munich, Bayerische Staatsoper, 6 July 1991

Incid music, incl. music for puppet theatre, 1957–67

Film scores, incl. Rękopis znaleziony w Saragossie [The Saragossa Manuscript] (dir. W. Has), 1963

vocal

Psalmy Dawida (trans. J. Kochanowski), chorus, perc, cel, hp, 2 pf, 4 db, 1958

Strofy [Strophes] (Menander, Sophocles, Isaiah, Jeremiah, Omar Khayyám), S, reciter, 10 insts, 1959

Wymiary czasu i ciszy [Dimensions of Time and Silence], 40vv, perc, str, 1959–60
Stabat mater, 3 choruses, 1962

Passio et mors domini nostri Jesu Christi secundum Lucam, S, Bar, reciter, children's chorus, 3 choruses, orch, 1963–6

Cantata in honorem Almae Matris Universitatis Jagellonicae sescentos abhinc annos fundatae, 2 choruses, dbn, brass, perc, pf, org, 1964

Pieśń żałobna ku czci B. Rutkowskiego [Funeral Song in memory of Rutkowski], chorus, 1964

Dies irae [Bible, Aeschylus and others], S, T, B, chorus, orch, 1967

Utrenia (Jutrznia) (Old Slavonic, New Testament), S, Mez, T, B, B profundo, 2 choruses, orch

Złożenie Chrystusa do grobu [The Entombment of Christ], 1969–70

Kosmogonia (Old Testament, Sophocles and others), S, T, B, chorus, orch, 1970

Zmartwychwstanie Pańskie [The Lord's Resurrection], 1970–71

Canticum canticorum Salomonis, 16vv, orch, 1970–73

Ecloga VIII (Virgil), 6 male vv, 1972

Magnificat, B, 7 male vv, boys' chorus, 2 choruses, orch, 1974

Te Deum, S, Mez, T, B, chorus, orch, 1979–80

Lacrimosa, S, chorus, 1980

Polskie requiem, S, A, T, B, chorus, orch, 1980–84, rev. 1993

Agnus Dei, chorus, 1981, arr. str, 1984

Pieśń Cherubinów [Song of Cherubim] (Old Slavonic), SSAATTBB, 1986

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Benedicamus Domino, TTTBB, 1992

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orchestral

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Emanacje [Emanations], 2 str orch, 1958

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Tren [Threnody 'To the Victims of Hiroshima'], 52 str, 1960

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Fluorescencje, 1961–2

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3 utwory w dawnym stylu [3 Pieces in Old Style], str, 1963 [from film score Rękopis znaleziony w Saragossie]

Violin Concerto, 1963, withdrawn

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De natura sonoris I, 1966

Capriccio, vn, orch, 1967

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Concerto per violino grande, 1967, rev. as Cello Concerto no.1, 1972

De natura sonoris II, 1970–71

Partita, hpd, elec gui, b gui, hp, db, chbr orch, 1971, rev. 1991

Prélude, ww, perc, dbs, cel, pf, 1971

Symphony no.1, 1972–3

Intermezzo, 24 str, 1973

Przebudzenie Jakuba [The Awakening of Jacob], 1974

Violin Concerto no.1, 1976–7

Adagietto from Paradise Lost, 1979

Symphony no.2 'Wigilijna' [Christmas Symphony], 1979–80

Cello Concerto no.2, 1982

Concerto per viola (vc/cl), orch, 1983

Symphony no.3, 1988–95

Adagio (Symphony no.4), 1989

Sinfonietta, str, 1990–91 [orch of Str Trio, 1990–91]

Flute Concerto, 1992, rev. cl, orch, 1995

Symphony no.5, 1992

Violin Concerto no.2, 1992–5

Sinfonietta no.2, cl, str, 1994 [orch of Cl Qt, 1993]

Entrata, brass, timp, 1994

Passacaglia, str, 1996

other works

Chbr: Sonata, vn, pf, 1953; 3 miniatury, cl, pf, 1956; 3 miniatury, after J.

Harasymowicz, vn, pf, 1959; Str Qt no.1, 1960; Mensura sortis, 2 pf, 1963; Str Qt no.2, 1968; Actions, jazz ens, 1971; Der unterbrochene Gedanke, str qt, 1988; Str Trio, 1990–91; Qt, cl, vn, va, vc, 1993

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- M. Tomaszewski:** *Krzysztof Penderecki i jego muzyka: cztery eseje* [Penderecki and his music: four essays] (Kraków, 1994)
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- D. Mirka:** *The Sonoristic Structuralism of Krzysztof Penderecki* (Katowice, 1997)

- Z. Baran, ed.:** *Krzysztof Penderecki Itinerarium: wystawa szkiców muzycznych* [Exhibition of musical sketches] (Kraków, 1998)
- R. Chłopicka:** 'Styl i jego przemiany w muzyce Krzysztofa Pendereckiego' [Style and its transformations in Penderecki's music], *Dysonanse*, no.3 (1998), 12–19
- R. Robinson and R. Chłopicka, eds.:** *Studies in Penderecki*, i (Princeton, 1998)

Penet, Hilaire [Hylaire]

(*b* diocese of Poitiers, ?1501). French composer. A document of 1515 places him 'in his 15th year of age or thereabouts'. He appears in a rollbook of the papal court from May 1514 as one of three choirboys – all apparently sent to Rome by Louis XII of France the previous year – in the charge of Carpentras. He became a regular member of the papal chapel by 1516 and joined Leo X's private musicians in 1519. The following year he left Rome on a paid leave of absence from which he seems not to have returned. Manuscripts and printed collections invariably refer to Penet by his full name, no doubt to distinguish him from the older composer who is identified simply as 'Hilaire'.

Penet's motet *Descendit angelus Domini* circulated widely and served as a model for masses by Palestrina and Costanzo Porta. Its lucid polyphony, moulded with a judicious balance of full textures and voice pairing, makes its popularity readily understandable. Clarity and smooth craftsmanship also mark Penet's chansons – all settings of popular melodies – and his other sacred works.

WORKS

Magnificat, 4vv, 1534⁷, 1543¹⁹ (Esurientes); ed. A.T. Merritt, *Treize livres de motets parus chez Pierre Attaignant en 1534 et 1535*, v (Monaco, 1960)

Magnificat, 4vv, *I-MO*d IV

Descendit angelus Domini, 4vv, 1532¹⁰, and many other sources (see Crawford); ed. L. Pruett, *The Masses and Hymns of Costanzo Porta* (diss., U. of North Carolina, 1960); *Virgo prudentissima*, 5vv, 1534⁵, 1543³, *Bc* Q27/I; ed. A. Smijers, *Treize livres de motets parus chez Pierre Attaignant en 1534 et 1535*, iii (Paris, 1936)

Au joly boys, 3vv, 1553²², 1578¹⁴; Il fait bon aimer l'oysillon, 3vv, 1553²², 1578¹⁴; Vray dieu d'amours, 4vv, 1557¹⁵, 1559⁹, 1575⁵

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- H.-W. Frey:** 'Michelagnolo und die Komponisten seiner Madrigale', *AcM*, xxiv (1952), 147–97
- H.-W. Frey:** 'Regesten zur päpstlichen Kapelle unter Leo X. und zu seiner Privatkapelle', *Mf*, viii (1955), 58, 178, 412; ix (1956), 46, 139
- S.R. Charles:** 'Hillary-Hyllayre: How Many Composers?', *ML*, iv (1974), 61–9
- D. Crawford:** *Sixteenth-Century Choirbooks in the Archivio Capitolare at Casale Monferrato*, RMS, ii (1975)

Penherski, Zbigniew

(b Warsaw, 26 Jan 1935). Polish composer. He studied composition with Stefan Poradowski in Poznań (1955–6) and with Szeligowski at the Warsaw Academy (1956–9). He has received a number of Polish composition prizes, and in 1969 was awarded a Dutch government scholarship.

Though he developed in the 1960s many of the compositional and notational techniques then prevalent in Polish music, he has maintained a certain distance from their associated expressiveness. In much of his music there is a deft economy of means and an emotional reticence (even when dealing with subject matter as visceral and lurid as that contained in his opera *Zmierzch Peryna*, 'The Twilight of Peryn') which serves to objectify the musical experience. Much of this comes from his adherence to counterpoint, numerical patterning and closed musical forms. His music may be delicate as well as intense, as in *Musica humana* (1963), a tribute to his father, who was shot dead in 1939. Many of his later works possess a meditative quality owing to their harmonic continuums and driving percussion, though *Sygnaly II* ('Signals II') is more openly expressive.

WORKS

(selective list)

Op: *Dziewczęta zza muru* [Girls from Behind the Wall] (1, L.E. Stefański), 1961, withdrawn; *Mały książę* [The Little Prince] (1, Penherski, after A. de Saint-Exupéry), 1962, withdrawn; *Sąd nad Samsonem* [The Judgement of Samson] (radio op, J. Prutkowski and Penherski), 1968, Warsaw, 23 Sep 1969; *Zmierzch Peryna* [The Twilight of Peryn] (3, K. Meissner after J.I. Kraszewski), 1971–2, Poznań, 6 Oct 1974; *Edgar, syn Wałpóra* [Edgar, Son of Walpor] (3, Penherski, after S.I. Witkiewicz), 1982; *Wyspa róż* [Rose Island] (Meissner, after S. Mrożek), 1989

Vocal: *Ostinata* (old Arabic), chorus, orch, 1960; *Obrazki chóralne* [Choral Pictures] (K. Iłakowicz), chorus, 1960; *3 pieśni cygańskie* [3 Gypsy Songs] (J. Ficowski), female chorus, 1961; *3 pieśni* [3 Songs] (old Pol. texts), chorus, 1961; *Kontrasty*, vv, orch, 1962; *3 recitativi* (R. Tagore), S, pf, perc, 1963; *Musica humana* (Bible), Bar, chorus, orch, 1963; *Missa abstracta*, T, spkr, chorus, orch (Bible, T. Różewicz), 1966; *Cantatina*, chorus, children's orch, 1969, withdrawn; *Hymnus laudans* (medieval hymn), chorus, chbr orch, 1970; *3 impresje* (Tagore), S, pf, perc, 1985; *Cantus*, chorus, 1992

Orch: *Kroniki mazurskie I* [Mazurian Chronicles I], orch, tape, 1965; *Kroniki mazurskie II*, orch, tape, 1973; *Anamnesis*, 1975; *String Play*, str, 1980; *Kroniki szkockie* [Scottish Chronicles], 1987; *Sygnaly I* [Signals I], 1992; *Sygnaly II*, 1995

Other: *Muzyka uliczna* [Street Music], cl, tpt, perc, accdn, 2 pf 8 hands, 1966; *3M-H1*, tape piece, 1969; *Kwartet instrumentalny*, 4 opt. insts, 4 metronomes, tape, 1970; *Incantationi I*, 6 perc, 1972; *Symfonia radiowa*, tape piece 2 pfmrs, 1975; *Incantationi II*, 7 pfmrs, 1976; *Jeux partis*, sax, perc, 1984; *Introdukcja*, cl, trbn, vc, pf, 1994; *Genesis*, B, vv, ens, tape

Music for children, film and radio scores, incid music

Principal publisher: PWM, Agencja Autorska

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Z. Penhersi: 'Radio Symphony for Two Performers', *Polish Music*, no.3 (1978), 27–31

ADRIAN THOMAS

Penigk [Pönick, Poenicke], Johann Peter

(bap. Untermassfeld, nr Meiningen, 6 July 1666; *d* after 1719). German organ builder. Together with Johann Gottlieb Döltzsche, Johann Ernst Hähnel, David Hauszdörffer and Christoph Thielemann, Penigk belongs to a significant group of central German organ builders of the 18th century of whom a careful historical assessment has yet to be made. He was working in Hof around 1691. On 20 December 1700 he obtained the citizenship of Zwickau, where he married in 1701 and later purchased his father-in-law's house. The construction of the Glauchau organ (St Georg, 1701–3; burnt in 1712) was negotiated by the Kantor, Johann Christian Friedel, and by the organist, Johann Gottlob Meischner, also noted as a lawyer and composer. In 1714 Penigk tested the new Gruber organ in Schwarzenbach. He built at least ten organs in Saxony, Thuringia and Bavaria with characterful dispositions. The organ at Kürbitz (1720) possessed a colourful specification; its very beautiful façade survives.

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F. Oehme: *Handbuch über ältere und neuere Orgelwerke im Königreiche Sachsen*, iii (Dresden, 1897)

W. Hüttel: *Musikgeschichte von Glauchau und Umgebung* (Glauchau, 1995), 105, 227, 230 only

WALTER HÜTTEL

Penillion.

A Welsh form of improvised song with harp accompaniment, also known as 'canu penillion'. See [Wales](#), §II, 3(i).

Penn, William (Albert)

(*b* Long Branch, NJ, 11 Jan 1943). American composer. He studied with Pousseur and Kagel at SUNY, Buffalo (BFA 1964, MA 1967), and received the PhD from Michigan State University, East Lansing (1971). At the Eastman School, where he was a faculty member from 1971 to 1978, he

pursued further studies in composition with Wayne Barlow. He was staff composer for the New York Shakespeare Festival (1974–6) and from 1975 was associated with the Folger Shakespeare Theatre and Sounds Reasonable Records in Washington DC. He went on to serve as visiting professor at various institutions including the universities of Texas, Connecticut, Arizona and South Carolina. He has received awards from ASCAP and the NEA (1974–6), and has been nominated for a Grammy Award. His output covers a wide range of genres including jazz and mixed media. Penn's intensely dramatic music draws on a general poetic inspiration to which melody, harmony, texture and instrumentation all correspond. His style connects lyric, theatrical, experimental and popular musical ideas. He has also explored experimental sound sources. His compositional interests include music for the theatre, film, television and radio.

WORKS

Dramatic: At Last Olympus! (musical), 1969; The Boy who Cried 'Wolf' is Dead (musical), 1971; The Pied Piper of Hamelin (musical), 1971; The Canticle (musical), 1972; Confessions of a Serial Killer (film score), 1987; incid music, mixed media works

Inst: Str Qt, 1968; Spectrums, Confusions and Sometime: Moments beyond the Order of Destiny, orch, 1969; Chbr Music no.1, vn, pf, 1971; Sym., 1971; Ultra mensuram, 3 brass qnts, 1971; And Among the Leaves we were Passing, synth, 1972; Chbr Music no.2, vc, pf, 1972; Designs, wind, jazz qnt, perc, 1972; Inner Loop, band, 1973; Niagara 1678, band, 1973; Night Music, fl choir, 1973; Mr Toad's Wild Adventure, orch, 1993; Sax Conc., 1994; The Revelations of St John the Divine, wind ens, 1995; other inst works

Vocal: Miroirs sur le Rubaiyat, pf, nar, 1974; A Cornfield in July and The River, medium v, 25 pfmrs, 1990; songs

Principal publishers: C.F. Peters, Theodore Presser, Seesaw

DAVID COPE

Penna, Lorenzo

(*b* Bologna, 1613; *d* Bologna, 31 Oct 1693). Italian composer and theorist. There have in the past been doubts about Penna's date of birth, but it is confirmed by secondary sources. Nothing is known of his life before he entered the Carmelite monastery of S Martino in Bologna on 18 March 1630. After a year's novitiate he took vows, and until 1642 devoted himself almost exclusively to the religious life in S Martino, where he was a master of novices from 1639. He was probably permitted to pursue his musical studies in Bologna or elsewhere from 1642 to 1656. In 1656 he took up the post of *maestro di cappella* at S Ilario, Casale Monferrato. He must have begun theological studies at Ferrara University about 1660, since he was awarded his doctorate of theology on 23 June 1665. Some two years later he became *maestro di cappella* at the cathedral of S Cassiano at Imola, whose chapter archives reveal that he served a probationary year before being confirmed in the appointment. He resigned in 1669, by which time he was a member of the Accademia dei Risoluti and the Accademia dei

Filaschisi in Bologna. After leaving Imola he entered the Carmelite monastery at Mantua, where he remained until 1672, possibly performing duties of a musical nature. In 1672 and 1673 he was *maestro di cappella* at the church of the Carmine at Parma. He then probably returned to Bologna, where in 1676 he became a member of the Accademia Filarmonica. The events of his remaining years can again only be conjectured. Since most of his published works appeared in Bologna from 1677 onwards it may be assumed that he remained there until his death, the date of which can again be deduced only from secondary sources, of which the *Liber religiosorum mortuorum* of S Martino is the most reliable.

Penna's musical output consists almost entirely of church music in a style that is basically that of Palestrina as modified by his successors. The single exception is the volume of *Correnti francesi*, which in texture is similar to contemporary chamber sonatas. His *Primi albori musicali*, a theoretical work of some importance, was used very widely; its three volumes deal respectively with the rudiments of music, counterpoint and continuo playing.

WORKS

Messe e salmi concertati, 5vv, 2 vn ad lib, bc, op.1 (Milan, 1656)

Psalmorum totius anni modulatio, una cum missa, et falsis bordon, 4/5vv, op.3 (Milan, 1669)

Correnti francesi 2 vn, violetta, vle, bc (hpd) (Bologna, 1673)

Il sacro parnaso delli salmi, 4, 8vv, op.8 (Bologna, 1677)

Reggia del sacro parnaso ... ordinate in messe piene e brevi, 4, 8vv, op.9 (Bologna, 1677)

Galeria del sacro parnaso ornata con adornamenti di messe piene, e brevi, 4, 8vv, insts, op.10 (Bologna, 1678)

Messa ... a capella, 4–5vv (Bologna, 1679), lost

WRITINGS

Li primi albori musicali per li principianti della musica figurata (Bologna, 1672, 4/1684/R, 5/1696)

Direttorio del canto fermo (Modena, 1689)

Les éléments du contrepoint (MS, 1690, F-Pc) [excerpt from vol.ii of *Li primi albori musicali*]

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G. Schünemann: *Geschichte des Dirigierens* (Leipzig, 1913/R), 131ff

F.T. Arnold: *The Art of Accompaniment from a Thorough-Bass* (London, 1931/R), 133

K.H. Holler: *Giovanni Maria Bononcini's Musico pratico in seiner Bedeutung für die musikalische Satzlehre des 17. Jahrhunderts* (Strasbourg, 1963), 36–7, 76, 85, 87ff, 101

J.-H. Lederer: *Lorenzo Penna und seine Kontrapunkttheorie* (diss., U. of Graz, 1970)

J.-H. Lederer: 'Zur Lebensgeschichte Lorenzo Pennas: eine biographische bibliographische Studie', *KJb*, lv (1971), 25–31

J.-H. Lederer: 'Zur Kontrapunkttheorie Lorenzo Pennas', *SMw*, xxviii (1977), 105–14

E. Apfel: *Geschichte der Kompositionslehre*, i (Wilhelmshaven, 1981)

Pennard

(fl c1400). English composer. His only known work is a four-part setting of the Credo, ascribed to him in the Old Hall Manuscript (ed. in CMM, xlvi, 1969–73; no.89) and recurring anonymously elsewhere. The tenor (*Te iure laudant*, a Trinity antiphon) is disposed in 20 loosely isorhythmic sections. The text alternates between the upper parts for each section, the residual melismatic portions themselves forming a roughly isorhythmic pattern. A solus tenor part is provided. Bukofzer suggested a pairing with the first Gloria in *GB-Lbl* Add.40011B, and put forward Pennard as its possible composer. It is based on another Trinity antiphon, *Tibi laus*, and the alternating melismas of the top part create a similar isorhythmic pattern, though the tenor isorhythm is unlike the Credo, having a second statement in diminution. (M.F. Bukofzer: *Studies in Medieval and Renaissance Musik*, New York, 1950, p.107)

For bibliography see [Old Hall Manuscript](#).

MARGARET BENT

Pennario, Leonard

(b Buffalo, NY, 9 July 1924). American pianist. His earliest teachers included the pianists Isabelle Vengerova and Olga Steeb, and the composer Ernst Toch. At the age of 12 he made his début, playing Grieg's Concerto with the Dallas SO. His New York début came seven years later, in Liszt's E♭ Concerto with the New York PO under Rodzinski in Carnegie Hall. In 1952 he gave his first European performances, including his London début, and then toured extensively, winning praise for the power and brilliance of his playing. As a chamber musician he has worked and recorded with Heifetz and Piatigorsky, among others. He gave the first performance of Miklós Rózsa's Piano Concerto (1966), composed for him, with the Los Angeles PO under Mehta. In the 1970s he expanded his repertory to include popular works, notably music by Gottschalk and Gershwin.

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'It is the Ultimate Reward', *Piano Quarterly*, no.82 (1973), 3–7 [interview]

GEORGE GELLES/BETH E. LEVY

Pennauer, Anton

(b c1784; d Vienna, 20 Oct 1837). Austrian music publisher. His father Kaspar, a musician, advertised his services as a copyist in the *Wiener Zeitung* between 1786 and 1799. In 1821 Anton Pennauer made an application ('as a music teacher') to open a music shop which was at first refused several times; on 20 February he was granted permission to open 'a music shop in a suburban community', but nevertheless began his

activities as a music publisher in the Viennese suburb of Leopoldstadt on 20 May 1822. A long struggle with the authorities resulted finally, on 1 March 1825, in permission for an art and music shop, which Pennauer opened in the city on 5 July 1825. The publishing house was already in difficulty at the end of 1830; in 1834 it was declared bankrupt and its stock was transferred to Anton Diabelli. Pennauer died completely impoverished. As a publisher he was extremely ambitious: he brought out works by Georg Hellmesberger (i), Henri Herz, Franz and Ignaz Lachner, Mayseder, Randhartinger and Voříšek, as well as 17 compositions by Schubert, including important piano works and lieder. His publications were notable for their excellent graphical production.

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A. Weinmann: *Verzeichnis der Musikalien des Verlages Anton Pennauer* (Vienna, 1981)

ALEXANDER WEINMANN

Penne, Antoine de

(*b* nr Valenciennes, end of 16th century; *d* after 1616). Flemish composer. He began his career as a boy singer at Cambrai Cathedral, later rising to the position of *maître de chapelle* there. Only sacred works by him remain, and in these he is said to have been influenced by Eustache du Caurroy. Penne could certainly have known Du Caurroy, as the latter was a prizewinner in 1576 and 1583 in the composition contests held during the Cecilian festival at Évreux. Most of his few known works, written for two and three choruses, are incomplete; only parts for the first chorus remain. All Penne's surviving works are in the Médiathèque Municipale at Cambrai. One manuscript (*F-CA* 15) contains the first (four-part) chorus of a 12-part mass dated 1612 and the first four-part chorus of another; two other manuscripts contain the first (five-part) chorus of a Credo dated 1615 (*F-CA* 16) and a six-part motet, *Anima*, dated 1615 (*F-CA* 7939). Coussemaker attributed to Penne two further masses, one for two voices and one for four; these are now lost.

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C.-E.-H. de Coussemaker: *Notice sur les collections musicales de la Bibliothèque de Cambrai* (Paris, 1843/R)

D. Launay: 'Les motets à double chœur en France dans la première moitié du XVIIe siècle', *RdM*, xxxix–xl (1957), 173–95

LAVERN J. WAGNER

Pennequin, Jean

(*fl* Arras, c1577–85). French composer. In 1577, when his five-voice chanson *Dieu vous gard messagers fidelles du printemps* (published in his 1583 volume) won the silver lyre prize in the St Cecilia competition at Evreux, 'Jehan Pennequin' was described as 'maître des enfants de chœur' at Arras Cathedral. Six years later the title-page of his *Chansons*

nouvelles à quatre et cinq parties et une à huit (Douai, 1583) referred to him as canon in the same church. The collection contains 31 settings of texts of a serious, moral, philosophical and religious character. A six-voice motet by Pennequin, *Quem vidistis, pastores*, published at Nuremberg (RISM 1585¹), illustrates his command of the imitative genre.

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T. Bonnin and A. Chassant: *Puy de musique érigé à Evreux, en l'honneur de Madame Sainte Cécile* (Evreux, 1837)

W. Rubsamen: 'The International "Catholic" Repertoire of a Lutheran Church in Nürnberg (1574–1597)', *AnnM*, v (1957), 229–327

FRANK DOBBINS

Pennetier, Jean-Claude

(b Châtelleraut, 16 May 1942). French pianist. He studied at the Paris Conservatoire, where he received *premiers prix* in piano (in the class of Lucette Descaves), chamber music and analysis. He won second prize in the 1961 Marguerite Long-Jacques Thibaud Competition, first prize in the 1965 Montreal Competition and second prize in the 1968 Geneva Competition. He is an active champion of new French music and has given the first performances of works by Philippe Hersant, Michel Merlet and Maurice Ohana; he has also performed with leading contemporary music ensembles, including Domaine Musical and Ars Nova. Among his recordings are sensitive, poised accounts of Schumann's Fantasy op.17 and several of Schubert's sonatas, as well as music for piano and strings by Chausson, Brahms and Schubert (with Régis and Bruno Pasquier and Roland Pidoux). Pennetier taught chamber music at the Paris Conservatoire from 1985 to 1992, in which year he was appointed to the piano faculty at the Conservatoire National de Région de Paris.

CHARLES TIMBRELL

Pennisi, Francesco

(b Acireale, 11 Feb 1934). Italian composer. He was born into a cultured Sicilian family, whose independent resources permitted him to develop his singular gifts in both the visual arts and music without the constraints imposed by a search for early recognition. In 1953 he moved to Rome, to study within the university faculty of arts (1954–5), and to pursue private composition lessons with Robert W. Mann (1954–9). Thereafter he taught himself, maintaining an oblique but canny view over the wilder reaches of the avant garde. In 1960 he became one of the founder-members (along with Evangelisti, Clementi and others) of the Roman new music association Nuova Consonanza. Another major source of new discoveries was the annual Palermo International New Music Week, founded in 1960, the third edition of which included the first public performance of his music (*L'anima e i prestigi* of 1962).

For much of the 1960s, Pennisi lived out – if more as an ironic onlooker than as an intensely committed practitioner – the compositional dilemmas

of the day. In particular, he found himself uncomfortably fascinated by the interplay between compositional determinism and chance, and by the question of how to sustain productivity when the avant garde's most exciting aesthetic achievements seemed to have come and gone. While not following Evangelisti into a studied silence, he registered the 'posthumous' nature that seemed to afflict new music at the time by such titles as *Fossile* (1966) and *Mould* (1968) – a minimal play with the crumbs left after the feast (an image from Leonardo da Vinci that Pennisi used to preface another work of 1968, *Choralis cum figuris*). One mode of rescue from such self-imposed frugality was offered by his other major talent – penmanship. His first piece of musical theatre, *Silvia simplex (Ornitoscopia)* (1971–2), offered a profusely illustrated lecture on birds, alive with colour and intricate detail, while soprano and chamber ensemble provided a calculatedly modest background.

In retrospect, Pennisi cheerfully acknowledged that he was evading, however stylishly, the problem of composition. His way out of the *impasse* was one shared by several contemporaries (notably Donatoni): that of reaffirming the pleasure of musical play. His characteristically elegant chamber works of the mid-1970s, a number of them gathered together to form the cycle *Carteggio*, show a crisp concision, and a delight in ornament much seized on – somewhat to the composer's dismay – in discussions of his music. In effect, he is more interested in a form of melodic elaboration in which it is impossible to determine what is 'ornament', and what 'ground'. *Carteggio* also confirmed Pennisi's enduring delight in plucked, evanescent sound, as manifested by his frequent use of the harpsichord, and later guitar and harp.

But more crucially, this relish for the delicacies of timbre came to the fore in the series of works for orchestra with or without soloist, that were a distinctive component of Pennisi's output from the late 1970s on. His exploration of unexpected instrumental affinities, and of the endless variety of chamber groupings that could momentarily emerge, was often set in perspective by an unmoving, intricate magma from the orchestral tutti (an implicit homage, this last, to the work of his friend and fellow Sicilian, Clementi). Those works that set one or more soloists against the orchestra characteristically feature solo instruments – flute and harp are favoured choices – the fragility of which might seem to risk engulfment by their more massive sound environment, but which survive undaunted.

Pennisi's idiosyncratic musical theatre found further outlet in his *Descrizione dell'Isola Fernandez* (1982), based on a contemporary account of one of the stranger episodes in Sicilian history. In 1831 a volcanic island emerged in a much-used shipping lane off the southern coast of Sicily. While powers and principalities debated ownership of this 'new territory', eventually named after the King of the Two Sicilies in a pre-emptive strike, the island disobligingly resubmerged. On stage, the Neapolitan bureaucrat Signor Marzolla reads his account. Signor Wright, an English explorer who had contributed some pleasing sketches to the original publication, instead sings an aria of amazement, while the tutor to the royal household seizes the chance to draw out a symbol of worldly vanity. A fortune-teller reads the cards, and the 'allegory of the island' evokes wider and more phantastic interpretations of the singular event. Needless to say, it is not Signor

Wright's sketches that form the backdrop, but those, splendidly evocative, by Pennisi himself.

In the decade that followed, Pennisi's instrumental output continued unabated – testimony to the resiliently inventive energy unleashed by resolving the 'dark night' of the late 1960s and 70s. But he also permitted himself a more exuberant and lyrical use of the voice, notably in his radio opera *Aci il fiume* (1986) and in a number of subsequent works such as the cantata *O lux beatissima* (1994). His inventive forays into musical theatre expanded to admit collaboration. Where previously he had put together words, music and design in a creative equipoise, in *L'esequie della luna* (1991) the dramaturgical structure was provided by Roberto Andò, working from a brief prose work by the Sicilian poet Lucio Piccolo, and the stage was articulated by the scenic sculptures of Enzo Cucchi. Perhaps it was this freedom from multiple responsibility that allowed Pennisi to produce his richest theatrical score yet. All proliferates from the startling conceit of the moon falling from the sky. Around it, amidst popular mourning and official indifference, there starts up a nocturnal echo-chamber in which the intricate, multi-layered history of Sicilian culture resists time's invitation to lie quiet.

WORKS

dramatic

Sylvia simplex [Ornitoscopia] (Pennisi), 1971–2, Venice Festival, 10 Sept 1972

Descrizione dell'Isola Ferdinandea (1, chbr op, Pennisi), 1982, Rome, Olimpico, 19 Oct 1983

Aci il fiume (radio op, Ovid, de Góngora), 1986

L'esequie della luna (music theatre, R. Ando, after L. Piccolo), 1991, Gibellina, Case di Lorenzo, 23 July 1991

Tristan (E. Pound), 1995, Venice, Goldoni, 1995

orchestral

Alternazione, 1960–61; La lune offensée, 1971–2; Fantasia, vc, orch, 1977; Andante sostenuto, 1977; Gläserner Tag, 1978; La partenza di Tisias, va, orch, 1979; Memorie e varianti, 1980; Arioso mobile, fl, orch, 1981; Per Agamennone, 1983; L'arrivo dell'unicorno, hp, orch, 1984–5; Postilla per Aldo Clementi, hp, orch, 1985; Eclisse a Fleri, a fl, + b fl, orch, 1985; Duetto e orizzonte, fl, gui, orch, 1987 [from music theatre work *L'esequie della luna*, 1991]; Intonazione per foresta ariostea, tpt, orch, 1989; Angelica in bosco, hp, orch, 1990; Una cartolina da Selim (omaggio a Mozart), 1991; Scena, fl, orch, 1997

vocal

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chamber

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DAVID OSMOND-SMITH

Pennsylvania, University of.

University in Philadelphia. It appointed its first professor of music in 1875; its music department awards graduate and postgraduate music degrees. See [Philadelphia](#), §6.

Pennywhistle [tin whistle]

(Fr. *flageolet*, *flûteau d'un sou*, *flûte en fers blanc*; Ger. *Blechflöte*; Sp. *flauta metálica*; Flem. *blikken fluit*, *fluitje van een cent*).

A popular form of [Duct flute](#). It was invented by Robert Clarke (1816–82), a farm labourer who lived in Coney Weston, Suffolk. He was a talented performer on a small wooden six-holed duct flute, possibly a [Flageolet](#). He copied this instrument with help from the local blacksmith using the newly available tinfoil. After a dispute with the farmer over his wages, he started to make tin whistles for sale in 1843; he later moved to Manchester, walking there with his materials in a barrow. He started manufacture in a hut but when he became successful he purchased a larger property in nearby New Moston. Shortly thereafter he was exporting all over the world, particularly to Ireland where his tin whistles became the most popular and easily available instrument for traditional music.

Clarke's first tin whistle was called the 'Meg' ('meg' being the Lancashire name for a halfpenny, the price for which he sold them). The Meg had six finger-holes in front and a wooden block crimped into the mouthpiece. Later he produced, by the same method, a larger instrument in the key of C, which became universally known as the Pennywhistle. The origin of the name is uncertain. Clarke's price was threepence a dozen wholesale. It is said that they were so called because street musicians played them for pennies. Clarke tin whistles were made in other keys but these were only available until just after the turn of the century. The business remained in the family until 1986, when it was purchased by Jim Weedon. He later produced a pennywhistle in the key of D, together with a new version named the 'Sweetone', which has a plastic mouthpiece.

See also [Tin whistle](#).

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NORMAN DANNATT

Penorcon.

The name given by Praetorius (2/1619) to a nine-course bass Orpharion tuned *G'-A'-C-D-G-c-e-a-d'*. His illustration (see [Bandora](#), fig.2) confirms his description:

The Penorcon is an instrument of almost the same kind, only its body is a little broader than that of the Bandora, and its neck or fingerboard is quite wide, so that nine courses of strings can pass over it. In length it is somewhat less than the Bandora and greater than an Orpharion.

Praetorius is the only source for the name 'penorcon', but there is some incomplete music 'for 3 Orph' and 'for iii Wiers' [i.e three viols] in the Cambridge consort books (*GB-Cu* Dd.3.18 f.55–6 [orpharion parts], Dd.5.20 f.10^v and Dd.5.21 f.11 [viol parts]) that seem to require a bass orpharion, possibly a Penorcon, pitched *B₁-C-F-B₁-d-g-c'*.

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IAN HARWOOD/LYLE NORDSTROM

Penson, Robertson & Co. [Penson & Robertson; later Alexander Robertson & Co.].

Scottish music publishers, founded in Edinburgh about 1807 by William Penson and Alexander Robertson. Penson (*b* c1776; *d* Edinburgh, after 1828) was a music teacher in Edinburgh in 1809, and from 1810 to 1816 leader of the orchestra at the Theatre Royal; in 1819 he became the first secretary of the Professional Society of Musicians. Robertson (*d* Edinburgh, 22 Sept 1819) was a music engraver at the Luckenbooths, Edinburgh, in 1800 and a music teacher in Libberton's Wynd in 1808.

By 1811 Penson, Robertson & Co., having started in business as music sellers, had a publishing house in Princes Street. From 1818 they also ran a music academy at Robertson's house. After Robertson's death the firm was reorganized. Penson left it to concentrate on private teaching, which he continued until his death or retirement in 1829. In 1822 Robertson's two sons, Alexander and John, took over the business, which became Alexander Robertson & Co. In 1837 John Steuart Grubb (1811–67) acquired the firm.

Among quantities of ephemeral sheet music (much of which they themselves arranged), the firm published William Marshall's outstanding *Scottish Airs* in 1822 and his posthumous second collection in 1845; jointly with [Robert Purdie](#), they reissued the publications of Nathaniel [Gow](#) after the latter's bankruptcy in 1827. (*KidsonBMP*, 190–93)

H.G. FARMER/DAVID JOHNSON

Pentagramma

(It.).

Five-line [Staff](#).

Pentangle, the.

British folk fusion band. [Bert Jansch](#) and [John Renbourn](#), two of Britain's leading acoustic guitarists with established solo careers, led the band, which also included singer Jacqui McShee, bass player Danny Thompson and drummer Terry Cox. *Pentangle* (Transatlantic, 1968), their first album, was a light, sophisticated blend of folk, blues, classical and jazz musics. It was followed later the same year by the double-album *Sweet Child* (Transatlantic) and then by a subtle folk crossover album, *Basket of Light* (Transatlantic, 1969), which remained in the British top 10 chart for four weeks. Its success was helped by the track 'Light Flight', a technically complicated song with a time signature that switched from 5/8 and 7/8 to 6/4, used as the theme music to a BBC television drama series.

The Pentangle took folk-blues and traditional songs out of the folk club scene and on to the international concert circuit but were criticized for being easy-on-the-ear. They attempted to enliven their style in 1970 by introducing electric guitars on the *Cruel Sister* album (Transatlantic), while *Solomon's Seal* (Rep., 1972) featured fuzz guitar on the folk club standard 'Sally Free and Easy'. They had, however, lost their momentum and split up soon after its release. The band re-formed briefly in the early 1980s, and McShee was re-united with Jansch in 1989 for the Pentangle album *So Early in the Spring* (Plane), although they were the only members of the original band involved.

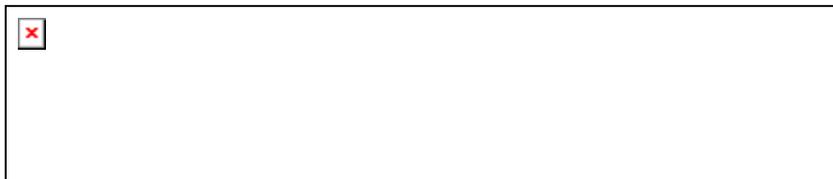
ROBIN DENSELOW

Pentatonic.

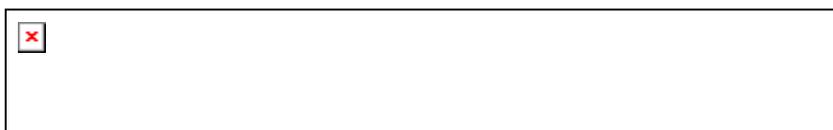
A term applied to a scale, or, by implication, a musical style or system characterized by the use of five pitches or pitch-classes. The term is used more strictly to describe the so-called [Anhemitonic](#) pentatonic collection, typified by the set C–D–E–G–A; of the five modes arising from the collection, the major (i.e. with tonic C) is generally regarded as 'the (common) pentatonic scale', although the Aeolian mode is also important. The strict sense of the term is justified, given the rarity of hemitonic pentatonic scales (e.g. the Japanese *in* or the Korean *kyemyŏnjo*) and the aptness of the term 'pentachord' to describe conjunct diatonic collections (for instance, Beethoven's 'Ode to Joy' theme). It was in this sense, moreover, that Carl Engel coined the term in 1864, and as far back as Burney writers referred to 'gapped' or 'incomplete' scales of this sort. (Scrupulous musicologists have rightly cautioned against these adjectives, but the scales do indeed afford the cultivated Western ear interpretative ambiguities between pentatonic and heptatonic hearings). One may further refine the notion of the pentatonic by recognizing the distinctiveness of the scale's minor third 'steps'; hence the motif G–A–C is more characteristically pentatonic than C–D–E, even though both belong to the same pentatonic scale.

Once described variously as the 'Chinese scale' or the 'Scotch scale', the pentatonic scale has impressed commentators since at least the mid-19th century for its astonishing ubiquity. A significant feature of such diverse musical traditions as those of the British Isles, West Africa and Amerindian America (among countless others), pentatonicism may well be a musical universal (Chailley, pp.111–28; Nettl, p.42), and many have taken for granted its historical primitivism (Helmholtz, p.257; Suchoff, 1976, p.371; Trần). The ethnocentric problems involved in generalizing about scales, however, remind us that defending such grand claims would require the most careful methodology, as pentatonic usage varies widely. For instance, the Chinese system – for which the very propriety of the term 'pentatonic' has been questioned (Shen, p.3) – is based on a universe of 12 perfect 5ths, featuring a pentatonic 'core' plus two 'exchange tones' (*bianyin*), embellishments that in both theory and practice fill in the minor 3rds (see [ex.1a](#)); whereas the Japanese *gagaku* tradition, while ostensibly founded on this same system, differs in its use of the exchange tones, which assume the nature of [Metabole](#) rather than passing notes ([ex.1b](#)). The

sléndro tuning of Javanese gamelans is pentatonic, though in this case the intervals are more nearly equidistant. Still, such modal and tuning issues notwithstanding, the universalist hypothesis seems compelling, and although the question of primordial scales is far from resolved, a general consensus does exist concerning at least the importance of the pentatonic in the history of music. Whether explained in terms of mono- or polygenesis, this 'king' of scales (Trân) warrants further research.



The rise of diatonic tonality seems to have temporarily extinguished pentatonicism from music (other than folk and traditional musics) in the West. The Romantics, however, in their quest for originality, undertook notable (if isolated) experiments using pentatonic materials in the 19th century. These innovations can be understood ideologically in two ways: as part of a rejection of the conventional musical language, with a new emphasis on sonorous colour; and as an embodiment of the Romantic fascination with the 'Oriental' (exoticism), with folk art (primitivism, nationalism) and with medieval Christianity archaism (see [ex.2](#), [3](#) and [4](#) respectively). Carl Maria von Weber, apparently the first of the 19th-century pentatonicists, used an 'Air chinois', copied note for note from Rousseau's *Dictionnaire de musique*, as the theme for his incidental music to Schiller's *Turandot* (see [ex.2](#)). Chopin's famous Etude in G \flat owes something of its peculiar pentatonic sound to a technical issue – the right hand playing on black keys – but the earlier *Krakowiak*, op.14 (see [ex.3](#)), confirms his familiarity with the scale. Liszt employed pentatonicism to a striking degree, especially in his solo piano and sacred music (see [ex.4](#)). Other composers who used the pentatonic scale include Mendelssohn, Berlioz, Wagner, 'the Five', Mahler, Dvořák, Puccini, and above all the Impressionists. Though modest in comparison with later practice, 19th-century pentatonicism represents both a subtle change in melodic sensibility away from common-practice diatonicism and also a reaction against what must have seemed the cloying tendencies of chromaticism.



In the 20th century, thanks in large part to Debussy and Bartók (exx.5, 6), the pentatonic scale earned its place among the materials of Western art-music and, consequently, became somewhat less 'marked' despite its enduring association with various folk and traditional musics. For Debussy and Ravel, the scale's inherent tonal ambiguities were surely as attractive as its exotic implications. Debussy's direct acquaintance with the pentatonic – through exposure to the gamelan at the 1889 Paris Exhibition – represents a significant change from Weber's armchair anthropology earlier in the century. A further step was taken by Bartók and Kodály, who, in search of their Hungarian musical roots, amassed thousands of vernacular melodies, a portion of which were pentatonic. As composer, Bartók spoke of 'the tyrannical rule of the major and minor keys' and described his own pentatonicism as 'the most suitable antidote for the hyperchromatism of Wagner and his followers'. This decidedly un-Schoenbergian 'antidote' proved useful to other composers as well, including Stravinsky (ex.7), Hindemith and Vaughan Williams. The partitioning of the chromatic aggregate into 'white-' and 'black-note' sets accounts for some less overt pentatonic usage, for instance, in Villa Lobos and Ligeti.

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Certain genres of American popular music exhibit pentatonic elements, especially those genres most directly related to African American traditions: from the spiritual (ex.8) to jazz, Motown and rock.

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Theorists, generating the pentatonic scale from a cycle of perfect 5ths, have observed a host of scalar properties that may be acoustically or psychologically desirable. For instance, the set enjoys unique multiplicity of interval classes (<032140>) and so-called 'optimum consonance' (Huron). It is both 'well-formed' (Carey) and 'coherent' (Agmon), and exhibits the 'f to f' property' (Zweifel), all assurances of scalar and modulatory integrity. The extent to which these features account for the apparent universality of pentatonicism, however, remains speculative.

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JEREMY DAY-O'CONNELL

Pentecontachordon.

A name given by lexicographers to the *Sambuca lincea*, an enharmonic harpsichord or *Arcicembalo*, invented by [Fabio Colonna](#), and described by him in 1618.

Pentecostal and Renewal church music.

The music and worship of (1) that group of Christian sects whose defining characteristic is the belief that the occurrence on the day of Pentecost recounted in the second chapter of the *Acts of the Apostles* not only signalled the birth of the Church but described an experience available to believers in all ages, namely, baptism in the Holy Spirit; and (2) those churches, either belonging to or outside the mainstream denominations, that were touched by the Charismatic Renewal movement of the latter half of the 20th century. Associated with these traditions is a distinctive repertory of songs and choruses expressing, often in a vivid and personal manner, individual and collective experience of the Christian faith.

1. [The Pentecostal tradition.](#)
2. [The Charismatic tradition.](#)

BIBLIOGRAPHY

J. RANDALL GUTHRIE

[Pentecostal and Renewal church music](#)

1. The Pentecostal tradition.

The Pentecostal Movement in America, strongly influenced by Methodism and the Holiness Movement (out of which it grew), is considered to have emerged at the turn of the 19th and 20th centuries, with outpourings of the Holy Spirit manifested in North Carolina (1896), Kansas (1901) and California (1906). At the beginning all leaders preached the Wesleyan doctrine of sanctification as a 'second work of grace', and the 'third blessing' as baptism in the Holy Spirit, with speaking in tongues as evidence. So strong was the teaching on baptism in the Holy Spirit that at a very early stage at least six hymnals with the title *Pentecostal Hymns* were used within the movement.

From its meagre beginnings Pentecostalism has grown into a global force within Christendom, crossing denominational barriers in a way that few other movements have managed. Missionary activity on the part of several

of the long-established Pentecostal Churches, international crusades by leading evangelists such as Oral Roberts, religious broadcasting and the proliferation of Christian television networks have all contributed to its worldwide spread. Today, there are three broad groups of Pentecostal believers: (1) classical Pentecostals, belonging to Churches whose origins date back to the beginning of the 20th century, for example, the Assemblies of God, the Church of God (Cleveland, TN), the Pentecostal Holiness Church, and the International Church of the Foursquare Gospel; (2) neo-Pentecostals, who accept baptism in the Holy Spirit but choose to stay within the mainstream denominations; and (3) charismatics, whose affiliation and doctrinal beliefs lie outside the classical Pentecostal or main denominational frameworks, but whose faith is centred on the distinctively Pentecostal blessings and phenomena, namely, baptism in the Holy Spirit with the spiritual gifts, such as divine healing, of *1 Corinthians* xii.8–10. In 1992 it was estimated that about a quarter of all Christians belonged to Pentecostal or charismatic denominations.

Music, often highly spiritual and improvisatory, has always been a significant feature of Pentecostal worship. The Movement's immediate musical roots lay in the traditional congregational songs common to many other denominations, particularly the hymns of Isaac Watts and Charles Wesley. But even more widespread and characteristic were the Holiness Movement songs, which focussed on purity of heart, eradication of sin and a deeper walk with God (e.g. *The Cleansing Wave*), camp-meeting songs, concerned with man's earthly trials, conversion to the Christian life, and the experience of joy on the path to heaven (e.g. *Our Lord's Return to Earth*), and gospel songs, which were songs of personal testimony and heartfelt belief in Jesus Christ, especially during times of trial (e.g. *Blessed Assurance*). The more distant origins of Pentecostal music, however, may be found in biblical traditions of music and worship. In the Old Testament music clearly had both a 'functional' and a 'spiritual' aspect: in everyday life it was used, for example, in social contexts, as a martial accompaniment to physical work, for didactic purposes, and as an element in liturgy; but sacred song could also be a vehicle for expressing the deeper dimensions of human thought and experience. The functional aspect is of primary importance to Pentecostals, for whom music must be easily accessible, capable of reflecting the 'everyday life' of the believer and allowing the worshipping community to convey its needs to God (as, for example, in Reuben Morgan's *Your Unfailing Love*: 'When my burden keeps me doubting, when my memories take the place of you, Jesus come'). But it is also necessary for sacred music to reinforce theological belief and impart spiritual truths, thus helping people to grow closer to their Creator (as in songs concerned with healing, the second coming of Christ, spiritual baptism and the workings of the Holy Spirit). The use of various musical instruments, the importance of singing psalms and scriptural songs, and the rebirth, within the Charismatic Movement, of dance in worship, may be directly attributed to Old Testament example (see Alford, 688).

[Pentecostal and Renewal church music](#)

2. The Charismatic tradition.

During the early decades of the 20th century, as the Pentecostal Movement developed, a freer, more demonstrative kind of worship evolved

whose influence would eventually leave no branch of the Western Church untouched. In the 1950s and 1960s a 'neo-Pentecostal' style of worship began to appear, particularly in the USA and Great Britain, among small groups of Christians belonging to the mainstream denominations. At first these 'charismatic fellowships' would mainly gather in homes or in smaller rooms of churches for prayer-meeting type services. But as the Charismatic Renewal movement gathered worldwide momentum, it was only a matter of time before its characteristic style of worship, known as 'Praise and Worship', whose hallmark was an intensely personal form of group singing called 'praise singing', began to be incorporated into the normal services of individual churches. Many Christians of hitherto traditional persuasion – Methodists, Presbyterians, Baptists, Mennonites, Anglicans/Episcopalians, Lutherans, Roman Catholics – came to realize that their worship, though outwardly proper and beautiful, seemed inwardly void and unimaginative, lacking freshness and life-giving spirituality. By contrast, Charismatic Renewal brought a fresh 'wind of the Spirit', imparting a new vitality and meaning by restoring an emphasis on dynamic worship, in both a personal and corporate way. Worship could be an experience of joy and celebration, often manifested in enthusiastic, winsome singing, the raising of hands, exclamations of verbal praise, and, at times, spontaneous spiritual dance. The study of scripture (aided by new versions of the Bible) also plays a vital part in this type of worship, and in many churches there has been a renewed interest in the Eucharist, but praise and praise singing remain central.

Although a casual observer might easily interpret congregational praise singing as primarily emotional, its authenticity is supported by biblical practice. Some theologians see the 20th-century Charismatic Renewal movement as the spiritual restoration of Davidic worship around the Ark of the Covenant, especially through praise singing. A number of elements in Praise and Worship are based on Old Testament models and represent a liberating trend by allowing expression of the whole body and person. The joyous intensity and robust, exuberant style of praise singing is a response to Psalm lxvi.1–2, 'Make a joyful noise unto God all ye lands: sing forth the honour of his name: make his praise glorious', as well as other exhortations such as 'cry aloud' (Psalm lv.17) and 'shout for joy' (Psalm v.11); even 'laughter' is not excluded (Psalm cxxvi.2) from worship. Such singing is often accompanied by bowing and kneeling (Psalm xcv.6: 'Come, let us worship and bow down; let us kneel before the Lord our maker'), clapping of hands and shouting (Psalm xlvi.1: 'O clap your hands all peoples; shout to God with a voice of triumph'), lifting up of hands (Psalm cxxxiv.2: 'Lift up your hands in the sanctuary, and bless the Lord'), and – perhaps the most surprising of all – dancing (Psalm cl.4: 'Praise him with the timbrel and dance'; and 2 *Samuel* vi.14: 'David danced before the Lord with all his might').

The charismatic service allows for a type of freedom and spontaneity whereby pastor and 'worship leader', who form a dual team, do not feel the need to be in complete control of the progress of the meeting. It is assumed that unexpected changes of direction will occur, as motivated by the Holy Spirit, although this does not mean that an eclectic, free-for-all pattern emerges but rather that a type of 'guided spontaneity' prevails in which events in the service are anticipated but not prescribed or predicted.

The worship leader – a kind of master of ceremonies responsible for guiding the direction of the service – chooses and leads the songs, leads prayer, quotes scripture and provides commentary. The ability of the congregation to ‘flow with the Spirit’ as directed through the worship leader is essential. A common freedom and excitement of praise is often shared by worship leader and congregation alike, resulting in improvised and creative worship that emanates from the very hearts of the participants, who may express themselves in prayer, testimonies, word of knowledge, prophecy, and expressions of praise in singing, shouting and dancing.

The key to praise singing lies in the participation of the congregation, for praise music is not primarily to be listened to but rather to be sung (choir items and organ playing, therefore, are usually of lesser importance). The music generally consists of short, often repetitive choruses and other scripture songs, whose antecedents may be found in the Pentecostal camp-meeting and gospel songs (see §1 above). The voice of the worship leader, amplified by an efficient sound system, is of primary importance in leading the singing, although gestures (not necessarily the conventional directing patterns) are often used to indicate the beginning and ending of phrases. The singing is usually reinforced by a back-up group of ‘praise singers’ (or an individual co-singer) and instrumentalists, but rather than functioning as a choir the singers encourage participation through their visual exuberance and their leadership in physical movements.

The musical characteristics of praise singing are very much bound up with popular music styles and performing practice, for example, the use of pop-derived harmonies, rhythms and instrumentation (drums, piano, synthesizers, guitars and, in large churches, wind instruments). Some of the most prominent charismatic churches engage arrangers and copyists on a weekly basis to provide new instrumental charts for praise singing. The result is a type of ‘sacra-pop’ that has become the dominant musical style in such worship. The development of electronic technology has been an important factor in the growth of the genre, for sound reinforcement systems and electronic and amplified instruments permit an enormous array of sounds and dynamic levels not previously available. Nevertheless, a wide range of practice exists, and in many churches the style of singing remains simple, with minimal use of instruments and electronic support.

The kind of praise singing described above has somewhat displaced traditional congregational song and the use of the hymnal, not least because holding a hymnbook inhibits the worshippers from raising or clapping their hands. The most widespread practice is to sing from memory, with some use of the overhead projector to provide the words. However, ‘liturgical’ churches of charismatic persuasion tend to blend their use of memorized choruses and scripture songs with use of the hymnal and the servicebook. In the early stages, Praise and Worship music was mostly passed on by oral tradition, for example, the chorus ‘Seek ye first’ (1972) and the simple repetitive ‘Alleluia’ (1972). Other typical and universally known charismatic songs, many of them in a direct, folklike idiom, include ‘This is the day’ (1967), ‘I exalt Thee’ (1976), ‘I will enter his gates with thanksgiving’ (1976), ‘Praise the name of Jesus’ (1976), ‘Give thanks’ (1978), ‘I love you Lord’ (1978) and ‘We bring the sacrifice of praise’ (1984). What is considered to be the first published collection of

Praise and Worship music, *Scripture in Song* by David and Dale Garratt, appeared in New Zealand in 1968. Today most collections are published in the USA, by companies such as Maranatha Music, Vineyard Music and Integrity Music, including, respectively, *Maranatha! Music, Praise, Hymns and Choruses* (1987, 4/1997), *Songs of the Vineyard* (1980s–) and *Hosanna Music Songbooks* (1987–). Another significant source, devoted primarily to Praise and Worship music but in hymnal format, is *Songs and Praise for Worship* (1992). Praise and Worship choruses also appear side by side with more traditional hymns in various denominational hymnals, for example, *The United Methodist Hymnal* (1989), *The [Southern] Baptist Hymnal* (1991) and the Church of the Nazarene's *Sing to the Lord* (1993), and also in such non-denominational books as *The Hymnal* (1986) and *Celebration Hymnal* (1997). Further resources include *Hillsongs Australia* (1993, originating in Australia but produced in the USA by Integrity Music) and *Renew: Songs and Hymns for Blended Worship* (1995).

The Praise and Worship phenomenon, with its central activity of praise singing, is regarded by some commentators as a peripheral movement. But this is to fail to recognize its extraordinary growth and impact during the 20th century. Praise singing is not bound by denominational barriers but rather fosters a natural ecumenicity: persons of all ages, from varying theological, ethnic and cultural traditions, can share in it together, bringing with them the distinctiveness of their backgrounds. It would not be unreasonable to predict that the new spirit of praise singing will exert an increasing influence on Christian worship during the 21st century.

[Pentecostal and Renewal church music](#)

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Pentland, Barbara (Lally)

(*b* Winnipeg, 2 Jan 1912; *d* Vancouver, 5 Feb 2000). Canadian composer. She began composing at the age of nine, shortly after her first piano lessons, persisting in her pursuit of music despite poor health and parental opposition. Winnipeg provided a flourishing, if limited, musical environment in the 1920s, and it was the piano sonata writing of Beethoven that Pentland emulated during this period. While attending a private boarding school in Montreal (1927–9) she studied the piano and theory with an English organist, Frederick H. Blair, who encouraged her to continue music studies. She proceeded to Paris in 1929 and became a composition pupil of Cécile Gauthiez. Gauthiez's teaching was in the Franckian tradition, and the characteristic thick textures and chromatic harmonies remained in

Pentland's music until the late 1930s, as is evident in the Five Piano Preludes (1938), the Rhapsody for piano (1939) and the Piano Quartet (1939).

After returning to Winnipeg in 1930, Pentland continued her studies with Gauthiez by correspondence for 18 months. During the next six years she composed a great deal, winning several local competitions; at the same time she studied the piano and organ and frequently performed her piano music in public. She then won a fellowship in composition to the Juilliard School, where she studied with Frederick Jacobi (1936–8) and Bernard Wagenaar (1938–9). Exposure to new music in New York had a decisive effect: she was particularly impressed by the work of Paul Hindemith, which provided a model for her increasing interest in counterpoint. She returned again to Winnipeg in 1939 and was appointed to the music advisory committee and an examiner in theory at the University of Manitoba. In the summers of 1941 and 1942 she studied at Tanglewood with Aaron Copland, whose influence, which encouraged her to a more lucid style, is shown most strikingly in the similarity between her Piano Variations (1942) and Copland's own (1930). Also contributing to the leaner textures of her music was a neo-classical tendency, a primary feature from the early 1940s to the late 1950s.

Persuaded that her works would have more chance of performance in a larger centre, Pentland moved to Toronto in 1942, and in the following year she was appointed to teach theory and composition at the conservatory. During the 1940s she gained a reputation as a headstrong member of the avant garde. Her developing contrapuntal leanings are seen in the Sonata Fantasy (1947), in which the opening few bars present the material for the entire work. This direction was stimulated by her first significant exposure to serial music, in the summers of 1947 and 1948 at the MacDowell Colony, where Dika Newlin introduced her to many of Arnold Schoenberg's compositions; the Wind Octet (1948) was her first consciously serial work. In 1949 she joined the music department of the University of British Columbia, Vancouver, where she taught until 1963, when she resigned to give her attention to composition.

The main influence on Pentland's mature style was the music of Anton Webern, which impressed her during a European visit in 1955. She attended the Darmstadt summer courses and the ISCM Festival, and in the following year returned to hear her Second Quartet played at the ISCM Festival in Stockholm. The *Symphony for Ten Parts* (1957), in its compactness and clarity, displays Webern's influence: three tightly-knit movements are built from melodic and rhythmic shapes established in the short introduction. A new interest in timbre, also Webernian, is expressed in such instrumental combinations as that of xylophone with double bass, as well as in the alternation of dry, percussive sections with passages of greater lyricism.

Pentland's later works are economical, the textures swept clean of the scales and arpeggios of her music of the 1940s. 12-note serialism, used freely, is a means of control. A distinctive feature is the touch of humour in the syncopated rhythms, light melodies or brisk staccatos. Retrograde is also a frequently encountered technique: a work or section often concludes

with a reversal of the initial serial statement, sometimes providing material for a coda or recapitulation.

In the late 1960s Pentland began to use aleatory techniques and quarter-tones. There are short aleatory passages in the *Trio con alea* (1966), the Third String Quartet (1969), *News* (1970) and *Mutations* (1972), permitting the performer freedom in rhythmically varying, repeating and articulating given pitches; the last aleatory section in a work may function as a cadenza. The use of quarter-tones is principally decorative and confined to string parts, though there are some in the vocal line of *News*. Also during this period Pentland wrote numerous short piano pieces for children, strictly miniatures of her mature style. She maintained an active career until the early 1990s, when ill health curtailed her ability to compose. She was made a Member of the Order of Canada in 1989.

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SHEILA EASTMAN LOOSLEY/ROBIN ELLIOTT (work-list, bibliography
with GAYNOR G. JONES)

Penzel, Christian Friedrich

(*b* Oelsnitz, 25 Nov 1737; *d* Merseburg, 14 March 1801). German Kantor and composer. He studied music first under the Oelsnitz Kantor J.G. Nacke, and then at the Thomasschule, Leipzig (1749–56). Penzel studied law at Leipzig from 1756 until 1761. After an unsuccessful attempt in 1762 to obtain his father's position as sexton at Oelsnitz, in 1765 he succeeded A.F. Graun as Kantor at Merseburg.

Penzel is chiefly remembered for his numerous copies of Bach's works, some of which are important sources for modern editors. These copies (from sources at the Thomasschule and in the possession of W.F. Bach) comprise mainly cantatas, but also instrumental music. His manuscript collection was inherited by his nephew Johann Gottlob Schuster who sold most of it to Franz Hauser in 1833 (now in *D-Bsb*), while the remainder was acquired by the Leipzig publisher C.F. Peters (now in *LEm*). Of his own compositions all that survive are four four-part arias (Leipzig, 1780) and the motet, *Wenn Christus seine Kirche schützt* (Leipzig, 1777), modelled on the chorale chorus 'Und wenn die Welt voll Teufel wär' from Bach's cantata *Ein feste Burg*.

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RICHARD JONES/PETER WOLLNY

Peperara, Laura.

See [Peperara, Laura](#).

Pepi, Jorge

(*b* Cordoba, Argentina, 28 March 1962). Argentine pianist and composer. He studied music in Argentina until 1980 when an Argentine government bursary enabled him to pursue his studies in Europe. He gained a diploma as a pupil of Edith Fischer and also attended the Académie Menuhin at Gstaad. He studied composition with Eric Gaudibert at Geneva. He began writing music for the Théâtre de l'Ephémère in Lausanne in 1985. In 1991 his *Metamorfosis I* for piano was awarded a prize by Edition musicale suisse and it was also chosen to represent Argentina at the International Composers Forum. His chamber opera *La caccia al tesoro* ('The Treasure Hunt') was awarded a prize by the Société Suisse des Auteurs in 1993 and performed at the Geneva Archipel and Wien Modern festivals in 1995. *Extravagario* won first prize at the Gerona international competition and *Amalgama* the Gilson prize in 1995.

Thanks to his extrovert temperament, Jorge Pepi has an acute sense of theatricality in his music. In recent years he has turned increasingly towards forms of pure music. Each work being the continuation of its predecessor (as in the *Metamorfosis* series), his output gives the impression of a long quest, a kind of 'treasure hunt' in itself.

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JEAN-PIERRE AMANN

Pépin, (Jean-Josephat) Clermont

(b St Georges-de-Beauce, PQ, 15 May 1926). Canadian composer, pianist and teacher. As a boy he studied the piano and harmony with Georgette Dionne. In 1937 he was awarded a composition prize from the Canadian Performing Rights Society (later the Composers, Authors and Publishers Association of Canada) and went to Montreal to study harmony and counterpoint with Claude Champagne and the piano with Arthur Letondal. In 1941 he received a scholarship from the Curtis Institute in Philadelphia, where he studied composition with Rosario Scalerò and the piano with Jeanne Behrend. Upon his graduation in 1944, he returned to Montreal and spent two years at the conservatoire studying with Jean Dansereau (piano), Champagne (composition) and Barzin (conducting). Three further CAPAC awards enabled him to continue his studies at the Toronto Conservatory with Arnold Walter (composition) and Lubka Kolessa (piano).

In 1949 Pépin won the Prix d'Europe, a yearly scholarship granted by the Académie de Musique de Québec that enabled him to make a six-year sojourn in Paris, where he studied the piano with Yves Nat and Lazare Lévy, and composition with Jolivet and Honegger. In analysis courses with Messiaen he became acquainted with the music of Berg and Schoenberg as well as with Messiaen's *Turangalila-symphonie*. These discoveries deeply modified his own style, which up to this time had relied heavily on Franck and Rachmaninoff. In his symphonic poems *Guernica* (1952) and *Le rite du soleil noir* (1955) he made partial use of serialism, extending this technique in works such as the String Quartet no.2 (1955–6), the Symphony no.2 (1957), *Hyperboles* (1960) and *Nombres* (1962). These are marked by a keen sense of rhythm and an attention to textural contrast.

From 1955 to 1964 and again from 1977 to 1987 Pépin held the post of professor at the Montreal Conservatoire. In 1960 he became director of studies. On a 1964 Canada Council grant he was able to visit 35 conservatories and schools of music in major European cities and become acquainted with their teaching methods, courses and administrative structures. Soon after his return he was appointed director of the Montreal Conservatoire, a position he held from 1967 to 1973. From 1969 to 1972 he was also national president of the Jeunesses Musicales du Canada. He served as the president of CAPAC from 1981 to 1983.

As an educator he addressed the complex problem which he refers to as the 'decolonization of the ear'. Consolidating his concern, in 1965 he co-founded, with musical colleagues, sociologists and artists, the Centre d'Etudes Prospectives du Québec. Modelled on a similar institute in Paris which he visited a few months earlier, the centre studied the technical, economic, social and cultural causes of modern evolution. An initial study, devoted to the effects of noise pollution, appeared in 1970.

It is perhaps through his association with scientists that Pépin has been able to view his music in relation to significant physical phenomena in the universe. Each of the *Monadés* (1964–86) (taking their name from Leibnitz) focusses on a 'single active and indivisible substance'. *Quasars* (1967) was inspired by the discovery of quasars in 1963 and *La messe sur le monde* (1975, rev. 1990) reveals Pépin's profound admiration for Teilhard de Chardin and his quest for spirituality through scientific research.

Pépin was awarded the 'Prix de musique Calixa-Lavallée' in 1970 and was made officer of the Order of Canada in 1981. In 1984 he received a Master's degree in Public Administration. The following year he established the 'Clermont-Pépin' prize to encourage young artists from his native region (Beauce). His book *Le décideur et la prospective* (Editions Clermont-Pépin) appeared in 1987.

WORKS

(selective list)

Principal publishers: Clermont-Pépin, MCA, Western

stage

Ballets: *Les portes de l'enfer*, 2 pf, 1953; *L'oiseau-phénix*, orch, 1956; *Porte-rêve*, orch, 1957–8

Incid music: *Athalie* (Racine), 1956; *Le malade imaginaire* (Molière), 1956; *La nuit des rois* (W. Shakespeare), 1957; *L'heure éblouissante*, 1961; *Le marchand de Venise* (Shakespeare), 1964

orchestral

Variations, str, 1944; Pf Conc. no.1, cl; 1946; Adagio, str, 1947–56; Variations symphoniques, 1947; Sym. no.1, b, 1948; Pf Conc. no.2, 1949; Nocturne, pf, str, 1950–57; Guernica, sym. poem, 1952; Le rite du soleil noir, sym. poem, 1955; Fantaisie, str, 1957; Sym. no.2, 1957; Monologue, 1961; Nombres, 2 pf, orch, 1962; 3 Miniatures, str, 1963; Monade I, str, 1964; Sym. no.3 'Quasars', 1967; Monade III, vn, orch, 1972; Chroma, 1973; Prismes et cristaux, str, 1974; Sym. no.4 'La messe sur le monde', nar, chorus, orch, 1975, rev. 1990; Sym. no.5 'Implosion', 1983; Mar Conc., 1988

vocal

With orch: *Cantique des cantiques* (Bible), SATB, str, 1950; *Fantaisie* (Fr.-Can. folksongs), T, SATB, orch, 1957; *Mouvement* (Fr.-Can. folksongs), chorus, orch, 1958; *Hymne au vent du nord* (A. des Rochers), T, orch, 1960; *Pièces de circonstance* (J. Tetreau), children's vv, school band, 1967; 4 miniatures beauceronnes, children's chorus, orch, 1987

Songs: *La feuille d'un saule* (Chin.), S, pf, 1940; *Chanson d'automne* (P. Verlaine), T, pf, 1946; *Les ports* (Chadourne), Bar, pf, 1948; *Cycle Eluard* (P. Eluard), S, pf, 1949; 3 incantations d'une galaxie lointaine (C. Pepin), S, pf, 1987; *Paysage*, S, cl, vc, pf, 1987

chamber and instrumental

Chbr: 3 menuets, str qt, 1944; Str Qt no.1, 1948; Str Qt no.2 'Variations', 1955–6;

Ronde villageoise, str orch, 1956; Suite, pf trio, 1958; Str Qt no.3 'Adagio et fugue', 1959; Str Qt no.4 'Hyperboles', 1960; Séquences, fl, ob, vn, va, vc, 1972; Monade IV 'Réseaux', vn, pf, 1974; Str Qt no.5, 1976; Interaction, 7 perc, 2 pf, 1977; Trio no.2, vn, vc, pf, 1982; Monade VII, vn, va, 1986

Solo inst: Passacaglia, org, 1950; 4 monodies, fl, 1955; 3 pièces pour la légende dorée, hpd, 1956; Monades VI 'Réseaux', vn, 1974—

Pf: Andante, 1939; Short Etudes no.1, 1940; Thème et variations, 1940; Pièce, 1943; Toccate, op.3, 1946; Short Etudes nos.2–3, 1946, 1947; Sonata, 1947; Thème et variations, 1947; Etude atlantique, 1950; Short Etude no.4, 1950; Suite, 1951, rev. 1955; 2 préludes, 1954; Short Etude no.5, 1954; Ronde villageoise, 2 pf, 1961, rev. 1986; Toccate no.3, 1961

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DORITH R. COOPER/MARIE-THÉRÈSE LEFEBVRE

Pepper, Art(hur Edward jr)

(*b* Gardena, CA, 1 Sept 1925; *d* Panorama City, CA, 15 June 1982). American jazz alto and tenor saxophonist. In 1943 he played in the big bands of Benny Carter and Stan Kenton. After serving in the US Army he toured with Kenton as the band's outstanding soloist (1946–51) and also performed freelance in Los Angeles. Thereafter his career was hampered by a series of prison terms for drug abuse, though he attempted several times to resume playing and issued several acclaimed recordings for the Contemporary label between 1957 and 1960, including *Intensity* (1960). In 1964 he adopted the tenor saxophone and began to play free jazz, then in 1968 returned to mainstream jazz by joining Buddy Rich's band; serious ailments forced his departure in the following year, however. From 1977 until his sudden death he gave a series of sensational bop performances in Japan and New York. He was the subject of a documentary, *Art Pepper: Notes from a Jazz Survivor* (1982).

Pepper was a leading figure in West Coast jazz, a movement with which he was associated not only because of his choice of location and musical colleagues but also because of his light, clear, precise sound on the alto saxophone. However, he was a stronger, more fiery improviser than his fellow West Coast musicians, as is amply demonstrated by his recordings in 1957 and 1960 with Miles Davis's rhythm section. In the mid-1960s, under the overwhelming influence of John Coltrane, he took up the tenor saxophone, on which his playing stressed intense and expressive noise elements. Eventually, having returned to the alto instrument, he combined the two approaches in performances such as *Cherokee* (on the album *Saturday Night at the Village Vanguard*, 1977, Cont.), in which traditional

bop lines erupt at explosive moments into squeals, growls and flurries of notes.

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- J. Tynan:** 'The Return of Art Pepper', *Down Beat*, xxvii/8 (1960), 17–18
J. Tynan: 'Art Pepper's Not the Same', *Down Beat*, xxxi/22 (1964), 18–19, 40
C. Marra: 'Art Pepper: "I'm Here to Stay!"', *Down Beat*, xli/4 (1973), 16–17
L. Underwood: 'Pepper's Painful Road to Pure Art', *Down Beat*, xlii/11 (1975), 16–17, 34
A. and L. Pepper: *Straight Life: the Story of Art Pepper* (New York, 1979, 2/1994) [incl. discography by T. Selbert]
P. Welding: 'Art Pepper: Rewards of the Straight Life', *Down Beat*, xlvi/18 (1979), 16–19 [incl. discography]

Oral history material in *US-NEij*

BARRY KERNFELD

Pepper, J(ames) W(elsh)

(*b* Philadelphia, 1853; *d* Philadelphia, 28 July 1919). American music publisher and band instrument maker. He worked as an engraver in his father's printing business, gave music lessons and in 1876 founded a publishing house at 9th and Filbert streets in Philadelphia. From copper plates and a manually operated press he issued instrumental tutors, quicksteps and from 1877 to 1912 a monthly periodical entitled *J.W. Pepper's Musical Times and Band Journal* (later the *Musical Times*). Around 1887 he acquired a structure at 8th and Locust streets which came to be known as the J.W. Pepper Building, accommodating a large salesroom, an instrument factory and a printing plant, equipped with steam-powered presses to produce sheet music on a large scale. During the next four decades the firm published nearly 200 new titles a year; except for a small group of sacred songs issued by Pepper Publishing Co. in 1901–4, these were all orchestral and band works intended for civic, commercial and school ensembles. Many compositions and arrangements appeared in journals – *Quickstep*, *Brass and Reed Band*, *Ballroom*, *Theatre and Dance* and *Opera House*. The *J.W. Pepper Piano Music Magazine* was begun in 1900, and a separate 20th-century series was also established. Among the composers whose works were published by Pepper were Sousa, Pryor, Grafulla, Southwell, William Paris Chambers, Nick Brown, Thomas H. Rollinson, William Henry Dana and Fred Luscomb. Publication of new works ceased in 1924.

Pepper sold more than 70,000 brass instruments and a similar number of drums, woodwind and string instruments. His instruments were moderately priced and, like his sheet music, intended for a mass audience. Controversy concerning the invention of the **Sousaphone** culminated in a claim by C.G. Conn to have invented it in 1898, although Pepper had introduced a prototype as early as 1893. The manufacture of Pepper

instruments continued until J.W. Pepper & Son was formed in 1910, after which most instruments sold by the firm were imported. On Pepper's death the direction of J.W. Pepper & Son was assumed by Howard E. Pepper (1882–1930), in turn succeeded by his widow, Maude E. Pepper. The firm was sold in 1942 and moved to Valley Forge, Pennsylvania, in 1973. Guided by Harold K. Burtch and his son Dean C. Burtch, who became president on his father's death in 1963, the firm grew by the mid-1980s to be the largest retailer of sheet music for instrumental ensembles in the USA.

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LLOYD P. FARRAR

Pepping, Ernst

(*b* Duisburg, 12 Sept 1901; *d* Berlin, 1 Feb 1981). German composer. On leaving school he went, in 1922, to study at the Berlin Hochschule für Musik, where his composition teacher was Gmeindl. His early music was immediately well received: he was awarded the Mendelssohn Prize in 1926, and works of his were performed at the 1927 Donaueschingen Festival and the 1928 Baden-Baden Festival. After a temporary job as an arranger of film scores, he worked as a freelance musician in Mülheim from 1930, and in 1934 he moved to a post at the Kirchenmusikschule in Berlin-Spandau, where he remained for the rest of his career. In addition, he taught at the Berlin Hochschule für Musik from 1953 to 1968. Pepping was a member of the Berlin Academy of Arts and of the Munich Academy of Fine Arts. His numerous awards included the Berlin Kunstpreis für Musik (1948), the Lübeck Buxtehude Prize (1951), the Düsseldorf Robert Schumann Prize (1956), prizes given by the Bremen Philharmonic Society (1962) and the Bavarian Academy of Fine Arts (1964), and an honorary doctorate of the Free University of Berlin.

Pepping's earliest instrumental compositions show his search for new means of expression within an essentially constructivist and strict contrapuntal style. The continuing influence of 16th- and 17th-century music is already evident, particularly in the use of cantus firmus technique, a tendency to linearity, Baroque concerto forms and a broadening of tonality on the basis of the church modes. The theoretical foundation for these features is expounded in Pepping's books, *Stilwende der Musik* and *Der polyphone Satz*. After turning his back on the experiments of his first pieces, he concentrated on choral music, where he employed two distinct manners: one rigorously polyphonic and the other freer and more readily influenced by the text. In his later choral works (from about 1948) these two approaches were increasingly intermingled, enabling Pepping to construct effective large-scale forms. The contents of his *Spandauer Chorbuch* are particularly representative of these austere works intended principally for use in the Protestant Church. In his *a cappella* pieces, such as the *Missa*

'Dona nobis pacem' and the *Passionsbericht des Matthäus*, Pepping's 'essential gift in the sphere of polyphony' (see Poos, p.51) is combined with a madrigal style rich in imagery; whereas such works as the *Te Deum* transcend their liturgical purpose with magnificent passages for brass reminiscent of Hindemith. Pepping's secular vocal music includes a number of choruses which make great demands on the singers, and four song cycles comprising together around 70 songs which were all written during the period 1945–6. These songs, which Moser described as 'lovingly chiselled', unite simple melodic lines with motivic development in the piano.

As with the choral music, most of Pepping's organ pieces are for church use, and their construction is largely governed by *cantus firmi*. On the other hand, his piano music has a gay insouciance and often employs Classical or Baroque forms. Of the three symphonies, the first bears the mark of Haydn, while the second encompasses severe polyphony and lyrical expansiveness, closing with a *passacaglia*. This neo-Baroque tendency, found at all periods in Pepping's work, is indicative of the constancy of his musical evolution. While he has maintained links with the major currents in German Protestant church music, his archaism represents a highly personal return to the past.

WORKS

sacred vocal

unacc. chorus unless otherwise stated

Choralsuite, small chorus, large chorus, 1928; Kanonische Suite in 3 Chorälen, male chorus 3vv, 1928; Deutsche Choralmesse, 6vv, 1928; Hymnen, 4vv, 1929; Kleine Messe, 3vv, 1929; Choralbuch, 30 pieces, 4–6vv, 1931; Ps xc, 6vv, 1934; Spandauer Chorbuch, 20 vols., 2–6vv, 1934–8, rev. G. Grote, 4 vols., 1962; Uns ist ein Kind geboren, 4vv, 1936; 6 kleine Motetten, 4vv, 1937; Ein jegliches hat seine Zeit, 4vv, 1937; 3 Evangelien-Motetten, 1937–8; Deutsche Messe 'Kyrie Gott Vater in Ewigkeit', 4–6vv, 1938

25 Weihnachtslieder, 2–3vv, 1938; Missa 'Dona nobis pacem', 4–8vv, 1948; O Haupt voll Blut und Wunden, A/Bar, orch, 1949; Missa brevis, 1950; Passionsbericht des Matthäus, 4–10vv, 1950; Liedmotetten nach Weisen der Böhmisches Brüder, 1951–3; Bicinien, 1954–5; TeD, solo vv, chorus, orch, 1956; Das Weltgericht, 4vv, 1958; Die Weihnachtsgeschichte des Lukas, 4–7vv, 1959; Neues Choralbuch, 3–4vv, 1959; Johannes der Täufer, Vesper für Chor, 1961; Ps viii, 1962; Ps xxiii, 1962; Gesänge der Böhmisches Brüder in Variationen, 1963; Aus hartem Weh die Menschheit klagt, 3–4vv, 1964; Ps cxxxix, A, chorus 4vv, orch, 1964; Deines Lichtes Glanz, 4–6vv, 1967

secular vocal

Choral: Sprüche und Lieder (J.W. von Goethe, R.M. Rilke, J. von Eichendorff), 3–5vv, 1930; Das gute Leben, 3 pieces, 4vv, 1936; Lob der Träne, 4vv, 1940; Das Jahr (J. Weinheber), 4vv, 1940; Der Wagen (Weinheber), 4–5vv, 1940–41; Der Morgen, 4 solo vv, 6 solo vv, 1942; 33 Volkslieder, female/children's chorus 2–3vv, 1943; Heut und ewig (Goethe), 1948–9; Die wandelnde Glocke (Goethe), 1952

Song cycles: Liederbuch nach Gedichten von Paul Gerhard, 1945–6; As ik hier dit Jaar weer (K. Groth), 1946; Haus- und Trostbuch (C. Brentano, Goethe, W. Bergengruen, F.G. Jünger, etc), 1946; Vaterland (Jünger), 1946

organ

Chorale Partita 'Wer nur den lieben Gott lässt walten', 1932; Chorale Partita 'Wie schön leuchtet der Morgenstern', 1933; Grosses Orgelbuch, 3 vols., 1939; Kleines Orgelbuch, 1940; Toccata and Fugue 'Mitten wir im Leben sind', 1941; Conc no.1, 1941; Conc no.2, 1941; 4 Fugues, D, c, E_♭, f, 1942; 2 Fugues, d_♭; 1943; 3 Fugues on B–A–C–H, 1943 [also for pf]

Partita no.1 'Ach wie flüchtig', 1953; Partita no.2 'Wer weiss, wie nahe mir mein Ende', 1953; Partita no.3 'Mit Fried und Freud', 1953; Böhmisches Orgelbuch, 1953; Hymnen, 1954; 12 Chorale Preludes, 1958; Sonata, 1958; 25 Orgelchoräle nach Sätzen des Spandauer Chorbuches, 1960; Preludes/Postludes to 18 Chorales, 1969

other works

Orch: Prelude, 1929; Invention, 1930; Partita, 1934; Lust hab ich g'habt zur Musika, Variationen zu einem Liedsatz von Senfl, 1937; Syms: no.1, 1939, no.2, 1942, no.3 'Die Tageszeiten', 1944; Serenade, 1944–5; Variations, 1949; Pf Conc, 1950; 2 Orchesterstücke über eine Chanson des Binchois, 1958

Chbr: Variations and Suite, 2 vn, 1932; Str Qt, 1943; Sonata, fl, pf, 1958

Pf: Sonatine, 1931; 2 Romanzen, 1935; 3 Sonatas, 1937; Tanzweisen und Rundgesang, 1938; 3 Fugues on B–A–C–H, 1943 [also for org]; Sonata no.4, 1945; Phantasien, 1945; Variations, 2 sets, 1948; Zuhause, 1950

Principal publishers: Bärenreiter, Schott

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Stilwende der Musik (Mainz, 1934)

Der polyphone Satz, i: *Der cantus-firmus-Satz* (Berlin, 1943, 2/1950); ii: *Übungen im doppelten Kontrapunkt und im Kanon* (Berlin, 1957)

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(Regensburg, 1987)

KLAUS KIRCHBERG

Pepusch, Johann Christoph

(*b* Berlin, 1667; *d* London, 20 July 1752). German composer and theorist. He was the son of a Protestant minister and studied music theory under one Klingenberg (probably not the son of the Stettin organist Friedrich Gottlieb Klingenberg as Hawkins stated, but perhaps an elder relation), and practice under Grosse, a Saxon organist. From the age of 14 he was employed at the Prussian court, where he remained until about the end of the 17th century. According to Hawkins he resolved to leave Germany after witnessing the execution without trial of a Prussian officer accused of insubordination 'and put himself under the protection of a government founded on better principles'. After travelling through Holland, some time after September 1697 he settled in London, where he remained for the rest of his life; from 1707 he lived at Hooker's (later Boswell) Court near Lincoln's Inn Fields. He is known to have frequented the concerts of Thomas Britton at Clerkenwell, and it was probably there that he became acquainted with the poet and dramatist John Hughes, with whom he later collaborated in a number of works. His first permanent employment in London was as a viola player, and later harpsichordist at Drury Lane Theatre in 1704. His only stage work from this period was the pasticcio *Thomyris, Queen of Scythia*, but he was well known as a composer of instrumental music, much of it published in both Amsterdam and London, and as a performer in and organizer of public and private concerts.

In January 1708 he joined the opera company operating from Vanburgh's Queen's Theatre in the Haymarket. There he served as violinist, harpsichordist, and agent for the soprano Margherita de l'Epine. The German traveller Zacharias Conrad von Uffenbach described a concert he attended in June 1710 at which l'Epine sang, accompanied by members of the opera house band directed by Pepusch from the harpsichord. Pepusch and l'Epine were married some time between 1718 (the traditional date, but now impossible to establish) and 1723; their only son, who died in July 1739 after showing considerable talent and promise, was baptized on 9 January 1724.

In July 1713 Pepusch, along with William Croft, was awarded the degree of DMus at Oxford; the music he submitted for this occasion, including the ode *Hail, queen of islands! Hail, illustrious fair*, has not survived. In 1714 Pepusch moved to Drury Lane as musical director and over the next two seasons contributed four essays in the genre of the English masque: *Venus and Adonis, Myrtillo and Laura, Apollo and Daphne* and *The Death of Dido*. These were intended as independent afterpieces, with plots that are completely self-contained, interpolate no real element of comedy, and have a tragic dénouement. In autumn 1716 he transferred to Lincoln's Inn Fields, where he served as musical director for much of the next 15 years but he composed little of importance for the stage.

Sometime after this date Pepusch became involved with the musical establishment of James Brydges, Earl of Carnarvon, and he was replaced by John Ernest Galliard as musical director at Lincoln's Inn Fields for the 1717–18 season. His presence at Cannons, Brydges's estate near Edgware in Middlesex, can be documented from as early as December 1717, and he and George Frideric Handel were both there in April 1718. Although he was again active at Lincoln's Inn Fields for the 1718–19 season, Pepusch seems to have been appointed musical director at Cannons in mid-1719 with a salary of £25 per quarter, perhaps as a consequence of Brydges' reorganization of his household on his elevation to the title of first Duke of Chandos in April of that year. Pepusch was responsible for providing music for the duke's chapel and chamber on a regular basis until mid-1721, presumably dividing his time between Cannons and his London house. After this date the duke cut back his musical establishment in response to financial losses, but Pepusch continued to provide occasional musicians from London until 1725, when organized musical activity at Cannons seems to have ceased.

Pepusch provided two new works for the 1723–4 season at Lincoln's Inn Fields, *The Union of the Three Sister Arts* and a revision of Betterton's *The Prophetess, or The History of Dioclesian*, and presumably conducted the band for the famous series of pantomimes between 1723 and 1730 featuring the theatre owner John Rich as Harlequin and music by Galliard. He was almost certainly in charge for the opening night of John Gay's famous satire *The Beggar's Opera* on 29 January 1728, for which he probably composed the overture and may have arranged the airs (although the printed bass lines do not reflect his elegance and technical skill). A sequel, *Polly*, was published in 1729, but censorship prevented its performance on stage until after Pepusch's death. Pepusch probably retired from the theatre at the end of the 1732–3 season and subsequently concentrated primarily on his antiquarian interests.

In 1735, when he moved to Fetter Lane, Pepusch reorganized the Academy of Ancient Music (of which he had been a founder-member in 1726) as a seminary for the musical instruction of young boys. In December 1737 he was made organist of the Charterhouse, and in 1745 (the year before his wife died) he was elected a Fellow of the Royal Society, to whom he delivered a paper 'Of the Various Genera and Species of Music Among the Ancients'. Throughout his career he was much sought after as a teacher, his pupils including Boyce, Benjamin Cooke, J.H. Roman, John Travers, George Berg, James Nares and Ephraim Kellner. After his death Travers and Kellner shared with the Academy of Ancient Music their master's extensive and important library of books and music, among which was the collection of virginal music now known as the Fitzwilliam Virginal Book.

Largely as a result of Burney's estimate of him, posterity has tended to look upon Pepusch as an academic pedant who opposed Handel's cause in England. He was certainly the most learned musical antiquarian of his day, but to regard him only in this way is to ignore the lively theatre music and the elegant English cantatas, which are mostly carefully composed, but by no means dry. And though the success of *The Beggar's Opera* contributed to Handel's difficulties in promoting Italian opera for the Royal Academy,

there is no indication of any personal or professional enmity between the two men. Even after 1728 Pepusch subscribed to publications of Handel's operas, and he also arranged performances of his music by the Academy of Ancient Music.

The unprecedented popularity of *The Beggar's Opera*, for which Pepusch may have supplied only the basses and an overture that uses one of the opera's popular tunes, has tended to overshadow his own music. His earliest surviving works are mostly instrumental and include well over 100 violin sonatas and several recorder and flute sonatas. These are mostly modelled on the four-movement plan of Corelli, whose sonatas and concertos Pepusch later edited for publication in London. Particularly interesting are the manuscript sets of sonatas composed for various English violinists, each containing 16 works in as many different keys, thus anticipating (and going beyond) the similar arrangement of Bach's two- and three-part Inventions. (Pepusch included B major in addition to the keys that Bach used.)

Most, if not all, of Pepusch's church music was written for the Duke of Chandos. It consists mainly of verse anthems in which soloists and chorus alternate, often with quite elaborate instrumental accompaniment. The *Magnificat* is similarly composed, though on a larger scale, and may well have been written to celebrate the opening of the chapel at Cannons in August 1720. Some anthems exist in versions for male voices and continuo, which may reflect the economies forced upon the duke in the 1720s, or possibly performances at the Academy of Ancient Music after the boys of St Paul's and the Chapel Royal had been withdrawn in 1731. Some of Pepusch's most attractive vocal writing is found in the secular cantatas, written, according to Hughes's preface to the first printed collection, 'as an Experiment of introducing a sort of Composition which had never been naturaliz'd in our Language'. Pepusch's cantatas are italianate in their structure of two arias separated (and usually preceded) by recitative and in the almost invariable use of the da capo form, but the music itself often tends towards the kind of English tunefulness that kept his most famous cantata, *Alexis*, popular for over a century. *Alexis* is for voice and continuo only, but most of the other cantatas include an obbligato instrument, which Pepusch combined in skilful counterpoints with the voice and bass. Many cantatas were sung as interludes in the theatre, but some at least were designed for more intimate performance. Four out of the six cantatas in the second printed volume (dedicated to the Duke of Chandos) include a part for solo recorder (see fig.2) and were probably performed at Cannons.

Pepusch's writing in his masques is intentionally italianate, with da capo arias, secco recitatives and typical Italian instrumentation using strings and woodwind; there is hardly any use of chorus or dances. These masques, in particular the longest and most successful, *Venus and Adonis*, are virtually operatic presentations in miniature.

Pepusch seems to have retired from composition after about 1729 and devoted himself mainly to the study and performance of ancient music. His most important theoretical work, *A Treatise on Harmony*, was published anonymously in 1730, possibly at the instigation of his pupil, Viscount

Paisley, and revised the following year. It represents a last-ditch attempt to restore solmization as a basis for the instruction of harmonic theory.

Pepusch's brother Heinrich Gottfried (*d* 1750), an oboist employed by the Elector of Brandenburg, visited London in 1704; no compositions by him are known.

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Pepusch, Johann Christoph

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thematic catalogue in Cook (1982)

dramatic

all performed in London; all printed works published in London

Thomyris, Queen of Scythia (pasticcio, P.A. Motteux), Drury Lane, 1 April 1707; recits ? arr. Pepusch; songs (c1719)

Venus and Adonis (masque, C. Cibber, after Ovid: *Metamorphoses*), Drury Lane, 12 March 1715; score and parts *GB-Lcm*, songs (1716)

Myrtillo and Laura (pastoral masque, Cibber), Drury Lane, 5 Nov 1715; score *Lam*, frags. *Bu*, *Cfm*, *Ob*

Apollo and Daphne (masque, J. Hughes), Drury Lane, 12 Jan 1716; score *Lcm*, frags. *Lam*, *Ob*, *US-Wc*

The Death of Dido (masque, B. Booth, after Virgil: *Aeneid*), Drury Lane, 17 April 1716; *GB-Lam*

The Prophetess, or The History of Dioclesian (op with spoken dialogue, T. Betterton and J. Dryden, after J. Fletcher and P. Massinger), Lincoln's Inn Fields, 28 Nov 1724, music lost

Alexis and Dorinda (afterpiece), Lincoln's Inn Fields, 15 April 1725, music lost, ?by Pepusch

The Beggar's Opera (ballad op, J. Gay), Lincoln's Inn Fields, 29 Jan 1728; ? airs arr. Pepusch, ? ov. by Pepusch (1728/R)

The Wedding (ballad op, E. Hawker), Lincoln's Inn Fields, 6 May 1729; ov. by Pepusch (1729)

Polly (ballad opera, 3, Gay), Little Theatre, Haymarket, 19 June 1777; ? by Pepusch (1729); 1777 score arr. S. Arnold, *US-CAh*

Songs and other music for various stage works in *GB-Lam*, *Och* and pubd singly and in 18th-century anthologies

Doubtful: music in Marsaniello, or A Fisherman Prince, Lincoln's Inn Fields, 29 March 1729; prelude, songs *Lam* [revival of T. D'Urfey: *The History of the Rise and Fall of Marsaniello*]

odes

Ye gen'rous arts and muses join [Britannia and Augusta] (J. Hughes), in honour of the Duke of Devonshire, 1707, 2 S, 2 rec, 2 ob, 2 vn, va, bn, bc, *B-Bc*, *GB-Lbl*

Hail, queen of islands! Hail, illustrious fair [Peace, Apollo and Britain], for Peace of Utrecht, 1713, music lost, text in *Gu*

Fame and Isis joined in one [Ocean's Glory, or A Parley of Rivers], coronation of

George I, 1714, ?unperf., music lost, text in D'Urfey: *Wit and Mirth, or Pills to Purge Melancholy*, i (London, 1719)

To joy, to triumphs [Fame and Cambria] (Hughes), for birthday of Princess of Wales, 1716, 2 S, tpt, rec, ob, hp, 2 vn, va, vc, bc, 1716, *Lam, Lcm*

Great Phoebus, who in thy unwearied race, for St Cecilia's Day, S, A, 2 T, B, SSATB, ob, tpt, 2 vn, va, bc, *Lam*, ?by Pepusch

other secular vocal

cantatas unless otherwise stated; some of those in collections also published separately

6 English Cantatas, bk 1 (London, 1710/R), texts by Hughes:

Airy Cloe, proud and young [Cloe], S, 2 ob, 2 vn, va, bc; As beauty's goddess [The Island of Beauty], S, bc; Fragrant Flora, hast, appear! [The Spring], S, vn, bc;

Miranda's tunefull voice and fame [Miranda], S, vn, bc; See! from the silent groves [Alexis], S/T, bc [vc, kbd]; While Corydon the lovely shepherd [Corydon], S, rec; bc

6 English Cantatas, bk 2 (London, 1720/R):

Cleora sat beneath a shade (J. Slaughter), S, rec, bc; Kindly fate at length release me (L. Theobald), S, tpt, 2 vn, va, bc; Love frowns in beauteous Myra's eyes (Myra, Hughes), S, rec, bc; Menalcas once the gayest swain (Gee), S, rec, bc; When loves soft passion (J. Blackley), S, rec, bc; While pale Britannia pensive sate [Britannia] (Cibber), S, tpt, 2 vn, va, bc

2 cants. in 12 Cantatas in English ... by Several Authors (London, c1720):

On fam'd Arcadia's flow'ry plains (pastoral, Hughes), S, ob, bc;

The god of love had lost his bow, S, bc

The Union of the Three Sister Arts (musical entertainment, ?Walsh), S, T, B, SATB, 2 ob, 2 vn, va, bc, 1723, frag. *GB-Ckc*, songs (1723)

An hapless shepherd, S, 2 vn, bc, *GB-Bu*;

Crudel, ingrata, S, hpd, vc, *Lbl*; Fonte adorato, A, bc, *Lbl*; Hymen, source of human bliss, S, A, T, B, SATB, ob, 2 vn, va, bc, *Lam* ?by Pepusch; No, no, vain world [The Meditation], 2 S, 2 rec, 2 ob, vn solo, 2 vn, va, bc, perf. in *The Lady Jane Gray*

(play, N. Rowe), 1715; *Lam, Lcm*; S'io peno e gemo, S, ob, bc, *Lcm*; Twas on the eve, S, bc, *Lcm*; Victorious Caelia charming fair, S, A, SATB, 2 vn, va, bc, *Lam* ?by Pepusch; Vorrei scoprir, S, vn, bc, *Lcm*; Wake th' harmonious voice and string (serenata, Hughes), for the marriage of Lord Cobham to Mrs Anne Halsey, 2 S, ob, rec, 2 vn, va, bc, *Lam, Lcm*

Lost, cited in Chandos library inventory of Aug 1720, see Baker:

A severa battaglia; Mirar il caro ogetto; Non ti bastava, oh Clori; Strephon, young uncautious boy, 1v, insts; Sur les flots inquiets de la mer, 1v, bc; The muses once to Phoebus came, 1v, insts

Lost, texts in J. Hughes, *Poems on Several Occasions With Some Select Essays in Prose* (London, 1735):

Foolish love! I scorn thy darts; On silver Tyber's vocal shore [Cupid and Scarlatti];

Why too amorous heroe [The Soldier in Love]; Young Strephon by his folded sheep

Other lost cants., cited in *LS*

Doubtful: As Silvia in a forest lay [Sylvia's Moan], madrigal, SATB, *Lam, Lms*

sacred vocal

Mag, S, A, T, B, SATB, ob, bn, tpt, 2 vn, va, vc/db, org, before Oct 1721,

?autograph *GB-Lbl*

Motets: Beatus vir, SATB, *Lbl, Lcm*; Laetatus sum, SATB, *Lcm*; Te aeternum Patrem, SAT, *US-Wc*

Anthems: Blessed is the man, S, S, A, T, B/SATTB, 2 vn solo, 2 vn, va, vc/db, bc,

GB-Lam; I will magnifie thee O Lord, T/TTB, bc, *Lam*; Lord Thou art become gracious, S, A, T, B/SAATB, ob, tpt, 2 vn, va, vc/db, bc, before Aug 1720, *Lam*; O be joyfull in God, A/SATB, ob, 2 vn, db, vc, *Lbl*, rev. for S, S, A, T, B/SATB, ob, 2 vn, va, vc, org, before Aug 1720, *Lam*; O give thanks, S, A, B/SATB, ob, 3 vn, b, before Aug 1720, *Ob*; O praise the Lord, S, bc, in J. Weldon, *Divine Harmony: 6 Select Anthems* (London, 1716–17); O praise the Lord, A, A, B/SATB, 2 bn/vc, bc, *Lcm*, *LF*, *Ob*; O praise the Lord, T, B/TTTB, bc, *Lam*; O sing unto the Lord, S, S, B, 2 vn, org, *Lbl*, rev. for SSATB, 2 vn, va, b, before Aug 1720, *Lwa*, *Ob*; Rejoyce in the Lord, S, A, T, T, B/SATB, fl, ob, tpt, 2 vn, va, bc, before Aug 1720, *Lam*

I will magnifie thee O God, S, unison vv, 2 vn, bc, arr. of Bassani's motet *Alligeri amores*, *Cfm*, *Lbl*, *Och*, *WO*

Lost anthems, cited in Chandos library inventory of Aug 1720, see Baker and Beeks (1993): O come let us sing, SSB, insts; The Lord is King, SATB, insts

Lost anthems, cited in Chapel Royal workbook of 1749: I will give thanks unto thee; O God, thou art my God

instrumental

op.

[1]	VI sonates, rec, bc [kbd/bn] (Amsterdam, 1705–6); as Six Sonatas or Solos (London, 1707); ed. F.J. Giesbert (Mainz, 1939), ed. in Moecks <i>Kammersmusik</i> , xi, xxi–xxiii (Celle, 1939)
2	[16] Sonates, vn, bc, pts 1–2 (Amsterdam, 1707), incl. in XXIV Solos (London, 1708)
—	A Second Set of [6] Solos, rec, bc [bn/b rec/hpd/org] (London, 1709); ed. H. Ruf (Mainz, 1963), ed. W. Hess (Winterthur, 1982)
—	Airs, 2 vn (London, 1709), for 2 rec (London, 1709)
3	XII sonates, 2 vn/ob/fl, bc [org/vc] (Amsterdam, before Oct 1711), 11 in Twelve Sonatas in Parts ... Corrected by Mr Wm Corbett (London, 1710); 6 ed. in <i>Mitteldeutsches Musikarchiv</i> , 2/i–ii (1955–7)
4	XII sonates, vn, vc/bc (Amsterdam, before Oct 1711), lost, advertised in <i>Post-Man</i> , 16 October 1711
5	X sonates, vn, bc (Amsterdam, c1711–12) [pt 3 of op.2], 8 in XXIV Solos (London, 1708)

6	X sonates, vn, bc (Amsterdam, c1711–12) [pt 4 of op.2]
7	X sonates, nos.1–8 for fl/ob, vn, bc, no.9 for fl, va da gamba, bc, no.10 for rec, fl, bc (Amsterdam, c1717–18), lost, listed in Le Cene catalogue, 1737
8	VI concerts, 2 rec, 2 fl/ob/vn, bc (Amsterdam, c1717–18) [not all playable with this scoring]; ed. D. Lasocki (London, 1974)

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Lost concs.: 5 for tpt, ob, 4 vn, va, b; 4 in six pts; 1 for ob, insts; 3 for unspecified insts; all cited in Chandos library inventory of Aug 1720, see Baker; 1 for flageolet, insts, 1717, and others perf. in London theatres and concert halls, see *LS*

43 Trio sonatas, 20 for 2 vn, bc, 20 for other combinations, 3 for 2 tr insts, b, *D-DIb*, *ROu*, *GB-Lam*, *Lbl*, *Lcm*, *Och*, *US-R*, *Wc*

6 sets of 16 solos or sonatas, vn, b viol/hpd, *B-Bc*, *D-Bsb* according to Eitner, *GB-CDp*, *Lbl*, *S-Uu*, *US-R* [12 from set 2 pubd in opp.5 and 6]; 8 solos or sonatas, vn, b viol/hpd, *J-Tn*; 16 solos or sonatas, vn, b viol/hpd, *B-Bc*; 5 Select Sonatas, ?vn, bc, *US-R*; other sonatas, vn, bc, *GB-Ckc*, *Lbl*, *Lcm*, *Mp*; sonatas or solos, fl, bc [some also for vn], *D-ROu*, *GB-Lcm*, *BENcoker*; sonata, ob/vn, bc, *D-ROu*; other sonatas pubd singly or in 18th-century anthologies

Miscellaneous pieces, kbd, *B-Bc*, *GB-BENcoker*, *Cu*, *Lam*, *Lbl*, *Lco*, *Ldc*, *Mp*, *Ob*, *US-NYp*

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Pepusch, Johann Christoph

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Pepys, Samuel

(*b* 23 Feb 1633; *d* London, 26 May 1703). English naval administrator, diarist (1660–69) and gentleman-amateur composer and performer on the

viol, theorbo, flageolet, recorder and guitar. He had a good ear, sang at sight, received singing lessons and practised the *trillo* (a vocal ornament that John Playford's *Introduction* of 1654 had made available in England); and in 1662 he attempted composition under John Birchensha's instruction. He usually employed friends to provide or help him with accompaniments to the vocal parts that he wrote (e.g. *Beauty retire* and *It is decreed*); there is no evidence that he could write in tablature himself. He tried to study musical theory in 1667–8 from Morley's *Plaine and Easie Introduction* (1597), Playford's *Introduction* and other works, learnt the gamut and bought a spinet. He came to possess Kircher's *Musurgia*, Mersenne's *Harmonie universelle*, Birchensha's *Templum musicum* and Descartes' *Compendium* (in the original and in Lord Brouncker's translation of 1653). Ten years after the diary period he employed a domestic musician, Cesare Morelli, to set songs and write out, with guitar tablature, a collection of his favourite pieces. A few of his songs survive (*GB-Cmc*).

Pepys's diary affords a detailed knowledge of Restoration domestic music, including the level of amateur musical ability and the taste for declamatory song. He favoured Henry Lawes's recitatives, composed his own recitative vocal part for a soliloquy by Ben Jonson and had Morelli set 'To be or not to be' (a speech Pepys learnt by heart in 1664) as a recitative. His friendship with an actress, Mrs Knepp, brought him into contact with Nicholas Lanier, a copy of whose *Hero and Leander* (c1628) he might have obtained during winter 1665–6 and which Morelli transcribed between 1679 and 1681. Pepys appreciated the nature of recitative. In 1667, hearing Giovanni Battista Draghi sing part of an Italian opera he had composed, he commented (12 February):

My great wonder is how this man doth do to keep in memory so perfectly the music of the whole Act, both for the voice and for the instrument too ... But in Recitativo the sense much helps him, for there is but one proper way of discoursing and giving the accent.

And hearing groups of Italian singers later that year, he remarked (16 February) 'In singing, the words are to be considered and how they are fitted with notes, and then the common accent of the country is to be known', and on 7 April, 'The better the words are set, the more they take in of the ordinary tone of the country whose language the song speaks'. Unconsciously following arguments appropriate to the Florentine Camerata, he disliked partsongs and wished the words to be always intelligible in performance; yet he enjoyed tuneful Italian songs with words of diluted meaning, such as *La cruda, la bella* and *S'io muoio*.

While the diary shows that there was a certain amount of circulation of songs and instrumental music in manuscript, especially by professional teachers, one may reasonably assume that for the most part Pepys got his songs from printed sources, that the majority of the songs mentioned in his diary can be related to available publications and that the latter can be identified. In addition to books mentioned above, he possessed and used the three volumes of Henry Lawes's *Ayres and Dialogues* (1653, 1655, 1658), at least five of John Playford's vocal and instrumental publications,

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Pequeno, Mercedes (de Moura) Reis

(b Rio de Janeiro, 8 Feb 1921). Brazilian music librarian and musicologist. She graduated from the National School of Music of the University of Brazil (now the Federal University of Rio de Janeiro) in 1973, and then pursued library science studies in the Administrative Department of Public Service, graduating in 1943. In 1951 she was appointed chief of the music division of the National Library in Rio de Janeiro, founding and organizing the music and sound recording collection and archives. She retired from that position in 1990, having built up the most comprehensive public music library in Brazil. From the 1960s to the 1990s she organized numerous exhibits (18 of them with printed catalogues that she compiled) on the life and works of European and Brazilian composers. She has participated in numerous national and international conferences of music research and music libraries and belonged to several international editorial boards. She first collaborated in the early 1940s on the *Revista brasileira de música*, then co-authored *Bibliografia musical brasileira (1820–1950)* with Luiz Heitor Corrêa de Azevedo and Cleofe Person de Mattos (Rio de Janeiro, 1952), and published *A música militar no Brasil no século XIX* (Rio de Janeiro, 1952). In 1994 she became a member of the Brazilian Academy of Music,

for which she has coordinated the computerized Brazilian Music Bibliography project.

GERARD BÉHAGUE

Per, II.

See [Rugeri](#).

Perabo, (Johann) Ernst

(*b* Wiesbaden, 14 Nov 1845; *d* Boston, 29 Oct 1920). German-American pianist, teacher and composer. He began piano lessons with his father at the age of five, and was able to play all of Bach's '48' from memory by the age of 12. His family moved to New York in 1852, but he went back to Germany to complete his musical education. Between 1858 and 1865 he studied with Johann Andersen in Eimsbüttel, near Hamburg, then attended the Leipzig Conservatory, where his teachers included Moscheles, Alfred Richter, Moritz Hauptmann and Reinecke. He returned to the USA in 1865, and gave a number of concerts in the West before settling in Boston, where he made his first appearance with the Harvard Musical Association on 19 April 1866. He became well known as a pianist and as a composer and arranger of piano music. He gave a notable series of concerts where he performed the complete solo piano works of Schubert. Perabo was also renowned as a teacher: among his many pupils was Amy Beach. His works for the piano include *Moment musical* op.1, *Scherzo* op.2, *Prelude* op.3, *Waltz* op.4, *Three Studies* op.9, *Pensées* op.11, *Circumstance, or Fate of a Human Life* op.13 (after Tennyson) and *Prelude, Romance and Toccata* op.19. His arrangements include ten transcriptions from Sullivan's *Iolanthe* op.14, concert fantasies on themes from Beethoven's *Fidelio* opp.16 and 17, and transcriptions of Schubert's 'Unfinished' and Anton Rubinstein's 'Ocean' Symphony.

JOSEPH REZITS

Perabovi [Parabovi, Perabuoni], Filippo [Francesco] Maria

(*b* Bologna; *fl* 1577–1601). Italian composer and singer. He is recorded as a salaried musician at the Gonzaga court in Mantua in 1577 and 1578, and is later noted as a substitute *maestro di canto*, replacing Giulio Guarnieri, for two and a half months at the beginning of 1580 in the ducal chapel of S Barbara there. According to Bertolotti he was paid as a singer at the court in 1582, but by 1584 was *maestro di cappella* at Carpi. He evidently spent much of his early career at Mantua: in his only known work, *Il primo libro de madrigali a cinque et a sei* (Venice, 1588), the dedication to the new Duke of Mantua, Vincenzo Gonzaga, speaks of his wish to continue 'nella servitù ch'io haveva molti anni sono col Sereniss. Sig. suo Padre'. He was *maestro della musica* of the Confraternità dell'Annunziata in Viadana when his book was published, but he returned to Mantua and is recorded as a

singer there at S Barbara between December 1592 and August 1601. The book includes two madrigal cycles each of seven stanzas and concludes with a setting of Guarini's *Tirsi morir volea*.

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IAIN FENLON

Peragallo, Mario

(*b* Rome, 25 March 1910; *d* Rome, 23 Nov 1996). Italian composer. He studied composition with Vincenzo di Donato and Casella. Between 1950 and 1954 he was artistic director of the Accademia Filarmonica Romana, and he was involved in the Società Italiana di Musica Contemporanea for many years (secretary, 1950–56; president, 1956–60 and 1963–85).

From the beginning of his career Peragallo was attracted to opera, at first following a lyrical, realistic manner halfway between Zandonai and late Puccini; the librettist Forzano also played a large part in shaping both *Ginevra degli Almieri* and *Lo stendardo di San Giorgio*. His postwar works did not abandon expansive lyricism, but the dramatic aspect became progressively more modern (e.g. *La collina*, with its seven solo episodes, with choral and orchestral introductions), as did the musical language; 12-note techniques were first used in *La gita in campagna*. His instrumental music of the period reveals similar characteristics (e.g. the Violin Concerto and *In memoriam*), and subsequently Peragallo moved cautiously in the direction of an avant-garde idiom (e.g. *Forme sovrapposte*), also experimenting with the interaction between traditional instruments and new sources of sound: *Vibrazioni* uses the 'tiptofono', a percussion ensemble of his own invention, while *Emircal* is for voices, orchestra and tape.

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Chbr: Balletto, pf, 1927; Str Qt, 1933; Str Qt, 1934; Concertino, pf qt, 1935; Str Qt, 1937; Musica, 2 str qts, 1948; Fantasia, pf, 1953; Vibrazioni, fl, tiptophone, pf, 1960; other pf and org pieces

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VIRGILIO BERNARDONI

Perahia, Murray

(b New York, 19 April 1947). American pianist. He began piano lessons at an early age with Jeanette Haien and later graduated from Mannes College in conducting and composition while continuing his piano studies with Artur Balsam. Before embarking on a solo career, he completed an unusually full musical formation by spending summers at Marlboro, Vermont, where he was encouraged by Rudolf Serkin and collaborated in chamber music with such outstanding musicians as Casals and members of the Budapest Quartet; he also studied at this time with the veteran pianist Mieczysław Horszowski. In March 1972 he made his début with the New York PO and later that year won first prize at the Leeds International Piano Competition. That led the following year to his first London recital, at the Queen Elizabeth Hall, and his first concert at the Aldeburgh Festival, where he became a regular visitor, often accompanying Peter Pears; from 1981 to 1989 he was one of the artistic directors of the festival.

Perahia's sensibility and the naturalness and lyrical impulse of his phrasing, together with the finish of his playing, were always recognized as exceptional. After his first prize at the Leeds competition it was predictable that he would become a distinguished pianist, but the direction and extent of his development as a solo player might not have been foreseen. He acknowledges that he owes much to the advice, inspiration and friendship of Vladimir Horowitz. During the 1980s and 90s his playing acquired a more sharply defined declamation and the command of a larger scale than hitherto, and one sensed within the frame of each performance a bolder rhetoric and more space for the music to breathe. Earlier, he was not usually thought of as a virtuoso or a 'big' player; by 2000 (although this is

not his most frequented territory) he could be as thrilling as anyone in the *Rhapsodie espagnole* of Liszt.

Perahia is a consummate Bach player who has recorded the six English Suites, and he has also made a successful case for re-establishing the Handel suites and many of the Scarlatti sonatas as rewarding repertory for pianists. In the late 1970s he began to record all the Mozart concertos with the English Chamber Orchestra, directing them from the piano, and achieved a set of consistent excellence which has not been surpassed as a version on modern instruments. His discography also includes fine recordings of Mendelssohn (a composer he has consistently championed), together with Beethoven sonatas and all the concertos (with the Concertgebouw Orchestra conducted by Haitink). More recently, his recordings of Schumann's *Kreisleriana* and Piano Concerto and Chopin's Ballades and two concertos have been acclaimed; his Chopin discography is substantial and has been particularly admired. His repertory in the 20th century has hardly extended beyond Bartók, although it has included Tippett's First Sonata; but to everything he touches, whether as concerto soloist, solo recitalist, chamber musician or accompanist – or indeed conductor – he has brought distinction and a musical ease that has seemed effortless. It is given to few artists to develop as Perahia has done and to be able to renew so vividly our experience of a wide range of great music, while appearing to impose themselves on it so lightly.

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STEPHEN PLAISTOW

Peralta, Angela

(*b* Puebla, 6 July 1845; *d* Mazatlán, 30 Aug 1883). Mexican soprano. When she sang a cavatina from Donizetti's *Belisario* for Henriette Sontag during the latter's visit to Mexico, Sontag prophesied an international future for her. At the age of 15 she made her début at the Gran Teatro Nacional, singing in *Il trovatore*. She made her Milan début at the age of 17 in *Lucia di Lammermoor* and followed it with an equally successful Turin début in *La sonnambula*. Hailed everywhere in Europe as 'the Mexican nightingale', she toured the Continent during 1862–5 and sang as far afield as Egypt. Because of her European successes, which she repeated in a series of later tours, she was on her return to Mexico in 1866 guaranteed 20% of the receipts of every opera in which she was to sing; but she preferred to organize her own company. She travelled over the whole of Mexico, singing in *Lucia* 166 times, *La sonnambula* 122 times, and *La traviata*, *Dinorah*, *I puritani*, *Norma* and others a lesser number of times.

Peralta organized the Mexican première of Verdi's Requiem, which was given on 12 October 1877, 'in memory of three noble liberators, Juárez, Lincoln and Thiers'. She sang in the productions of Melesio Morales's *Ildegonda* and *Gino Corsini* and in Aniceto Ortega's Aztec opera, *Guatimotzin* (13 September 1871). An album of 19 of her original piano pieces was published (Mexico City, 1875). She died of yellow fever in the

Pacific port of Mazatlán, at the age of 38, while on tour with her own company.

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ROBERT STEVENSON

Peralta Escudero, Bernardo de

(*b* Falces, Navarra; *d* Burgos, 4 Nov 1617). Spanish composer. In 1605 he was *maestro de capilla* at Alfaro and in 1607 he applied for a similar post at El Burgo de Osma; he was rejected and afterwards became *maestro de capilla* at Santo Domingo de la Calzada Cathedral. In 1609 he was summoned to Burgos where he became *maestro de capilla*, a post he held until his death; he was also made a canon but without the right to vote. He was evidently held in high esteem by his contemporaries since on 9 December 1611 he was elected to replace Francisco de Silos as *maestro de capilla* of Zaragoza Cathedral, and on 3 May 1616 he was invited to serve the royal chapel at Madrid in the same capacity; he declined both appointments, declaring of the latter, characteristically, that he would 'prefer the galleys to Madrid'.

Peralta's works are up-to-date polychoral compositions of the lively, bustling type preferred by Philip III. His *Magnificat primi toni* for three choirs (judged 'bom' by João IV of Portugal; one copy reached Puebla in Mexico) is freely composed; he exploited the vocal groups fully in dynamic, textural and spatial contrasts, and set expressively individual words such as 'esurientes'. He was one of the first Spanish composers to attempt this sort of word-painting.

WORKS

Missa pro defunctis, 8vv; Magnificat primi toni, 12vv (3 choirs); 6 villancicos, 4, 6, 8, 12vv; romance, 3vv, *E-Mn*, V, Zs, Puebla Cathedral, Mexico; Magnificat, ed. S. Barwick: *Sacred Vocal Polyphony in Early Colonial Mexico* (diss., Harvard U., 1949) **Salve regina, 7vv; 12 villancicos, 3–8vv, lost, cited in JoñolL**

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Peranda [Perandi, Perande], Marco Giuseppe

(*b* Rome or Macerata, c1625; *d* Dresden, 12 Jan 1675). Italian composer and singer. He may have been a pupil of Carissimi in Rome, as was Christoph Bernhard, who took him to Dresden between 1651 and 1656. He was first employed as an alto singer in the chapel of Johann Georg II, heir to the electorate; in 1656 this chapel was combined with the court chapel, in which he continued to sing. By 1661 he was vice-Kapellmeister, and in 1663 he succeeded Vincenzo Albrici as Kapellmeister. From the death of Schütz in 1672 until his own death he was first Hofkapellmeister. Though the electoral court continued to be Lutheran until 1697, Peranda remained a Catholic. Court journals show that he visited Italy in 1667.

Peranda's importance as a composer undoubtedly lies primarily in the field of the sacred concerto. His many such works, together with his other sacred music and his stage and instrumental works, as well as similar works by Albrici, were far more representative of the repertory of the Dresden court in the period from about 1660 to 1680 than the music of Schütz, which was seldom performed in the court chapel after 1656. There are indeed very few features common to the older German school represented by Schütz and the newer Italian school, whose chief members were Bontempi, Albrici and Peranda. The attack on the new theatrical church music in the funeral oration for Schütz by the chief court preacher Geier was mainly directed against Peranda as a papist and as the exponent of a style described as 'broken'. The most notable characteristics of this style are the free combination of tutti concertato- and solo arioso-style passages with solo aria strophes. Peranda sets these sections off from one another by using changes in meter, and by contrasting few and many voices, vocal and instrumental sections, syllabic and linear writing, and block harmony and brilliant decorative writing. His works are indebted to the Roman motet style of Graziani and others, but also exhibit the influence of contemporary German sacred music, particularly in the use of instruments. Together with Albrici he contributed to the early history of the so-called 'concerto-aria cantata' in Dresden. Like some other composers Peranda set new devotional Latin texts more often than biblical and liturgical ones. Only in his handling of German words – for example in *Herr, wenn ich nur dich habe*, *Verleih uns Frieden* and the recently identified *St Mark Passion* (once attributed to Schütz) – did he approach the style of comparable works by Schütz, such as the second set of *Symphoniae sacrae* and the Passions. He often used consciously beautiful sounds for purely musical ends and not simply to illustrate the words. He appears to have laid the foundations of the 18th-century motet style (Bach's apart) in central Germany, and he exerted considerable influence on his central and north German contemporaries.

WORKS

operas

Dafne (5, G.A. Bontempi), Dresden, 3 Sept 1671, collab. Bontempi, *B-Bc* (score, 1863), *D-Mbs* (score, c1870)

Jupiter und Io (Bontempi or C.C. Dedekind), Dresden, 16 Jan 1673, collab. Bontempi, only lib extant

oratorios

Historia von der Geburt des Herrn Jesu Christi, Dresden, 25 Dec 1668, lost

Historia des Leidens und Sterbens unsers Herrn ... Jesu Christi nach dem Evangelisten St. Marcum, Dresden, 20 March 1668, *D-LEm* (attrib. H. Schütz); ed. in *H. Schütz: Sämmtliche Werke*, i (Leipzig, 1885)

Il sacrificio di Jefte, Bologna, 1675, only text extant

masses

Missa, 6vv, 5 insts, bc, *D-Bsb*

Missa 4/8vv, 5 insts, bc, *Bsb* Bokemeyer

Missa B. Agnetis, 6/11vv, 10 insts, bc, copied 1671, *CZ-KRa*

Missa, 5/10vv, 12 insts, bc, copied 1672, *KRa*

Missa brevis, 4vv, 4 insts, bc, *D-Bsb*

Missa brevis, 6vv, 6 insts, bc, *Bsb*

Kyrie, 5vv, 7 insts, bc, *Bsb* Bokemeyer

concertos, motets

Principal sources: *CZ-KRa*, *D-Bsb* Bokemeyer, *Dlb* Grimma and 19th-century copies of Bokemeyer sources, *S-Uu* Düben

Abite dolores, 2vv, 2 insts, bc; Accurrite gentes, 3vv, 3 insts, bc; Ad cantus ad sonos, 3vv, 3 insts bc; Ad dulces amores, 2vv, bc; Audite peccatores, 2vv, 2 insts, bc; Cantemus Domino, 3vv, bc; Cor mundum crea in me, 1v, 3 insts, bc; Credidi propter quod locutus sum, 3 solo vv, 4vv, 5 insts, bc; Da pacem Domine, 3vv, 3 insts, bc; Dedit abyssus vocem suam, 4vv, bc; Dic nobis Maria, 3vv, 3 insts, bc; Dies sanctificatus illuxit, 1v, 3 insts, bc; Diligam te Domine, 3vv, 3 insts, bc; Dum proeliaretur, 2vv, 3 insts, bc; Ecce ego mittam piscatores, 3vv, 3 insts, bc; Factum est proelium, 6/11vv, 7 insts, bc; Fasciculus myrrhae, 5/10vv, 10 insts, bc; Florete fragrantibus, 3vv, 3 insts, bc

Gaudete, cantate, 3vv, 2 insts, bc; Hac luce cunctos, 3vv, 5 insts, bc; Herr, wenn ich nur dich habe, 3vv, 3 insts, bc; Jesu dulcis, Jesu pie, 3vv, 3 insts, bc; Laetentur coeli, 5/10vv, 7 insts, bc; Languet cor meum, 3vv, 3 insts, bc; Laudate Dominum omnes gentes, 5vv, 5 insts, bc; Laudate pueri, 4vv, bc; Miserere, 6/12vv, 12 insts, bc; Missus est angelus, 3 solo vv, 5vv, 5 insts, bc; O ardor, o flamma, 2vv, 2 insts, bc; O bone Jesu, 1v, 2 insts, bc; O fideles modicum, 4vv, 3 insts, bc; O Jesu mi dulcissime, 3vv, 5 insts, bc; Peccavi o Domine, 3vv, 2 insts, bc; Per rigidos montes, 1v, 3 insts, bc; Plange anima suspira, 3vv, bc; Propitiare, 5/10vv, 5 insts, bc

Quis dabit capiti meo, 3vv, 3 insts, bc; Quo tendimus mortales, 3vv, bc; Repleti sunt omnes, 2vv, 6 insts, bc; Rorate cherubim, 3vv, 2 insts, bc; Si Dominus mecum, 4vv, 2 insts, bc; Si vivo mi Jesu, 1v, 2 insts, bc; Si vivo mi Jesu, 3vv, 3 insts, bc; Spirate suaves, 2vv, 3 insts, bc; Sursum deorsum, 3vv, 3 insts, bc; Te solum aestuat, 3vv, 3 insts, bc; Timor et tremor, 4vv, 2 insts, bc; Valetate risus, 2vv, bc; Veni Sancte Spiritus, 4/8vv, 5/10 insts, bc; Verleih uns Frieden, 3vv, 2 insts, bc; Vocibus resonent, 3vv, 3 insts, bc

secular

Seguace d'amore, 3vv, 2 insts, bc, *S-Uu*

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WOLFRAM STEUDE (with MARY E. FRANDSEN)

Perandreu, José

(fl ?mid-17th century). Spanish composer. From the occurrence of his works in *E-E* Plut.56 67-ñ along with pieces by José Ximénez and Pablo Bruna, and the stylistic affinities between them, it seems likely that he was active in the middle of the 17th century. He is represented by nine pieces – four settings of the Spanish *Pange lingua* and five works of the *tiento* type. The *Pange lingua* pieces apparently form a group, each containing the cantus firmus in a different voice; the accompanying parts form interesting and at times rhythmically complex counterpoint. The *tientos* (one ed. H. Anglés, *Antología de organistas españoles del siglo XVII*, i, Barcelona, 1965) all adopt the Spanish tradition of divided keyboard (*medio registro*) with either one or two solo parts given to the right hand in continuously spun-out figuration that develops from successive points of imitation. Though they have fared badly with music historians because of their excessive length and monotony, they do reveal a certain melodic lilt, a variety of rhythmically interesting figuration and ingenious transformations of the initial motifs.

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ALMONTE HOWELL

Per arsin et thesin.

See *Arsis*, thesis.

Peraza.

Spanish family of instrumentalists and organists. Many were namesakes whose exact relationship is unclear.

- (1) Jerónimo de Peraza (de Sotomayor) (i)
- (2) Francisco de Peraza (i)
- (3) Jerónimo de Peraza (ii)
- (4) Francisco de Peraza (ii)

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ROBERT STEVENSON

Peraza

(1) Jerónimo de Peraza (de Sotomayor) (i)

(*b* ?Seville, c1550; *d* Toledo, 26 June 1617). He was the son of Juan Peraza, the most famous shawm player of his day, who was employed at Salamanca, Valencia, Seville and Toledo. Jerónimo's teacher was probably Pedro de Villada (*d* 15 Oct 1572), organist at Seville Cathedral; Peraza succeeded him on 1 September 1573. Installation of a new large organ, begun in 1567 by the Flemish ‘Mestre Jox’, had recently been completed.

On 8 April 1575 Peraza was asked to draw up in cooperation with the builder two books describing the stops, one to be placed in the cathedral archive. Two months later he had not complied and, moreover, was absent without leave. Despite the chapter's efforts to please him by appointing his brother Juan as instrumentalist at a high salary, he continued to give trouble. The chapter considered that Jerónimo had deceived them when he accepted from Toledo a better offer which included a chaplaincy. He was elected organist at Toledo on 27 November 1579 and installed on 21 March 1580; he served that cathedral for 36 years. On at least one occasion the Seville Cathedral authorities tried to tempt him back, but Toledo responded on 8 March 1602 by raising his salary still further and by allowing him even more liberal leaves of absence to attend to his business interests.

Francisco Correa de Arauxo, in *Facultad orgánica* (Alcalá de Henares, 1626), mentioned Peraza as the first at Seville to have intabulated verses in the 8th tone ending on D instead of the usual G. The Jerónimo de Peraza appointed suborganist at Seville on 19 October 1594 was a namesake, possibly (3) Jerónimo Peraza (ii). A monothematic tiento of excellent quality in the 8th tone, notable for its use of accidentals, survives, as an addition to a copy of *Facultad orgánica* (in *P-La*), and is described there as 'Obra de Peraza'.

Peraza

(2) Francisco de Peraza (i)

(*b* Salamanca, 1564; *d* Seville, 23 June 1598). Youngest brother of (1) Jerónimo de Peraza (i) and an exceptionally precocious player. He spent his childhood at Seville and Toledo, where his father was principal shawm player in the cathedral establishments. At the competition held on 16 May 1584 at Seville to decide on a successor to Diego del Castillo, Peraza so impressed Cardinal Rodrigo de Castro, Archbishop of Seville, that he asked the cathedral chapter to award him the organist's prebend, at an annual salary of 200 ducats. Francisco Pacheco described the occasion in *Libro de descripción* (Seville, 1599): 'Finding that Guerrero [the *maestro de capilla*] was confronting the competitors with some of the hardest tests of skill known to musicians, but that scarcely had he announced a task before Francisco Peraza had accomplished it to perfection, even adding his solution of variants to the problem, the cardinal was overwhelmed with admiration of such skill found only in the rarest prodigies'. Within two years Peraza's salary had been increased substantially; on 6 June he was awarded another 1000 reales annually, which gave him a stipend closely in line with Guerrero's. The *maestro de capilla* generously 'embraced him and exclaimed that he had an angel in every finger'. Philippe Rogier, *maestro de capilla* to Philip II, also held him in high esteem. Because he was widely in demand, Peraza often overstayed his leaves. The chapter dismissed him on 27 June 1590 for a long and unauthorized absence, but reinstated him later that year.

He was the only Spanish organist of the time whose portrait has survived. The many compositions – keyboard works, villancicos, *chanzonetas*, motets and *sainetes* (theatre music) – mentioned by Pacheco, his first biographer, are no longer extant. The identity of the Pedraza or Peraza

who composed a single surviving organ piece superscribed 'Medio registro alto, Tono I' (divided keyboard, 1st mode), printed from a 17th-century Escorial manuscript in L. Villalba Muñoz's *Antología de organistas clásicos* (Madrid, 1914, rev. 2/1971 by S. Rubio), has been disputed. The many sequential passages in the right hand give the work a Baroque flavour, placing Francisco de Peraza ahead of his time if it is truly his.

Peraza

(3) Jerónimo de Peraza (ii)

(*b* Toledo, 1574; *d* Palencia, 21 July 1604). Nephew of (1) Jerónimo de Peraza (i). On 20 December 1594 he defeated Sebastián Martínez Verdugo in a competition for the post of organist of Palencia Cathedral, left vacant by Pedro de Pradillo. He was ordained in 1600. On 14 July he played in Valladolid for the entry of King Philip III, and on 26 June 1603 played for the king's visit to Palencia. He remained as organist at Palencia until his death from tertian fever, a form of malaria.

Peraza

(4) Francisco de Peraza (ii)

(*b* Seville, 1595/6; *d* ?Madrid, after 1635). Son of (2) Francisco de Peraza (i). His uncle (1) Jerónimo de Peraza (i), organist of Toledo Cathedral, brought Francisco up to be his successor. At a public trial of skill on 6 and 7 March 1618 Peraza was considered superior to Francisco Correa de Arauxo, his only competitor for the Toledo post, and was confirmed on 30 June 1618. During the following years he fell into disfavour with the Toledo chapter. He returned twice after long absences without leave (22 May 1619 and 1 April 1621); after fleeing for a third time from his creditors in Toledo he tendered his resignation, which was accepted on 9 September 1621.

The Cuenca Cathedral chapter engaged him for two years beginning 12 October 1624, with an excessive annual salary, and on 29 July 1626 voted him a canon's salary provided that he took orders; however, he failed to keep the agreement and on 9 October was dismissed for unauthorized absence. After this he was organist of the Convento Real de la Encarnación in Madrid. From 7 June 1628 to 17 August 1629 he was organist and prebendary of Segovia Cathedral. In 1636 the future João IV of Portugal gave him 400 silver réis for a book of tientos brought by him to the ducal residence at Vila Viçosa.

Perches Enríquez, José

(*b* Chihuahua, 1882; *d* Los Angeles, 1939). Mexican pianist and composer. His first teachers were his father, José Perches Porras, a pianist, organist and conductor, and his mother, Antonia Enríquez y Terrazas, a concert pianist. A child prodigy, by the age of 10 he had already given many recitals. At 16 he made a triumphal appearance at the casino in Chihuahua, which won him a scholarship from the governor for studies at the National Conservatory in Mexico City, where he studied with Julio Ituarte. After graduation he began to teach and give concerts throughout Mexico as well as Central and South America. He was a professor of piano at the National Conservatory from 1906 to 1931. In 1934, for reasons of

health, he moved to Los Angeles, where he later died. He composed a large quantity of salon music for piano, and his *Secreto eterno* (*Danza orientale*) achieved international popularity, along with *Alicia* (*Vals*) and *Toño* (*Danza*). All these works were published by A. Wagner y Levien.

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WALTER AARON CLARK

Perchival, Charles Theodore.

See [Pachelbel](#) family, (3).

Percussion

(Fr. *instruments à percussion*; Ger. *Perkussion*, *Schlagzeug*; It. *percussione*).

A term used to describe instruments, in particular Western orchestral and band instruments, that are played by shaking, or by striking either a membrane (e.g. drums, tambourines; see [Membranophone](#)) or a plate or bar of wood, metal or other hard material (e.g. cymbals, triangles, xylophone; see [Idiophone](#)). They can also be divided into instruments that produce a sound of definite pitch (e.g. kettledrums, celesta) and those that do not (e.g. snare drum, gong). The term is also used to designate the section of the Western orchestra containing these instruments (Fr. *batterie*; Ger. *Schlagzeug*; It. *batteria*); the percussionist may also be called upon to produce a variety of sound effects.

The rise of percussion within the orchestra is primarily a development of the 20th century (but see also [Janissary music](#)). An interest in orchestral colour and texture led composers such as Debussy (*La mer*, 1903–5) and Richard Strauss (*Don Quixote*, 1896–7 and *Eine Alpensinfonie*, 1911–15) to expand the percussion section; Satie in *Parade* (1913) made use of a variety of sound effects, including sirens, starting pistols, bouteilophone and typewriter. Such composers as Stravinsky, Bartók and Varèse gave the element of rhythm, and percussion instruments, a new importance within the orchestra and chamber ensemble. The rise of Latin American dance bands in the 1930s brought with it a new group of percussion instruments, of Afro-Cuban origin; these instruments and others of non-European cultures, such as the Asian and other non-Western instruments studied and used by Henry Cowell, made their way into the orchestra. Composers who have used percussion with special originality and effectiveness include Messiaen, Britten and Stockhausen. In jazz, dance bands, rock and pop music the percussion is most commonly handled by a single player using a [Drum kit](#).

The development of music in the 20th century has brought about a situation where any strange sound or sound effect not produced by conventional orchestral instruments ends up in the percussion section. The

single percussionist in Ligeti's *Aventures* (1962) and *Nouvelle aventures* (1962–5) requires the following:

a rack with carpet and carpet beater; an open wooden box with four rubber bands (the box to act as a resonating chamber when the rubber bands are plucked); sandpaper taped to the floor (to be scraped by the player's feet); paper bags (to pop); newspaper, brown grease-proof paper and tissue paper (to tear); toy frog (to squeak); balloons (to squeak); cloth (to tear); book (to flick pages); tin foil (to rustle); empty suitcase (to hit); metal dustbin and tray of crockery (crockery to be thrown into dustbin); tin can and hammer; sandpaper blocks; bass drum, snare drum, xylophone, glockenspiel, suspended cymbal and güiro.

Many other late 20th-century works have unusual requirements, some calling for instruments invented by the composer. In Richard Rodney Bennett's *Waltz from Murder on the Orient Express* (film score, 1973) a steam effect is created with a cylinder of carbon dioxide. Birtwistle's *The Mask of Orpheus* (1973–84) calls for a 'Noh Harp', the effect being achieved by suspending five metal bars over a timpani, the player striking the bars and moving the timpani pedal to create an eerie sound. Henze's *Voices* (1973) requires three thunder sheets, a starting pistol, wine glasses, a jew's harp, three penny whistles and a referee's whistle. In George Benjamin's *At First Light* (1982) a ping pong ball is dropped into a glass (a suitable glass should maximize the number of times the ball bounces); the player also tears newspaper. Benedict Mason's *!* (1992) calls for a waterphone (invented by Dick Waters; water is activated in a special vessel by striking or bowing rods welded to the rim), a *binzasara* (a Japanese rattle consisting of wooden slabs strung together), a gourd in water, a rainmaker (rain machine), an *udu* pot (an Igbo instrument, a vessel played by striking one of the openings with the hand, a beater or against the body), theatre lighting, a cuckoo (whistle), hosepipe whistles, devil chaser (bamboo stick), trihorn (three-bulb car horn), *Schwirrbogen* (a bow mounted on a stick with elastic stretched across the bow, which emits a whining sound when whirled around the player's head) and patum pipes (a length of plastic tubing containing beads). Unusual instruments and sound effects have appeared in all types of music, and virtually anything may be expected of the percussionist in the late 20th century.

The Javanese gamelan may have provided a model for the Western percussion ensemble, a group of performers playing a wide variety of percussion and sound-effects instruments. One of the earliest public performances by such an ensemble took place in 1933; the work was Varèse's *Ionisation* (1931), for 13 performers playing 39 instruments, including some borrowed from Latin American music and jazz. Other early works for percussion ensemble included Cowell's *Ostinato pianissimo* (1934), which uses Latin American instruments, Western percussion and Asian instruments such as gongs and Indian 'rice bowls' (*jalatarang*), and John Cage's *First Construction in Metal* (1939), which calls for five differently pitched thunder sheets, four brake drums, four gongs resting on pads and a water gong. Lou Harrison and Carlos Chávez also made significant contributions to the medium. In such works, which employ many

instruments apart from those developed within the concepts of Western harmony and melody, the elements of colour, texture and rhythm are developed to a high degree of complexity. Since the 1950s many composers have written for the percussion ensemble, which by the end of the century had become a part of many university music programmes. The ensembles Nexus, Les Percussions de Strasbourg and Ensemble Bash have commissioned many new works. Solo percussionists have included Evelyn Glennie, James Wood and Keiko Abe; all have also composed for the medium. Wood's *Stoichiea* (1988) calls for more than 600 instruments, played by 16 percussionists. The percussionist and scholar James Blades has, through his writings, helped to define a history and scholarship for percussion instruments. See [Instruments, classification of](#); see also entries on individual instruments.

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JAMES HOLLAND, JANET K. PAGE

Percussions de Strasbourg, Les.

French percussion ensemble. It was formed in 1961 by six young percussionists, all of whom were members of Strasbourg symphony orchestras. Although the repertory for such a group was virtually non-existent at the time, the ensemble was sponsored by Pierre Boulez, who was fascinated by the possibilities it offered. Other composers were immediately attracted to the idea of writing for the ensemble, and in 1965 it gave a concert devoted entirely to percussion. Although the players have changed over the years, the group remains true to the original concept of presenting percussion instruments – Western, Oriental and African – in the language of contemporary avant-garde music. Over 170 compositions have been dedicated to the group (including Xenakis's *Persephassa* (1969) and *Pleiades* (1978)); and the players are constantly adding new instruments and sonorities to the hundreds already in use. Messiaen called the ensemble 'pioneers in the evolution of percussion in contemporary music', and wrote for it the percussion parts in *Sept haïkai* (1962), *Couleurs de la cité céleste* (1963) and *Et exspecto resurrectionem mortuorum* (1964). Les Percussions de Strasbourg have also been very active in education, with 'Percustra', an introduction to music through body, voice and percussion instruments. They tour regularly throughout the world and have made numerous recordings.

JAMES HOLLAND

Perdeholtz, Lucas.

See [Bergholz, Lucas](#).

Perdendosi

(It.: 'losing itself', 'dying away'; reflexive gerund of *perdere*, 'to lose').

A term equivalent to *diminuendo* and *descrescendo* but implying the ultimate arrival at complete silence. A famous example appears just before the end of Beethoven's Violin Concerto.

Perdigo

(*b* Lespéron, Ardèche; *fl* 1195–1220). Troubadour. Several conflicting versions of his *vida* exist, all presenting highly contestable facts; it seems likely, however, that he was born the son of a poor fisherman in a small village called Lespéron in the bishopric of Gévaudan (Ardèche). According to one source, he retired to the monastery of Silvabela; this has not been identified but it may be the monastery at Silvacana (Aix), founded by Raimon I of Baux in 1144. According to the *vida* all his songs were written during this period. His surviving work includes eight love-songs (three with melodies, all in *I-Ma* R.71 sup.: *Los mals d'amor ai eu be totz apres*, PC 370.9; *Tot l'an mi ten amors d'aital faisso*, PC 370.13; *Trop ai estat mon Bon Esper no vi*, PC 370.14), a religious verse, a *cobla* and a *sirventes*. He was also a partner in three partimens with Dalfi d'Alverne, Gaucelm Faidit, and Raimbaut de Vaqueiras with Ademar de Poitiers. His style seems to have been highly influential particularly on Italian poets, many of whom translated and imitated his works. The wide distribution of his poems among the sources also attests his popularity. The construction of his melodies is quite unsophisticated: they are all fairly elaborate in style and through-composed to the extent of lacking even melodic rhymes between the individual phrases.

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IAN R. PARKER

Perdomo Escobar, José Ignacio

(*b* Bogotá, 5 June 1917; *d* 1980). Colombian musicologist. Concurrently with law, he studied music theory, composition and music history at the Bogotá National Conservatory under Guillermo Uribe Holguín and Antonio María Valencia. After working as a cataloguer at the National Library, he was appointed secretary of the National Conservatory (1935–40). He then became a priest, and was later a canon at Bogotá Cathedral. Besides law he worked mainly in Colombian music history, particularly the colonial period, and Colombian folklore. His *Historia de la música en Colombia* (Bogotá, 1938, 5/1980) was the first to appear and is still useful, as is his *El Archivo musical de la Catedral de Bogotá* (Bogotá, 1976); his valuable instrument collection is now housed at the Biblioteca Luis Angel Arango, Bogotá.

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GERARD BÉHAGUE

Peregrine tone.

See *Tonus peregrinus*.

Peregrino di Zanetto (Micheli).

Italian violin maker, son of [Zanetto da Montichiario](#).

Pereira, Domingos Nunes

(*d* nr Lisbon, 29 March 1729). Portuguese composer. He was a priest, who after serving as *mestre de capela* of the Casa da Misericórdia, Lisbon, held a similar position at Lisbon Cathedral from about 1690 until 1719. His works, which were all sacred, are apparently all lost. They included eight-part responsories for Holy Week and the Office of the Dead, vesper psalms (including *Laudate pueri Dominum* and *Confitebor*, both for eight voices), Lessons for the Dead and a four-part *Laudate Dominum, omnes gentes*, as well as vilhancicos for four to eight voices. (D. Barbosa Machado: *Bibliotheca lusitana*, i, Lisbon, 1741/R, pp.713–14; music entries ed. R.V. Nery as *A música no ciclo da Bibliotheca lusitana*, Lisbon, 1984, 64, 189–90)

ROBERT STEVENSON

Pereira, Marcos Soares

(*b* Caminha, c1595; *d* Lisbon, 7 Jan 1655). Portuguese composer, elder brother of João Soares Rebelo. He was a priest. He succeeded Roberto Tornar as *mestre de capela* at Vila Viçosa about 1629, and when the Duke

of Bragança became King João IV in 1640 he accompanied him to Lisbon, where he was royal choirmaster until his death. All his music is lost, but the royal library included the following sacred works by him: for triple choir (12 voices) a mass, five vesper psalms, two motets and a *Te Deum*; for double choir (eight voices) two vesper and two compline psalms, a responsory for 8 December, an invitatory and lessons for the Office of the Dead, and calendas for 24 June, 12 August and 4 October. There were also ten vilhancicos, one for 12 voices, the others for smaller groups.

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ROBERT STEVENSON

Pereira, Tomás [Sancho]

(*b* São Martinho do Vale, Barcelos, 1 Nov 1645; *d* Beijing, 24 Dec 1708). Portuguese organist, theorist and organ builder. He was a Jesuit missionary; his 36-year stay in China produced far-reaching cultural exchange. His accomplishment in music, mathematics and diplomacy led to his being invited to Beijing by Emperor Kangxi. He astounded the emperor with a demonstration of musical notation, repeating Chinese melodies flawlessly after one hearing. Kangxi's subsequent creation of an academy to study ancient Chinese music culminated in the four-volume *Lulu Zhengyi* ('A True Doctrine of Music'). A fifth volume, on Western music theory, was begun by Pereira and completed by Teodorico Pedrini, his successor as court musician; the whole was published in Beijing in 1713.

Pereira built several organs in Beijing for the Catholic church and for the emperor, including one which played Chinese songs mechanically. He also wrote Chinese hymns, his only known compositions. At Kangxi's behest Pereira was instrumental in negotiating the 1689 Treaty of Nerchinsk between Russia and China, the first such treaty between Asia and Europe.

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JOYCE LINDORFF

Pereira Salas, Eugenio

(b Santiago, 19 May 1904; d Santiago, 17 Nov 1979). Chilean musicologist. He studied at the University of Chile, chiefly under Domingo Santa Cruz (licentiate 1928), and at the universities of Paris (1926–8) and California (1933–4). At the University of Chile he served as dean of the faculty of philosophy and education (1953–7), as a member of the university council (1958–64) and as chairman of the department of history (1952–70); he was elected president of the Chilean Academy of History. His thorough study of Chile's music history provides a comprehensive account from the beginnings of the colony to the end of the 19th century; his publications contain valuable bibliographical information.

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GERARD BÉHAGUE

Perelmuth, Jacob Pincus.

See [Peerce](#), [jan.](#)

Perényi, Miklós

(b Budapest, 5 Jan 1948). Hungarian cellist. He began his studies at the age of five with Miklós Zsámboki and Ede Banda at the Franz Liszt Academy in Budapest, and gave his first concert when he was nine. He was a pupil of Mainardi at the Accademia di S Cecilia, Rome, where he

obtained his diploma in 1962, and with Casals in Zermatt, Puerto Rico and Marlboro between 1965 and 1972. In 1974 he was appointed a professor at the Franz Liszt Academy. Perényi has performed throughout Europe and the USA, and has appeared frequently, often in partnership with András Schiff, at the Mondsee International Chamber Music Festival. In 1990 he took part in the première of Kurtág's Double Concerto. His recordings include concertos by Haydn, Dvořák, Hindemith, Ligeti and Lutosławski, and many chamber works. Renowned for his noble, lyrical line and warmth of tone, he plays a Gagliano cello dated 1730.

PÉTER P. VÁRNAI/R

Perera, Ronald (Christopher)

(b Boston, 25 Dec 1941). American composer. He studied with Leon Kirchner at Harvard (BA 1963, MA 1967), then with Gottfried Michael Koenig at the Studio voor Elektronische Muziek, University of Utrecht (1968). An extended study of electronic and computer music culminated in his *The Development and Practice of Electronic Music* (Englewood Cliffs, 1975), a major text which he edited with Jon Appleton. He has been a MacDowell Colony Fellow four times (1974, 1978, 1981, 1988) and in 1976 and 1988 received fellowship awards from the NEA. The Paderewski Fund (1972), the Goethe Institute (1974) and the Massachusetts Arts Council (1983) have commissioned works from him. From 1968 to 1970 he taught at Syracuse University and, in 1970, at Dartmouth College; in 1971 he joined the faculty of Smith College, Northampton, Massachusetts, where he was appointed to the Elsie Irwin Sweeney Chair in music. In *Alternate Routes* (1971), a score for the Dartmouth Dance Company, Perera conceived of all sounds as having kinetic properties: either wild runs and spins or delicate, subtle departures from complete stillness. In contrast to this physical orientation, his settings of three poems by Günter Grass (1974) use quotations of jazz, march music and a Johann Strauss waltz to evoke the nostalgic or even bizarre inner experiences of the personae. Many of Perera's works are available from Opus One, Albany, and CRI Records.

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DAVID COPE

Peretola, Decimo Corinella da.

See Mei, Girolamo.

Pereira da Costa, António.

See Costa (i), (10).

Pereyra-Lizaso, Nydia

(b Rocha, 12 May 1916). Uruguayan composer. She began her musical studies at the Conservatorio Teresiano in Rocha with Dolores Bell and Carmen Barrera; later she moved to Montevideo for advanced studies with Wilhelm Kolischer (piano), Tomás Mujica (counterpoint and fugue) and Enrique Casal-Chapí (composition). Her *Cuatro miniaturas* for violin and viola won a chamber music award at the GEDOK competition in Mannheim in 1966 (with Ernst Krenek, Werner Egk and Nadia Boulanger as the jurors); she also won several times (1959, 1964, 1966, 1967, 1978) the Casa de Teatro stage music award with incidental music for plays performed by the Comedia Nacional de Montevideo. Her chamber and vocal music reveals styles varying from contrapuntal techniques to a medieval troubadour-like character as well as 20th-century influences, mainly Hindemith. She has also written pedagogical works for children. She taught for many years at the Kolischer conservatory and at the Instituto de Enseñanza Musical.

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SUSANA SALGADO

Perez, David [Davide]

(b Naples, 1711; d Lisbon, 30 Oct 1778). Italian composer. He was the son of Giovanni Perez and Rosalina Serrari, both Neapolitans (the surname Perez, of Spanish origin, was fairly common in the former Kingdom of the Two Sicilies). At the age of 11 he became a student at the Conservatorio di S Maria di Loreto in Naples, where he remained until 1733, studying counterpoint with Francesco Mancini, singing and keyboard playing with Giovanni Veneziano, and the violin with Francesco Barbella. On completion of his studies, Perez immediately entered the service of the Sicilian Prince of Aragona, Diego Naselli. His first known pieces, the Latin cantatas *Ilium palladio astu subducto expugnatum* and *Palladium*, performed in Palermo's Collegio della Società di Gesù for the laurelling festivities, date from 1734. For the next few years he was active in Palermo and Naples, his patron having become chamberlain to King Carlo I. His first opera, *La nemica amante*, was composed for the king's birthday in 1735 and performed in the gardens of the Neapolitan royal palace and later in the Teatro S Bartolomeo. In the libretto's dedication the impresario of the theatre, Angelo Carasale, referred to Perez and Pergolesi as 'dei buoni virtuosi di questa città'. In 1738 he was appointed *vicemaestro di cappella* of Palermo's Cappella Palatina, the church dedicated to S Pietro in the royal palace, and became *maestro* the following year, succeeding Pietro Puzzuolo.

In the early 1740s Perez firmly established himself as a mature master. The opera he composed for the Teatro Alibert, Rome, for the carnival of 1740 was not performed due to the sudden death of Pope Clement XII, but on his return to Naples he staged an *opera buffa* (*I travestimenti amorosi*) and a serenata (*L'amor pittore*) at court, and an *opera seria* (*Il Siroe*) at the Teatro S Carlo, the latter performed by Caffarelli and Manzuoli. Opera was not an easy enterprise in Palermo and, until 1744, most of Perez's compositions as *maestro di cappella* there were serenatas and church music. He also composed church music for Naples, and two operas for the carnival of 1744 in Genoa. After March 1748 he was granted leave of absence and never returned to Palermo, although he continued to receive half his Palermo salary until his death. He proceeded to stage his operas in rapid succession in Naples, Rome, Florence, Venice, Milan, Turin and Vienna. In February 1749 he competed with Niccolò Jommelli in a public examination for the position of *maestro di cappella* at the Vatican. Cardinals Albani and Passionei helped grant Jommelli the appointment, although Perez was popular with the musicians (Girolamo Chiti, *maestro di cappella* of S Giovanni in Laterano, commented that Perez 'composes, sings and plays as an angel' and 'is very much superior to Jommelli in groundwork, singing and playing. He is, however, an imaginary hypochondriac').

In 1752 the King of Portugal invited Perez to become *mestre de capela* and music master to the royal princesses, a position he occupied until his death. The substantial annual stipend, coupled with the excellent musical and theatrical resources of the Portuguese court, undoubtedly influenced his decision to remain in Lisbon. The ambition of the new king was to depart from his father's music policy, which favoured church music, and

give Italian opera a central position at court. Sumptuous scenic treatment was the rule, and Perez's operas were mounted by such famous designers as Berardi, Dorneau, Bouteux and Galli-Bibiena (see illustration). Equally important were the great singers who appeared at the Portuguese court, including Raaf, Elisi, Manzuoli, Gizziello and Caffarelli.

The nature of Perez's output changed in the aftermath of the Lisbon earthquake of 1 November 1755. The court withdrew from the theatres, and no operas were produced for seven years (and thereafter only in a less spectacular fashion). In the last 23 years of his life, Perez wrote only a few new operas; however, he wrote a huge amount of church music, covering almost all the rituals and practices of the two main musical chapels of Lisbon, the royal chapel and the Seminário da Patriarcal. Because he never left Portugal, his international acclaim slowly declined. Nevertheless, Gerber noted that by 1766 Perez's compositions were known and in demand in Germany and that in 1790 he was 'one of the most celebrated and beloved composers among the Italian masters ... one of the latest composers who maintained the rigour of counterpoint'. In 1774 Perez became by acclamation a member of the Academy of Ancient Music in London, where the only full-scale piece printed in his lifetime, the *Mattutino de' morti*, was published by Bremner. His music, particularly that for the church, was widely copied in Italy. During the last four years of his life he suffered from a chronic disease, eventually losing his sight, but continuing to compose. In 1778 Maria I (one of his pupils) made him a Knight of the Order of Christ; and when he died she ordered his funeral to be conducted with pomp at court expense.

Perez composed more than 45 dramatic works between 1733 and 1777, about half of which were operas written between 1744 and 1755, the period during which he concentrated almost exclusively on the genre. Excerpts from *Arminio*, *La Didone abbandonata*, *Ezio*, *Il Farnace*, *Solimano* and *Vologeso* were published in London by John Walsh, and many works exist in manuscript. In the *opere serie* written before 1752 he was often bound by the forms of Metastasian opera. *Il Siroe*, *Andromaca* and *Alessandro nell'Indie* (1744 version) are prime examples: 20 or more full da capo arias (more than half accompanied by strings alone) are consistently used, with between one and four accompanied recitatives, usually a single duet, a perfunctory three-movement sinfonia and a simple choral finale for the principals. The arias are usually written in the Baroque concerto idiom, with extravagant word-painting in the orchestra and extensive vocal bravura passages. Adhering to Metastasio's prescription of character definition as the sum of a pattern of dramatic reversals, each aria usually depicts a single affect, with few exceptions: *Artaserse* and *Alessandro* each contain a scene complex of related arias and accompanied recitatives.

With *Il Demofonte* in 1752, as Perez began his lengthy residence in Lisbon, the monumental idiom declined and a sentimental style gained increasing prominence, with a resultant clarity of texture, greater symmetry of phrase, frequent rhythmic motifs and an emphasis on the pathetic. Formal modifications include the frequent absence of ritornellos, truncated da capo arias, between five and nine accompanied recitatives and several small ensembles. Perez's operas of the 1750s frequently display an orchestral mastery superior to that of the contemporary Italian opera

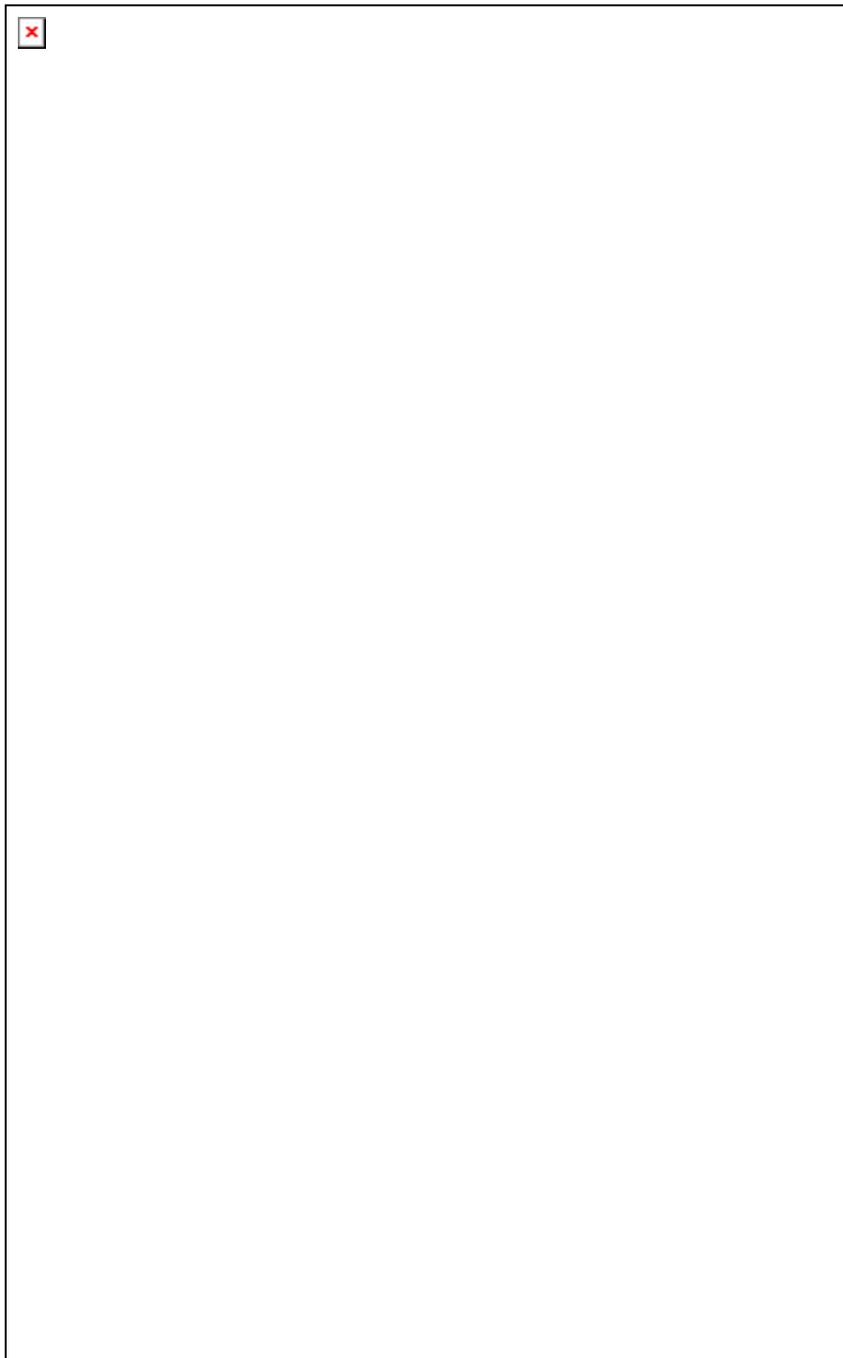
school, incorporating features that appeared in his church music of the 1740s. The strings are in three to five parts, the wind are often used for solo passages, and there is less doubling of the vocal part and an increase in concertante passages. Among the better examples of this later manner are *Olimpiade*, *Il Demofonte*, *L'Ipomestra* and *Alessandro nell'Indie* (1755 version). Several works written after 1757 reflect French influence. *Creusa in Delfo*, for example, contains extensive finales, prominent chorus and ballet scenes, and accompanied recitative for two to five characters.

Demetrio (1766 version) represents a transitional aesthetic, in which Perez combined a modified Baroque dramaturgy with a more up-to-date musical style: he eliminated 14 Metastasio aria texts, used eight accompanied recitatives and two duets for moments of personal reflection, and gave the da capo aria more musical and dramatic coherence. *Solimano* (1757) is his acknowledged masterpiece. It contains 14 *dal segno* arias, one cavatina and six accompanied recitatives, the scope and procedures of which are exceptional; several times the individual numbers are integrated into large-scale scene complexes. The flexibility of form, dramatic contrasts and musical vitality of the work are due in large part to the juxtaposition of *buffo* and *seria* idioms and to an interchange of compositional technique between aria and accompanied recitative. Kretzschmar (1919) claimed that *Solimano* 'belongs under the heading of masterworks ... richness of invention and of feeling, originality of means and of form, everything is therein, which makes an art great' and 'if all opera composers of the Neapolitan school had been of his stamp, there would have been no need of a Gluck'.

Perez's two long periods of employment offered ample opportunities to write for the church. In the early part of his career he is reported by Florimo to have 'enriched with his compositions' Palermo's Cappella Palatina, but there are also many pieces that were written for Naples. In Lisbon, his deep religiosity and that of his pupil, the Princess Maria, combined with the musical policy of the court, led him to concentrate on church music for the last 23 years of his life. His first mass is dated February 1736. In most of his early works he made good use of orchestral and choral resources, taking great care over their treatment. The Mass in E \flat (1740), for example, is scored for two choirs (the final 'Cum Sancto Spiritu' is a ten-voice fugue), full strings divided, in some sections, into two orchestras, and woodwind (no clarinets), horns and trumpets in pairs. The orchestral writing includes muted strings, 'seconda corda' passages for the violins, an abundance of crescendos and diminuendos, and solo parts for the woodwind and the viola. He treated solo vocal passages like operatic arias; most fugues or fugato sections have symmetrical thematic entries, and the pieces in the *stile antico* are conservative in harmony and notation.

The later church music written at Lisbon is quite different from the earlier works. The orchestral writing is as detailed, but instruments such as recorders and lutes are no longer employed. There are fewer separate sections for solo voices, and in most pieces one or more soloists emerge from the choir for short passages, thus creating numerous distinct vocal textures. A striking difference is that the counterpoint, although remaining strict, is more eloquent and sentimental, and rarely are the modern and archaic styles distinctly juxtaposed. The beginning of the 1772 *Stabat*

mater (ex.1) serves as an example of his later style, in which the musical presentation of the words acquires pietist overtones. The sections alternate freely between polyphonic and chordal writing, and the harmony is elaborate, with much use of chromaticism. On the whole the style is strongly in favour of variety over coherence, and therefore thematic recurrence is not a regular feature.



18th-century critics often ranked Perez with Hasse and Jommelli; Burney found 'an original spirit and elegance in all his production'. 19th- and 20th-century commentary, based for the most part on a few earlier operas, has generally downgraded this judgment. A more complete examination of his works affirms the stature his contemporaries assigned to him. While he was essentially a transitional figure in 18th-century opera, he was nevertheless one of the great composers of *opera seria*, and as a church composer, he wrote some of the finest Roman Catholic music of the 18th century.

WORKS
BIBLIOGRAPHY

MAURICIO DOTTORI, PAUL J. JACKSON

Perez, David

WORKS

sacred

for 4 voices and organ or basso continuo unless otherwise stated

masses, etc.

In A (Ky, Gl), S, A, SATB, vns, bc, 1736, *I-Nc*; in A, *P-EVc,La*; in B \flat (Ky, Gl), SSATB, orch, 1766, *La**; in B \flat (Ky, Gl), SSATB, orch, *D-MÜ, GB-Lcm, I-Fc, P-La*; in b, SATB, orch, *D-Hs*; in C, S, S, B, org/bc, *MÜ*; in c, S, A, SATB, vn, obs, hns, org/bc, *I-Ba**; in D \flat : SSATB, org/bc, *P-Lf*; in D, SSAATTBB, orch, 1736, *I-Nc*; in E \flat : (Ky, Gl), S, S, A, T, T, B, SSAATTBB, 2 orchs, 1740, *Nc**; in E \flat (Ky, Gl), baptism of José, son of Maria I, S, S, SSAATTBB, orch, 1761, *D-MÜ, GB-Lcm, I-Mc, Nc, Nf, P-La**; in e (Ky, Gl), *Lf*; in F (Ky, Gl), SATB, orch, *GB-Lcm, P-EVc*; in G, SSATB, orch, *D-Hs*; in G, SSAATTBB, orch, *I-Nc, Nf*; in g (Ky, Gl), *P-Ln, VV*; Requiem in c, SATB, bn obbl, org/bc, 1763, *Lf, Ln, VV*; Cr in A, S, S, A, T, B, SSATB, orch, *La*; Cr in C, SATB, vns ad lib, 1742, *I-Nc*, PLcon*; Cr pastorale in C, SATB, orch, *PLcon*; Cr in D, SSATB, orch, *D-MÜ, GB-Lcm, I-Nf, P-La*; Cr in D, SATB, orch, *Ln*; Cr in D, S, S, A, A, T, T, B, SSAATTBB, orch, *D-MÜ, I-BGc, I-Mc, Nc, Nf*; Cr in F, SSAATTBB, orch, *Nc*; Cr in G, SATB, orch, *P-Lf*

antiphons

Alma Redemptoris mater, D, *P-Lf*; Ascendente Jesu, B \flat : 1756, *La, L**; Ave regina coelorum, D, SSATB, *Lf*; Beatus Laurentius, F, *Ln*; Cum turba multa, D, 1757, *L**; Missus est Gabriel angelus, D, *I-Af, P-Ln*; Nativitas tua, c, *I-Rf, P-Lf, Ln*; O quam suavis, c, *Lf, Ln, VV*; O quam suavis, D, SSATB, org/bc, 1772, *L*, Ln, VV*; O sacrum convivium, D, 1772, *La*, Lf, Ln*; Quae est ista, E, *Lf*; Regina coeli laetare, A, SSATB, org/bc; Salutate Mariam, B \flat : S, S, SSATB, org/bc, 1774, *Ln**; Salve regina, B \flat : SATB, org/bc, *D-Bsb*; Salve regina, B \flat : A, vns, va ad lib, org/bc, *A-Ed*; Salve regina, c, S, SATB, org/bc, 1765, *P-L**; Salve regina, E \flat : 1760, *L**; Salve regina, E, *Ln*; Salve regina, f, SAAT, org/bc, 1739, *A-W, D-Bsb, Dlb, Rp, P-L**; Sancta Maria succurre, B \flat : *EVc*; Sancta Maria succurre, c, *Lf, Ln, VV*; Te gloriosus apostolorum, B \flat : *Lf, Ln*

psalms

Confitebor tibi, D, B, SSAATTBB, org/bc, *P-Ln*; Confitebor tibi, F, S, SATB, org/bc, *Lf*; Dixit Dominus, B \flat : SATB, orch, *I-Nc*; Dixit Dominus, D, S, S, A, T, B, B, SATB, *P-Lf*; Dixit Dominus, F, *EVc, Lf*; Domine probasti me, C, SSAATTBB, org/bc, *Lf*; In exitu Israel, D, SSAATTBB, org/bc, *I-Mc, PAc, Rvat*, 2nd version: *D-Bsb, MÜ, GB-Lbl, P-Lf, Ln, VV*; Laetatus sum, C, S, A, T, B, org/bc, *Lf*; Lauda Jerusalem, B \flat : SATB, org/bc, 1759, *L**; Laudate pueri, A, S, S, A, SATB, org/bc, *A-Wn, D-MÜ, I-Mc, Nc, Rf, Rvat*; Laudate pueri, A, S, S, A, SATB, org/bc, *D-Bsb, Rp, I-Nc, P-Ln, VV*; Laudate pueri, C, *Ev*; Laudate pueri, D, S, orch, *I-Gi(l)*; Laudate pueri, F, SSATB, orch, *Nc*; Memento Domine David, D, SSAATTBB, org/bc, *D-Bsb, Rp, GB-Lbl, I-BGc, Mc, Nc, Rvat, P-Lf, Ln, VV*, ed. in *Corps complet de musique d'église* (Paris, 1829); Miserere, c, SATB, 1749, *D-MÜ, E-ZAc* (with added str), *I-Rvat**,

exam piece for Vatican appointment; Miserere, c, 1757, *P-EVc, La, Lf*, Ln*;
Miserere, c, S, S, A, T, B, SATB, org/bc, *Lf, Ln*; Miserere, c, S, A, T, B, B, SATB,
org/bc, *GB-Lbl, Lcm, I-Nc*; Miserere, f, SSATB, bn obbl, org/bc, 1764, *A-Wn, D-Rp,*
*MÜ, I-Mc, Nc, P-Lf**; Nisi Dominus, A, S, SATB, org/bc, *Lf, Ln, VV*; Nisi Dominus, B¹;
S, SSATB, org/bc, *Lf*; Nisi Dominus, C, S, orch, *I-Nc*; Vespers, A, 1766, *P-Lf**;
Vespers, D, *Lf, Ln*; Vespers, D, 1768, *Lf**; Vespers, G, SATB, vn, org/bc, *I-NT,*
PLcon

responsories

Credo quod redemptor meus vivit, c, death of King of Spain, SATB, org/bc, 1747, *P-Lf**;
Credo quod redemptor meus vivit, d, S, S, A, T, B, SATB, orch, 1772, as
Mattutino de'morti (London, 1774); Credo quod redemptor meus vivit, g, S, A, T, B,
SATB, org/bc, *I-Fc, Mc, P-La, Ln, VV*; Hodie concepta est, A, *BRs, EVc, Lf, Ln*;
Hodie nobis coelorum rex, D, for Christmas, 1756, *Ln*; Hodie in Jordane, B¹;
for Epiphany, *BRs, Lf, Ln, VV*; Hodie nobis coelorum rex, D, *D-Bsb, GB-Lbl, I-Af, P-BRs,*
EVc, Lf, Ln; In columbae specie, F, S, SATB, vn, org/bc, *EVc*; In monte Oliveti, a,
for Maundy Thursday, *EVc*; In monte Oliveti, g, *EVc*; In monte Oliveti, c, 1758, *I-*
Nc, P-Lf, Ln, VV*; In monte Oliveti, f, *Lf*; Omnes amici mei, d, for Good Friday, 1758,
D-Rp, I-Nc, P-EVc, Lf, Ln, VV*; Omnes amici mei, d, S, T, B, org/bc, *EVc, Ln*; Omnes
de Saba venient, F, for Epiphany, S, S, S, S, vn, org/bc, *EVc*; Regis Tharsis, F, for
Epiphany, S, SSAT, vn, org/bc, *EVc*; Regnum mundi, A, *Ln*; Regnum mundi, C, S,
S, A, T (female soloists), org/bc, 1772, *Ln**; Sicut ovis, a, for Easter Saturday, 1758,
D-Rp, I-Nc, P-EVc, Lf, Ln

lamentations

Aleph. Ego vir videns, F, for Good Friday, ?1749, A, fl, hn, vn, va, b, *A-Wn, I-BGc*; De
lamentatione Jeremiae prophetae, g, for Good Friday, 1761, *Nc, P-Lf*, Ln, VV*; De
lamentatione Jeremiae prophetae, for Good Friday, ?1749, (oboe lunghi), rec, hn,
vn, va, b, *A-Wn, I-BGc*; Incipit lamentatio Jeremiae Prophetae, c, for Maundy
Thursday, 1763, *Nc, P-BRs* (pts, with added hns and bn), *Lf*, Ln, VV*; Lamed.
Matribus suis dixerunt, G, for Good Friday, ?1749, S, A, fl, hn, vn, va, b, *A-Wn, I-*
BGc

sequences

Lauda Sion, B¹;
1757, *D-Bsb, MÜ, P-La, Lf**; Lauda Sion, B¹;
Lf; Lauda Sion, d,
SATB, vn, org/bc, *I-PLcon*; Stabat mater, c, 1772, *GB-Lbl*; Stabat mater, f, *P-Ln,*
VV; Stabat mater, f, *Lf*; Veni Sancte Spiritus, C, SATB, vns, org/bc, *I-PLcon*;
Victimae paschali laudes, C, SATB, orch, *Mc*

hymns

Mag, D, SSATB, orch, *I-Nc*; O salutaris hostia, E¹;
SATB, orch, *P-Ln*; TeD, A, *Lf,*
Ln; TeD, C, SSAATTBB, org/bc, 1774, *Lf**; TeD, D, SSAATTBB, org/bc, *Lf, Ln*; TeD,
D, acclamation of Queen Maria I, 1777, SSAATTBB, hn, tpt, 2 vc obbl, db, org/bc,
Lf; TeD, D, SSAATTBB, org/bc, 1776, *Lf**; TeD, D, SSAATTBB, org/bc, *Lf*; TeD, D,
1760, *La, Lf**; TeD, D, SATB, orch, *CH-E*; TeD, D, S, S, A, T, SATB, orch, *P-C*; Tibi
Christe splendor patris, A, S, str, *CH-E*

Haec dies quam fecit Dominus (grad), D, SSAATTBB, org/bc, *D-MÜ, GB-Lbl, I-Af,*
Mc, Nc, Rf, Rsc, Rvat, P-BRs, Lf, Ln, VV; Rorate coeli de super (int), E¹;
3vv, *A-Wn*

motets

Amore Jesu gaudeo, B¹;
SSATB, orch, 1772, *P-La**; Amore Jesu gaudeo, G,
SSATB, orch, 1776, *P-La**; Beatissimae Virginis Mariae, A, *Lf*; Defuncto Herode, E¹;

, *I-Af, P-Ln, Vs, VV*; Factum est silentium in coelo, B \square ; *EVc* (with added vns and hn) *Lf, Ln, VV*; Jesus junxit se discipulus suis, *A, Lf, Ln*; Magister dic nobis, *C, Ln*; Media nocte, *D, I-Af, P-Lf, Pn, VV*; O Margarita poenitens, *c, GB-Lcm, P-Lf*; Regnum et civitatem istam, *b, 1756, Lf*, Ln*; Repleta est, *G, Lf*; Sacram beati Vicentis martyris, *D, 1756, Lf**; Sancte Paule apostole, *F, 1756, Lf**; Te excelsis fons sapientiae, *F, Ln*; Virtute magna, *C, 1756, I-Af, P-Lf*, Ln*

litanies and novenas

Litany of the BVM, *C, P-BR, Ln*; Litany of the BVM, *G, SATB, org/bc, La, Ln*, alternatim lit, with short verses in Port. marked 'povo'; Litany of the BVM, *G, Ln*; Novena of St Margarita of Cortona, *D, 1777, La*; Novena of the Most Sacred Heart of Jesus, *D, Ln, VV*; Novena of the Most Sacred Heart of Jesus, *G, 1763, La*

concert motets

Care Jesu o sponse amate, *G, S, vns, org, CH-Af*; Jesu dilecte amabo te, *G, S, vns, b, D-DO*; Jesum amare desidero, E \square ; *S, orch, CH-BM*; Jesu o bone salvator, *f, S, vn, va, b, org/bc, SAf*; Ne timeas Maria, *D, S, orch, BM*; O anima quid amas, *A, S, S, str, org/bc, SAf*; O flos amice, *G, S, orch, H-PH*; Sanctus Deus in aula, *A, S, S, str, CH-E*; Tornat coelum ruinas minatur, *G, S, orch, 1749, D-Rp** (under pseud. of Perez's patron 'Egidio Lasnel' (Diego Naselli)); Tota pulchra es amica mea, *G, S, str, DO*; Unica est columba mea, *D, A, orch, CZ-OP*

oratorios

La passione di Gesù Cristo nostro Signore (P. Metastasio), 1742, ?*DK-Kk* (under pseud. of Perez's patron 'Egidio Lasnel' (Diego Naselli)), lib *GB-Lbl*

Il martirio di S Bartolomeo, 1749, *I-Pca, Ras*

Gieffe, 1750, music lost, lib *Rsc, Vgc*

Il ritorno di Tobia, 1753, music lost, lib *PLcom*

operas

drammi per musica in three acts unless otherwise stated

La nemica amante, Naples, Palazzo Reale, 4 Nov 1735, music lost, lib *I-Bc, Fm, Mb*
I travestimenti amorosi (ob, 2, A. Palomba), Naples, Palazzo Reale, 10 July 1740, *Mc, US-Wc*

Il Siroe, re di Persia (P. Metastasio), Naples, S Carlo, 4 Nov 1740, *Nc* (Act 1); rev. Lisbon, Corte, 12 Sept 1752, *D-Hs, I-Vnm, P-La*, S-Skma*

Demetrio [1st version] (Metastasio), Palermo, 13 June 1741, *B-Bc, F-Pn, P-La**; revived Naples, 18 Dec 1748, under pseud. of Perez's patron 'Egidio Lasnel' (Diego Naselli)

Alessandro nell'Indie [1st version] (Metastasio), Genoa, Falcone, carn. 1744, *A-Wn, GB-Lbl, I-Vnm, P-La, S-Skma, US-BE*

Merope (A. Zeno), Genoa, Falcone, carn. 1744, *F-Pn, I-Vlevi, P-La*

Leucippo (favola pastorale, G.C. Pasquini), Palermo, S Cecilia, 1744, *F-Pn*

L'errore amoroso (commedia), Palermo, S Lucia, carn. 1745, music lost, lib *I-PLcon*

L'amor fra congiunti (commedia), Palermo, S Lucia, carn. 1746, music lost, lib *I-PLcon, Rli*

Artaserse (Metastasio), Florence, Pergola, aut. 1748, *D-Hs, GB-Lcm, I-Nc, Vnm, P-La, Ln, S-Skma, US-BE*

La Semiramide riconosciuta (Metastasio), Rome, Alibert, 3 Feb 1749, *GB-Lbl, P-La*, arias in *I-Fc, Gl* and *MOe*

La clemenza di Tito (Metastasio), Naples, S Carlo, 1749

Andromaca, Vienna, Hof, 1750, *A-Wn, US-Wc*, as *Andromeda, GB-Lbl, I-Nc*

Vologeso (Zeno), Vienna, Hof, 1750, *A-Wn*, Favourite Songs (London, 1759); rev. as Lucio Vero, Verona, 1754, as La Berenice, Verona, carn. 1762, arias in *I-Nc*, *MOe* and *P-La*

Ezio (Metastasio), Milan, Regio Ducal, 26 Dec 1750, *F-Pn*, Favourite Songs (London, 1755)

Il Farnace (Zeno, rev. ?A.M. Lucchini), Turin, Real, carn. 1751, *F-Pn** (Act 1), *P-La**, Favourite Songs (London, 1759)

La Didone abbandonata (Metastasio), Genoa, 1751, *GB-Lbl*, *I-Vnm*, *P-La**, *S-Skma*, *US-Wc*, Favourite Songs (London, 1761)

La Zenobia (Metastasio), Milan, Regio Ducal, aut. 1751, *P-La*, arias in *I-MAav*, *Nc* and *PLcon*

Il Demofonte (Metastasio), Lisbon, Corte, aut. 1752, *D-Hs*, *GB-Ob*, *I-Vn*, *P-La**, *Ln*, *S-Skma*

Olimpiade (Metastasio), Lisbon, Corte, spr. 1753, *B-Bc*, *D-Hs*, *GB-Lbl*, *Lcm*, *I-Vnm*, *P-La**, *S-Skma*, *US-Wc*; also perf. as serenata in the queen's chambers, 31 March 1753

L'eroe cinese (Metastasio), Lisbon, Corte, 6 June 1753, *P-La**, arias in *GB-Lbl*, *Lcm*, *I-Vnm* and *US-BE*

Adriano in Siria (Metastasio), Lisbon, Salvaterra, carn. 1754, *D-Hs*, *GB-Lbl*, *Lcm*, *I-Vnm*, *P-La*, *Ln*, *S-Skma*, *US-BE*

L'ipermestra (Metastasio), Lisbon, Real Corte, 31 March 1754, music lost, lib *D-Hs*, *GB-Lbl*, *Lcm*, *I-Vnm*, *P-La*, *S-Skma*, *US-Wc*

Alessandro nell'Indie [2nd version] (Metastasio), Lisbon, Opera do Tejo, 31 March 1755, *GB-Lbl*, *P-La*, *Ln*

Re Pastore, Cremona, spr. 1756, music lost, lib *I-Lurago*, *sormani*, *Rsc*

Solimano (G. Migliavacca), Lisbon, Ajuda, carn. 1757; rev. (?B. Martelli), Lisbon, Salvaterra, 31 March 1768, *F-Pn*, *GB-Lbl* (facs. in IOB, xlv, 1978), *Lcm*, *I-Nc*, *P-LA*, *US-Wc*; Favourite Songs (London, n.d.)

Arminio (pasticcio, Salvi), London, King's, 1760, Favourite Songs (London, 1760)

Demetrio [2nd version] (Metastasio), Lisbon, Salvaterra, carn. 1766, *D-Hs*, *F-Pn*, *GB-Lcm*, *I-Nc*, *P-VV**, *La*, *US-Wc*

Creusa in Delfo (dramma per musica misto di cori e danze, 2, G. Martinelli), Lisbon, Salvaterra, carn. 1774, *P-La*

Doubtful: Astarto, Palermo, 1743; Medea, Palermo, 1744; L'isola incantata, Palermo, 1746

other dramatic

Ilium Palladio astu subducto expugnatum (cant.), Palermo, Collegio della Società di Gesù, 1734, *I-PLcom*

Palladium (cant.), Palermo, Collegio della Società di Gesù, 1734, *PLcom*

Il trionfo di Venere (serenata), king's marriage, Palermo, 1738

L'atalanta (serenata), queen's birthday, Palermo, 1739

L'amor pittore (componimento drammatico, N. Giovo), Naples, Palazzo Reale, 24 July 1740, music lost, lib *Nc*

Iason aureo vellere potitus (cant.), Palermo, Pelicella, 1740, *PLcom*

La reggia del Sole (serenata), queen's birthday, Palermo, Real Palazzo, 1741, music lost, lib *GB-Lbl*

L'eroismo di Scipione, Palermo, 1741, lost, mentioned in *FétisB*

La stirpe di Achille (serenata, N. Marini), queen's nameday, Palermo, Real Palazzo, 10 July 1742, music lost, lib *Lbl*

Il natale di Giunone (serenata, Marini), queen's birthday, Palermo, Real Palazzo,

1742, music lost, lib *LbI*

Il regno della Sirene (serenata, Marini), Palermo, Real Palazzo, 10 July 1743, music lost, lib *LbI*

L'isola disabitata [1st version] (componimento drammatico, 1, P. Metastasio), Palermo, 1748, *I-Nc*

Posson ben le stagion (cant. pastorale, 2 pts) Rome, Cesare Capranica's chamber, 1749, *Tf*

La vera felicità (componimento drammatico, 3, M.B. Martelli), Lisbon, Queluz, 5 July 1761, music lost, lib *P-Cug, Cul, Ln, Lt*

L'isola disabitata [2nd version] (componimento drammatico, 1, Metastasio), Lisbon, Queluz, 19 March 1767, *La*

Le cinesi (componimento drammatico che introduce a un ballo, 1, Metastasio), Lisbon, Queluz, 1769, music lost, lib *Cug, Lac, Lt*

Il ritorno di Ulisse in Itaca (componimento drammatico, 1, Martelli), birth of the infanta, Lisbon, Queluz, 9 June 1774, music lost, lib *BR-Rn, I-Rsc*

L'eroe coronato (serenata, G. Martinelli), unveiling of statue of José I, Lisbon, Casa da Alfândega, 7 June 1775, music lost, lib *F-Pa, I-Bc, Rsc, Vgc, P-Cug, Cul, Lac, Ln, US-Cn, Wc*

La pace fra la virtù, e la bellezza (componimento drammatico, 1, Metastasio), Lisbon, Ajuda, 17 Dec 1777, *P-La*

instrumental and didactic

6 sonate, 2 vn, b, op.1 (Paris, n.d.)

Trio, d, 2 vn, vc, *S-SK*

Trio, D, 2 vn, vc, *P-Ln*

Concerto, G, fl, 2 vn, b, *B-Bc*

Andantino, Allegro, C, hpd, *P-Pn*

Sonata, D, hpd, *Ln*

12 solfeggi, S, S, b, *D-Hs, I-BGc, Rrostirolla*

Chief sources in *A-Wn; D-Bsb; GB-Lbm, Lcm; I-Bc, La, Mc, Nc, Pn, Vsm; US-BE, Wc* (see also *EitnerQ*)

Perez, David

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EitnerQ

FlorimoN

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Pérez (Roldán), Juan

(bap. Calahorra, 26 Dec 1604; d ?Zaragoza, after 1672). Spanish composer. López-Calo identifies him with the Juan Pérez, nephew of the chaplain and musician Pedro Pereda, who became a choirboy at Calahorra Cathedral in 1617 and left for Sigüenza in December that year. In 1634 he was in Toledo seeking to become *cantor* (tenor) at the cathedral. In 1636 he was working as *maestro de capilla* and canon at the collegiate church of Berlanga, but in November he moved to Toledo Cathedral as *claustrero* and choirmaster, obtaining the tenor's prebend in June 1638. In 1639 he was offered the post of *maestro de capilla* at Calahorra. By December 1641 he was at Málaga Cathedral, hoping to become *maestro de capilla* there; however, the competition was not officially called until March 1642. He won the post, but had left by 30 October 1645, possibly owing to disagreements with musicians of the chapel. From at least 15 March 1648, the day his mother died, he was *maestro de capilla* at the Madrid Convent of the Incarnation. A letter to King João IV of Portugal, dated 22 June 1654, tells of Pérez Roldán's fame and at the same time describes him as lazy and prone to attributing others' work to himself. In February 1655 he received an invitation to return to his old post in Málaga, which he rejected because his travel costs had not been paid in advance. In 1661 he was presbyter and the king's chaplain, as well as *maestro de capilla* at the Convento de la Encarnación; he still held all these posts in 1664, when he was a judge in the competition for the mastership of Segovia Cathedral. By 18 June 1667 he was no longer working at the Madrid convent, and on 22 July he was appointed *maestro de capilla* of Segovia Cathedral; however, by 26 October 1670 he had disappeared, taking everything with him, including his scores, and breaking all his commitments. In 1671 he took up the post of *maestro de capilla* at León Cathedral, but was pensioned in October. His debts were forgiven and he was granted 300 ducats for his retirement in exchange for turning certain musical scores over to the church. However, in December 1671 he became *maestro de capilla* at the cathedral of Nuestra Señora del Pilar, Zaragoza, and at once had to take charge of the music for Christmas and Epiphany. Immediately after these festivities, on 9 January 1672, the chapter decided that, due to Pérez Roldán's age, the care of the children should pass to the organist, Joseph Muniesa, who must not have been much younger. The last news of Pérez

Roldán is in a letter, dated 13 February 1672, from Joaquín Falqués, the king's chaplain and musician of the royal chapel, addressed to him in Madrid. Also, Andrés Lorente listed him among the good modern masters in *El porqué de la música* (Alcalá de Henares, 1672; p.560). In November 1673 there was a new *maestro de capilla* at El Pilar. Most of Pérez Roldán's works are preserved in the cathedrals of Zaragoza, which, considering his reluctance to give his compositions to any church, would suggest that he died in that city. In August 1673 one of his works (a *Misa de la Batalla*) was handed over by a *cantor* of Segovia Cathedral, Pedro de la Puebla, to settle a debt he had contracted with the chapter.

During his life Pérez Roldán was considered a great composer, and a century later Iriarte, in his poem *La música*, placed him among the great Spanish composers. He comes across as having had a solid training in counterpoint, as demonstrated by both his old-style compositions and his villancicos, which are elaborate and of great melodic and harmonic interest. His use of dissonance and modulation confers upon his works a clearly recognizable personal style. His madrigal *Ah del sol* is one of the few known 18th-century Spanish works for instrumental ensemble. The music for *Tetis y Peleo* can almost certainly be attributed to him. It was composed to celebrate the Peace of the Pyrennees and the marriage of María Teresa, daughter of Phillip IV, to Louis XIV. Pérez Roldán re-used fragments from *Tetis* to create villancicos to the Resurrection and to the Virgin, with new text by Vicente Sánchez, incumbent of El Pilar and habitual collaborator with its *maestros de capilla*.

WORKS

sacred vocal

14 masses, *E-E*(2), *Lc*(2), *SE*(9), *Zac*(1): 5 for 4vv; 3 for 8vv, acc.; 2 for 4vv, org; 1 for 8vv, org, other acc.; 1 for 10vv, hp, 2 other insts; 1 for 12vv; 1 for 12vv, acc.

2 Requiem settings: 1 for 4vv, Ac; 1 for 8vv, acc., *Zac*

4 Offices of the Dead: *Liberame Domine*, 8vv, hp, acc., *Parce mihi Domine*, 8vv, b, hp, *Regem cui omnia vivunt*, 8vv, org, other acc., all *E*; *Taedet animam meam*, 12vv, hp, *SE*

2 ants, 4vv, *SE*: *Asperges me*, *Vidi aquam*

4 Mag settings: 3 for 10–12vv, acc., *SE*; 1 for 12vv, hp, 2 org, other acc., *E*

2 lits: 1 for 6vv, acc., *SE*; 1 for 8vv, hp, org, *E*

1 hymn: *Ave maris stella*, 8vv, org, other acc., *SE*

4 Lamentations, *SE*: 2 *Cogitavit Dominus*, 10vv, acc., 2 *Misericordiae Domini*, 9vv, 2 *bajoncillos*, bn, other acc.

4 motets: *Crux fidelis*, 8vv, hp, org, *Zac*; *Dulcissima Maria*, 5vv, *Zac*; *Introduxit me rex*, 12vv, *E*; *Sepulto Domino*, 4vv, ed. in *Lira sacro-hispana*, ser.1, i (Madrid, 1869)

12 pss: *Beatus vir*, 8vv, 2 insts, *J*; *Cum invocarem*, 8vv, acc., *SE*; *Cum invocarem*, 12vv, hp, 2 org, other acc., *E*; *Dixit Dominus*, 8vv, hp, *SE*; *Dixit Dominus*, 8vv, hp, org, other acc., *E*; *Laetatus sum*, 10vv, b, hp, *SE*; *Laetatus sum*, 12vv, vn, other acc., *SE*; *Lauda Jerusalem*, 5vv, acc., *E*; *Laudate Dominum*, 6vv, hp, *Zac*; *Miserere*, 8vv, acc., *SE*; *Miserere*, 8vv, org, other acc., *E*; *Qui habitat*, 8vv, hp, 2 org, other acc., *E*

1 reservation: *Tantum ergo*, 8vv, org, other acc., *Zac*

52 villancicos, 2–12vv, mostly with acc., 17 dated 1658–72, mainly in *Zac* (4 inc.), others in *D-Mbs*, *E-Bc*, *E*, *SE*

secular vocal

Music for Tetis y Peleo (comedy, J. de Bolea), Zaragoza, Casa de Comedias, Feb 1672, *E-Zac*

No recates favores (tono humano), 4vv, acc., *E*

instrumental

Ah del sol (madrigal), 4 insts, acc., 1672, *E-Zac*

Untitled piece, 12 pts, hp, *Zac* (inc.), may be for voices, but no text survives

lost works

2 masses, 1 for 12vv, 1 dated 1692; pss, 2 choirs; 2 sets of Complines, 8vv, 2 hp, org; motets, 6–8vv; Salve, 8vv; hymns, 8vv: *E-MO* according to *LaborD*

Bk of masses, *Mp*, according to Alvarez Pérez

Motete a la Asunción, 8vv, listed in 18th-century MS inventory of works by composers at El Pilar, *Zac*

Motete a la Ascensión, 7vv, listed in a MS inventory of c1715, *Zac*

Crux fidelis, 8vv, hp, org; ps, 6vv: *Bc* according to *LaborD*

Que llegan ya ciudadanos (Christmas villancico), 1v, 4 choirs, Ay traydor a la niña no tires (villancico for the Conception), 1v, 6vv, listed in *JoãoIL*

Villancicos in score, formerly in *Pac*, *SE*, *V*

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LUIS ANTONIO GONZÁLEZ MARÍN

Perez de Alba, Alonso.

See Alba, Alonso de.

Pérez de Albéniz, Mateo.

See [Albéniz, mateo pérez de](#).

Pérez de la Parra, Ginés

(*b* Orihuela, Alicante, bap. 7 Oct 1548; *d* Orihuela, 15 Nov 1600). Spanish composer. His name is sometimes given erroneously as Juan Ginés Pérez. On 15 October 1562, just after his 14th birthday, he was chosen to direct the music in the collegiate church (from 1564 the cathedral) at Orihuela. From 23 February 1581 he was choirmaster of Valencia Cathedral, where one of his pupils was Juan Bautista Comes. After frequent unauthorized absences he left early in 1595 at the chapter's request and settled again at Orihuela, where from May 1595 he was a canon of the cathedral, although he did not act as choirmaster. On 14 November 1600 he made his will, which was executed on 25 November by his brother Juan. He was highly regarded by his contemporaries. His collected works, 'ready for the press', were to be found at Orihuela Cathedral in 1636 but had disappeared by 1727. Some 50 works by him do, however, survive elsewhere in 20th-century copies (some incomplete). They show that he had a preference for homophonic textures, which are seen at their best in glowing chordal passages that resemble Victoria. There is much expressive chromatic alteration, and in the motets in Catalan composed for the sacred drama *El misterio de Elche*, unrelated chords, such as E and B \flat major, boldly appear in quick succession.

WORKS

Sacred vocal: Benedictus, 4vv; Magnificat, 5vv; 6 vesper psalms, 4vv; Advent responsory, 3vv; 3 motets, 5vv; Latin hymn, 5vv, ed. in *Hispania schola musica sacra*, v (Barcelona, 1896/R)

Catalan motets, 3, 4vv, ed. J. Pomares Perlasia, *La 'Festa' o misterio de Elche*

Other sacred vocal: music for the Office of the Dead; vesper psalms; canticles; other liturgical compositions; motets: *E-MA*, *SEG*, *VAc*, *VAc_p*, *Zac*

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ROBERT STEVENSON

Pérez Gutiérrez, Mariano

(*b* Pisón de Castrejón, Palencia, 11 Sept 1932; *d* Madrid, 9 Feb 1994). Spanish musicologist, choral conductor and music pedagogue. He studied

music during his theological training at the Seminario Conciliar, Palencia (1948–55), and after winning a scholarship in 1956 he attended the Real Conservatorio Superior de Música in Madrid. In 1967 he obtained a degree in canonical law from the Universidad Pontificia de Comillas, Cantabria, and he served as choral director at the cathedral in Santiago de Compostela, 1964–9. He joined the faculty of the Conservatorio Superior de Música, Seville, in 1969, and was professor of aesthetics and music history (1969–74), then assistant director (1974–8) and director (1978–85). He earned the title *magister chori* in 1983 from the Gregorian Institute at the Catholic University of Paris, and in 1984 took the doctorate in philosophy at the University of Seville. He also studied privately with Chailley in Paris. From 1985 until his death he was professor at the Real Conservatorio de la Música in Madrid. He also served as president of the ISME, Spain, vice-president of the Sociedad Española de Musicología (1984–7) and founder (1988) and editor of the journal *Música y Educación*. In addition to his activities as a scholar, teacher and conductor, he also composed more than 70 works, including masses and works for orchestra, some of which were published.

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ISRAEL J. KATZ

Pérez Martínez, Vicente

(*b* Cifuentes, nr Madrid; *d* Madrid, 2 Jan 1800). Spanish liturgist and singer. He may have been the Vicente Andrés Pérez from Cifuentes (*b* 4 Feb 1746) who was admitted as a choirboy to the *seises* of Toledo Cathedral in 1756. In 1770 he entered the royal chapel in Madrid as a tenor and remained there until his death. During his career, he was especially noted for his excellence as a singer, teacher and interpreter of plainsong, and for his activity in chapel affairs. He collected and annotated many documents concerning the chapel (now in *E-Mn*) along with autographed theoretical works from his library. His major work is the *Prontuario del cantollano gregoriano ... según práctica de la muy santa primada iglesia de Toledo*, a three-volume anthology of plainsong submitted to the Imprenta Real in 1786 but not published until 1799–1800 after years of delays and a personal appeal to the prime minister Godoy. An enlarged second edition appeared in 1828–9, edited by A. Hernández. It is the most extensive plainsong collection printed in Spain, containing nearly 1000 pages of music. Based on the practices of Toledo, carefully prepared and collated with numerous manuscripts, it is an invaluable source of the chants used in Spain over several centuries, including those for vespers, compline and the proper and ordinary of the mass.

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ALMONTE HOWELL

Pérez Maseda, Eduardo

(*b* Madrid, 12 Aug 1953). Spanish composer. He studied music at the Madrid Conservatory (1969–81) and took a degree in sociology at the University of Madrid (1972–7). He has worked as a consultant in the department of musical activities for the municipality of Madrid. He won prizes for ... *Y ved cómo la Creación se ensancha ante nuestros ojos* (1981), the Cello Concerto (1981) and the Sonata I (1983, for piano). His Sonata II (1985, for violin) won the New York Musician's Accord prize and received its first performance in that city. His *Me recuerdas tanto y nada* was chosen for the 1989 ISCM Festival in Amsterdam. He has given many

courses and seminars on music, sociology and aesthetics, and has published two books and several essays and articles.

His most important orchestral work is *La cruz, el ciprés y la estrella* (1989). Immediately afterwards he began composing his first opera, on St John of the Cross. Entitled *Luz de oscura llama* (1991), it was given its first performance in Madrid and was an outstanding success.

WORKS

(selective list)

Op: *Luz de oscura llama* (prologue, 3, C. Janés), 1989–91, Madrid, Sala Olimpia, 1991

Vocal: ... Y ved cómo la Creación se ensancha ante nuestros ojos (Virgil, H.D. Thoreau, Blanco White, F. López Serrano), chorus, children's chorus, 2 fl, 2 tpt, trbn, 4 perc, 1981; Me recuerdas tanto y nada (Música nocturna), S, fl, perc, gui, vn, vc, 1987; Swan (El peso de la sombra) (J. Villiers de l'Isle-Adam), nar, Ct, perc, pf, vc, tape, 1989; *La cruz, el ciprés y la estrella* (St John of the Cross, Lao-Tse, F. de la Torre and others), spkr, S, Bar, chorus, orch, 1989

Orch: Conc., vc, chbr orch, 1981; *La cruz, el ciprés y la estrella*, suite, 1991 [based on choral work]; *Retorno a la luz*, 1993

Chbr and solo inst: Sonata I, pf, 1983; *El hierro y la luz*, fl, ob, cl, bn, hn, perc, 2 vn, va, vc, 1984; *Traspasa el aire todo ...*, 2 fl, ob + eng hn, cl, b cl, bn, tpt, pf/cel, perc, 2 vn, va, vc, db, 1984; Sonata II, vn, pf, 1985

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J.A. Vela del Campo: 'Una ópera sobre San Juan de la Cruz', *El país* (5 April 1991)

E. Franco: 'La luz en Pérez Maseda', *El país* (29 Jan 1994)

JOSÉ LUIS TEMES

Pérez Prado, (Dámaso) [Prado, Pérez]

(*b* Matanzas, 11 Dec 1916; *d* Mexico City, 14 Sept 1989). Cuban pianist, bandleader, composer and arranger. After a formal musical training in Matanzas he moved to Havana in the early 1940s, where he played the piano and arranged for the orchestra of Paulina Alvarez (1942) and the well-known Orquesta Casino de la Playa (1943–6). His growing incorporation of big band jazz influences was not well received, and he left Cuba in 1947, settling in Mexico City the following year. Establishing a mambo big band, he made several recordings through the next decade,

including his famous *Mambo No.5* and *Qué rico el mambo*. While often criticized for falsely claiming to have invented the mambo, his popularization of this genre in mainstream North America is undisputable, and his recordings of *Cherry Pink and Apple Blossom White* (1955) and *Patricia* (1958) made it to the top of the US charts for several weeks.

Remembered more for his goatee and vocal exclamations than for his musical talents, the self-titled 'Mambo King' was a brilliant pianist and an accomplished arranger. His appeal for non-Latino audiences lay in his use of dramatic horn lines and simple, less rhythmically complex arrangements than those of authentic Cuban bands. Among the most commercially successful of all Latin musicians, he was also popular in South and Central America through his appearances in dozens of Mexican film musicals. In addition to his dance hits, he wrote more ambitious, serious works for mambo orchestra, such as *Voodoo Suite* (1954), *Mosaico Cubano* (1956) and *La suite de las Américas* (1958–9), and also arranged classical favourites by Rachmaninoff and Grieg in mambo style.

LISE WAXER

Pérez Puentes, José Angel

(b Havana, 20 Sept 1951). Cuban composer and guitarist. He studied guitar with Isaac Nicola and Jesús Ortega, later taking lessons with Brouwer, Ichiro Suzuki and Antonio Lauro, and studying composition with Benaola. Since 1976 he has toured nationally and internationally as a concert guitarist. An award winner in various national composition competitions, he won the national composition prize (1979) in the symphonic, popular and children's categories and was commissioned to write the compulsory test piece (1985) for the International Guitar Competition in Puerto Rico. In the 1980s he formed a duo with Teresa Madiedo and founded the Ensemble de Guitarras de La Habana. Since 1992 he has lived in Ecuador, where he has given recitals, conducted the Banda Municipal de Quito and taught the guitar and composition.

Perez Puentes's compositions make ample use of contemporary techniques such as improvisational devices, polychords and polystylistic writing. However, in recent years he has turned towards neo-romanticism, quoting from the works of the great classical composers, jazz and traditional Cuban music. Most notable among his works are three instructive children's concertos, the guitar pieces that exploit the technical and expressive possibilities of the instrument, the *Divertimento para varios y algunos* for two guitars, based on traditional peasant themes, in which the guitarists also act as percussionists, and the *Variaciones sin tema* for wind quintet. These are variations on variations, using a range of musical language to create a neo-romantic mood.

WORKS

(selective list)

Choral: Y solo ha de verse la luz, S, Bar, spkr, mixed vv, orch, 1983; Carrusel I, children's chorus, 1985; Carrusel II, children's chorus, 1985; Senza parole, mixed vv, 1985

Orch: Concierto para niños no.3, 1980; Para un hada con hilos de oro, gui, orch, 1981; De donde crece la palma, 1987

Chbr: Concierto para niños no.1, gui, fl, ob, cl, perc, kbd, 1976; Sonata no.1, trp, pf, 1976; Para dos amigos, 2 gui, 1977; Concierto para niños no.2, pic, fl, ob, cl, bn, perc, kbd, 1978; Ireme, 2 gui, 1979; Oda al sol, 3 insts, 1980; Divertimento para varios y algunos, 2 gui+perc, 1981; Toccata, vc, pf, 1981; Polipuntos y contrafonías, 3 perc, 1982; Gamas II, str qt, 1983; Etc., etc. ... 2 gui, 1984; Variaciones sin tema, wind qnt, 1985; Estimulaciones no.2, gui ens, 1986; La vieja ciudad y el poeta, 2 gui, 1987; Insomnio para un día invierno, fl, gui ens, 1988

Solo inst: Fantasía del amor, gui 4 hands, 1981; Gamas I, 1v, 1982; Mixtificaciones, pf, 1982; 2 piezas, gui 1986; Preludios, gui, 1986; Ostinato, gui, 1987; Con si con la, gui, 1989

ALBERTO ALÉN

Perezzi, Paolo

(b Suzzara, 7 Sept 1955). Italian composer. He graduated in philosophy at Bologna University and studied composition with Sciarrino, teaching under him at Città di Castello from 1985 to 1988. He was appointed in 1989 to teach harmony and counterpoint at the Mantua Conservatory, and between 1994 and 2000 was artistic director of the Reggio nell'Emilia 'Di Nuovo' Festival. Since *Diario* at the Venice Opera Prima in 1982, his works have been performed regularly at major international contemporary musical events. In 1992 he won the Vienna International Competition with his orchestral *Primavera dell'anima*.

Perezzi regards composition as essentially a speculation upon the nature of sound. His technique owes much to the refined experimentation with timbres which Sciarrino has pursued, sometimes at the borders of silence. He is concerned less with internal relationships than with trying to formulate the most subtle of sonorities – from the harmonic and timbral richness of instrumental gesture to the imaginary world of a dying woman's final rambling thoughts in *Donna dei dolori*.

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(selective list)

Stage: Gli Uccelli (incid music), 3 fl, 3 vn, cl, hp, perc, tape, 1981

Orch: Primavera dell'anima, 1990; Machina symphonica, 1995

Vocal: Imagine si ceci, male v, bn, vc, 1993

Chbr and solo inst: Diario, 2 fl, pf, 1980; Episodio sul vuoto, pf 4 hands, 1980, rev. 1986; Notturmo, va, pf, 1981; Passo a due, cl, pf, 1981; Aspera, 2 vn, va, 1982; Le superfici del tempo, fl, cl, str qt, 1984; Studio per le superfici del tempo, cl, 1984; In quella vibrazione, va, cl, pf, 1984, rev. 1989 for vc, cl, pf; Con slancio, fl, cl, vn, vc, pf, 1985; L'ombra dell'angelo, fl/a fl, 1985; Tlön, 3 gui, 1985; Intimi voli, db, 1986; Hrön, 2 gui, 1987; Il tempo, fl, cl, vc, pf, 1987; Il volto della notte, fl, b cl, pf, 1987; Amore e addio, 11 str, 1988; Arouette, fl, vn, 1988; Vocativo, bcl, db, 1989; Radura con flauto (e rovetto), fl, insts, 1991; D'incenso, catrame e lillà, b cl, 1992; Vento di rosa, b fl, 1992; Pim sta per parlare, sax qt, 1993; Sonata, 2 hpd, 1993; 3 piccoli pezzi, insts, 1994; Str Qt no.1, with live elec, 1996

Tape: Donna dei dolori (P. Valduga), 1994

Perfall, Karl Freiherr von

(b Munich, 29 Jan 1824; d Munich, 14 Jan 1907). German administrator and composer. After studying law, he was briefly a civil servant before becoming a pupil of Moritz Hauptmann in Leipzig (1848–9). Moving back to Munich, he directed the Liedertafel from 1850 and founded and conducted the Oratorienverein in 1854; he was appointed court intendant by Ludwig II in 1864, provisional intendant of the Nationaltheater in 1867, intendant in 1869 and general intendant in 1872. An energetic and practical administrator, he greatly improved the theatre itself (renovating the building in 1869 and installing electric lighting as early as 1882) and the scope and standard of the performances. He took up Wagner's cause with what seems to have been genuine and independent enthusiasm, and in the face of dictatorial hostility from the composer, who even tried to enforce his suspension upon the king. *Die Meistersinger* (1868), *Das Rheingold* (1869) and *Die Walküre* (1870) were all first performed during his intendency, and over 700 Wagner performances were given in 25 years. In 1878 he proposed to the king that the Munich Opera, having benefited so greatly from Wagner's music, should pay the composer a 10% royalty until the discharge of the deficit that had accumulated after the Bayreuth Festival of 1876; this was a crucial step in saving Bayreuth. Wagner and his early champions give a prejudiced view of Perfall, but Bülow found him both artistically and administratively very competent. The Munich Opera Festival, which began in the summer of 1875, was founded by him. He retired in 1893 and published two books on theatre history. His own operas, *Sakuntala* (1853), *Das Konterfei* (1863), *Raimondin* (1881; revised as *Melusine*, 1885) and *Junker Heinz* (1886; revised as *Jung Heinrich*, 1901), were performed in Munich with moderate success.

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Perfect cadence [authentic cadence; final cadence; full cadence; full close]

(Fr. *cadence parfaite*, *cadence authentique*; Ger. *Ganzschluss*, *vollkommene Kadenz*; It. *cadenza perfetta*, *cadenza intera*).

A [Cadence](#) consisting of a dominant chord followed by a tonic chord (V–I), normally both in root position. In some theoretical writings the term is extended to cover any cadence ending on the tonic, thus including the plagal form (IV–I) as well as the ‘authentic’ form; particularly in American writings, it is sometimes specified that a cadence is not ‘perfect’ unless the uppermost voice sounds the tonic note in the final chord.

Julian Rushton

Perfect consonance.

The [Interval](#) of a unison, 5th, octave or any of their compounds (12th, 15th, etc.), when neither augmented nor diminished. The term is contrasted in much medieval polyphonic theory with ‘imperfect consonance’, a simple or compound 3rd or 6th (see [Counterpoint](#), §2). The diatonic [Fourth](#), although usually defined as a dissonance in that context, has since been considered a [Consonance](#) when understood as the inversion of the perfect fifth; as a result, the term ‘perfect interval’ is generally taken to include the ‘perfect 4th’, and its compounds in addition to the medieval perfect consonances.

Julian Rushton

Perfect interval.

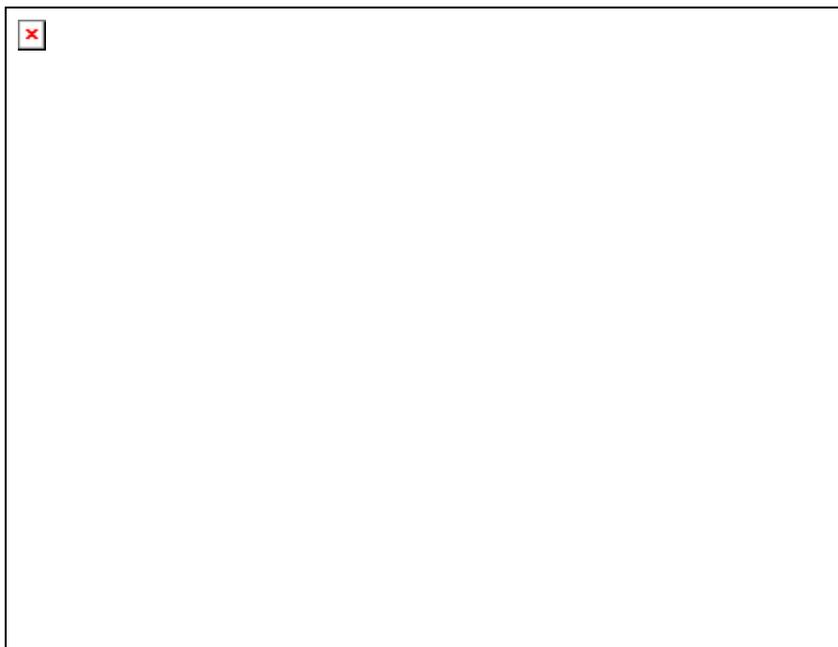
A [Perfect consonance](#), or a simple or compound perfect 4th.

Perfectio

(Lat.: ‘perfection’).

A term used in theoretical writings on mensural music from the mid-13th century onwards. It refers to a quality of ligatures that depended on the value of the final note of the ligature. The final note was normally assumed to be a long unless its normal shape was modified. If the last note was of normal shape (for an ascending ligature this meant with a stem descending to the right, for a descending ligature this meant without stem) then the ligature had perfection and the last note was a long. If the ascending ligature ended in a note with no descending stem, or if the descending ligature ended in two notes in an oblique form, then the ligature had no perfection and the last note was a breve. A quality of ligatures that depended on the value of the initial note of the ligature, [Proprietas](#)

(‘propriety’), was governed by similar rules, which for a two-note ligature *cum opposita proprietate* (which had an ascending stem to the left) overruled the above conventions governing perfection and resulted in a pair of semibreves. The usual shapes for two-note ligatures are shown in [Table 1](#). Ligatures of three, four and more notes were governed by the same rules, with all but the first and last notes understood to be breves (except in the case of opposite propriety, when the second note was always a semibreve, or where a note is graphically distinguished as a long or a maxima).



See also [Rhythmic modes](#) and [Notation](#), §III, 2 (viii) and 3 (ii).

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Peter Wright

Perfect pitch.

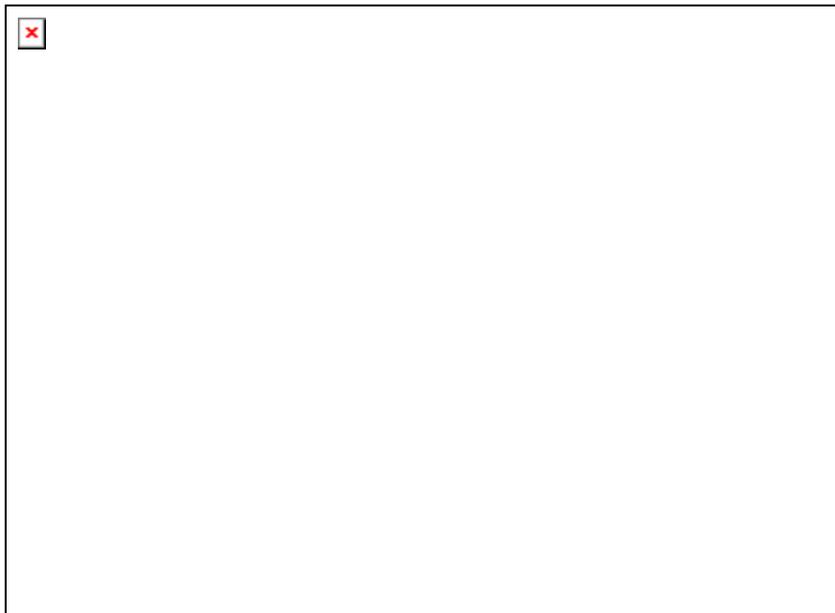
See [Absolute pitch](#).

Perfidia

(It.).

A term used mainly during the 17th and 18th centuries to designate the persistent repetition of a figure or motif. Its use as a technical term in music would have been suggested by a meaning that was current in the 17th and 18th centuries but is now obsolete: ‘obstinacy’ or ‘persistence’. Berardi, in

his *Documenti armonici* (1687, pp.17–20), defined the perfidia as the continuation of a figure according to one's whim ('continuare un passo à capriccio'). His eight music examples clarify his meaning: against a cantus firmus a second voice (higher or lower) develops a contrapuntal line in which the same rhythmic figure is repeated in each bar except the last. Berardi's first example, headed 'Della semiminima col punto sincopata, e perfidiata con trè Crome', is given in [ex.1](#). Brossard, who knew Berardi's treatise, offered a similar but broader definition in his *Dictionnaire* (1701): 'an affectation to do always the same thing, to follow always the same pattern'. Brossard's understanding of the term includes the 'fuga perfidiata' as well as ostinato basses. His wider definition permitted him to equate the perfidia with Zarlino's 'pertinacia' (*Le istituzioni harmoniche*, 1558, iii): in Zarlino's examples it is the melodic pattern of the counterpoint to a cantus firmus that remains constant, while the note lengths are changed – the opposite of Berardi's examples, in which rhythm is the constant factor and pitches change. Walther (*Musikalisches Lexicon*, 1732) and Rousseau (*Dictionnaire de musique*, 1768) both followed Brossard's definition closely. Three short passages of music attributed to Torelli (in manuscripts in *I-Bsp*) are given the label 'perfidia' (nos.65–7 in Giegling's catalogue, 1949); the first may be spurious, and the second and third are part of the same work. They are 29, 28 and 13 bars in length, are scored for two violins and bass, and feature brilliant figuration for the violins over a sustained bass pedal. It is reasonable to assume that they originally formed part of longer works. A similar passage, but without the heading 'perfidia', occurs at the end of the second movement of Corelli's sonata op.5 no.3 (see [Cadenza](#), ex.6). There is a loose connection between Berardi's and Torelli's terminology: in both cases passages of figuration are heard either against a slow-moving cantus firmus or above a static bass. The perfidia is discussed by P. Whitmore in *Unpremeditated Art: the Cadenza in the Classical Keyboard Concerto* (Oxford, 1991), 38–41.



ANDREW V. JONES

Performance.

Music-making is a virtually universal human activity. At its most fundamental, it is a form of private biological necessity (in that, for example, individual survival is assisted by being sung to as a baby by a birth mother). At its most elevated, musical performance is public property; it played a pivotal role in some of the earliest traces of elaborate Western art, with the story of Orpheus, a pre-Homeric hero (thus now of at least some 3000 years' standing), possessing the legendary ability to tame wild animals and resist the Sirens by singing and by playing the lyre. Across the ages and throughout world civilizations it is the actual, direct, live experience of music that seems to have been integral to the human culture carried forward from its apparent European origins some 40,000 years ago to the modern world (Mithen, 1996, pp.159–63).

1. General considerations.
2. Role of the performer.
3. Basic elements.
4. Learning to perform.

BIBLIOGRAPHY

JONATHAN DUNSBY

Performance

1. General considerations.

It can be argued that, in this modern world, music performed is perhaps the most widely disseminated kind of public property. In the 1980s and 90s – and for all that the following may prove to be forgotten names from mass entertainment – Queen, Madonna and, later, the Spice Girls were truly global cultural phenomena, and what they were all doing was performing music for other people. In the field of classical or art music, a similar effect has been known for centuries, from Blondel in the 12th to Paganini in the 19th and, we might conjecture, Casals and Segovia in the 20th. Musical performance, then, seems to have a double aspect in human culture, in that it is both endemic, more or less evenly spread throughout the species and its history since prehistoric times, yet also value-bearing. Just as ‘fixed’ works of art are held to range from the ephemeral (lost in history and never intended to be kept) to the preservable (deliberately saved artefacts, curiosities, social objects) to the canonical (enduring works of ‘genius’), so musical performance can range from something ordinary to a level that becomes a gold standard – although we shall encounter, with the example of Inuit throat games (which in early ethnomusicology would have been called ‘primitive’ music) the challenge of what may well amount to ephemeral genius.

In the Western art tradition, musical performance is commonly understood, and not surprisingly, in something like the way that are the works of music that performance brings to life, so that a familiar list of musicological categories is available: the historical, analytical and psychological dimensions. In performance studies, however, each of these dimensions must take on a special flavour. The history of performance was essentially mute until the 20th century with its invention of non-human storage of music (see §2 below). Time and again, therefore, earlier epochs characterize performance as something valid only for the present, or for veiled, mediated recollection; and though performance may have been

reflected, represented and even to some extent 'recorded' in literary or visual art, music in performance was not essentially open to scientific or even philosophical inspection: 'the composer works slowly and intermittently ... the performer in impetuous flight; the composer for posterity, and the performer for the moment of fulfilment. The musical artwork is formed; the performance we experience' (Hanslick, 1854; 1986, p.49). Analytically too – to address the second dimension mentioned above – the 'work' of music has typically taken precedence over any of its 'realizations'. Technical commentary on music since the Middle Ages has largely been restricted to commentary on general musical practices (see the comment in §4 on musical treatises) and on notated pieces or repertoires. Only in the late 20th century did momentum begin to gather for the study of 'music in performance ... where analysis, cultural studies, hermeneutics, and performance practice meet' (Bowen, 1999, p.451). Thirdly, music psychology may also be considered inchoate in respect of (as it were) real-time music, for all the strides that have been taken in building models of contemplative musical understanding. We are hardly in a better position than was Lucretius in *De rerum natura* some 2000 years ago to ask interesting questions about the essence of ongoing human experience, although it will be possible to codify modern thinking on the fundamental specifics of contemplating musical performance (see §3). Finally, in these introductory comments, the dimensions of interpretation and notation must also be mentioned, since these concomitants of mainstream musicology are evidently central to the phenomenon and to the study of musical performance; issues entailing them are threaded through the following discussion, which addresses the role of the performer, including the somewhat altered status of performance in the 20th century, the basic elements of musical performance that have nevertheless endured and, more briefly, the musical training and learning of the performer.

For the psychology of performance, see [Psychology of music, §IV](#).

Performance

2. Role of the performer.

The role of the performer in Western music is nowadays typically characterized in two ways. First, the performer is seen as the composer's ambassador, with decisive powers, a perception that is at least as old as the mid-18th-century: 'What comprises good performance? The ability through singing or playing to make the ear conscious of the true content and affect of a composition. Any passage can be so radically changed by modifying its performance that it will be barely recognizable' (Bach, 1753; 1949, p.148). That is an enduring truth, and in some senses it must be the case that the great composer-performers, such as Boulez and Britten in recent times, are likely to be offering the 'truest' content and affect of at least their own music (but Rachmaninoff is a cautionary case of a maestro who gave up performing his concertos because he felt that the younger generation of concert pianists included some who could offer better interpretations).

Secondly, however, there has been an emphasis fuelled by social science to examine the relativities and interdependencies of music-making and posit a more democratic picture in which those for whom performances are performed have a supposedly equal significance:

... as cognitive psychology has taught us, the temporal materialization of a musical artwork emanates not from the composer alone or from the performer alone but from a triarchical interrelationship among composer, performer, *and* listener ... for performers to discharge faithfully their aesthetic responsibilities, they must give considerable attention not only to their understanding of the composer's demands and desires but also to the sensibilities of the audience (Narmour, 1988, p.318).

Certainly, through the commercialization of classical music, performing has become strikingly market-led, and since at least as early as the rise of the public concert in the 18th century (Raynor, 1972, pp.314–30) market forces have been significant in the careers of professional performers. Historically, the sensibilities performers have most needed to flatter in approximately the last three centuries have been those of music critics, who were diagnosed by Hans Keller (1987) as constituting an entirely phoney profession but who have been and remain potent arbiters of public taste all the same. Whether we choose to see the performer as a creative vessel of transmission from composer to audience, or as cog in a three-cog mechanism that can never work with only two cogs – and this may come down to the question of whether the art of music conveys a message or is pure activity – there is no known ramified art of music that is performer-less (a notion with which composers using electronic sound generation have indeed toyed, working interestingly against the grain of existing musical constraints).

The place of performance in the history of music changed in the 20th century with the onset of mechanical and acoustic, and afterwards electronic, recording (see [Recorded sound](#)).

We may be witnesses, the only direct witnesses there will ever be, to the beginning of the music of the future. Is it not easy to imagine that two thousand years or five thousand from now people will say that Western music really only got going properly during the twentieth century from which distant time there date the earliest proper sonic and visual records, following that strange 'mute' early period of music history that spanned the Greeks (of which we know essentially nothing), via medieval polyphony (of which we know a certain amount), to, say, Mahler, the last great pre-technological composer (of whose work and times we know much more but not, really, enough: none of his performances survive recorded, and there are just memories mythically handed on to indicate that he was one of the greatest-ever conductors)? (Dunsby, 1995, pp.15–16).

Musical performance no longer has a lost, silent history but impinges on current practice: we have precious little idea of how Blondel actually

performed his songs and of the impression they made, but we have a very good idea of how Schoenberg performed his *Pierrot lunaire* since he conducted a sound recording of it in 1940, 28 years after its composition (now issued on CD) – a continuity that spans nearly the whole century. It is no surprise, then, that in the modern musical world, where we are becoming used to access to sonic history and its visual context, performance is being interrogated continually by the concept of ‘authenticity’ (Kivy, 1995), or by what it has been suggested should be called ‘authenticism’ (Taruskin, 1988), the consensus seeming to be that ‘historical authenticity alone will never lead us to a true revival without an admixture of a degree of our own artistic beliefs and instincts’ (Lang, 1997, p.179): we shall see how inherent in musical performance is the human agent to whom Lang refers.

Performance

3. Basic elements.

What has endured through the electronic revolution is what might be called the basic elements of musical performance: understanding, actuality and the ineffable – performance being an activity of sentient human beings, an activity that draws on the past and unfolds into the future (satisfying our eagerness to perceive what happens next), but one that exists in that inevitably mobile time called the present.

Understanding follows from sentience and is not restricted to ‘high’ art. Compare what a conductor is doing in London at a symphony concert with what a female Inuit is doing in northern Canada performing a largely unobserved but locally, socially significant throat game. The conductor is probably highly educated, having learnt a great deal about organology, music history, music theory and so on, and earning large sums of money. Without having achieved a wide cultural assimilation, the conductor would be useless. The Inuit, on the other hand, knows very many more concepts of snow than the Londoner’s, and has no concern about the history and theory of Western music. Yet the Inuit performer may actually be singing ‘better’ than the celebrated conductor is conducting. It is worth bearing this in mind when reading of how sophisticated the musical understanding of some performers needs to be: ‘the interpreter, in order to produce more than just an idiosyncratic response, must rely on a combination of sound technical analysis and relevant musicological scholarship’ (Cone, 1995, p.242); similarly, of conductors, ‘however extensive the scope of his imaginative powers, his comprehension will remain limited unless he is adequately equipped with knowledge’ (Scherchen, 1929; 1933, p.18). This may be true in our culture, but analysis and scholarship are of no direct ‘emic’ (or one might say ‘native’) concern to the Inuit performer. What ‘understanding’ really means, then, in musical performance in general, with an eye to other cultures, and to other forms of judged public exposure (see Green and Gallway, 1987, for an application of sport-training methods to musical performance), is informed intensity. The importance of this may be easiest to grasp by contemplating its opposite: where, in all the musics of the world, is there found communal music-making that is fundamentally uninformed and careless? Probably as near to nowhere as makes no difference.

Actuality is the reason that people flock to live performances, and again this is a transcultural fact. The technological revolution mentioned above has not altered this. There have been cases where live performance has been challenged, notoriously by the Canadian pianist Glenn Gould who in 1964, in his 30s, gave up public performance in favour of the recording studio ('no famous musician had ever done anything like it', Page, 1987, p.xii). However, the excitement of actually witnessing performance seems to be at the sharp end of musical practice, the authentic medium for informed intensity, and unlikely to disappear. This excitement surely lies to some extent in the stimulus to be found in any communal activity, there being something that touches our primeval sensibility in the 'buzz' of a crowd of people. Yet the excitement depends too on a feature proper to music, which is the nature of sound, for it remains true that any electronic reproduction of non-electronic Western music (and probably any non-electronic human music at all) is not in fact a reproduction but a mere simulacrum, an approximation. It is only in live performance, offering 'real' sound and a balance of the expected with the unexpected, that the capacity for plenitude in human musical experience can be fully satisfied (see Clynes, 1982, and Wallin, 1991). That is from the listening side, and it almost goes without saying that performers themselves, *pace* Gould and the unquestionable integrity and depth of his arguments about his own artistic personality, perform differently in public from how they do in private; and this difference between the public and the private is a common human experience in everyday life.

What is called above the 'ineffable' can be discussed under many different rubrics – artistry, charisma, inspiration, magic, star quality – none of which can ever quite capture a quality to which performers would nevertheless not aspire if they did not believe that audiences were acutely sensitive to it. This ineffable quality of musical performance at its highest is bound up with our tendency to believe that something may be 'perfect', and that this is the ideal of artistic experience (see Kant, 1790; 1987, pp.79–84, although noting that unfortunately Kant believed music to be of only secondary importance), an ideal in delicate balance with the fact that real-time musical performance is inevitably contingent, always involving an element of risk (Dunsby, 1995, pp.12–14). Musical performance is held to have a special social power equal, according to Lévi-Strauss, to that of myth, both music and myth being 'instruments for the obliteration of time'; Lévi-Strauss goes so far as to ascribe truly magical powers to the results of musical performance during which he claims 'we enter into a kind of immortality' (Lévi-Strauss, 1964; 1970, p.16; see also Nattiez, 1993, pp.15–19).

Performance

4. Learning to perform.

The requirements of musical performance in Western culture are stringent. As with the learning of different languages, training is most likely to succeed when begun in childhood, usually between the ages of five and eight. One measure of what is required is provided by the Associated Board of the Royal Schools of Music, by far the world's largest assessment body for educational music-making of many different varieties, administering in the UK alone more than 300,000 individual examinations annually. It indicates some eight or nine years of almost daily practising as

a prerequisite for reaching a level on one instrument or in singing that might qualify the student for tertiary-level study. Only after a further three or four years of intensive, full-time study combined with performing experience might a student be ready to (for example) take an audition for a semi-professional orchestra. The proportion of trained performers who go on to be able to work professionally is small, and the proportion who can become soloists is minute. As one source of professional advice to young performers puts it: 'On the realities of the music business ... unlike the business world, the amount of effort and time put in to master your craft in the arts does not pay off with predictable success. It is difficult to separate reality and fantasy when trying to be good enough to "make it"' (Dunkel, 1990, p.51). Thus professional performers are somewhat rare among the population. They also tend to be specialized; a case such as Mozart, considered by his father Leopold to have the potential to become as great a violinist as he was a pianist, is wholly exceptional. Amateur musical performance, on the other hand, is a huge human phenomenon, from Caribbean steel bands to Welsh choirs, from the Inuit throat games of the western north Atlantic coast and the northern Pacific Rim to the didgeridoo players of native Australia.

Learning musical performance to any significant level has always been arduous but also immensely satisfying, as might be expected of an activity that has demonstrably health-improving clinical effects (see [Music therapy](#)). Musicians throughout the centuries have written about performing, and it is from treatises on performance that our views on the interpretation of pre-20th-century music back to the Middle Ages are principally founded. However, it has always been agreed that one cannot effectively learn to perform, be it singing or playing, from a book, or from musical notation, given that 'the text carries no more than the minimal necessary information for a new performance. It is not the composition itself' (Boorman, 1999, p.406), and given that Lang's 'beliefs and instincts' are always in play, making each interpretation unique. Rather, the history of performance shows multi-generational chains of apprenticeship and pedagogy, for instance in religious orders, or in traditions linked to repertory and instrument (one fascinating case being the genealogy of the modern style of piano playing, which can be traced back largely to Beethoven through Czerny, Liszt and succeeding generations in both Europe and the USA). It would be pure speculation to suppose that no-one is likely to learn to perform from a computer, yet it can be asserted that technology has so far had little specific impact on becoming a performer, but for the profound effects mentioned above of musical recording.

Performance

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Performing practice.

A term adapted from the German *Aufführungspraxis* (in America the usage 'performance practice' is generally preferred).

I. Western

1. General.

Musical notation can be understood as a set of instructions indicating to the performer how the composer wished the music to sound. From the accent signs of the ancient Greeks and the staffless neumes of some medieval manuscripts (which reminded singers of the general shape of melodies they already knew, but did not indicate exact pitches or intervals) to the carefully marked scores of most 20th-century composers, methods of

notation have changed radically over the centuries, along with the attitudes of composers to the degree of detail and precision they wished to offer the interpreter. Not all the elements of a performance can be fixed in writing. Even in the 20th century, when composers took more care than ever before to state exactly the quality and duration of each sound, different performances of a piece (including sometimes those by the same musician) varied in tempo, phrasing, articulation, timbre and so on. The amount and kind of deviation from a precisely determined ideal tolerated (or even encouraged) by composers have depended partly on convention – habit and training – and partly on the temperaments of the individuals involved and the practical requirements of particular situations – the size of the ensemble, the acoustics of the performing area, the nature of the occasion, and so on. Throughout history musicians in the Western world have cherished those ambiguities of notation that have allowed performers some freedom and given musicians and listeners alike the impression that a piece of music is created anew each time it is heard. The principle that the performers should be allowed some scope to ‘interpret’ the notation subjectively was challenged successfully for the first time in the 20th century, with the advent of recordings and electronic means of fixing a composition in its definitive form once and for all.

In considering the kinds of information written music of the past supplies to performers, the student of performing practice must make a distinction between those elements of the original notation that may be misleading or confusing to a modern performer unless translated into symbols with which he is familiar, and those that originally had a fixed meaning which is now lost or ambiguous. The problems created by the first category are generally faced by editors, and are thus dealt with under [Editing](#). Consideration of the second category is complicated by the fact that some signs permitted but did not demand particular styles of performance, while others changed their meanings over the years. Thus it is not entirely clear how the rhythms of plainchant and medieval secular monophony were interpreted, or even whether the notation demanded a particular solution; scholars disagree in their transcriptions of the time values of some early polyphony; the hypothesis that the Renaissance mensural system indicated precise tempos and tempo relationships is being questioned; the application to German and Italian music of the French 17th- and 18th-century rules of rhythmic alteration – the convention that allows or demands quavers to be played unequally even though they are notated in equal values – has been sharply challenged; and performers are beginning to learn that some signs for particular bowings and articulations in use today meant quite different things to late 18th- and 19th-century musicians. In short, the student of performing practice must investigate carefully the precise meanings of musical symbols in each period of music history and attempt to discover how they have changed over the years.

Perhaps even more important, scholars must try to establish the amount of freedom allowed the performer, by determining which aspects of performance were not fixed on paper during a particular period. Unwritten conventions make up the most difficult but also the richest category of problems of performing practice. In fact, all players and singers must ask themselves certain basic questions about the compositions they perform, most of which have not been precisely answered by composers: the exact

tempo, whether alterations of the written rhythms are allowed or expected, which sonorities are best suited to the piece being played, how each note should be articulated, whether or not melodic embellishments are permitted or forbidden within the convention in question, whether the players are expected to improvise (or prepare for themselves before the performance) sections of the composition, and so on. The 'correct' tempo of a piece, for example, depends on a number of variable features, among them the size of the ensemble and of the concert hall and the mood of the performers on the day of the concert. Even since the invention and widespread adoption of the metronome, musicians and listeners have tolerated widely divergent tempos for the same piece (and, indeed, arguments continue about the accuracy and appropriateness of many composers' metronome markings). Singers must learn how, when, and whether to embellish their melodic lines, and how to sing florid ornamentation, before they can perform late Renaissance solo songs or late Baroque operatic arias in the way audiences first heard them. Some music calls for the addition of improvised or semi-improvised parts. Many modern performers of medieval music, for example, add drones and heterophony to the unadorned melodies of the troubadours and trouvères; harpsichordists and organists must learn how to invent their own part above a figured bass when they accompany 17th- and 18th-century music; and soloists must prepare cadenzas not supplied by the composers when they perform 18th- and 19th-century concertos and arias. Instrument makers and players have acquired a great deal of collective experience in reproducing the timbres of Baroque music by building replicas of old instruments and relearning the techniques required to play them, and this area of 'practical research' is gradually widening to encompass the timbres of medieval and Renaissance music on the one hand, and late 18th- and 19th-century music on the other. Concurrently with their attempts to clarify the nature of old instruments by learning to play them again, students of performing practice have sharpened their perceptions of the sonorities of the past by studying matters of pitch level, tuning and temperament, research that often yields surprisingly practical results.

The further back one goes in music history, the fewer aspects of performance there are that composers established precisely in writing. The 20th century was something of an exception to that general rule, and offers examples of both extremes: on the one hand the meticulous, almost obsessively careful, markings of Schoenberg, Berg and Webern and the well-known aversion of Stravinsky to 'wilful' interpreters of his music, and on the other the controlled, and sometimes uncontrolled, improvisations introduced into their scores by John Cage and other members of the avant garde since 1945. Composers of the 19th century, beginning with Beethoven, greatly increased the number and precision of their directions for performance by indicating tempos (by means of the metronome as well as by the use of conventional terms), phrasings, bowings, dynamics and so on. In the 17th and 18th centuries tempos were indicated only approximately by means of a fairly well understood convention using descriptive terms; some but not all bowings were marked, and performers were expected to realize keyboard accompaniments above a bass, and in many instances to embellish their own parts. In music before 1600 many aspects of compositions that later became a part of their very conception were left to the performers to determine (and presumably to change from

occasion to occasion), such as the choice of voices and instruments, the accidentals required by the rules of *musica ficta*, and the way the syllables of vocal music were made to fit the notes.

Answers to many questions about performing practice – even for music of the not very distant past – can be found only by examining indirect evidence, such as the musical institutions of a period. Thus the subdiscipline of performing practice involves the study of social history, as well as the history of musical instruments (organology), of musical subject matter in works of art (iconography), of theoretical treatises, and of the music itself. Archival documents are often the only way to discover the number of performers engaged for a given occasion, what sorts of events were accompanied by music, and so on. And investigations of the organization and rules of various institutions – the minstrel guilds of the Middle Ages, the courts, cathedrals and academies of the Renaissance and the Baroque era, and the concert societies of the 19th century, for example – are often necessary prerequisites for discovering various details about the way music was performed in past times.

Some, and perhaps many, basic questions about past performing practice can never be answered completely. One can never know, for example, the quality of voice most cultivated by the virtuoso singers of the Italian Renaissance, or the exact specifications of most medieval instruments. Moreover, one might reject on aesthetic grounds some of the qualities most prized by past musicians (early recordings convincingly demonstrate how much taste changed even during the 20th century). Reproducing as closely as one can the techniques and timbres known to be appropriate to a given period can never replace performances that are musically convincing to the audience; and yet the means and style of performance imagined by a composer are so indissolubly bound up with the whole musical fabric that he or she has set down, that the communication and impact of the composition are seriously impaired if the sounds imagined are not at least kept in mind when preparing modern performances.

The study of performing practice as a subdiscipline of musicology has been fostered by an implicit distinction between that which standard notation may indicate precisely – namely an exact pitch (within a given tuning) and duration for each note – and that which requires a knowledge of the style for its proper interpretation. While this approach may be extended to music in non-European notations, it is obvious that for societies without a written tradition distinctions cannot be made between the way the music looks on the page – its style considered in the abstract – and the way it sounds. Thus performing practice is an inseparable part of the central concerns of ethnomusicologists who work with orally transmitted repertoires, and of those scholars who work with the music of ancient civilizations, such as those of Egypt, Greece and Rome.

2. Medieval monophony.

(i) Sacred.

The principal sources of information about the performance of Western medieval sacred monophony are the chant manuscripts themselves and the writings of theorists. Owing to the widespread preservation of such

sources a great deal is known about plainchant performance in the Middle Ages (for a fuller account see Hiley, B(i)1989). However, as is frequently the case in the discussion of performing practice, problems such as contradictory accounts or missing details create obstacles that prevent the confident reconstruction of such performances. Any modern performance, therefore, must depend considerably on subjective interpretation. Furthermore, unlike more complex music, monophonic chant can support a very wide range of interpretation and still remain ostensibly true to the notes preserved in the sources.

The case of the Eastern (Orthodox) Churches is different, for in some traditions the melodies have been transmitted orally for more than a millennium. Questions naturally arise, therefore, as to the constancy of the transmission, especially since in the best-documented tradition – [Byzantine chant](#) – very grave changes may be seen to have occurred.

For the reconstruction of chant performance, several aspects have to be considered. The first is liturgical context: the function of the chant in the ceremony, the forces needed to sing it, and other practical considerations such as the position of the singers in the building. Such matters were clearly of great importance through the ages, but only gradually were they set out in written documents. The earliest surviving sources in which liturgical ceremonies are described in any detail are the *Ordines romani*, dating from the 7th–9th centuries, regarding Roman liturgical practice; somewhat over two dozen are extant (ed. M. Andrieu, *Les Ordines romani du haut Moyen-Age*, Leuven, 1931–61), many of them copied in the Carolingian period by Frankish churchmen concerned to follow Roman usage. The most widespread monastic Rule, that of St Benedict (c530), also sets out broad guidelines about how the canonical Hours are to be performed. During the following centuries such documents became more detailed and were available for a greater number of churches, particularly monastic ones. The Rules of religious orders such as the Cistercians (in the 12th century) and the Dominicans (in the 13th) are full of specific information about liturgical usage. From the 13th century onwards ordinals survive from a number of important churches (Chartres, Paris, Salisbury etc.), providing enough detail to make possible the reconstruction of these aspects of liturgical performance. Knowledge of performance conditions can also help in the reconstruction of the content of liturgical services: for example, if the performance conditions obtaining in a 9th-century service also applied in a 7th-century service of the same kind, there is a strong possibility that the same melody was sung in the 7th century as in the 9th, even though no notated sources for the earlier period exist.

A second aspect, concerning the way the chant sounded, is much more problematic. Little is known about the sort of voice production favoured over the centuries, or about dynamic level or tempo: vocal colour, loudness and speed affect the way chant is sung and heard, but the musical sources are silent on such matters. It is not even clear if all genres of chant were performed in the same way. There are, however, indications that tempo varied according to the solemnity of the day: the more important the occasion, the slower the tempo. One of the earliest such recommendations is a passage in a *Regula canonicorum* of Chrodegang of Metz (c755; *PL*, lxxxix, 1069), which states that the number of singers and the rank of the

feast day were the determining factors. The Cistercian *Instituta patrum de modo psallendi* (13th century) refers on numerous occasions to faster and slower singing (GerbertS, i, 5–8; see also Van Dijk, B(i)1950). Information of a more specific nature is given in a passage in the *Commemoratio brevis de tonis et psalmis modulandis* of about 900, which says that in the antiphons for Office psalms, antiphon and psalm were delivered in the same tempo, but the final repeat of the antiphon was sung at half the speed ('duplo dumtaxatur longius'). Cantic antiphons, however, were sung slowly from the start.

The most detailed account of chant singing almost until modern times is Conrad von Zabern's *De modo bene cantandi* of 1474 (discussion and partial translation in Dyer, B(i)1978). It warns against such faults as aspirating notes within a syllable, over-nasal tone, distorted vowel colours, forced high notes (but trumpet-like low notes are recommended), and lazy delivery and inappropriate posture. The vast majority of texts relating to performance matters simply recommend moderation in choice of tempo and pitch, together with sweetness of voice production. (Many texts are discussed in Müller-Heuser, B(i)1963).

Johannes de Grocheio, writing at the end of the 13th century, is something of a special case. He compared chant genres to those of secular music, whose characteristics he described in more detail in an earlier passage. Thus, for example, he stated that the gradual and alleluia were sung 'in the manner of a *stantipes* or of a *cantus coronatus*, so that they may bring devotion and humility to the hearts of their hearers'; the *stantipes* was previously described as difficult, both textually and musically, which 'makes the minds of young men and girls dwell on it', and the *cantus coronatus* is 'composed entirely from longs, perfect longs', also implying some ceremoniousness. The sequence that follows is, on the other hand, 'sung in the manner of a *ductia*, so that it may make [the hearers] joyful', the *ductia* having been described as 'light and rapid in its ascents and descents'. Yet just when a distinction between grave and lively seems to be emerging, Grocheio states that the offertory 'is sung in the manner of a *ductia* or of a *cantus coronatus*'.

Very rarely, there are hints of what may be called an aesthetic appreciation of tempo. In the *Scolica enchiridis* (9th century) it is stated: 'Whereas one melody is better sung more quickly, another is sweeter when sung more slowly. For one can know by the very formation of a melody whether it is composed of fast or slow phrases' (Schmid, B(i)1981, p.89; Erickson, in Palisca, B(i)1995, p.53).

Another clear sign that chant was not always sung in a flat and featureless manner is the existence of a small number of 10th-century chant books in which the neumes are supplemented with small letters, most of which have significance for pitch and rhythm, a few for delivery (see also [Notation, §III, 1](#)). The meaning of these letters is explained in a letter reputedly written by Notker of St Gallen at the end of the 9th century (see J. Froger, *EG*, v, 1962, pp.23–72). Among those concerning delivery are 'f' (*cum fragore seu frendore feriatur*: 'to be performed with harsh or percussive attack'), 'k' (*clange*: 'with a ringing tone'), 'p' (*pressionem*: 'driving forward');

prensionem: 'with urgency') and 'r' (*rectitudinem vel rasuram ... crispationis*: 'with straight or forthright vibratoless [tone]').

Many more such significative letters refer to rhythmic detail, for example 'c' (*cito* or *celeriter*: 'to be performed rapidly and quickly') and 't' (*trahere*: 'drag out'; or *tenete*: 'hold'). The same manuscripts that are rich in significative letters contain many details of notation that are rare or unknown elsewhere; they include *episemata* and the deliberate modifying or distorting of the normal neume shape to suggest a different significance. These and many other features have occasioned extensive discussion, the chief issue being whether they can be interpreted in mensural rhythmic terms, and, if so, which rhythmic values are appropriate. On the one side, many have argued that the rhythmic indications are no more than nuances, agogic modifications of the basic flow. This is more or less the position adopted in the early years of this century by the monks of Solesmes; it became known as 'equalist' because all notes are basically of equal length. On the opposite side, the 'mensuralists' have been of varying opinions, some proposing two basic mensural units in the ratio 2:1, while others prefer three or more units (in the ratio 3:2:1 or 4:2:1, etc.). Further scope for varied note values is provided when they are grouped in bars, with the necessary flexibility to accommodate shorter, longer or dotted notes. While such meanings can be read into the notation, there is almost no firm contemporary evidence – in theoretical writings, for example – that these were envisaged. It is true that several authors speak of long notes, but with reference only to the closing notes of phrases. Only the *Commemoratio brevis* (c900, therefore contemporary with the manuscripts richest in notation detail) attaches proportional value to long and short notes: 'The longer values consist of the shorter, and the shorter subsist in the longer, and in such a fashion that one has always twice the duration of the other, neither more nor less' (see Bailey, B(i)1979, p.103). Yet the necessary link between such statements and the notational signs is lacking.

It is not surprising, therefore, that a wide range of interpretations have been proposed, ever since Lambillotte made mensural transcriptions from the early St Gallen manuscript CH-SGs 359. Pothier believed that the notational signs were a limited and chronological phenomenon and ignored them for the purposes of making the Vatican editions of chant, the *Graduale romanum* (1908) and the *Antiphonale romanum* (1912). This was the cause of the famous break with Solesmes, whose own chant editions, produced under the leadership of Mocquereau, add supplementary bars and dots indicating agogic nuances. For a group of scholars, including Houdard and Riemann, the text-syllable had to maintain a constant length, the notes being shorter or longer depending on how many were allotted to the syllable in question. Wagner transcribed with minim, crotchet and quaver, later with dotted crotchet, crotchet and quaver (in *AdlerHM*). Jeannin used only crotchet and quaver. (For other mensuralist transcriptions see Jammers, B(i)1937 and Vollaerts, B(i)1958.) Dechevrens had the interesting idea that many notes of Gregorian chant were of ornamental rather than structural significance, and he transcribed accordingly. His transcriptions, though barred, have melodic ornamental flourishes: the music thus resembles, at least on the rhythmic surface, the melodies of Coptic chant taken down from oral tradition. The adoption of one of the other mensuralist interpretations, on the other hand, may result

in a performance closer to that of Greek Orthodox chant today. Furthermore, the guttural, forceful and vibrant delivery of Orthodox singers need not be ruled out as an impossibility for Western chant. There is, however, no evidence that Latin singers ever used the *ison* or drone note of late Byzantine chant, which in any case does not seem to be documented in the East before the 15th century (Jammers, B(i)1962, p.185; refuted by Nowacki, B(i)1985–6, p.260). The term ‘paraphonista’ used in a few early *Ordines romani*, sometimes adduced in this context, simply means ‘cantor’ (Van Dijk, B(i)1963, pp.346–7).

No matter how much scholars read into chant notation and into theoretical writings, these sources cannot be expected to provide a full understanding of performing practice. One of the few hints as to how much remains unexplained may be found in the treatise of Hieronymus de Moravia, who not only gave rules about which notes should be longer than others, but also wrote about ‘special effects’ in singing chant (see Cserba, B(ii)1935, pp.lxii ff, 181ff). He stated that most notes in chant are equal in length, but with five exceptions: the first note of a chant if it is the same as the final, the *plica longa* (a liquescent neume), the penultimate and final notes of a phrase, and the second note of a phrase. The ‘special effects’ include various types of vibrato on the long notes; some, including various grace notes (*reverberatio*, *nota mediata*), were peculiar to French singers.

These last remarks are a reminder that chant is a changing, living tradition, and was (and still is) subject to regional variation as well as to changes that happen over time. Later additions to the chant repertory from the 14th century onwards include melodies sometimes found with mensural or semi-mensural notation; these are mostly new melodies, and do not necessarily suggest that the same rhythmic style of performance was applied to the older parts of the repertory. The wholesale revisions of the 17th and 18th centuries (for example [Neo-Gallican chant](#)) meant that the restoration movements of the 19th century (most particularly that of Solesmes) had to reconstruct a long-dead tradition. That chant is part of a living liturgical tradition, therefore, means that for practical purposes decisions have to be made for which hard evidence is, strictly speaking, lacking.

(ii) Secular.

It was presumably in the realm of secular monophonic music that the concept of performance was principally fostered in the 12th and 13th centuries. The question of how medieval concepts of performance arose, and of how they were related not only to issues of social status but also to questions of domestic space and court decorum, may yet prove to be one of the most challenging areas of research in medieval performing practice. It is uncertain at present whether performers expected ‘audiences’ to keep silent, or whether listeners were generally accustomed to sit or stand. If there were discussions after the performance, we know little of the critical language employed. The consideration of such issues requires close attention to the nature of court experience, very remote from the modern scholar’s own. A Franco-Italian manuscript of the mid-14th century (fig.2), shows a knight performing before the court of King Arthur. The ‘performer’ stands before his ‘audience’ and is separated from them by a space that the modern eye instantly recognizes from the concert hall. The courtiers

stand in deference to their monarch's state, but it remains uncertain whether such attendants in the Middle Ages (or long after) would have drawn a sharp distinction between listening and simply waiting in attendance. The call to stand while a musician sang was simply another call upon their obligation of service that they could not deny. Nor is it clear where the performance shown in the picture is taking place. The presence of a throne suggests the great hall, a large and impersonal space used for council and ceremonial meals, and in no sense a specialized place for music.

The secular music of the Middle Ages survives in a more imperfect state than plainchant. A large corpus of secular monophony exists – Latin songs by clerics, other non-liturgical melodies setting Latin words (e.g. conductus), Spanish *Cantigas de Santa María*, English songs, Italian *laude*, German Minnelieder, and chansons in old French by trouvères and in Old Occitan (Provençal) by troubadours – but there is little information about music intended chiefly for instruments and about the songs of the lower classes. Moreover, most of the courtly songs that survive were written down in staff notation (as opposed to staffless neumes, which served merely as reminders of melodies already known) only from the 13th century onwards. And the manuscript sources often record widely divergent or even completely different versions of the music intended for particular poems – a probable indication that the repertory was transmitted chiefly by oral tradition. For several reasons, then, it should be assumed that only a fragment, and perhaps a small fragment, of the music that must once have been performed outside the patronage of the church has survived.

Most of the important details about the performance of this repertory can never be known. Most past debate on the performance of medieval secular monophony has centred on two questions of fundamental importance: the nature of rhythm in medieval song, and the extent to which instruments took part in its performance.

Secular monophonic melodies are notated mostly in neumes which unambiguously indicate the pitches but not precise time values. However, some trouvère melodies – for example, a number of those in the 13th-century *Chansonier Cangé* (*F-Pn* fr.846) – appear in a semi-mensural notation in which the scribe seems to have distinguished between some but not all longs and breves in a rather inconsistent way (or in a manner designed to make the notation look like that of a polyphonic source). Moreover, some trouvère melodies (but very few) were interpolated into 13th-century motets where their rhythms as well as their pitches are unambiguous. These questionable indications that secular songs were sometimes sung in strictly measured time have led some 20th-century scholars, beginning with Beck (B(ii)1910) and Aubry (B(ii)1909), to conclude that all trouvère melodies were regulated by **Rhythmic modes** – repeating patterns in triple metre. Indeed, virtually the entire corpus of secular song has been subjected by scholars to interpretation in modal rhythms, even though the particular pattern to be applied in individual cases is by no means always clear, and scholars have not agreed in their transcriptions.

Other scholars have used both duple and triple metres in their transcriptions, deciding between them apparently on aesthetic grounds. Still others, notably Van der Werf (B(ii)1972), have favoured more or less unmeasured rhythms, suggesting that most medieval song was declaimed freely, while not ruling out metrical and even modal transcriptions of dance-songs and some other chansons. This hypothesis has the virtue of claiming (at least by implication) that the notation indicates in the most efficient way possible the solutions to the musical problems at hand.

Similar controversy surrounds the question of instrumental participation. Some scholars find no justification for the addition of instruments; others add them freely, and still others take some middle position. Their arguments centre on a consideration of three points: the instruments commonly played during the Middle Ages and the musicians who played them; the information derived from musical sources, miniatures, literary works and archival documents; and the way musicians in other cultures with monophonic song repertoires perform their music. Professional singers and instrumentalists of the Middle Ages were called *jongleurs*, minstrels, or, in German, *Spielmänner*. The terms describe musicians of widely differing sorts. There were poor vagabonds and wayfarers who sang songs, played popular tunes, juggled, did acrobatic tricks, or entertained townspeople and villagers with trained bears and monkeys; and there were *jongleurs*, associated with noblemen or aristocratic society, who were chiefly responsible for the performance of courtly songs. *Jongleurs* attended schools from time to time to renew their repertoires and they were expected to play a number of instruments.

Few instruments from the Middle Ages have survived, so knowledge of the medieval instrumentarium is based almost entirely on secondary evidence. This includes lists of instruments in literary works of the 12th, 13th and 14th centuries (such as Machaut's enumerations in his poems *Remède de Fortune* and *La prise d'Alexandrie*, and the lists in the anonymous 14th-century *Echecs amoureux*), which were apparently intended to be encyclopedic. Paintings and other art works depict large numbers of instruments; the well-known illuminations in the late 13th-century *Cantigas de Santa María* (E-E b.1.2) show Christian, Jewish and Moorish musicians playing instruments at the court of Alfonso X ('el Sabio'), King of Castile and León (1252–84) (fig. 1). Among the instruments in the various lists are fiddles in several different shapes, rebecs, hurdy-gurdies, lutes, diverse sorts of guitars and psalteries, citoles, harps, rottes, transverse flutes, a variety of flageolets and recorders (some of them with two or more tubes), shawms, cornetts, *douçaines* (probably soft straight-capped shawms), bagpipes of one sort or another, and trumpets and percussion instruments.

It is by no means clear what music each of these instruments played. If they did take part in performances of medieval secular song, they may have accompanied singers by doubling them literally or heterophonically or by adding drones, preludes, interludes and postludes to the written melodic lines; or they may on occasion have performed the songs completely instrumentally, replacing the singers. (The selfconscious, middle-class Meistersinger of the 15th and 16th centuries, who modelled themselves to an extent on the earlier Minnesinger, forbade instrumental participation, but this should scarcely affect interpretation of medieval practices).

The case for instrumental participation in the performance of medieval secular song rests partly on literary and pictorial evidence (fig.2). The pictorial evidence is often of questionable value. The scene shown in fig.2 is separated in time from the text it illustrates by more than a century, and the text calls for a harp, not the gittern that is shown. The Arthurian setting of the text, placing the narrative in a time remote from the original readers, and surely securing certain freedoms for the painter, does little to strengthen the authority of the picture. The case for instrumentation also rests partly on the nature of the instruments involved, and partly on the non-historical claim that monophonic repertoires are apt to be treated in similar ways in different cultures.

A passage from Huon de Mery's *Le tournoiement de l'Antechrist* suggests that instrumentalists at least on occasion accompanied singing: 'The *jongleurs* stood up, took fiddles and harps, and sang us songs, *lais*, tunes, verses, and refrains, and *chansons de geste*' (translation from *NOHM*, ii, 228–9). The principal reason for supposing that these songs might sometimes have been accompanied by drones derives from the nature of the instruments themselves, some of which – notably the hurdy-gurdy, the bagpipe, and various double pipes and recorders – could not be played without drones. (It is perhaps suggestive that the hurdy-gurdy lost its social standing as a courtly instrument in the 14th and 15th centuries just at the time when monophonic music was going out of fashion.) And the fiddle, perhaps the most versatile and hence most important of the medieval courtly *bas* (that is, soft, as opposed to *haut*, or loud) instruments, was often supplied with drone strings or else tuned in a way to facilitate playing with drones, as Hieronymus de Moravia pointed out in the 13th century.

The highly ornamented character of the 13th- and 14th-century monophonic dances and some medieval songs has given rise to the speculation that instrumentalists played heterophonically – that is, by sounding simultaneously slightly varying versions of the same melody. While the evidence is far from conclusive, the theory is attractive, and it receives some support from the non-historical but nevertheless persuasive fact that heterophony, along with drones and improvised preludes, interludes and postludes, regularly occurs in west European local traditions and in many non-Western cultures (for example, in those Islamic countries that are thought to have influenced so deeply the character of the medieval instrumentarium).

3. Polyphony to 1400.

Craig Wright (B(i)1989) has neatly summarized the essential circumstances of medieval performance: 'Medieval music manuscripts carried no presumption of absolute pitch, nor any indication of tempo, dynamics, instrumentation [or] vocal ornamentation ... All these the performer was expected to supply himself, drawing on a fund of musical experience and using his skill to extend and refine the accepted practices of his day'. The 'accepted practices' of medieval polyphony extended from the performance of elaborate counterpoint to impromptu treatments of plainchant. Many kinds of evidence illuminate them, but the writings of the theorists are the most consistently valuable because the musical manuscripts have not been systematically examined for the information

they may provide. Pictorial sources, literary texts and archives also make a contribution, but when all the available information is assembled the result is only a collage drawn from different repertoires, procedures and levels of musical literacy.

The composed polyphony of the Middle Ages is generally regarded as music for soloists, but the evidence suggests a more flexible practice which was much the same whether the polyphony was composed or extemporized. Elias Salomo, a French priest from Périgord, but writing *in curia romana*, stipulated one singer to a part in extemporized parallel organum, conceding that the lowest voice might be reinforced if necessary. In 13th-century Paris the tally of singers deputed to sing organum at Notre Dame was usually the same as the number assigned to the unadorned plainchant, so as many as six might be involved in the performance of two-part polyphony. Wright proposed that a soloist sang all parts save the tenor, but this cannot be confirmed. Among the pictorial sources, the 'Notre Dame' manuscript W₂ shows three (or possibly four) singers in the initial to Perotinus's *Salvatoris hodie* in three parts (f.31r), while a two-part version of *Presul nostri* has four singers (f.92r). These images draw deeply on the iconography of Psalm xcvi, *Cantate Domino* (ii), and their value in this context is open to question.

Two illustrations from the same tradition, but perhaps with a greater claim to authority, have been discovered in English psalters of 1310–20. The work of the same artist, they show three tonsured singers performing the three-voice motet *Zelo tui lingueol/Reor nescial* [*Omnes de Saba*]. The tenor of the motet is derived from the Gradual for Epiphany and the pictures show a singer wearing the starred vestment prescribed for Epiphany by a Sarum ordinal of the 14th century. This is an unusual concatenation of evidence and might serve for a clear ruling about the performance of this motet. However, the artist's contemporary Jacobus of Liège declared that nothing prevented a two-part piece having more than one singer on either tenor or discantus. In view of this evidence it would be difficult to maintain that the aesthetic of medieval polyphony positively demanded a single voice to a part, even if such performances were common.

Some refinements of performing practice are recoverable. The theorists reveal that standards of intonation among the best singers were very high, as might be expected in repertoires so consistently based on the octave and 5th rather than the 3rd and 6th (where the ear accepts a greater latitude). Jacobus of Liège disdained any singer who deviated from perfection by as little as a Pythagorean comma, less than a quarter of a semitone, and he associated loss of accuracy in this regard with 'tremulous voices'. This may be a reference to a 'straight' tone allowing the ear to savour the intervals. Many other refinements, however, are beyond recall. Elias Salomo's instruction that a singer 'should lift his voice from note to note in the manner of the French' will probably always remain a mystery, and it is far from clear what Pseudo-Garlandia meant by *nobilitatio*, 'an augmentation or diminution of the same sound'. This is conceivably a reference to dynamics. Hieronymus de Moravia gave some richly metaphorical descriptions of vocal ornamentation and Roesner has used them to reconstruct the nuances of Parisian *organum duplum*. They include

the 'harmonic flower', the 'stormy note' ('nota procellaris'), the 'open flower', the 'sudden flower' and 'reverberation', defined by Hieronymus in gratifyingly precise terms. To lay his account beside *organum duplum* as it appears in the sources, blocked out in the ligatures of square notation, is to appreciate the distance that could separate symbol from sound in medieval polyphony.

Hieronymus de Moravia's principal subject when he described these ornaments was the embellishment of chant. Performing practice was strongly influenced by plainchant and therefore by 'the organs which generate the human voice' (Engelbert of Admont). By modern standards, the performer of polyphony before 1400 was often a musician with an exceptional experience of consort singing acquired in the choral performance of plainchant. Elias Salomo, though concerned with extemporized organum, may reveal the broader priorities that were instilled into such singers by their rulers or preceptors in rehearsal, marking the pauses on the book to ensure good ensemble and seeking a good blend of *voces concordēs*. The outstanding concern seems to be unanimity of every kind. The terminology of 'head' voices and 'chest' voices was well established by 1300, and Hieronymus de Moravia emphasized that the different types should not be mixed. Jacobus of Liège confirmed that singing chant in unison required the singers to be 'equal in everything' ('omnino equales'). It is possible to imagine how organum and conductus counted as an especially exacting form of being 'equal in everything' during performance, for in these two genres the participating voices sang the same text and respired together, demanding careful adjustment of phrasing and, in pursuit of precise tuning, the colour of vowels.

The gradual dissolution of this vocal predominance, with all its technical and aesthetic values, owed much to a sweeping social and musical change between 1300 and 1500; by the end of this period composed polyphony touched many more human lives than at the beginning. At present, the balance of the evidence favours belief in a vocal predominance until at least 1400, but the material is not definitive nor is it too abundant for rapid review. Johannes de Grocheio discussed instruments with monophonic secular music, not composed polyphony. English polyphony of the 14th century was composed for vocal ensembles of stable constitution making little or no use of the organ; a survey of the French and Italian sacred repertoires might reveal something similar. The two-part madrigals and ballatas of the Italian Trecento appear in most of the sources as vocal duets, while the sources of Landini's music show considerably more full and partial texting in the lower parts than the published edition suggests. A picture in the Squarcialupi Codex (*I-FI Med.Pal.87*) famously shows Landini playing the portative organ surrounded by other instruments, but the only known description of his music in performance reveals the three-part ballata *Orsù gentili spiriti* sung by two girls and a man (a perfectly plausible scoring). In French chansons of the Machaut tradition the prevailing texture comprises a texted cantus accompanied by up to three textless parts. Eustache Deschamps (probably Machaut's nephew) mentioned a 'triplicité des voix' for the best performance of chansons with tenor and contratenor; if musicians ever regarded the more angular contratenors of this repertory as artistic vocal music it was perhaps precisely because they were not 'faciles ad pronuntiandum', in the words of Jacobus of Liège. The

possibility that these underparts were generally texted seems remote; perhaps they were vocalized wordlessly. Machaut himself invited 'orgues, cornemuses ou autres instruments' for his three-part ballade 33 *Nes que on porroit*, a piece he regarded as 'very novel' and 'very foreign'; whatever he intended by this call for instruments (Leech-Wilkinson, B(ii)1993, is the first to have offered a convincing explanation), theorists throughout the period portrayed instrumentalists as musicians working more by *usus* than by *ars*. Only Arnulf of St Ghislain, whose dates are unknown, evoked a situation with the potential for far-reaching change. The instrumentalists that he described were clerics capable of composing and performing pieces that no singer would attempt to rival, and who remedied their own want of musical knowledge by consorting (perhaps in more senses than one) with trained musicians.

Medieval concepts of musical beauty, as they are understood today, have often been contrasted with those attributed to the Renaissance. J.I. Wimsatt, for example (*Chaucer and his French Contemporaries*, Toronto and London, 1993), argued that 'Machaut and his contemporaries ... make no attempt to imitate or stir the passions', and it is impossible to imagine such a remark being made about a Renaissance madrigalist. However, there is no single line of development to be discerned. Some of the language used by 16th-century musicians to describe the ideals of the Italian madrigal, surely the most intensely 'Renaissance' musical form, is foreshadowed by chant theorists half a millennium earlier. About 1100 John 'of Afflighem' (Johannes Cotto) ruled that a musical setting should express the meaning of the words ('quod verba sonant cantus exprimere videantur'), and it remains unproved that a Latin song known to him would have been performed with fewer nuances of phrasing, tone-colour or pace than a polyphonic madrigal four centuries later, whatever other contrasts the difference of musical texture might impose. The rise of measured polyphony, however, probably shifted the aesthetic ground of medieval music, at least in the polyphonic sphere. Before 1300, the dialectic between precisely measured and not so precisely measured performance was an important intellectual and aesthetic issue for musicians; that is why some of the most suggestive information about performing practice relates to music without precise measure (*organum duplum* is the clearest example) or music which had newly acquired it (Hieronymus de Moravia's ornamented plainchant). By the 1320s this situation had changed. The *Ars Nova* treatises suggest an aesthetic based upon the scrupulous calibration of duration and pitch, neither broaching the question of how different polyphonic textures might express 'quod verba sonant' nor hinting at the wealth of nuance in performance noted by their *Ars Antiqua* forebears. A language about the affective union of music and poetry, known to the plainchant theorists, lost pertinence when composed polyphony, exulting in scrupulous measurement and perhaps a certain objectivity, became the medium of high art. The gradual recuperation of that language for polyphony is a significant chapter in the history of performing practice and deserves a study to itself.

4. 15th- and 16th-century music.

Occasions for informal music-making are seldom recorded systematically. Passing remarks in literary and historical writings and the evidence of

works of art depicting commonplace reality or traditional themes in contemporary guises are our chief source of information about such areas of Renaissance activity as aristocratic music-making (with or without professional assistance), the character of informal music in middle-class homes, and the extent to which peasants and the poorer urban dwellers played and sang in taverns, at fairs, at home and at work. But formal musical activity is easier to document, for records of payments to musicians often survive, as well as traces of the institutional framework within which the music was performed. Accordingly, much research into the performing practices of the 15th and 16th centuries has focussed on these formal occasions and the churches, courts and civic institutions that supported them.

By the 16th century the most important churches and cathedrals in western Europe had polyphonic choirs, and in many cases separate singing groups for performing plainchant. These ensembles were responsible for providing music for the daily liturgical ceremonies, the celebration of Mass as well as Office hours, and for more elaborate performances on feast days and other extraordinary celebrations. Church and cathedral choirs counted among their members the best-trained musicians and almost all the greatest composers except those who performed similar duties at princely courts. They regularly performed the finest and most complex masterpieces of the age. On average, leading 16th-century choirs seem to have consisted of between 20 and 30 singers, although the number varied a great deal; by mid-century the cathedral in Antwerp employed as many as 69 singers, while small provincial centres must have been content with but a handful. Many churches seem to have reorganized and consolidated their musical establishments during the 15th century, and the size of vocal ensembles tended to increase as the century progressed. Nonetheless, even some of the largest and most distinguished ensembles (e.g. the papal chapel) frequently performed polyphony with one singer to a part, especially in polychoral music and mass sections with reduced scoring.

Except in convents (whose musical practices remain largely mysterious), women were excluded from participation in liturgical services, so the polyphony of church and cathedral was sung by all-male choirs. Lower lines were taken by tenors and basses, and the highest parts were typically given to falsettists. (Castrato singers were unknown before 1550 and relatively rare for the rest of the century.) Many churches also maintained a half-dozen or more choirboys, providing for their liberal-arts education and musical training (liturgy, notation, counterpoint, improvisation, and often one or more instruments). In some musical establishments choirboys were a regular feature, taking the top lines of polyphonic compositions; in others, the boys more often formed a separate ensemble by themselves and with their teachers. A number of polyphonic choirs in the 15th and early 16th centuries were proportioned in ways that may seem top-heavy by modern standards: in 1469, for example, Charles the Bold directed that the Burgundian court chapel choir should comprise at least six falsettists, three tenors, two contratenors (men with tenor-range voices but specializing in contratenor parts) and three basses when singing polyphony. Virtually every 15th-century choir whose voice distribution can be determined follows some variant of this pattern, whether the top be boys or adult

falsettists; by the late 16th century, however, more equal distributions seem to have become the norm.

By the mid-16th century some churches employed a group of instrumentalists, normally playing loud instruments such as shawm, cornett, trombone and dulcian. Their precise role varied from place to place and should probably not be overestimated: in many churches they played only for wordless portions of the service, and in others their participation with the singers was carefully circumscribed. By the end of the century, however, musicians had begun to cultivate the sonorous possibilities of mixing voices and instruments in the concerted polychoral compositions of the Gabriellis and other Venetian musicians, for example, and in the music of the German italphile Michael Praetorius, whose *Syntagma musicum* (1614–18) offers comprehensive instructions for scoring *concerti* in the early Baroque 'colossal' style. Unambiguous documentation for the use of wind instruments in church during the 15th and early 16th centuries is difficult to find, but the reluctance of church authorities to permit instrumental participation evidently did not extend to the organ. Organs, sometimes of substantial size, were commonplace in European churches well back into the Middle Ages, and throughout the Renaissance organists either doubled singers or alternated regularly with them. An extensive repertory of plainchant settings, toccatas and preludes, and examples of improvisatory technique, suggest the style in which they performed.

Because of the nature of much secular documentation, together with the traditional professional secrecy of the guilds, relatively little is known about the way instrumentalists were educated, or even about their repertory. The rigid medieval distinction between *haut* (loud) and *bas* (soft) bands relaxed but by no means disappeared over the course of the Renaissance. *Haut* ensembles followed an evolving but stereotyped pattern, beginning in the 15th century with typically a few shawms and a slide trumpet (later a trombone), growing by about 1500 to four or five players (sometimes with various sizes of shawm), and with cornetts and dulcians supplementing and later supplanting the shawms in the 16th century. *Bas* ensembles were much more various, admitting a vast array of plucked and bowed strings, recorders, flutes, organs and other instruments. These bands, loud and soft alike, probably learnt to improvise dance music, typically in the 15th century by adding one or two contrapuntal lines around a tenor cantus firmus (e.g. a basse danse), and in the 16th century by harmonizing a melody played in the top voice and by embellishing the melody when it was repeated. But instruments also played all sorts of composed music, not only chansons, madrigals and other secular music (with or without singers) but motets and even mass movements as well. By the middle of the 16th century such publishers as Attaignant in Paris and Susato in Antwerp were producing little books of textless music, usually dances with unspecified and presumably very flexible instrumentation, for use by amateur and professional bands of all types; and, by the last decades of the century, independent instrumental ensemble music (e.g. the canzonas of such composers as Florentio Maschera and Giovanni Gabrieli, or the well-known English viol fantasias) had become very sophisticated indeed.

The musical establishment at the court of a king or prince was a microcosm of the outside world. A choir with its organist supplied music for the

ordinary services in the prince's chapel, and the chapel singers may also normally have taken part as soloists in secular entertainments sponsored by the court. Most princes also employed one or more bands of *haut* instrumentalists – cornett players, trombonists, shawm players and the like – who played for dancing and outdoor entertainments, and a corps of trumpeters and drummers who served to announce the prince ceremonially during peacetime as well as in battles. And some princes also engaged a few virtuoso *bas* instrumentalists – lutenists, recorder players, viol players and the like – to play chamber music.

Many courts may have enjoyed music at daily meals. Certainly, varied programmes by vocal, instrumental and mixed ensembles enlivened banquets and special meals when the prince entertained important guests. In his cookery book, *Banchetti, composizioni di vivande e apparecchio generale* (Ferrara, 1549), Cristoforo Messisbugo, steward to the Este family, described several typical occasions in the late 1520s when members of the court in Ferrara played host to visitors, and music was supplied by virtually all of the musical establishment; not only singers from the chapel choir took part, but also individual virtuosos, groups of shawms, cornetts and trombones, viols and flutes, and mixed *concerti* consisting of a group of singers, a group of viol players, and one or more groups of wind and string players. Similarly, Massimo Troiano, an Italian at the court of Munich in the 1560s, wrote a detailed account of the music performed at banquets and other celebrations when Duke Wilhelm of Bavaria married Renée of Lorraine in 1568 (fig.9); and Ercole Bottrigari, in *Il desiderio* (1594), explained how many of the townspeople of Ferrara joined the courtly musicians to prepare imposing *concerti* for performance at special events at the Este court late in the century. Doubtless the wind bands of princes played regularly for dancing, and chamber musicians were frequently called upon to entertain the prince and his courtiers with chansons, madrigals and the like.

In sum, a great deal of scholarship concerning the performing practices of the Renaissance has concentrated on basic questions of instrumentation: how many singers to put on a part, and what kind, and what instruments, if any. Apart from tablatures and other tell-tale notations, almost no Renaissance source gives a reliable clue to the composer's preference, and thus instrumentations must be reconstructed as probabilities based on surviving circumstantial evidence. For most mainstream repertoires of the 15th and 16th centuries it is now useful and possible, at least in broad terms, to imagine an 'ideal' instrumentation within the habits of the time and place. The ideals were often violated, of course; but over the years, again broadly speaking, they show a surprising consistency. For almost any piece of Renaissance Latin sacred polyphony, a *cappella* choral performance with falsettists on the top line represents a plausible ideal; for most vernacular songs, throughout the period, voices without accompaniment seem also to have been the preferred medium, but with one singer on a part and with boys, women, or girls on the top line or lines. The notion that textless lines in the sources, most famously in the 15th-century chansons, were meant for instruments has not survived close scrutiny: instruments (especially lute and harp) may have been at least a possibility, but singers, either supplying words or vocalizing on a neutral vowel sound, seem better to represent the usual ideal of the time.

The music sung by church and chapel choirs was prepared in large choirbooks set on a lectern around which the musicians gathered. In the 16th century much music was printed in partbooks. Scores were not in general use but were reserved for keyboard players and, in the second half of the 16th century, for students of counterpoint. Players of chordal instruments other than keyboards, particularly plucked string instruments such as the lute and the guitar, might prepare special parts in tablatures which incorporated all or most of the melodic lines of the polyphonic music they wished to play. Before they performed a composition, Renaissance musicians (and indeed those of later times) had to agree about a number of things besides instrumentation: the tempo, which might not be implied by the mensuration sign; how the text was to be added to the notes in vocal music; which accidentals were to be added to the written notes following the rules of *musica ficta*; whether or not to embellish the written notes; and, if so, where and how.

The theory of one *tactus* of invariable speed can probably not be sustained for the 15th and 16th centuries, and therefore mensuration signs do not indicate absolute tempos. Various 16th-century writers commented that tempo was variable, dependent at least partly on the character of the words (or the choreography, in the case of dance music). Nevertheless, in extended compositions with changes of mensuration, the relationships between the various tempos seem often to have involved simple arithmetical relationships indicated by proportions. In principle, music in so-called duple proportion, indicated by a slash (and in C) moved twice as fast as music in *integer valor* (C); the *brevis* (and every other note value) sounded half as long under the proportional sign. Similarly, music in triple proportion, indicated by C3 or some other sign, moved three times as fast, three semibreves under the proportional sign sounding in the time of one *brevis* of *integer valor*; and in *proportio sesquialtera*, indicated by 3, 3/2 or some other sign, the music moved one and a half times as fast as in *integer valor*, three semibreves under the proportional sign taking the same time as two in *integer valor*. The four basic mensuration signs of the 14th and 15th centuries were C (*tempus imperfectum cum prolatione imperfecta*), (*tempus perfectum cum prolatione imperfecta*), C (*tempus imperfectum cum prolatione perfecta*) and (*tempus perfectum cum prolatione perfecta*). It is difficult to understand how these were interrelated when they followed directly one after another, with the changes occurring simultaneously in all voices. Mendel's rule of thumb that semibreves (and not breves) remain the same when the mensuration changes from to C and vice versa is helpful and in most cases produces good musical results. Except for special instances, however, complex mensuration ceased to be a concern of composers from the late 15th century onwards. As C became by far the most common mensuration sign, appearing regularly at the beginning of a piece, it obviously lost its proportional significance and became essentially the new *integer valor*; the chief difficulties facing the performer of 16th-century music thus involve fairly elementary features of the mensural system: for example how C should be interpreted when juxtaposed with the old C or . How C, , C and relate to one another when all voices change mensuration signs simultaneously is probably explained by saying that the *semibrevis* stayed the same in *integer valor* and was halved in value under the proportional signs. As to the question of when the composer intended *proportio tripla* and when *proportio sesquialtera*, it

can be said that most shifts in tempo in the 16th century seem to involve *proportio sesquialtera* regardless of the sign used to indicate the change, although there are fairly frequent exceptions to this rule of thumb.

Like mensural practice, the principles of text underlay are more difficult to discover for 15th- than for 16th-century music. About 1500 Josquin des Prez and his contemporaries took more pains than any previous composers to write melodic lines that closely fitted the texts they set, and the following generation of composers (from about 1530 on), led by Adrian Willaert, perfected the union of notes and syllables. During the 15th century, however, most music was highly melismatic, and composers seem often not to have conceived their melodic lines so that text syllables fitted them in only one way. In short, text underlay in the 15th century was left to the performers. Principles of 15th-century text underlay may yet be formulated from the evidence supplied by some manuscripts of the time. But most manuscripts do not indicate precisely where the text syllables are to be sung, and no scholar has succeeded in demonstrating that scribes intended to supply that kind of information. Modern musicians, therefore, are forced to base their decisions on the theoretical evidence of the following century, and especially on the advice given by G.M. Lanfranco (*Scintille di musica*, 1533), Gioseffo Zarlino (*Le istituzioni harmoniche*, 1558) and Gaspar Stoquerus (*De musica verballi libri duo*, c1570). Harrán (C1973) has shown that Zarlino's rules for text underlay derive from Lanfranco's, and Lowinsky (*Festschrift Heinrich Besseler*, 1961) explained that Stoquerus's importance lies in his awareness of changes in style between the period of Josquin and his own day. Zarlino's ten rules for text underlay may be summarized as follows: long and short syllables should be combined with notes or figures of corresponding value; only one syllable should be sung to a ligature; a dot augmenting a note should not be assigned a new syllable; a change of syllable should not normally be made on or immediately after a crotchet or shorter note; notes immediately following a dotted semibreve or minim and of smaller value than the dots are not usually assigned a syllable; if a syllable must be sung to a crotchet, another syllable may be given to the note following; a syllable should be sung to the first note of a piece (regardless of its value) and to the first note after a rest; individual words or syllables should not be repeated, although in very melismatic music it is acceptable to repeat a whole clause whose meaning is complete by itself; if the penultimate syllable of a composition is long it may be sung to a melisma; and the last syllable should coincide with the last note. Commonsense application of these rules gives a satisfactory text underlay, at least for most songs, motets and wordier movements of the mass; more serious difficulties, at least for the modern editor and performer, attend mass movements for which the sources give no hint of intended underlay (for example, a Kyrie whose scribe has written 'Kyrie' under the first notes, 'leison' under the last, and 'e' somewhere in the middle). These apparently caused no trouble to singers of the time (any such problem would have been very easy for composers and scribes to solve), and indeed text underlay for such movements is not hard to improvise today, at least when singing one to a part; whether it was thought important for sections to underlay text together, and, if so, how this was accomplished in practice, are not known.

Besides expecting performers to fit the syllables to the notes, 15th- and 16th-century composers also intended that they add sharps and flats to the written notes, following the rules of *musica ficta*. These rules, as summarized by Lowinsky, Berger and others from theoretical evidence, give two reasons for adding accidentals, *causa necessitatis* and *causa pulchritudinis*. Reasons of necessity govern perfect consonances: tritones, diminished 5ths and augmented octaves should normally be made perfect. Aesthetic reasons dictate the rules governing imperfect consonances: perfect consonances should be approached by the nearest imperfect consonances; major 6ths expand to an octave, for example, and minor 6ths contract to a 5th. Related to this regulation, leading notes should be raised in all cadential formulae (except in Phrygian cadences, where the second degree descends to the *finalis* by a semitone). And, in the 16th century, the 3rd in final chords should be made major. While the rules themselves are quite simple, their application often creates difficulties. The largest body of evidence showing the way 16th-century musicians added unspecified accidentals, the intabulations for lute and other plucked string instruments of vocal music of every sort, reveals that instrumentalists disagreed in their solutions to particular passages, even though they generally followed the precepts of *musica ficta*, and, indeed, often added many more accidentals than a modern editor would think seemly.

Several instruction books on instrumental technique, notably those by Ganassi dal Fontego (*Fontegara*, 1535) and Diego Ortiz (*Trattado de glosas*, 1553), reveal that instrumentalists during the first two-thirds of the 16th century considered improvised or quasi-improvised ornamentation a necessary part of their technical equipment; and such works as Coclico's *Compendium musices* (1552) suggest that singers needed some of the same skills. Certainly virtually every lutenist who arranged sacred and secular music for his instrument included runs, turns and trills in his intabulations. Musicians performing in an ensemble probably did little more than decorate cadences and perhaps add divisions or *passaggi* to one or two passages within a composition. Ortiz supplied performers with numerous formulae which they could use for those purposes. Whenever a madrigal or motet was performed by a solo singer with lute accompaniment, and whenever instrumental arrangements (and dance music) allowed a single player to dominate the texture, embellishment probably became a more prominent feature of the performance. Ganassi's tables of ornaments seem to have been designed to transform a relatively simple solo melodic line into an elaborate vehicle for the virtuoso performer, and Ortiz included versions of several compositions for solo viol and keyboard in which the viol player imposes on the music a florid line which is more than merely an embellishment of the original. During the last quarter of the 16th century a series of instruction books, by Girolamo Dalla Casa, G.B. Bovicelli, Giovanni Bassano, Riccardo Rognoni and various others, described and explained the extremes to which virtuoso singers and players went in displaying their agility and inventiveness, even at the expense of the composer's intentions. Indeed, the excesses of the late 16th-century virtuosos probably led composers such as Caccini and Monteverdi to incorporate bravura elements into their music in an effort to reduce the extent to which the performer strayed from the written notes.

The 15th and 16th centuries were times of great change in the nature of instruments and the way they were played. Harpsichords and other similar keyboard instruments came into general use early in the 15th century. The trombone evolved from the slide trumpet in the middle of the century. Late in the 15th century lutenists developed a technique of playing polyphonic music with their fingers to replace the outmoded method of playing single lines with a plectrum. The crumhorn was probably invented later in the century and the viol evolved at the same time (relatively few years before the violin family came into existence, presumably during the first quarter of the 16th century). About 1500, too, many instruments came to be built in families tuned either in 4ths or 5ths (flutes, recorders, viols, crumhorns and various others) or less regularly, like lutes.

Consorts of like instruments, the instrumental equivalent of the *a cappella* choir, were particularly favoured during the early 16th century. Usually three sizes of instruments took part in a four-part ensemble, the smallest (e.g. a treble recorder in G) playing the top line, two middle-sized instruments (e.g. tenor recorders in C) playing the two middle lines, alto and tenor, and the largest instrument (e.g. a bass recorder in F) playing the bottom line. Because of inherent weaknesses in some sizes of some instruments these pure consorts were sometimes modified. Alto trombones were musically less satisfactory than the standard tenor trombones, for example, and so the top parts in wind bands were often taken by either cornetts or shawms (depending on the quality of sound desired). Trombones, viols or some other bass instrument often played beneath three recorders. However, mixed consorts of unlike instruments were also common, and during the 16th century ensembles tended to become more elaborate and more varied. Often a chordal instrument, a lute or a keyboard, doubled all the voices in a polyphonic composition, and from the custom of supporting an ensemble in this way grew the Baroque technique of basso continuo. Similarly, 'terraced dynamics', traditionally associated with Baroque music, probably originated before 1600, when in so many of the instruments in general use the possibilities of controlling dynamic nuances were relatively limited. Crescendos and diminuendos are impossible, or nearly so, on many 16th-century instruments, such as flutes, recorders, crumhorns, harpsichords and organs.

Keyboard instruments in the 16th century were tuned by preference in mean-tone temperament, a practical method for dividing the Pythagorean comma so that 3rds and 5ths more closely approach just intonation than they do with equal temperament. But equal temperament was also widely adopted during the Renaissance – on all fretted string instruments, for example. Bottrigari (*Il desiderio*, 1594) and others discussed the problem of combining instruments of different temperaments.

Attempts to determine the pitch level at which Renaissance music was performed have met with varying success. A number of surviving 16th-century recorders and cornetts (two of the few contemporary instruments whose pitch can be tested more or less accurately) are tuned about a semitone above modern pitch, but this was by no means a universal standard: pitch clearly varied from place to place (and some places recognized more than one standard simultaneously), and in vocal ensembles pitch levels may have been set without reference to any outside

source and may thus have been in effect flexible. Various theories of systematic pitch shiftings have been developed – for example, that English sacred music of the 16th century should be sung a minor 3rd higher than its apparent notated pitch, or that late 16th-century sacred music written in *chiavette* or high clefs (treble clef on the top line rather than soprano) should be transposed down a 3rd or 4th – but none has yet found universal favour or wide application.

Ganassi, Ortiz and other writers on string and wind instruments imply that single notes were generally played in a more or less detached manner during the 16th century. Ortiz's description of slurred notes suggests that they are something of an exception in his time, and both Ganassi and Dalla Casa (*Il vero modo di diminuir*, 1584) recommended varied and sophisticated double tonguings for even the fastest passage-work. Scattered references suggest that vibrato was available to 16th-century instrumentalists as a special effect (and thus presumably not as a constant presence), but most issues of style and interpretation are either ignored by the contemporary writers on music, or referred to so fleetingly or cryptically that they cannot be interpreted without doubt. Modern performers of Renaissance music are still, in many important respects, on their own.

5. 1600–1750.

Baroque performers enjoyed many of the same freedoms as earlier musicians. They were expected to make many of the same kinds of decisions about a wide range of problems as their counterparts in the Middle Ages and the Renaissance, although gradually the conventions changed. There was no sharp break with earlier traditions, merely a slow evolution. For example, early 17th-century performers still had to add a few unspecified accidentals to their parts, but composers came increasingly to write down all the sharps and flats they expected to hear, albeit following a slightly different practice from the modern one. Similarly, the older practice of expecting changes of tempo to follow simple arithmetical proportions, indicated by mensuration signs, did not die out completely until the 18th century, even though complex combinations of mensuration signs or time signatures seldom appeared in music of the Baroque era. Moreover, performers in the 17th and 18th centuries could still play much music on whatever instruments suited the parts. Scoring was not entirely fixed, in spite of the fact that composers began more and more to indicate precisely which instruments they intended, and to write parts idiomatically conceived for those instruments.

Direct musical instruction is plentiful for the Baroque period where many publications dealt with specific instruments and with the voice. These range from treatises and prefaces addressing the needs of accomplished musicians to countless rather primitive manuals aimed at amateurs. Two encyclopedic works – Praetorius's *Syntagma musicum* (1614–18) and Mersenne's *Harmonie universelle* (1636–7) – provide a wealth of information about instruments and performing practice at the beginning of the era, while at its close four great treatises provide something of a summation: Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), on flute playing; C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen*, i (1753), on keyboard playing; Leopold Mozart's

Versuch einer gründlichen Violinschule (1756), on violin playing; and J.F. Agricola's *Anleitung zur Singekunst* (1757), on singing. Scholars continue to debate the precise character of these works. As composers, these four authors are orientated towards the new world of pre-Classical, Rococo and *galant* styles, but for all that their treatises must, to some extent, reflect their early training in the older techniques of the Baroque era. Agricola's volume is, in fact, an extensively glossed translation of P.F. Tosi's *Opinioni de' cantori antichi e moderni* (1723) and so enshrines the practices of the earlier period. How far these can be used to elucidate Baroque practice is a question to which a simple and definitive answer is unlikely to be forthcoming. So, too, is the question of whether they set down general principles valid for all 18th-century music, or whether their remarks merely clarified local usages and customs. These four volumes nevertheless supply the most comprehensive picture of the way music of the period was performed.

Treatises are usefully supplemented by other kinds of documentary evidence from the period: letters (by such eminent musicians and intellectuals as Monteverdi, Mersenne and Constantijn Huygens), the diaries and memoirs of a musically alert élite (Pepys, Evelyn, Ludovic Huygens, Charles Burney) and the accounts of musical performances which appeared in newspapers and periodicals (themselves a new development). Archival records relating to the musical establishments of courts and churches throw much light on such matters as the emergence of the orchestra in the 17th century. They can also sharpen our sense of the skills and versatility expected of musicians in this period.

Paintings and engravings contribute greatly to our knowledge of performing practice in the era. It is still true, though to a much lesser extent than for earlier periods, that our knowledge of certain kinds of musical instrument (violin bows before the late 17th century, for instance) is heavily dependent on iconographical evidence. Pictures can throw light on such questions as the number of musicians involved and their disposition in certain kinds of ensemble.

The value of individual pictures as evidence is first and foremost determined by their accuracy (often a reflection of the artist's own interest in music). On the one hand, the interiors of Jan Vermeer (1632–75) and his contemporaries give beautiful and quasi-photographic depictions of people holding or playing instruments. There is, for example, typical Dutch realism in Pieter de Hooch's *The Music Party*, dating from the early 1660s, which gives informative illustrations of a violin, recorder, cittern and bass viol – though what repertory this rather irregular mixed consort might be playing remains a mystery (fig.14). On the other hand, the caricatures of Pietro Longhi (1702–85) or William Hogarth (1697–1764) may give distorted images which nevertheless convey useful information about such matters as performing contexts. Caution is always needed in assessing the musical content of iconographical sources; we need to ask why it has been included (see [Iconography](#)).

Most of the really new performing practices of the Baroque period arose from three causes: an increased consciousness of national styles, and especially of the difference between French and Italian music and ways of

playing it; the rise and development of the technique of improvising a chordal accompaniment over a basso continuo (a technique rooted in 16th-century conventions); and a new desire on the part of composers and performers to be brilliant and expressive in playing or singing melodies. This last is signalled by the rise of the violin family, the decline of the viol family (except for the bass viol), and the virtual disappearance of instruments, such as the crumhorn, which were incapable of dynamic nuance.

Many of the most important innovations of the 17th century – the invention of opera, the rise of an autonomous instrumental music, the development of the violin, the incredibly rapid increase in the amount of music requiring a thoroughbass accompaniment, and so on – are identified with Italian composers. The rhetorical style of the new and expressive recitative in opera (soon transferred to instruments in the early 17th-century canzona and sonata) and the ‘singing’ melodies in the arias of early and mid-Baroque operas, cantatas and oratorios, made different demands on performers from the balanced, classical, polyphonically intricate music of the 16th century. And the Italian manner soon dominated music in many parts of western Europe, especially in the Germanic countries. France, on the other hand, resisted Italian influence (except, paradoxically, for the most influential of all 17th-century French composers, the Italian Lully). The reticent declamation of classical theatre set to music in the *tragédies lyriques* of the second half of the 17th century differed significantly from the more flamboyant Italian operatic style. And French music was shaped by the predilection of musicians and audiences for dance music, with its emphasis on rhythmic detail; for lute music, with its need to elaborate single chords in order to keep the fragile sound alive; and for music that expressed some literary or at least non-musical idea (character-pieces, *hommages* and the like) and which thus placed great importance on subtle changes of sonority and on a rich, decorative surface. Before the Restoration, Britain remained largely untouched by the competing claims of French and Italian musical styles. Even after 1660 – and in the face of royal support for French and Italian music – composers continued to produce works which in their contrapuntal textures and mannered use of expressive dissonance demonstrate continuity with a quite specifically English tradition. This sense of a separate musical identity is less strong in the 18th century, when the latest musical novelties imported from the Continent were much appreciated and foreign virtuosos often enjoyed remarkable successes in London (by far the largest and most cosmopolitan centre in Europe).

Each of the two main styles of the Baroque period presupposed a different technique of playing and singing, a fact that should always be kept in mind when considering particular aspects of performing practice during the period. French music was very different from Italian in its ornamentation, for example, and the principles for applying it. The extent to which the two competing national styles interpenetrated, particularly in ‘peripheral’ countries like Germany, remains debatable. Few other aspects of performing practice will elicit such diverse or such heated scholarly opinion as, for example, the question of the propriety of applying French ornaments or French rhythmic alterations to the music of J.S. Bach (see [Notes inégales](#), §3). Paradoxically, the very fact of Germany’s being outside

these two main performing traditions helps explain why we owe to German musicians (Muffat, Quantz) the most thorough instructions on how to perform in the French and Italian styles: the conventions could not be taken for granted.

The technique of composing an independent bass line, which guided performers of keyboards and plucked string instruments in devising their chordal accompaniment, was something quite new in the early 17th century. The operas, secular monodies and sacred *concerti* by Peri, Caccini, Cavalieri and Viadana, published in the first decade of the 17th century, were the earliest volumes to include a figured or unfigured basso continuo. But the practice has its roots deep in the 16th century, when it was common for harpsichordists, organists and lutenists to double the singers of both secular and sacred music. Performers gradually realized that it was easier to invent a chordal part than to prepare a special score in order to follow the vocal lines exactly. Short scores and so-called 'organ basses' – with a *basso seguente* (a part made up of the lowest sounding line) and some sketchy indication of one or more upper parts – began to appear about 1575, and after 1600 more and more music was published with an obligatory thoroughbass.

A number of writers in the 17th and 18th centuries set down rules for playing from figured bass, among them Banchieri (1605), Agazzari (1607), Werckmeister (1698), Gasparini (1708), Heinichen (1728), Mattheson (1731) and C.P.E. Bach (1753–62). F.T. Arnold and Peter Williams have conveniently summarized the information about continuo playing to be found in these and other treatises of the period, which change slightly from generation to generation and from country to country. Most Baroque writers on thoroughbass stressed grammatical correctness – how to play the right harmony, which notes to double, how best to space chords, and so on – rather than instructing their readers as to how to make an accompaniment stylish and elegant. While it is impossible to formulate general principles that would be valid for the entire Baroque period about the most appropriate sort of accompaniment, it would not be unrealistic to attempt to describe ideal continuo realizations for a particular repertory (e.g. mid-17th-century French opera recitative, or mid-18th-century German solo song) by combing the theorists carefully for passing remarks about what constitutes good style, and by examining the relatively rare examples of written-out realizations. Nevertheless, the answers to questions about how full the accompaniment should be, the extent to which the accompanist might double the solo line (or lines), how imitative or contrapuntal the texture should be, how widely spaced the chords and so on depend not just on the style of a particular repertory, but on circumstances that may change with each performance – such as the instruments available and the skill of the performers.

The instruments used for accompaniments during the Baroque period similarly changed with the generations, the country and the genre. Early 17th-century Italian operas and grand concerted vocal music were apt to include a wide variety of chordal accompanying instruments among the members of the 'orchestra', not only harpsichords and organs, but also lutes, chitarroni, theorbos, harps, lironi and guitars, as well as one or more melodic instruments (bass viol or violone) to strengthen the written bass

line; on the other hand, the chitarrone alone (without viol) was a favourite accompanying instrument for solo songs during the same period. Agazzari, in his treatise *Del sonare sopra il basso* (1607), distinguished between foundation and ornamenting instruments, that is, between chordal instruments such as organ and harpsichord, and melody instruments 'which disport themselves and play counterpoints' such as lutes, harps and violins. Thus he seemed to envisage the possibility that melody instruments, too, could play a more or less contrapuntal 'realization' of the harmonies over the written bass. In the 17th and early 18th centuries chamber music continuo practice seems to have been quite varied. There is little reason for assuming an obligatory partnership between a keyboard and a melodic bass-line instrument, and it is likely that Corelli and others who specified 'violone ò cembalo' for the bass parts of their sonatas really did regard either instrument as sufficient (although, for marketing reasons, title-pages tend to emphasize minimum requirements rather than ideal resources). By the mid-18th century, however, C.P.E. Bach was recommending a keyboard instrument and cello as 'the most complete accompaniment', one which could not be criticized.

In the orchestras of the Opéra in Paris in the late 17th and early 18th centuries, keyboard continuo was regarded as essential in vocal numbers and three-part *ritournelles* but took no part in dance music or *symphonies*. It seems likely that this practice was followed by the orchestras for the late 17th-century semi-operas in England. In larger orchestras of the 18th century it was not unusual to find two harpsichords, one (playing with cello and sometimes double bass) to support singers or instrumental soloists, and the other (playing with cello, bassoon and double bass) to support the principal string section of the orchestra; in a smaller orchestra one harpsichord usually sufficed. Even though the keyboard instrument is not always clearly heard while playing continuo, its presence is crucial, for it gives the orchestral sound brightness and a slight cutting edge.

The differences between French and Italian musical styles are apparent from the surviving music, and the differences in manner of performance were described in detail by a number of writers. The techniques and styles of realizing figured basses can be deduced from treatises, surviving realizations, and the nature of the composition to be performed (see [Continuo](#)). The third new aspect of Baroque performing practice – the expressiveness and brilliance in singing or playing melodic lines – is not so easy to reconstruct, since it is impossible to describe objectively qualities of sound and manners of performance. It is unclear, for example, how much dynamic contrast was cultivated in the 16th century, or to what extent Renaissance performers made use of crescendos and diminuendos in shaping the phrases of motets and madrigals. Baroque writers on the voice and vocal technique, such as Caccini in *Le nuove musiche* (1601/2), Christoph Bernhard in *Von der Singe-Kunst oder Maniera* (c1649) and Tosi in *Opinioni de' cantori antichi e moderni* (1723), all discussed dynamic nuance in detail, and encouraged singers to practise *messa di voce*, the gradual swelling and diminishing of a single pitch. Moreover, those instruments incapable of making crescendos and diminuendos because of their construction, such as the crumhorn and the wind-capped shawms in general, disappeared from common use in the 17th century, while instruments with only a limited capacity for dynamic nuance, such as the

transverse flutes and recorders of the Renaissance, went into a decline. At the same time the brilliant and expressive violin and those instruments that could imitate its effects, such as the cornett, came into a new prominence. Put another way, the instruments which flourished were those that could have a solo (rather than a predominantly consort) role. The less flexible, consort-orientated woodwind (which constituted the *haut* (loud) music so frequently referred to in early 17th-century sources) were displaced by more refined instruments with a solo potential developed (principally by the Hotteterre family) in France and the second half of the 17th century.

An inventory of instruments owned by the Württemberg court in 1718 (including such items as 15 'good Munich violins', seven French basses, oboes at different pitches and a couple of French bassoons) has a separate section listing disused items where we find sets of flutes, rackets, crumhorns and cornetts. All told, it gives a fascinating picture of a radical shift in taste which had rendered whole classes of instruments obsolete. Indeed, one of the principal differences between Renaissance and Baroque performing practice may well have been the greater reliance of earlier musicians on 'terraced dynamics' (abrupt changes of dynamic level from section to section). This practice is often incorrectly described as a new characteristic of Baroque music, though the technique better fits the nature of Renaissance instruments and instrumentation, and especially the habit of scoring festive motets and madrigals for several different self-contained groups – for example, an ensemble of singers, joined by a consort of wind instruments, one of plucked strings, another of bowed instruments and so on. The concept has continuing relevance in the Baroque period through, for example, the concertino–ripieno contrasts fundamental to the concerto grosso style; but it is important to recognize that this is structural – a matter of instrumentation rather than performing practice.

The relatively great power and brilliance of the violin, and the bel canto singer (particularly the virtuoso castrato, whose voice combined force with agility), could achieve the new rhetorical affects demanded by composers of the 17th and 18th centuries in a way that earlier instruments could not. The emphasis on dynamic nuance went hand in hand with the attitude to vibrato, which was treated as an ornament rather than as a constituent of good tone production. The amount of vibrato favoured seems to have varied greatly in the course of the 17th and 18th centuries. Mersenne (who praised the violinist Bochan's use of 'certains tremblemens qui ravissent l'esprit') noted that vibrato was less used in 1636 than it had been in the past. At the end of the 17th century, Roger North thought it was a 'late invention' (and eloquently described the ways in which it could be varied for different expressive effects). Some writers (Muffat, Bremner) insisted that vibrato should be suppressed in orchestral music, where it simply interferes with good tuning. But the character of performances in the Baroque period was determined also by new techniques of ornamentation and by new attitudes towards notated rhythm.

In their rather careful stipulation of the vocal ornaments required, composers of the early 17th century, including Monteverdi and Caccini, seem to have been reacting against the excesses of late 16th-century virtuosos, whose elaborate *passaggi* sometimes destroyed almost

completely the composer's intended effects. Caccini, stressing that the function of ornamentation was to underline the emotional content of what was being sung, allowed some additional embellishment, and even encouraged the development of rubato and dynamic effects. Except perhaps for an occasional decoration at important cadences, complex division can have had no place in recitative (especially in view of its status as heightened speech). While simple strophic arias might well have been embellished profusely by some singers, Monteverdi and his contemporaries often made ornamental figures an integral part of their compositional style, so that additional embellishment can hardly have been tolerated. In *Orfeo* (1607) Monteverdi provided an elaborately decorated version above the basic vocal line for the aria 'Possente spirito' (which also has virtuoso instrumental ritornellos). Here – the point at which Orpheus must summon all his rhetorical skills to persuade Charon to allow him across the Styx – the expressive function of such ornamentation is clear (although, ironically, Charon is lulled to sleep rather than moved by Orpheus's eloquence). As the ratio of arias to recitative scenes in Italian operas increased, so the conventions of embellishment changed. By the 18th century, with the firm establishment of the da capo aria as the chief musical 'number' in *opera seria*, singers were clearly expected to ornament the repetition of the initial section of each composition, and they were allowed, as well, to add brief cadenzas to the final cadences of each section, and possibly even to embellish modestly the initial statement of the first section as well as the second. Tosi described the practice, and several arias survive with embellishments written in by 18th-century musicians.

The practice of embellishing Italian instrumental music in the Baroque period involved a gradual evolution from a flexible convention rooted in earlier practice to a more rigidly defined set of options, where in some cases ornamentation was required and in others it was possible but not necessary. Performers were more or less free to add a variety of graces (short, clearly defined ornaments that apply to single notes) in both fast and slow movements, whether or not the composer had indicated them. Thus trills can always be added to cadences, and the music permits the addition of appoggiaturas, mordents, slides, turns and other changing or passing notes (see [Ornaments](#) and [Improvisation](#)). In some instances, notably in slow movements notated only with a structural outline of the melody, it was obligatory for the performer to add more elaborate ornamental figuration. Here one can see that, over the course of the 17th century, division or diminution techniques rooted in Renaissance practice (but still fostered, particularly in England) gave way to a more sweeping improvisatory style of florid embellishment. The most celebrated written-out exemplar in this style is the 1710 Roger edition of Corelli's op.5 violin sonatas, which has graces for the adagios of part 1 supposedly supplied by the composer. Other examples of florid embellishment for Corelli sonatas survive, most of them in manuscript. Telemann's *Sonate metodiche* (1728, 1732) were advertised as being 'very useful to those who wish to apply themselves to cantabile ornamentation', but the most systematic treatment of the subject comes in Quantz's *Versuch* (1752), where several chapters are devoted to the decoration of simple intervals and then to the manner of treating Adagio movements.

French musicians used a greater number of signs than Italians to indicate a more varied repertory of graces; moreover, they put much less emphasis on the performer's ability to add melodic figuration. Since they normally wrote out instrumental slow movements more completely than Italians, and did not make use of da capo forms in their operas, the principal opportunities for *passaggi* were lacking in French music. Composers such as François Couperin (ii), who prepared a detailed table of graces for his important treatise, *L'art de toucher le clavecin* (1716), advised the performer to pay close attention to the signs indicated in the printed music and to follow the composer's instructions closely – remarks symptomatic of the greater control French composers wished to exercise over the circumstances of performance, and, indeed, of the greater importance of surface detail and refinement of sonority in French musical style in general. Quantz made the point that whereas performers wishing to embellish pieces in the Italian style needed to understand harmony and the principles of composition, no such knowledge was needed for the ornamentation of French music.

Moreover, French musicians were more precise in their application of the principles of rhythmic freedom than musicians in other countries. Performers everywhere and in various historical periods have modified the rhythms notated by composers, and flexibility of rhythm is certainly desirable in Baroque music. The Italian Girolamo Frescobaldi, for example, wrote a series of enlightening prefaces to his volumes of keyboard music in the early 17th century which make clear, among other things, the importance of *tempo rubato* in the performance of his compositions (significantly, he commented that the tempo should be as free in his toccatas as in the madrigals of his day). But 17th- and 18th-century French writers on music (Bacilly, Loulié, J.-M. Hotteterre, François Couperin (ii) and many others) described certain rhythmic modifications that came to be closely associated with the music of their countrymen and which were applied to the written notes in particular situations. Thus, some notes written in equal values were intended to be played unequally. Moderately fast quavers moving stepwise, for example, might be grouped in pairs and each pair played unequally, normally with the first note lengthened (either a lot or a little), but sometimes with the first note shortened and the second lengthened.

When and how to apply the conventions governing rhythmic alteration – especially for notated [Dotted rhythms](#) – in the Baroque era has been one of the most fiercely debated issues in recent years. In some compositions (for example, many French overtures) it may be that a dotted quaver followed by a semiquaver, or even a dotted crotchet followed by a quaver, ought to be performed with the short notes sounding even shorter than written. In some compositions the dotted figures are smoothed out and turned into triplets; and in others equal quavers are dotted, or quaver upbeats are played as semiquavers in order to maintain the pattern of rhythms evidently intended by a composer in a particular movement. Much French music (and indeed much Baroque music of all countries) was derived from dance forms and rhythms, and in performance the underlying rhythmic patterns of the dance must be brought out. All of these slight modifications of the written rhythms – [Notes inégales](#), over-dotting, under-dotting and dance rhythms – give some of the music of the 17th and 18th centuries, especially

that composed in France, its lilting, easy grace and its sophisticated refinement of surface detail.

Composers in the Baroque period, unlike those in earlier times, often used a word or phrase to indicate the approximate tempo at which they wished their compositions to be played: *lento*, *adagio pesante*, *allegro ma non tanto*, and the like. These are inevitably vague, and they often suggest the mood as much as the speed of a composition. Moreover, they were often used inconsistently by composers or defined in contradictory ways by different writers on music from the period. Georg Muffat (*Ausserlesener Instrumental-Music*, 1701) warned that the Italians played movements marked Adagio, Grave and Largo much more slowly than his compatriots, whereas they took those marked Allegro, Vivace and Presto 'incomparably faster'. Yet these terms offer the most precise surviving information about the tempo of Baroque music. Various writers, such as Brossard and Grassineau in their dictionaries of musical terms and Leopold Mozart in his treatise on violin playing, defined these descriptive terms in prose. In addition, Quantz in his treatise on flute playing included a systematic table of groups of tempos, with an approximation of absolute speeds measured against the human pulse (Table 1), and he gave even more precise descriptions of the tempos proper to various dances.

TABLE 1: Tempos indicated by Quantz

(after Donington, *Interpretation of Early Music*, 1974 edn., p.391) The approximate speeds are given for music in common time; the metronome readings should be doubled for music in *alla breve* time.

1. Allegro assai (including allegro molto, presto, etc)	crotchet = 160	
2. Allegro (including poco allegro, vivace, etc)	crotchet = 120	
3. Allegretto (including allegro ma non tanto,	non troppo, non presto, moderato, etc)	crotchet = 80
4. Adagio cantabile (including cantabile, arioso,	pomposo, maestoso, larghetto, soave, dolce, poco andante, affettuoso, alla siciliana, adagio spiritoso, etc)	crotchet = 40
5. Adagio assai (including adagio pesante, lento,		

Modern performers have concerned themselves not only with styles of playing Baroque music but also with the revival of precise sonorities. More often than not, increased knowledge about the details of Baroque instruments and performing practices has brought with it an increased sensitivity to the sound of older music and a heightened awareness of the connection between musical style and the history of technology. Thus 20th-century instrument makers copied ever more closely the details of surviving instruments of the 17th and 18th centuries in the realization that the so-called 'improvements' of modern technology (often intended to eliminate mechanical disadvantages) may destroy some essential quality of sound. Moreover, modern builders (especially of keyboard instruments) have come to appreciate the vast differences between, say, a 16th-century Italian harpsichord and its 18th-century French counterpart, and have passed on to players and listeners their conviction that the best instrument for a particular piece is the sort for which it was originally intended. The concept of a 'period instrument' is rather different for the violin family from what it is for keyboard and wind instruments where, by and large, the Baroque versions differ so much from their modern equivalents that they are essentially distinct instruments. (No amount of alteration could make an 18th-century flute or trumpet function as a modern instrument.) Violinists, however, still prize 17th- and 18th-century instruments above all others – and many internationally famous violinists perform Romantic and 20th-century repertory on instruments made in the Baroque era but extensively modified since (through resetting the neck, strengthening the bass-bar and substituting a thicker soundpost). One of the paradoxes of the modern world is that while Stradivari is acknowledged as the greatest violin maker of all time, every surviving Stradivari instrument has been altered ('improved') to conform to 19th-century notations of how a violin should sound. Those ('period-instrument') players who feel that Baroque and Classical repertory is best served by instruments set up as they were when the music was composed use either newly made replicas or older instruments restored to their pre-19th-century condition. And, of course, they use bows which, as far as possible, match those in use at the time the music they are playing was composed. Related to this concern to reproduce as exactly as possible the original timbre of older music is the persuasive case scholars have made that older conventions of performance should be observed even when they run counter to modern tastes. Thus, writers such as Winton Dean have argued that castrato roles in Baroque opera should be sung by women (a common 18th-century solution when no castratos were available) rather than by tenors or baritones in transposed versions which destroy the sonorities conceived by the composer. (Assigning castrato roles to countertenors is the most common modern solution to the problem, though it is virtually without historical precedent.)

The increasing use of old instruments or of accurate modern reproductions has in many cases required performers to relearn techniques by studying instruction books published during the 17th and 18th centuries. Thus keyboard players have studied and adopted the fingerings included in such

sources as English virginal books or François Couperin's *L'art de toucher le clavecin* (1716; see [Fingering, §I, 1](#)). For wind players, the study of Baroque tonguing conventions provides similar insights into articulation and phrasing. Musicians who play on violins (that is to say, violins set up as they would have been in the 17th or 18th century: see [Violin, §I, 4](#)) have had to learn an entirely new technique, particularly in the use of pre-Tourte bows. While some useful information can be gleaned from the instrumental tutors published before 1750, it is not until the end of the Baroque era that we find treatises written by truly accomplished violinists (Geminiani, Herrando, Leopold Mozart, L'abbé *le fils* and Tartini) addressed to players of more than amateur aspirations. Moreover, violinists must take into account the differences between the more rhythmic, dance-orientated playing technique of the French (described in detail by Georg Muffat in the preface to *Florilegium secundum*, 1698) and the freer singing tone and more varied bowings of the Italian musicians of the period.

Once they have acquired the proper instruments and learnt to play them, modern performers of Baroque music must then decide at what pitch they should play and in which temperament. An international standard pitch was not established until the 20th century. Pitch seems to have varied fairly widely from place to place; and even within one city various pitches were used for different ensembles. Praetorius who (confusingly) reversed what even in 1619 appears to have been the usual application of the terms 'Chor Thon' and 'Cammer Thon', noted the use of other regional variations on these two basic pitch standards. In 18th-century Germany, chamber pitch (Cammerton) was a tone lower than that to which church organs were tuned (Chorton); but a low chamber pitch a minor 3rd beneath Chorton was also used (see [Pitch, §I, 2](#)). Some modern performers of Baroque chamber music have adopted a lower pitch standard, normalized for convenience a semitone below the modern level (i.e. at $a' = 415$). It is, however, fast becoming recognized that such factors as vocal ranges or the kind of sound quality wanted from string instruments make it appropriate to regard pitch – like so many other aspects of performance – as something which needs to be considered in relation to particular repertoires. Similarly, investigation of the way instruments were tuned in earlier times (in various kinds of mean-tone temperament or in other more elastic tunings for keyboard instruments, for example) has shown that old techniques were not only practical but also capable of adding nuances unknown in performance of more recent music. Mean-tone tuning, favoured in the early Baroque period, produces a spectrum in which the most-used chords (broadly speaking, the pivotal chords in keys with fewest accidentals) have beautifully pure 3rds while those in more remote tonalities vibrate with dissonance (or, in the case of the 'wolf' chord, are unusable). The 'circulating' temperaments which became standard in the 18th century (and which are implied by the term 'well tempered') retain something of this chiaroscuro, while allowing modulation through any tonal area.

The modern orchestra had its origins in the lavish ensembles assembled for late 16th- and early 17th-century court festivities, such as the Florentine *intermedi*, the French *ballet de cour* and the English masque (Monteverdi's *Orfeo* orchestra is essentially like this – a spectacularly varied ensemble assembled for a specific court festivity). It became regularized as a relatively fixed ensemble of instruments with strings as its core in the mid-

17th century, with Lully's *Petits Violons du Roi* and the opera orchestras of Venice. The size and disposition of 17th-century orchestras varied enormously. On the one hand, there are reports of Corelli directing ensembles which would be very large even by modern standards, while on the other we know that he performed *concerti grossi* in the 1690s with an ensemble of just nine players.

The practice of regularly including a 16'-pitch string instrument on the bass line seems to have originated in Italy in the late 17th century; such an instrument had no place in 17th-century French or English orchestras. A number of these organizations achieved great fame. Lully's orchestral discipline set new standards everywhere in western Europe, and his elaborate instrumentation encouraged wind players to develop new and mechanically improved instruments; the oboe, and the Baroque flute and recorder, probably developed as a direct result of the need for more brilliant and more reliable wind timbres which could combine well with strings in French orchestras. And the orchestra at the court of Mannheim in the 18th century astounded listeners with its refined playing and its control of a variety of effects: *diminuendo*, *crescendo* and so on. But these organizations differed in many particulars from the modern orchestra, not only in the types of instruments used and their playing styles, but also in the number of musicians employed, the way they were arranged, and the kinds of balance between strings, wind and continuo instruments they aimed to achieve. The wind parts, for example, were often doubled in 18th-century orchestras, producing a substantial counter-force to the relatively few string players.

As with orchestral music, much choral repertory was likely to have been performed with quite small forces. In the early 1980s Joshua Rifkin initiated a debate (which still continues) when he suggested that Bach may have used very small instrumental and vocal ensembles with, typically, a single voice to each part for performances of his cantatas and Passion settings in Leipzig. Rifkin argued his case on the basis of surviving performing parts and on Bach's own '*Entwurf einer wohlbestallten Kirchen Music*' of 1730 in which he described the numbers of musicians he needed to fulfil his obligations to the various Leipzig churches. There is evidence that the situation in Leipzig may have been paralleled in many other German centres.

6. 1750–1800.

(i) Continuity and change.

Performing practices of the late 18th century followed on with little change from those of the earlier part of the century; however, changes in musical style, experimentation in the construction of musical instruments, and new performing situations and aesthetics all brought changes in performance. It is clear that performing styles continued to undergo gradual change during the course of the 19th and 20th centuries: by the end of the 19th century musicians were playing on instruments vastly different from those of Mozart's time and designed to be part of a new musical aesthetic; the advent of recordings has allowed us to hear the changes that took place during the 20th century, a period in which many performers believed that they continued to follow traditions reaching back to the late 18th. Most

performers and audiences from the late 18th century onwards (at least until the mid-20th) were accustomed to performing and hearing most music, whether new or old, in a common style – that suited to the instruments and aesthetic of their own time. What is more, instruments, and in some cases musical perceptions, were considered to have improved with each generation. Thus Mozart reorchestrated Handel's *Messiah*; Beethoven and Brahms wrote cadenzas in their own styles for Mozart's Piano Concerto in D minor K466 (Beethoven's cadenza is much longer and has far wider-ranging modulations than any of Mozart's, and Brahms's has chains of orchestrally conceived tremolo accompaniments unlike anything used by Mozart); Wagner and others 'corrected' Beethoven's symphonies; and late 19th-century singers sang music by Mozart and Verdi very much alike.

Although there had been some interest from the 1950s and even earlier in how the music of Mozart might have been performed, a more general awareness that the study of performing practice could be relevant to music of the late 18th century came about only in the 1970s, as an extension of work on music of the Baroque and earlier periods. The corresponding entry in *The New Grove Dictionary of Music and Musicians* (1980) devoted little space to music after 1750, invoking the idea of continuity of tradition from the mid-18th century to the present, but *The New Grove Dictionary of Musical Instruments* (1984) added an extended discussion on this period. By the end of the 20th century much detailed work had been carried out on performing practices of music after 1750.

(ii) Performer and composer.

The relationship between performer and composer remained in the late 18th century much the same as that of the age that preceded it. In a concerto performance the performer was often also the composer, and the work was tailored to his or her talents. A manuscript might be written in a way that only the composer-performer could readily interpret. Leaving aside the cadenzas and *Eingänge* to be added (see [Cadenza](#), [Eingang](#) and [Improvisation](#), §II, 4(i)), Mozart, for example, did not fully write out every detail in the solo part of some of his piano concertos but left some passages of figuration in shorthand (e.g. the third movement of K482 and the last movement of K491, in which long notes provide an outline to be realized as passage-work; and K537, where the left-hand part is missing in a number of bars), notated few dynamic nuances, provided figures to indicate that the soloist was to realize a continuo accompaniment in tutti passages, and occasionally left a passage sparsely ornamented (as in the Andante of K451, for which Mozart composed an ornamented version at the request of his sister). Composers expected that other professional performers would ornament soloistic works such as concertos or arias as appropriate and in their own individual style: Dittersdorf could comment that as a boy he had once ornamented a piece 'quite in the Huber style' (that is, in a style recognizable as that of Karl Huber, principal violinist of the church orchestra in which Dittersdorf also played). Individualistic interpretation, yet within the bounds of accepted style, was also appreciated, certainly by the end of the century: the pianist Marie Bigot was praised at the beginning of the 19th century by both Haydn and Beethoven, Beethoven remarking 'That is not exactly the character which I wanted to give this piece, but go right on. If it is not wholly mine, it is something better'.

But performers (and audiences) otherwise expected a composer to write with someone particular in mind, providing music that showed off his or her strengths and downplayed weaknesses. Thus Mozart wrote stately old-fashioned arias in *Idomeneo* for the elderly Anton Raaff and remarked of the composition of *Die Entführung aus dem Serail* that he 'had sacrificed something to the flexible throat of Mlle Cavallieri'. Composers were likewise acutely aware of the capabilities of the particular instruments for which they wrote: Haydn lamented that Marianne von Genzinger, for whom he was composing some sonatas, did not own a piano by Schantz, his favourite maker, 'because everything can be better expressed' on such an instrument; he further wrote, 'I know I ought to have composed this sonata for the capabilities of your instrument, but I find this difficult because I am no longer used to writing this way' (1790).

In published works, intended for sale to performers not necessarily in direct contact with the composer, notation had to be complete enough to explain the composer's intentions. Thus it tended to become more detailed towards the end of the century, but still left up to the player many details of articulation, dynamic and rhythmic nuance, etc. Burney, for example, commented on hearing the Besozzi brothers (oboe and bassoon) play:

[Their compositions] are in a peculiar manner adapted to display the powers of the performers; but it is difficult to describe their style of playing. Their compositions when printed, give but an imperfect idea of it. So much expression! Such delicacy! Such a perfect acquiescence and agreement together, that many of the passages seem heart-felt sighs, breathed through the same reed. No brilliancy of execution is aimed at, all are notes of meaning. ... each *forte*, *piano*, *crescendo*, *diminuendo*, and *appoggiatura*, is observed with a minute exactness, which could be attained only by such a long residence and study together (*BurneyFI*, 2/1773).

(iii) Instruments.

During the second half of the 18th century the piano replaced the harpsichord, although not everywhere at once. The key-bed of the late 18th-century piano was shallower, the string tension less and the action lighter than those of a modern instrument, all combining to produce a delicate sound and to enable the pianist to play quickly and lightly. Two distinct types of action were in use: the *Prellmechanik* or 'Viennese', with an extremely light touch, favoured in Germany and Austria, and the English, favoured in England and France (see [Pianoforte](#), §1, 5). Mozart's works from the 1770s were written for a five-octave, wooden-framed piano with small, hard, leather-covered hammers and Viennese action. His own concert instrument (Anton Walter, c1780, now in the Mozart Geburtshaus, Salzburg) originally had hand stops to raise the dampers; the knee levers were added later. Detailed study of this instrument has revealed that it may have been altered considerably after Mozart's death to conform to the style in vogue around 1800 (Latcham, E1997): thus this instrument, long held as a standard for the performance of Mozart's music, may not provide us with the information we would like to have concerning Mozart's style of playing. But the changes in timbre produced with either hand stops or knee levers

were expressive options rather than an integral part of the sound as on a modern piano. The light action is fundamental to the concept of a piece such as the *perpetuum mobile* Presto of the finale of Mozart's concerto k271 (1777); this action also supports the flexibility of dynamics and delicate touch called for by Mozart's many small-scale articulation marks. Beethoven, in the Sonata op.13 (*Pathétique*; 1797–8), used the limitations of the instrument to create a tension that is an essential part of the rhetoric of that work: the gradual crescendo from *p* to *ff* combined with an outward expansion to almost the highest and lowest notes of the instrument seems to push the limits of the instrument and of its musical expression, an effect entirely absent on a modern grand piano with its larger range, sturdier frame and even sound (ex.1). He continued to use instruments of the Viennese type throughout his life. By the mid-1790s Haydn was composing for an instrument with English action; the instrument had a range of five and a half octaves and was heavier than the Viennese piano, with a more sonorous sound and damping that was purposely less effective (Sonata in C, hXVI:50). It was the legato sound concept of the English instruments that came to dominate in the 19th and 20th centuries. According to Czerny, Beethoven described Mozart as having a 'fine but choppy [*zerhacktes*] way of playing, no *ligato*'; this comment must be understood in the context of the instrument in use and of changes in taste.

Woodwind instruments were constructed throughout most of this period, as in the Baroque era, with the idea that each individual note and thus also each scale had a characteristic sound. The oboe of the period, while it tended to have a narrower bore and smaller tone holes than earlier types, still had only two keys; chromatic notes were still produced by cross-fingerings, which had a more veiled sound. It was a softer instrument than the Baroque oboe and played more easily in the high register; the note *f*" is used in Mozart's Quartet for oboe and strings k370/368*b* (1777) and began to appear in fingering charts in the 1790s. The variety of wind colourings was increased in the late 18th century with the rise of the clarinet and associated instruments such as the basset-horn. Many clarinetists played with the reed against the upper lip rather than the modern position: the reed-above position allowed the player to make rapid leaps and play especially high, while the reed-below position gave the softest tone. The flute began to acquire additional keys late in the century. Tromlitz, writing in 1791, still advocated the use of an instrument with two keys, for E \flat and D \flat ; (just as Quantz had done), a register (tuning device in the foot joint) and a graduated screw-cork; additional keys could be used to make the first octave more even and trills better in tune, suggesting that players and makers were beginning to move towards a more even sound by the last decade of the century, if not earlier. The added keys, according to Tromlitz, were useful in slow movements but not in fast ones; their use for improved facility was a later development. Both flutes and oboes could be provided with several middle joints of varying lengths to accommodate variations in pitch standards in different regions (see [Pitch](#)).

Tromlitz makes it clear that singing remained the model for instrumental playing, and indicated that players were to use varied patterns of articulation based on tonguing syllables. He favoured finger vibrato (*flattement*), although others were using breath vibrato (see [Vibrato](#)). For brass instruments the ability to play the complete scale, so that the

instrument could be used melodically, was gaining importance. The art of hand-stopping on the horn, developed around 1750, reached a high level, and by the end of the century various experimental trumpets, for example the keyed trumpet for which Haydn wrote, had appeared.

The late 18th century was a period of transition for string instruments. Greater volume and brilliance began to be required of these instruments in order to fill the larger halls now needed for new audiences. This was achieved in a variety of ways: greater tension was produced through use of higher pitch, the neck began to be tilted back, the strings became longer for more resonance, the bass-bar and soundpost were made more substantial. Gut strings remained the most common, but metal-wound strings were increasingly used on the lower strings of violin, viola and cello towards the end of the century. Treatises of the period recommend a variety of ways of holding the violin, varying from at the breast to the chin-braced grip that would be later universally adopted (L'abbé *le fils*); the latter allowed greater freedom of movement in the left hand for easier shifting, and freer vibrato. The cello was placed between the knees with the weight supported on the calves or supported on a footstool or small peg. Leopold Mozart's influential treatise (*Versuch einer gründlichen Violinschule*, 1756) recommended avoiding unnecessary finger activity, although Galeazzi (*Elementi teorico pratici di musica*, 1791–6) advocated the use of higher positions for expressive purposes, providing violin G-string fingerings up to the 8th position. Open strings were generally avoided when stopped notes were possible, and sequences were played with matching fingerings. Vibrato was generally used sparingly, as an expressive ornament, although Geminiani (*The Art of Playing on the Violin*, 1751) appears to have recommended a continuous vibrato in the modern fashion.

The construction of bows was the subject of much experimentation, with various versions of straight and concave bows being developed. The use of a greater amount of hair and of a ferrule to hold it flat also helped the player achieve greater volume and brilliance. Such bows produced greater volume and a larger dynamic range, and led to the development of new styles of articulation. Convex bows such as that employed by Leopold Mozart commonly produced an articulated, non-legato stroke, with dynamic nuances on long notes for variety of expression. Transitional and Tourte-style bows had a larger repertory of bow strokes, a more immediate attack, and a more sonorous cantabile style. But all these kinds of bow, of old and new design, were used together in the same orchestras, and uniformity of bowing was rare. The variety of instruments and bows in use makes the establishment of a suitable combination for a particular work a difficult matter, and in cases where the composer's preference is not known, the particular relationship that may have existed between the instrument used and the music itself remains unknown. (For further discussion of bows and bowing techniques see [Bow](#)).

(iv) Performances.

All kinds of performances took place, and performers and ensembles were praised for their nuanced dynamics, their ensemble and their good taste. Extensive rehearsal, insisted on by Haydn, and also employed by Mozart to reach his musical ends, (see, for example, his account of the preparations

for *Idomeneo*), seems to have been uncommon. Performance traditions varied from place to place: it is clear that we must be careful about general comments. Sources of such information include: documentary material (see, for example, Edge and Eisen, both in 'Performing Mozart's Music', E1991–2); manuscript music (Edge, in Zaslav, E1996); newspaper reports (McVeigh, E1993); letters (Mozart, Haydn); diaries (Burney, Rosenbaum, Zinzendorf) and autobiographies (Dittersdorf, Dülon, Grétry) of musicians and audience members; works of literature (Fanny Burney); iconography; dictionaries (Rousseau, Koch); and the commentaries of travellers (Burney, Schubart). Burney, for example, provided many accounts of performances heard in the various places he visited in the 1770s, with comments on the performance of church music in various places (noting, for example, that the serpent was an especially favoured accompaniment in France); descriptions of opera houses he visited, with accounts of the sort of music performed, the behaviour of the audience and the technique and talents of the singers; and accounts of private academies and public concerts, noting the size and disposition of the performing forces, and commenting on the use of unusual instruments and on performing techniques, all from the perspective of an educated Englishman. Burney also noted that the French continued to maintain a pronounced independent style of performance and taste in spite of the encroachment of the Italian style.

A keyboard instrument continued to be used in the orchestra in many places to play the continuo line. The instrument was often a piano rather than a harpsichord by the 1780s, and the keyboard player played unobtrusively, doubling the principal parts in the right hand or, in louder passages, playing chords. Mozart played continuo in the tuttis of his piano concertos and according to one report was known to have conducted a symphony from the keyboard. Nannerl Mozart accompanied symphonies on the harpsichord in Salzburg in 1778. By the end of the century, however, as direction of the orchestra passed from the keyboard player to the principal violinist, the keyboard instrument disappeared or else the seat at the keyboard became a position of honour. Haydn 'presided at the keyboard' during performances of his London symphonies in that city, and the honorary function of the instrument was well enough established for Haydn to make it the subject of wit, bringing the instrument forward suddenly as a soloist in the coda of the finale of Symphony no.98.

Orchestra size varied from place to place and according to the performance venue, but there were two general styles of orchestration: the French, followed also in some Austrian and German cities, and the Italian. In the French tradition there was a stronger middle part, and thus more violas; in the Italian, a strong treble and a treble–bass polarity. In many Italian orchestras, and also in Salzburg (see table of orchestra sizes in Zaslav, E1989, pp.458–9), there were more basses than cellos (see [Orchestra](#)).

A subject of much discussion has been the use of articulation marks by composers, especially Mozart. In his case it seems most likely that whether the symbol appeared as a dot or a stroke or something in between was in most cases a result of the speed with which he wrote down the music (Riggs, E1997). Clear dots appear under slurs as an indication of *portato*, but otherwise there seems to be no attempt to distinguish between dots

and strokes, and indeed it seems clear from examining copies of Mozart's music that his contemporaries did not recognize a distinction. Many theorists from the second half of the 18th century recognized only a single type of articulation marking, which was, according to C.P.E. Bach, to be executed 'according to the length of the note ... whether the tempo is fast or slow, whether the dynamic is *forte* or *piano*'. Others recognized two signs, but there was no agreement as to their intended articulation. No specific style of performance is implied by either dots or strokes in Mozart's music, except in the case of long strokes in certain works with organ (for example, the church sonata k144) where they appear to indicate that the organ line is to be played unison rather than realized (Eisen, E1991). Rather, interpretation is to be determined by context, according to an understanding of the meaning of the passage. Theorists recognized that different styles of articulation were needed also for notes not provided with articulation marks. Thus according to J.F. Reichardt (*Ueber die Pflichten des Ripien-Violinisten*, 1776): 'the bowstroke in an Adagio is very different from that in an Allegro, and contrasts mainly in that the former remains more on the string than in the Allegro'.

See also [Articulation and phrasing](#); [Articulation marks](#); [Improvisation](#), §II, 4 and [Instrumentation and orchestration](#), §3.

7. The 19th century.

It had become increasingly apparent by the end of the 20th century that the idea of continuity of tradition even from the 19th century into the 20th was problematic. In a period of such experimentation and change as the 19th century, exactly whose traditions were continued? And how are they related to what a composer might have heard or envisaged? What especially distinguishes this period is the vast amount of source material: owing to advances in technology and the rise of literacy, there are literally thousands of eyewitness accounts of performers and performances. In part because of this sometimes bewildering variety of material, but also because tradition was long considered eminently satisfactory as a guide, many of even the central works of the modern repertory have not yet appeared in scholarly editions.

(i) Sources.

As in any other period of music history, the materials used by musicians themselves are primary evidence of their practices. Manuscript parts and conducting scores from the 19th century exist in abundance, although many were lost in fires or wars or just thrown away to make room for the new. A complete set of manuscript material associated with the origin of a work is usually as good a record of its early performance history as of its compositional genesis. Players liked to sign and date their parts; alterations to the musical text bespeak the decisions made while preparing the work for its première, the compromises reached between composers and performers, and the lessons learnt by composers from the players. The number of parts alone tells a great deal about the size of the performing forces. Original manuscript parts often resolve dilemmas resulting from

printer's errors or other interruptions in the transmission of the composer's intention to the printed page. Assessment of such materials – without which there would be neither a Paris *Don Carlos* nor a viable *Benvenuto Cellini* – is one of the most intriguing tasks of modern musicology. Standards in such musicological investigation have been set by new complete editions of the works of Rossini, Verdi and Wagner.

Published music too needs careful study. Chopin, for example, published works simultaneously in France, Germany and England, resulting in as many as half a dozen authentic sources for a single work. Editors must separate the intentional discrepancies from the unintentional, and determine which variants are so substantial as to merit publication of separate versions, considering at the same time that some elements may have been considered variable by the composer: there may be no one 'correct' version.

Other useful material includes opera production books, the manuscript notebooks in which singers kept track of their cadenzas (e.g. those of Laure Cinti-Damoreau) and the corrected or amplified published editions of composers' works prepared for their pupils, as in the case of Jane Stirling's copies of Chopin. Iconographical sources, including lithographs and photographs, depict costumes, sets, and the disposition of the singers at an opera, the number and disposition of orchestral players, methods of holding instruments, and performance spaces and situations. Method books, many intended for the training of professional performers, offer information on instruments, sound production, performing techniques and interpretation (a useful bibliography of these appears in Brown and Sadie, A1989). Treatises on orchestration (Kastner, 1837; Berlioz, F1843; Gevaert, 1863 and 1885; Prout, 1876, 1897–9) discuss instruments, their tone qualities and their use, orchestral placement and what the writer felt could be improved; those on conducting (Berlioz, 1856; Wagner, F1869) discuss techniques and philosophies of performance. Berlioz insisted on the conductor's responsibility to follow the composer's intent, while later treatises, such as that of Wagner, favour schemes for modernizing works to suit the large symphony orchestra.

The writings of composers (Berlioz, Spohr, Wagner), performers (William Thomas Parke, Gustave-Hippolyte Roger) and bystanders (Chorley) provide much important material. Berlioz in his *Mémoires*, for example, described musical conditions in Paris, and also recounted in vivid style the problems encountered in the course of his tours: the logistics of raising orchestras and hiring halls, playing standards, rehearsal practices, and practices of substitution when instruments such as the english horn were unavailable. Accounts in periodicals provide information about dates of performance, the progress of tours and performance repertory. The reports of critics are often revealing. Composer-critics (E.T.A. Hoffmann, Weber, Schumann, Berlioz, Liszt, Wagner) in particular were sensitive to details of performance, sometimes even discussing a particular artist's style of ornamentation. In any event, newspaper journalism is more accurate as to who actually played than the printed programmes, and it is our chief source for understanding how performances were received by the public. The RIPM project (Répertoire International de la Presse Musicale) indexes

19th-century periodicals, providing scholars with access to much useful material.

Edison's tinfoil phonograph (1877) inaugurated the era of sound reproduction, offering an important new type of source for the study of performing practice. The early technology worked most successfully with solo instrumentalists, who could get close to the recording apparatus: Joachim and Sarasate both left revealing recorded performances. Joachim, for example, played in a style using little vibrato. Singers too were successfully recorded, and many of their earliest recordings document 19th-century styles. Maurel and Tamagno, the first Othello and Iago (Verdi, *Otello*), made recordings in the early years of the 20th century, as did Adelina Patti, a singer well known to Verdi, who praised her 'purest style of singing'. The last castrato of the Cappella Sistina, Alessandro Moreschi, also left recordings, our only aural documents of this voice quality of such importance to Roman Catholic church music and to 18th-century opera. Although he was the last of a dying tradition, his voice is like nothing else, reaching into the high range with great power and clarity. But even more astonishing to modern ears is his singing style, which is truly that of his age, making heavy use of portamento and dramatic sobbing effects. The seriousness of intent of the modern discipline of performing practice still finds such obvious emotion a little embarrassing.

(ii) The orchestra.

Central to the musical life of the 19th century was the rise of the philharmonic society and the symphony orchestras. The Paris Société des Concerts du Conservatoire was founded in 1828, inspired by curiosity about Beethoven's music; the Philharmonic Symphony Society of New York and the Vienna Philharmonic both trace their origin to 1842. The Leipzig Gewandhaus Orchestra flourished under Mendelssohn from 1835. Concerts sponsored by the Philharmonic Society of London can be traced to 1813, as can those of the Vienna Gesellschaft der Musikfreunde. Characteristic of these orchestras was a clear breach with continuo practice, public concert series supported by subscription and leadership by a true conductor. The orchestra of the 19th century was a youthful institution, not yet constrained by precedents. Spohr experimented in the 1810s with his *Taktirstäbchen* ('directing baton'), which replaced the violin bow, and along with Weber gave rise to modern conducting and to discussions of the proper role of the composer-conductor. By contrast, Spontini and others conducted with a baton held in the centre, and all manner of stamping of the floor and tapping on candle racks was considered by many to be the only successful way to coordinate a performance (although these practices, it must be added, were deplored by many).

Orchestral seating arrangements were varied. The members of the Gewandhaus Orchestra stood to perform, but other orchestras were seated. Proper balance between chorus and orchestra was achieved by Berlioz and others by placing the orchestra behind the chorus on raised tiers. For the popular monster concert the conductor was to be found in the centre of his forces, surrounded by assistant conductors and mirrors. From the 1860s Verdi devoted considerable attention to the seating arrangement

of his orchestras, insisting that the double basses be placed together to improve ensemble and that the strings surround the wind instruments to create a homogeneous sound (see [Orchestra](#)).

Four bassoons had been common in many orchestras since the 18th century, but the practice of doubling the wind section gained momentum as the century progressed. The addition of piccolo, english horn, contrabassoon and other instruments vastly enhanced the symphonic palette. An equally sweeping change in the sound of orchestras resulted from new mechanisms for the traditional instruments. These allowed instrumentalists to master the vivid melodic figurations and the new spectrum of keys that progressive composers required. But the increase in the number of keys on woodwind instruments was only part of the story of the performing practice of those instruments: there were many experiments in key configuration, in bore proportions and sound-producing mechanisms: some clarinetists (especially in England and Italy) were still playing with the reed against the upper lip in the 1830s, and for all the woodwinds there were several competing concepts of sound, which led to different styles of instrument in different places and sometimes even to the use of radically different instruments within the same orchestra (see [Flute §4\(iii\)\(d\)](#)). This lack of uniformity kept orchestras individual and colourful in sound.

From the same period come piston and rotary valves for brass instruments (see [Valve \(i\)](#)). By the end of the 1820s piston-valves were common in Paris, and by mid-century rotary valves of increasing technical perfection were widely used. But, as with woodwinds, local tastes varied. There was considerable resistance to the valve horn, as the characteristic inequalities of tone of the natural horn were considered essential to the nature of the instrument. Although a valve horn class was established under Meifred at the Paris Conservatoire in 1833, it was discontinued on his retirement in 1864 and not reformed until 1896. Brahms's Trio op.40 (1865) was conceived with the natural horn in mind. Schumann, on the other hand, worked to develop an idiomatic technique for the valve horn. The bass of the brass section was particularly variable as early valves were not effective with the wide bore of the large instruments: the serpent was employed by Berlioz and Mendelssohn, and the ophicleide remained in use at the Paris Opéra until 1874 and in English orchestras until the end of the century. Different styles of instrument developed in different places: Wieprecht's Bass-Tuba in F (1835) in Germany; the tuba in 8' C, with its large four-octave range, in France (works written with this instrument in mind pose difficulties for players using other instruments); the bombardon in Italy; and Červený's large-bore instrument in eastern Europe and Russia (from the early 1880s).

The conversion of string instruments into the high-powered models now almost universally in use resulted in a dramatic change in string sonority. It is thought that fewer than 30 or so good violins escaped remodelling for volume, a process that lengthened necks and fingerboards, heightened bridges and permitted the increased tension of metal strings. The widespread adoption of the Tourte bow almost completed the modernization of the violin: gut E and A strings remained in use into the 20th century.

The philharmonic societies were adventurous in their choice of repertory, at least in the first half of the century (music by Beethoven held a special fascination for many) but by the 1850s works by popular favourites such as Weber and Mendelssohn were programmed season after season. Old masters began to dominate concert programmes just as they do today. Enthusiasm for novelty slackened as the decades passed, and responsibility for promotion of new music largely shifted to more progressive organizations.

(iii) The piano.

Like other instruments, the piano developed along somewhat different lines in different places. The simple and light action of the enlarged Viennese piano of Graf and Stein was favoured in parts of Europe for most of the century, though the London instruments of Broadwood and Clementi had their admirers. By the 1820s metal framing had been added to the piano to allow it to support the greater string tension required for greater volume, at the expense, it was held, of some degree of nuance. The repetition action patented by Sébastien Erard in 1821 made the heavier-tensioned instruments workable. Combined with the greater mass of felt-covered hammers (from the 1840s) and carefully devised striking points (in which Erard was also a pioneer), the resultant tone was more sustained, richer in overtones and more uniform throughout the compass of the instrument. But the widespread assumption that by the 1860s the piano, with its one-piece cast-iron frame, had reached a final plateau of development is demonstrably false. The tone of the 1892 Steinway concert grand in the Smithsonian Institution, used by Paderewski for an American tour, projects a velvety mellowness quite unlike the steely, more brilliant tone of comparable instruments of the late 20th century.

(iv) Performance and interpretation.

During the 19th century, advances in technology allowed music, and musicians, to travel further afield. Travelling virtuosos required modern instruments and skilled instrumentalists when they arrived to perform, and often stimulated progress in cities and towns formerly content with indifferent standards. As early as the 1830s a successful opera at La Scala would be required within a season or two in London, Paris, Vienna and St Petersburg (the commercial ramifications of this were quickly recognized, by the house of Ricordi in particular). Wagner's music reached Boston within a few months. Musical compositions, in short, strayed further and further from home, and the increasingly complex annotations in published music reflect these developments (see *also* [Ornaments](#), §9).

Even so, individual markings were not always interpreted in the same way. Spohr, for example, used vertical strokes over notes to indicate, in different contexts, legato bowing and short, sharp *martelé* strokes. Many composers employed both dots and strokes, but the notation did not always have the same meaning. The French generally followed J.L. Adam (*Méthode du piano du Conservatoire*, 1802) in using the marks to indicate the length of notes: he gave the strokes as the shortest, the dots as longer and dots under slurs as the longest. But Germans emphasized the degree of accent: Fröhlich (*Kontrabass-Schule*, 1829) considered that strokes indicated the more powerful staccato, the dots a more gentle style. Baillot (*L'art du*

violon: nouvelle méthode, F1834) used the dot for *martelé*, where the bow stays in contact with the string, and the wedge for light bouncing strokes, whereas Ferdinand David (*Violinschule*, 1863) used the marks in the opposite way (Brown, E1993). (For further discussion of bowing in this period, see [Bow](#), §II, 3).

The existence of different pitch standards in different places as well as a general rising trend brought demands for an international standard (see [Pitch](#), §I). A standard of $a' = 435$ (the *diapason normal*) was established in Paris in 1859. It was soon adopted in Britain, and more generally at an international conference in Vienna in 1885. But although some Italian opera houses adopted the new standard in the late 1860s, Verdi found it necessary to inquire in 1871 whether the wind in the orchestra and the stage band at La Scala would play at a uniform pitch level, and when on tour in the final decade of the century the clarinettist Richard Mühlfeld sent a tuning-fork ahead so that the piano might be tuned to his preferred pitch; his instruments suggest that this was about $a' = 440$, lower than was usual in many places by that time.

The rise of the modern conservatory considerably elevated standards of performance. Important conservatories existed in Paris (1794, reorganized 1816), Prague (1811), Vienna (1817), Leipzig (1843) and St Petersburg (1862). Graduates had a systematic training and attained a new technical security, prompting them to extend the technical possibilities of their instruments. The Paris Conservatoire was especially influential through the many method books produced by its instructors. As the century progressed, conservatory teachers seem to have done much to establish what has become the standard repertory.

Amateur music-making was similar to that in the preceding century. Properly bred young ladies studied the piano and harp; aristocratic dilettantes still played the flute. As mechanization made the piano cheaper to produce, it found its way into the parlour of every tasteful family. Music was more popular than ever, and a proper view of the performance history of, say, Meyerbeer's *Robert le diable* will not exclude the piano fantasies and the promenade quadrilles based on it, just as the study of performing practice in general must also deal with such durable traditions as the performance of Handel's *Messiah* by a large massed chorus, with soloists producing a sound capable of filling the large halls in which the performances took place.

The musical text was often treated with greater freedom in the 19th century than was acceptable in the 20th. Liszt, for example, noted after his retirement from concert-giving that

I then frequently performed ... the works of Beethoven, Weber and Hummel, and I confess to my shame that in order to compel the bravos of an audience ... I had no scruples against changing their tempos and intentions; I even went so far as insolently to add to them a host of passages and cadenzas.

One can therefore understand Berlioz's surprise on the occasion when Liszt performed Beethoven's Hammerklavier Sonata with 'not a note ... left

out, not one added'. In spite of his penitence, the 'tradition' passed on by Liszt in his later years to numerous pupils like the young Rosenthal was one in which editorial licence was taken for granted. In private and public performances solo works and sometimes even concertos were preceded by improvised (or prepared) preludes designed to set the mood. Sometimes works were joined together with similar interludes.

The invention of the metronome gave composers another means of documenting their wishes. Beethoven, in his initial enthusiasm, wrote down metronome marks for all the symphonies and quartets to op.95 (as well as for the Piano Sonata op.106 and a few slighter works). He placed great faith in the metronome, yet new markings devised as substitutes for those he had lost were often significantly different: Beethoven's marks represent how he imagined the work in his head at the time. Whether these marks are performable or not has been the subject of much discussion.

Schumann provided metronome markings in most major genres except the songs (those for the piano music were revised after his death by his wife and may indicate her tempos rather than his). The belief that Robert Schumann's metronome was faulty was not shared by the composer. But how is a marking such as the 'Nicht schnell $\text{♩} = 100$ ', given in the first edition (1850) of the third of his *Romanzen* op.94 for oboe and piano, to be used? This work, like many others, progresses through a detailed series of tempo modifications: *ritard*, *in tempo*, *zurückhaltend*, and so on, and the metronome marking can indicate only a starting- point. Later in the century Brahms and Wagner registered their strong reservations about metronome markings, Brahms noting that 'As far at least as my experience goes, everybody has, sooner or later, withdrawn his metronome marks'. Brahms seems to have considered his painstaking written designations as the best indications of tempo, and contemporary timings and his own metronome markings provide clues about what the speed might have been. He considered tempo to be fluid, and that *accelerando* and *ritardando* were essential in achieving the desired expression. (For further discussion of the implications of metronome markings for performing practice see [Metronome \(i\).](#))

It is not clear how much freedom to vary the pulse was sanctioned by 19th-century performers. Czerny considered rubato to be an important means of expression, recognizing 11 types of subtle rhythmic deviation (all determined by the emotion of the passage) within the framework of constant tempo. As used by Chopin in his early works, 'rubato' probably referred to the practice of allowing the melody to fall behind the regular pulse provided by the bass. According to Liszt, rubato was a matter of taste: 'a metronomical performance is certainly tiresome and nonsensical: time and rhythm must be adapted to and identified with the melody, the harmony, the accent and poetry'.

Practices of ornamentation were varied. Italian opera was embellished well into the century and a number of examples of the practice are preserved, including those for arias by Rossini, Donizetti, Bellini and others prepared by the soprano Laure Cinti-Damoreau (*Méthode*, 1849). Both Rossini and Verdi, however, disapproved of the excessive interpolation of embellishments into their music. At the end of the 20th century the question of adding embellishment to Schubert's music was the subject of discussion.

Johann Michael Vogl, who often sang with Schubert, left ornamented versions of many songs. Yet the musical style with which Schubert can be more generally associated seems to have used little added embellishment, even though contemporaries such as Hummel allowed some. With composers such as Hummel, whose *Anweisung* (1828) advocates principal-note starts for trills, the trill became less an intensifier of harmony and more an element of texture. Beginning with the generation of Mendelssohn and Schumann, most trills are to be played starting on the main note and unterminated unless specified otherwise. However, Fétis and Moscheles (*Méthode des méthodes*, 1840) continued to advocate an upper-note start.

Attempts in the final decades of the 20th century to produce performances of 19th-century music in historically informed styles revealed excellent reasons for doing so and for continuing to investigate and experiment with the repertoires and performance styles of the century: a metronome marking close to Beethoven's own points up, for example, the multi-level metric complexity of a movement such as the Scherzo of the Third Symphony (Orchestre Révolutionnaire et Romantique, cond. John Eliot Gardiner, DG 445 944–2, 1994); the characteristic sound of the ophicleide creates a colourful bass, admirably suited to Mendelssohn's luminous orchestration (*Midsummer Night's Dream* overture, Orchestra of the Age of Enlightenment, cond. Charles Mackerras, Virgin VC 90725–2, 1988); the four Erard harps in the *Valse* of Berlioz's *Symphonie fantastique*, placed in Roger Norrington's recording (London Classical Players, EMI CDC 7 49541 2, 1989) at the front of the orchestra as Berlioz had recommended, stunningly dominate the texture. Many such popular works had been, by the end of the 20th century, recorded in several different historically informed interpretations.

8. The 20th century.

Music historians are able to study the performing practice of the 20th century quite differently from that of earlier centuries because of the development of sound recording. For the first time in history, the performances themselves were preserved, rather than just documentary evidence about them. This had a profound effect on performance during the 20th century. The dissemination of recordings meant that musicians could hear themselves, and could influence each other more directly than in earlier periods. The performing practice of one generation was also preserved for study by later generations, giving them unprecedented insight into the development of their own performing practice.

A survey of recordings over the 20th century reveals a number of clear trends: the growing use of continuous vibrato, the decreasing use of portamento, a trend towards a narrower range of tempos within movements, a trend towards more accurate and literal interpretation of note values, a growing insistence on rhythmic clarity, a trend towards greater homogeneity of ensemble (in tone quality, phrasing and rhythm) and a general rise in standards of accuracy and discipline. There was also a tendency towards increasing volume, and greater force and intensity of expression, which was associated with changes in instruments during the century.

The brilliant-toned metal flute, first adopted by the French, largely replaced the softer-toned wooden flute (except in period performance) by the second half of the century; the fuller-toned German bassoon largely replaced the quieter, more subtle French bassoon; violinists increasingly adopted the metal E string from the 1930s onwards, and more powerful bow-holds came to predominate over the traditional 19th-century grips used by Joachim's generation. Brass instruments tended during the century to become wider in bore, producing a broader, more massive tone. The powerful concert Steinway piano came to predominate in the second half of the century; earlier pianists had used a variety of makes of piano, many of them lighter in touch and more delicate in tone.

The increasing power of instruments was associated with a general increase in the use of vibrato to intensify tone. In the early years of the century, vibrato was used only to a very limited extent by wind players, and most did not use it at all. Many string players adhered to Joachim's advice: 'A violinist whose taste is refined and healthy will always recognize the steady tone as the ruling one'. Ysaÿe encouraged a trend towards a more liberal (though delicate) use of vibrato, but it was Kreisler, closely followed by Heifetz, who initiated the continuous use of vibrato on the violin, which was echoed in viola and cello playing. The use of vibrato by woodwind players similarly increased during the century. It was led by the French, particularly pupils of the flautist Paul Taffanel, and it had spread, on both the flute and the oboe, to most of Europe and the USA by the 1940s. The spread of vibrato was less general on the bassoon, and only sporadic among clarinetists.

Singing followed the general trend towards greater power, together with wider, more continuous vibrato. Though vocal styles in the early years of the century varied greatly, much of the singing of the period was more delicate, and more restrained in its vibrato, than later in the century.

While power and the use of vibrato generally increased, the use of portamento decreased. Until the 1930s, the habitual use of emphatic portamento was common among string players. The trend towards more sparing and subtle portamento was encouraged by a number of prominent players and teachers, including Flesch on the violin and Casals on the cello. This involved not only changes in shifting technique and choice of fingerings, but also a fundamental change in attitude to portamento as an ornament in a melodic line. Portamento which occurred simply as a convenient way of moving from one position to another gradually became unacceptable. Among singers there was a similar trend from frequent and prominent portamento towards a preference for lines in which portamento was reserved for points of particular emphasis or softening.

There were major changes during the century in approaches to rhythm, with a general tendency towards the more literal interpretation of note values. In the early part of the century, musicians often 'over-dotted' dotted rhythms (see above, §5) and lightened and hurried groups of short notes. This freedom on the small scale was paralleled by freedom on the larger scale: tempo was often flexible within movements, tending to accelerate in loud and vigorous passages, and to slow down in quieter and more gentle ones, so that a second subject in a movement of a sonata or symphony

would often be given a quite different tempo from the first subject. Such freedom, both in detail and on the large scale, gradually lessened. The hurrying of short notes and the over-dotting of dotted rhythms came to be regarded as undisciplined and unclear, and acceleration came to denote lack of control. That is not to say that all freedom was lost, only that it was more restrained than earlier in the century.

This development was associated with a trend towards greater clarity and rhythmic precision, which was linked in turn with discipline and rehearsal. Most early 20th-century orchestras were rhythmically imprecise by later standards, partly because many of them were under-rehearsed and irregular in their membership (the sending of deputies to rehearsals in Paris and London, for example, was deplored by Stravinsky and Henry Wood). But the trend towards modern precision was not simply a matter of more rehearsal time. Session musicians in the late 20th century routinely achieved rhythmic precision with little rehearsal, whereas regular and thoroughly rehearsed ensembles of the early 20th century, such as Stokowski's Philadelphia Orchestra, and the Léner and Bohemian quartets, played with a looser approach to rhythmic detail. The difference was a matter not just of competence but also of expectation and style. Even solo pianists of the early 20th century were, compared to later pianists, informal in their approach to rhythm. The arpeggiating of chords, and styles of rubato which often led to lack of synchronization between melody and accompaniment, were practised, to a varying extent, by pianists of many different schools and nationalities.

Such freedom was not restricted to pianists. Solo instrumentalists and singers in the early 20th century were often freer in relation to accompanists than musicians of later generations. This kind of freedom, between solo and accompaniment, and between the two hands of a pianist, was clearly linked to earlier styles of *tempo rubato* described in the 18th and 19th centuries. The trend later in the 20th century was towards a stricter approach to rhythmic coordination.

Alongside these general trends, various forces were at work during the century, including the development of recording and its industry. At the beginning of the century, all musicians played either to themselves or to an audience which heard the performance only once. By the end of the century the principal means of hearing classical music was by recordings, which could be repeated many times. This development had a subtle but profound influence on performing practice. At the beginning of the century there were substantial contrasts between performers in different countries and of different schools, but as the century wore on a growing uniformity of style and approach could be discerned, as the availability of recordings (and the general development of international communication and transport) enabled musicians to be influenced by each other. At the beginning of the century, minor inaccuracies during a performance were of little importance; the overriding aim was to convey the thrust of the piece of music to an audience which might rarely hear it again. By the end of the century, recordings had accustomed both musicians and audiences to expect a very high standard of competence and accuracy, an expectation enhanced by the development of sophisticated editing techniques. Recordings also enabled musicians to listen to themselves and to learn

exactly what they sounded like. The late 20th-century musician was therefore selfconscious to a degree which had been impossible before the invention of recording. This too contributed to the general increase in accuracy, and to the gradual refinement of the habits associated with a less selfconscious age, such as the routine use of portamento and the rhythmic looseness of traditional rubato. The abandonment of old habits, however, was largely restricted to performers of 'classical' music. Rubato independent of the beat continued to be an essential component of the new jazz and popular performing styles. As the split between classical and popular music widened, classical performance became more strictly controlled and more concerned with precision of detail and faithfulness to the text, leaving some of the traditional freedoms to the popular genres. It is as if classical performers felt obliged to demonstrate that they were serious by distancing their styles from those of popular performers.

A new influence on performance in the second half of the century was the growth of interest in the reconstruction of historical performing practice. A few musicians (notably the Dolmetsch family) had pioneered the use of period instruments since the late 19th century, and the performance of 'old music' had always been carried on by small numbers of specialists. But from the 1960s onwards there was an enormous growth in the performance of Renaissance and medieval music by groups performing on period instruments (originals or reproductions) and attempting period vocal styles. The use of period instruments not only extended the performed repertory back to earlier and earlier music, but also provided a new approach to the familiar repertory of the 18th and 19th centuries. For further discussion see [Early music](#).

The end of the century saw contrasted approaches to performance co-existing side by side. In new music, late 20th-century composers ranged from those who wished to exert strict control over every detail of performance to those who wished to control almost nothing (see [Aleatory](#)), or for whom conventional concepts of performance had ceased to be meaningful. As the period movement reached early 20th-century repertory, such as the music of Elgar, a new contrast became apparent: between period-style Elgar as performed in the late 20th century, and Elgar's own recorded performances from the 1920s. Knowledge of historical recordings began to reveal, for the first time, the extent to which attempts to reconstruct earlier performing styles take place within the conventions of the performer's own time.

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II. Non-Western and traditional music

HOWARD MAYER BROWN (I, 1), DAVID HILEY (I, 2 (i)), HOWARD MAYER BROWN/CHRISTOPHER PAGE (I, 2 (ii)), CHRISTOPHER PAGE (I, 3), HOWARD MAYER BROWN/KENNETH KREITNER (I, 4), HOWARD MAYER BROWN/PETER WALLS (I, 5), JANET K. PAGE (I, 6), D. KERN HOLOMAN, ROBERT WINTER/JANET K. PAGE (I, 7), ROBERT PHILIP (I, 8), BENJAMIN BRINNER (II)

[Performing practice](#)

I. Western

As applied to Western music, the subject involves all aspects of the way in which music is and has been performed, and its study is of particular importance to the modern performer concerned with historically informed performance. Topics that may be considered aspects of performing practice include notational ones (i.e. the relationship between written notes and the sounds they symbolize, especially such matters as rhythm, tempo and articulation); improvisation and ornaments; instruments, their history and physical structure and the ways in which they are played; voice production; matters of tuning, pitch and temperament; and ensembles, their size, disposition, and the modes in which they are directed. Performing practice is generally approached through the study of treatises and instruction books, critical writings and iconographical material, as well as actual instruments and music. The present article summarizes the issues involved in different periods; particular topics relevant to instruments and their use are treated in separate entries.

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1. Introduction.

This section will focus on studies of performing practices worldwide conducted primarily by ethnomusicologists. An outline of the range of meanings denoted by performing practice is followed by a survey of sources for the study of performing practice and their approaches, the central issues that have arisen and some applications of knowledge about performing practice.

Not all ethnomusicologists use the term performing practice, but most have studied it. The term, or its more common variant 'performance practice', figures relatively rarely in titles of books or articles and is missing from the index of definitive works on ethnomusicology, but this does not indicate a lack of interest. Rather, performing practice is so central to knowledge of the world's musics that it has usually been integrated into studies rather than set aside as an independent field of study. Performing practice has, in fact, been one of the prime areas of ethnomusicological investigation, particularly in the third quarter of the 20th century, when many studies of non-Western and other traditional musics were devoted to defining normative performance.

While some ethnomusicologists have studied questions of performing practice as a direct outgrowth of Western musicology and have brought to this study the issues raised by historical musicologists, others have been impelled by their involvement in performance and a consequent need to make sense of musical practice. Still others are motivated by anthropologically or sociologically informed interests in human behaviour.

The influence of practice theory and the work of Pierre Bourdieu, in particular, is extensive and growing.

The issues that occupy scholars and performers of Western art music, specifically those concerning authenticity and the feasibility and desirability of re-creating earlier European performing practices, have no direct analogies in ethnomusicology. There is widespread and largely tacit agreement, however, that performing practice can and should be studied. Conflicts may arise between champions of contemporary practice and scholars of older ones, but these are relatively infrequent. A notable instance is the mixed reception in Japan of revisionist histories of Japanese court music by Laurence Picken and associates (see Picken, 1982–90). Considerable efforts have been made in various parts of the world to document older practices that appear to be changing or vanishing altogether, but this is rarely done for the sake of historically accurate reconstruction. The vast majority of performer-scholars do not attempt to reinstate earlier practices, by choice or for lack of evidence. Rather, fidelity to teachers' models and observed practice are the rule. This is due in part to the predominance of non-native scholarship and the resultant deference towards experts born into the tradition. As scholars (and some performers) have developed more sophisticated understanding of longstanding processes of cultural exchange and change in virtually every part of the world, notions of purity and authenticity have become irrelevant except as tropes in local discourses on music that may themselves become the subject of study. Similarly, musics which were once presumed to be 'hybrid' or 'impure' and therefore unworthy of study are now the focus of considerable scholarly attention as are processes of change.

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2. Definition.

Performing practice is generally understood by ethnomusicologists to refer to the conventions that govern music-making and accompanying activities, such as dance, theatre and ritual in a socially, culturally and historically defined context. These conventions delimit a range of appropriate choices in performance and, increasingly, are understood to be situated, negotiable and often gendered. In other words, despite their apparent stability they are subject to change and highly dependent on context and power relations between performers and others who influence performances, such as patrons, scholars and audiences. For the most part, the conventions of performing practice are unwritten and, in some cases, unarticulated, but they are nonetheless observable in performance. They extend beyond a single composition, being linked to or defined for a particular time period, group of musicians, set of pieces – a single genre, an entire repertory – and types of performance.

Ethnomusicologists have been mostly concerned with that which is traditional and typical and with variations thereon. Ethnomusicological research stresses the synchronic over the historical; most publications concern contemporary performing practice, not because of a lack of interest in earlier practices or an assumption that current practice is essentially the same as earlier practice, but because of the difficulty of

pursuing historical research in musical traditions that are primarily or exclusively transmitted orally/aurally.

In ethnomusicological writing there is overlap between the concepts of 'performing practice' and 'style' since both terms refer to ways of doing. Yet the two concepts are usually distinguishable; 'style' often refers to the way a piece is composed regardless of the way it is performed (performing practice), or about certain ways of performing those pieces. Style does not cover such aspects as piece selection, a piece's transformation within performance, or instrumentation and orchestration (role assignment), which define the constitution of ensemble. These issues belong to the domain of performing practice.

Performing practice is thus related to but at least partly separable from the pieces performed. But what is the piece? Transferring performing practice as it is used in Western musicology requires that ethnomusicologists distinguish between an item (song, composition or piece) and its normative realizations. Studies of performing practice for notated musics may deal with aspects of interpretation similar to those considered by scholars of European art music. But the concept of performing practice is also viable in traditions where notation either does not exist or plays a less central role, such as when it is used for archival or pedagogical reasons, but not in performance. Thus, it is more useful to think of performing practice as a range of possibilities for realizing some sort of representation of a piece; this representation may be written in great detail, sketched in mnemonics or a completely mental phenomenon.

Almost every kind of music-making is less reifiable as text than most European art music, partly because much of it is not notated. Even for Japanese, Chinese, Arab and Javanese traditions of musical notation, where this distinction between 'text' and 'act' (Taruskin, 1995, p.356) might seem clear, there may be problems due to the necessity of aurally transmitted knowledge for interpretation. When no notation is used, defining realization in performance can be complicated. For instance, solo improvisations such as the Middle Eastern *taqsim* are open to such variations that one can only describe a performance, not prescribe a specific *taqsim*. Yet much can be said about the performing practice associated with *taqsim*, as Scott Marcus does in his study of common patterns of modulation in Middle Eastern improvisation (1992). Even when a piece is notated, one must ask whether the notation represents the most important aspects of the piece or simply the ones that are easiest to write down or are most likely to be needed by less experienced performers. In Javanese gamelan music, for example, the commonly notated *balungan* is only one melodic strand and may not be the most important. Some performers and scholars maintain that an unplayed melody abstracted from the live sound and heard only in the musicians' heads is the best representation of the piece. This has generated substantial discussion of the nature of this essence and its realizations (Sutton, 1979; Sumarsam, 1984; Perlman, 1994).

Even in the most integrated cases, such as improvised performances where the abstract concept of a constant composition hardly applies, distinguishing between the structure that is created in performance and the

performing practice with which that structure is created provides two complementary perspectives on the performance. The problem of filtering performing practice can be reformulated by defining performing practice not with respect to the details of a particular piece, but as the things musicians must know in order to perform a certain group of pieces or even an entire repertory suitable for ceremonies, nightclub shows or formal concerts. The questions that could be asked concern appropriateness: which sort of piece, performed by whom, when and how.

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3. Sources.

Sources for the study of performing practice, and hence the methods of study, vary greatly among different musics. Ethnomusicologists undertake ethnographic studies of current practice, elicitation of oral histories and analysis of notation that draw on written and iconographic materials. They also rely on older recordings and archaeological evidence where available.

(i) Ethnographic data and performance study.

Since the early 1960s ethnomusicologists have favoured working in the present, conducting interviews, observing performances, recording and, perhaps most important, pursuing practical study from a variety of musicians. Ethnographic work contrasts with the methods of historical musicologists owing to the availability of living sources. Often a substantial portion of performing practice is implicit, deducible from the actions of experienced performers in particular circumstances. The scope of the unsaid varies greatly, requiring a variety of approaches to eliciting that which has not yet been articulated in words. Often the most fruitful approach is practical study which enables the scholar to participate in performance, experiencing the working of conventions from within and gauging responses to his or her musical choices (Kippen, 1992; Brinner, 1995).

(ii) Oral history.

In order to study both performing practice of earlier times and change over time, observation of and participation in contemporary practice are clearly insufficient. Eliciting oral histories is an approach used worldwide. Interviewers seek to document changes within living memory and hope for echoes of still earlier practices. For completely non-literate societies this is the primary and often sole resource of historical study.

(iii) Notation.

Many musical traditions rely on some form of notation, but the 'notes themselves' often lack crucial information as to how they are to be performed. Tablature for the Chinese *qin*, for example, includes precise indications for playing techniques, but durations are left to the player's interpretation, which is informed though not fully determined by performing practice handed down from teacher to pupil. In this case, as in many others, the notation serves largely as a set of mnemonics for a repertory that has been transmitted and memorized in a fundamentally aural manner. Practice can change substantially under these conditions, as demonstrated

by Picken and other researchers who examined early notation of music exported to medieval Japan from Tang dynasty China; evidence demonstrates that crucial aspects of performing practice, particularly tempo and ornamentation, must have changed significantly over the past 1000 years, even as the same pieces continued to be played by *gagaku* musicians (Marett, 1986). Based on this material, as well as evidence from medieval Europe and Central Asia, Picken has proposed a far-reaching continuum of performing practice in dance music (1982–90, ii). The introduction of notation is likely to alter performing practice substantially in a formerly aural tradition, as shown in Ruth Davis's study of Tunisian performing practice (1992).

(iv) Textual evidence.

Written sources that document earlier performing practice include comments attached to notation, descriptions of performances and lists of performers or ensembles. Comments on notation may convey information about variations in performing practice, with possible repetitions or substitutions indicated, for example. Texts concerning performances and performers may indicate what was played in particular circumstances, including the constitution of an ensemble, the sequence of pieces or genres and the interaction between performers and audience. For instance, George Sawa has shown continuities between medieval and modern Arab performing practice in his interpretation of 10th-century Arab treatises (1989) and Carol Meyers has speculated on the type of music performed by Jewish women in biblical times, based on passages in the Bible (Marshall, 1993). There are also examples of recent music traditions. The recovery of African retentions in early African-American musical practice based on accounts of slaves written by whites is a particularly large and varied project of this sort.

(v) Archaeological and iconographic evidence.

Meyers's speculation on questions of gender and performing practice in biblical Israel also relied on terracotta figurines to support the interpretation of textual evidence. Lise Manniche's marshalling of a panoply of iconographic, textual and other archaeological evidence from ancient Egypt is a particularly comprehensive undertaking (1991). Working with manuscript illustrations from Mughal India, Bonnie Wade has recovered aspects of performing practice at a crucial juncture in Indian music history, namely the mixing of Indian and foreign instruments and practices occasioned by the Mughal conquest (1998).

(vi) Recordings.

Recordings are an important source for studying performing practice from the late 19th and early 20th centuries onwards. Jihad Racy (1988) and, more recently, Henry Spiller (1996) and Amy Stillman (1996) have used early recordings of Arab, Sundanese and Hawaiian musics to ascertain changes in performing practice. In the Middle East, for example, this wealth of early recordings bears witness to a period of great change, a shift from smaller ensembles with one performer to a part and substantial improvisation, divergent interpretations and ornamentations to larger orchestras with unified sound ideals, string sections, greater stress on

composition and more unified conceptions of the piece, greatly aided in many cases by notation (see Davis, 1992). Of course, the severe time limitations of early recordings, the decontextualization of performance and the difficulty of recording large ensembles limit the types of questions one can approach. Nevertheless, performers involved in the revivals of musics as disparate as Jewish klezmer and Amerindian songs have made use of early recordings not only for repertory but to learn earlier ways of performing that repertory (Witmer, 1991). Recordings, especially those made in the field by the researcher, are also particularly helpful for tackling the difficult problem of distinguishing between ornamentation and the simpler, more basic, or more essential aspects of a piece.

Ethnomusicologists sometimes compare differing performances of a piece or repetitions within a piece in order to separate the varying details, the so-called surface of the music, from what is presumed to be the more permanent or stable core.

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4. Scholarly approaches and issues.

Studies of performing practice vary in scope, focus, theoretical assumptions, methodology and emphasis. The scope of generalization in studies of performing practice may be as limited as a short time period, a single community, or a lineage of performers, and it may be as broad as a continent or other large cultural area, such as the Indian subcontinent (Wade, in Béhague, 1984), Jewish musical traditions (Shiloah, 1992) or the African diaspora (Brown, 1992). The focus of a study may be the piece as independent entity, the scholar then asking what is the range of ways that it can be performed (Nettl and Foltin, 1972; Vetter, 1981) or the way in which components are assembled into larger performance sequences (Picken, 1982–90; Racy, 1983; Schuyler, in Béhague, 1984; al-Faruqi, 1985). Others address a more generalized, systemic level as Robert Garfias has done for Japanese *gagaku* (1975), David Morton for Thai music (1976), Anderson Sutton for Javanese gamelan (1993) and Lawrence Witzleben for Chinese instrumental music (1995). The phenomena studied under the rubric of performing practice range from aspects of intonation, ornamentation and playing techniques (Garfias, 1975; Wade, in Béhague, 1984) to the constitution of ensembles (Berliner, 1978, p.112), from the realizations of individual pieces to the considerations that govern the choice of repertory for an entire occasion (Nettl and Foltin, 1972; Vetter, 1977 and 1981; Schuyler, 1984; Sugarman, in Béhague, 1988).

The theoretical assumptions methodologies and emphases that shape studies of performing practice have changed rapidly over time. Though early reports from missionaries, explorers and other travellers during the age of exploration can hardly be considered ethnomusicological studies, such sources convey more information about aspects of performing practice, however tersely and subjectively, than about other aspects of foreign musics (Harrison, 1973). These accounts constitute the bulk of early textual evidence for ethnomusicologists working in many parts of the world (Bohlman, 1988; Bor, 1988). Comparative musicologists working from the late 19th century to the mid-20th focussed on scales, instruments and items of repertories rather than on practice though contextual information is often scattered in field reports. The dominance of so-called

armchair analysis, removed from sites of performance, precluded the analysis of processes of musical performance.

It was with the rise of ethnomusicology in the mid-20th century that aspects of performing practice began to receive considerable attention. This body of work exhibits a tendency to normative generalizations, often based on an individual or a small sample. This is taken to an extreme in the work of Alan Lomax, whose cantometrics project sought correlations between social structure and song style. For Lomax, cantometrics is a term that means style of performance, i.e. performing practice, including aspects such as the type of ensemble, the musical relationships between singer and instrumentalist, and the degree of ornamentation (Lomax, 1968; see critique in Henry, 1976). At the same time a large body of ethnomusicological work has filtered out performing practice by looking for essential features of compositions or pieces to find points of connection between them, just as comparative musicologists had done earlier.

The new emphasis on performance advocated in the 1970s by folklorists such as Richard Bauman urged ethnomusicologists to pay more attention to events and the processes played out in them as opposed to the more systemic accounts of earlier work. This led to the development of new field methodologies and to collections of articles devoted to performing practice (McLeod and Herndon, 1980; Béhague, 1984). The authors in Gerard Béhague's collection, in particular, showed how performing practice is contingent on context.

In the 1990s, alongside a continued interest in process and event, attention has shifted to individual agency, to the multiplicity of viewpoints within a community or tradition and to the constructedness of norms in which performers, critics and scholars are implicated. The relationship between practice and theory, both oral and written, has been one such direction (Zemp, 1979; Schuyler, 1990; Marcus, 1992; Weintraub, 1993; Barz and Cooley, 1997). Much of this change in orientation is due to recent sociological and anthropological concerns such as the growing influence of Bourdieu's concept of 'habitus' in ethnomusicological work (Waterman, 1991, pp.50–54). Concurrently, many scholars have given closer attention to the intersection of gender and performing practice, demonstrating that one can study which pieces are appropriate for a given occasion, for example, or how an ensemble for a particular performance context should be constituted with regard not only to instrumentation but also, for example, to gender and social status (Meyer, Teeter and Weiss, in Marshall, 1993; Sugarman, 1997; Walton, 1997). Scholars have also broadened the scope of musical investigation to include popular musics (Booth, 1991–2) and the performance of traditional musics in new contexts (Rasmussen, 1989).

Perhaps the most important contribution of ethnomusicology to the study of performing practice is that performing practice itself becomes the subject of interpretation. Going beyond analyses of source materials for the purpose of determining what performing practice is for a given music, ethnomusicologists attempt to analyse why those particular conventions have formed in order to determine what relationship this formation may have with other cultural and social aspects. Interpretation may focus on aesthetics, sociological concerns, world-view or other cultural issues.

Lomax's ambitious and methodologically flawed global mapping of song style and social structure is one example (1968). In a far more focussed and successful study, Anthony Seeger not only describes how men of the Suya people in Brazil perform *Akia* songs, but he also interprets the social significance of this practice (McLeod and Herndon, 1980). Studying the performing practice associated with Balinese *gender wayang*, Lisa Gold has shown the narrative and ritual links that join shadow play and life-cycle ceremonies (1992, 1998). Benjamin Brinner has analysed the interaction that takes place in the performance of Javanese gamelan, explaining it in terms of the intertwining of musical and social forces and issues (1995).

Writings on performing practice in the world's musics are not usually as concerned with prescriptive agendas as many writings on historical practice in European art music are, yet some research on performing practice is practically motivated and more prescriptive than descriptive; such research is conducted with the goal not only of documenting current, or somewhat older, practice but of seeking out the 'best' or the most representative practice as a basis for standardized teaching. Such work is generally associated with and often instigated by national institutions for education in performing arts, and the standardization or codification of performing practice may serve a political agenda. Nationalist works are further differentiated from most other works on performing practice in that they are conducted by local researchers rather than foreign scholars. In the case of Central Java the displacement of the royal courts by national conservatories as training-grounds and extravagant patrons of the arts led to a similar shift in the custodianship of court-based performing practices, although these did not remain unmodified (Brinner, 1995, pp.158–9). Certain performing practices also became emblematic of regional identity and thus politically charged (Sutton, 1991). Similar processes have been played out elsewhere as post-colonial governments created national arts institutes with far-reaching pedagogical and curatorial mandates (Davis, 1997, p.2). Even when creation of a unified standard is not the goal, standardization may take place at a lower level as examples of regional practices are simplified to fill curricular needs at conservatories (Witzleben, 1995, p.132).

Study of performing practice has been a standard part of the training of many ethnomusicologists, due in part to Ki Mantle Hood's championship of the ideal of bi-musicality. Bi-musicality is primarily a pedagogical tool rather than a field of intellectual inquiry; the student absorbs the conventions of the music to be studied rather than researching them. As instruction in a broad variety of musical traditions has become more widespread and readily available through much of the Western world, many musicians in addition to ethnomusicologists have developed an eclectic musicianship based not only on acquisition of playing techniques and specific items of repertory, but also on absorption of some aspects of performing practices from highly diverse sources.

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Pergament, Moses

(*b* Helsinki, 21 Sept 1893; *d* Gustavsberg, nr Stockholm, 5 March 1977). Swedish composer and music critic of Finnish birth. Compared with his Swedish colleagues (he became a Swedish citizen in 1918) Pergament had a cosmopolitan background and training: he was born into a Jewish family; he studied in St Petersburg as a violinist (and served as such for four years in the Helsinki Philharmonic Society) and in Berlin at the Stern Conservatory; he also trained as an opera conductor; and he spent much of the interwar period in Berlin and Paris before settling permanently in Stockholm. There he worked steadily as a composer and as one of the city's most influential and trenchant music critics, with some part-time choral and orchestral conducting.

The varied experiences of Pergament's formative years gave him a breadth of perspective which is obvious in his vast output and which sets him apart from his compatriots. His interest in Russian music (particularly Musorgsky) and German Expressionism is balanced with Impressionist touches and later French traits, notably from Les Six. Besides this, some of his most important works treat Jewish themes and are partly influenced by Hebrew cantillation. *Den judiska sången* (1944) is a central work, and the orchestral *Rapsodia ebraica*, written in protest at the massacres under the Nazis and parodying *Deutschland über alles*, is another Jewish-inspired piece. Pergament's major works also include the ballet *Krelantems och Eldeling*, composed for the Ballets Suédois, the chamber opera *Himlens hemlighet*, choral works, songs, various orchestral pieces and chamber compositions of many kinds.

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(selective list)

Stage: Krelantems och Eldeling (ballet), 1920–21; Vision (ballet), 1923, Helsinki, 1925; Himlens hemlighet [The Secret of Heaven] (chbr op, after P.F. Lagerkvist), Stockholm, 1953; Eli (mystical play, N. Sachs), Stockholm, 1959

Choral orch: Hosiannah, 1928; Nedanförmänskliga visor [Subhuman Songs] (G. Fröding), 1936; Den judiska sången [The Jewish Song] (R. Josephson), choral sym., 1944; De sju dödssynderna [The Seven Deadly Sins] (K. Boye), 1963; Al nahrat bavel (Bible), cant., 1974

Songs with orch: 4 kinesiska sånger, 1946; Ångest [Anguish], 1963; 4 dikter av Edith Södergran, 1966; Drömmen om mullen och vindarne [The Dream of the Earth and the Winds], 1969

Orch: Dibbuk, vn, orch, 1935; Rapsodia ebraica, 1935; Swedish Rhapsody, 1940; Kol nidre, vc, orch, 1949; Vn Conc., 1950; Pf Conc., 1952; Vc Conc., 1954; Violino Grande Conc., 1965; Fantasia differente, vc, str, 1970; Intermezzo, fl, str, 1973

Chbr: Suite, vn, vc, 1919; Sonata, vn, pf, 1918–20; Str Qt no.1, 1918–22; Pf Trio, 1924; Str Qt no.2, 1952; Str Qt no.3, 1967; Pezzo, 4 fl (1 player), 1972

Other works: over 100 songs, c60 choral pieces

Principal publisher: Nordiska Musikförlaget

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HANS ÅSTRAND

Pergament, Ruvim Samuilovich

(*b* Petrozavodsk, 30 Aug/9 Sept 1906; *d* Petrozavodsk, 6 March 1965).

Karelian composer, violinist and conductor. He was one of the founders of the school of composers and the first chairman of the Union of Composers in the Karelian republic. His studies in the violin class at the Petrograd Conservatory (1914–17, 1920–26) were interrupted by the war and he began to compose music independently in consultation with R.I. Mervol'f at the conservatory. In 1926 he began working as a violinist in Petrozavodsk, directing the music departments at the theatres of Working Youth and Young Viewers. His acquaintance with the ethnographer, poet and musician V.P. Gudkov, drew to his attention the local northern Russian, Pomor, Karelian-Lyudik, Finnish and Vepsian traditions. He became aware of the diverse forms of folk music (runic and pastoral), as well as the work being done to revive the *kantele* (both the natural and harmonic types of the instrument) and to expand the repertory for the ensembles made up of

its various types. Continuing Russian nationalist practices, he doggedly practised harmonizing folk melodies.

His first large-scale composition – the symphonic poem *Ayno* for soprano and orchestra – commemorated the centenary of the first published edition of the Kalevala. The work was successful with audiences both in concert and on radio; Sollertinsky commented that '*Ayno* is a fine and serious piece'. The thematic material is generated by using variation technique to develop the Karelian wedding song *Priletal oryol* ('An Eagle Came Flying'). The work is imbued with symphonic intensity in the spirit of Rimsky-Korsakov and in part of Sibelius; along with the *Karelian Suite* (1938) it opened up a path for the composition of large-scale orchestral genres in Karelia.

During the 1940s Pergament concentrated on operatic works. His comic opera *Kumokha*, based on Karelian folk tales about a wooden clown, was given a concert performance in 1948 but, following the party resolution about Muradeli's opera *The Great Friendship*, the opera was declared formalist. In 1959 *Kumokha* was revised and the music (especially the dance numbers and games) became very popular. The one-act opera *Tri brata* ('Three Brothers'; 1949), after Karelian songs about Vyaynemeynen, Illmoyllin and Yogamoyn, was conceived in epic terms and might have become a milestone in the establishment of Karelian music for the stage, but for the same ideological reasons it suffered a hapless fate; it was performed only in 1985 by students of the Petrozavodsk Conservatory. The opera employs leitmotifs that come close to standard runic melodies. Pergament gave clear proof of his lyrical gifts with psychological expressiveness bound up with the rivalry between the brothers over the capricious but beautiful Katerina.

During the 1950s and 60s Pergament continued the vein of folkloric symphonism; *Iz severnogo al'boma* ('From a Northern Album') is a lyrical orchestral suite that reinterprets the traditions of Russian and European romanticism as embodied by Tchaikovsky and Grieg, but nonetheless contains original harmonic turns. Many of his major works have remained in manuscript.

WORKS

(selective list)

Ops: *Kumokha* (V. Chekhov and N. Ruban), 1944–6, rev. 1959, Petrozavodsk, 1959; *Tri brata* [Three Brothers] (1, V. Gudkov, after Kalevala), 1948–9, concert perf., Petrozavodsk, 1985

Inst: *Karel'skaya syuita* [Karelian Suite], orch, 1938; *Ov.*, kantele orch, 1944; *Liricheskiye stranitsi* [Lyrical Pages], kantele orch, 1949; *Vn Conc.*, 1949, unfinished; *Pesni Zaonezh'ya* [Song of the Trans-Onega Region], fantasy, pf qnt, 1950; *Vepsskaya rapsodiya* [Vepsian Rhapsody], orch, 1952; *Iz severnogo al'boma* [From a Northern Album], lyrical suite, orch, 1955; 6 p'yes, kantele, wind qt, 1956; 10 fortepianniikh p'yes dlya detey [10 Piano Pieces for Children], 1958; 4 p'yesi, vn, pf, 1960

Vocal: *Ayno* (after Kalevala, trans. V. Bel'sky), S, orch, 1936; *Poëma o devushkakh partizankakh* [Poem about the Partisan Girls] (B. Shmidt), female chorus, orch, 1947; *Pionyerskaya syuita* [Pioneer Suite] (Yu. Nikonova), children's chorus, orch,

1954; Chudesnaya devushka [The Wonderful Girl], chorus, bayan (1959); Lesnaya nasha storona [Our Land of Forests] (A.I. Titov), chorus (1959); Nad rekoy luna svetila [The Moon was Shining over the River] (V. Voynovich), chorus (1959); Pesni dlya detey shko l'nogo vozrasta [Songs for Children of School Age], chorus (1959)
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OL'GA ALEKSANDROVNA BOCHKARYOVA

Pergolesi, Giovanni Battista

(*b* lesi, Marche, 4 Jan 1710; *d* Pozzuoli, nr Naples, 16 March 1736). Italian composer. He was a leading figure in the rise of Italian comic opera in the 18th century.

1. Life.
2. Posthumous fame.
3. Works.

WORKS

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HELMUT HUCKE, DALE E. MONSON

Pergolesi, Giovanni Battista

1. Life.

His grandfather, Cruciano Draghi, was a shoemaker, a son of Maestro Francesco from Pergola; he married a woman from lesi in that town on 1 January 1663. The family was known as 'Pergolesi' from the town of their origin (although the composer's elder brother and sister were entered in the baptismal register under the name 'Draghi'). In the files of the conservatory where he studied, Giovanni Battista is entered under the name 'Jesi', although he called himself 'Pergolesi'; in contemporary records the form 'Pergolese' is also used.

The composer's father, Francesco Andrea Draghi-Pergolesi, was a surveyor, and in that capacity formed links with the nobility of Iesi. One such nobleman was the godfather of Giovanni Battista, the third child; another defended his interests in a dispute over the will after his father's death on 27 May 1732 (his mother had died in 1727). The composer's two brothers and one sister died in infancy, and even as a child Giovanni Battista seems to have been sickly: it is significant that he was confirmed as early as 27 May 1711. The caricaturist Pier Leone Ghezzi met the composer in Rome in 1734 and sketched his profile that May. After Pergolesi's death Ghezzi expanded the sketch to a full-length caricature with a note that he suffered greatly from a deformed leg and limped (see fig.1). This is the only likeness of Pergolesi linked with any certainty to the composer. He died from tuberculosis.

According to later tradition, Pergolesi received his elementary musical training from the *maestro di cappella* at Iesi, Francesco Santi, and was instructed on the violin by Francesco Mondini, the public music master. Through the Marquis Cardolo Maria Pianetti, of Iesi, he was sent to study at the Conservatorio dei Poveri di Gesù Cristo in Naples at some time between 1720 and 1725. Gaetano Greco, *maestro di cappella* of the conservatory until his death in 1728, was Pergolesi's instructor in composition; Greco was succeeded for a few months by Leonardo Vinci and then, from October 1728, by Francesco Durante. Pergolesi did not have to pay maintenance or tuition expenses at the conservatory because he took part in musical performances, first as a choirboy, later as a violinist and as *capoparanza* (the leading violinist of one of the groups of instrumentalists made available by the conservatory for performances in Naples and the surrounding area). Villarosa, whose account is based on a manuscript by Giuseppe Sigismondo, wrote in superlatives of his skill and improvisations as a violinist.

A *dramma sacro* by Pergolesi, *Li prodigi della divina grazia nella conversione di S Guglielmo Duca d'Aquitania*, was performed by the conservatory in summer 1731 at the monastery of S Agnello Maggiore. Such performances were part of a tradition whereby the Naples conservatories gave their advanced students the opportunity to make their public débuts as composers; they were commissioned to compose *drammi sacri*, three-act religious operas with *buffo* scenes. After Pergolesi's death *S Guglielmo* was twice revised, once as a two-part opera (in Rome, 1742).

Pergolesi must have left the conservatory in the late summer of 1731. A Mass in D probably dates from this era and he received his first opera commission in 1731, which reflects his growing and influential patronage. The libretto chosen was *Alessandro Severo*, written by Zeno for Venice in 1716 and now revised as *Salustia*. It would seem, from the fact that the author of the text for the intermezzo (possibly Domenico Caracajus) himself set the recitatives of the second part to music, that Pergolesi had to compose the music in haste. The most famous member of the cast for *Salustia*, Nicolini, died on 1 January 1732; Gioacchino Conti was brought from Rome, two roles changed hands, and Pergolesi had to make last-minute alterations. Accordingly, the opera was not staged until the second half of January 1732, and apparently it had little success; the second opera

of the season, *Alessandro nell-Indie* by the court *maestro di cappella* Francesco Mancini, followed as early as 2 February.

In 1732 Pergolesi became *maestro di cappella* to Prince Ferdinando Colonna Stigliano, equerry to the Viceroy of Naples. *Lo frate 'nnamorato*, his first *commedia musicale*, was performed at the Teatro dei Fiorentini in Naples on 27 September 1732; the libretto was by G.A. Federico, a lawyer and the leading Neapolitan comedy writer of the time. *Lo frate 'nnamorato* met with unusual success. The performances may have continued into 1733, and for Carnival 1734 Pergolesi had to revise the work for a new cast. When there was a new production of the opera in 1748, at the Teatro Nuovo, the work was said to have been recited and sung in the city streets for the previous 20 years.

There were earthquakes in 1731 and again in November 1732; the archbishop summoned the people to services of atonement and the municipality elected St Emidius, protector against earthquakes, as the city's special patron saint. A vow was taken to celebrate his festival annually with a solemn mass and double vespers, and the decree was formally proclaimed on 31 December 1732 in the church of S Maria della Stella. Villarosa reported that Pergolesi composed for the occasion a mass for double chorus, a *Domine ad adjuvandum me* and the psalms *Dixit Dominus*, *Laudate* and *Confitebor*. It is probable that the Mass in F and perhaps the vesper introit *Deus in adiutorium* ('Domine ad adjuvandum me'), as well as other vesper psalms, were performed on this occasion; the extant psalm *Laudate pueri*, however, belongs among Pergolesi's last works. The brief interval (19 days) between the election of St Emidius and the celebration suggests that the mass (the autograph of which is dedicated to the saint) may have been written earlier, or for a later celebration of the event.

During Carnival 1733 the theatres in Naples remained closed as a sign of atonement. For the empress's birthday (28 August 1733) Pergolesi was commissioned to write an opera, *Il prigioniero superbo* (after Silvani's libretto *La fede tradita e vendicata*). The impresario had engaged an unusual and small cast: there was no primo uomo and the prima donna was an alto. The text of the intermezzo, *La serva padrona*, was written by Federico. For some reason the first performance did not take place until 5 September 1733; there were further performances continuing into October. On 23 February 1734, presumably because of his services during the festivities in honour of St Emidius, Pergolesi was appointed deputy to the *maestro di cappella* of the city, Domenico Sarro, with the right to succeed him.

In March 1734 the claimant to the Neapolitan throne, Charles Bourbon, approached the city with Spanish troops. The Austrians, who had ruled Naples since 1707 through a viceroy, retreated into the citadel and remained there until the beginning of May; on 10 May Charles celebrated his solemn entry into the city and reinstated the Kingdom of Naples. Pergolesi's patron, the Prince of Stigliano, had withdrawn to Rome. Another Neapolitan nobleman, Marzio Domenico IV Carafa, Duke of Maddaloni, ordered a performance of a mass by Pergolesi in the church of S Lorenzo in Lucina, Rome, on the festival of St John Nepomuk (16 May

1734); this was the Mass in F (probably performed earlier in Naples), which aroused great interest, if only because the Neapolitan 'number' mass was unusual in Rome. In his diary Ghezzi reported mockingly that it was an extraordinary event and a 'musica spaventosa' performed by all the singers and violinists of Rome. In Valesio's chronicle it is stated that the *maestro di cappella* had been specially brought from Naples at the expense of the duke's mother (an aunt of the Prince of Stigliano). Because of the congestion in the church, it was noted, the floor and the corner of the choir rostrum subsided.

It may have been in connection with the performance that Pergolesi entered the Duke of Maddaloni's service as *maestro di cappella*. He probably returned to Naples in the duke's entourage in June 1734. The duke was interested in literature and was an amateur cellist; Pergolesi's cello sinfonia was no doubt composed for him. The duke's uncle and guardian, Lelio Carafa, Marquis d'Arienzo, was among the closest friends of King Charles, and in September 1734 was entrusted with the supervision of the opera house. Pergolesi was commissioned to write an opera for the birthday of the king's mother on 25 October 1734. The libretto chosen was Metastasio's *Adriano in Siria*; the text of the intermezzo (now known as *Livietta e Tracollo*) was supplied by Tommaso Mariani. One of the most famous singers of the 18th century, Caffarelli, who had been admitted into King Charles's musical establishment, was engaged as primo uomo. In setting the libretto Pergolesi had to take note of Caffarelli's wishes, and Metastasio's text was considerably rewritten. This was Pergolesi's last serious opera for Naples. In a statement by the impresario of the Teatro S Bartolomeo to the Marquis d'Arienzo in 1735, Pergolesi is no longer mentioned among the composers who could be called on, and in a second document it is stated that he was esteemed as a musician but that his last opera had failed to please.

It must accordingly have come as some compensation to Pergolesi that his mass in S Lorenzo in Lucina had aroused the interest of the Roman public; he was commissioned to set Metastasio's *L'olimpiade* for the Teatro Tordinona in Rome for Carnival 1735. Metastasio, who had reports sent to him in Vienna about the preparations for the première, became indignant: the chorus which he required had been omitted, and the cast was mediocre. Nevertheless, Pergolesi (who apparently wrote most of the opera in Naples) had to make further alterations for the singers; he composed one new aria, and in four others drew on *Adriano in Siria*. The performances began in January. After a few days they were interrupted when the Rome theatres were closed because of the death of Maria Clementina Stuart-Sobieski, wife of the pretender to the English throne. Performances were resumed on 23 January, but the theatres were again closed on 1 and 2 February for the Candlemas festival; by 5 February the next opera, Ciampi's *Demofonte*, was in production. Grétry's report, which depends on Duni for its evidence, states that *L'olimpiade* was a failure and that a member of the audience threw an orange which struck Pergolesi on the head (one of the many traditional stories about him). It must be admitted that initially *L'olimpiade* did not apparently enjoy any special success; but it lived on in multiple restagings, and some passages in the opera, such as the aria 'Se cerca, se dice', were later considered unrivalled for dramatic effect; Galuppi, Hasse, Jommelli and others based their own

settings of the text on Pergolesi's model. It was also heard in numerous pasticcio versions throughout Europe, including the one given on 20 April 1742 at the King's Theatre, London, as *Meraspe*. An extensive manuscript tradition attests the fact that *L'olimpiade* was still highly esteemed by connoisseurs and operagoers in the second half of the century.

Pergolesi's health seems to have deteriorated in summer 1735. He had his last theatrical success with *Il Flaminio*, a comedy on a text by Federico produced in the Teatro Nuovo in Naples in autumn 1735; the libretto refers to Pergolesi as organist of the royal chapel. The comedy was performed again in winter 1737 at the Teatro dei Fiorentini, and for Carnival 1743 it was given in Siena as a *divertimento giocoso*; it was also staged with a new production of *Lo frate 'nnamorato* in the Teatro Nuovo in Naples in 1748 and 1749. Pergolesi was commissioned to write a serenata (*Il tempo felice*) for the wedding of Raimondo di Sangro, Prince of Sansevero, at Torremaggiore in December 1735. According to the libretto, dated 9 November 1735, the second part was set by Nicola Sabatino because Pergolesi was in poor health.

Early in 1736 Pergolesi moved into the Franciscan monastery in Pozzuoli founded by the ancestors of his patron, the Duke of Maddaloni. His aunt, Cecilia Giorgi, from Iesi, who had been his housekeeper, remained in Naples; he is said to have handed his possessions over to her, which suggests that he did not expect to recover. According to Boyer, during his final illness Pergolesi composed the cantata *Orfeo*, the *Stabat mater* and (his last work) the *Salve regina* in C minor for soprano and strings (the cantata was in fact written before *Il Flaminio*). Villarosa, however, said that Pergolesi's last work was the *Stabat mater*, written for the noble fraternity in the church of S Maria dei Sette Dolori in Naples as a replacement for Alessandro Scarlatti's *Stabat mater*. Pergolesi, aged 26, died in Pozzuoli and was buried in the common pit next to the cathedral. The Marquis Domenico Corigliano di Rignano, who then owned the *Stabat mater* manuscript and was a friend of the first Pergolesi biographer, Villarosa, had a memorial tablet for him set up in the cathedral at Pozzuoli; the inscription on it was by Villarosa. In September 1890 a side-chapel of the cathedral was prepared as Pergolesi's burial chapel and the memorial tablet was transferred there.

[Pergolesi, Giovanni Battista](#)

2. Posthumous fame.

Highly romanticized accounts of Pergolesi's life written in the late 18th and the 19th centuries distorted his career and influence, but he was clearly among the most successful and respected composers of his generation. He wrote regularly for the Teatro S Bartolomeo from the moment he left school, his comic works in minor theatres were enormously popular, he was appointed *vicemaestro* to the royal chapel at the age of 22, and was offered the protection and commissions of Naples's most important royal families. The almost universal fame he attained posthumously represented a new phenomenon in music history. Shortly after his death a collection of four of his cantatas was published: this was the first time that cantatas had been printed in Naples, and as early as 1738 a second edition appeared. Queen Maria Amalia of Naples ordered in 1738 that *La serva padrona* and

Livietta e Tracollo be performed, and added: 'Questo autore è difonto, ma fu uomo grande'. President De Brosses called Pergolesi 'mon auteur d'affection' as early as 1739. Pergolesi's fame was spread by performances of *Lo frate 'nnamorato*, *Il Flaminio*, *L'olimpiade* and his church music, but above all by travelling troupes of players who took his comedies, particularly *La serva padrona*, into their repertory. The work received at least 24 new productions in its first ten years at places that included Rome, Spoleto, Parma, Milan, Fermo, Graz, Lucca, Venice, Munich, Dresden, Modena, Siena and Hamburg. Remarkably, and uncharacteristically for its day (and in contrast to *Livietta*), *La serva padrona* remained largely unaltered in its text throughout its 18th-century performance history. It was given on 1 August 1752 in Paris, where it had first been heard in 1746. This second series of performances met with a tremendous response (fig.2) and was the cause of the Querelle des Bouffons, the pamphlet war between the supporters of traditional French opera and the proponents of Italian *opera buffa*; Pergolesi's name came to symbolize the aesthetics of J.-J. Rousseau and the 'progressive' party. Two printings of *La serva padrona* appeared in Paris in 1752; these were followed by two editions of a French adaptation under the title *La servante maîtresse* by Baurans, and in 1759 by the appearance of *The Favourite Songs in the Burletta La serva padrona* in London.

Livietta e Tracollo, the *Salve regina* and above all the *Stabat mater* achieved equally widespread fame. The *Stabat mater*, first published in London in 1749, became the most frequently printed single work in the 18th century. It was also circulated in many adaptations, including one by Bach (as *Tilge, Höchster, meine Sünden*). The vogue for Pergolesi caused many works to be wrongly attributed to him, creating a confusion that has long persisted and is reflected in the early *Opera omnia* (1939–42), and corrected in the new *Complete Works*. Among the most important misattributions are an intermezzo, *Il maestro di musica* (based largely on a work by Auletta), the song *Tre giorni son che Nina*, sets of trio sonatas and harpsichord lessons, two flute concertos and six *Concerti armonici* (details of these misattributed works are given in the work-list below).

[Pergolesi, Giovanni Battista](#)

3. Works.

Pergolesi's music is among the earliest consistently to reflect the new principles of an evolving 'natural' or 'galant' style in the 18th century. Writers such as Mattei and Manfredini a generation later praised him for his regular and well-developed motifs, and for his expressive text-setting, although much of this can be traced to Vinci and other earlier composers. Above all, his music seems spontaneous and fresh, often with a distinctive Neapolitan character tinged by a popular style, Spanish motifs and alternately comic, sentimental and heroic gestures. His operas reflect the social and intellectual upheaval of early 18th-century Naples, the comic ones (such as *Il Flaminio*) in particular exploring a new rising and ambitious middle class.

A collection of Pergolesi's *sofeggi* (two- and three-part exercises in melody) is extant; traces of modality and elements of the doctrine of proportion can be seen in them. If they represent student work at the

conservatory, they are a unique document of the methods of instruction used there, but they give little indication of any special talent for composition. Otherwise the earliest extant work by Pergolesi is the cantata *Questo è il piano (Ritorno)*, dated 24 April 1731. It bears the marks of an exercise in composition: its two arias, constructed from musical 'blocks' of one and a half to several bars, are exemplary models of the da capo form. *S. Guglielmo*, his *dramma sacro*, also gives the impression of being a student work; one can sense the didactic purpose behind it as well as the instructor's correcting hand. The most remarkable parts are the *buffo* scenes; Pergolesi already used with great skill and accuracy the gesture-like style of *buffo* melody which had been developed by Neapolitan intermezzo composers during the preceding decade.

Pergolesi had the good fortune to be able to apply himself at an unusually early age to what was then the most important musical genre, the *opera seria*. All his *opere serie* were written under unfavourable circumstances. *Salustia* has conservative features not to be found in his later works; this may be connected with the choice of libretto and with the fact that the intended primo uomo, Nicolini, was at the end of his career (and died before it was performed). No other of Pergolesi's operatic characters has the grandeur and pathos of Marziano, intended for Nicolini: it is like an echo of the music of the high Baroque era. The notable influence of the *buffo* melody in some of the arias is a new and significant departure for Pergolesi. The style, so disjointed in *Salustia*, is more polished in *Il prigioniero superbo*. Pathos is replaced by sentimentality and gallantry, and formal accompanying figures become more prominent in the orchestral writing. Because of the unusual cast there are none of the splendid soprano arias that normally highlight an *opera seria*. This makes the opera a strangely colourless work, for Pergolesi was not yet able to turn the performers' lack of virtuosity to account so as to increase the dramatic intensity.

Adriano in Siria is an excellent example of the extent to which the composition of an *opera seria* could be influenced by the demands of a single singer. The alterations to Metastasio's libretto affected not only the part of Pharnaspes (composed for Caffarelli) but also the relationship of his arias to those of the other performers, which in turn affected their number, position and character. Of Metastasio's 27 aria texts, only ten were retained: eight were omitted, nine replaced by different texts; one additional new aria was inserted, making ten new arias altogether. Caffarelli's three arias are extended beyond anything else in Pergolesi's music up to that date; they are the focal points of the opera. Each of these expresses a different 'affection', but the expression is subordinated to the need for allowing Caffarelli the opportunity to shine vocally; this is done differently each time and with new effects. The unusual care and precision which Pergolesi lavished on the arias of the supporting cast is still more remarkable. In *L'olimpiade*, composed for Rome, the special requirements which Pergolesi had to fulfil were comparatively modest. The fact that in *L'olimpiade* he used arias from no opera older than *Adriano in Siria* might be taken to suggest that he was conscious of his recent development as an artist. *L'olimpiade* is characterized by idyllic and delicate tone-colours, smooth, expressive melodies with reserved virtuosity, free treatment of the text (for example with verbal repetitions of the kind used in *opera buffa*)

and a greater intensity of feeling. Pergolesi excelled as a dramatic composer in his variety of mood, figure and expression.

Of Pergolesi's two *commedie musicali* the earlier, *Lo frate 'nnamorato*, is his first completely independent work and also the most important extant example of the genre. It is in Neapolitan dialect, and a local note is prominent in its music. Folksong-like pieces, *seria* arias, *seria* parodies and *buffo* numbers are juxtaposed with great assurance. Federico's text for *Il Flaminio* is particularly dependent on the contemporary upheaval in social status under the Spanish regime; Flaminio, a bourgeois without noble title, aspires to express himself in aristocratic Italian, though he cannot leave his Neapolitan roots, as his opening aria 'Mentre l'erbetta' (borrowed by Stravinsky for *Pulcinella*) illustrates. The roles were performed by *commedia dell'arte* actors, and the spontaneity, juxtaposition and stratification of styles in the music surely flows from that influence. Pergolesi's music seems to be full of allusions and quotations, only a few of which can be deciphered. In *Il Flaminio*, unlike *Lo frate 'nnamorato*, the *parti serie* and *parti buffe* are clearly differentiated, and what were later to be known as *parti caricate* are introduced; using a wide stylistic repertory, Pergolesi endowed these roles with unusually personal and individual traits.

La serva padrona, the intermezzo to *Il prigioniero superbo*, is a work of true genius. Pergolesi's basic method of portrayal is the gesture-like *buffo* style, which he developed to an unsurpassed vitality and effectiveness. Federico's libretto, exuding in a particularly inventive way the rhythms and inflections of Neapolitan dialect, provided him not only with effective *buffo* scenes but also with a plot which develops logically between credibly drawn characters. It was possible both for the characters to express themselves naturally within the idiom of the music and for the music to make clear the characters' motivation. Mariani's libretto for *Livietta e Tracollo*, the intermezzo to *Adriano in Siria*, is less unified, but still consistently implies the dialect of its origin. Pergolesi's *buffo* style is still more concentrated and cryptic than in *La serva padrona*, but the individual numbers are not part of a plot which develops in a credible way; instead they appear as single pieces (including some of a characteristically melancholy and tender tone for *Livietta*).

In his masses Pergolesi used a style that had recently been developed in Naples, in which only the Kyrie and the Gloria were set to music on a large scale (fig.3). The Kyrie is made up of a long 'Christe' fugue with concertante elements, framed by a slow introduction and a broad cadence on the words 'Kyrie eleison'. The Gloria is divided into choral, ensemble and solo movements. Pergolesi produced different versions of his masses in D and F, for one, two and four choruses (there was still a demand for polychoral music on festive occasions). These are not, however, genuinely polychoral, for the music, designed for one chorus in five parts (with double soprano), is merely assigned to several choruses so as to achieve antiphonal and tutti effects. There is no early evidence for the authenticity of the Mass in F published under Pergolesi's name in Vienna in 1805, but it is similar in style to his known masses. This may be explained by Guglielmo della Valle's statement (*Memorie storiche del p.m. Giambattista Martini*, Naples, 1785) that the dukes of Maddaloni held performances of

church music each year on the third Sunday in September in the Neapolitan parish church of S Maria dei Sette Dolori (where their family had its burial vault), and that Pergolesi composed music for this occasion which the Maddaloni family had jealously guarded.

Pergolesi's psalm settings are intended for vespers. They too are on a large scale and are divided into choral and solo sections, with concertante movements for soloists and chorus. The solo sections in Pergolesi's church music are two-section, aria-like pieces, different from the typical opera and oratorio arias and apparently derived from the vocal and instrumental concerto movement. Many of the choral movements, too, betray the same influence, and some of them show signs of being reduced polychoral settings. Within its stylistic bounds, Pergolesi's church music is distinguished by the lively declamation of the text and the melodic charm of the solo sections, and by the rich contrasts of the choral ones. It may have influenced the later work of his teacher, Francesco Durante, and of Leonardo Leo, both of whom survived Pergolesi. The *Stabat mater* for two solo voices and strings, his most famous work, was evidently written in competition with Alessandro Scarlatti's *Stabat mater* for the same voices and instruments. A comparison between the works shows Pergolesi's new approach to the concertante vocal movement and his development of the 'church aria', as well as the earliest application to sacred music of the style of expressive sensibility. The work stirred considerable controversy at home and abroad for its religious propriety and musical style. Padre Martini's traditional views towards counterpoint incited some to criticize Pergolesi's setting, while others found it 'galant', expressive and new. The same bittersweet tone is present in the *Salve regina* in C minor for solo soprano and strings, composed (like the *Stabat mater*) at the very end of Pergolesi's life.

Most of the instrumental music under Pergolesi's name is wrongly attributed; his few authentic pieces are insignificant by comparison with his vocal music. The apparently authentic double harpsichord concerto is among the earliest examples of the keyboard concerto and demonstrates (along with other early Italian examples) a parallel development of the genre outside Germany.

[Pergolesi, Giovanni Battista](#)

WORKS

Editions: *G.B. Pergolesi: Opera omnia*, ed. F. Caffarelli (Rome, 1939–42/R) [C][Of the 148 works in this edition, 69 are misattributed, 49 are questionable and only 30 may be considered genuine. A large number of works attributed to Pergolesi, some of which may be authentic, were omitted. For further information see Paymer: *Giovanni Battista Pergolesi*: (1977)] *G.B. Pergolesi: The Complete Works*, ed. B.S. Brook and others (New York and Milan, 1986–) [B]

title

genre, acts

libretto :
?S. Morelli, after A. Zeno: *Alessandro Severo*

first performance :
Naples, S Bartolomeo, Jan 1732

sources, edn; remarks :
I-Mc, Nc; C ix; B i

[Nibbio e Nerina]

int, 2

libretto :
?D. Caracajus

first performance :
Naples, S Bartolomeo, Jan 1732

sources, edn; remarks :
perf. with Salustia; music lost; recit in pt 2 set by Caracajus

Lo frate 'nnamorato

commedia musicale, 3

libretto :
G.A. Federico

first performance :
Naples, Fiorentini, 27 Sept 1732; rev. Naples, carn. 1734

sources, edn; remarks :
B-Bc, GB-Lbl, I-Mc, Nc; C ii; B vii

[Capetà Cola, Spaviento e Giulietta]

introduction, balli

libretto :
Naples, Fiorentini, 27 Sept 1732

first performance :
perf. with Lo frate 'nnamorato; music lost

Il prigioniero superbo

os, 3

libretto :
after F. Silvani: *La fede tradita e vendicata*

first performance :
Naples, S Bartolomeo, 5 Sept 1733

sources, edn; remarks :
Nc; C xx; B ii

La serva padrona [characters: Serpina, Umberto]

int, 2

libretto :
Federico

first performance :
Naples, S Bartolomeo, 5 Sept 1733

sources, edn; remarks :
perf. with Il prigioniero superbo; A-Wgm, Wn, B-Bc, Br, D-Dlb, W, F-Pn, I-Bc, BGc, Fc, Gl, Mc, Nc, PAc, PESc, Rsc, Tf, Vc; C xi/1, sinfonia spurious, probably Viennese; B v

Adriano in Siria

os, 3

libretto :
P. Metastasio

first performance :
Naples, S Bartolomeo, 25 Oct 1734

sources, edn; remarks :
GB-Lbl, I-Nc; C xiv; B iii

[Livietta e Tracollo/La contadina astuta]

int, 2

libretto :
T. Mariani

first performance :
Naples, S Bartolomeo, 25 Oct 1734

sources, edn; remarks :
perf. with Adriano in Siria; B-Bc, Br, GB-Lbl, I-Bc, Fc, Mc, Nc, PESc, Rsc, Tf, C xi/3; B vi

L'olimpiade

os, 3

libretto :
Metastasio

first performance :
Rome, Tordinona, ? 2 Jan 1735

sources, edn; remarks :
A-Wn, B-Bc, Br, D-Dlb, F-Fn, I-BGc, Mc, MOe, Nc, Rsc, C xxiv; B iv

Il Flaminio

commedia musicale, 3

libretto :
Federico

first performance :
Naples, Nuovo, aut. 1735

sources, edn; remarks :
B-Bc, I-Nc [Act 3*]; C xii; B viii

Works based on or related to *Livietta e Tracollo*: *Il ladro finto pazzo*, Milan, Regio, 1739; *Il finto pazzo* (addns C. Goldoni), Venice, S Samuele, May 1741, addl arias by P. Chiarini, rev. Goldoni and Chiarini as *Amor fa l'uomo cieco*, Venice, 1742; *Il Tracollo*, Venice, S Moisè, aut. 1744; *Livietta*, Venice, S Moisè, carn. 1746; *La finta polacca*, Rome, 2 Feb 1748; *Il ladro convertito per amore*, Venice, 1750; *Tracollo, medico ignorante*, Paris, 1753; *Le charlatan*

Spurious works: *Ricimero*, 1732 [probably an alternative title for *Il prigioniero superbo*]; *Il geloso schernito*, C iii [probably pasticcio by P. Chiarini, sinfonia by B. Galuppi]; *La contadina astuta* [characters: Tabarano, Scintilla], C xi/2 [pasticcio (B. Saddumene) based on 2 ints by J.A. Hasse: *La contadina* and *Il tutore*, and 1 duet from Pergolesi's *Il Flaminio*; also known as *Il Tabarano*]; *Il maestro di musica*, Paris, Opéra, 19 Sept 1752, C xxv [pasticcio based largely on P. Auletta: *Orazio*, but incl. 2 authentic arias – 'Son timida fanciulla', C xxv, 67, and 'Non vo' più dargli ascotto', C xxv, 45, and 1 authentic duet – 'Venite, deh siate gentile', C xxv, 51; also perf. as *Le maître de musique*, Paris, Comédie-Italienne (Bourgogne), 31 May 1755]

sacred dramas and oratorios

Li prodigi della divina grazia nella conversione di S Guglielmo Duca d'Aquitania (dramma sacro, 3, I. Mancini), Naples, monastery of S Agnello Maggiore, sum. 1731, C iv, B ix

La fenice sul rogo, ovvero La morte di S Giuseppe (orat, 2), ? Naples, Oratorio dei Filippini, 1731, C i, B x

Spurious: *Septem verba a Christo in cruce moriente prolatae* (orat), CH-Zz, vs ed. H. Scherchen as *Die sieben Worte des Erlösers* (Vienna, 1952); *Planctus animo poenitentis ad matrem dolorosam* (orat), GB-Lbl; *Oratorio della Passione*; *La morte d'Abel* (orat), CH-Zz; *Il pentimento*, GB-Lbl, Lcm; *La nascita del Redentore* (orat), lost, said by Villarosa, probably mistakenly, to be in I-Nf

liturgical

Mass [Ky-Gl] (D): version 1, S, A, SSATB, orch, ? sum. 1731, C xv/2, B xi; version 2, SSATB, SSATB, 2 orch; version 3, S, A, SSATB, orch, incl. *Qui tollis, Quoniam*, from Mass in F of 1734 and arr. of *Cum Sancto spiritu* from *Sicut erat*; other arrs. not authentic

Mass [Ky-Gl] (F): version 1, S, A, SSATB, orch, ? perf. Naples, S Maria della Stella, 31 Dec 1732, ? perf. Rome, S Lorenzo in Lucina, 16 May 1734, C xviii, B xii; version 2, SSATB, SSATB, 2 orch, C vi; version 3, solo vv, SSATB, SSATB, SSATB, SSATB, 2 orch; version 4, new version of Ky

Confitebor, ps, solo vv, SSATB, orch, ? perf. Naples, S Maria della Stella, 31 Dec 1732, C viii, B xiii

Deus in adiutorium (Domine ad adjuvandum me), int, S, SSATB, orch, ? perf. Naples, S Maria della Stella, 31 Dec 1732, C xvii/1, B xiii

Dixit Dominus, ps (D), S, A, SSATB, SSATB, orch, ? perf. Naples, S Maria della Stella, 31 Dec 1732, C viii, B xiii

In coelestibus regnis, ant, A, str, org, C xvii/1, B xiii

In hac die quam decora, motet, S, A, T, B, SSA, TTB, 2 orch, C xvii/1 (inc.), B xv

Laudate pueri, ps, S, SSATB, orch, late work, C viii, B xiii; authentic except for alternative version of Quis sicut Dominus, C xiii, 252

Salve regina, ant, (a), S, str, org, C xv/1, B xv

Salve regina, ant, (c), S, str, org; composed at Pozzuoli, 1736, C xv/1, B xv

Stabat mater, seq, (f), S, A, str, org; composed at Pozzuoli, 1736, C xxvi, B xiv

Doubtful: Aura sacratis amoris, S, orch, *B-Bg*; Conturbat mentem, S, orch, *D-Bsb, W*; De placido torrente, *B-Bg*; Deus misereator nostri; Dixit Dominus, ps (B), SATB, orch, *D-MÜs*; Dixit Dominus, ps (D), C viii; Ecce pietatis signa, S, orch, *I-Mc*; Ecce superbos hostes, S, orch, *B-Bg*; In campo armato pugno, S, orch, *D-Bsb*; Laetatus sum, C viii; La Maddalena al sepolcro, S, *I-Ac*; Miserere mei (a), *D-SWI*; Miserere mei (B), formerly Königsberg; Miserere mei (C); Miserere mei (d), *GB-Lbl*; Miserere mei (F), *F-Pn*; Miserere mei (g), *B-Bc, F-Pn, GB-Lbl*; O salutaris hostia, T, B, bc, *Lbl*; Peccator crudelis, *I-Vnm*; Salve regina (f), C xv/1; Sequentia olim tempore missae septem dolorum, *D-LÜh*; Sol resplendet, *GB-Ob*; Te ergo quaesimus, S, T, hpd, *I-Rsc*; Tuba et timpano, S, orch, *B-Bg*; Utique resonando, *I-Nf*

Spurious: Mass [Ky–Gl] (F) (Vienna, 1805); Missa Pergolesiana [Messa estense] (D), C xxiii; Missa solemnis [Messa solenne] (C), C xxiii; Requiem, C xvi; Credo (C), Incarnatus (G), Sanctus (a), Sanctus (d), Agnus Dei (G), Agnus Dei (b), inc.: all C xxiii; Credo (D), SATB, str, org, C xix suppl.; Agnus Dei (b), ed. R.F. Goldman (New York, 1949); Adoro te devote, C xvii/1; Ave verum, C xvii/1; Beatus vir, C viii; Dies irae, parody of Stabat mater, C xxvi; Dixit Dominus (C), by L. Leo, C viii; Dorme, benigne Jesu, by F. Durante, C xvii/1; Mag, by Durante, C xvii/1; Miserere (c), 2 settings, C xiii; O sacrum convivium, C xvii/1; Pro Jesu dum vivo, C xvii/1; Quis sicut Dominus, C viii; Salve regina (c), C xv/1; Sanctum et terribile, C viii; Siste superba fragor, C xvii/1; Super flumina, C xvii/2; Vexilla regis, C xvii/1

chamber cantatas and duets

4 cantate da camera ... di G.B. Pergolesi, raccolte di Gioacchino Bruno, op.2 (Naples, after 1736): Chi non ode e chi non vede (Segreto tormento), S, str, bc; Dalsigre, ah mia Dalsigre (Lontananza), S, bc, in *GB-Lbl* as Nigella, ah mia Nigella; Luce degli occhi miei (L'addio), S, str, bc; Nel chiuso centro (Orfeo), S, str, bc, before aut. 1735; all ed. in C x, B xvi

Cants.: Della città vicino, S, str, bc, *D-MÜs*; Questo è il piano, questo è il rio (Ritorno), A, str, bc, 24 April 1731, C xxii, B xvi

Cants. (doubtful): A te torna il tuo Fileno, S, str; Berenice che fai; Che farò, che; Clori se mai rivolgi (Il canto del pastore), C x; Contrasti crudeli; Ecco, Tirsi, quel mirto (Proposta) – Or risponderti debbo (Risposta), C x; In queste spiagge amene (Amor fedele), C x; L'aura, il ruscello, il fonte; Ove tu, ben mio, non sei, S, str; Quest'è amor, quest'è fede, *MÜs*

Cant. (spurious): Cor prigioniero, C xxii

Duets (spurious): Deh t'accheta, C xix, by G. Sellitto; Io mi rido; Mo che te stregno, C xix, suppl.; Se mi lasci, o mio contento, C xix, by G.M. Orlandini; Tu non rispondi, C xix, by G.A. Giai; Tu resterai mia cara, C xix; Tu vuoi ch'io viva, C xix, by D.

Terradellas; Una povera fanciulla, C xix, by ?Orlandini

arias

spurious unless otherwise stated

Ah, che sento in mezzo al core, C xxii; Ahi, che sofferi o Dio, C xxii; Ah mi dividon l'anima, C xix, also attrib. G. Chinzer; Amerò finchè il mio core, C xxii; Basta così t'intendo, C xix, by R. di Capua; Ben che s'ascondono, doubtful, *B-Bc*; Bendato pargoletto, C xxii; Cara tu ridi, C xxii; Chi non crede, C xxii, by B. Galuppi; Chi tento, doubtful, *GB-Lcm*; Confusa, smarrita, C xix, by L. Vinci; Con quel volto sì vezzoso, doubtful, *Lbl*; Dio s'offende, e l'uom ne giace, doubtful; È pur ver, C xxii, by A.M. Bononcini; Empio amor, amor tiranno, C xxii, doubtful; Il mio cor innamorato, doubtful, *B-Bc*; Immagini dolenti, C xix, by G. Scarlatti; Ingrata non sarò, C xxii; Io non so dove mi sto, C xxii, by L. Leo

L'amato mio sposo, ed. in *Il teatro illustrato*, no. 126 (Milan); La ragion, gli affetti, doubtful, *GB-Lbl*; Le luci vezzose del caro mio bene, doubtful; Le souhaît, doubtful; Madre, e tu, iniqua sposa, doubtful; Misero me, qual gelido tormento, acc. recit, C xix; Nacqui agli affanni in seno, doubtful; Non mi negar, ed. A. Parisotti, *Arie antiche* (Milan, 1930); Non mi tradir mai più, C xxii, by A. Scarlatti; Non so d'onde, C xix; Non ti minaccio sdegno, C xix; Non ti son padre, doubtful, *Lbl*; Partò, qual pastorello, doubtful, *B-Bc*; Pellegrino ch'infolto orror, doubtful; Pensa bene, mi dicesti, C xxii; Pensa, se avrò, mia cara, C xxii; Per esser più vezzose, C xxii; Per fuggirti io peno avrò, doubtful; Piangerò tanto, C xxii; Qual dolente pastorello, C xxii, by G. Lampugnani; Quant'inganni insegna amore, C xxii

Saggio nocchiero, doubtful, *Bc*; Se al labro mio non credi, ed. in *Aus dem goldenen Zeitalter des Belcanto*, ii (Mainz); Se amor ti compose, C xxii, by F. Arresti; Sentir d'un vago oggetto, C xxii; Sentirsi il petto accendere, C xxii, by Lampugnani; Se per te viva io sono, C xxii, by A.M. Bononcini; Se tu m'ami, C xxii, by A. Parisotti; Serbi l'intatta fede, C xix; Si cangia in un momento, C xxii; So ch'è fanciullo amore, C xix; Talor se il vento freme, C xix, by Terradellas; Tergi quel pianto, o cara, doubtful, *Bc*; Tra fronda e fronda, doubtful; Tre giorni son che Nina, C xxii, ? by V.L. Ciampi; Tremende oscure atroci, doubtful, *Bc*; Un caro e dolce sguardo, doubtful; Un ciglio che sa piangere, C xxii; Vado a morir ben mio, doubtful; Vanne a seguire (Ingrato core), C xxii, by A.M. Bononcini; Va tra le selve ircane, C xix; Vorrei poter almeno, C xxii

other vocal

42 solfeggi, 2vv; 64 solfeggi, 3vv; solfeggio, hpd acc.: all in B xviii

Venerabilis barba cappucinatorum, Scherzo fatto ai Cappuccini di Possuoli, T, B, 1735, B xviii

Doubtful: Per voi mi struggo in pianto, canon, 3vv, C xxii

instrumental

Conc. (B \square), solo vn, 2 vn, va, bc, C xxi; Conc. (C), 2 hpd, 2 vn, va, b; Sonata (F), org, C xxi; Sinfonia (F), vc, bc, C xxi; Sonata (G), vn, bc, movt 2 as Sonata (A), hpd, C xxi: all in B xvii

Doubtful: Piccola sinfonia (E \square), 2 vn, va, b, *I-Rsc*; Simphonia (B \square), 2 vn, va, vc, *US-R*; Simphonia (F), 2 vn, va, vc, *R*; Sinfonia [di apertura] (G), 2 vn, va, bc, hns, C xix; Symphonia (D), 2 vn, va, b, *CZ-Pnm*; Trio (B \square), 2 vn, bc, *I-Nc*, attrib. 'Pergola'

Extremely doubtful: 2 concs. (D, G), fl, 2 vn, bc, C xxi; Conc. a 5 (F), 3 vn, va, b, hns, org, C xxi; Simphonia (C), 2 vn, va, tpts, timp, *US-CA*; Sinfonia (D), 2 vn, va, b, hns, *S-SK, L*; Sinfonia [d'apertura] (D), 2 vn, va, b, fls, obs, tpts, timp, C xix;

Sonatas nos.2 (C), 4 (G), 5 (C), 6 (B \flat), hpd, C xxi; Sonata a 3 nos.13 (g), 14 (C), 2 vn, bc, C v

Spurious: 6 concerti armonici, concertinos, 4 vn, va, bc (The Hague, 1740), by U.W. van Wassenaer, C vii; 8 Lessons, hpd (London, 1771), no.2 in C xxi, nos.1, 5 by G.B. Martini; A Second Set of 8 Lessons, hpd (London, 1778), nos.2, 7 in C xxi; Propter magnam (G), org (London, 1831); Sinfonia (B \flat), 2 vn, va, b, L, by J.G. Graun; Sonata (G), hpd, C xxi, ? by D. Alberti; 12 Sonatas a 3, 2 vn, b (London, 1771), by D. Gallo, C v; Trio (B \flat), 2 vn, b, *Skma*, by F. Ruge; Trio (F), 2 vn, b, *Skma, Uu*

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Peri, Achille

(*b* Reggio, nell'Emilia, 20 Dec 1812; *d* Reggio, nell'Emilia, 28 March 1880). Italian composer. He studied in his native city with two local teachers, Gregori (piano) and Rabitti (harmony and composition), and then spent several years in Paris studying with Carafa. He assembled an opera company in Paris and toured the provinces, putting on his first stage work, *Una visita a Bedlam*, in Marseilles in 1839. Economic difficulties forced him to return to Italy where the first of his serious operas, *Il solitario*, was performed in 1841. Several of those that followed had considerable success, particularly *Dirce* (1843), *Tancreda* (1847) and his best work, the

biblical drama *Giuditta*, which, after a disastrous première at La Scala in 1860, was revived there two years later with great success. His last two operas, also performed at La Scala in 1861 and 1863, were complete failures, causing him to give up writing for the stage. Peri was also *maestro di cappella* of Reggio Cathedral, for which he composed a large amount of church music of slight value, and conductor at the opera there. As an opera composer he was an imitator of Donizetti and Mercadante.

WORKS

operas

Una visita a Bedlam (operetta), Marseilles, 1839, 1 duet, vs (Paris, n.d.)

Il solitario (os, 2, G. Bassi), Reggio nell'Emilia, Comunale, 29 May 1841

Ester d'Engaddi (dramma tragico, 3, S. Cammarano), Parma, Reggio, 19 Feb 1843, *I-Mr**, vs (Milan, n.d.)

Dirce (tragedia lirica, 3, P. Martini), Reggio nell'Emilia, Comunale, May 1843

Tancreda (dramma lirico, 3, F. Guidi), Genoa, Carlo Felice, 26 Dec 1847, excerpts, vs (Milan, n.d.)

Orfano e diavolo (melodramma comico, 3), Reggio nell'Emilia, Comunale, 26 Dec 1854

I fidanzati (melodramma, 3, F.M. Piave), Genoa, Carlo Felice, 7 Feb 1856, *Mr**, vs (Milan, 1856)

Vittore Pisani (melodramma, 3, Piave), Reggio nell'Emilia, Comunitativo, 21 April 1857, *Mr**, vs (Milan, n.d.)

Giuditta (melodramma biblico, 3, M.M. Marcello), Milan, Scala, 26 March 1860, *Mr**, vs (Milan, 1861)

L'espiazione (os, 3, T. Solera), Milan, Scala, 7 Feb 1861, *Mr**, vs (1861)

Rienzi (os, 3, Piave), Milan, Scala, 26 Dec 1862, *Mr**, excerpts, vs (Milan, ?1863)

vocal

all published in Milan

Choral: De profundis, 4vv, org; Salve regina

Songs, pubd before 1855: Il pianto, arietta; Sotto il salice piangente, romanza; Te pur mia vita, romanza

Songs, after 1855; Torquato Tasso alla tomba di Eleonora, romanza: L'addio della giovine nizzarda, scena, aria

instrumental

all published in Milan

Chbr: Str Qt (before 1855); Qnt, 2 vn, va, 2 vc

Pf: Armonie originali; Buon augurio, valzer; Farfalla, capriccio; Gran valzer fantastico; Mazzetto di fiori, notturno; Mie veglie, sonata; Rimembranze di Milano, mazurka di concerto; Un saluto a Napoli, tarantella; Ricreamento moderno ed utile: nuove suonatine precedute da esercizi, 4 hands

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GIOVANNI CARLI BALLOLA

Peri, Jacopo ['Zazzerino']

(*b* Rome or Florence, 20 Aug 1561; *d* Florence, 12 Aug 1633). Italian composer, singer and instrumentalist. His most significant contribution was his development of the dramatic recitative for musical theatre. His most characteristic examples of this style are found in *Euridice* (1600), the earliest opera for which complete music has survived.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

WILLIAM V. PORTER (with TIM CARTER)

Peri, Jacopo

1. Life.

Although Peri may have been born in Rome, he claimed descent from Florentine nobles with a long record of public service. He settled in Florence at an early age, and on 1 September 1573 he was taken into the convent of SS Annunziata 'to sing laude to the organ'. His musical education continued under Cristofano Malvezzi, who included a four-part ricercare by him in his print of 1577 and the madrigal *Caro dolce ben mio* in his first book of five-part madrigals (1583). On 1 February 1579 Peri began service as organist at the Badia at a yearly salary of 15 scudi. He held the post until April 1605, and by 1586 he was also employed as a singer at S Giovanni Battista. The young Peri was praised by A.F. Grazzini for his instrumental and vocal performances, knowledge and grace, but Grazzini was annoyed that Peri's talents as a musician appeared to be insufficiently recognized. In 1584 the Duke and Duchess of Mantua spoke of Peri's endearing qualities. Although there is no known documentation it is likely that he participated during the 1580s in the discussions of the so-called Camerata which met in the house of Giovanni de' Bardi. When later recalling his father's acquaintances in a letter to G.B. Doni, Pietro de' Bardi praised Peri's performances on the organ and other keyboard instruments, his compositions and his singing, in which, he said, he intelligently imitated speech in sound.

In 1588, shortly after the accession of Grand Duke Ferdinando I, Peri's name first appeared as an official employee of the Medici court with a monthly salary of six scudi, which was increased to nine scudi in September 1590. His earliest recorded connection with a dramatic production had been in February 1583, when he had collaborated with Malvezzi, Alessandro Striggio (i) and others in composing music (which is lost) for the *intermedi* to Giovanni Fedini's comedy *Le due Persilie*. In 1589 he took part in the festivities celebrating Ferdinando's marriage to Christine of Lorraine. He performed the role of Arion in the fifth *intermedio* for Girolamo Bargagli's comedy *La pellegrina*, singing his own aria *Dunque fra torbid'onde* in which he illustrated the miraculous powers of music. According to the descriptive commentary published with the music in 1591

he captivated the audience, accompanying himself with amazing skill on the chitarrone. Peri's costume for this role is depicted in a sketch by Bernardo Buontalenti (see illustration).

Peri apparently met with musicians, poets and philosophers at the home of Jacopo Corsi during the 1590s. With the encouragement and collaboration of Corsi and Ottavio Rinuccini he wrote music for the latter's short pastoral *Dafne*. Although *Dafne* was reportedly planned as early as 1594, the earliest recorded performance was during Carnival 1597–8. Pietro de' Bardi described the event as including a few numbers in short scenes, which were recited and sung privately in a small room. The first version was subsequently improved for later Florentine performances in 1599, 1600 and 1604. Although details of the casting are unknown Peri sang the role of Apollo in some of them.

Peri's next and most significant collaboration with Rinuccini was in their opera *Euridice*, first produced for the Florentine celebrations of the wedding of Maria de' Medici and Henri IV, King of France. The première took place before a small audience in the Palazzo Pitti on 6 October 1600, although the libretto contains the dedicatory date of 4 October. Peri's musical rivals, Giulio Caccini and Emilio de' Cavalieri, each had a part in this initial performance: Caccini rewrote music for the parts sung by his musicians (the role of Eurydice, three choral numbers, and solos for some nymphs and shepherds), while Cavalieri appears to have directed the production. The set and costume designers are unknown (Ludovico Cigoli may have been one), but the décor was quite simple in comparison with Caccini's spectacular *Il rapimento di Cefalo* presented three nights later (and in which Peri sang). In the preface to the publication of *Euridice*, Peri identified prominent members of the original cast: Francesco Rasi (Aminta), Antonio Brandi (Arcetro), Melchior Palantrotti (Pluto) and a boy soprano, Jacopo Giusti, from Lucca (Daphne, the messenger). Handwritten annotations on a copy of the original libretto name additional singers, including Peri himself in the role of Orpheus (see Palisca, 1964). Peri also listed in the preface four instrumentalists, who played from behind the scenes. *Euridice* received high praise, particularly from Marco da Gagliano, who was impressed not only by the work but also by Peri's own expressive singing. The composer's rivals, however, found the recitatives tedious and the stage designs inadequate. In 1616 Peri and Rinuccini supervised a revival in Bologna.

After 1600 Peri continued to serve the Medici court. His later professional activities were primarily in composition, although he sang the role of Neptune in an unnamed ballo on 14 February 1611, and again in a new version of the ballo, now named *Mascherate di ninfe di Senna*, on 5 May 1613. He wrote at least some of the music for the celebrations of the wedding of Prince Cosimo in 1608, and his setting of one of the choruses of the younger Michelangelo Buonarroti's *Il giudizio di Paride (Poichè la notte con l'oscure piume)*, performed during the festivities, reappeared with a new text (*Se tu parti da me, Fillide amata*) in his 1609 volume of songs. Few other compositions from this period survive, but contemporary reports and librettos indicate that at least in the 1610s he wrote much for dramatic productions. Among these *intermedi*, ballets and equestrian shows were some of the most spectacular court *feste* that had ever been seen in

Florence. Peri generally collaborated with other Florentine composers, particularly Marco da Gagliano and Francesca Caccini. He may have specialized in writing recitatives for these productions, but there is no evidence that this was his exclusive concern.

Peri's close relationship with the Mantuan court during the early years of the 17th century is documented by numerous letters, mostly sent to Ferdinando Gonzaga, and by his active membership in the Accademia degli Elevati. The composer planned two large-scale projects for Mantua: *Le nozze di Peleo e Tetide* (libretto by Francesco Cini), intended for the Gonzaga wedding festivities of 1608 but rejected in favour of Rinuccini and Monteverdi's *Arianna*, and *Adone* (libretto by Jacopo Cicognini), projected for a performance in 1620. He composed songs, now lost, on texts by various members of the Mantuan court. The Gonzagas frequently praised his talents. In 1618 the duke and duchess recommended him for an appointment in Florence as 'Camarlingo dell'Arte della Lana', a position that he held initially with a monthly salary of ten scudi. In Florence too his talents did not go unrecognized, and in 1616, with Francesca Caccini and her husband, G.B. Signorini, he accompanied Cardinal Carlo de' Medici to Rome, while in 1619 the publisher Zanobi Pignoni was moved by the 'continual requests' for his music to reissue his 1609 volume of songs, to which he now added several more recent works.

In his later years Peri collaborated with G.B. da Gagliano on three *sacre rappresentazioni*, performed before the Compagnia dell'Arcangelo Raffaello, and with Marco da Gagliano on two operas, both to texts by Andrea Salvadori. The first of these operas, *Lo sposalizio di Medoro ed Angelica*, based on an episode from Ariosto's *Orlando furioso*, was staged at the Palazzo Pitti on 25 September 1619 in honour of the election of the Emperor Ferdinand II, brother-in-law of Grand Duke Cosimo II. An extant libretto of 1623 reports numerous revisions, probably for a proposed but unrealized performance in Mantua in 1622. The second opera with Marco da Gagliano, *La Flora*, was in honour of the wedding in 1628 of Duke Odoardo Farnese of Parma and Margherita de' Medici. Peri composed only the role of Clori. For these festivities Peri had originally planned a different opera, *Iole ed Ercole*, also on a libretto by Salvadori. Although there is no evidence that this work was fully composed, a lament of Iole, *Uccidimi, dolore*, is attributed to Peri (in *CS-Pnm* II La 2 and in *I-Bc* Q49). In 1630 Peri suffered a serious illness and on 15 March 1630 prepared his will. He died three years later and was buried in the church of S Maria Novella.

Composition for Peri was often a slow and apparently difficult task, a circumstance that may explain the number of works he left incomplete. His most natural musical activity seems to have been performance. Severo Bonini said that he could move the hardest heart to tears through his singing, and he also praised his superb instrumental accompaniments. Marco da Gagliano claimed that no one could fully appreciate Peri's music until he had heard dramatic interpretations by the composer himself. In the preface to *Euridice* Peri suggested that the secret of his expressive singing lay not only in his written embellishments but much more in the subtle nuances and graces which can never be completely indicated in notation. His success brought praise from many other contemporaries but also created inevitable jealousies. The most famous attack came in the form of

a satirical sonnet by Francesco Ruspoli, presenting otherwise unfounded slurs on his professional reputation and family. Stefano Rosselli, in a commentary on the sonnet, explained the implications of the poem and also added valuable information on the composer's character and appearance. Peri was very slender and of medium height, and had long, blond hair, this last feature being reflected in his well-known nickname, 'Zizzerino'.

Peri, Jacopo

2. Works.

Peri's earliest published compositions are in various styles. The sectional *ricercare* in four parts (1577) combines a number of themes through standard contrapuntal devices. The madrigal for five voices (1583), basically homophonic but occasionally enlivened by imitations, is a syllabic setting of an ottava. In the more expansive aria for the *intermedio* of 1589 the tenor soloist has elaborate embellishments, which are at times echoed by two other voices. The publication of 1591 provides a simple four-part instrumental accompaniment despite the reference in the commentary to the composer's own performance on the chitarrone.

Peri's first complete drama in music, *Dafne*, follows the literary genre of the tragicomic pastoral. Rinuccini's libretto tells of the slaying of the Pythian dragon, Apollo's boasts to Cupid, Cupid's revenge by afflicting Apollo with love for Daphne, Daphne's transformation into a laurel tree and Apollo's final grief. Printed librettos for Peri's setting survive from the 1600 and 1604 performances, but only fragments of the music are preserved in two manuscripts of Florentine origin (now in *I-Fn* and *B-Bc* respectively). Two of the six excerpts are ascribed to Corsi in the latter source. The four pieces presumably by Peri consist of the Prologue sung by Ovid, a choral monody *Almo Dio, ch'il carr'ardente*, Venus's ottava *Chi da' lacci d'amor* and the messenger's narrative *Qual' nova meraviglia!* The last-named setting is the only surviving excerpt with a non-strophic text and a consistent recitative style. Since the words deviate somewhat from the librettos of 1600 and 1604 this piece may represent the recitative writing in the earliest version of the pastoral. The vocal line has no written embellishments, and few dissonances with the slow-moving bass. Two of the strophic numbers in *Dafne* closely resemble later pieces by Peri with similar poetic structure. The music for the Prologue was adapted for the Prologue to *Euridice*, while the music for *Chi da' lacci d'amor* reappears in modified form in *Torna, deh torna, pargoletto mio*, published in Pietro Benedetti's *Musiche* of 1611. Similar relationships to other contemporary songs suggest that Peri may have at times employed stock formulae for standard types of poetry.

Peri and Rinuccini's second collaboration, *Euridice*, is a significant advance on the experimental *Dafne*. The longer libretto has a more intricate design, and the music a wider range of expressive techniques. Tragedy, who sings the Prologue, dismisses fear, bloodshed and sorrow and then calls for sweeter emotions to be evoked through the forces of music. In the classical tale which follows, Rinuccini's Orpheus only temporarily loses his beloved Eurydice. Once successful in the underworld he makes an unconditional return with his wife to the joyous land of shepherds and nymphs. Although the text provides poignant expressions of intense grief by Orpheus and the

chorus, lighter emotions and simple narration are just as prominent. Following the Prologue of seven stanzas, the libretto may be divided into five scenes, each concluded by a strophic number which reflects on the preceding events. In these interludes Peri mixed choral writing, usually in four or five parts, with stanzas for solo voices. The texts have simple rhyme and metrical patterns, mostly with lines of seven or eight syllables, which sharply contrast with the freer rhyming of the 7- and 11-syllable lines elsewhere in the libretto. Outside the interludes the only comparable texts occur in two short songs for Tirsi and Orpheus. In setting the strophic poetry Peri imposed musical organization in three ways: through the re-use of material from one stanza to another, either in exact repetition or in strophic variations; through recurring rhythmic and melodic patterns within single stanzas; and through frequent use of refrains.

The continuous recitatives in the scenes between the set choral numbers contain Peri's most innovatory writing in *Euridice*. He described this style as 'an intermediate course, lying between the slow and suspended movements of song and the swift and rapid movements of speech'. The pacing of the voice and accompaniment is carefully coordinated with the rising and falling tensions in the text, thereby achieving a broad scale of emotional expression. In the narrative sections of the libretto the singer imitates the rhythmic and melodic inflections of a normal speaking voice. Peri's slower accompaniment moves according to the principal words of the text, showing no apparent regard for large-scale tonal design. More intense sections are created by unprepared dissonances, suspensions and frequent rests for the voice; by unexpected harmonic progressions; and at times by altering the normal motion of the bass. These devices are well illustrated in Orpheus's impassioned monologues *Non piango e non sospiro*, sung after he hears of Eurydice's death, and *Funeste piaggie, ombrosi, orridi campi*, delivered at the gates of the underworld.

Peri's extant opera with Gagliano, *La Flora*, treats the origin of flowers, symbolic of Florence and Parma, the two cities honoured in the wedding festivities of 1628. Blossoms are transformed from the tears of joy shed by Zephyr upon finally winning his beloved Clori. Peri's contribution, the role of Clori, consists of the virtuoso aria *O campagne d'Anfitrite* in Act 2 and numerous recitatives. The aria, in the form of strophic variations, contains far more embellished phrases for the voice than does Peri's earlier surviving dramatic music. The accompaniment is more active and supplies a short ritornello between each stanza. As in *Euridice*, the recitatives range from a normal narrative to a highly emotional style; the latter is used particularly in Act 4 when Clori jealously believes that Zephyr has turned his affections to another nymph.

Only a few fragments remain from Peri's other dramatic works. The above-mentioned *Torna, deh torna, pargoletto mio*, patterned after Venus's song in *Dafne*, is an aria of Venus from the Rinuccini ballo of 1611 later named *Mascherate di ninfe di Senna* (1613). In his setting of the ottava text Peri used a modification of the first four lines of music for the second half of the song. The triple metre with hemiolas is retained from the earlier version in *Dafne*. One other fragment from the *Mascherate di ninfe di Senna* survives in manuscript but is unattributed and consists only of four lines of recitative.

Peri's song collection, *Le varie musiche* (1609), contains four settings of Petrarch sonnets, each divided into four parts; nine madrigals with non-strophic texts; four arias with extra stanzas printed after the music; and one strophic aria with minor variations written out for each stanza. The sonnets and six of the solo madrigals mix Peri's recitative style with phrases of more lyrical character. Embellishments are confined to occasional turns and trills or to short cadential roulades. The remaining three madrigals, for two and three voices, contain passages of imitation, of note-against-note writing and of a single voice emphasized against an accompaniment. The four arias with extra stanzas of text are in triple metre throughout and frequently repeat melodic and rhythmic patterns. The aria in strophic-variation form, *Se tu parti da me, Fillide amata*, is unique in this collection, since each stanza presents a sharp distinction between recitative and aria styles. The second edition of *Le varie musiche* (1619) omitted this song and one madrigal but contains seven additional strophic arias, including simple dance-songs, one recitative setting and several pieces in mixed styles. The few further songs by Peri that have survived in other prints or manuscripts from the period include *O dell'alto appenin figlio sovrano*, with four sections partly using strophic-variation technique, and three solos in a style similar to the expressive monologues in *Euridice*: *Se da l'aspro martire*, *Tu dormi e 'l dolce sonno* and *Uccidimi, dolore*; as was mentioned above, this last piece may be a survival from Peri's incomplete *Iole ed Ercole* of 1628.

For the opening of *Euridice*, see [Opera](#), §II, 1, fig.1.

Peri, Jacopo

WORKS

dramatic

first performed in Florence unless otherwise stated

title	librettist	first performance
Dafne	O. Rinuccini	Palazzo Corsi, carn. 1597–8
remarks; sources : collab. J. Corsi; rev. 1598–1600; frags. <i>B-Bc</i> , <i>I-Fn</i> , see Porter (1965) and Carter (1989)		
Euridice	Rinuccini	Palazzo Pitti, 6 Oct 1600
remarks; sources : 5 scenes; collab. G. Caccini; (Florence, 1600/ <i>R</i> , repr. 1607), ed. in RRMBE, xxxvi–vii (1981)		

Le nozze di Peleo e Tetide	F. Cini	unperf.
remarks; sources : planned for Mantua, 1608		
Adone	J. Cicognini	unperf.
remarks; sources : comp. 1611, planned for Mantua, 1620		
Lo sposalizio di Medoro ed Angelica	A. Salvadori, after L. Ariosto	Palazzo Pitti, 25 Sept 1619
remarks; sources : collab. M. da Gagliano; rev. c1622		
Iole ed Ercole	Salvadori	unperf.
remarks; sources : planned for Florence, 1628; ?frag. 'Uccidimi, dolore' in <i>CS-Pnm</i> and <i>I-Bc</i> , ed. in <i>RRMBE</i> , I (1985)		
La Flora, o vero Il natal de' fiori	Salvadori	Palazzo Pitti, 14 Oct 1628
remarks; sources : collab. M. da Gagliano, only Clori's music by Peri (Florence, 1628)		
Sacre rappresentazioni (all collab. G.B. da Gagliano): La benedizione di Jacob (G.M. Cecchi, rev. Cicognini), 1622; Il gran natale di Christo salvator nostro (Cicognini), 1622; La celeste guida, o vero L'arcangelo Raffaello (Cicognini), 1624		
Other: Intermedio I in G. Fedini: <i>Le due Persilie</i> , 1583; Intermedio V in G. Bargagli: <i>La pellegrina</i> (Rinuccini), 1589, <i>RISM</i> 1591 ⁷ ; [Torneo] (M. Buonarroti), Pisa, 1605; Chorus in <i>Il giudizio di Paride</i> (Buonarroti), 1608, ed. in <i>RRMBE</i> , I (1985) [Ballo], 1611, rev. as <i>Mascherate di ninfe di Senna</i> (Rinuccini), 1613, collab. M. da Gagliano and others, ed. in <i>RRMBE</i> , I (1985); [?Torneo] (G.C. Villifranchi), 1613, collab. M. da Gagliano and others, ed. in <i>RRMBE</i> , I (1985); [Marte e Amore] (F. Saracinelli), 1614; Intermedi to <i>Veglia delle grazie</i> (G. Chiabrera), 1615; <i>Guerra d'Amore</i> (festa a cavallo, Salvadori), 1616, collab. P. Grazi and G.B. Signorini; [Ballo] (Saracinelli), collab. L. Allegri; <i>Guerra di bellezza</i> (festa a cavallo, Salvadori), 1616, collab. Grazi; [Ballo] (? A. Striggio (ii)), Mantua, 1620; <i>La precedenza delle dame</i> (Salvadori), 1625		
Doubtful: <i>Ballo della cortesia</i> (Buonarroti), 1614 [collab. A. Brunelli or by F. Caccini]; <i>La liberazione di Tirreno ed Arnea</i> (Salvadori), 1617 [? by M. da Gagliano]		

songs

for 1v, bc, unless otherwise stated, all ed. in *RRMBE*, I (1985)

Le varie musiche ... 1–3vv, con alcune spirituali in ultimo, per cantare, hpd, chit,

ancora la maggior parte di esse per sonare semplicemente, org (Florence, 1609, enlarged 2/1619) [1609, 2/1619]

Al fonte, al prato (Cini), 2vv, bc (bc also has text), 1609, 2/1619

Anima, ohimè, che pensi, che fai (Rinuccini), 1609, 2/1619

Bellissima regina (Rinuccini or Chiabrera), 1609, 2/1619, *I-Fc* Barbera

Care stelle, 2/1619

Caro dolce ben mio, perchè fuggire (L. Celiano), 5vv, 1583¹⁶

Caro e soave legno (Rinuccini or B. Barbarino), 3vv, bc (bc also has text), 1609, 2/1619

Che veggio, ohimè, che sento, 2/1619 *Fn* Magl.XIX.114

Con sorrisi cortesi (Chiabrera), 2vv, bc (bc also has text), 1609

Freddo core che in amore, 2/1619

Hor che gli augelli, 2/1619, 1620¹³

Ho visto al mio dolore (A. Striggio (ii)), in G. Montesardo: *L'allegre notti di Fiorenza* (Venice, 1608), 1609, 2/1619

In qual parte del ciel, in qual idea (F. Petrarck), 1609, 2/1619, *B-Bc* 704

Intenerite voi, lacrime mie (Rinuccini), 2vv, bc, *Bc* 704, *I-Fn* Magl.XIX.66

Lasso ch'io ardo et altri non me 'l crede (Petrarch), 1609, 2/1619

Lungi dal vostro lume, 1609, 2/1619

O core infiammato, 2vv, bc (bc also has text), 2/1619, *Fn* Magl.XIX.114

O dell'alto appenin figlio sovrano (Saracinelli), in Brunelli: *Scherzi ... libro secondo* (Venice, 1614)

O dolce anima mia, dunque è pur vero (G.B. Guarini), 3vv, bc (bc also has text), 1609, 2/1619

O durezza di ferro e di diamante, 1609, 2/1619

O miei giorni fugaci, o breve vita (Rinuccini), 1609, 2/1619, *Fn* Magl.XIX.115 (arr. kbd)

Qual cadavero spirante, 2/1619

Quest' humil fera un cor di tigre o d'orsa (Petrarch), 1609, 2/1619

Se da l'aspro martire, *CS-Pnm* II La 2

Se tu parti da me, Fillide amata (Buonarroti), 1609, *I-Fc* Barbera (with text Poichè la notte con l'oscure piume (Buonarroti))

Solitario augellino, 1609, 2/1619

Torna, deh torna, pargoletto mio (Rinuccini), in P. Benedetti: *Musiche* (Florence, 1611), *Vm* Ms 10318 (codex 742)

Tra le donne onde s'onora (?Rinuccini), 1609, 2/1619, *Fc* Barbera (with text *Fra le donne ond'il bel Arno* (Rinuccini))

Tra le lagrime e i sospiri, 2/1619

Tu dormi e 'l dolce sonno, *CS-Pnm* II La 2, *GB-Lbl* Add.30491, *I-Fc* Barbera

Tutto 'l dì piango e poi la notte quando (Petrarch), 1609, 2/1619

Uccidimi, dolore (Salvadori), *CS-Pnm* II La 2, *I-Bc* Q49 (possibly from op Iole ed Ercole)

Un dì soletto (Chiabrera), 1609, 2/1619

instrumental

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Periáñez, Pedro

(*b* Babilafuente, c1540; *d* Santiago de Compostela, before 3 May 1613). Spanish composer. He may have been the singer Periáñez who was a member of the viceroyal *capilla* at Naples in February 1558. After working in Almería as *maestro de capilla* Periáñez took up a similar post as successor to Juan Cepa at Málaga. The competition for the position in late September 1577 included composing overnight a motet on *John* xvii.11*b* and a villancico, adding two voices to a given cantus firmus and improvising other counterpoints, and adding a third voice to the duo that had been used 26 years earlier at the competition won by Cristóbal de Morales. A chapter vote was taken on 16 October, and Periáñez was declared the winner. In the meantime he had been offered the post of *maestro de capilla* of Córdoba Cathedral, but he accepted the offer from Málaga. On 1 August 1583 he took up a more attractive position at the cathedral in Santiago de Compostela, which he held for the rest of his life. His duties included not only direction of the music but also the organization of dances and playlets by the choirboys for Corpus Christi. Málaga attempted to win him back with the offer of a canonry on 7 June 1595, when he was visiting the city. In 1612 he retired from the post at Santiago, and on 3 April offered to give half his salary to Bernardo de Peralta of Burgos; but a competition was held of which 'Antonio Carrera' (his uncle; see [Carreira, family, \(3\)](#)), *mestre de capela* at Braga, was named the

winner on 2 July 1612. A five-voice motet, *Ave domina Maria*, which survives in manuscript (at *E-E*), is printed in Eslava y Elizondo's *Lira sacro-hispana*.

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ROBERT STEVENSON

Peričić, Vlastimir

(*b* Vršac, 7 Dec 1927). Yugoslav composer and writer on music. He studied composition with Rajičić at the Belgrade Academy until 1951, and with Uhl in Vienna (1955–6). He was a professor at the Marinković Music School, Belgrade (1948–51), and the Slavenski Music School (1951–5), and then joined the Belgrade Academy of Music as an assistant (1955–61), lecturer (1961–5) and from 1965 as professor; from 1988 to 1993 he was professor ordinarius. Peričić's music is characterized by its sound construction and polished craftsmanship. Generally neo-classical in style, his works frequently exhibit lively rhythms and a marked contrapuntal variety. His principal works, written mostly during the 1950s, show a fondness for strong thematic links between the various parts. Outstanding among these is the *Simfonijeta* (1957) with its excellent handling of contrapuntal devices. Peričić has latterly concentrated on writing, his principal works being a comprehensive reference book on Serbian composers and a large multi-lingual dictionary of musical terms. He has contributed extensively to lexicographical works on music.

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Pericope

(Gk. *perikopē*: 'passage', from *perikoptein*: 'cut off').

In Christian liturgies an extract from the Bible or other ecclesiastical source intended for public recitation or chanting, for example, Old Testament lesson, [Epistle](#) or [Gospel](#).

Périer, Jean (Alexis)

(*b* Paris, 2 Feb 1869; *d* Paris, ?3 Nov 1954). French baritone. He studied with Taskin and Bussine at the Paris Conservatoire and made his début in 1892 as Monostatos (*Die Zauberflöte*) at the Opéra-Comique, where he remained (except from 1894 to 1900) until 1920. His repertory lay chiefly in operetta (he sang leading roles in the first performances of Messager's *Véronique* in 1898 and *Fortunio* in 1907) but he also sang Don Giovanni, Lescaut, Sharpless and was the first Pelléas (Opéra-Comique, 30 April 1902) and the first Ramiro (*L'heure espagnole*). He sang Pelléas at the Manhattan Opera in 1908 and appeared at Monte Carlo, but remained firmly a part of the Parisian musical and theatrical scene. He acted in several films between 1900 and 1938. His was essentially a declamatory art, and even with limited gifts as a singer he created convincing characters with the help of his clear diction and his ability as an actor. Seven published recordings of his voice (on cylinders, later issued as discs) were made about 1905.

HAROLD BARNES

Perigourdine [perijourdine].

A French folkdance, usually in 3/8 or 6/8, from the region of Périgord in south-west France, similar to the [Passepiéd](#). The best-known example in art music is in Verdi's *Rigoletto* (Act 1 scene iii).

Perile, Joseph.

See [Riepel, Joseph](#).

Perinet.

See [Perrinet \[Perinetus\]](#) and [Fontaine, Pierre](#).

Perinet, Joachim

(*b* Vienna, 20 Oct 1763; *d* Vienna, 4 Feb 1816). Austrian dramatist, pamphleteer and actor. He swiftly squandered a sizeable inheritance, thereafter living penuriously by his wits. His stage career swung between the Leopoldstadt and Wieden/Wien theatres, for both of which he supplied a string of mainly ephemeral farces, dramatic caricatures, travesties and parodies. The most popular were a series of Singspiel adaptations of

comedies by Philipp Hafner, including *Die Schwestern von Prag* (1794), which remained in the repertory of the Theater in der Leopoldstadt (later Carltheater) until 1859 and may have influenced *Die Meistersinger von Nürnberg* through its interrupted serenade scene and street riot. *Kaspar der Fagottist, oder Die Zauberzither*, long (but wrongly) held to have influenced the story line of *Die Zauberflöte*, is an entertaining rescue opera with some social satire; it and a few of Perinet's other stage works have been successfully revived in recent years. Perinet's pamphlets include *Mozart und Schikaneder: ein theatralisches Gespräch* (Vienna, 1801), written, like so many of his works, in doggerel verse. Though seldom rising above the level of competence, he played an important part in the development of the repertory of Vienna's suburban theatres.

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PETER BRANSCOMBE

Perini, Annibale

(*b* north Italy, c1560; *d* Graz, late 1596). Italian composer and organist. Following the tradition begun by Annibale Padovano, who was probably his uncle, he and Simone Gatto continued to import Venetian musical style to Graz. He arrived there from Venice about 1575, and in 1579 was appointed organist of the court chapel of Archduke Karl II, who provided for his further training. On the archduke's death in 1590 he went as organist to the Protestant collegiate church at Graz. When he introduced the Venetian style there it pleased the Protestant nobility but displeased the church authorities, who remained obstinately loyal to music in the traditional German style. In 1594 he returned to the court at Graz, which had remained Catholic, and in 1595 was confirmed in his post as court organist under Archduke Ferdinand. A collection of 40 of his motets for four to 12 voices, along with similar pieces by Gatto, was edited posthumously by Orazio Sardena (Venice, 1604, inc., 1 in MAM, xlvii, 1979). An eight-part *Missa super Benedicite omnia opera Domini* (SI-Lu 340) and a few motets also survive. The seven-part *Cantate Domino* is one of his finest works: it is found in six sources (including the *Promptuarii musici*, RISM 1612³), and Christoph Demantius used it as a model for a mass.

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HELLMUT FEDERHOFER

Perino Fiorentino [Perino degli Organi]

(b ?Florence, 1523; d 1552). Italian lutenist and composer. As a child he was a pupil of Francesco da Milano; his position as Francesco's protégé apparently placed him in high regard at the court of Pope Paul III, for he is mentioned in the papal account books as recipient of a cash gift at the age of 13 (in January 1537) and again in the following year. His name appears twice more after Francesco's death in 1543–4.

Five of Perino's compositions were published in *Intabolatura de lauto di M. Francesco Milanese et M. Perino Fiorentino, suo discipulo* (RISM 1547²¹), a collection made up principally of Francesco's pieces. The volume was reprinted three times up to 1566, and some of its pieces probably appeared in Phalèse's now lost fifth book, *Des chansons, gaillardes, paduanes et motetz reduitz en tabulature de luc* (Leuven, 1547, see *Brownl*). Three of the pieces are fantasias. Two of them show a grasp of composition in an imitative style; the third is chordal, with diatonic melodies and ornamented cadences. Two other pieces are intabulations of four-part madrigals by Arcadelt: *O felici occhi miei* and *Quanti travagli*. The Siena Lutebook (NL-DHgm 20.860) contains Perino's parody on Francesco's *Fantasia de mon triste* (which is based on Richafort's chanson *De mon triste desplaisir*).

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ELWYN A. WIENANDT/IAIN FENLON

Period.

The interval of time between successive events, such as rhythmic pulses or peaks in a vibration pattern; commonly, a musical statement terminated by a cadence or built of complementary members, each generally two to eight bars long and respectively called 'antecedent' and 'consequent'. A musical period has been compared with a sentence, or period, in rhetoric. Zarlino, in *Le istituzioni harmoniche* (1558), associated the two concepts when he described the cadence as a *punto di cantilena*, which could not appear until the sense of the underlying text had been completed (p.221); in this sense a period, however short or long, extends until its harmonic action has come to a close. It is this view of structure that governed musical form for much of the 18th century, extending below and above the period itself, from two- and four-bar phrases to entire movements. With the technique of *Fortspinnung* a composer such as Bach could build long periods out of short figures and motifs; the harpsichord cadenza to the first movement of Brandenburg Concerto no.5, for instance, constitutes a harmonic period 43

bars long (another example, in which a four-note motif in semiquavers is extended to a 12-bar period, is quoted in [Fortspinnung](#), ex.1). Wagner extended this concept of period to apply to large-scale musico-dramatic units, although he often used an interrupted cadence, instead of a conclusive one, to terminate a 'period' in his music dramas.

Symmetry provides another defining element in period structure. Complementary figures and phrases establish a regular pattern of movement that allows the listener to anticipate the final point of arrival in a self-contained unit, for example the last bar of the theme or a variation in a theme and variations movement. When a period, such as that formed by the theme of the slow movement of Haydn's 'Surprise' Symphony, is built of two 'equal' members – the first of which is punctuated by an imperfect cadence, the second by a perfect cadence, and both of which are themselves further divisible into two equal parts – it is said to be 'regular' or 'normal'.

Regular period-like structures can be found in music from as early as the 13th century; the two strains of an *estampie* were designated *primus punctus* and *secundus punctus*, and their respective endings 'ouvert' and 'clos'. This symmetrical pattern, which is fitted to music for dancing and to settings of poetry built in quatrains, has been pervasive in music to the present day. However, it was primarily in the 18th century that the manipulation of period structure became the most important feature of musical form, because of the interplay of symmetry and cadential harmony that characterizes the musical language of the time. Classical composers were specially resourceful in building long periods by extending one or both of a pair of complementary phrases beyond their regular length by internal repetitions, interrupted cadences and harmonic digressions. A striking example of extended phrase lengths is provided by the first movement of Mozart's String Quintet in C k515, whose 368 bars (making it the longest first movement of all his quartets and quintets) can be divided into 11 periods.

Period structure in music was discussed extensively by 18th-century theorists. Koch's *Versuch einer Anleitung zur Composition* (1782–93) provides the most comprehensive treatment, beginning with short symmetrical patterns, discussing the compression and extension of phrases and periods and eventually arriving at what he called *Hauptperioden*, namely the principal sections in a large-scale form (exposition, development, recapitulation). There has been considerable disagreement on the terms used to discuss period structure, and even on the exact nature of the period itself; and the 19th-century view, which has sought to narrow it to two phrases each usually consisting of two, four or eight bars, has limited the period to the regular construction.

In the terminology of Hugo Riemann, 'period' expresses a purely rhythmic, hierarchical concept (see [Rhythm](#)).

See also [Analysis](#), §II, 2, and [Ouvvert](#).

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LEONARD G. RATNER

Periodicals.

The present article provides a general account of musical periodicals and their history; it is supplemented by a comprehensive list of musical periodicals, arranged by continent and country, with an alphabetical index. Periodical editions of music are presented in a separate section.

In this article, dates given normally represent first and last volumes or, in certain special cases, issues; dates given with an oblique stroke (e.g. 1971/2) refer to a volume beginning in one year and ending in another. Fuller information on title changes and on breaks in a periodical's run will be found in the lists.

For a comprehensive list and index of musical Periodicals see volume 28.

I. General

II. Continental and national surveys

BIBLIOGRAPHY

IMOGEN FELLINGER

Periodicals

I. General

1. Definitions, nomenclature.

2. Origins.

3. History.

Periodicals, §I: General

1. Definitions, nomenclature.

Periodicals are publications appearing at regular (or sometimes irregular) intervals and, normally, furnished with serial numbers indicating annual volumes. They primarily contain such material as essays, reports, critiques and news items. In addition to their periodical mode of publication they have in common with newspapers an intention of continuance, an approach determined by publisher or editor, an objective of variety of content and to some extent contemporary relevance. In music, the concept of the periodical also includes yearbooks, annual reports and the proceedings of institutions, almanacs on music and similarly orientated publications; works published in fascicles (part-works, serials etc.) are to be distinguished from periodicals proper.

The essential criterion is that of periodical appearance, be it regular (daily, weekly, fortnightly, monthly, bi-monthly, quarterly, half-yearly or annually) or occasional. The term 'journal' came into English with the connotation of 'daily' as a translation of the French 'journal'. The expression 'journal' generally had this French sense at the end of the 17th century (i.e. diary, newspaper, periodical). J.P. Kohl, editor of the *Hamburgische Berichte von neuen gelehrten Sachen*, defined the term in the preface to the first annual volume in 1732, alluding to the change of meaning:

A *journal* ... is to the French what the Greeks called *ephemerides*, the Romans *diarium*, the Italians a *giornale*, and the Germans a *Tag-Buch*. In all these languages however it also means, by extension of its original significance, a paper or a publication which appears not monthly but daily, or at least weekly. Similarly the word 'journal' has undergone the same change or alteration, so that it means today not so much a weekly paper with the latest learned news but any publication that appears either monthly, quarterly or yearly.

In musical publications the term 'journal' first appeared in the titles of French and Belgian periodicals, for example in the periodical edition of music *L'écho, ou Journal de musique française, italienne* (Liège, 1758–66). In Germany, where H.C. Koch's *Journal der Tonkunst* (Brunswick and Erfurt, 1795) may be noted, it was gradually replaced by the perfectly adequate German word 'Zeitschrift', which was also considered by contemporary dictionaries a substitute for 'journal and periodical writings' (as in the supplement of 1813 to J.H. Campe's dictionary). In England the word 'journal' first appeared in a main title in the periodical edition of music *The Monthly Musical Journal*, edited by Thomas Busby in London in 1801. 'Journal' was often used along with expressions relating to periodicity, e.g. 'Monthly Journal' (or simply 'Monthly'); similarly in French 'journal mensuel' and in German compounds such as 'Monatsschrift'. Other virtually synonymous titles used in English were 'Magazine', 'Review', 'Register', 'Gazette', 'Record', 'Circular', 'Guide', 'Herald', 'Times', 'Reporter', 'News' etc.; in French 'Echo', 'Chronique', 'Revue', 'Gazette', 'Album', 'Courrier',

'Moniteur', 'Presse' etc.; and in German 'Beiträge', 'Nachrichten', 'Briefe', 'Magazin', 'Blatt', 'Archiv', 'Rundschau', 'Zeitung' etc. Some of these terms also occur in the titles of daily papers. From the beginning various such names were used equally for musical periodicals and for periodical editions of music.

[Periodicals, §I: General](#)

2. Origins.

Periodical publications consisting solely of pieces of music preceded music periodicals (in the sense used in this article) in almost all countries except Germany and Austria. The first such editions appeared in England and France in the 1690s. Such periodicals exercised an enduring influence. The practice of furnishing each number or year of a musical journal or almanac with musical appendixes or supplements is no doubt attributable to them. So is the two-part format, with one part devoted to practice and the other to theory: that arrangement appears in the late 18th century and in the 19th, as in the *Musikalische Realzeitung* (1788–90) published by Bossler with its 'practical part', *Musikalische Anthologie für Kenner und Liebhaber*, William Ayrton's *The Harmonicon* (1823–33) and *The Flutist's Magazine; and Musical Miscellany* (1827–?1830), or the publications by Schott (Mainz) of *Der Minnesänger* (1834–8) and *Der Gesellschafter* (1837–8). In the second half of the 18th century and the first of the 19th periodical editions of music also included supplements with articles on theory and critiques of new books and works. Musical periodicals in the narrower sense seem to have developed from these literary supplements in England, Russia and Bohemia. *The Literary Part of the Musical Magazine of The New Musical and Universal Magazine* (1774–5) can be considered a prototype.

Other factors too played an important part in the rise of musical periodicals. Occasional musical items in newspapers and musical reports in general journals may be seen as forerunners. For example the literary and political journal *Mercure galant* (*Mercure de France* from 1724), founded in 1672 by the writer Donneau de Visé and published until 1832, carried important notices on musical events, and is specially relevant to French opera. In Germany the *Monathliche Unterredungen* of E.W. Tentzel (1680–1707) offered an essay with comments on musical compositions and an article about the use of musical instruments in church services (September 1692). German scholarly journals of the time contain essays on 'Musik und Oper der Italiener' (*Historische Remarques der neuesten Sachen in Europa des 1699ten Jahrs*, Hamburg, 1699–1700) and contributions on the 'Missbrauch der Kirchenmusik' and on the 'Verwerffung der musicalischen Harmonie' in the church (*Nova literaria Germaniae*, Hamburg, April 1704), with announcements and discussions of books on music. In England Peter Motteux's *The Gentleman's Journal, or The Monthly Miscellany, by Way of Letters to a Gentleman in the Country, consisting of News, History, Philosophy, Poetry, Musick* (1691/2–4) offers commentary on Purcell's music with reports on musical events and announcements of books. Moral weeklies, which were primarily journals of instruction, occasionally contained references to opera. In 1710 Joseph Addison published in the *Spectator* three satirical and critical articles about Italian opera in England. One issue of *Der Vernünfftler* (Hamburg, 1713/14), the first publication of

the kind in Germany, edited by Johann Mattheson, contained his article 'Theatralische Remarques' on J.P. Förtsch's *Thalestris* and Reinhard Keiser's *Julius Cäsar* and *Iphigenie*. *Der Patriot* (Hamburg, 1724–8), as the organ of the Teutsch-Übende Gesellschaft, a society devoted to the promotion of the German language and to works, written in it, at first contained articles or conduct during opera performances but later included essays on stage sets and machinery, performers and dance; no.25 of the first volume was devoted exclusively to opera in Hamburg and took a rationalist attitude towards illusionism in Baroque opera. In his moral weekly *Vernünfftige Tadlerinnen* (Leipzig, 1725), too, Gottsched tried to influence his readers with opinions and verdicts on various opera-related topics.

As this conspectus shows, music had assumed a place, even if peripheral, in magazines and journals of the 17th and early 18th centuries long before the establishment of true musical periodicals. Their emergence had the deeper purpose of providing the musical endeavour of the time with its own platform. The ground for the earliest musical periodicals, which began in 1722 with Mattheson's *Critica musica*, was thus prepared by scholarly journals of an encyclopedic nature and moral weekly magazines devoted to learning and improvement.

[Periodicals, §I: General](#)

3. History.

The intellectual history of an epoch is strikingly reflected in its periodicals. This applies not only to general journals but also to musical ones, the articles and reports of which offer a variety of material for study as regards the outlook of the era. The first musical periodicals of the 18th century represent the publications of individual personalities, whom F.W. Marpurg called 'periodical writers' (*Der critische Musicus an der Spree*, i, 1749). They saw their task as consisting essentially in assisting the development of musical knowledge and ensuring its recognition by the critical exegesis of literature. These early musical periodicals are partly in the tradition of the encyclopedic scholarly journals and partly in the tradition of weeklies designed to serve education and moral improvement.

If these periodicals were mainly for musical connoisseurs, succeeding ones were increasingly concerned with the music of their own time, musical life and institutions. This was connected with the emergence of musical life into the public domain instead of its confinement within a more exclusive social group. Not only connoisseurs ('Kenner') but also musical amateurs ('Liebhaber') were drawn into the journals' circle of interest. The didactic and critical tendencies of the age of rationalism, at first prominent, retreated during the later 18th century, with the growing middle-class musical public, before a striving for the 'general' and a more marked tendency towards immediacy. While all the musical periodicals of the first half of the 18th century were published in Germany, in the second half France and the Netherlands, and then Austria and England, produced their first musical journals.

1798, the year the *Allgemeine musikalische Zeitung* was founded in Leipzig, saw a new phase of development in the history of musical periodicals which continued until the end of World War I, characterized by

its orientation towards the universal rather than the specialist journal. The development towards comprehensive journals on the one hand and to ever narrower specialist fields on the other reached its apogee at different times during the 19th century in different European countries and the USA.

In addition to the journals of wide scope, of the standing of the *Allgemeine musikalische Zeitung* (Leipzig, 1798/9–1848), *Le ménestrel* (Paris, 1833/4–1914, 1919–1940) or *The Musical Times* (London, 1844/5–), which covered all the musical activities of their time, there were many others, some of them important, that concentrated on particular musical centres, especially the chief cities of Europe – in Germany, Berlin and (especially) Leipzig, and in the USA (mainly Boston). With the increasing development of musical life the large general periodicals and the more locally orientated journals were joined by those catering for special interests. This trend began in the 1840s and gained momentum in the second half of the century. For example, the foundation of choral societies and the organization of music festivals gave rise to publications largely devoted to choral singing and vocal music. Developments in instrument manufacture demanded the appearance of specialist periodicals. Reforms in music education led to numerous periodicals dealing with general educational matters or more specific ones such as piano or singing pedagogy, or eurhythmics on the Jaques-Dalcroze system, or notation (e.g. John Curwen's Tonic Sol-fa method). Liturgical reforms, the revival of hymns and sung services and the founding of church music organizations encouraged the appearance of many more. The increasing cultivation of instrumental and vocal music also gave rise to periodicals dealing with particular genres, including chamber music, popular music (for such instruments as the guitar, mandolin and zither), and even light music, including that of the music halls and smoking concerts.

The widespread commercialization of musical life after 1870 led to an increase in journals serving groups of like interest, whose task was mainly to further professional interests. Continuing specialization led to the provision of periodicals and yearbooks devoted to individual composers, for example Wagner. The consolidation of musicology as a discipline and the formation of musicological societies initiated the publication of musicological journals in the later 19th century. During this development the general journals came to devote significantly more attention to practical matters of music and musical life, while research articles and studies appeared in specialist ones. In the 19th century the development of national schools, mainly in north-east and south-east Europe, led to the founding of periodicals stressing the national element, in Scandinavia as well as in the Slavonic countries, Hungary and Greece. Outside Europe and North America, the first music periodicals appeared in the later 19th century and the early 20th; these were mainly devoted to national music and musical life, such as that of Australia, Japan, Mexico and New Zealand.

Towards the end of the 19th century came recognition of a need, in music as in other cultural areas, to proceed outwards from national groups into international ones. As opposed to the national element so dominant in the 19th century, international cooperation was seen as an urgent task in order to constrain further national fragmentation and compartmentalization, in

music as well as musicology. The International Musical Society, founded in 1899, the first of its kind, published two important periodicals to further such aims; both lasted until the beginning of World War I (1914).

As in all branches of cultural life, the end of World War I occasioned a turning-point in the development of musical periodicals. The fundamental change of the years after 1918 is reflected in the titles of certain new periodicals. Together with general periodicals (some revived, others newly established), which were mainly concerned with the musical life of the time, there were many concerned solely with modern musical developments, for example impressionism or expressionism, or the structural and tonal problems of modern music. The range of specialized journals was widened by the development and spread of gramophone records and by the new directions of research taken by teachers and theorists such as Heinrich Schenker.

In particular, the musicological specialist journals underwent notable expansion in many countries between the wars, partly because of the founding of more musicological societies (e.g. in France, Germany, Sweden, Great Britain, Switzerland and Belgium). In some countries outside Europe, for example in parts of Latin America, musical periodicals came into existence only after 1940. In several countries, activity in musical periodicals was halted or even destroyed by World War II. Only a few were able to reappear after the end of the war in 1945. At the end of the 1940s and still more in the 1950s and 60s the number of musical periodicals in the advanced countries of the world increased considerably and, by the 1970s, presented an uncommonly varied total picture. The new journals are for the most part general ones dealing with the musical life of their own time and country, e.g. in Austria, Germany and Great Britain, as well as several concerned with traditional specialist areas such as music education, church music, instrument making, vocal and choral music or folk music. New topics such as copyright, sound reproduction (records, tape, electronic instruments, stereophony) and jazz, as well as beat, country music and (increasingly) pop and rock music, are all covered by periodicals. Periodicals concerned with records in particular can be seen as a mirror of various repertoires, famous virtuosos, singers and conductors; the importance of technical and commercial aspects should also be emphasized. The progress of musicology after World War II, in Europe and especially in the USA, found expression in the establishment of musicological periodicals and yearbooks. Some sought to cover all areas of the discipline; others were (and are) confined to particular periods, composers, genres or instruments.

Since the early 19th century, and particularly since 1850, many music periodicals have been issued by music publishing firms with the propagation of their own music publications as an important objective; when such factors have been permitted to influence editorial policy, such periodicals may give a highly partial view of the musical scene. Many others, for example the official organs of institutions or learned societies, or independently owned periodicals, are unaffected by such factors. Commercial considerations over the years have increasingly dictated the necessity for periodicals to include advertising material; the nature of such advertising may often provide clues as to a periodical's readership.

Sound reproduction, electro-acoustical experimentation and electronic technology have increasingly been topics for consideration in music periodicals. This development began in the mid-1950s. Journals devoted to musical instruments came to discuss new electronic technology and its application to keyboards, guitars, drums, woodwind and other instruments. There are specialized journals dealing with the promotion of experimental and improvised music. From the later 1970s computer music came to be considered. Some periodicals deal with the role of science and technology, or with methods and issues arising from the use of contemporary technology in such fields as multimedia art-forms, sound sculpture as generated by computer and electro-acoustic composition; in the USA, the application of computers and technology to the study of music and musicology is a favoured topic.

Periodicals

II. Continental and national surveys

1. Africa.
2. America.
3. Asia.
4. Australasia.
5. Europe.

Periodicals, §II: Continental and national surveys

1. Africa.

Music journals on the African continent reflect a musical culture either European or European-influenced. The first African journals with a regular musical component came from the French-ruled Algeria and Tunisia; these were devoted to the theatre and the fine arts generally as well as music, e.g. *Lorgnette bônoise* (Bône [now Annaba], 1897/8), *Alger artistique* (Algiers, 1898) and *La revue noire* (Tunis, 1898). The first exclusively musical journals were *Le bulletin musical* (Mustapha [now Algiers], 1904–6) and *L'avenir musical de Tanger* (Algiers, 1904–14), organ of the Algiers Conservatory. Similarly most African music periodicals continue to represent institutions or organizations. Among the more important were the *Newsletter* published 1948–53 by the African Music Society founded in 1947 in Roodeport near Johannesburg (continued 1954–1975/6 as *African Music*), which was concerned with investigations into folk music, popular music, dance and poetry in Africa, and the journal of the All-Africa Church Music Association (Salisbury, Zimbabwe, 1963–). Further attempts towards a more systematic view of African music are seen in *Notes on Education and Research in African Music*, published by the Institute of African Studies of the University of Ghana since 1967, and in *The Nigerian Music Review* (1977–), published by the Department of Music, University of Ife. In South Africa, the musicological journal *Ars nova* was founded in 1969 at the Department of Musicology, University of South Africa; it was joined by the *South African Journal of Musicology* (Pretoria, 1981–) of the Musicological Society of Southern Africa. Two specialized journals are the *South African Journal of Music Therapy* (Cape Town, 1982–) and the *Nuusbrief*, later *Cantando Gaudeamus* (Bloemfontein, ?1989–), published by the South African Choral Society.

Periodicals, §II: Continental and national surveys

2. America.

(i) Canada.

(ii) United States of America.

(iii) Latin America.

Periodicals, §II, 2: Africa

(i) Canada.

Musical supplements were published in Canadian literary journals from 1839, but musical journals as such appeared in Canada only from the mid-1840s, at first in French-speaking areas, where the earliest Canadian musical centres had been established: *Le ménestrel* (Quebec, 1844–5) which presumably derived its title from the Paris journal, and *L'artiste* (1860). Probably one of the first Canadian music journals in English was *The Musical Journal* (1887–?1890). Besides numerous short-lived publications there have been three significant longer-lasting periodicals: *Le passe-temps* (1895–1935, 1945–9), *Canadian Music Trades Journal* (1900/01–1932/3) and *The Violin* (1906/7, called *Musical Canada* from 1907 to 1933). In more recent times Canadian music journals have generally concentrated on the various facets of musical life, as did the *Canadian Review of Music and Art* (1942–1947/8), devoted to musical life, to conductors, composers and performers and more widely to musical education. The first journal, published by the Canadian Music Council was *The Canadian Music Journal* (Sackville, NB, later Toronto, 1956/7–1961/2), followed by *Les cahiers canadiens de musique/The Canada Music Book* (1970–76). Mention should also be made of Canada's leading opera journal *Opera in Canada* (from July 1963 *Opera Canada*; 1960–), published by the Canadian Opera Guild. Other music journals are devoted to music education, for example the journal of the Canadian Association of University Schools of Music (1971–9), continued as *Canadian University Music Review* (1980–), or on Canadian composers, folk music and the music industry. A first step towards a Canadian musicological periodical is represented by *Studies in Music* (1976–87, 1991–), with contributions exclusively by members of the music faculty of the University of Western Ontario. Journals specializing in early music appeared, such as *Le tic-toc-choc*, later *Journal de musique ancienne* (1979–89) and *Musick* (1979–), published by the Vancouver Society of Early Music. In 1983 the yearly newsletter *Periodica Musica* was founded as organ of RIPM, which is involved in the cataloguing and indexing of musical periodicals, published by the Centre for Studies in 19th-Century Music at the University of British Columbia, from 1986 at the University of Maryland, USA. There are several periodicals devoted to contemporary music, among them *Array Newsletter* (1972/3–1978), intended to improve communication between composers and performers. *Musicworks* (1978–) deals with new music from Stockhausen to John Cage, microtonal music and experimental developments in visual art and dance. *SoundNotes* (1991–), a single-handed effort by the composer and author Colin Eatock, reports on the new music scene across Canada. *Circuit* (1991–) deals with postmodernism and is orientated towards continental Europe.

Periodicals, §II, 2: Africa

(ii) United States of America.

In the USA, the forerunners of true musical periodicals were periodical music publications, obviously English-influenced. The first, edited by Amos Doolittle and Daniel Read, was *The American Musical Magazine* (1786–7), which consisted of compositions by American and English composers. But a successor, *The Musical Magazine*, edited by Andrew Law (1792–1801), offered in addition to 'Psalm and Hymn Tunes' an essay – an exception to the general trend in early USA musical periodicals, which however cannot be seen as a first step, historically, towards a true musical journal. The *Ladies' Literary Museum, or Weekly Repository* (1817–20) was a literary journal which included musical supplements from 1818, and from 1819 turned occasionally to musical topics.

The Euterpeiad, or Musical Intelligencer (1820/21–1823), edited by J.R. Parker, may be seen as the first true musical periodical in the USA. In addition to a serial conspectus of musical history it offered mainly news and reviews of Boston musical life, which was becoming increasingly lively in the 1820s. Among other early, short-lived periodicals are *The Euterpeiad* (1830/31–1831), containing essays on musical and stylistic questions, biographical sketches and anecdotes about well-known musicians as well as discussion of printed music and concert reviews, and *The Musical Magazine, or Repository of Musical Science, Literature and Intelligence* (1839–1841/2), which strove to familiarize its readers with the European musical scene. The first really ambitious musical journal was *Dwight's Journal of Music* (1852–81). In a circular of 1852 its editor John Sullivan Dwight (1813–93) stressed the independence of his publication: 'The tone to be impartial, independent, catholic, conciliatory, aloof from musical clique and controversy, cordial to all good things, but not eager to chime in with any powerful private interest of publisher, professor, concert-giver, manager, society or party'. The journal offered essays on such composers as Handel, Haydn, Mozart and Beethoven, and on music history, theory, education and style, together with critical reports on the musical scene and announcements of new compositions. Another more comprehensive musical periodical of extra-regional significance was the New York publication *Musical America* (1898–9, 1905–64, 1987–92), while other general musical periodicals focussed on individual centres, for example *The Musical Leader and Concert-Goer* (Chicago, 1895–1967) and the *Pacific Coast Musician* (Los Angeles, 1911–48), the oldest important Californian musical periodical.

As musical culture spread in the 1870s, numerous publications appeared dealing with particular interests. The movement, European in origin, towards the revival of church music and sung services led in the USA to the publication of several church music magazines, such as *Caecilia* (Regensburg, 1874–6; New York, 1877–), the journal of the American Cecilia Society, *The Catholic Choirmaster* (1915–64), the journal of the Society of St Gregory of America, incorporated in 1965 into *Caecilia*, and *The Church Music Review* (1901/2–1934/5) of the American Guild of Organists. With the growing commercialization of musical life these were joined by periodicals devoted to the music trade, such as *The Music Trades* (1890–), or to the sale of musical instruments, e.g. *Music Industry* (?1906–). Other publications were concerned with light music, e.g. *Metronome* (1885–1961), and the various branches of music entertainment, e.g. *The Billboard* (1894/5–). Interest in music education

reform led to the foundation of journals dealing generally with the subject, e.g. *The Etude* (1883–1957), which circulated widely, and *The Musician* (1896–1948), or with new methods of notation, e.g. *Tonic Sol-fa Advocate* (1881/2–1885/6), the organ of the Tonic Sol-fa movement in the USA and Canada.

Many special interests were incorporated into the framework of musical publications of the 20th century. In a deliberate campaign for progressive European music and for the compositions of the incipient American avant garde the magazine *Modern Music* (at first *The League of Composers' Review*) was founded (1924–46). On the other hand, *Chord and Discord* (1932–1963, 1969), as the magazine of the Bruckner Society of America, was devoted to the works of Bruckner and Mahler. Next to appear were journals representing the interests of operatic societies, such as *Opera, Concert and Symphony*, from 1952 *Counterpoint* (1934–53) of the San Francisco Opera Association, and *Opera News* of the Metropolitan Opera Guild (1936/7–), which contains news of the Metropolitan Opera and the Guild and is a leading organ of both the Metropolitan and the international operatic scene. Sheets dealing with records, jazz and film music followed at the beginning of the 1940s. The following decades saw an upsurge of musicology in the USA. The first comprehensive musicological periodical *The Musical Quarterly* (1915–) was founded by the pioneer of American musicology O.G.T. Sonneck; successive editors have followed his declared policy of securing contributions from the best scholars regardless of nationality. As well as essays on various aspects of musicology, there later followed selective book, music and record reviews and 'Current Chronicle' (reports on performances of new music) as well as quarterly book and record lists. Among more recent musicological journals are the *Journal of Renaissance and Baroque Music* (from 1948, *Musica disciplina*; 1946/7–) and the *Journal of the American Musicological Society* (1948–). Mention should also be made of *Notes*, the organ of the American Music Library Association (1943/4–), with its comprehensive bibliographical contributions and useful conspectuses of new music, books and records. *The Music Index* (1949–), published in monthly parts and collected in annual volumes, offers a continuous guide, in the form of an author and contents index, to over 100 musical periodicals mainly in English. In 1967 the periodical *RILM Abstracts* was founded by the International Association of Music Libraries Archives and Documentation Centres with the International Musicological Society and the American Council of Learned Societies, designed to provide a conspectus of all significant musicological writing. The *RIdIM/RCMI Newsletter* (1975/6–), the organ of the Répertoire International d'Iconographie Musicale, published by the Research Center for Music Iconography of the City University of New York, provides a coverage of research in music iconography, addressing issues relevant to the music of both Western and non-European cultures.

In addition to these important publications devoted to documentation and research, attention has been given to the cataloguing and classifying of sources and documents to increase their accessibility and usefulness to scholarship, for example in the *Music Cataloging Bulletin* (founded 1970) of the Music Library Association. Mention should also be made of some library journals, such as *Cum notis variorum* (1976–89), the newsletter of the Music Library at the University of California, Berkeley, reporting on

acquisitions and meetings, *Impromptu* (1982–?), which notified librarians, scholars and musicians about the activities of the Music Division of the Library of Congress, and *The Full Score* (1985–), the newsletter of the Music Library at UCLA, which is concerned with research based on the library's materials. Other specialist preoccupations reflected in periodicals of the 1970s were concentrated more than before on particular countries, in respect either of historical studies or of the contemporary situation. Thus *Bach* (1970–), the periodical of the Riemenschneider Bach Institute, offers analyses and essays on the forms, styles and performances of the music of Bach and other Baroque composers, with translations of significant theoretical and musicological works, as well as *Bach Perspectives* (1995–), published by the University of Nebraska. *Ethnomusicology Newsletter*, later *Ethnomusicology*, was founded in 1953 by the Society for Ethnomusicology and soon became a leading organ in this field, joined since 1983 by *Ethnomusicology at UCLA* and since 1995 by *Ethnomusicology Online*. Specific ethnic groups are considered in *Asian Music* (1968/9–), focussing on performing arts traditions, and in the *Chinese Music General Newsletter*, from 1979 *Chinese Music* (1978–), the organ of the Chinese Music Society of North America, as well as in *Music from China News* (1991–) and *Music in China* (1998–). The twice-yearly *The Black Perspective in Music* (New York, 1973–90) is devoted to the historical study of the African and black American musical tradition and its revival. It was joined by the *Black Music Research Newsletter* (from 1988 *Bulletin*) (1977/8–1990) and the *Black Music Research Journal* (1980–), published by the Institute for Research in Black American Music of Fisk University, mainly devoted to theoretical, sociological and aesthetic problems of the living musical traditions and their historical past, more recently followed by *Lenox Avenue* (1995–) of the Center for Black Music Research at Columbia College, Chicago.

Emphasis has recently been laid on research in American music. *The Sonneck Society Newsletter* (1975–) provides information; more substantial is *American Music* (1983–), edited by the same society, covering not only art music but also jazz, folk, country and gospel. The *Newsletter* of the Institute for Studies in American Music (1971/2–) deals with folk and urban music in both North and South America. Most important are the *Inter-American Music Review* (1978/9–), edited by Robert Stevenson, relevant for the history of Latin and North American music, and the *Latin American Music Review* (1980–), edited by Gerard Béhague, which continues the tradition of Chase's *Yearbook for Inter-American Musical Research* (1965–77), with articles based on original Latin American material. International folk music research was considered in the *Yearbook for Traditional Music* (1969–86) of the International Council for Traditional Music. Besides *The Journal of Musicology* (1982–), which covers a wide variety of branches of the discipline, there are several scholarly journals devoted to particular areas. Music education periodicals include *Update* (1982–), for teachers on a national level, the *Philosophy of Music Education Review* (1993–) and *Teaching Music* (1993/4–) of the Music Educators National Conference, and music psychology, such as *Psychomusicology* (1981–) and *Music Perception* (1983/4–). Some journals are concerned with particular periods such as *19th Century Music* (1977/8–) and *Divisions* (1978–80), which dealt with the Baroque, including translations of theoretical works. Music theory occupies an important place in the realm of periodicals, with *In*

Theory Only (1975–) of the Michigan Music Theory Society, *Music Theory Spectrum* (1979–) of the Society for Music Theory and *Music Theory Online* (1993–). Several periodicals deal with particular genres, such as chamber music or choral music; religious traditions are considered in *Folk Mass and Modern Liturgy Magazine* (1973/4–), *Musica judaica* (1975/6–) of the American Society for Jewish Music and *Hymnology Annual* (1991–), which is on an international basis. The *Journal of Research in Singing* (1977/8–), *Voice*, later renamed *The Voice of Chorus America* (1978–) and *Ars Lyrica* (1981–) are concerned with vocal music; some journals are devoted to opera, such as *The World of Opera* (1978/9) and especially *The Opera Quarterly* (1983/4–), while the *AIVS Newsletter* (1976–), published by the American Institute for Verdi Studies and renamed *Verdi Newsletter* in 1977, includes a bibliography of publications on the composer since 1974. Periodicals devoted to composers more generally include *The Composer* (1969/70–1981), while *Women of Note Quarterly* (1993–) is concerned with women composers; others, published by societies, are dedicated to individual composers such as the *Bulletin* of the Arnold Schoenberg Institute (1975–6) and the *Journal of the Arnold Schoenberg Institute* (1976/7–1995/6), the *Journal of the American Liszt Society* (1977–), *The American Brahms Society Newsletter* (1983–) and *Beethoven Forum* (1992–). Several journals are devoted to special instruments or groups, among them *The Winds Quarterly* (1980–81), the *Flute Journal* (1981–) and *ClariNetwork* (1982–8). Periodicals in the field of sound reproduction are numerous and include the *Antique Phonograph Monthly* (1973–93) and the *ARSC Newsletter* (1977–), while record reviewing is the concern of *Fanfare: the Magazine for Serious Record Collectors* (1977/8–), *Record Review* (1977–84) and *New Review of Records* (1994–) as well as *Resound* (1982–), from the Archives of Traditional Music, which deals with archival materials (tapes, disc and cylinder recordings). Other technical developments, especially computer applications for musical purposes, are covered by the *Computer Music Journal* (1977–), *Computing and Musicology* (1985–) and *Computers in Music Research* (1989–). There are also increasing numbers of journals devoted to popular music and jazz.

Periodicals, §II, 2: Africa

(iii) Latin America.

The first authenticated music periodical of Mexico and Central America is *El violín* (Mexico City, 1862). That in South America is *L'Union musicale* (Rio de Janeiro, 1852–?; traceable only bibliographically), followed by the Venezuelan opera journal *Dulcamara* (1873/4), the *Boletín musical* (Buenos Aires, 1878–?) and in Venezuela *El arte musical* (1878–?), the *Revista musical e de bellas artes* (Rio de Janeiro, 1879–80) and the *Montevideo musical* (1885–?1939), published for half a century by the Instituto Verdi and exercising a significant influence in Latin America. At first its only successors were isolated and short-lived music publications, but this situation changed radically at the beginning of the 1940s. From then on many musical periodicals were published, concerned with day to day happenings of musical life (for example *Polifonía*, Buenos Aires, 1944–?82, *Buenos Aires musical*, 1946–?78, or the important *Nuestra música*, Mexico City, 1946–53), music education (*Armonía*, Panama City, founded in 1943), church music (*Música sacra*, Petrópolis, 1941–59), modern music (*Música viva*, Rio de Janeiro, 1940–41) or folk music (*Anuario de la*

Sociedad folklórica de México, Mexico City, 1938/40–1959); *Folclore* (São Paulo, 1953–; *Revista brasileira de folclore*, Rio de Janeiro, 1961–76, or *Revista colombiana de folclor* (1947–) and light music (*La canción*, Buenos Aires, founded in 1942). Another important publication is the *Revista musical (chilena)* (Santiago, 1945–), brought into being by the Instituto de Extensión Musical, the governing body of Chilean musical life since 1940; at first based on North American and European models, it later developed a certain independence as a review of Chilean and Latin American art and indigenous and folk music from the colonial epoch to the present. Mention should be made of the more recent *Heterofonía* (Mexico City, 1968–), which became the official journal of the Conservatorio Nacional de Música, and the monthly *Revista do músico* (Rio de Janeiro, 1974–), both of which deal with the current musical life of their countries. The first periodicals devoted to musicology were the *Boletín latino-americano de música* (Montevideo, 1935–46), published from 1941 by the Instituto Interamericano de Musicología, and *Música viva* (Montevideo, 1942), which contained important contributions on the history of South American music. The establishment in 1965 of a musicological society in Argentina gave rise to a specialized journal, the *Argentine Review of Musicology* (Buenos Aires, 1973–), which places its main emphasis on ethnomusicology and folklore as well as covering historical, sociological and aesthetic questions. The 1980s saw the establishment of musicological journals in other South American countries, such as the *Revista musical de Venezuela* (Caracas, 1980/81–), since 1982 the official organ of the Sociedad Latinoamericana de Investigaciones Musicales, founded in September 1982 under F.C. Lange, or the *Boletim da Sociedade brasileira de musicologia* (São Paulo, 1983–). Other musicological periodicals emphasize the special traditions of the country concerned, such as the *Revista colombiana de investigación musical* (Bogotá, 1985–). The *Boletín andino de música* (Cochabamba, 1988–) deals with research and bibliography of traditional Bolivian music. Further specialized music journals are concerned with opera (for example *Ayer y hoy de la opera*, Buenos Aires, 1977–92), new music and contemporary composition (*Pauta*, Mexico City, 1982–) and folk and popular music (*A Contratiempo*, Bogotá, 1987–) as well as current musical life, such as *Boletín de música* (Havana, 1970–), which lists new works by Cuban composers, the *Boletim de documentação musical* (São Paulo, 1977–81), since 1982 forming a section of *Caderno de música* (São Paulo, 1980–), which lists Brazilian works in supplementary catalogues, or *Música brasileira* (Rio de Janeiro, 1996–).

Periodicals, §II: Continental and national surveys

3. Asia.

(i) India.

The earliest Indian music periodical was the *Annual Report of the Bengal Music School* (1871–?). This was followed by *Oriental Music* (1892–3), devoted to indigenous music. Two important periodicals founded by Indian institutions appeared in the 1930s: *The Journal of the Music Academy Madras* (1930–), which contains contributions on Western as well as Indian music (mainly on Hindu music), and *Music of India* (1937–8), the organ of the Calcutta Music Association. The 1960s saw the establishment of the

Indian Music Journal (1964–) and at the beginning of the 1970s the foundation of the Indian Musicological Society; an English supplement to the periodical *Sangit Kala Vihar* served from November 1970 as its official organ, from 1971 as *Journal of the Indian Musicological Society*, incorporating *Sangeet Kala Vihar*, from 1973 *Journal of the Indian Musicological Society*. It deals mainly with Indian music and related arts.

(ii) Israel.

The first music periodical of Palestine, as it then was, was the journal *Hallel* (1930), published by the Institute for New Music. After the founding of Israel various musical periodicals appeared. *Bat-kol* (1956, 1960–61) and *Tatzlil* (1960–70) represent local journals in which Israeli scholars published their research, while material from the congresses of the Israel Institute for Religious Music were printed in the yearbook *Dukhan* (1960–66). The *Bulletin of the Israel Musicological Society* (1968–) provides reports on that society. Since 1971 Israel has produced *Orbis musicae*, a specialized musicological journal, and since 1978 *Israel Studies in Musicology*, containing contributions on various topics, including music theory and ethnomusicology; the first volume has served as a Festschrift for Edith Gerson-Kiwi and Hanoach Avenary. In 1983/4 the scholarly yearbook *Music in Time* appeared, from the Rubin Academy of Music and Dance, with articles by well-known musicians and music educators.

(iii) Japan.

Japan's first musical periodical, *Ongaku zasshi* (1890–98), appeared at the end of the 19th century. This and its successors were manifestly influenced by the Western tradition, for example *Ongaku-shinpō* (1904–7), whose title reflects that of Schumann's journal *Neue Zeitschrift für Musik*. It contains essays, theoretical studies and reports on European musical life. Among the periodicals of the following years those mainly devoted to European music are the journals *Ongaku* (1910–22), and *Philharmony* (1927–), the organ of the NHK SO. Those devoted to traditional Japanese music in general began to appear towards the end of the 1920s: outstanding is *Tōyō ongaku kenkyū* (1936–42, 1951–) published by the Society for Research in Asiatic Music. But periodicals concerned with specific types of Japanese music hardly appeared before the 1940s; an example is *Engeki sekai* (1942–), which consists of studies of the *kabuki* and its music. There are however numerous magazines on records and jazz, e.g. *Chikuonki to kyōiku* (1931–) and *Swing Journal* (1947–), known by its Japanese name of *Suingu jānaru* until 1987. The establishment of the Musicological Society of Japan in the 1950s led to the publication of the country's first specialized journal of musicology, *Ongakugaku* (1954–), mainly based on European models but also containing articles on Japanese music. Similarly, the *Bulletin of Musashino academia musicae* (1962–) is a yearbook in which historical questions and current problems of musicology, especially of the Western world, are discussed by both native and foreign authors.

Periodicals, §II: Continental and national surveys

4. Australasia.

The oldest music periodical of Australia is *Williams's Musical Annual and Australian Sketch Book* (1858). Apart from music supplements, which were

clearly appropriated from the *Illustrated Journal of Australasia* (1855), it contains only ephemera about musical life in Melbourne. It was followed by the *Adelaide Musical Herald and Journal of Literature* (1862/3). Like these, later periodicals mainly devoted to the musical life of individual centres such as Melbourne, Adelaide and Sydney were generally short-lived. Of particular importance was the periodical *Music and Dance* (founded as *The Australian Musical News*, 1911–63/4), which provided graphic reports on events and circumstances in various parts of Australia. Among later publications two are of special interest: *The Canon* (1947/8–1966) and *Con brio* (1973), the journal of the NSW State Conservatorium of Music. More specialized magazines were or are concerned with jazz, e.g. *Jazz Notes (and Blue Rhythm)* (1941–62), which for a time relied heavily on the English journal *Jazz Music*; or with records, e.g. *Record Guide* (1953–8); or with copyright, e.g. the *APRA Journal* (1969–92) and *Music and Copyright* (1989–), published by the Australian Copyright Council. The establishment of musicological studies in the 1960s in Australia led to the publication of several periodicals, such as *Studies in Music* (1967–92) and *Miscellanea musicologica* (1966–90), published by the music departments at the universities of Western Australia and Adelaide respectively, as well as *Musicology* (from 1985 *Musicology Australia*) (1964–), the organ of the Musicological Society of Australia, with articles on the music of various continents, the Indian and Pacific Oceans, Australian Aborigines and Australian composition, and the society's *Newsletter* (1977–). Periodicals devoted to music education include the *International Journal of Music Education* (1983–), published by the University of Western Australia and later by the University of Reading, Great Britain, and *Australian Music Teacher* (1990–). Emphasis is laid on Australian music in *Australian Record and Music Review* (1989–), in the *Newsletter* (1995–) of the Centre for Studies in Australian Music and in *Music Forum* (1996–), the journal of the Music Council of Australia.

The New Zealand Muse: a Musical Paper (1880) is the first authenticated New Zealand musical periodical; it was followed by the *The New Zealand Musical Monthly* (1888–90), whose coverage included Australia. The journal *The Triad* (1893/4–1927) was of particular importance; in its early years it was mainly devoted to music, offering essays, news and music supplements, though it later turned more to literature and art. Day to day musical life was dealt with in *Music in New Zealand* (1931–7). Important articles on New Zealand composers, musicians, publications and criticism appeared in *Music Ho* (1941–8). *Third Stream* (1968) was founded on an attempt to establish an important New Zealand music periodical, but it ceased publication after four numbers for financial reasons. In 1979 *Canzona*, the organ of the Composers' Association of New Zealand, started publication and after some years widened its scope to general musical topics. The leading journal of today is *Music in New Zealand* (1988–), from the music publisher W. Dart, which covers all fields from rock and pop to classical music.

Periodicals, §II: Continental and national surveys

5. Europe.

(i) Austria.

(ii) Belgium.

- (iii) France.
 - (iv) Germany.
 - (v) Great Britain.
 - (vi) Italy.
 - (vii) The Netherlands.
 - (viii) Russia.
 - (ix) Central eastern European countries.
 - (x) Scandinavia.
 - (xi) Spain and Portugal.
 - (xii) Switzerland.
- Periodicals, §II, 5: Australasia

(i) Austria.

Austria's first music periodical, *Der musikalische Dilettante* (1770–73), founded by J.F. Daube, can in a sense be considered a scholarly journal in Mattheson's tradition: it is essentially a primer of composition and theory, with pieces by Daube and others. An important source for information about opera at the beginning of the 19th century is the *Wiener Hof-Theater-Almanach* (1804–16), called from 1805 the *Wiener Hof-Theater-Taschenbuch*, edited by H.J. Collin and I.F. Castelli. The *Wiener Theater-Zeitung* (1806–60), edited by Adolf Bäuerle (1786–1859), sought to fulfil the function of a Viennese music periodical; *Thalia* (1810–11), edited by I.F. Castelli, played an analogous role for opera – Castelli was sharply critical of Italian productions. The *Wiener allgemeine musikalische Zeitung* (1813), edited by Ignaz von Schönholz, did not long withstand the competition of the *Wiener Theater-Zeitung*; it was followed by the comprehensively conceived *Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (1817–24) which, especially under the editorship of F.A. Kanne (1778–1833), successfully espoused Beethoven's cause and is an important source-book for the musical life of those years. The short-lived *Wiener Journal für Theater, Musik und Mode* (1806) was initially popular in Vienna. Ten years later there appeared the *Wiener Moden-Zeitung*, from 1817 *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode* (1816–48); alongside Bäuerle's *Wiener Theater-Zeitung* it owned special weight at a time when no true music periodical existed; in 1816 and 1825–8 it published reviews of operatic productions in Vienna (including works by Auber, Bellini, Boieldieu, Donizetti, Meyerbeer, Mozart, Rossini and Weber).

The *Allgemeiner musikalischer Anzeiger* (1829–40), edited by Castelli, contained mainly reviews of new music; it was joined by the important *Allgemeine Wiener Musik-Zeitung* (1841–8) edited by August Schmidt (Aloys Fuchs also collaborated on it). The *Neue Wiener Musik-Zeitung* (1852–60) of Franz Glöggel jr had such notable contributors as Simon Sechter and Gustav Schilling; it offered substantial articles on music history as well as regular weekly reports on the Hofoper and news of musical events. On its demise, Selmar Bagge (1823–96) founded the *Deutsche Musik-Zeitung* (1860–62); he understood the importance of securing as contributors such important figures as Eduard Hanslick, Gustav Nottebohm, W.J. von Wasielewski and Arrey von Dommer, and thus of setting high standards. It was continued by the new series of the *Allgemeine musikalische Zeitung* (Leipzig, 1863–5), which Bagge edited

from 1863, but many facets of Viennese musical life could be covered only in reports from correspondents.

In the second half of the 19th century and the first decades of the 20th new specialist periodicals were founded, for example those dealing with choral music, such as *Die Liedgenossen* (1861–5), which arose as choral societies and glee clubs developed. The organization of professional musicians into associations for the furtherance of their interests led to the publication of corresponding journals such as the *Österreichische Musiker-Zeitung* (1875–8; new series 1893–1934). The Austrian contribution to Wagner was *Parsifal* (1884–8). The resurgence of Catholic church music led to the founding of such publications as the *Gregorianische Rundschau* (1902–13), edited by Johann Weiss, which included material on the plainchant research at Solesmes, and its sequel *Musica divina* (1913–38) under the aegis of the Schola Austriaca. Attempts at the reform of music education led to such periodicals as the *Musikpädagogische Zeitschrift* (1911/12–1927). In 1904 the noted Viennese critic and composer Richard Heuberger founded the yearbook *Musikbuch aus Österreich* (1904–13), which contains valuable critical and musicological essays.

The first musicological yearbook, *Studien zur Musikwissenschaft* (1913–), was founded by Guido Adler as *Beihefte* of the *Denkmäler der Tonkunst in Österreich* (published in Germany). The music and theatre periodical *Der Merker* (1909/10–1922) offered, together with substantial articles on Vienna's musical past, the first reports on the new Viennese School of Arnold Schoenberg; but it was not until the advent of the *Musikblätter des Anbruch* (1919–37) that a clear new forum became available, after World War I, for the discussion of a new direction for music. Similar aims were pursued by *23: Dreiundzwanzig: eine Wiener Musikzeitschrift* (1932–7) edited by Willi Reich. New theories of music were also diffused by periodicals, e.g. the teaching of Schenker in his journal *Der Tonwille* (1921–4) and his yearbook *Das Meisterwerk in der Musik* (Munich, Vienna and Berlin, 1925–30), while *Der Dreiklang* (1937/8) was concerned with promulgating these doctrines after Schenker's death. Further music journals were devoted to particular composers, such as *Bruckner Blätter* (Klosterneuburg, later Vienna, 1929–42). From 1946 the *Österreichische Musikzeitschrift* fulfilled the role of a general music periodical in the broadest sense, concerned with current Austrian musical life as well as the country's past. Specialist journals include *Der Opernfreund* (1956–64), dealing primarily with contemporary issues in music drama in Vienna. Among periodicals devoted to particular composers are the *Chopin-Jahrbuch* (1956, 1963, 1970) and the *Nachrichtenblatt* of the Österreichische Richard-Wagner-Gesellschaft, Landesstelle Steiermark (1959–1988) and its successor *Richard Wagner Nachrichten* (1989/90–), as well as the *Richard Strauss Blätter* (1971/2–1978; new ser., 1979–), each number of which is devoted to one of the composer's principal works. Musicological organs are, since 1956, *Kommission für Musikforschung: Mitteilungen* of the Österreichische Akademie der Wissenschaften, since 1967 the *Beiträge* of the Österreichische Gesellschaft für Musik, and since 1977 *Musicologica austriaca* (the last two published in Germany). *Komponist und Musikerzieher* (originally called *Der Komponist*) has appeared since 1971 as the organ of the Österreichischer Komponistenbund.

The following decades show a wide variety of more than 50 current music periodicals, most of them being supported by the Austrian state. The traditional special topics have been pursued, such as church music (*Praxis der Kirchenmusik*, 1981–, of the Protestant Church) and the concern for new religious music (*Musik und Leben*, 1987–), folk music (*Musikanten-Express*, 1982–7, and *Briefe des Steirischen Volksliedwerkes*, from 1985 *Der Vierzeiler*, 1980–) and music instruments (*Okey*, 1994–, dealing with organs and keyboards). Other journals are devoted to Viennese music life – to opera and concert (*Der neue Merker*, 1989/90–) and from jazz (*Jazz live*, 1983–1994) to the musical (*Musical-Cocktail*, 1994–). There are important scholarly yearbooks and the like, devoted to individual Viennese composers such as *Nachrichten zur Mahler-Forschung* (1976–) of the Internationale Gustav Mahler-Gesellschaft, the *Bruckner-Jahrbuch* (1980–) of the Bruckner-Institut Linz, *A propos Haydn* (1983) of the Haydn-Gesellschaft Wien, *Mitteilungen* (1986/7–1993/4) of the Internationale Schönberg-Gesellschaft, *Mitteilungen: Schubert durch die Brille* (1988–) of the Internationales Schubert-Institut Wien (published in Germany) and *Die Fledermaus* (1990–) of the Wiener Institut für Strauss-Forschung. Newer areas are music therapy (*ÖBM*, from 1993 *Musiktherapeutisches Forum*, 1985–), contemporary music (*KompAkt 23*, 1987, published by the Austrian Section of the Internationale Gesellschaft für Neue Musik), electronic keyboards (*Manual*, 1986/7–) and new developments in electro-acoustic techniques (*Elektroakustik, Akusmatik & Raum*, 1992–, published by the Austrian section of the Internationale Gesellschaft für Neue Musik).

Periodicals, §II, 5: Australasia

(ii) Belgium.

The earliest periodical publications in the southern Netherlands (present-day Belgium) included music ones: beginning with *Récréations harmoniques, ou recueil de chansons françaises* (1756–7), they appeared in some profusion. But the earliest musical periodical in the strict sense was the *Gazette musicale de la Belgique* (1833/4), founded by F.-J. Fétis in the year after his return to Belgium. The *Annuaire dramatique de la Belgique* (1839–47), edited by Félix Delhasse, contains critiques of musicians and composers and of concerts in Brussels; *La Belgique musicale, beaux-arts, belles-lettres* (1839) and its continuation *La revue musicale belge* (1840–59) are also locally orientated. A more broadly based music periodical was Delhasse's *Le guide musical* (1855–1917/18), which contained substantial contributions on current musical life, and which under Maurice Kufferath (1852–1919) became a forum for the discussion of Wagner's work; after World War I *La revue musicale belge* (1925–39), organ of the Sociétés Musicales et Dramatiques, continued the tradition of that journal but with a more objective approach. *Muziekwarande* (1922–31) focussed mainly on Flemish music and its composers. An important periodical, *La revue internationale de musique* (Paris and Brussels, 1938/9–1952), extended its coverage to France. There also appeared periodicals devoted to special topics, such as Catholic church music, for example *Musica sacra* (1881/2–1964) or the *Courrier de Saint-Grégoire* (1889–1914), and some dealing with liturgical issues such as *Ad te levavi* (1959–67) or *Gewijde dienst* (1961–5); others dealt with modern music, such as *Musica viva* (1936), edited by Hermann Scherchen or *La Sirène*, from 1938 *Syrinx* (1937–46). With the founding in 1931 of the Vereniging

voor Muziekgeschiedenis te Antwerpen, Belgium achieved its first musicological journal, *Vlaamsch jaarboek voor muziekgeschiedenis* (1939–42, 1959, 1977). The *Revue belge de musicologie* was founded in 1946 by the Société Belge de Musicologie, particularly for the study of the musical history of the Low Countries. It has been joined by the *Brussels Museum of Musical Instruments Bulletin* (1971–), concerned with the investigation of historical and folk instruments, and later by the *Mededelingen van het Ruckers-Genootschap* (1982–91). Several periodicals are devoted to particular instruments, mainly to the organ, such as *De schalmei* (1946–50), continued as *De Praestant* (1952–72), followed by *Orgelkunst* (1978–) and *Organum novum* (1994–). Some are published by societies, such as *L'organiste* (1969–), from the Union Wallonne des Organistes, and *Orgel positief* (1985), from the Vlaamse Orgel Vereniging. The restoration of historical organs is covered by *La renaissance de l'orgue* (1968–94) and the manufacturing of music instruments in general by *Celesta* (1987–). Other periodicals are published by opera houses, for example *De Munt/La Monnaie* (1986/7–), or concert societies, such as *Filharmonia* (1989/90–1995). Journals devoted to particular composers include *Feuilles wagnériennes* (1960–66), published by the Association Wagnérienne de Belgique, *Cahiers Albert Roussel* (1978–9, 1981) by Les Amis Belges d'Albert Roussel and *Le paon* (1981–), published by the Association Kodály-Belgique. Musicological periodicals underwent further specialization, such as music education, for example *Orphée apprenti* (1987–94), music of the past, as in *Musica 'antiqua'* (1983/4–) and the *Jaarboek van het Vlaams centrum voor oude muziek* (1985–7), while new directions in musical philosophy are explored in *Musicae scientiae* (1997–).

Periodicals, §II, 5: Australasia

(iii) France.

The appearance of music journals in the strict sense in France was preceded by numerous periodical publications of music, e.g. in the *Meslanges de musique latine, française et italienne* (1725–32), issued by Ballard. Musical reports and news were granted a measure of space in general cultural journals, e.g. *Mercure de France* (at first *Mercure galant*) from 1672. At the beginning of the development of French music periodicals mention should be made of the long-running almanac, the *Calendrier historique des théâtres de l'opéra, et des comédies française et italienne et des foires* (1752–1793/4, 1800–01, 1815). The first purely musical French periodical, *Sentiment d'un harmoniphile sur différents ouvrages de musique* (1756), consisted of two issues, in the first of which Abbé de Morambert offered learned essays in Mattheson's style; this was followed by the *Journal de musique historique, théorique et pratique* (1770–71); continued as *Journal de musique par une Société d'amateurs* (1773–7) in which N.E. Framery (editor until April 1771) wrote about new trends in music and discussed theory. In 1775–83 appeared the *Almanach musical*, which offered a conspectus of the Parisian musical scene in its numerous lists of composers, performers, publishers and printers, concerts and opera. Equally significant for Paris was the *Annuaire dramatique* (1805–1821/2), giving names and addresses of the directors, actors, musicians and other employees of all the Parisian theatres. Information about Parisian musical events, though no regular critiques, was also

provided by *Correspondance des amateurs musiciens* (1802/3–1805), edited by Cocatrix.

The *Revue musicale* (1827–35), founded by F.-J. Fétis, was the first significant French music periodical of the 19th century: in addition to historical essays and biographies of contemporary composers it contained detailed notices of performances in Paris. Its amalgamation with the *Gazette musicale de Paris*, founded in 1834, resulted in the *Revue et gazette musicale de Paris* (1835–80), which enjoyed particular success. It had the services of notable writers, including Liszt and Berlioz as well as Fétis; Berlioz published his articles on Rameau and on Beethoven's symphonies in this journal, and Meyerbeer's operas were prominently featured. Of equal stature were *Le ménestrel* (1833/4–1940) and *La France musicale* (1837/8–1870). The former developed into a journal of considerable renown, concerned both with historical matters and with contemporary events and offering valuable reports on Paris and other European musical centres. It also published for the first time, before they appeared separately, important works such as Lussy's *Traité de l'expression musicale* which defended Rossini and the Italian school.

Along with these, specialized publications developed in the later 19th century. The formation of choral unions brought into being journals on choral singing, e.g. *L'orphéon: moniteur des orphéons et sociétés chorales de France, d'Algérie et de Belgique* (1855–1939). The revival of liturgical traditions gave rise to periodicals on church music generally and on the current reforms, e.g. *Musica sacra: revue du chant liturgique et de la musique religieuse* (1874/5–1901) or the monthly publication of the Paris Schola Cantorum, *La tribune de Saint-Gervais* (1895–1929). Discussions of Wagner's music led to the founding of the *Revue wagnérienne* (1885/6–1887/8). The system of notation developed by the Galin-Paris-Chevé school resulted in publications designed to propagate the method, e.g. *La réforme musicale* (1856–70) and its sequels. Other specialist publications owed their origin to the increasing spread from the 1860s of light music and its ancillary commercialization in cabaret and music hall, e.g. *La lyre phocéenne: echo des théâtres et des cafés concerts* (1866/7) or *L'art lyrique et le music-hall* (1896–1901). The cultivation of the 'chanson' played a salient part, engendering such journals as *La chanson française* (1874, 1876/7) and *La chanson* (1902–?1922), which covered research into the chanson and its poetry. The increasing expansion from the 1870s had the further consequence of the inception of periodicals with bibliographical digests of French music, old and new, e.g. *Le bibliographe musical* (1872–6) continued as the *Catalogue des nouvelles oeuvres musicales françaises* (called the *Bibliographie musicale française* for most of its run; 1875–1920).

The rise of French musicology at the turn of the century and the establishment of a French section of the International Musical Society led to the founding of various musicological publications. The *Revue d'histoire et de critique musicales* (1901–12), founded by Jules Combarieu, was the first of the kind; in 1912 it was amalgamated with the *S.I.M. Revue musicale mensuelle* (originally entitled *Le Mercure musical*; 1905–14), published by the French section of the International Musical Society. *L'année musicale* (1911–13), edited by leading French musicologists,

contained important historical and critical articles; to its final issue Michel Brenet contributed her important 'Bibliographie des bibliographies musicales'. The *Revue de musicologie* (originally the *Bulletin de la Société française de musicologie*; 1917/19–) began publication before the end of World War I and has remained the main organ of French musical scholarship. The 1920s saw the inception of the important general periodical *La revue musicale* (1920–91), founded by Henry Prunières, which soon developed into a forum for the French avant garde and also followed modern music in other countries; the *Revue Pleyel* (1923/4–1926/7) also covered general musical life. The interest in organ music and organ playing gave rise to various specialized periodicals, e.g. the *Bulletin trimestriel des Amis de l'orgue* (*L'orgue* from 1939; 1929–). Mention should also be made of *L'opéra-Comique*, published by the Association des Amis de l'Opéra-Comique (1929–32). There were also journals devoted to records, such as *Disques* (1934–47) and its successor of the same name (1948–62) and, from the 1930s, to jazz, e.g. *Jazz hot* (1935–9, 1945).

Several lapsed journals resumed publication at the end of World War II. Among the new journals, special mention should be made of *Contrepoints* (1946–?1951), which was concerned not only with the general musical scene but also dealt vigorously with new musical developments. As regards opera, the Académie Nationale de Musique et de Danse began publication of *L'Opéra de Paris* (1950–67), the official organ of the Théâtres Lyriques. A publication of note is *Opéra international* (1977–), which had begun publication in 1961 as the *Opéra 61* (later with title changes to reflect the year). *L'avant-scène opéra* (1976–) contains excellent articles on operas, devoting each issue to a single work. The decades from the 1950s were notable mainly for musicological publications, which dealt either with documentation and research, such as *Bulletin du Centre de documentation de musique internationale* (1951–4), or with particular periods, such as *Annales musicologiques*, issued from 1953 by the Société de Musique d'Autrefois and containing studies of medieval and Renaissance music, or with developments in musicology, such as the quarterly *Musique en jeu* (1970–78), devoted mainly to the semiology of music.

From the 1970s a considerable number of French music journals were devoted to national music life, such as *Le monde de la musique* (1978/9–) and *La lettre du musicien* (1984–), but there were also local journals such as the *Annuaire musical et chorégraphique de la Haute-Garonne*, later *Annuaire musique et danse* (1987/8–) or on an international level, including opera, *Music & Opera around the World* (1997/8–). *Les cahiers de l'animation musicale*, from 1986 *Les cahiers du CENAM* (1976–93), each number of which was devoted to a particular aspect of French music life (festivals, music in school, instrument manufacture), should be noted. During the late 1980s and early 90s new journals dealing with instruments appeared, including the yearbook *Piano* (1987–), *Keyboards magazine* (1987–), *Guitarist magazine* (1989–), *Les cahiers de la guitare* (1982–) and *Guitar & Bass* (1993–), as well as *Clarinette magazine* (1984–93) and *Traversières* (1991) of the Association de la Flûte, and also, for collectors of instruments, *Larigot* (1988–), of the Association des Collectionneurs d'Instruments de Musique à Vent. There have also been a number of journals issued by various centres and societies devoted to specialist

topics, such as *Les cahiers de la Société Jean-Philippe Rameau* (1980); *Analyse musicale*, from 1994 *Musurgia* (1985/6–), issued by the Société Française d'Analyse Musicale; and *Les Cahiers de CIREM* (1986–), published by the Centre International de Recherches en Esthétique Musicale of Rouen University.

Periodicals, §II, 5: Australasia

(iv) Germany.

The first periodicals – in fact the earliest of all such musical publications – arose in Germany in the first half of the 18th century. Their starting-point was provided by the two main types of general publication at that time, the scholarly periodicals and the moral weeklies; these were their immediate models. The earliest music periodicals appeared as a succession of fascicles contributed by individual musicians and theorists aiming to instruct and, particularly, to foster the development of a scientific approach to music in reviews of publications from both older and more recent musical literature. The very first such periodical, edited by Johann Mattheson in 1722, already exhibits all the characteristics, as its title shows: *Critica musica, d.i. Grundrichtige Untersuch- und Beurtheilung vieler theils vorgefassten, theils einfältigen Meinungen, Argumenten und Einwürffe, so in alten und neuen, gedruckten und ungedruckten musicalischen Schrifften zu finden, zur möglichsten Ausrottung aller groben Irrthümer und zur Beförderung eines besseren Wachsthums der reinen harmonischen Wissenschaft, in verschiedene Theile abgefasst, und stück-weise heraus gegeben* ('*Critica musica*, that is, searching critiques and assessments of the many opinions, arguments and objections, whether preconceived or spontaneous, that are to be found in old and new, printed or handwritten, papers on music. Designed to eradicate so far as possible all vulgar error and to promote a freer growth in the pure science of harmony. Arranged in several parts and issued separately'). As a model Mattheson cited the German scholarly publication *Acta eruditorum* (1682–1782) and at the same time offered a justification of the choice of this medium for his argument: 'Since I can discern that the matter is too weighty to be advanced suddenly or with one single work, I have determined to undertake this enterprise at intervals'. In a section 'Neues von musicalischen Sachen und Personen', he published commentaries on the music and performance of operas currently being mounted in various European cities. By contrast with *Critica musica*, which typifies the scholarly journal, Mattheson's anonymously published *Der musicalische Patriot* (1728) typifies the moral weekly. It consists of 43 'discourses' and appeared in weekly sheets; its title was derived from the organ of the 'German-speaking community' in Hamburg, the *Patriot* (1724). Mattheson included a list of all the operas produced in Hamburg since 1678, but he was mainly concerned with protecting music against decadence and outmoded techniques; his moralizing tone is unmistakable.

A parallel to *Critica musica* is offered by Lorenz Mizler's *Neu eröffnete musikalische Bibliothek, oder Gründliche Nachricht nebst unpartheyischem Urtheil von musikalischen Schriften und Büchern* (1736/8–1754), which embodies the scholarly type of publication in an even more significant way. In his periodical, which in 1738 became the organ of his Correspondirende Societät der Musicalischen Wissenschaften, he sought to investigate music

in its acoustical and physiological as well as its practical and theoretical aspects, with the aim of extending the knowledge of music as a natural science. It also contains essays on the merits and significance of opera, such as Gottsched's 'Gedanken vor den Tragödien und Comödien' and Uffenbach's 'Von der Würde der Singgedichte oder Vertheidigung der Oper'. At the same time he brought out the periodical *Musikalischer Staarstecher* ('Musical Eye-opener'; 1739/40) as a practical supplement. In a sense J.A. Scheibe's *Critischer Musicus* (1737/8–1739/40) was the spiritual successor to Mattheson's *Der musikalische Patriot*. Scheibe too sought to exercise an educational influence and thereby to affect the formation of taste. In this he followed both the title and the content of the *Critische Dichtkunst* (1730) of his teacher J.C. Gottsched, whose rules for poetics Scheibe applied to music.

F.W. Marpurg published anonymous didactic essays in letter form in *Der critische Musicus an der Spree* (1749/50); this weekly also contained perceptive comments on musical misconceptions and debate with J.F. Agricola on French and Italian music. Marpurg's *Kritische Briefe über die Tonkunst* (1759/60–1764) included critiques of musical works and, for the first time, anecdotes as well as essays in letter form; above all, it was the vehicle for Marpurg's polemic against G.A. Sorge. These may be considered the last musical representatives of the typical moralizing weekly. Marpurg's most significant achievement among the periodicals he edited were the *Historisch-kritische Beyträge zur Aufnahme der Musik* (1754/5–1778) in which he sought to continue Mizler's tradition but laid more stress on the practical. The contributions included short essays, reviews of historical, critical and didactic writings, biographical information on musicians, and news of court orchestras, theatres and music societies; there is discussion of the state of opera in Berlin and Paris and catalogues of operas performed in Paris, 1645–1752, and in Venice. Classifiable as a scholarly journal it was of fundamental importance in the development of musical periodicals.

Such periodicals were aimed at the musical connoisseur. J.A. Hiller, who in his *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend* (1766/7–1770) set out to cover the interests of the amateur, opened up a new line of development. His was the first such periodical to appear weekly. It included discussions of performance, announcements of publications and essays on musical topics. Hiller gave special prominence to musical events and commentaries on opera productions in Dresden, Vienna and other cities. Among the essays, his own 'Kritischer Entwurf einer musikalischen Bibliothek' (1768), in which he discussed critically the writing on music available to him, deserves special mention. In the periodicals of the ensuing years an increasing part was played by discussions of contemporary music. Thus J.N. Forkel, in his *Musikalisch-kritische Bibliothek* (1778–9), dealt with musical life and institutions, and the scientific background and general state of music; he detected, and strove to combat, a deterioration. In addition the musical almanacs he edited in 1782–4 and 1789, with their numerous catalogues, as well as essays, reviews, condensed biographies and news items, afford valuable and varied insights into contemporary musical life. Similarly J.F. Reichardt, in his *Musikalisches Kunstmagazin* (1782–91), sought to arrest the 'decay of art'. He supplied analyses and commentaries on compositions (such as

Gluck arias) and extracts from the writings of Herder, Goethe and Kant. In his *Musikalisches Wochenblatt* (1791/2) he tried to influence the formation of taste among connoisseurs and amateurs with critiques of important compositions and writings whether of German, Italian, French or English origin. The *Berlinische musikalische Zeitung historischen und kritischen Inhalts* (1793/4) followed the same general pattern.

In contrast to the critical periodical of the age of the Enlightenment, there emerged in the later 18th century a trend towards the general or universal, with emphasis on a greater immediacy, like Nicolai's *Allgemeine deutsche Bibliothek* (1765–1802) and the *Allgemeine Litteratur-Zeitung* (1785). Hiller's *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend* and the journals of Forkel and Reichardt had shown this tendency, but the first to do so comprehensively was the *Allgemeine musikalische Zeitung* (Leipzig, 1798–1848; see fig.1). It represents the highest period of development in the 18th century and at the same time ushered in a new era in the history of musical periodicals. Its division – into (a) essays, (b) biographical information, (c) reviews, first of theoretical works and second of music, (d) descriptions of instruments, (e) news items, in and from letters, and (f) miscellaneous – became a model for future magazines. Friedrich Rochlitz, editor from 1798 to 1818, realized this plan in exemplary fashion: he raised the journal to a high intellectual level and founded its international reputation as the leading musical periodical. It was the first such journal to use an extensive panel of collaborators; no fewer than 130 can be identified in its first decade. The editor from 1818 to 1827 was Gottfried Härtel. He was succeeded by G.W. Fink, who was however unable to maintain its intellectual level or to sustain the competition of the *Neue Zeitschrift für Musik*. His successors were C.F. Becker, Moritz Hauptmann and J.C. Lobe. In 1848 Breitkopf & Härtel discontinued publication on the grounds of a changed situation in which there was 'no further place for a general musical journal'.

The next most important and comprehensive music periodical in Germany was the *Neue Zeitschrift für Musik*, founded by Robert Schumann (with Friedrich Wieck, Ludwig Schunke and Julius Knorr) in 1834. Its contents were organized on the same lines as those of the *Allgemeine musikalische Zeitung*, but its intellectual outlook, dominated by Schumann until 1844, was entirely different from the earlier journal's rationalism. Schumann's aim was to use his periodical – which he saw as the standard-bearer of the Romantic movement in music – to improve the musical resources of Germany, depleted after the deaths of Weber, Beethoven and Schubert, and affected by increasing superficiality and the domination of the virtuoso, and to restore the 'poetry of art' to its rightful position. To this end he used the journal as a forum for the creative artist, excluding the dilettante. Schumann edited the journal with true independence and with the highest artistic motivation; but under his successor Franz Brendel, editor from 1845 to his death in 1868, it became increasingly the organ of the 'new German' school of Liszt and others, and not all the composers of the time agreed with its views (see for example the *Erklärung* against Brendel's journal of 1860, initiated by Brahms and also signed by Joachim, Grimm and Scholz). Brendel also defended Wagner's operas in particular; Schumann's own essay on a production of *Tannhäuser* appeared in 1852. In 1887 it became the organ of the Allgemeiner Musikverein and went through a variety of

phases, under different management, up to 1974. From 1975, when it amalgamated with *Melos*, it appeared as *Melos/NZ Neue Zeitschrift für Musik*; from 1979 it was again separately published as *NZ Neue Zeitschrift für Musik*.

The only comparable universal journal was the new series of the *Allgemeine musikalische Zeitung* (1863–5), which, however, did not regain its former high level. It was a continuation not only of the journal of the same name (1798–1848) but also of the *Deutsche Musik-Zeitung* edited by Selmar Bagge (see §5(i) 'Austria' above). Despite its vaunted independence it could not always remain above factional dispute. In 1866 it was continued as the *Leipziger allgemeine musikalische Zeitung* and then (1869–82) reappeared under its original title. Under Bagge's editorship (1866–8) the emphasis was on contemporary music-making, while under Friedrich Chrysander (1868–71, 1874–82), who considered it a continuation of his *Jahrbücher für musikalische Wissenschaft* (1863–7), it increasingly covered music history and scholarship.

From the beginning of the 19th century there were numerous journals dealing with individual musical centres. J.F. Reichardt brought out the *Berlinische musikalische Zeitung* (1805–6) concerned with local musical life and containing reviews of published music in which Reichardt aimed to provide 'justice for the artist and instruction for the art-lover'. Nor did the later Berlin music journals have any lasting life. In 1821–3 came the *Zeitung für Theater und Musik*, edited by August Kuhn, and in 1824–30 the more important *Berliner allgemeine musikalische Zeitung* edited by A.B. Marx, who aimed 'to serve not only artists and connoisseurs but also the general public of cultivated music-lovers' – he justified the music of his own time in accordance with this dictum, especially that of Beethoven and Spontini. *Iris im Gebiete der Tonkunst* (1830–41), edited by Ludwig Rellstab, provided essentially a conspectus of musical events and publications. The first to attempt a more comprehensive policy, with special regard to historical perspective, was the *Berliner musikalische Zeitung* (1844–7), which was replaced by the influential *Neue Berliner Musikzeitung* (1847–96) published by Bote & Bock. The *Signale für die musikalische Welt* (1843–1941), brought out by Bartholf Senff in Leipzig, earned a wider distribution by the broad scope of its news coverage and became an important source not only for Leipzig musical life but for wider developments. It also contains news and detailed accounts of major operatic productions at home and abroad. In the Rhineland two important music journals were inaugurated by the Cologne critic Ludwig Bischoff (1794–1867), the *Rheinische Musik-Zeitung für Kunstfreunde und Künstler* (1850/51–1859) and the *Niederrheinische Musik-Zeitung für Kunstfreunde und Künstler* (1853–67); their tradition was pursued by the *Rheinische Musik-Zeitung* (1900–37), edited by Gerhard Tischer.

Along with those of a general nature and those concerned with local centres, more and more periodicals came into being, from the 1840s, devoted to special areas of music. The establishment of choral societies and glee clubs led to the founding of periodicals devoted to choral singing, e.g. *Die Sängerkirche* (1861–1908), continued as *Deutsche Sängerbundeszeitung* (since 1958 entitled *Lied und Chor*, 1909–). Advances in instruments favoured the appearance of new periodicals,

general or particular, e.g. the *Zeitschrift für Instrumentenbau* (1880/81–1942/3) founded by Paul de Wit in Leipzig. Reformist ideas in music education brought into being such periodicals as *Der Klavierlehrer* (1878–1931) and *Die Stimme: Centralblatt für Stimm- und Tonbildung* (1906/7–1934/5). The reawakening of interest in Gregorian chant, the renovation of the Catholic liturgy and the establishment of church music (or Cecilian) associations led to the foundation of journals such as the two edited by Franz Witt, *Fliegende Blätter für katholische Kirchenmusik* (1866–) and *Musica sacra* (1868–1937). Efforts to reactivate the Lutheran hymn and the Protestant liturgy lay behind the foundation of journals for evangelical church music such as *Siona: Monatsschrift für Liturgie und Kirchenmusik zur Hebung des gottesdienstlichen Lebens* (1876–1920) and the *Korrespondenzblatt des Evangelischen Kirchengesangsvereins für Deutschland* (1887–1933). The extension of musical life led to the creation of journals dealing with individual genres, such as chamber music, e.g. *Die Kammermusik* (1897/8–1901), popular music, e.g. *Echo vom Gebirge* (1883–1934) and military music, e.g. *Deutsche Militär-Musiker-Zeitung* (1879–1944), and also journals concerned with musicians' professional interests, e.g. *Deutsche Musiker-Zeitung* (1870–1933), the organ of the Allgemeiner Deutscher Musiker-Verband. Other periodicals aimed to publicize the work of a particular composer, for example Wagner, in the *Anregungen für Kunst, Leben und Wissenschaft* (1856–61), which concentrated on Wagner and the 'Kunstwerk der Zukunft', the *Bayreuther Blätter* (1878–1938) and the Wagner yearbooks (1886 and 1906–8, 1912–13).

In the second half of the 19th century the development of musicology gave rise to a new kind of periodical. *Cäcilia* (1824–48), edited by Gottfried Weber in Mainz, was a hybrid of the scholarly periodical of the 18th century and the new specialized musicological publication. It inclined to the former in its rationalistic outlook, to the latter in its choice of topics and its large number of important contributors. It was *Cäcilia* that Chrysander took as his model in his *Jahrbücher für musikalische Wissenschaft* – the first attempt at an independent musicological journal. From 1868 Chrysander continued his efforts on behalf of musicology in the *Allgemeine musikalische Zeitung* (Leipzig), but that collapsed in 1882 for lack of competent correspondents and no doubt also because of increasing competition from the daily press. While the *Musikalisches Wochenblatt* (1870–1910), published by E.W. Fritzsche, emphasized contemporary music-making, the musicological efforts of Chrysander, Philipp Spitta and Guido Adler found an outlet in the *Vierteljahrsschrift für Musikwissenschaft* until 1894 (the year of Spitta's death). The founding of this publication completed the separation of the general music periodical and the musicological one foreshadowed by Chrysander's *Jahrbücher* and Robert Eitner's *Monatshefte für Musikgeschichte* (1869–1905), which contain valuable studies of source material from the 15th century to the 17th. Musicological aims were also pursued by the *Bach-Jahrbuch* (1904–), the *Beethovenjahrbuch* (1908–9) and the *Gluck-Jahrbuch* (1913–18), as well as the *Jahrbuch der Musikbibliothek Peters* (1894–1940), which published seminal musicological studies and valuable classified bibliography of music literature. From 1899 the newly founded International Musical Society published two important musicological periodicals. While the *Zeitschrift der Internationalen Musik-Gesellschaft* was primarily concerned with the

actualities of musical life, with essays, critiques, announcements and reports as well as advertisements and reviews, the *Sammelbände der Internationalen Musik-Gesellschaft* dealt with research designed to deepen the understanding of music, by exploring new areas of musical history besides covering music theory and the relation of music to the other arts and the sciences. Both publications, which attained high reputations, lasted until the beginning of World War I (1914).

There developed from the 1870s, in succession to the universally orientated music periodical (of which the Leipzig *Allgemeine musikalische Zeitung* was the last true representative in Germany), a newer type of general musical journal, entirely factual in content and largely concerned with practical music and musical life: for example the *Musikalisches Wochenblatt* (1870–1910), the *Allgemeine (deutsche) Musik-Zeitung* (1874–1943), the *Neue Musik-Zeitung* (1880–1928) and *Die Musik* (1901/2–1942/3).

World War I caused a hiatus in the development of German musical periodicals. A few of the great mass-circulation journals maintained publication; these were then joined by numerous new ones with modern ideas. The preoccupation with modern music was crystallized in periodicals partly or wholly devoted to new directions in music. At the focal point was *Melos*, founded in Berlin in 1920 by Hermann Scherchen, which adopted a decidedly cosmopolitan stance: it dealt mainly with structure, tonality and atonality, and the relationship between words and music. The realm of specialized music publications was further extended by the youth music movement, as in *Die Musikantengilde: Blätter der Erneuerung aus dem Geiste der Jugend* (1922/3–1930), and through popular cultural aspirations, as in *Musik im Leben: eine Zeitschrift der Volkserneuerung* (1924–30). Several journals devoted to opera began to appear; various opera houses started to publish annuals, beginning with the *Jahrbuch* of the Deutsches Opernhaus in Charlottenburg (1919/20–1922/3) and *Die Oper* of the Königsberger Opernhaus (1930/31–1933/4). On the musicological front, two pioneer journals were founded in 1918, the *Zeitschrift für Musikwissenschaft* (1918/19–1935) and the *Archiv für Musikwissenschaft* (1918/19–1926). The successor of the both music periodicals, published by the International Musical Society, as the organ of the International Musicological Society, was *Acta musicologica* (initially *Mitteilungen*; 1928–), which survived World War II. Since about 1967 musicological studies have been supplemented by reports on research in particular countries, periods, genres or composers. Special mention should also be made of the *Zeitschrift für vergleichende Musikwissenschaft* (1933–5), edited by Robert Lachmann in association with E.M. von Hornbostel and Johannes Wolf, which was concerned exclusively with ethnomusicological matters and was the first journal of its kind to deal with non-European music. In succession to the *Zeitschrift für Musikwissenschaft* there appeared the *Archiv für Musikforschung* (1936–43), while *Deutsche Musikkultur* (1936/7–1944) was devoted as much to musical life as to musicology.

In the years 1933 to 1945 the few existing periodicals, whether old or new, became increasingly imbued with the political theology of the National Socialist regime and were either subordinated to or invigilated by state

institutions. In World War II German music periodicals almost came to a standstill; many journals ceased publication or appeared in a much reduced form. But from 1945 there was a rapid revival, and by about 1950 there were already many periodicals to meet particular interests. The immediate development was in the general music periodical, now concentrated even more closely on practical matters in public musical life, such as *Musica* (1947–96) and *Musik und Gesellschaft* (1951–90), continued by *Motiv: Musik in Gesellschaft anderer Künste* (1991), of which only one issue appeared.

An important part was played by specialist publications: some represented successors of earlier journals, as in evangelical and Catholic church music, e.g. *Musik und Kirche* (refounded 1947; 1929–) and *Zeitschrift für Kirchenmusik* (refounded 1949; 1866–) and of music education, e.g. *Musik im Unterricht* (refounded 1949; 1903–68), amalgamated with *Kontakte* (1958–68) to form *Musik & Bildung* (1969–) and covering the whole of music education, and the *International Music Educator* (1960–72), and its sequel *International Music Education* (1973–92), organs of the ISME. Another specialized area was opera, such as *Oper und Tanz* (1961–), a kind of union journal, *Opernwelt* (1960/61–) and its annual *Oper* (1966–); the *Jahrbuch der Komischen Oper Berlin* (1960/61–1971/2) and its successor *Musikbühne* (1974–7), devoted to an exploration of Walter Felsenstein's idea of realistic music drama in the GDR, succeeded by *Oper heute* (1978–90); *Oper und Konzert* (1963–97) and the informative arts bulletin *Orpheus* (1973–). *Das Opernglas* (1980–) focusses on Hamburg, but contains reports from Berlin, Bonn, Cologne, New York and Salzburg. More recently, the *Jahrbuch für Opernforschung* (1985–90) can be viewed as a forum for studies in the literary and social history of operatic production with essays particularly on librettos. *Musik & Theater* (1986–7) is a comprehensive international artistic journal concerned with opera, ballet, dance and music drama. Such specialized areas, including also folk music and light music, were augmented by new ones such as copyright, e.g. *Musik und Dichtung* (1954/5), modern techniques of sound reproduction, e.g. *Fono Forum* (1956–), electro-acoustic experimentation, e.g. the *Gravesaner Blätter* (1955/6–1966) and jazz, e.g. (*Das internationale*) *Jazz-Podium* (Vienna, 1952–4; Munich etc., 1955–). In the field of musicology, *Die Musikforschung* has been published since 1948 as the journal of the Gesellschaft für Musikforschung, the resurrected *Archiv für Musikwissenschaft* since 1952, the *Deutsches Jahrbuch der Musikwissenschaft* (Leipzig, 1956–77), continued as *Jahrbuch Peters* (1978–87), and the *Beiträge zur Musikwissenschaft* (East Berlin, 1959–92). There are also specialist journals of individual institutions, e.g. the *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* (1968–), with contributions on historical and systematic musicology, and the *Hamburger Jahrbuch für Musikwissenschaft* (1974–) of the musicological institute of Hamburg University. Other periodicals of a musicological nature are devoted to more specialized topics, such as *Ars organi* (1952/3–), *Zfmth, Zeitschrift für Musiktheorie* (1970–78) and the *Beethoven-Jahrbuch* (1953/4–1981), the *Händel Jahrbuch*, second series (1955–), *Acta sagittariana* (1963/4–), relating to Schütz, and the *Schütz-Jahrbuch* (1979–), the *Haydn-Studien* (1965/7–) and the *Hindemith-Jahrbuch* (1971–), as well as the *Göttinger Händel-Beiträge* (1984–). Regarding documentation and bibliography, *Fontes artis musicae* (1954–),

the organ of the International Association of Music Libraries, Archives and Documentation Centres (IAML) has to be mentioned. In 1984 *Imago Musicae*, yearbook of Répertoire International d'Iconographie Musicale (RIdIM), was founded.

Among further specialized musicological journals are *Beiträge zur Gregorianik* (1985–), with research reports on the interpretation of plainchant, and several dedicated to individual instruments, such as the yearbook of the International Viola Research Society, *Die Viola* (1979–), which reports on the instrument's literature, repertory, history and technique, and the periodicals *Flöte aktuell* (1986–), *Die Klarinette*, since 1989 *Oboe*, *Klarinette*, *Fagott* (1986–), and the *Piano-Jahrbuch* (1980–83). There are also periodicals devoted to organ building, such as *ISO-Information* (1969–90), issued by the International Society of Organbuilders, and *Organ: Journal für die Orgel* (1998–), concerned with interpretation and performing practice as regards new instruments. Other journals concerned exclusively with music of the past include *Concerto: das Magazin für alte Musik* (1983/4–), which carries reports of early music and opera performances, and *Alte Musik aktuell* (1986–), published by Pro Musica Antiqua. At the opposite end of the spectrum stand periodicals devoted to new music, such as the series on composers, *Musik-Konzepte* (1977/8–), less a journal than a series of regularly issued, single thematic volumes, with new information mostly on 20th-century composers. There is also *Musiktexte: Zeitschrift für neue Musik* (1983–), concerned with compositional and aesthetic issues.

The Leipzig journal *Positionen* (1988–), founded as *Beiträge zur neuen Musik*, appeared from no.8 as *Forum für experimentelle und grenzüberschreitende Musik*; this drastic change reflects political developments surrounding the reunification of Germany in 1990 and the different situation that ensued: the new orientation of the periodical that it represented was highly significant for the former GDR. Matters of music pedagogy always receive increasing attention: *Musik in der Schule* (East Berlin, 1949/50–), strongly linked to practical issues, now serves under new democratic circumstances and deals with the training of music teachers and the improvement of musical education. Alongside this is *Üben & Musizieren* (1983–), the newsletter of the Akademie für Musikpädagogik Mainz and other groups. *Musik und Unterricht* (1990–) is regarded as a basic and comprehensive journal, a successor to *Zeitschrift für Musikpädagogik* (1976–89). Lastly, *MusE: Zeitschrift für Musik und Eltern* (1991–2–) should be mentioned for its concern with arts and cultural educational issues in Germany. The area of music pedagogy was affected by the marked interest during the 1980s in interdisciplinary studies, and the yearbook *Musikpädagogische Forschung* (1980–) provided a forum for interdisciplinary research, with material not only on theory, method and practice but also basic work on music psychology and didactics. There have been similar trends in the fields of music theory, with the journal *Musiktheorie* (1986–) tending towards an art-theoretical outlook, and music psychology, where the *Jahrbuch Musikpsychologie* (1984–92), published by the Deutsche Gesellschaft für Musikpsychologie, moves between psychology and musicology and deals with the problems of access to music, and also since the 1970s has noted the development of music therapy: considered in journals from *Musiktherapie* (1973–4) through *Musik*

+ *Medezin* (1975–82) to *Musiktherapeutische Umschau* (1980–) and such specialist publications as *Musik und Kommunikation*, *MUK: Hamburger Jahrbuch zur Musiktherapie und intermodalen Medientherapie* (1987/8–) and *Musik-, Tanz- und Kunsttherapie* (1990–).

Periodicals, §II, 5: Australasia

(v) Great Britain.

Surviving music periodicals from the end of the 17th century and the early 18th offer series of vocal compositions; but general cultural and historical journals from the end of the 17th century onwards allocated space to reports on individual composers and musical events. The first tentative step towards a true musical periodical was arguably taken by *The Literary Part of the Musical Magazine* of *The New Musical and Universal Magazine* (1774–5); this was followed by the first independent musical publication, T. Williams's *The Review of New Musical Publications* (1784), which contains useful bibliographical information. Besides two short-lived music periodicals in the early 19th century, the *Quarterly Musical Register* (1812) and Arding and Merritt's *The English Musical Gazette, or Monthly Intelligencer* (1819), *The Quarterly Musical Magazine and Review* (1818–28) and *The Harmonicon* (1823–33) contain significant articles on London musical life.

The Musical World (1836–91) was England's first comprehensive music periodical; in some aspects it was modelled on its German and French predecessors. It contained not only historical articles but also detailed reports from the main European musical centres, together with critiques of publications and performances. An even more widespread significance was to be attained by the monthly *The Musical Times and Singing Class Circular*, founded by J.A. Novello in 1844 as a continuation of *Mainzer's Musical Times and Singing Circular* (1842–4): now called *The Musical Times*, it is the oldest of all musical journals with a continuous record of publication. At first its main task was envisaged as the furtherance of the popular resurgence of singing brought about by Joseph Mainzer, John Hullah and others, in line with the policies of the Novello publishing house. Thus J.A. Novello wrote in the prospectus of his journal, contained in the last issue of *Mainzer's Musical Times*:

The music of the chorus will, in future, occupy at least three pages; and the greatest care will be exercised in its selection. The literary department will be superintended with an assiduous desire to combine interesting intelligence of the current month; reports of important musical performances, and a brief chronicle of minor events as they transpire; especially with a view to what may be interesting to Choral Societies and Singing Classes, including the announcement of all publications expressly adapted to their use.

But *The Musical Times* soon developed into a music periodical covering all aspects of music and musical life, and commanded general respect. From the 1870s it also covered opera, with articles on operatic organizations, English opera houses, individual operas from all over Europe (with perhaps less attention to those of Wagner), ballet and melodrama. From the 1920s to the 90s it had a special association with the Royal College of Organists, which contributed to a renewal of interest in church music. The current

policy is to strive for a broad view that maintains a careful balance between historical articles and contributions on present-day music and musical life, and thus to continue the two basic types of periodical, the general and the scholarly. In the late 1990s, after several changes in ownership, it became a quarterly. Among the music periodicals of broad scope Augener's *The Monthly Musical Record* (1871–1960) should be mentioned, with its wide-ranging contributions on a variety of topics and detailed reports on music centres in and outside Britain.

Many journals were established to cover special topics from the middle of the 19th century onwards. With John Curwen's development of the Tonic Sol-Fa method, *The Tonic Sol-Fa Reporter* (1851, 1853–1920) was founded as the main organ for its propagation and published in association with *The Tonic Sol-Fa Record* (1904–6) of the Tonic Sol-fa College. The cultivation of choral music led to the establishment of periodicals specially concerned with choral singing, often in association with church music, such as *The Choir and Musical Record* (1863–78), aimed at clergymen, organists, choirmasters and choristers, whose tastes it sought to influence, *The Organist and Choirmaster* (1893–1920) and *The Choir (and Musical Journal)* (1910–64). Other periodicals were devoted to church music of various denominations, such as *The Musical Standard* (1862–71, continued in three other series until 1933), which also covered musical events in general, the Scottish *The Presbyterian Psalmodist* (1871–3) and *The Nonconformist Musical Journal* (1888–1910).

The increasing spread of musical life and its commercialization led in the 1870s to the foundation of periodicals concerned with the music trade, such as the *London and Provincial Music Trades Review* (1877–1971) and *Musical Opinion (and Music Trade Review)* (1877/8–). Several periodicals dealt with individual instruments or groups of instruments; among the most important was *The Strad* (1890/91–), which is concerned with the whole range of bowed string instruments and is addressed equally to professional musicians and to amateurs. The controversy about Wagner in the 1880s, and the formation of a London branch of the Wagner Society under the chairmanship of his biographer and translator W.A. Ellis, led to the founding of *The Meister* (1888–95), which acted as an extension of the *Bayreuther Blätter*. Musicological activities first crystallized in periodical form with the *Proceedings of the (Royal) Musical Association* (1874/5–), which published papers read to the association and thus catered for research and discussion of the scientific, aesthetic and historical aspects of music. The first periodical devoted solely to such topics was *The Musical Antiquary* (1909/10–1912/13), edited by G.E.P. Arkwright, which also contained valuable studies of source material. *Music & Letters*, founded by A.H. Fox Strangways in 1920, was recognized within its first year of publication as the leading journal of English musicology; it covers a broad range of topics and includes a sizable critical section. Its title stressed the relation between music and literature and between word and note – as in song, opera and oratorio – and it also stood for the journal's emphasis on a high literary level. Among the progressively orientated periodicals Granville Bantock's *New Quarterly Musical Review* (1893/4–1895/6), mainly concerned with contemporary music, should be mentioned. But the main representative of progressive trends was *The Chesterian* (1915–19; new series 1919–61), edited by G. Jean-Aubry from 1919, which concentrated

on modern Russian and French music. *Tempo* (1939–), published by Boosey & Hawkes, is devoted almost exclusively to modern music. A significant area of interest was opened up in the 1920s with the advent of gramophone records, which gave rise to numerous publications, notably *The Gramophone* (1923–), which offers detailed record reviews and contains useful discographies. Further specialization led to the production of journals dealing with the manufacture or reconstruction of historic instruments, such as *The Organ* (1921/2–), which contains articles with descriptions of important organs, while *The Consort* (1929–), founded in the course of the revival of early music associated with Arnold Dolmetsch, is mainly concerned with the use and manufacture of instruments modelled on historical ones and the music apt to them.

The period after World War II ushered in a series of significant general musical periodicals. Among them was *Con brio: a Scots Magazine for the Modern Music Lover* (1946–51), important for musical life in Scotland. Mention should be made of the *Music-Journal* (from 1948 *Music-Survey*; 1947–52), with reports on concerts and accounts of new books, compositions, periodicals and records, and *The Score* (1949–61) which, among essays on history, theory and performing practice, emphasized contemporary composers, notably Messiaen, Schoenberg, Stravinsky and Britten. *Music and Musicians* (1952–) aims to keep the music lover in touch with current musical events. Since the 1950s, specialist opera journals have appeared in increasing number. In 1950 the Earl of Harewood founded the journal *Opera* (1950–), which he edited for its first three years, his intention being to include items on all subjects of interest to the intelligent operagoer. With Harold Rosenthal as editor, *Opera* continued to develop into the highly regarded journal it is today, covering opera in Britain and elsewhere, including festivals; it devotes much space to new works. *Opera Annual* (1954/5–1961/2), also edited by Rosenthal, contained accounts of the previous season's productions in various opera houses, with details of singers, conductors and repertoires. By contrast there are periodicals with more scholarly aims. With *The Music Review*, founded by Geoffrey Sharp in 1940 and edited by him single-handed until 1974, England had a second musicological periodical, comparable to *Music and Letters*; it soon achieved international recognition. It contains scholarly studies and critical essays, biographical material on composers and detailed analyses (especially of works of the Classical and Romantic periods, as well as the 20th century), often by leading British and continental scholars. Later musicological journals turned to more specialized areas, especially instruments: *The Galpin Society Journal* (1948–) is devoted to the history, construction and function of early instruments, while the *Bulletin* of the Viola da Gamba Society (1948–68), continued as *Chelys* (1969–), contain scholarly articles on the viol's technique and repertory and *The (English) Harpsichord Magazine*, from 1987 *The Harpsichord and Fortepiano Magazine* (1973/7–), which also deals with other keyboard instruments. Finally, *Early Music* (1973–) deals with instruments of the Middle Ages, Renaissance and Baroque, and with repertory and performing practice. In a similar way *Early Music History* (1981–) is devoted to manuscript studies, analyses, iconography and criticism as well as social issues before 1700, as is the *Journal* of the National Early Music Association, from 1991 *Leading Notes* (1984–), whereas *Early Music Today* (1993–) is more a news journal for the

promotion, performance, study and enjoyment of early music, as too is *Early Music Review* (1994–). There are journals dealing with special areas of church music, e.g. hymnology in *News of Hymnody* (1982–) and plainchant in *Plainsong & Medieval Music* (1992–). Besides several music educational journals, there are several in the field of music psychology, such as *Psychology of Music* (1973–) of the Society for Research in Psychology of Music and Music Education, and for music therapy, the *British Journal of Music Therapy* (1968–87), the *Journal of British Music Therapy* (1987–), and the *Bulletin* of the British Society for Music Therapy (1987–). The *IAMS Newsletter* (1993–), as organ of the Institute of Advanced Musical Studies at King's College, London, serves the interaction of teaching and research and the dialogue between the disciplines.

Journals concerned with particular composers include *The Haydn Society of Great Britain Newsletter*, from 1993 *Haydn Society Journal* (1979–), containing scholarly studies and reviews, *Wagner* (1980–) and *Wagner News* (1980–), both continued from *The Wagner Society Newsletter*, from 1971 *Wagner* (1965–80), consisting of contributions of a scholarly nature, and *The Bruckner Journal* (1997–), organ of an informal Bruckner Society. In ethnomusicology, the *British Journal of Ethnomusicology* (1992–) is a continuation of the *Bulletin* of the International Council for Traditional Music (UK Chapter) (1983–90), publishing scholarly essays on traditional music. Besides many general pop music journals, *Popular Music* (1981–) is an interdisciplinary periodical, dealing from a scholarly point of view with the musicological, literary, sociological and economic issues. An interdisciplinary tendency can be also seen in opera research as regards the *Cambridge Opera Journal* (1989–), devoted to the study of various musicological, literary and dramatic aspects as well as from anthropological, historical and philosophical viewpoints. Electronic technology has become an increasingly important, with *Electronics & Music Maker* (1981/2–1985/6), continued as *Music Technology* (1986/7–1994), considering modern technology of keyboards, guitars, drums, woodwind and other types, including articles on sound recording and reproduction, and *Rhythm for the Contemporary Drummer, Percussionist and Programmer* (1987–), dealing with new electronic drum technology. Other periodicals are devoted to promoting experimental musics, such as *Rubberneck* (1985–), dealing with improvised music, or cover all aspects of computer music, such as *Future Music* (1992–), which also contains news, reviews of music equipment and profiles of musicians, and *Organised Sound* (1996–), dealing with methods and issues of contemporary technology in multimedia performance, sound sculpture and electro-acoustic composition.

Periodicals, §II, 5: Australasia

(vi) Italy.

The earliest Italian musical periodicals, which go back to the last decades of the 18th century, were mostly devoted to the theatre in general and to the opera stages of Italy or the whole of Europe, such as the *Foglio periodico e ragguaglio de' spettacoli musicali* (1808–9), the *Indice, o sia Catalogo dei teatrali spettacoli italiani di tutta l'Europa* (1764–1823), which covers Italian theatres and Italian opera on foreign stages and contains a

list of singers, composers and librettists of operas performed in Italy, or *Il censore universale dei teatri* (from 1838, *Il corriere dei teatri*; 1829–40); they sometimes included dance, as in *I teatri: giornale drammatico, musicale e coreografico* (1827–31) and the *Rivista teatrale: giornale drammatico, musicale e coreografico* (1831–5). There were also yearbooks, either concerned with the country's musical past, e.g. *I fasti musicali* (1818) and *La Polinnia europea, o sia Biblioteca universale di musica* (1823), or, on a higher intellectual plane, dealing with general artistic as well as purely musical subject matter, as in the weekly *Notizie teatrali, bibliografiche e urbane* (1825). There were also musical almanacs with biographical notes on composers and general musical news, e.g. *Rossini e la musica* (1827) or *La virtù e la musica* (1831).

The first significant general music periodical in Italy was the *Gazzetta musicale di Milano* (1842–8, 1850–62, 1866–1912; from 1903 *Musica e musicisti*, from 1906 *Ars et labor*, and revived later as *Musica d'oggi*) which gave special attention to Italian opera, in Italy and abroad, and deserves special mention for its chronological lists of productions at La Scala and La Fenice. It also provided biographical, historical and bibliographical contributions and reports on Italian and other main musical centres. Besides smaller-scale journals, some of which were locally orientated and ephemeral such as the *Gazzetta musicale di Firenze* (1853–9), founded by E. Picchi, which espoused Meyerbeer's cause, and the *Gazzetta musicale di Napoli* (1852–68) or *L'Italia musicale* (1847/8–59), which offered detailed critiques of recent operas, there were others such as *L'arpa* (1853/4–1902) or *Il trovatore* (1854–1913), which enjoyed a wide circulation by covering the arts in general while according music a leading place. Another important publication was *La cronaca musicale* (1896–1917), edited by T. Mantovani, with its articles on historical subjects. But the comprehensive general music periodical of high quality was the *Rivista musicale italiana* (1894–1955), which offered important articles by well-known contributors, news of musical events at home and abroad, and catalogues and critiques of recent publications; it was continued in 1967 as the *Nuova rivista musicale italiana*.

There were periodicals serving individual interests from the 1860s onwards. The increasing cultivation of chamber music brought into being specific publications such as *Boccherini* (1862–82), the organ of the Società del Quartetto in Florence, and the *Giornale della Società del quartetto di Milano* (1864/5). Endeavours to restore church music and the well-known controversy about the liturgy led to the publication of numerous periodicals, among which *Musica sacra* (1877–1942; continued 1956–), the journal of the Cecilian Society in Milan, and the *Rassegna gregoriana* (1902–14), the journal of the Scuola Superiore di Musica Sacra di Roma, were specially influential. There were also important yearbooks and proceedings of music academies, e.g. the *Atti dell'Accademia del R. istituto musicale di Firenze* (1863–1941). Controversies over Wagner's music and the foundation in Bologna of a branch of the Wagner Society engendered the *Cronaca wagneriana* (1893–5), followed in 1909 by the *Rassegna wagneriana*.

Other fields of interest covered by periodicals included new musical publications (e.g. the *Bollettino bibliografico musicale*, 1899/1900–1933),

the music trade (e.g. *870 ottocentasettanta*, 1906–9), popular instruments such as the guitar and the mandolin (e.g. *Il plettro*, 1911–43) and light music (e.g. *Ba-ta-clan*, 1897–1902). *Ars nova* (1916/17–1918/19), the journal of the Società Italiana di Musica Moderna, dealt exclusively with the music of the neo-classical school typified by Casella. *Musica d'oggi* (1919–42) covered current musical life in general. The important general periodical *La rassegna musicale* (1928–62), edited by G.M. Gatti, contained important essays by well-known authors, musical news from home and abroad, and lists and reviews of new publications, while *Note d'archivio per la storia musicale* (1924–43), sponsored by Raffaele Casimiri, provided a variety of information and documentation on Italian musical history. The political influence of the Fascist regime made itself felt in journals such as *Rivista nazionale di musica* (1920–43) and *Bollettino dei musicisti* (from 1934, *Il musicista*; 1933/4–43), the organ of the Sindacato Nazionale Fascista dei Musicisti.

After World War II several substantial music periodicals were founded, some with novel features. Among general ones, *La rassegna musicale* was continued as the *Quaderni della Rassegna musicale* (1964–72); it devoted each volume to a single topic. Specialized ones, besides those devoted to jazz or recordings, e.g. *Musica jazz* (1945–) and *Musica e dischi* (1945–), include music education journals *Educazione musicale* (1964–75) and *Musica domani* (1971–), the quarterly publication of the Società Italiana per l'Educazione Musicale. The resurgence of Italian musicology since 1950 gave rise to several substantial periodicals which together offer a general conspectus of the discipline: notable are the *Rivista italiana di musicologia* (1966–), the journal of the Società Italiana di Musicologia, *Quaderni della Rivista italiana di musicologia* (1966), and *Chigiana: rassegna di studi musicologici* (1964–), of the Accademia Musicale Chigiana, which contains essays either commemorating a composer's anniversary or specially written for the annual Settimana Musicale in Siena. Of strictly scholarly character is *Studi musicali* (1972–), with important articles by Italian and foreign authors. Others are concerned with the life and works of individual composers, e.g. the two series of the *Bollettino del Centro rossiniano di studi* (1955/6–1959/60, 1967–), *Verdiana* (1950/1) and the *Bollettino quadrimestrale dell'Istituto di studi verdiani* (1958–). Some specialize in the medieval period, e.g. *Quadrivium: rivista di filologia e musicologia medievale* (1956–89), or discuss new scientific methods, e.g. *Music and Communication* (1970–).

The following decades show a wide variety of Italian music periodicals. General music periodicals have had an important place in present-day Italian musical life, among them *Musica/Realtà* (1980–), dealing with music, culture and society, past and present, the *Annuario musicale italiano* (1981–), published by the Centro Italiano de Iniziativa Musicale (CIDIM), and *Il giornale della musica* (1985–), containing information about musical events, new recordings, music publications and musicological activities at Italian universities. There are several periodicals devoted to church music, notably *Rivista internazionale di musica sacra/International Church Music Review* (1980–), which contains articles by leading authors on liturgical music of all periods. The *Istituto di Musica Vincenzo Amato: Quaderni* (1985–) discusses theological, philosophical and aesthetic aspects of sacred music, including that of the Byzantine church, and *Cantus planus*

(1992–?1996) is devoted to Gregorian chant. Other special fields are music therapy (*Bollettino d'informazione A.I.S.Mt.*, 1975–, of the Associazione Italiana Studi di Musicoterapia) and music theory and education (e.g. *Analisi: rivista di teoria e pedagogia musicale*, 1990–). The numerous journals dealing with instruments include both the particular (*Liuteria*, 1981–, *Piano Time*, 1983–) and the general (*Strumenti musicali*, 1979–, is devoted to acoustic and electronic instruments). Others are concerned with contemporary music, e.g. *La musica* (1985–8), *Konsequenz* (1994–) and *Notizie dell'Archivio sonoro di musica contemporanea* (1987–). New technical developments are discussed in *Quaderni LIMB* (1981–) of the Laboratorio Permanente per l'Informatica Musicale, while *Quaderni di informatica musicale* (1982–) of the Studio di Sonologia Computazionale E. Varèse deals with the technology of electronic music and composition and *Sonus* (1989–) with analysis, computer music and new instrumental techniques.

Periodicals, §II, 5: Australasia

(vii) The Netherlands.

The *Samenspraaken over Muzikaale beginselen*, published in eight numbers in Amsterdam in 1756 by J.W. Lustig, was a scholarly periodical in the tradition of Mattheson, whose pupil Lustig was and on whose writings Lustig's were to some extent based. The first 19th-century periodical was the Groningen monthly *Amphion* (1818–22), which was organized on the lines of the Leipzig *Allgemeine musikalische Zeitung*; it contained critiques, news and biographical anecdotes as well as articles. The Viennese type of theatre, music and fashion periodical is to be found with *Omnibus: journal mensuel de la littérature, des anecdotes, des faits politiques, des théâtres, de la musique et des modes* (1835–6). In 1836 the *Muzijkaal tijdschrift*, the first official organ of the Maatschappij tot Bevordering der Toonkunst, appeared; it offered short articles on musical questions, announcements and criticisms of music by Dutch and other composers, biographical notes on well-known musicians and news items. Among the more comprehensive general musical periodicals was *Caecilia: algemeen muzikaal tijdschrift van Nederland* (1844–1944), founded by F.C. Kist, which included historical studies, for example on the origins of opera, the musical life of Utrecht from 1400, church music and folksinging, together with detailed discussions of musical works, especially by contemporary composers. Other general musical journals include the *Weekblad voor muziek* (1894–1909), the organ of the musicians' union in Amsterdam.

There were also numerous periodicals devoted to particular areas of music, a few of them dating from the first half of the century. The revival of Catholic church music and Gregorian chant led to the publication of such journals as *De Gregoriaan, of Bijdragen ter bevordering van het Gregoriaansch gezang* (1834–7) and the *Sint Gregorius-blad* (1876–?1995), from 1911 the organ of the Nederlandsche Sint Gregorius Vereeniging. The spread of choral activity in the Netherlands, with the foundation of choirs associated with particular denominations, led to the establishment of periodicals either dealing with vocal activity in general, such as *Zangersalmanak* (1881–2), which contains a complete list of choral societies in the Netherlands, and *Euphonia* (1919–71), or concentrating on folksong, e.g. *De varende zanger* (1911–22), or acting as the journals of

particular societies, e.g. *Ons maandblad* (1908/9–1916/17), organ of the Christelijke Oratoriumvereeniging, or *De stem des volks* (1927–), organ of the Bond van Arbeiders-Zangverenigingen in Nederland. Among other such publications of those decades, special importance attaches to the yearbook *Bouwsteenen* (1869/72–1874/81), published by the Vereeniging voor Nederlandsche Muziekgeschiedenis and devoted to the country's musical past. With the *Tijdschrift der Vereeniging voor Noord-Nederlands muziekgeschiedenis* (1882/5–) Dutch musicology gained its main specialist journal, of which the central function was the study of early Flemish composers. The *Maandblad voor muziek* (1888/9–1893/4), the organ of the Wagner-Vereeniging te Amsterdam, should also be mentioned. These were joined in the 1920s by two leading general music periodicals, *Symphonia* (1923–60), partly the journal of the Federatie van Amateur Symphonie Orkesten, and *De muziek* (1926/7–1932/3), the organ of the Federatie van Nederlandsche Toonkunstenaars-Vereenigingen, which was incorporated into *Caecilia* in 1933. After World War II, *Mensch (Mens since 1948) en melodie: algemeen maandblad voor muziek* was founded (1946) as a factual, generally orientated music periodical providing reports on events in the Netherlands and abroad, with articles on a wide range of topics including modern music, historical questions and non-European music. By contrast, *Sonorum speculum* (1958–74), the organ of Donemus, was concerned exclusively with current Dutch musical life and new Dutch music. This journal of information was continued as a twice-yearly publication, *Key Notes* (1975–97), which covers Dutch musical life more widely, dealing with the cultivation of chamber music, orchestral activities, teaching and concert life. In the musicological world, besides *Mededelingenblad* (1961–8), published by the Vereniging voor Nederlands Muziekgeschiedenis, several specialist publications have appeared: *The Organ Yearbook* (1970–) deals mainly with historic organs and other keyboard instruments, while *Electronic Music Reports* (1969–71), prepared by the Institute of Sonology at Utrecht, reported on new scientific methods in the electro-acoustic field; it was continued as *Interface* (1972–93), which dealt mainly with questions on the borders of music, science and technology. It has been continued by the *Journal of New Music Research* (1994–), which is mainly devoted to computer music. Besides these important Dutch periodicals, some of them still alive, there are few music journals coming into existence. They are devoted to ethnomusicological aspects, such as *CHIME* (1990–), the newsletter of the European Foundation for Chinese Music Research; to music of the past, such as *Tijdschrift voor oude muziek* (1986–), containing articles on music history and performances and listings of concerts; to contemporary music, *Opscene* (1987–), dealing with avant garde and independent music; to music instruments, e.g. *Piano Bulletin* (1984–), published by the European Piano Teachers Association, with information about repertory, technique, interpretation and new recordings; or to opera, for example *Opera jaarboek* (1980–85) of the Nederlandse Operastichting and *Odeon* (1990–) of the Nederlandse Opera, with news and synopsis of operas performed there. There are journals dealing with country music, such as *Country gazette* (1973–), or with all kinds of pop music, such as *Nashville Tennessee* (1984–), covering country and rock and roll, or with jazz, such as *Jazz-press*, from 1978 *Jazz nu* (1976–), notable for the high quality of its articles.

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(viii) Russia.

The general press in Russia carried material on music in the 18th century, for example items and articles about the history and aesthetics of music and early examples of criticism. Cultural journals contained reports on musical events. The first periodical publications of music were compositions issued in series such as *Muzikal'nīye uvesel'nīya* (1774–5), a collection of pastimes and entertainments with songs and instrumental dances, and *Journal de musique pour le clavecin ou piano forte* (1785–94) which consisted mainly of opera extracts.

The first attempt in the direction of a true musical periodical was *Literaturnoye pribavleniye k 'Nuvellistu'* (1844–74), the literary supplement to the periodical music publication *Le nouvelliste* (1840–1906); this consisted mainly of biographical sketches of such composers as Schubert, Chopin, Mendelssohn and Cherubini and studies of the music of various European and other countries. It was followed by *Le monde musical/Muzikal'nīy svet* (1847–78), which adopted a conservative stance and published reports in chronicle form and lighter essays as well as music supplements with works by leading Classical and Romantic composers, or salon pieces. Among subsequent periodicals are the ultra-conservative *Muzikal'nīy sezon* (1869/70–1870/71); *Muzikal'nīy vestnik* (1870–72), consisting of a musical part with pieces by undistinguished Russian and German composers and a literary part with biographical sketches of western European composers and reports on musical life abroad; and *Muzikal'nīy listok* (1872/3–1876/7), noted for the contributions of the outstanding critic G.A. Laroš. A comprehensive and influential music periodical was the *Russkaya muzikal'naya gazeta* (1894–1917), founded by the important scholar N.F. Findeyzen (1868–1928) in St Petersburg: it represented a more progressive outlook and offered contributions on significant sources of Russian musical history and articles on musical history, theory, interpretation, education and ethnology, as well as providing a forum for important correspondence later collected in book form (notably between Musorgsky and V.V. Stasov). Also of significance was *Muzika* (1910/11–1915/16), which was concerned mainly with contemporary music, especially that of Skryabin; it was here that B.V. Asafyev, later to attain fame as a musicologist, began his career as a critic. *Muzikal'nīy sovremennik* (1915/16–1916/17), edited by A.N. Rimsky-Korsakov, the composer's son, contains useful material towards a history of Russian music, for example the correspondence between Balakirev and Rimsky-Korsakov, 1862–98, as well as informative special issues on Skryabin (1915), Taneyev (1916) and Musorgsky (1917).

Besides these there appeared, from the 1840s, periodicals devoted to theatre and music, e.g. *Repertuar russkogo i Panteon vsekh yevropeyskikh teatrov* (1842–53) which from 1847 offered mainly careful and detailed reports on music, and *Teatral'nīy i muzikal'nīy vestnik* (1856–60), an art periodical through which A.N. Serov exerted an important influence. *Muzika i teatr* (1867/8), edited by Serov and his wife, adopted a deliberately provocative stance to induce polemics, and so acted as a forum for the current controversies. *Yezhegodnik imperatorskikh teatrov* (1892–1915) contains important factual data on Russian musical life and articles on the history of Russian music; *Teatr i iskusstvo* (1897–1918) and

Rampa i zhizn' (1909–12) should also be mentioned for their relevance to the musical situation in the early 20th century. Other music periodicals founded in the early 20th century covered specialized interests. Thus *Muzikal'niy truzhenik* (1906–10), devoted to the interests of professional musicians and teachers, sought to extend their musical horizons with articles about composers, correspondence and news items. By contrast, the aims of *Muzika i zhizn'* (1908–12) were national and cultural, including for example the aim of bringing music to the people as a whole.

All periodicals were brought to an end by the October Revolution of 1917. In the new era that dawned, music and musical life took new paths, as the titles of new periodicals reflected: *K novim beregam* ('Towards new shores') (1923) or *Muzikal'naya nov'* ('New territory in music') (1923–4). There was an increase in the number of periodicals on contemporary music-making whose contributors were mostly themselves composers, such as *Sovremennaya muzika* (1924–9), the journal of the Assotsiatsiya Sovremennoy Muziki of the State Academy of the History of the Arts in Moscow. Ideas for the reform of musical life were expressed in, for example, *Muzikal'naya kul'tura* (1924), while the reform of music education, of musicological research and socio-musical questions were dealt with in *Muzikal'noye obrazovaniye* (1926–30). The special nature and tasks of Soviet music were discussed in such journals as *Muzika i revolyutsiya* (1926–9). The interests of amateur musicians were catered for by, for example, *Proletarskiy muzikant* (1929–32). With the foundation (1932) of the Union of Soviet Composers the leading general music journal of the USSR, *Sovetskaya muzika* (1933–), made its first appearance: it reflects not only the development of Soviet music and its main genres (song for the people, folk art, programmatic orchestral music, opera, ballet, oratorio and cantata) but also provides a conspectus of Soviet musicology from the 1930s, partly in the form of popularized scholarly contributions. Another comprehensive periodical, *Muzikal'naya zhizn'*, appeared first in 1957/8; it offers entertainingly written articles on modern compositions or on works that have been unfairly neglected or misjudged. In 1972 Ukraine achieved its own general music periodical *Muzyka*, in its own language, dealing almost exclusively with Ukrainian music and musical life. The preoccupation with Russian folk music and its relation to Soviet music led to the establishment of *Muzikal'naya fol'kloristika* (1973–). After *perestroika*, two more general music periodicals came into existence in 1989, the *Rossiyskaya muzikal'naya gazeta* and the *Muzikal'naya gazeta*, later under the title *Muzikal'noye obozreniye*. After the break-up of the USSR in 1992 the chief general music periodical *Sovetskaya muzika* (1933–) changed its title to *Muzikal'naya akademiya*; it now includes material on the music on the Russian Orthodox church and has also published material on the history of Russian Soviet music.

Periodicals, §II, 5: Australasia

(ix) Central eastern European countries.

- (a) Bulgaria.
- (b) Croatia.
- (c) Czech Republic.
- (d) Estonia.
- (e) Greece.

- (f) Hungary.
- (g) Poland.
- (h) Romania.
- (i) Slovakia.
- (j) Slovenia.
- (k) Ukraine.
- (l) Yugoslavia.

Periodicals, §II, 5(ix): Continental and national surveys, Europe., x) Central eastern European countries.

(a) Bulgaria.

Only when Bulgaria was liberated from the Turks in 1878 did its independent musical development begin. The first periodical was *Gusla* (1891), soon followed by *Kaval* (1894/5–1901/2). Succeeding periodicals, like these, were general musical journals, some of which also dealt with the theatre, while *Muzikalen vestnik* (1904–28) was mainly devoted to music education. The country's most important music periodical is *Balgarska muzika* (originally *Muzika*), founded in 1948 as the organ of the Union of Bulgarian Composers and of the Culture and Arts Committee, containing articles, reports and news about Bulgarian music, musical life and education. The *Informatsionni muzikalni byuletin*, published since 1969 by the Union of Bulgarian Composers, has the prime purpose of informing the rest of the world about Bulgarian musical life and its organizations. The beginning of the 1970s saw the establishment of the first musicological periodical *Balgarsko muzikoznaniye* (1971–) and later of *Muzikoznanie* (1977–), published by the Institute of Musicology at the Bulgarian Academy of Sciences.

Periodicals, §II, 5(ix): Continental and national surveys, Europe., x) Central eastern European countries.

(b) Croatia.

The earliest musical periodical in Croatia was *Sv. Cecilija* (1877–), which, concerned with both sacred and secular music, represents a substantial source for Croatian musical life. The existing journals were joined by newcomers that gave composers and scholars the opportunity to publish their music or research, whether in general periodicals such as *Glazbeni vjesnik* (1927–31) or in specialist journals such as *Ćirilometodski vjesnik* (1933–40), devoted to church music. After World War II a number of general music periodicals were founded, such as *Muzičke novine* (1946–8). In 1969 Josip Andreis, with a team of collaborators, founded the yearbook *Arti musices* at the musicological department of Zagreb Music Academy. Specializing in aesthetics and sociology, Ivan Supičić founded the *International Review of the Aesthetics and Sociology of Music*, originally *The International Review of Music Aesthetics and Sociology* (1970–), which has gained a high reputation. Other periodicals are devoted to music education, such as *Tonovi* (1986–) and ethnomusicology, *Bašćinski glasi* (1992–).

Periodicals, §II, 5(ix): Continental and national surveys, Europe., x) Central eastern European countries.

(c) Czech Republic.

The founding of independent musical periodicals in the Czech lands was preceded by news items on music in daily papers of the 18th and 19th centuries, such as the *Pražské poštovské noviny* (1719–86), the *Prager Intelligenzblatt* (1774–1811) and the *Prager Zeitung* (1825–48), as well as in cultural and socio-historical journals, e.g. *Časopis Českého musea* (1832–1908) and *Česka včela* (1834–56). J.F. von Schönfeld's *Jahrbuch der Tonkunst von Wien und Prag* (1796) printed accounts of opera orchestras in the national theatres of Vienna and Prague and articles on operas. But the *Allgemeine musikalische Zeitung* (Leipzig, 1798–1848) offers the main source for reports on the work of Czech composers. The earliest attempt at a Czech music periodical was the literary supplement to the song collection *Věvec* (1843). The first independent music periodical was *Caecilie* (1848–9), devoted mainly to the interests of organists and teachers. More important for Czechs were its successors *Dalibor* (1858–69) and *Slavoj* (1862–5). The earliest Moravian periodical was *Hlasý hudební* (1873). Special importance attaches to the controversies between the journal *Dalibor* (1878/9–1927) and *Hudební listy* (1884/5–1887/8) about the national character of Czech music and about Wagnerianism. A significant general musical journal is *Česká hudba* (1895–1939), which originally consisted solely of musical compositions, but from 1904 had a regular literary supplement which then developed into a reputable periodical. As a counterblast to more conservative journals such as *Hudební revue* (1908–20) the periodical *Smetana* (1910/11–1926/7) espoused the cause of progressive Czech music. Among specialist music periodicals are *Cecilie* (later *Cyryll*; 1874–1948), devoted to Catholic church music in Bohemia, Moravia and Silesia, and *Hudební sborník* (1913–14) in musicology. The creation of Czechoslovakia in 1918 fostered an expansion of musical life, leading to the publication of new periodicals. Several were concerned with contemporary music, e.g. *Der Auftakt* (1920/21–1938), *Klíč* (1930/31–1933/4) and *Rytmus* (1935–48); there was also the specialist *Musikologie* (1938–58). After World War II *Hudební rozhledy* (1948/9–) was made into a general music periodical by the Union of Czechoslovak Composers. The Czech Academy of Sciences began publication of *Hudební věda*, a specialist musicological journal, in 1961. In Moravia the general periodical *Opus musicum* was founded in 1969, while musicological articles and reports have been published annually since 1966 in the *Series musicologica* of the *Sborník prací Filosofické fakulty* of the University of Brno.

Periodicals, §II, 5(ix): Continental and national surveys, Europe., x) Central eastern European countries.

(d) Estonia.

The first Estonian music magazine, *Laulu ja mängu leht* (1895/6–1898), played a leading role in the country's cultural life, with material on education and writings about music history, musicians and cultural events. The periodicals of the 1920s and 30s, apart from *Eesti lauljate liidu muusikaleht* (1924–40) were short-lived. In the 1980s and the early to mid-90s the periodical *Teater, muusika, kino* functioned as the only musical journal, containing articles and reviews on the performing arts, until 1997, when *Music in Estonia*, the organ of the recently founded Estonian Music Council, was established. The weekly newspaper *Sirp* usually contains two pages devoted to music.

Periodicals, §II, 5(ix): Continental and national surveys, Europe., x) Central eastern European countries.

(e) Greece.

The first music periodical of Greece was *Armonia* (1900–02); the annual of the *Odion Athinon* had appeared since 1871. Further music journals followed at short intervals, devoted to music and musical life, mainly of Athens; but material on Byzantine music was published in non-musical periodicals. Since the 1970s, specialized journals have come into existence, devoted to high fidelity and stereophony. The first periodical in the field of musicology, *Mousikología*, was founded in 1985 by a group of Greek musicologists and is focussed on research into Greek music; musicology is presented here for the first time in Greece as a modern science in its historic and systematic outlines following the central European tradition.

Periodicals, §II, 5(ix): Continental and national surveys, Europe., x) Central eastern European countries.

(f) Hungary.

General cultural periodicals, published in the first half of the 19th century in Hungary, deal mainly with literature, art and the theatre but contained only brief items on music. The first true Hungarian music periodical, Kornél Ábrányi's *Zenészeti lapok* (1860–76), espoused the cause of a national style while also accepting the western European tradition; it includes essays and substantial discussions of performances (mainly in Budapest theatres and concert halls), including little-known material on Brahms's appearances as a pianist in 1867 and 1869. The foundation of the Philharmonic Society (1867), the Academy of Music (1875) and an independent opera house (1884) led to an increase in the number of music periodicals, but most were short-lived. There followed other general music periodicals, some of considerable duration, such as *Zenélő Magyarország* (1894–1913), *Magyar zenészek lapja* (1897–1904), *A zene* (1909–44) and *Zenei szemle* (1917–29, new series 1947–9). There were also periodicals for Gypsy music (e.g. *Magyar cigányzenészek lapja*, 1908–31), concert guides (*Harmonia*, 1893–6), music trade journals (*Zenekereskedelmi közlöny*, 1911–14), and journals of music societies (*Magyar zenészek lapja*, 1917–38) and choral unions (*Magyar dal- és zeneközöly*, 1895–1944). A wider field was covered by the church music periodicals of various denominations such as *Katolikus egyházzenei közöly* (1894–1918), *Protestáns zeneközöly* (1902–14) and *Református zeneközöly* (1905–6). Most notable of recent publications are the journals *Muzsika* (1958–), *Magyar zene* (1960–) and the news sheet *Hungarian Music News* (1969–). Since 1961 Hungary has possessed, in the *Studia musicologica Academiae scientiarum Hungaricae*, a musicological publication which, though mainly concerned with Hungarian music history, also deals with general musicological problems and takes a particular interest in the autograph material in the nation's libraries. It was joined by a few general music journals of a more informative character, such as *Hungarian Music News* (from 1989 *Quarterly*) (1969–), published by the Budapest Office of Music Competitions, and briefly by *Hungarian Dance News* (1985–6).

Periodicals, §II, 5(ix): Continental and national surveys, Europe., x) Central eastern European countries.

(g) Poland.

In the early 19th century Polish composers sent reports on Polish music to foreign journals, e.g. J. Elsner in the Leipzig *Allgemeine musikalische Zeitung*. The Warsaw composer Karol Kurpiński founded Poland's own first music periodical, the *Tygodnik muzyczny* (1820–21), which dealt mainly with the life and work of Polish Composers, especially in song and opera. The next really significant development was the appearance of *Ruch muzyczny* (1857–62) published in Warsaw by the leading Polish music critic Józef Sikorski. Among other general music periodicals mention should be made of *Echo muzyczne i teatralne*, from 1885 *Echo muzyczne, teatralne i artystyczne* (1883/4–1907), which made an important contribution to Polish musical life. In addition to general publications specialist ones arose in the 1880s, for example on church music and hymnology (*Muzyka kościelna*, 1881–1902), Polish folksongs and national songs (the supplement to the song collection *Lutnia polska*, 1885, connected with the earliest Polish choral society) and to answer the needs of organists (*Muzyka i śpiew*, 1912–31). The development of musicology in Poland and the creation of professorial chairs led to the publication of the first Polish musicological journal, *Kwartalnik muzyczny* (1911/13–1913/14, continued 1928/9–1933 and 1948–1950), devoted to the history of Polish music, aesthetics and theory of music; in 1928 it became the organ of the musicological school of Lwów and from 1948 of the musicological section of the Union of Polish Composers. The most important periodicals between the wars were the monthly *Muzyka* (1924–38) edited by Mateusz Gliński and the quarterly *Muzyka polska* (1934–9) brought out by a group of young Polish composers. Just after World War II Polish musical life experienced a resurgence which eventually gave rise to a multiplicity of journals. In addition to general periodicals such as *Ruch muzyczny* (1945–9, continued 1957–) and *Muzyka* (1950–56), in which current controversies were aired, specialist publications appeared concerned for example with national folk music (*Poradnik muzyczny*, 1947–91), with music in schools (*Śpiew w szkole*, 1957–), with national opera (*Opera viva*, 1961–3) and with jazz. Mention should also be made of the significant musicological periodicals *Studia muzykologiczne* (1953–6) and *Muzyka* (1956–96), dealing with the history and theory of music as well as criticism, and *Annales Chopin* (1956–). *Res facta* (1967–) is devoted to contemporary music in Poland and abroad. *Polish Musicological Studies* (1977–1986) contains scholarly articles already published, representing Polish musicological thinking, to give foreign readers insight into the methods and areas of research of Polish musicology. Regarding the music holdings of the libraries of Poland, the *Biuletyn muzyczny* (1974–8), continued by *Biblioteka muzyczna* (1979–1983/4), represent the Polish section of IAML. As regards Chopin Societies and similar organizations, from all over the world, a *Bulletin of the Council of Agreement* (1984–5), continued by *Chopin in the World* (1986), published by the International Federation of Chopin Societies, was published. Modern sound reproduction (recording, phonography, audio equipment) is covered in *Studio* (1992–).

Periodicals, §II, 5(ix): Continental and national surveys, Europe., x) Central eastern European countries.

(h) Romania.

The earliest Romanian music journal, *Eco musicale* (1869–71), was followed by the periodical of the Romanian Music Society in Sibiu, *Raportul general al Comitetului reuniunii române de muzică din Sibiu* (1878/9–1905/6), which provided a significant stimulus to Romanian musical life. Numerous short-lived music periodicals appeared in the following years dealing partly with the other arts as well as music, such as *Lyra româna* (1879–80). Of far-reaching significance for national musical life towards the end of the 19th century was *România musicală* (1890–1904); in the first half of the 20th, *Muzica* (1916–25) also played an important role, encouraging the independence of Romanian composers by fostering the national heritage of folk music. In 1951 *Muzica*, the organ of the Composers' Union, was founded; it contains articles and discussions, mainly on new works, and reports on musical life. Scholarship on recent musical history and contemporary Romanian music are to be found in *Studii și cercetări de istoria artei* (1954–) published by the Romanian Academy of Sciences, which has also appeared in French since 1964. Since 1965 there have been published *Studii de muzicologie*, issued by the Composers' Union, and *Lucrări de muzicologie*, issued by the Conservatorul de Muzică G. Dima in Cluj, both dedicated primarily to research in Romanian music, past and present, as well as general problems of musical scholarship, teaching, style analysis and interpretation.

Periodicals, §II, 5(ix): Continental and national surveys, Europe., x) Central eastern European countries.

(i) Slovakia.

The first Slovak periodical containing studies and miscellanies on music was *Hudba – spev – tanec* (1949/50–1950/51), serving amateur musical life. It was followed by the important organ of the Union of Slovak Composers, *Slovesnká hudba* (1957–71), which commented on musical life. The function of musicology as a university discipline initiated *Musicologica slovacica* (from 1990 *et europaea*), founded in 1969 by the Slovak Academy of Sciences. The importance should also be stressed of *Hudobný život* (1969–) and *Slowakische Musik* (1969–90). The 1990s gave rise to a intensifying of musicology in certain specific fields, including ethnomusicology, with *EthnoMusicologicum* (1993–), systematic musicology, with *Systematische Musikwissenschaft/Systematic Musicology* (1993–) and the musicology of today, in *Musicologica actualia* (1997–).

Periodicals, §II, 5(ix): Continental and national surveys, Europe., x) Central eastern European countries.

(j) Slovenia.

The first Slovenian music periodical, *Cäcilia/Cecilija* (1958–9), devoted mainly to music in the rural areas and aimed at country organists and teachers, was published in Ljubljana; it appeared in both German and Slovenian, in monthly parts. It was followed by the monthly *Cerkveni glasbenik* (1878–1945, 1976–) of the Cecilian Society of Ljubljana, devoted to church music and musical culture. More specialist music periodicals followed during the 1920s, such as *Nova muzika* (1928–9), dealing with new music. After World War II the situation of Slovenian periodicals

improved still further, especially as regards general periodicals concerned with the musical life of their regions, such as *Slovenska glasbena revija* (1951–60). A specialist musicological review, founded and edited by Dragotin Cvetko, was published at Ljubljana University from 1965, the *Muzikološki zbornik/Musicological Annual*; its main emphasis is on the connection between Slovenia and the European music of the past. The *Bilten* (1993–) of the Slovenian Musicological Society provides news about musicological events in the country, reports on research projects and news of conferences. Mention should be also made of the *Jahresbibliographie der Volksballadenforschung/Annual Bibliography of Folk Ballad Research* (1971–90) of the Institute for Slovenian Folklore at the Slovenian Academy of Sciences and Arts. There are also periodicals dealing with music education, such as *Glasbeno-pedagoški zbornik Akademije za glasbo v Ljubljani* (1995–) and *Glazba v šoli* (1995–).

Periodicals, §II, 5(ix): Continental and national surveys, Europe., x) Central eastern European countries.

(k) Ukraine.

Ukrainian cultural periodicals contained reports on musical events, for example the *Journal d'Odessa* (1821–9), published in French and from 1827 also in Russian, on opera productions. In the field of musicology the first autochthone yearbook *Ukraïns'ke muzykoznavstvo* (1964–) was founded in Russian, from 1967 with a Ukrainian title. In 1970 Ukraine achieved also its own general music periodical, *Muzyka*, in its own language, dealing almost exclusively with Ukrainian music and musical life.

Periodicals, §II, 5(ix): Continental and national surveys, Europe., x) Central eastern European countries.

(l) Yugoslavia.

The first music periodical in Yugoslavia, *Glasnik Pevačke družine 'Kornelije'* (1883), of which only one issue appeared, was mainly devoted to the founder of Serbian national music, the composer Kornelije Stanković (1831–65). *Srpski muzički list* (1903), produced in Novi Sad, contained news of local musical life for Serbian readers in the south-eastern Austro-Hungarian empire. After World War I, numerous general musical periodicals appeared, such as *Muzika* (1928–9), the organ of the Union of Yugoslav Musicians, *Muzički glasnik* (1931–4, 1938–41) and the most important journal, *Zvuk* (1932–6), which contained scholarly articles on all aspects of music history and folk music, analyses of new works, concert critiques and book reviews of Yugoslav authors. After World War II, the short-lived but important journals *Muzika* (1948–51) and *Savremeni akordi* (1954–61) should be mentioned. Other periodicals were published by societies, such as the continuation of *Zvuk* (1955–66, 1967–86) by the Union of Yugoslav Composers and *Pro musica* (1964–) by the Society of Music Artists of Serbia. Since 1987, Matica Srpska in Novi Sad has published two specialized scholarly periodicals, in the area of folkloristic research (*Folklor u Voivodini*) and on theatre and music (*Zbornik Matice srpske za scenske umetnosti in muziku*). Newly founded periodicals include a further continuation of *Zvuk* on an international basis, *Novi zvuk* (1993–), and *MT/Muzički talas* (1994–).

Periodicals, §II, 5: Australasia

(x) Scandinavia.

(a) Denmark.

The first music periodical in Denmark was C.F. Cramer's *Musik* (1788/9), the Copenhagen continuation of his *Magazin der Musik* (1783–1784/6) published in Hamburg. It contained mainly news about orchestras and concert institutions at home and abroad and material about musicians and their works, as well as a history of the Berlin Opera, with a commentary on Salieri's *Les Danaïdes*, and the libretto of Kunzen's opera *Holger Danske*, performed in 1789 in Copenhagen. The first music periodicals to be published by Danes followed in the 1830s, for example the 20 issues of the *Musikalsk tidende* (1836), edited by A.P. Berggreen, and the entertaining journal *Figaro vom Auslande* (1838). Of higher value as regards music history was the *Tidsskrift for musik* (1857–9), edited by Immanuel Rée. In the later 19th century other general musical periodicals were founded, some including sections on theatre or literature and art, e.g. in *Nordisk tidsskrift for musik (og theater)* (1871/2–1872/3), *Musikbladet: ugerевue for musik og theater* (1884–1893/5) and *Mignon: ugeblad for musik, literatur og kunst* (1897–8). There were also journals of singing or choral societies, such as *Heimdal* (1845), edited by Berggreen, the organ of the Nordisk Sanger-Forening; some were on a denominational basis. In the 19th century and the early 20th musical societies played a decisive part in national musical life, and this was reflected in the periodicals and news sheets of institutions, such as societies of organists (like the *Medlemsblad for Dansk organistforening*, 1904–; from 1920 *Dansk kirkemusiker-tidende*), orchestral associations (like the *Orkesterforeningens medlemsblad*, of the Københavns Orkesterforening, 1902/3–1911) or music clubs (like the *Dansk musiker-tidende*, from 1991 *Musikeren*, the organ of the Danske Musikers Lands-Forbund (Dansk Musiker Forbund), 1911–, and the *Dansk musik tidsskrift*, the organ of Unge Tonekunstnerselskab, 1925/6–1971). The last is the most important Danish general music periodical, containing seminal musicological and bibliographical material, but it was also the organ for new musical directions with composers as authors, including Berg, Bartók and Zemlinsky. Its continuation *DMT* (1972/3–) is devoted to contemporary music, mainly by Danish and other Scandinavian composers, and to music aesthetics. In the years 1942–6 there was *Levende musik*, a news sheet for the Musikpaedagogisk Forening; as a general periodical it mainly covered topical events, with a national tendency, but it also published scholarly work. The first purely scholarly music periodical was the *Aar bog for musik* (1922–4), published by the Musikologisk Samfund which also brought out the *Musikhistorisk arkiv* (1931–9). With the *Dansk aar bog for musikforskning* (1961–) of the Dansk Selskab for Musikforskning (founded in 1954), Denmark achieved a specialist musicological journal; it contained essays on Danish music and also embraced a wide variety of research topics, from Greek antiquity to Webern. In 1967–72 it was joined by *Information om nordisk musikforskning* and in 1975 by the yearbook *Musik & forskning*, both published by the musicological institute of the University of Copenhagen, the latter containing articles primarily by members of that institute. Similar periodicals followed in 1991, the yearbook *Caecilia* and the working papers *Da capo*, both published by the musicological institute of the University of Århus. In a more specific area, the Danish Organ Society (founded in 1970)

has published since 1971 the journal *Orglet*, devoted to organ building, past and present, the *Dansk orgelårbog* (1981/2–) and since 1984 *Orglet: B*.

A wide range of topics are covered by specialist periodicals: ethnomusicology, in *Acta ethnomusicologica* (1969–); new methods in electro-acoustics, in *Electronic Music and Musical Acoustics* (1975–7), of the Department of Musical Acoustics of the University of Århus; music education, in *Opus* (1981–92) and *Modus* (1987–), the organ of the Dansk Musik pædagogisk Forening; in traditional music, such as *Folkemusikhusringen*, from 1990 *Dansk Folkemusik*, from 1995 *Folkemusik i Danmark* (1980–1, 1989–), and *Folkemusik scenen* (1995–); and in music of the past, such as the newsletter of the Centre of Historical Music (1977–80) and the *Båndjournalen* (1983/4–1984/5) of that institution, which consists of cassettes with texts and music. There are also periodicals that concentrate on particular composers, such as *Vivaldi informations* (1971/2–1973), published by the International Antonio Vivaldi Society, and *Espansiva* (1994–), the journal of the Carl Nielsen Society.

(b) Finland.

Regular reviews of music appeared in Finland in Helsinki newspapers from the end of the 1820s. The country's first music periodical was *Säveleitä* (1887–90), consisting for two years of two separate parts, one with articles on the history of Finnish music, the other with music. The first Finnish journal in Swedish, carrying articles on music as well as on other arts, was *Euterpe* (1901–5) (like others, of short duration) that appeared in the first two decades of the 20th century. The 1920s and 30s saw the establishment of longer-lasting periodicals, such as *Suomen musiikkilehti* (1923–46) and *Musiikkitieto* (1933–46); these were amalgamated as *Musiikki* (1947–51). This was followed by the admirably edited *Uusi musiikkilehti* (1954–7). Since 1958 the Suomen Säveltäiteilijain Liito and the Suomen Musiikkitieteellinen Seura have produced a joint yearbook, *Suomen musiikin vuosikirja*, with essays, discussions of cultural questions and reports, critiques of books and records and statistical information, while the results of scholarly research are published in *Musiikki* (1971–), the organ of Suomen Musiikkitieteellinen Seura. It was joined by the yearbook *Musiikkitiede* (1989–94), of the Musicological Institute of the University of Helsinki. Further tendencies to specialization gave rise to new music periodicals: in ethnomusicology, *Musiikin suunta* (1983–) and *Etnomusikologian vuosikirja* (1986–); in composition and music theory, *Sävellys ja musiikinteoria* (1991–), published by the Sibelius Academy; in folk music, *Kansanmusiikki* (1973–90); and in music education, *Musiikkikasvatus/Finnish Journal of Music Education* (1996–). The *Finnish Music Quarterly* (1985–) is a representative journal of the country's musical culture, mainly for foreign readers.

(c) Norway.

The first Norwegian periodicals, in the 1820s, were serial publications of music, consisting solely of songs or piano pieces, for example *Norske lyra* (1825). The first steps towards a music periodical were taken in *Cecilia* (1838/9), the literary part of the periodical music edition *Musikjournal*, which contained rudimentary theory and essays. The first true Norwegian

music periodical was *Musikalsk søndagsblad* (1839/40), which consisted primarily of translations of articles from central European journals such as the *Neue Zeitschrift für Musik* (1834–), soon followed by other music periodicals, notably the monthly *Nordisk musik-tidende* (1880–92), an invaluable source of information about Norwegian music and musicians in the 1880s and 90s. Many of the following music journals were short-lived. The first periodical published by an institution was *Musikbladet* (1908–21), the organ of the Music Conservatory of Oslo, then combined with *Sangerposten* (1910–21), which represented a group of choral associations, and continued in 1927 as *Tonekunst*, supported by five organizations, among them the Society of Norwegian Composers and the Norwegian Organists' Association. With the *Norsk musikerblad* (1914–) Norway achieved its first general music periodical, devoted mainly to the nation's music and musical life. The importance of the choral movement in Norway led to a series of periodicals related to singing, the first of which was *Sanger-tidende* (1864/5), which appeared as a supplement to the third year of the *Norsk skytter- og jagt-tidende* (the shooting and male choral societies were important in the national independence movement that led to the divorce from Sweden in 1905). Mention should also be made, as important periodicals in this context, of *Sangertidende* (1884–95), *Tonens makt* (1909–), the news sheet for members of the Norsk Arbeidersangerforbund, and *Norsk sang* (1946–84), published by the Norges Landssangerforbund established in 1921. As a musicological forum Norway had *Norsk musikkgranskning* (1937–1962/71), a yearbook published by the Norsk Samfund for Musikkgranskning, and since 1968 *Studia musicologica norvegica*, of the musicological society Norsk Musikkforskerlag (founded in 1964).

The jazz movement started during World War II with *Rytme* (1941–61). In 1966 the Norwegian Jazz Association published its journal, *Jazznytt*. Exclusively devoted to folk music are *Spelemannsbladet* (1941–) and *Årbok for norsk folkemusikk* (1991–). Besides the musicological yearbook mentioned above, the most important Norwegian music periodicals of today are *Norsk kirkemusikk* (1947/8–), devoted to church music, *Musikk i skolen*, 1956–, and *Norsk musikktidsskrift*, 1964–, dealing with pedagogical aspects of music teaching as well as *Ballade*, 1977, which is devoted to contemporary music.

(d) Sweden.

In Sweden the earliest periodical publication of music was *Musikaliskt tidsfördrif* (1789–1834), edited by the composer Olof Åhlström, containing music by Swedish and other composers; its 46-year run constitutes one of the longest to be found in this genre. The first true Swedish music periodical was *Euterpe* (1823), which was followed by a series of other general music periodicals, such as *Läsning uti musikaliska ämnen* (1827–9), *Stockholms musik-tidning* (1843–4) and its successor *Ny tidning för musik* (1853–7), both published by Abraham Hirsch, the latter giving a most colourful picture of Stockholm musical life in the 1850s in its reviews. The most important and comprehensive music periodical of the 19th century was *Svensk musik-tidning* (1881–1913), rich in material, mainly in the field of biography and to some extent scholarly essays. There were also numerous periodicals dealing with theatre and music, e.g. *Tidning för teater*

och musik (1835–6) and above all the *Svenska scenen* (from 1919 *Scenen*; 1914/15–1941) of the Svenska Teaterförbundet. With the increasingly developing musical life of Sweden in the late 19th century and especially the early 20th, there emerged many specialized journals, beginning with those devoted to church music and musicians, which also took account of the interest of teachers, e.g. *Musikalisk kyrkotidning* (1847–50). In addition choral societies brought out their own journals, such as *Svenska sångarförbundet* (from 1922 *Sångartidningen*; 1915–95); these were sometimes denominational, e.g. *Sången* (1921–69), the organ of the Svenska Baptisternas Sångarförbund. Periodicals published by professional musical organizations also affected the development of music in Sweden, e.g. *Musikern* (1908–9), continued as *Svenska musikerförbundets tidning* (from 1920 *Musikern*; 1910–) and the *Auktorn* (1928–30), the organ of the performing rights society, Svenska Tonsättares Internationella Musikbyrå, which later issued *Ord och ton*, from 1986 *STIM-nytt* (1970–) and as *Svensk musik* (1986–). Musicological research is catered for by the Svenska Samfundet för Musikforskning and its organ the *Svensk tidskrift för musikforskning* (1919–), which contains musicological studies and is central in the development of Swedish musical scholarship; the society also published the monthly *Ur nutidens musikliv* (1920–25), dealing with contemporary music. More recently the cause of modern music in Sweden has been advanced by *Nutida musik* (1957/8–), published by Swedish radio; this periodical has contributed significant links between Swedish music and international musical life, especially as regards recent compositional techniques.

In more recent times, periodicals devoted to church music have played an important role, such as the *Svensk kyrkomusik* (1967–83), published by Kyrkomusikernas Riksförbund, then incorporated into *Kyrkomusikernas tidning* (1936), and *Kyrkokör-journalen* (1990–) of Sveriges Kyrkosångsförbund. Several journals deal with musical instruments, including conservation and technology, as in the *News* (1977–) and *Journal* (1978–) of the Musikhistoriska Museet Stockholm, particular instruments, such as *Gitarr och luta* (1968–) and *Orgelforum* (1979–), and folk music instruments, as the *Newsletter* of the Study Group of Folk Musical Instruments (1977–) of the International Folk Music Council. Other special areas are opera and ballet, as in *På operan* (1978/9–1995/6), published by the royal theatres, and *Musikdramatik* (1978–); particular composers, as in *ILC Quarterly* (1971–), from 1979 *Liszt Saeculum* of the International Liszt Centre, with research on original material; and traditional music – research in the yearbook *Sumlen* (1976–), traditional music festivals in the ethnic journal *Lira* (1994–) and combined with jazz in *Musik* (1994–8).

Periodicals, §II, 5: Australasia

(xi) Spain and Portugal.

The first Spanish music periodicals appeared in the 1840s. *La Iberia musical y literaria* (1842–5), founded by M. Soriano Fuertes and edited by J. Espín y Guillén, was the first significant one; it contained articles on various topics – instrumentation, the activities of performers, and Spanish and foreign music. Most of the periodicals that followed lasted only a short time, but among them the locally orientated *Gaceta musical de Madrid* (1855–6), issued by H. Eslava, strove to elevate the level of Spanish

musical life. Among the periodicals of the 1860s, *La España musical* (1866–74) contains essays on Wagner's operas and Liszt's symphonic poems, and the *Almanaque musical* (1868) includes articles by Felipe Pedrell, the founder of Spanish musicology, on Wagner. Later in the century there appeared Pedrell's weekly *Notas musicales y literarias* (1882–3) and two periodicals concerned with Latin American music: *Ilustración musical hispano-americana* (1888–96) and *La música ilustrada hispano-americana* (1898–1902). Church music periodicals are specially significant for Spain: the monthly *La música religiosa en España* (1896–9), edited by Pedrell, and the quarterly *Tesoro sacro musical* (1917–78), which included music and dealt with both past and present. At the beginning of the 20th century was founded the fundamental periodical devoted to research on Catalan music, issued by the important choral association Orfeo Catalá, *Revista musical catalana* (1904–36). All music periodicals ceased publication in July 1936 because of the beginning of the Spanish Civil War; only a few resumed afterwards. Other notable 20th-century periodicals include *Ritmo* (1929–90). Since 1946 the Instituto Español de Musicología has issued the *Anuario musical*, which gives extensive treatment to Spanish musical history and to archival studies, more recently also on ethnomusicological topics; several volumes have served as Festschriften, either dealing with composers of the past (Morales, 1953; Cabezón, 1966), or dedicated to eminent Spanish musicologists (Subirá, 1963; Pedrell, 1972). The Sociedad Española de Musicología, in Madrid, founded the semi-annual *Revista de musicología* in 1978 with contributions, partly by well-known Spanish musicologists, mainly dealing with early Spanish music history, in the Middle Ages, the Renaissance and Baroque, emphasizing church music and liturgical questions; some articles are also devoted to music instruments, primarily organs, and ethnomusicological topics. The volume of 1982 functioned as a Festschrift for Samuel Rubio, the society's founder and first president and first editor of its organ. It was joined in 1979 by *Butlletí de la Societat catalana de musicología* and in 1981 by *Recerca musicològica*, published by the Universidad Autónoma de Barcelona. The *Revista musical catalana*, from 1990 *Catalunya música* (1984–), is not a revival of the earlier periodical of the same title but is more devoted to Catalan music life. Among other specialized journals, *Apromur*, from 1985 *Musicae* (1984–), of the Asociación para la Promoción de la Música Religiosa, sacred music in general and *Nassarre: revista aragonesa de musicología* (1985–) published by the Institución Fernando el Católico, Sección de Música Antigua, with early religious music; *Nueva música* (1990–) is concerned with contemporary music, *Música y educación* (1988–) with music pedagogical research, and, *Música y tecnología*, from 1989 *Keyboard* (1986–) deals with the technology of musical instruments. Bibliographical studies are covered by the *Anuario de la prensa musical española* (1980/81–) of the Instituto de Bibliografía Musical in Madrid, and musical documentation by *AEDOM* (1994–), the newsletter of the Asociación Española de Documentación Musical.

In 18th-century Portugal, articles on music appeared occasionally in general cultural periodicals, like the critical descriptions of operatic practice in the *Gazeta literária* (1762). The *Jornal do Conservatório* (1839/40), founded by the composer J.D. Bomtempo (1775–1842), may be considered the earliest Portuguese music periodical; it was issued weekly

and consisted mainly of critical writings and accounts of the activities of the Lisbon Royal Conservatory. In the later 19th century there followed locally orientated publications such as the *Gazeta musical de Lisboa* (1872/3–1874/6) and the *Gazeta musical* (1884–6), and periodicals dealing with music and the other arts, such as *Amphion* (1884–98). Another important periodical of high repute was M.A. Lambertini's *A arte musical* (1899–1915). *A arte musical: revista de doutrina, noticiário e crítica* (1930/31–73), the country's general musical periodical, contains short articles, accounts of Portuguese and foreign music and critical notices; it was published from 1945 by the Juventude Musical Portuguesa. The quarterly *Canto gregoriano* (1956/7–1984), published by the Centro de Estudos Gregorianos (Lisbon) dealt with the promotion of Gregorian chant in highly specialized articles, some by musicologists from Paris and Solesmes. It was joined by the *Nova revista de música sacra* (1971–), planned along the lines of its forerunner *Música sacra* (1927–8) with articles on religious music and liturgy. Guided by the principles of Vatican Council II, priority is given to Gregorian chant. Music and liturgy are also dealt with in the *Boletim de música litúrgica* (1973–86) and specially on Gregorian chant in *Modus* (1987–92). Other periodicals are devoted to music education, such as *APEM: boletim informativo* (1972–), published by the Associação Portuguesa de Educação Musical, the national branch of ISME, to new ideas on music aesthetics, in *Informação musical* (1981–3), founded by the Sector de Animação, and to the history of performances of opera and ballet in Lisbon in the opera house organ *S. Carlos revista* (1986–).

Periodicals, §II, 5: Australasia

(xii) Switzerland.

The growth of Swiss musical life at the beginning of the 19th century led to the widespread foundation of music societies; the first annual periodical was the *Protokoll der Schweizerischen Musik-Gesellschaft*, which from 1808 to 1856 testifies to the society's activities. But the Swiss periodical with the oldest tradition is the *Neujahrsbeschenkung an die Zürcherische Jugend von der Allgemeinen Musikgesellschaft in Zürich* (1813–), which evolved from the New Year bulletins of the music society *Ab dem Musiksaal* (1685–1812) and of the *Musikgesellschaft zur Deutschen Schule in Zürich* (1713–1812), and contained quotations from the Bible and from poetry with vocal and instrumental compositions. Since 1830 the bulletins have consisted of musical biographies with material on the activities of composers (such as Wagner and Busoni in Zürich) and essays on Swiss musicians; they offer a rich source for Zürich music history, and bear witness to a gradual change of attitude among the authors, from the serious amateur to the cultured and also the professional music historian. The first true Swiss musical periodical, the highly respected *Schweizerische Musikzeitung/Revue musicale suisse*, was founded by J.R. Weber in 1861 as the *Sängerblatt* of the Bernischer Kantonalgesangverein. By its second year, when it was called the *Schweizerisches Sängerblatt*, it began to expand its subject matter, and by 1879, now the *Schweizerische Musikzeitung und Sängerblatt*, it had developed into a general periodical. In 1901 it became the organ of the Schweizerischer Tonkünstlerverein and thus a forum for Swiss music, exerting much influence, even beyond the country. It ceased publication in 1983.

The importance attached to choral singing and above all the male-voice choir in 19th-century Switzerland, in the tradition of H.G. Nägeli, led to the establishment of journals of individual choirs such as *Der Konkordianer* (1883–?1952/3) of the Männerchor Konkordia Bern, as well as bulletins of cantonal choral societies, e.g. *L'écho musical* (1865–81) of the Société Cantonale des Chanteurs Vaudois. Some such periodicals were partly directed towards national cultural aims, e.g. *Der Volksgesang* (in 1897/8 *Schweizerische Zeitschrift für Gesang und Musik*; 1893/4–1904/5). There later appeared the *Schweizer Musikerblatt* (1915–97) of the Schweizerischer Musikerverband, specially concerned with the professional interests of Swiss musicians, as well as publications of a more popular kind, e.g. *Musikzeitung: Zeitschrift für Harmonie- und Blechmusik* (1908–11), the official organ of the Nordwestschweizerische Musikverbände, and others on a denominational basis, e.g. *Der Organist* (1923–47), the journal of the Schweizerische Reformierte Organisten-Verbände. Among other music periodicals were several dealing with the restoration of Protestant congregational and choir singing, such as *Der evangelische Kirchenchor* (1895/6–1974), from 1897 the journal of the Schweizerischer Kirchengesangsbund, and others devoted to the revival of Gregorian chant and associated with the new Cecilian associations, whether on a broad basis, such as *Der Chorwächter* (from 1960 *Katholische Kirchenmusik*; 1876–), the journal of the Schweizerische Cäcilien-Vereine, and *Caecilia* (1879–97), from 1887 the journal of the Sociétés de Sainte-Cécile de la Suisse Romande, or more specific. Music education journals include the annual reports of conservatories, e.g. that of Zürich (1876–), and periodicals designed to propagate Jaques-Dalcroze's eurhythmic methods, such as *Le rythme* (1916–74). The leading education organ was the *Schweizerische musikpädagogische Blätter* (1912–59) of the Schweizerischer Musikpädagogischer Verband, which was absorbed into the *Schweizerische Musikzeitung* in 1960.

The new directions of music in the 1920s led to the appearance of *Dissonances* (1923/4–1946), which mainly contained essays on modern music. The development of musicology and the founding of the Schweizerische Musikforschende Gesellschaft gave rise to the publication of the *Schweizerisches Jahrbuch für Musikwissenschaft* (1924–38), which published contributions on Swiss and other music history. The *Mitteilungen* (from 1937 *Mitteilungsblatt*; 1934–80) of the society, on the other hand, contain miscellaneous material mainly on Swiss musical history with, since 1948, a bibliography of newly published Swiss musical literature. From 1981 it was continued by the *Schweizer Jahrbuch für Musikwissenschaft*, including the *Schweizer musikbibliographie*, as the leading musicological periodical of the country. The *Schweizerische Musikzeitung* (1861–1983) was continued after 1984 by *Dissonanz*, published by the Schweizerischer Tonkünstlerverein, including a list of new Swiss compositions by members. The Schweizerischer Musikpädagogischer Verband resumed independent publication of its organ in 1984, as *Schweizer musikpädagogische Blätter/Cahiers suisses de pédagogie musicale*. Regarding contemporary music, the important *Mitteilungen der Paul Sacher Stiftung* (1988–) should be mentioned. There is a wide variety of musical periodicals, reflecting a picture of growing specialization, with a large number of choir and brass band association papers or organs of folkloric music as well as journals

devoted to various branches of popular music (rock, pop, country etc.) and jazz.

Periodicals

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a: commentaries

b: bibliographies

c: article indexes

Periodicals: Bibliography

a: commentaries

- (i) Periodicals of the written word: non-musical
 - (ii) Periodicals of the written word: musical
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Perissone, Francesco Bonardo.

See [Bonardo Perissone, Francesco](#).

Perissone [Pierreson, Pyrison] Cambio

(*b* ?c1520; *d* c1562). Singer and composer of South Netherlandish origin, active in Italy. In Doni's *Dialogo della musica* (Venice, 1544), he is described as a 'valente giovane' and as the possessor of a fine voice and a perfect technique. 'Perissone fiamengo' was granted a privilege by the Venetian senate (2 June 1545) to print a volume of madrigal settings of Petrarch's sonnets. On 14 July 1548 he was named a provisional, unsalaried member of the chapel at S Marco. Shortly after this, through a personal intervention by the doge, he became a regular member; he remained in the ducal chapel for at least ten years after that.

Perissone belonged to a circle of well-known Venetian musicians, including Parabosco and Donato, all pupils of Willaert. Two sonnets by Girolamo Fenaruolo (printed in 1546) mention Perissone next to Parabosco and Rore, as composers and friends of the printer Antonio Gardane. A connection with Rore is suggested by the presence of his pieces (including the first appearance of *Anchor che col partire*, a text also set by Perissone) in the *Primo libro a quattro voci* (1547¹⁴), and of works by Perissone in Rore's second and third books of five-voice madrigals. Perissone also wrote the dedicatory letter for Gardane's first edition of Rore's *Vergine bella* (1548) (present in the alto partbook only).

During the years 1545 to 1550 Perissone published four volumes of secular music. If he also wrote sacred music most of it must be lost; a single motet survives in print, and although a 'Pyrison', resident in Venice, is said in a letter of 25 November 1549 to have written a mass at the behest of a German merchant, the work is not known to survive. (Eitner's identification of a mass in *D-Bsb* 40091 as this work is mistaken.)

In 1552 Ortensio Lando (*Sette libri di cataloghi*) described him as living, singing and playing in Venice. During the 1550s Perissone was a member of the Compagnia di S Marco, a group of ducal singers who performed elsewhere in Venice, especially in the *scuole grandi*. He became a brother in the Scuola di S Marco in 1557. When Perissone died, sometime in the

1560s, he was still considered a young man: Domenico Veniero in a sonnet lamented the musician as one who had been granted to his friends for but a brief time. The composer's names are here the subject of word-play: 'Ben *perì suon*, quel suona il nome stesso'; 'Quand equal *Cambio in Cambio* a noi fia dato/Di sì gran *Cambio*?'. To this sonnet Veniero's friend Fenaruolo answered in a similar vein: 'In un punto *perì suon* sì pregiato/E 'n sua vece mandò tristi lamenti/(*Duro Cambio*) il mar d'Adria in ogni lato.'

Perissone was indebted to Rore and Willaert, modelling his four-voice madrigals on those of Rore, and his villanellas and five-voice madrigals on those of Willaert. Particularly striking is Perissone's choice of four dialogue texts (published in *Il secondo libro*, 1550) and of two Petrarch sonnets (*Cantai hor piango* and *I piansi hor canto*, published in *Madrigali a cinque voci*, 1545) also set by Willaert in the *Musica nova* (1559). There are some explicit musical relationships between the sonnet settings by the two men. Since Willaert is unlikely to have modelled his pieces on the work of a young singer, Perissone probably had access to his teacher's madrigals in the *Musica nova* before its publication.

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JAMES HAAR

Perkholtz, Lucas.

See [Bergholz, Lucas](#).

Perkins, Carl

(*b* Tiptonville, TN, 9 April 1932; *d* Nashville, TN, 19 Jan 1998). American rock and roll singer, guitarist and songwriter. A rural upbringing exposed him to the blues music of his negro sharecropper neighbours which profoundly marked his later, highly influential, guitar style. In the mid-1950s Perkins became one of the principal recording artists for Sam Phillips's Sun label in Memphis. Through compositions such as *Blue Suede Shoes*, *Put your Cat Clothes On* and *Boppin the Blues*, he made a major contribution to the foundation of rock and roll and rockabilly music. Like Chuck Berry he had an ear attuned to the argot and fashions of young Americans in the 1950s and the ability to distill these in a pithy lyric. Another Sun artist, Elvis Presley, made *Blue Suede Shoes* into a global rock and roll anthem in 1956. Perkins's own version of the song was a big hit in the United States but other recordings met with less commercial success. During the 1960s Perkins alternated between rock and country music, and for several years he toured with Johnny Cash for whom he wrote the hit song *Daddy Sang Bass*. His final recordings were issued posthumously on the album *Go Cat Go!* (Dinosaur, 1996) and featured duets with such admirers as George Harrison and Paul McCartney, Paul Simon and Willie Nelson. See also D. McGee: *Go, Cat, Go* (New York, 1995).

DAVE LAING

Perkins, Leeman L(oyd)

(*b* Salina, UT, 27 March 1932). American musicologist. He took the BFA at the University of Utah in 1954 and the PhD at Yale in 1965 and began teaching at Boston University during summer 1964. In autumn 1964 he joined the music department of Yale University, where he taught until moving to the University of Texas at Austin in 1971. In autumn 1975 he was visiting associate professor at Columbia University, where he was appointed professor of music history in 1976; he chaired the department from 1985 to 1990. His principal area of research has been the music and theoretical writings of the late 15th and early 16th centuries. His investigations of manuscripts of sacred and secular vocal polyphony have led to several scholarly editions and show a concern for the editorial practices involved in presenting this music in modern transcriptions.

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PAULA MORGAN

Perkowski, Piotr

(*b* Oweczacze, 17 March 1901; *d* Otwock, nr Warsaw, 12 Aug 1990). Polish composer and teacher. He studied composition with Statkowski at the Warsaw Conservatory and privately with Szymanowski in Warsaw and Roussel in Paris (1926–8), where he also attended the Ecole des Sciences Politiques. Between the wars he organized the Association of Young Polish Musicians in Paris. He was director of the Toruń Conservatory (1938–9), president of the Polish Composers' Union (1945–9) and a professor at the conservatories of Warsaw (1946–51, 1954–73) and Wrocław (1951–4); his pupils included Baird, Kotoński and Rudziński. Among the awards he received are the Kraków Music Award and a prize from the Polish Ministry of Culture (1966). The main influences present in his work are Szymanowski and post-Impressionist French music; his style is traditional, faithful to the primacy of melody. In earlier works there are qualities of emotional restraint and subtle, poetic atmosphere; his later music is often modelled on the rhythms and melodies of Polish folk music. Such pieces as the orchestral *Nokturn* and the Violin Concerto no.2 blend a specifically Polish emotional depth with programmatic intentions. Several of his compositions were lost during World War II.

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Orch: *Pf Conc.*, lost; *Fantasia*, pf, orch, lost; *Szkice toruńskie* [Toruń Sketches], 1938 [only 2nd of 3 movts survives]; *Vn Conc. no.1*, 1938, lost, reconstructed 1947–8; *Fantasia*, 1939; *Taniec rosyjski* [Russian Dance], 1949; *Sym. no.2*, 1952–5; *Uwertura warszawska*, 1954; *Nokturn*, 1955; *3 tańce lubelskie* [3 Lublin Dances], 1956; *Vn Conc. no.2*, 1959–60; *Sinfonia drammatica*, 1963; *Vc Conc.*, 1973, rev. 1978; *W stronę Atmy* [In the Direction of Atma], str, pf, perc, 1978

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Chbr: *Krakowiak*, vn, pf, 1926; *Fantasia*, fl, va, pf, 1926, lost; *Sextet*, cl, hn, tpt, pf trio, 1926, lost; *Str Qt*, 1930; *Elegia*, vc, org/pf, 1945; *Karolowi Szymanowskiemu* [To Szymanowski], vn, pf, 1952; *Poemat*, fl, pf, 1954; *Sonatina*, tpt, pf, 1954; *Sonata*, ob, pf, 1955; *Str Qt no.2*, 1978

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Pf: *Preludia*, lost; *Bagatelle*, 1926; *Etude*, 1926; *Sonata*, 1926, lost, reconstructed 1949; *4 krakowiaki*, 1927; *2 preludia*, 1928; *Łatwe utwory* [Easy Pieces], 2 books, 1947, 1949; *4 łatwe utwory*, 1953; *5 łatwych utworow*, 1953

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BOGUSŁAW SCHÄFFER/R

Perle, George

(*b* Bayonne, NJ, 6 May 1915). American composer and theorist. He studied composition with Wesley La Violette (1934–8) and Krenek (early 1940s), and was awarded the PhD at New York University (1956). A member of the faculty at the University of Louisville (1949–57), the University of California, Davis (1957–61), and Queens College, CUNY (1961–84), he has also held visiting professorships at Yale University (1965–6), the University of Southern California (summer 1965), SUNY, Buffalo (1971–2), the University of Pennsylvania (1976, 1980), Columbia University (1979, 1983),

the University of California, Berkeley (Ernest Bloch Professor, 1989) and New York University (1994). He was elected to the American Academy of Arts and Letters (1978) and the National Academy of Arts and Sciences (1985); awards include the Pulitzer Prize (1986) in music (for *Wind Quintet no.4*), the MacArthur Fellowship (1986) and two Guggenheim Fellowships (1966, 1974). His book *The Operas of Alban Berg* (1980) won the Otto Kinkeldey Award of the American Musicological Society and the ASCAP Deems Taylor Award (1981). The articles 'Webern's 12-Tone Sketches' and 'The Secret Program of the *Lyric Suite*' also won the ASCAP Deems Taylor Award in, respectively, 1975 and 1978. He has been composer-in-residence at Tanglewood Music Center (1967, 1980, 1987), at the Marlboro Music Festival (1993) and with the San Francisco SO (1989–91). He was elected to the Institute of the American Academy and Institute of Arts and Letters in 1978.

During the 1930s Perle was among the first American composers to be attracted by the music and thought of Schoenberg, Berg and Webern. His interest, however, was not so much in the 12-note system itself as in the idea of a generalized systematic approach to dodecaphonic composition. Using some of the fundamental concepts of the 12-note system, such as set and inversion, he developed an approach to composition which attempts to incorporate such 12-note ideas with some of the basic kinds of hierarchical distinction found in tonal practice, such as the concept of a 'key' as a primary point of reference. His system of '12-note tonality' (originally referred to as 'the 12-tone modal system'), developed continuously from 1939 (and in collaboration with Paul Lansky from 1969–73), is in simplest terms an attempt to create useful distinctions and differentiations in a 12-tone context by defining functional characteristics of pitch-class collections, in terms of the intervals formed by component pairs of notes, on the one hand, and the properties of these same pairs with respect to axes of symmetry, points about which they are symmetrically disposed, on the other. (In an abstract sense these two concepts are roughly analogous to familiar notions of 'mode' and 'key' in tonal music.)

The harmonic vocabulary of 12-note tonality is exclusively derived from 'cycle sets', ordered 12-note statements of complete collections of symmetrically related dyads (see [Twelve-note composition](#)). The cyclic set differs from the general 12-note series not only in its structure but also in its use: akin to a scale in diatonic tonality, its function is referential, not literally determining note-to-note motion on the compositional surface. Paired forms of the cyclic sets generate arrays of chords which are related to one another by different types of symmetry. This approach was anticipated in some works by Berg (the first movement of the *Lyric Suite* and Act 2 scene i of *Lulu*) and Bartók (the fourth and fifth quartets) in their use of symmetrical relations as a basis for their harmonic language. Perle's approach does not define explicit procedures for composition but rather outlines a large and highly structured network of pitch-class and formal relations which can then serve as points of reference for compositional development. (In this sense, too, it is like tonal composition in that the composer's 'system' is a general guide to a musical language and a given composition constructs a unique interpretation of that language.)

Though most of Perle's compositions to 1967 and all since then are based on this approach, Perle has also written works that he described as

'freely' or 'intuitively' conceived, combining various serial procedures with melodically generated tone centers, intervallic cells, symmetrical formations, etc. A rhythmic concept, or rather ideal, toward which I progressed in these and other works was that of a beat, variable in duration but at the same time as tangible and coherent as the beat in classical music, and of an integration between the larger rhythmic dimensions and the minimal metric units.

These works include the Quintet for Strings (1958), three wind quintets (1959, 1960, 1967), and a series of monophonic works for solo instruments (1942–65). A consistent thread which runs through these pieces, as well as later works, is the construction of rhythmic relations through inter-tempo equivalences: e.g. triplet quavers in one tempo might equal crotchets in another. While this is a widely used technique, Perle uses it in a highly personal way, which has the effect of creating a general feeling of continuous rubato, adding a subtle flexibility to the underlying rhythmic sense. Interrelations of metre, rhythm, tempo, phrase structure and formal design are basic to his compositional thinking.

In comparison with much music of the time, the 'sound' of Perle's music and the manner in which he unfolds his musical ideas are usually straightforward and relatively uncomplicated. His music eschews the veneer of the avant garde and what he considers the wrong-headed association of musical complexity with perceptual difficulty. The complexities that concern him are those arising from the many levels on which his pitch, pitch-class and motivic relations interact and interrelate, and for him difficulties are only in making these relations as interesting and understandable as possible. In many of his compositions a few relatively simple musical ideas will appear in different ways and contexts so that the character and quality of these ideas become richer in the process.

Perle's writings on 20th-century music, particularly that of Schoenberg, Berg and Webern, Bartók and Skryabin, have contributed much to a wider and deeper understanding of it. His work on Skryabin has made an important contribution in showing how analytical insights may be derived from idiosyncratic features of a composer's notation, while his book *Serial Composition and Atonality* has become a standard text. His most extensive work has been on the music of Berg and has revealed in great depth and detail the richness and subtlety of Berg's work, dispelling popular notions that Berg's music, in contrast with that of Schoenberg and Webern, is arbitrary in its use of 12-note and serial procedures; the two-volume *The Operas of Alban Berg* is also a detailed study of his life and complete works. After studying the materials for the incomplete third act of *Lulu*, in 1963, he published a series of articles which conclusively demonstrated that the opera could be accurately completed, and prepared the way for the publication of the complete opera in 1985. In January 1977 Perle discovered a score of Berg's *Lyric Suite*, annotated by the composer. The annotations unfold a secret programme inspired by Berg's love for Hanna Fuchs-Robettin, the wife of a Prague industrialist and sister of Franz

Werfel. Her initials combine with Berg's to give the basic cell of the work, B–F–A–B♭ (in German, H–F–A–B). This discovery, together with Berg's letters to Hanna Fuchs-Robettin, uncovered by Perle at the same time and spanning the period from 1925 to Berg's death in 1935, refuted the description of Berg's life and character that had been authorized by his widow and accepted by every biographer of the composer.

Perle's work is deeply conservative in that his main effort has been to build a musical world whose logic and power is as consistent as that of traditional tonal practice. While this was also Schoenberg's aim in constructing the 12-note system, for Perle there was an intolerable contradiction in Schoenberg's concept of the 12-note series as 'invented to substitute for some of the unifying and formative advantages of scale and tonality' at the same time as it 'functions in the manner of a motive'. Perle's cyclic sets act solely as the basis of the harmonic and contrapuntal syntax of his music: they do not function as motifs. Though initially inspired by the Vienna school, his later writings (*The Listening Composer*) reveal a close connection with Skryabin, Bartók, and Stravinsky as well. He argues that the seemingly disparate aspects of post-tonal music share structural elements that derive from a common source – inversional and cyclic symmetry inherent in the 12-note scale – and that this implies a system of relations as coherent as that of diatonic tonality.

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PAUL LANSKY

Perle, George

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2 insts: Lyric Piece, vc, pf, 1946; Sonata quasi una fantasia, cl, pf, 1972; Sonata, vc, pf, 1985

solo instrument

Str: Sonata, va, 1942; Hebrew Melodies, vc, 1945; Sonata, vc, 1947; Sonata no.1, vn, 1959; Monody II, db, 1962; Sonata no.2, vn, 1963; Solo Partita, vn, va, 1965
Winds: 3 Sonatas, cl, 1943; Monody I, fl, 1960; 3 Inventions, bn, 1962

Pf: Pantomime, Interlude, and Fugue, 1937; Little Suite, 1939, unpubd; Modal Suite, 1940; 6 Preludes, 1946; Sonata, 1950; Short Sonata, 1964; Toccata, 1969; Suite in C, 1970; Fantasy-Variations, 1971; 6 Etudes, 1976; Ballade, 1981; 6 New Etudes, 1984; Sonatina, 1986; Lyric Intermezzo, 1987; Phantasyplay, 1995; 6 Celebratory Inventions, 1995; Chansons cachées, 1997; Musical Offerings, left hand, 1998; 9 Bagatelles, 1999

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Perlea, Jonel

(*b* Ograda, Romania, 13 Dec 1900; *d* New York, 29 July 1970). Romanian conductor and composer, active also in the USA. He studied in Munich and Leipzig and, except for a year at Rostock (1924–5), conducted mostly in Bucharest, becoming musical director at the Romanian Opera in 1934. He spent the last year of the war in a German internment camp. Afterwards, he conducted opera in Italy, and went to the Metropolitan, New York, in 1949, making his début with *Tristan und Isolde*. The urgency, clarity and beautiful orchestral sonority of that performance were remarkable, and he made an equally strong impression that season in *Carmen*, *La traviata* and *Rigoletto*. He became the victim of internal intrigues and stayed at the Metropolitan for only one season (the new general manager in 1950 offered him only *Die Fledermaus*).

Perlea continued to conduct opera in Italy (giving the première of Nino Rota's *Il capello di paglio di Firenze* in Palermo in 1955), but his American career was unsuccessful. Weakened by a heart attack in 1957, then crippled by a stroke, he learnt to conduct with his left arm alone. In his later years, having become a naturalized American, he taught and conducted at the Manhattan School of Music, was musical director of the Connecticut SO (from 1955) and once more made a stirring impression with his performances of *Tosca* for Sarah Caldwell's American National Opera Company in 1967. His compositions, somewhat in the style of Hindemith, include works for orchestra, a string quartet, a piano quintet and songs.

MICHAEL STEINBERG

Perlemuter, Vlado [Vladislav]

(*b* Kowno [now Kaunas], 26 May 1904). French pianist of Polish birth. He moved to Paris at an early age and studied privately with Moszkowski, from whom he received his grounding as a virtuoso. He then studied with Cortot at the Paris Conservatoire, where he won a *premier prix* in 1919, the *prix d'honneur* in 1920 and the Prix Diémer in 1921. He also worked with Robert Lortat and privately with Ravel, whose complete works he was among the first to perform in public. Numerous concerts and recordings established his international reputation after 1945. His recordings of Ravel's works reveal a wide range of sonorities and, in such works as *Gaspard de la nuit*, strong evocations of orchestral instruments. His Chopin playing is also outstanding: in the Etudes, the Ballades and the Mazurkas in particular he achieves a wonderful range of tone-colour, a rhythmic subtlety, and a balance between line and detail that would be difficult to

surpass. That he is less renowned than others whose readings of Chopin cannot compare with his own is perhaps due, on the one hand, to an occasional lapse of memory, and on the other to a temperament that is self-effacing – and no doubt to a conception of the music that is very grand and simple, and neither fastidious nor showy. From 1951 to 1976 he was a leading professor at the Paris Conservatoire, where his students included Michel Dalberto, Jean-François Heisser and Jacques Rouvier. He has also given masterclasses in Canada, Japan and Great Britain. Perlemuter described his work with Ravel in a book written with Hélène Jourdan-Morhange, *Ravel d'après Ravel* (Lausanne, 1953; Eng. trans., 1988).

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WILLIAM GLOCK/CHARLES TIMBRELL

Perli, Lisa.

See [Labbette, Dora](#).

Perlis, Vivian

(*b* Brooklyn, NY, 26 April 1928). American musicologist. She was educated at the University of Michigan (BM 1949, MM 1952), where she studied the history of music and also the piano and harp. A graduate student in musicology at Columbia University (1962–4), she taught the history of music at several colleges in New England before becoming a reference librarian at Yale University in 1967. In 1972 Perlis founded Oral History, American Music, also based at Yale, and has continued as its director. The project is an extensive repository on tape and videotape of source material on composers and other major figures in American music. Her other activities have included lecturing and teaching for the American Studies programme and the School of Music at Yale. She has collaborated on several recordings and television documentaries, the latter including *Memories of Eubie* (1980), on the jazz pianist Eubie Blake. Her work represents an imaginative and timely contribution to the investigation of the recent history of American music.

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PAULA MORGAN

Perlman, Itzhak

(b Tel-Aviv, 31 Aug 1945). Israeli violinist. He initially taught himself to play, first on a toy fiddle and then on a child's violin. At four he was stricken with poliomyelitis which left him permanently disabled. During a year's convalescence he continued to practise and he then entered the Tel-Aviv Academy of Music to study with Rivka Goldgart. By the time he gave his first solo recital, at ten, he had already made a number of appearances with the Ramat-Gan and Broadcasting Orchestras. In 1958 he played twice on the 'Ed Sullivan Show' on television in New York and decided to remain there, making a nationwide US tour and entering the Juilliard School of Music to study with Dorothy Delay and Ivan Galamian. He made his Carnegie Hall début in 1963 and the following year won the Leventritt Memorial Award. In 1965 he toured his native country and in the 1965–6 and 1966–7 seasons he visited most of the major North American cities. In the 1967–8 season he made major débuts in Europe, including London and Paris, and since then he has been recognized not just as the finest violinist of his generation but as one of the greatest musical talents to emerge since World War II.

Although he has to play sitting down, Perlman is an immensely strong violinist with no discernible flaws in his technique, producing a big tone of great beauty and phrasing with immense breadth when the music demands it. An outgoing, genial character, he is able to call on deep reserves of emotion and humanity; and he has dominated the last quarter of the 20th century with performances ranging from the scintillating to the Olympian. When he is on his best form he can match any player of the past in the major concertos, from Bach onwards, although his approach to Baroque and Classical works is unashamedly Romantic. His numerous recordings include the Bach solo sonatas and partitas, the Paganini *Caprices* and much of the virtuoso repertory, as well as profound interpretations of Bach's Double Concerto and Mozart's Sinfonia concertante with Zukerman; the Mozart sonatas with Barenboim; the Beethoven and Brahms concertos with Barenboim conducting; the Beethoven sonatas with Ashkenazy; and the Berg and Stravinsky concertos with Ozawa. In chamber music he has often been heard, in the concert hall or on recordings, with such colleagues as Barenboim, Zukerman, Ashkenazy, Martha Argerich, Bruno Canino and Lynn Harrell. For many years Perlman has been associated with the Aspen Music Festival in Colorado, and he teaches at Brooklyn College, New York. In 1996 he was awarded the Royal Philharmonic Society's gold medal. Although he has generally made light of his disability, he has on occasion been a trenchant spokesman for the disabled. Works have been written for

him by Robert Mann, Earl Kim and Robert Starer. He plays the 1714 'Soil' Stradivari.

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TULLY POTTER

Perm'.

Russian city, on the western slopes of the Urals. From 1940 to 1957 it was known as Molotov. The musical life of the city has traditionally centred on the opera house built in 1878. Perm's first opera season took place the following year, when *A Life for the Tsar*, *Ruslan and Lyudmila*, *Faust* and *Aida* were performed. Amateur music-making existed at a high level in the late 19th century, and the city's amateur orchestra performed symphonies and piano concertos by such composers as Beethoven and Liszt. The works of Mozart, Schubert, Glinka and Tchaikovsky were heard at chamber and orchestral concerts under the aegis of the Philharmonic Society (1908–12). Concerts of sacred music were organized by church choirs, and featured works by Arkhangel'sky, Grechaninov, Haydn and others. Between 1890 to 1917 there was a remarkable growth in the number of folk choirs in Perm'. Village and factory choirs (in 1913 there were a total of 290) performed folksongs and works by major Russian composers; between 1911 and 1913 scenes from *A Life for the Tsar*, in a production by A.D. Gorodtsov, were performed by peasants in numerous locations in and around the city.

After the upheavals of the Revolution the city's musical life was resumed in the 1920s. Much of the opera house's repertory consisted of now forgotten works with an ideological slant. A powerful impulse was given to the opera house's development by the evacuation to Perm' during World War II of the troupe of the Leningrad Opera and Ballet Theatre and of a number of leading Russian musicians. All the operas and ballets of Tchaikovsky have been performed in Perm's opera house, which was renamed after that composer in 1965. In 1969 it became the Permskiy Gosudarstvenniy Akademicheskiiy Teatr Operi i Baleta imeni P.I. Chaikovskogo (Tchaikovsky State Academic Theatre of Opera and Ballet). In the 1980s a Tchaikovsky festival and a Prokofiev festival were held in the city. For several decades after World War II there was a tradition of Monday symphony concerts in Perm'. The Urals State Chamber Choir, founded in 1975, tours frequently and has established a reputation as one of the best choirs in Russia; its repertory consists mainly of Russian sacred music.

Political changes in the late 1980s brought increased artistic freedom, and led to the creation of a number of new musical organizations: chamber, vocal and folk ensembles, and secular and church choirs. A composers'

union was formed in Perm' by ten local composers. Under its auspices major operatic, orchestral, choral and chamber works have been composed and performed. In 1991 a children's school of composition, the only such institution in Russia, was founded in the city. The annual Perm' Festival, inaugurated in 1992, features well-known Russian performers; artists to have appeared at the festival include the pianist Nikolay Petrov, the violinist Sergey Stadler and the conductors Vladimir Fedoseyev, Vladimir Spivakov, Pavel Kogan and Mikhail Pletnev.

Musical education in Perm' is provided by 15 children's music schools, a music college (founded in 1924) and the Institute for Culture and the Arts (1975). The development of recording is a recent feature of musical life in the city, and the two leading studios have released CDs and cassettes of both classical and variety music.

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IGOR' VLADIMIROVICH ANUFRIYEV

Permont, Haim

(b Vilnius, 1950). Israeli composer of Lithuanian birth. He studied at the Rubin Academy in Jerusalem with Kopytman among others and at the University of Pennsylvania (PhD 1985), where his teachers included George Crumb, Richard Wernick and Jay Reese. After accepting a lectureship at the Rubin Academy in 1985, he became dean of theory and composition (from 1995). In 1996 he was appointed composer-in-residence of the Haifa SO. His honours include prizes from CBS and ASCAP, Israeli ACUM prizes (1993–4) and the Israeli Prime Minister's Prize (1995).

Believing that music emanates from realignments with tradition, Permont has endorsed a pluralistic compositional attitude. *Elegy*, a meditative work for piano and orchestra, exemplifies this view: bitonal harmonies produce a rich modality, while octatonic patterns and structures derived from major 3rds and tritones are also characteristic. His vocal settings project a romantic aesthetic. *Like the Leaden Sky Before It Rains*, written in commemoration of the victims of Terezín, illustrates his imaginative use of a range of compositional idioms, from traditional tonality to dense atonal counterpoint. (R. Fleisher: *Twenty Israeli Composers*, Detroit, 1997).

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(selective list)

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Permutation fugue.

A type of composition that brings together certain characteristics of fugue and of canon, namely: (1) The voices enter successively, as in fugue, each waiting until the preceding voice has stated the opening theme. (2) Entries alternate between tonic and dominant. (3) Each voice, once it has completed its statement of the opening theme, continues by stating two or three additional themes of the same length, all voices stating these themes in the same order. (4) There is almost no non-thematic material; that is, when a voice has completely stated all themes, it begins the series over again, either immediately or after a rest, and restates all themes, again in the same order. A classic example of a permutation fugue is the opening chorus of Bach's cantata *Himmelskönig, sei willkommen* bwv182. The German term *Permutationsfuge* was coined in 1938 by Werner Neumann to describe the most common way in which Bach's vocal fugues, especially those in his early works such as bwv182, were constructed. The word reflects the manner in which the themes appear in myriad vertical permutations, for which reason the composer must be sure that the themes function properly in [Invertible counterpoint](#). Permutation fugue grew out of an interest in combining fugue with invertible counterpoint manifested among a circle of German composers working in Hamburg and Lübeck in the 1660s and 70s that included Reincken, Weckmann, Bernhard, Buxtehude and Theile. Although the sonatas of Reincken's *Hortus musicus* include several fugues with most of the above characteristics, Theile wrote what is probably the first true permutation fugue for his *Musicalisches Kunst-Buch*, and it was probably from this treatise, which circulated widely in central Germany, that Bach acquired the idea. Because certain elements of the 'classic' fugue are not present, such as the use of episodes or thematic statements in related keys, there is some disagreement among present-day scholars on whether permutation fugues should be thought of in the same category as fugue. There is no questioning, however, that musicians of Bach's time would have so classified them. (P. Walker: 'The Origin of the Permutation Fugue', *The Creative Process*, Studies in the History of Music, iii (New York, 1992), 51–91)

PAUL WALKER

Pernambuco.

State in north-east Brazil. It had one of the earliest musical establishments in the Portuguese colony. The city of Olinda, founded in the mid-16th century, became during that century the seat of a bishopric, and remained the seat of the diocese until 1833. The first known *mestre de capela* at Olinda was Gomes Correia, appointed in 1564 and succeeded by the end of the century by Paulo Serrão. Several names of 17th-century *mestres de capela* survive in church documents, but not a single composition has been discovered. In the city of Recife (the capital of Pernambuco) musical institutions developed, especially during the 17th and 18th centuries. A large number of documents reveal some 600 musicians (instrumentalists, singers, composers and organ builders) working in the area at that period.

A frequently praised musician of the 17th century is João de Lima, whose works were considered worthy of publication even 50 years after his death 'for the instruction of music professors'. Another musician of excellent reputation as a composer and performer was Inácio Ribeiro Noya, born in Recife in 1688; however none of his works is extant. The mulatto Manoel de Almeida Botelho (b 1721) was described in a contemporary account as 'one of the most famous composers of the present age'. His works (e.g. a four-part mass with two violins, a *Lauda Jerusalem*, three *Tantum ergo* settings and various sonatas and toccatas for keyboard and for guitar) were eagerly sought in Lisbon by professional musicians. The composer to have gained most attention, however, is Luiz Álvares Pinto (1719–?1789), who was *mestre de capela* at S Pedro dos Clérigos in Recife (1782–9) and who founded the Irmandade de Cecília dos Músicos in the same city in about 1787. A setting of the *Te Deum* by him was discovered by Jaime Diniz in 1967. The main organ builder of 18th-century Brazil, Agostinho Rodrigues Leite (1722–86), was also a native of Recife; he built organs for Recife and Olinda and also for Salvador (Bahia) and Rio de Janeiro. Other musicians or *mestres de capela* of colonial Pernambuco to have been studied are Manoel da Cunha, Jerônimo de Souza Pereira, Máximo Pereira Garros, Jerônimo Coelho de Carvalho and Salvador Francisco Leite (son of the organ builder). Secular musical activities during the colonial period in Pernambuco were apparently limited.

During the 19th century performances of art music were concentrated in Recife and focussed principally on sacred music and opera and, later, amateur salon music, from which much of the local piano repertory developed. A number of European musicians, such as the Italian Joseph Fachinetti (c1810–c1870), settled in the city, greatly contributing to operatic and concert life and to music education. Several concert organizations were founded during the century, including the Sociedade Teatral, the Sociedade Filarmônica and the Ateneu Musical do Recife, as well as several theatres, such as the Teatro de Apolo, Casa da Ópera, Teatro da Rua da Praia and Teatro S Isabel. In the latter part of the century several native composers emerged, notably Euclides Aquino da Fonseca (1854–1929) and Marcelino Cleto (1842–1922).

Although 20th-century musical life in Recife developed steadily, it did not offer the same opportunities as the other major Brazilian cities of Rio de Janeiro, São Paulo and Salvador. Thus renowned native Pernambucan composers, such as Marlos Nobre, made their careers elsewhere in Brazil. However, Recife contains a number of organizations that have helped to sustain musical life in the city; these include a symphony orchestra and the music departments of the Federal University of Pernambuco and of several private schools. In addition, the city has been a major centre of regional popular music, with famous Carnival parades, *maracatus*, and some of the most celebrated figures in contemporary Brazilian popular music, notably Chico Science.

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GERARD BÉHAGUE

Perne, François-Louis

(*b* Paris, 4 Oct 1772; *d* Laon, 26 May 1832). French music historian, composer, singer and double bass player. He sang in the parish church choir of St Jacques-de-la-Boucherie in Paris, taking music lessons from the choirmaster, the Abbé d'Haudimont. He sang in the chorus of the Opéra from 1792 until 1799, then played the double bass in the Opéra orchestra until 1816. He was appointed professor of harmony at the Conservatoire in 1813, having worked as Catel's assistant from 1811. In 1815 he was entrusted with the administration of the Conservatoire, serving as inspector general from 1816 to 1822 and succeeding the Abbé Roze as librarian in 1819. He also played the double bass in the orchestra of the Tuileries chapel from its reopening in 1802. He retired in 1822 to the département of Aisne, where he continued private studies until his death.

Perne is best known for his writings on the history of music. He took an early interest in both Greek and medieval music and, as a tireless researcher, brought together an impressive number of documents. In an age in which composers and theorists alike tackled their problems uncritically and were indiscriminate in repeating or commenting on the opinions of others, Perne insisted on going back to the ancient and medieval texts and studying them in their original languages. He lacked the time – and perhaps the talent – needed to put them into proper form and to construct informed theories from them. He took a particular interest in the problems of the notation of Greek music and read a paper on this subject at the Institut de France in 1815.

Most of his historical writings were not published; a few extracts appeared in the early volumes of Fétis's *Revue musicale* (1828–30). Fétis, who acquired Perne's library after his death, catalogued 23 writings on music left in manuscript, some of which had been completed, others of which had only been sketched. A collaborative project of 1815 focussing upon Machaut's poetic and musical works was never completed. His most important edition of early music, the only one to be published, is his transcription of the works of the Chastelain de Couci, with piano accompaniment, in Francisque Michel's *Chansons du Châtelain de Coucy* (Paris, 1830). There is as yet no comprehensive study of his scholarly work.

He wrote few compositions, of which none has enjoyed a high reputation. Besides two masses and a few smaller sacred choral works, he composed incidental music for Racine's *Esther*, an Andante for oboe and orchestra and some piano music, of which the *Six sonates faciles* are noteworthy. A number of Perne's musical manuscripts and letters are in the Bibliothèque Nationale in Paris; his library, which was given to Fétis and eventually

acquired by the Bibliothèque Royale in Brussels, includes manuscript transcriptions of polyphonic music and theoretical treatises.

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JEAN MONGRÉDIEN/KATHARINE ELLIS

Pernet, André

(*b* Rambervillers, Vosges, 6 Jan 1894; *d* Paris, 23 June 1966). French bass. He studied at the Paris Conservatoire with André Gresse and made his début at Nice in 1921. After seven years in the French provinces he was engaged in 1928 by the Paris Opéra and became their leading bass; from 1931 he also appeared at the Opéra-Comique. At the Opéra he was much admired as Boris Godunov, Don Quichotte, Méphistophélès and Don Giovanni. He created, among other parts, the title roles in Milhaud's *Maximilien* (1932) and Enescu's *Oedipe* (1936) and Shylock in Hahn's *Le marchand de Venise* (1935). He made guest appearances throughout Europe and appeared in the film version of Charpentier's *Louise*. His many recordings reveal a firm, supple voice of ample range and a notable feeling for words.

HAROLD ROSENTHAL/R

Perneth.

See [Perrinet](#).

Pernye, András

(*b* Újpest, 19 Nov 1928; *d* Budapest, 4 April 1980). Hungarian musicologist and music critic. He studied the clarinet and recorder and was a pupil of Kodály, Szabolcsi, Bartha, Bárdos and Kókai at the Budapest Academy of Music (diploma in musicology 1958). Subsequently he was music critic of the newspaper *Magyar nemzet* (1959–75) and the periodicals *New Hungarian Quarterly*, *Muzsika* and *Kritika*, and from 1964 a lecturer in music theory and history at the Budapest Academy of Music. He also gave 250 lectures on jazz on Hungarian Radio (1962–9). In 1975 he was awarded the Erkel Prize. His writings include studies of Berg and Puccini and the scenario of István Láng's ballet based on Thomas Mann's *Mario und der Zauberer*. He has edited Dunstaple's *Magnificat secundi toni* (1974), one of Byrd's *Salve regina* settings (1975) and, in a series of 16th- and 17th-century keyboard pieces, Daniel Croner's *Tabulature* (1987).

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MÁRIA ECKHARDT

Peroni, Giovanni.

See [Perroni, Giovanni](#).

Perosi, Lorenzo

(*b* Tortona, 20 Dec 1872; *d* Rome, 12 Dec 1956). Italian composer and church musician. After attending the conservatories of Rome and Milan, he went to Regensburg in 1893 to study church music with Haberl. He was made choirmaster of S Marco, Venice (1894), ordained priest (1895) and appointed music director of the Cappella Sistina (1898); meanwhile he was becoming widely known as a conductor of his own oratorios. But an acute

spiritual crisis, the culmination of eight years of growing psychological disturbance, forced him to abandon his Rome post in 1915, and in 1922 he entered a mental hospital. In 1923 he was sufficiently cured to resume his position, which officially he held until his death. His recovery, however, was incomplete, his relapses frequent: later intermittent musical activities were a mere appendix to his career. In 1930 he was honoured with membership of the Reale Accademia d'Italia.

Around the turn of the century Perosi's oratorios had an extraordinary international success: Rolland wrote enthusiastically in the composer's praise. Though his reputation waned quickly, the embers of his early fame persist, and it is not only Vatican interest that keeps his music in the Italian repertory. For, naive and eclectic though it was, Perosi's talent was genuine, and his best pieces retain an appealing freshness and gentle spirituality. These qualities found their most durable expression not in the oratorios but in the best of the many smaller religious works, often strongly influenced by Gregorian chant and 16th-century polyphony. (Perosi was the first modern Italian composer to be significantly influenced by pre-Classical music.) The once famous oratorios have lasted less well, and their eclecticism – drawing, for example, on plainsong, Renaissance polyphony, Bach, the Wagner of *Lohengrin*, and even Mascagni – has often been ridiculed. Yet they contain passages which are persuasive in their lyrical sincerity and their sense of the numinous, and others which graphically illustrate the drama, whether the pursuit of the Israelites by the Egyptians in *Mosè* or the sufferings of the soul on the threshold of death in *Transitus animae*. Such moments do much to compensate for passages where the music seems facile and improvised.

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(selective list)

oratorios

La passione di Cristo secondo San Marco, 1897; La trasfigurazione di Cristo (Bible, etc.), 1898; La risurrezione di Lazzaro (Bible: *John*), 1898; La risurrezione di Cristo (Bible: *Matthew*), 1898; Il natale del Redentore (*Matthew, Luke*), 1899; L'entrata di Cristo in Gerusalemme (*Matthew, Luke*), 1900; La strage degli innocenti (mainly *Matthew*), 1900; Mosè (A. Cameroni, P. Croce, after Exodus), 1900; Stabat mater, 1904; Il giudizio universale (G. Salvadori, P. Miscatelli, Perosi), 1904; Dies iste, 1904

Transitus animae (Liturgy, etc.), 1907; In patris memoriam (Requiem Mass, Bible: *Job*), 1909; Vespertina oratio (frags. from Ps xxx, Vexilla regis, etc.), 1912, perf. 1928; In transitu Sancti Patris Nostri Francisci (Ps cxli, 2 antiphons), 1936; Natalitia (Breviary), 1937; Il nazareno (sacra rappresentazione, T. Onofri, Perosi), 1942–4, perf. 1950; 5 others, 1913–30, unpubd

other works

Church music: 33 masses surviving complete, incl. 4 messe di requiem, 2 missae pro defunctis; c350 other works, incl. 13 settings of the Magnificat, 10 of the Tantum ergo

Orch (mainly unpubd): Conc., small orch, 1901; Tema con variazione, 1902; Scherzo, pic, orch, 1902; 2 vn concs., 1903, 1916; Pf Conc., 1916; Cl Conc., 1928; Conc., large orch; 10 suites named after Italian cities, 1899–1918, 1 inc.; 10 other

pieces

Other inst (mainly unpubd): 200 little pieces, cl, pf, 1928; 18 str qts, 1928–9, 1 pubd; 5 pf qnts, 1930–31; Sonata, va, pf; Sonata, vn, pf, org music

MSS in *I-Rvat*

Principal publishers: Bertarelli, De Santis, Musica Sacra, Pustet, Ricordi

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JOHN C.G. WATERHOUSE

Perotinus [Perrotinus, Perotinus Magnus, Magister Perotinus, Pérotin]

(fl Paris, c1200). Composer of organa, conductus and, probably, motets. He was almost certainly active at the cathedral of Notre Dame, Paris, and was the most important of the musicians involved in the revision and updating of the *Magnus liber organi* attributed to Leoninus. His achievements are mentioned in two documents from the late 13th century, the treatises of Johannes de Garlandia (Hieronymus de Moravia's compilation) and Anonymus 4. No works are ascribed to Perotinus in musical sources, but Anonymus 4 mentions seven of his compositions, all of which can be identified in manuscripts of the 13th and 14th centuries with reasonable certainty. Other compositions have been attributed to him on stylistic grounds by modern scholars.

1. Biography.

Perotinus

1. Biography.

The identity of Perotinus is largely a matter of speculation. Circumstantial evidence points to his being at Notre Dame at the end of the 12th century and beginning of the 13th. Edicts reforming the celebration of the Circumcision Office (1 January) and the Feast of St Stephen (26 December) issued in 1199 by the Bishop of Paris, Eudes de Sully, mention performance of the Vespers responsory, the third and sixth Matins responsories, the gradual and alleluia of the Mass and the *Benedicamus Domino* 'in triplo vel quadruplo vel organo'. Perotinus's four-voice settings of the graduals *Viderunt omnes* (for Christmas and Circumcision) and *Sederunt principes* (for St Stephen) are often dated on the basis of these edicts, although it is not improbable that they were in the repertory before Eudes' reforms, or even that one or both were composed in response to the edicts (if so, they would probably date from 1201 or later, owing to the papal interdict of 1200). *Triplum* and *organum (duplum)* versions of the other items on Eudes' list also appear in the *Magnus liber*, but these cannot be ascribed to Perotinus. However, one of Perotinus's conductus, *Salvatoris hodie*, is assigned to Mass on the Feast of the Circumcision in *GB-Lbl* Egerton 2615, and it is possible that this work stems from Eudes' reform. Perotinus appears to have worked with the poet Philip the Chancellor (*d* c1237); his conductus *Beata viscera* is a setting of Philip's poem, and some of his organa are found with motet texts that are also attributed to Philip.

The title 'magister', employed by both Johannes de Garlandia and Anonymus 4, indicates that Perotinus, like Leoninus, earned the *magister artium*, undoubtedly in Paris, and that he was licensed to teach. The diminutive form of his name, 'Perotinus' (for 'Petrus', a Latinization of the French 'Pérotin'), was probably a mark of respect bestowed by his colleagues; the appellation 'magnus', used by Anonymus 4, testifies to the esteem in which he was held, even long after his death. If Perotinus's career was similar to those of other Parisian ecclesiastics involved with music, such as Adam of St Victor, Albertus Cantor, Leoninus and Philip the Chancellor, he could have held a prominent position within the cathedral hierarchy. In fact, Perotinus has been identified with two important members of the Notre Dame administration, the theologian Petrus Cantor (*d* 1197) and Petrus, Succentor of Notre Dame from 1207 or earlier until c1238. The first of these identifications is improbable from a chronological standpoint, but Petrus Succentor is a possible candidate, not least because of the role played by the succentor in overseeing the celebration of the liturgy in the cathedral. Husmann's hypothesis that Perotinus was associated with the parish church of St Germain-l'Auxerrois and that he was something of a court composer to the French king Philippe-Auguste is no longer accepted.

Perotinus

2. Works.

Virtually everything known about Perotinus's musical activity is extrapolated from a passage in the treatise of Anonymus 4 (ed. Reckow, 1967, i, 46). Noting that Leoninus, the *optimus organista* ('best man with organum'), 'made' the *Magnus liber* to embellish the liturgy, he remarks:

[This *liber*] was in use up to the time of the great Perotinus, who made a redaction of it ['abbreviavit eundem'] and made many better clausulas, that is, *puncta*, he being the best *discantor*, and better [at discant] than Leoninus was. ... This Magister Perotinus made the best *quadrupla*, such as *Viderunt* and *Sederunt*, with an abundance of striking musical embellishments [colores armonicae artis]; likewise, the noblest *tripla*, such as *Alleluia*, *Posui adiutorium* and [*Alleluia*], *Nativitas* etc. He also made three-voice conductus, such as *Salvatoris hodie*, and two-voice conductus, such as *Dum sigillum summi Patris*, and also, among many others, monophonic conductus, such as *Beata viscera* etc. The book, that is, the books of Magister Perotinus, were in use in the choir of the Paris cathedral of the Blessed Virgin up to the time of Magister Robertus de Sabilone, and from his time up to the present day.

Crucial to an understanding of Perotinus's work is the meaning of the verb 'abbreviare' as used in the above passage. It could mean 'to shorten', and Anonymus 4's remark is often taken in that sense, as indicating that Perotinus shortened Leoninus's *liber* by curtailing the size of individual organa, replacing *organum purum* with discant clausulas and substituting one clausula for another. A group of 154 clausulas in *I-FI* plut.29.1 (ff.178–83v, clausulas 289–442; ed. R.A. Baltzer, *Le magnus liber organi de Notre-Dame de Paris*, v, Monaco, 1995) could have been used to achieve this result; these clausulas have been ascribed to Perotinus by some modern scholars (see Ludwig, 1910; Waite, 1961; Sanders, 1967). However, most of the other clausulas in this manuscript (ff.147–84 v) are ambitious compositions, and their use in the organa would, if anything, expand the size of the original settings. A number of these clausulas bear a stylistic resemblance to the known works of Perotinus, which are also conceived on a large scale in comparison with the organa generally supposed to belong to the Leoninian corpus, and do not suggest a 'reduction' in any sense. 'Abbreviare' is probably better understood as meaning 'to write down' or 'to make a redaction'; this reading is consistent with Anonymus 4's use of the word elsewhere in his treatise. If Perotinus 'made a redaction of [Leoninus's *liber*]', in effect he prepared a new 'edition' of it, a process that could have involved both 'abbreviation' and the introduction of 'many better clausulas, that is, *puncta*', as well as the addition of wholly new compositions. The idea of a redaction, or edition, accords with Anonymus 4's suggestion that Perotinus used a more developed system of rhythmic notation than Leoninus had, one in which the full system of rhythmic modes was operative, and in which some elements of mensural notation were present ('These principles [of notation] are used in many books of the *antiqui*, and this from the time of the great Perotinus, and during his time, ... and similarly from the time of Leo, to some extent [*pro parte!*']; ed.

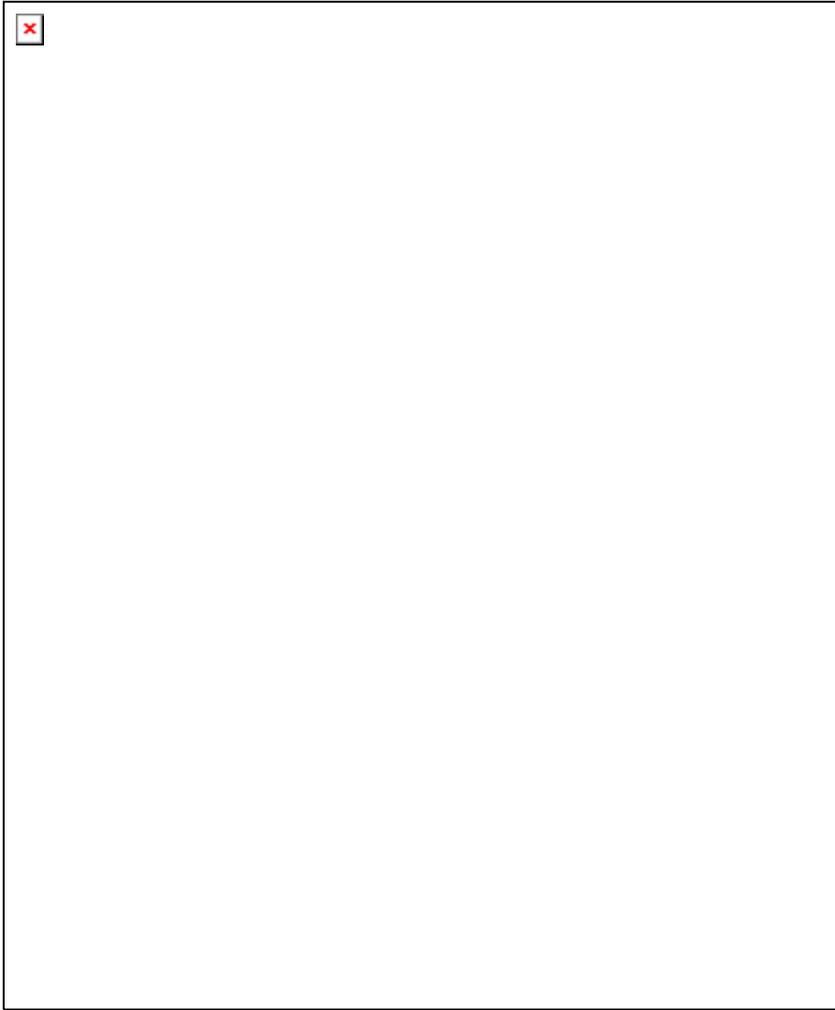
Reckow, 1967, i, 46). It also fits with his allusion to 'the book, that is, the books of Magister Perotinus', following immediately upon what is in effect a description of the *Magnus liber* as we know it from such manuscripts as *D-W* 628 and *I-FI* plut.29.1. Ludwig (1910) suggested that the former manuscript transmitted the two-voice organa more or less as Leoninus had created them, and that (for the most part) its two clausula cycles date from the time of Perotinus, while the latter manuscript preserved the *organa dupla* in Perotinus's revision, in addition to much else by him. This formulation is undoubtedly too simple; the collections in both sources were certainly culled from several layers of the Notre Dame repertory, so that they reflect less the input of one specific composer or 'editor' than what was available to the scribe at the time of copying. But the Parisian origins of *I-FI* plut.29.1, its close ties to Notre Dame and the fact that it was copied only a decade or two after Perotinus is likely to have been active, all suggest that this manuscript may indeed be the prime witness to his work.

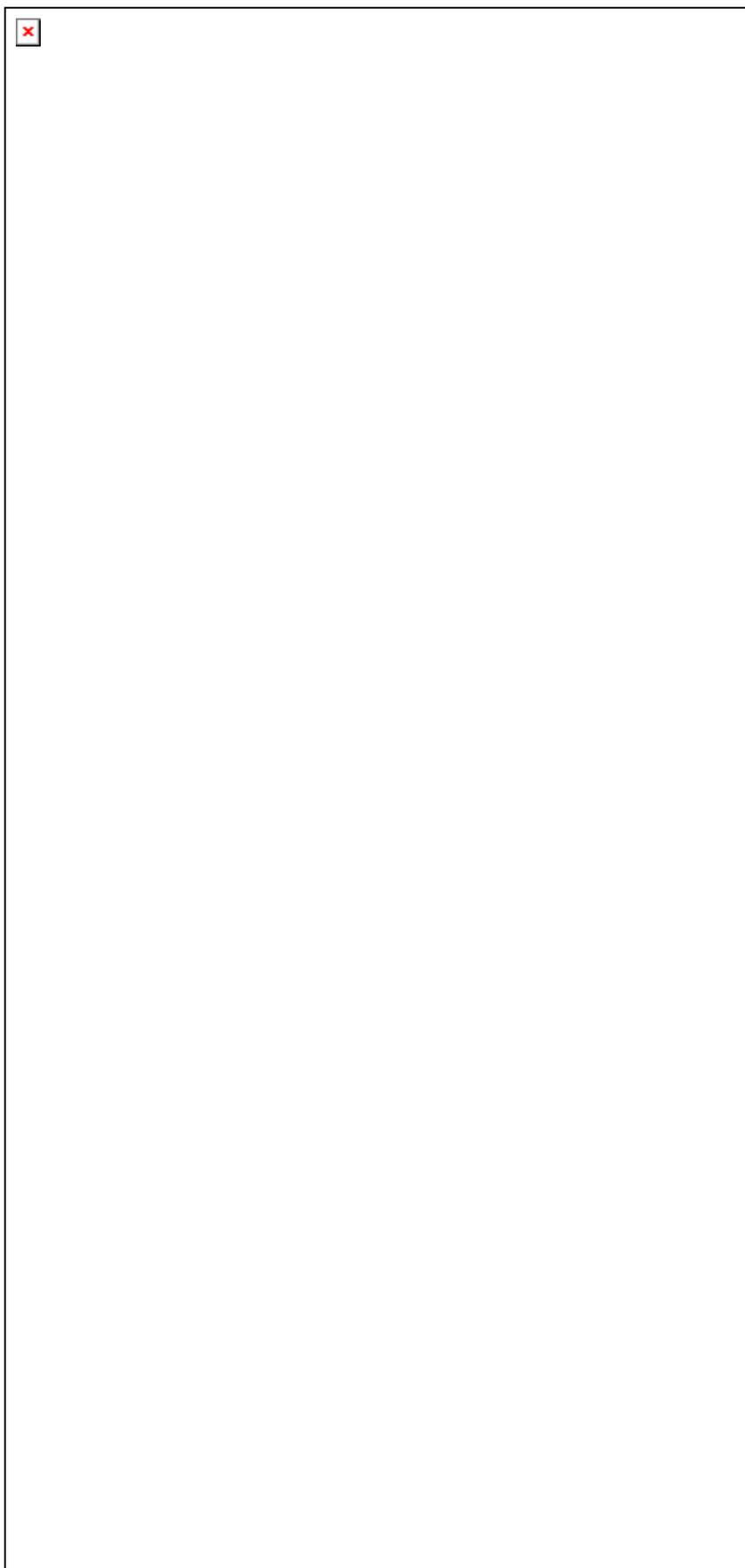
We know from Anonymus 4 that Perotinus wrote organa for three and four voices, as well as conductus for one to three voices, and that he 'made' numerous 'better' clausulas, most of them presumably in two voices, for use in Leoninus's *Magnus liber*. Although Anonymus 4 refers to him as 'optimus discantor', implying that he was known in particular for his work in the various genres of discant, there is no reason to suppose that he did not compose *organa dupla* with passages in *organum purum* as well; indeed *organum purum* is a striking feature of his two four-voice organa. In any event, it is not possible to identify any *organa dupla* (or any sustained-note passages in such pieces) as his work. Perotinus probably also played a role in the early development of the motet. If, as seems likely, he was active through much of the first quarter of the 13th century or beyond, it is unlikely that he did not have direct contact with the new genre. Although Anonymus 4 does not ascribe any motets as such to Perotinus, this may be insignificant since although the theorist evidently knew the genre, he seems not to have taken it much into account in his treatise. Motet versions of Perotinus's two four-voice organa were included in *E-Mn* 20486 (and in reduced form in two other manuscripts, including the Parisian *Magnus liber* source *D-W* 1099); these texts are attributed elsewhere to Perotinus's collaborator and likely colleague at Notre Dame, Philip the Chancellor. In addition, several other organa and clausulas ascribed to Perotinus by modern scholars are also transmitted with motet texts written by Philip. Many early motets, including those that may be by Perotinus and Philip, were probably understood to be clausulas of sorts, and thus they may number among Perotinus's 'many better clausulas, that is, *puncta*' mentioned by Anonymus 4.

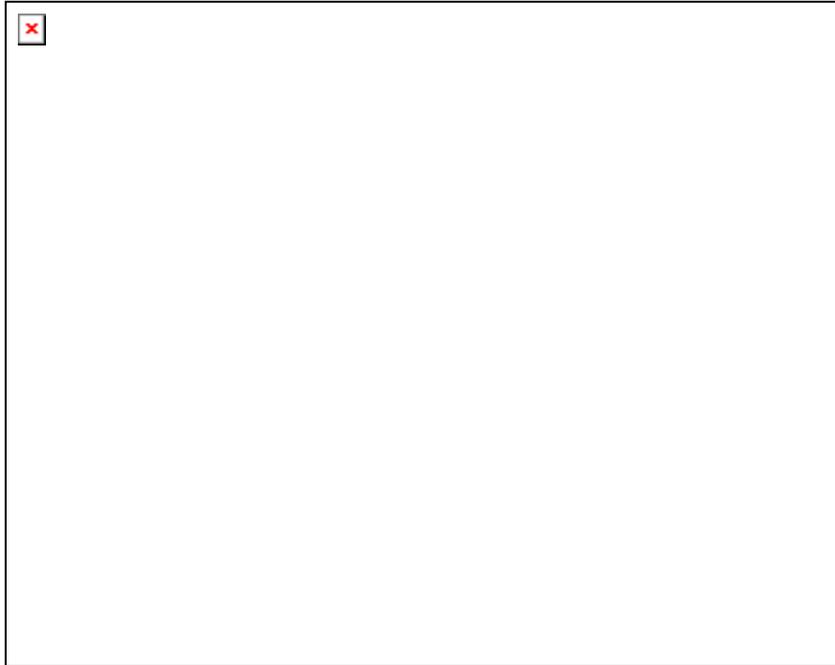
Perotinus's compositions for three and four voices are milestones in the history of Western music. With the possible exception of the three-voice conductus *Congaudeant catholici* ascribed to the Notre Dame cantor Albertus Parisiensis in the Codex Calixtinus, these are the first known pieces conceived for more than two independent parts. The upper voices often lie in a similar range and move in a similar style, frequently in phrases of identical length. This suggests that the polyphonic fabric may initially have been conceived in two parts, with additional voices being written in imitation of the second part or contrived from it. As [ex.1](#) from *Alleluia, Nativitas* shows, each upper voice is written as a separate 'duet' with the

tenor line, without much regard for the harmonic effect that these upper voices produce when combined. The polyphonic fabric is rooted in stable blocks of consonance, here based on *f* and, later, *g*, ordinarily built out of perfect concords, within which the upper voices intertwine to produce relatively frequent dissonant clashes. The use of dissonance within a consonant framework is cultivated with striking effect in the opening of *Viderunt omnes* (ex.2), where, after an intonation establishes the underlying consonant sonority, each phrase begins with a major 7th against the tenor in two or all three of the upper voices and then projects this discord forward in rhythmically energized polyphony before resolving it to a form of the initial concord. The tension generated by the prolongation of this dissonance significantly enhances the strength and formative power of the underlying consonance, allowing Perotinus to extend it over a very large span. Through the use of this and other stylistic elements Perotinus was able to create works on an unprecedented scale. This is doubtless one of the devices Anonymus 4 had in mind when he mentioned the *quadrupla*'s 'abundance of striking musical embellishments'. Another of the *colores* employed by Perotinus to enhance and extend his work was *rondellus*, or voice exchange; elements of this can be seen in exx.1 and 2, but in ex.3, from *Sederunt principes*, *rondelli* dominate the texture, yielding an extended variation design as the melodic ideas are passed from voice to voice. Still other *colores* are deployed to articulate the end of a *clausula* or larger work: in *Alleluia, Nativitas* a commonly used *copula non ligata* formula is inserted as a brief *cadenza*-like flourish to bring its setting of 'alleluia' to a close (ex.4).

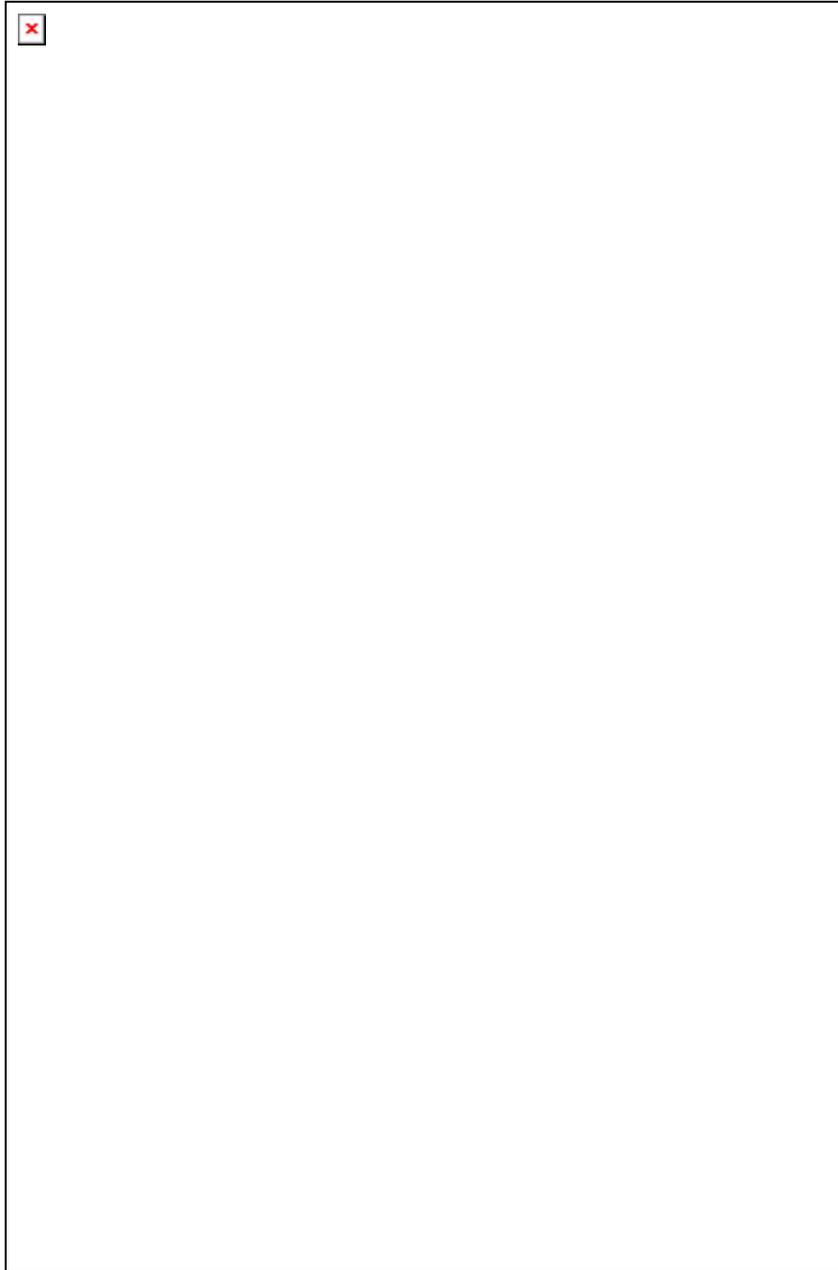








All of these devices reveal a composer keenly interested in clearly articulated structure and balanced design. The voice exchange in ex.3 shows a sensitivity to the possibilities inherent in the manipulation of multi-voice texture that belies the somewhat mechanical process that might seem to have been at work in creating the polyphonic fabric of ex.1. Perotinus often achieved formal shaping by balancing passages with differing textures. Above a sustained-note tenor, he sometimes deployed the upper voices in note-against-note fashion, but other times he differentiated them with individual rhythmic patterns in overlapping phrases, which generated a discant of sorts above the tenor in which one voice might move in the 5th rhythmic mode while another moves in 1st (ex.5, from *Viderunt omnes*). The systematic overlapping of rhythmic *ordines* in combination with the use of different rhythmic modes seen here is typical of many of the more 'advanced' two-voice clausulas. The developing sense of tonal balance which these examples display can be seen also on a much larger level in the formal design of entire settings (see Reckow, 1973; Flotzinger, 1984).



Unlike the *organum purum* in the two-voice settings in the *Magnus liber*, which usually flow in rhapsodic, wide-ranging, rhythmically 'free' melismas, the melodic idiom used by Perotinus in his sustained-note writing is highly disciplined, moving in balanced phrases with clearly defined, patterned rhythms of the sort codified in the system of rhythmic modes. Some works (e.g. the two four-voice organa) limit their rhythmic designs to the 1st, 5th and 6th modes, and to variations of them such as the so-called alternative form of the 3rd mode. Others, such as *Alleluia, Nativitas* and *Alleluia, Posui adiutorium*, however, draw upon the full range of temporal relationships inherent in the six modal patterns. Since the three 'trochaic' modes (1, 5 and 6) are probably earlier than the others, it is sometimes thought that these distinctions in rhythm usage reflect different stages in the evolution of Perotinus's style. But in fact all of his organa were conceived against the background of the fully developed modal system. Thus *Viderunt omnes* and *Sederunt principes* include hocketing passages in the 'imperfect' 1st mode, while the most 'advanced' of his organa (with the greatest degree of rhythmic variety), *Alleluia, Posui adiutorium*, is cited by Anonymus 4 for a

passage in the 1st 'irregular' mode (ed. Reckow, 1967, i, 84). In their rhythmic clarity and precision these *organum purum* lines are similar to Perotinus's discant writing, and may be one of the factors prompting Anonymus 4's characterization of him as 'optimus discantor'. The rhythmic patterning reduces the stylistic disparity between *organum purum* and discant clausulas within a larger setting, and thereby heightens the unity of the work as a whole. Nonetheless, something of the florid quality of Leoninus's lines can be detected in the cadential gesture in ex.5, and, using a slightly different vocabulary, in the melodic embellishments applied to individual syllables in Perotinus's conductus and the flourishes that conclude the melismatic *caudae* placed at important structural points in the text (ex.6, the beginning and end of the first strophe of *Salvatoris hodie*).



As the opening of *Beata viscera* shows (ex.7), the strong sense of tonal order and the balanced melodic phrases to which it contributes, manifest throughout Perotinus's works for two or more voices, also inform his monophony, despite the absence of the formative constraints of a polyphonic texture and clearly perceptible modal rhythm. This tendency towards lucidity, order and balance, equally evident in the melodic profile, the phrase structure, the rhythmic planning or the harmonic idiom of the music, would become an important feature not only of much later French music, but also of 13th-century English polyphony, most strikingly in the Summer Canon and the repertory in the Worcester Fragments.



See also [Magnus liber](#); [Rhythmic modes](#); [Sources, MS, §IV, 4](#).

[Perotinus](#)

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four-voice organa

†Viderunt omnes V. Notum fecit dominus, T, E (gradual for Christmas and Circumcision; motet versions: Vide prophecie and Homo cum mandato dato; texts have medieval attrib. Philip the Chancellor)

†Sederunt principes V. Adiuva, T, E (gradual for St Stephen; motet versions: De Stephani roseo sanguine and Adesse festina; texts have medieval attrib. Philip the Chancellor)

three-voice organa

Sancte Germane V. O sancte Germane, R (resp for St Germanus and other confessor bishops; motet version: Associa tecum in patria; text has medieval attrib. Philip the Chancellor)

Terribilis V. Cumque (resp for Dedication of a Church)

Virgo V. Sponsus, R (resp for St Catherine)

Exiit sermo V. Sed siceum (gradual for St John the Evangelist)

Alleluia, Pascha nostrum (Easter)

†Alleluia, Nativitas, R, T, E (Nativity of BVM motet version of the clausula on Ex semine: Ex semine rosa prodit spina/Ex semine Abrahe divino; text attrib. Philip the Chancellor by modern scholars)

Alleluia, Dilexit Andream (St Andrew)

†Alleluia, Posui adiutorium, R, T (*commune sanctorum* for Confessor-Bishops)

Benedicamus Domino (i)

Benedicamus Domino (ii)

Benedicamus Domino (iii)

clausulas

Mors, 4vv, E (for Alleluia, Christus resurgens; motet version: Mors que stimulo/Mors morsu nata venenato/Mors a primi patris; text attrib. Philip the Chancellor by modern scholars)

In odorem, 3vv, E (for Alleluia, Dilexit Andream; motet version: Mens fidem seminat/In odorem; text attrib. Philip the Chancellor by modern scholars)

Et illuminare, 3vv, E (for gradual Omnes de Saba V. Surge; motet versions)

Et gaudebit, 3vv, E (for Alleluia, Non vos relinquam; motet version: Homo qui vigeas/Et gaudebit; text attrib. Philip the Chancellor by modern scholars)

Et exaltavi, 3vv, E (for Alleluia, Posui adiutorium; motet version: Et exaltavi plebis humilem/Et exaltavi; text attrib. Philip the Chancellor by modern scholars)

Numerous 2-voice clausulas (attrib. by Ludwig, 1910; Waite, 1961; Sanders, 1967)

conductus

†Salvatoris hodie, 2vv and 3vv, K, T, A, C

†Dum sigillum summi Patris, 2vv, K, T, A

†Beata viscera, 1v, T, A, C (text has medieval attrib. Philip the Chancellor)
Perotinus

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Perotti, Giovanni Agostino [Giannagostino]

(*b* Vercelli, 12 April 1769/70; *d* Venice, 28 June 1855). Italian composer, teacher and writer on music. He received his first musical training from his older brother Giovanni Domenico Perotti. About 1790 he went to Bologna to study under Mattei. His setting of Metastasio's oratorio *Abele* was performed in Bologna in 1794 and a one-act comic opera, *La contadina nobile*, in Pisa in 1795. That year he went to Vienna as a keyboard player at court and from 1798 was in London. About 1801 he returned to Italy and settled in Venice. Here he was associated with the neo-classical academies such as the Corpo Accademico dei Sofronimi, the Accademia

Veneta Letteraria, the Accademia Veneta della Bella Lettere and, in 1812, the Ateneo Veneto, which the leading figures in the city's artistic and cultural life were involved in during the Napoleonic period. In 1811 he won a prize in Livorno for his *Dissertazione ... [sullo] stato attuale della musica in Italia*, which was translated into French in its entirety and in part into German and English, and widely discussed. This *Dissertazione*, Perotti's most important theoretical work, is a treatise on musical aesthetics, uniting the tradition of Padre Martini and the Bologna school with 18th-century rationalist opera criticism (Algarotti and Arteaga) and Venetian neo-classical ideals (Cicognara and Diedo). In 1811 Perotti was appointed *maestro primo* at S Marco in Venice, but it was only in 1817, on the death of Bonaventura Furlanetto, that he could properly assume the post, which he held until 1855. As the *maestro di cappella* of S Marco, Perotti promoted several reforms concerning the re-ordering and expansion of the chapel's music archive, the use of women's voices in performances of old sacred music, the singing school for young choristers and the re-creation of the Società di S Cecilia (1832).

Perotti was essentially a composer of sacred music. In the context of music written for S Marco his work constitutes a period of transition between the old Venetian practice of the 18th century and the more modern one of the 19th, represented by his successor Antonio Buzzolla. His masses are still dominated by the concertante structure of soloists and tutti, the survival of the traditional *a cappella* style and of mixed style. Sometimes in his psalm settings and requiem masses Perotti seems consciously to be imitating the style of Marcello and Lotti. His theoretical and musical works became increasingly traditional and dogmatic – as can be seen from his criticism of Rossini's *Stabat mater* (1842). Nevertheless, they made a lasting impact on cultural and musical life in 19th-century Venice.

An understanding of Perotti as an intellectual and musician can be gained from the correspondence he had with important figures and artists of his time, such as Emanuele Cicogna, Stanislao Mattei, Marco Santucci (all *I-Vmc*), Simon Mayr (*Vmc, BGc*), Gaetano Gaspari (*MOe*), Saverio Mercadante (*Nc*), Giovanni P. Schulthesius and his friend Donizetti, who dedicated his opera *Belisario* to him.

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Abele (orat, P. Metastasio), Bologna, 1794, *D-Dlb, I-Bc* (inc.)

La contadina nobile (comic op), Pisa, 1795, lost

Exultate Deo, 4vv, org (Venice, n.d.); 125 sacred works for soloists, chorus and orch, incl. masses, mass sections, canticles, hymns, Lamentations, motets, ps settings, vespers, *I-Vsm, Vlevi*, for details see Passadore and Rossi (1994–6); other sacred works and fugues, *D-Dlb*; Mass, collab. Pacini, *I-Li*; 16 fugues, *Bc*

Pf: Sonata, 6 hands, *D-Dlb*; Concerto, 4 hands, *I-TVco*; 6 sonate, 4 hands, Adria, Conservatorio Antonio Buzzolla; Sonata, 4 hands, *TV-co*; Theme and Variations, 2, 4 hands, *Vnm, CHf, RVI*; 3 sonate, *A-Wn*; Sonata, *I-Tn*; Variations on Diletta immagine, *OS, Vnm*; other pieces, *Mc*

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Il buon gusto della musica (Venice, 1808) [poem]

Dissertazione ... determinare in tutta la sua estensione e con gli opportuni confronti il gusto, e lo stato attuale della musica in Italia (Venice, 1811;

Fr. trans., 1812; partial Ger. trans. as 'Preisschrift über den Zustand der Musik in Italien', *AMZ*, xv (1813), 3–10, 17–25, 41–3; partial Eng. trans in *The Harmonicon*, i (1823), 137–9, 164–6, 183–5); review in *Polografo*, ii (1812), 387–9; Perotti's reply in F. Aglietti: 'Relazione accademica (1812)', *Ateneo veneto* (1814), 47–9
 'Cenni critici sullo *Stabat mater* di Rossini', *GMM*, i (1842), 41–2, 47–9
 'Sugli studii e sulle opere di Benedetto Marcello', *GMM*, ii (1843), 125–6, 132–4
Guida per lo studio del canto figurato (Milan, 1846)
Metodo chiaro e facile per il Piano Forte (MS, D-D1b)
 'Biografia de Giovanni Agostino Perotti de Vercelli', 1851, in G. Gaspari: *Zibaldone* (MS, I-Bc, UU.12), ii, 401–5 [autobiography]

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C. Dionisotti: *Notizie biografiche dei vercellesi illustri* (Biella, 1862/R), 228–9

G. Masutto: *Della musica sacra in Italia* (Venice, 1889), i, 75–6

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HOWARD BROFSKY/LICIA SIRCH

Perotti, Giovanni Domenico

(*b* Vercelli, 20 Jan 1761; *d* Vercelli, 24 March 1825). Italian composer. He studied with Fioroni in Milan before 1779 and with Martini and Mattei in Bologna in late 1780 and early 1781. In March 1781 he was admitted to the Accademia Filarmonica there and from sometime later that year until his death was *maestro di cappella* at Vercelli Cathedral. Despite this rather insular career he had several operas performed, two at important theatres: *Agesilao re di Sparta* at the Teatro Argentina, Rome (1789), and *La vittima della propria vendetta* at La Fenice, Venice (1808). Two other opera scores

are in the Dresden Landesbibliothek: *Zemira e Gandarte* (Alessandria, 1787) and *Bianca di Melfi*. 15 sacred works, an aria and sketches are also in Dresden; 22 sacred works, sketches and letters in the Bologna Conservatory library; and a symphony and two quartets in that of Genoa (other works in *I-Mc, Rc, Td, Tn*). Perotti was the first teacher of his more famous younger brother, Giovanni Agostino Perotti.

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HOWARD BROFSKY

Perpessas, Harilaos

(*b* Leipzig, 10 May 1907; *d* Sharon, MA, 19 Oct 1995). Greek composer. He was a pupil of Schoenberg for a year in Berlin, where he met Skalkottas, but he remained opposed to Schoenberg's compositional methods. He went to Greece for the first time in January 1934, attracting notice there as a composer. In 1948 he moved to New York, where he lived in virtual seclusion, reportedly declining commissions for film scores from Spyros Skouras, the president of Twentieth Century-Fox. In 1992 he moved to a residential home in Sharon, Massachusetts.

Together with Mitropoulos, who admired and conducted his music, and Skalkottas, he is generally considered one of the first Greek composers to have turned aside from musical nationalism. His orchestral frescoes, influenced by Strauss and Mahler, Debussy and Ravel, abound in rich, chromatic polyphony driven to powerful and dramatic climaxes, with wide-leaping melodies. In the mid-1970s he wrote a large mystical treatise, *The Opening of the Seventh Seal*, which remained in manuscript. An ever-revising perfectionist, he kept his scores from publication.

WORKS

Orch: Dionysos Dithyramben, pf, orch, before 1934; 3-movt orch piece (?Sym. no.1), 1934; Prelude and Fugue, c, orch, 1935, rev. ?1970s; Sym. no.2, ?1936–7, completed as Sym. 'Christus', 1948–50; Sym. Variations on Beethoven's Eighth Sym., 1953–60; orch of J.S. Bach: Die Kunst der Fugue, 1953–6; orch of L. van Beethoven: Str Qt no.12, E♭; op.127

Other works: Pf Sonata, ?1928–32, ?destroyed; Str Qt, ?1928–32, ?destroyed; Restoration, tetralogy, 1963–73: The Song of the Concentration Camp [= Prelude and Fugue, 1935], The Opening of the Seventh Seal (Liberation) (Hippolytus: *Philosophumena*), solo vv, SATB, orch, Conjunction, orch, The Infinite Bliss, orch

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GEORGE LEOTSAKOS

Perpetuum mobile

(Lat.).

See [Moto perpetuo](#).

Perra [Perras], Margarita [Margherita]

(*b* Monastir [now Bitola, Macedonia] or Salonica, 15 Jan 1908; *d* Zürich, 2 Feb 1984). Greek soprano. She studied at the Salonica State Conservatory and then at the Berlin Hochschule für Musik; there, in 1927 as Norina, she caught the attention of Bruno Walter, who engaged her for the Städtische Oper. She appeared as Nuri in d'Albert's *Tiefland* and as Cupid in Gluck's *Orfeo ed Euridice* (1927) and sang the title role in the Berlin première of Paul Graener's *Hanneles Himmelfahrt* (1928). She later moved to the Berlin Staatsoper, having toured in Spain, Argentina and Brazil. In 1935 she was engaged by the Vienna Staatsoper and was highly praised as Mozart's Konstanze under Felix Weingartner. She repeated the role in Salzburg (1935) and at Glyndebourne (1937), and had further successes as the Queen of Night, Susanna, Pamina and other Mozart roles. In 1936 she sang Gilda at Covent Garden. Having married in 1937, she settled in Zürich and until 1944 appeared only in recitals, but returned to the operatic stage for a season in Vienna (1946–7). Her firm, well-schooled voice possessed a gently glowing tone colour.

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GEORGE LEOTSAKOS

Perrachio, Luigi

(*b* Turin, 28 May 1883; *d* Turin, 6 Sept 1966). Italian composer, pianist and writer on music. He studied the piano in his native city and later in Vienna, and also read law at Turin University. As a composer he was largely self-taught, though eventually (1913) he gained a diploma in composition as well as piano at the Liceo Musicale, Bologna. He taught the piano at the Turin Liceo Musicale (1925–40), and then composition in the same institution until 1955. A keen propagandist for contemporary music through his activities as conductor, pianist and writer, he also fought ardently for the reform of Italian musical education. Extreme modesty kept him from publishing more than a very little of his music: only a few piano works, songs and harp pieces were ever printed. Most of these derive in some

way from the Debussy-Ravel tradition, sometimes with notable sensitivity. The *Nove poemetti*, for example, show an excellent command of a wide variety of Debussian techniques, ranging from the intricate, evanescent arabesques of no.4 ('Libellule') to the brooding, shadowy chord progressions of no.3 ('La notte dei morti', perhaps the finest of the set). The striking 25 Preludes (Perrachio's best-known work) are more architectonic in conception, and sometimes show a truly modern toughness; yet here too Debussy and Ravel are rarely lost sight of for long. Perrachio's unpublished large-scale compositions are sometimes even bolder harmonically: the opening of the Piano Concerto, marked *aspro e rabbioso*, is violent to the point of uncouthness. Neither in this nor in other unpublished works, however, do the manuscripts quite bear out the high claims made for Perrachio by some Italian writers.

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(selective list)

Stage: *Mirtilla* (op, N. Costa), 1937–40, unperf.; *La calunnia*, ballet, 1952

Orch: 3 notturni a G. Verdi, 1929; *Piccola suite*, 1930; *Taccuino*, 1930; *Pf Conc.*, 1931–2; *Vn Conc.*, 1932; other works

Vocal: *Sii benedetto creato*, chorus, orch, 1956; *Il creato*, cant., Bar, orch, 1961; songs, several to Piedmontese dialect texts; folksong arrs. etc.

Chbr: *Str Qt no.1*, 1910; *Pf Qt*, 1919; *Str Qt no.2*, 1930; *Sonata popolarescas no.2*, vn, pf, 1936; many other works

Pf: 9 poemetti, 1917–20; *Il re guardiano delle oche*, duet (1922); *In nomine Hyeronimi*, 3 pieces, 1925; *La luna*, duet (1925); 25 preludi, 1927; *Valses* (1953); other pieces

Hp: *Sonata popolarescas no.1*, before 1926; 3 pezzi (1926)

Principal publishers: Amprino (Turin), Carisch, Curci (Naples and Milan), Pizzi (Bologna), Ricordi

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Perrault, Charles

(b Paris, 12 Jan 1628: d Paris, 15/16 May 1703). French author and lawyer, younger brother of [Claude Perrault](#). After studying for several years at the Collège de Beauvais in Paris and then at the Sorbonne he undertook private study and in collaboration with his brothers Nicolas and Claude made a burlesque verse translation of the sixth book of Virgil's *Aeneid*. In 1651 he became a lawyer, but his literary activities gradually took up more of his time. In 1654 he wrote his first light verses and got to know a number of Parisian writers, in particular Philippe Quinault, whom he welcomed to his house at Viry-sur-Orge. In 1663 he became secretary to Colbert. He was a member of the Conseil des Bâtiments and the Petite Académie, and in 1671 he was elected to the Académie Française, where he attracted attention through his innovations. In 1673 Colbert appointed him *contrôleur général des bâtiments, jardins, arts et manufactures du roi*, a post that he resigned in 1682. In 1683 he was excluded from the Petite Académie. From 1696 he devoted much of his time to writing his *Mémoires*.

In 1659 Perrault had attended the first performance of the *Pastorale d'Issy* (words by Perrin and music by Cambert), after which he was concerned with Lully's manoeuvres to obtain his monopoly of opera production, which finally succeeded in 1669. It was then that Perrault obtained from Louis XIV the use of the theatre in the royal palace for the performance of Lully's works. Although librettos were submitted to the Petite Académie for approval, the production of Lully's *Alceste* in 1674 was the occasion for violent attacks by Racine and Boileau. Charles Perrault, with the aid of his brother Pierre, defended Quinault by publishing a *Critique de l'opéra, ou Examen de la tragédie intitulée 'Alceste, ou Le triomphe d'Alcide'* (1674) and *Lettre à monsieur Charpentier ... sur la préface de l'Phigénie' de monsieur Racine* (?1680). These pamphlets emphasized the specific nature of *tragédie en musique* and put forward the foundations of a poetics for this new French operatic genre. The *Alceste* controversy also foreshadowed the quarrel that broke out in 1687 when Perrault read his poem *Le siècle de Louis le grand* to the Académie Française. This text started the quarrel between the supporters of the old and the new in French art in which he was in conflict with Boileau and Racine. Thoroughly modern in outlook, he defended the age of Louis XIV and expressed his preference for the new genre of opera, compared with Greek music with its lack of harmony: he shared these views with his brother Claude. In his *Parallèle ... des anciens et des modernes* (1688–97) and in his appreciations of Quinault's librettos he praised Quinault for writing 'simple verse, well suited to musical setting' and in *Les hommes illustres qui ont paru en France pendant le XVIIème siècle* (1696–1700) defended Lully as 'a French and Italian genius'.

In 1682 Perrault wrote *Le banquet des dieux pour la naissance de Monseigneur le Duc de Bourgogne*, a libretto that shows that he fully understood the nature of Lullian opera; he provided a *galant* theme, simple

verses for the recitatives, *airs* and choruses, and detailed instructions for the instrumental movements. The music was composed by Claude Oudot, but it is lost, as also is *Titon et l'Aurore* (1677), an earlier operatic collaboration between Perrault and Oudot. The works that principally made Perrault's reputation, however, and by which he is best remembered are the dozen or so *Contes*, which he wrote over a period of several years and collected for publication in Paris in 1697. The *Histoires, ou Contes du temps passé* include such familiar tales as *La belle au bois dormant*, *Cendrillon* and *La barbe bleue*, which, like most of the others, have inspired a wide range of music up to the 20th century, notably operas and ballets by, among others, Rossini, Tchaikovsky, Offenbach, Massenet, Dukas, Ravel and Bartók.

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LAURENCE DE LAUBADÈRE/MANUEL COUVREUR

Perrault, Claude

(*b* Paris, 25 Sept 1613; *d* Paris, 9 Oct 1688). French polymath, elder brother of [Charles Perrault](#). He studied medicine and qualified as a doctor in Paris in 1641. Boileau was one of his patients before becoming one of his detractors. His medical practice was soon confined to his immediate circle of acquaintances; but he had many other interests. He concerned himself with physics and anatomy and in 1666, on its foundation, was admitted to the Académie des Sciences, where he directed studies in natural history, a field in which he also published new and penetrating observations. His abilities extended to music and architecture as well. When it was decided that the Louvre should be given a façade befitting its monumental grandeur, Perrault entered the competition. He probably benefited from the influential position of his brother Charles, who gave him steadfast support throughout his life. The result was the colonnade of the Louvre built under the supervision of François d'Orbay between 1666 and 1670. If this work cannot be attributed to him with absolute certainty, it is said that as an architect he was responsible for many technical innovations adopted on the building site. His most notable architectural achievements include the Paris Observatory and the Arc de Triomphe of the Porte Saint-Antoine (demolished in 1716). In 1673 Colbert entrusted him with the task

of translating Vitruvius's ten volumes on architecture: he was thus the first man of his time to make a study of this remarkable work.

Perrault's work relative to music appears in his *Essais de physique, ou Recueil de plusieurs traités touchant les choses naturelles* (Paris, 1680–88, 2/1721). He formulated a remarkable theory about the ear and studied the phenomenon of sound vibration. He learnt about Aristoxenus's theories and was familiar with the acoustics of the theatres of antiquity and of the buildings of his own day, just as he also knew about the qualities of ancient instruments as well as of 17th-century ones. He was a committed 'moderne', as witness his *Mythologie des murs de Troye* (1653), intended to lend support to the epic *Les murs de Troye, ou L'origine du burlesque*, written in collaboration with his younger brothers Nicolas and Charles. Like Mersenne, he considered modern polyphonic music superior to the purely monodic music of classical antiquity. These views find polemical expression in the unpublished dialogue *Savoir si la musique à plusieurs parties a été connue et mise en usage par les anciens*, which was intended as preface to the treatise *De la musique des anciens*, published in the second volume of the *Essais de physique*. In it he defended continuo and the French opera, which he had seen taking its first steps in 1672 with Gilbert and Cambert's *Les peines et les plaisirs de l'amour*. When the *Alceste* quarrel broke out in 1674 he wrote to Colbert in support of Lully, who like Chambonnières and Hotteterre was a friend of his. He died of an infection which he caught while dissecting a camel's body in the royal gardens.

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LAURENCE DE LAUBADÈRE/MANUEL COUVREUR

Perrichon, Julien [Jean]

(*b* Paris, 6 Nov 1566; *d* ?Paris, c1600). French lutenist and composer. He was the son of Jehan Perrichon, court viol and shawm player. His early lute studies were probably with the famous Vaumesnil, *valet de chambre* and lutenist to the king from 1560 to 1574. Perrichon may have continued his training with Vaumesnil's successors, Jean de La Fontaine and Samuel de La Roche; the 'young Perrichon' is mentioned in court records from 1576 to 1578 as a student of the lute. By 1595 he was *valet de chambre* and lute player to King Henri IV. Apparently he died a few years later: Antoine Francisque, in his *Trésor d'Orphée* of 1600, spoke of him in the past tense.

Perrichon was accorded unusual recognition in his own day. Praetorius described him as an excellent master. Mary Burwell also mentioned him in

her lutebook (1652, *GB-BEcr*), and in 1636 Mersenne listed Perrichon among half a dozen great masters of the previous generation. His works were widely reprinted in a variety of important collections, including those of Francisque, Besard, Dowland, Praetorius and Fuhrmann. Here and there, notably in the collections of Besard, Dowland and Fuhrmann, works by Julien Perrichon are incorrectly ascribed to his father Jehan.

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all for lute

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RUTH K. INGLEFIELD

Perrin, Jean

(*b* Lausanne, 17 Sept 1920; *d* Lausanne, 24 Sept 1989). Swiss composer and pianist. After studying in Lausanne, he continued his piano studies with Franz-Joseph Hirt in Berne, Edwin Fischer in Lucerne and Yves Nat in Paris, where he also had the opportunity to study composition with Nadia Boulanger and Darius Milhaud (1947–8).

During his active career, Perrin taught piano at the conservatories in Lausanne and Sion; he also wrote about music and for more than 20 years he edited programme notes for the Lausanne Chamber Orchestra. The list of his compositions includes over 50 works. Perrin was a man of erudition but also of great modesty which did not always serve the promotion of his works. On the eve of the live broadcast of the première of his string quartet on French speaking radio stations worldwide, he died unexpectedly in his sleep.

His music, always fundamentally tonal, was the fruit of long and rigorous work. He explored various means of achieving a language of extreme harmonic complexity, which came close to a kind of polytonality, whereby the composer could give free rein to his sense of mystery and wonder.

WORKS

(selective list)

Conc. grosso, pf, orch, op.6b, 1952; Sonatas, 1953–6: op.7, hn, pf; op/8, vn, pf; op.10b, pf; op.11, vc, pf; op.12b, fl, pf; Sym. no.2, op.15, orch, 1959; Mass, 4 solo vv, chorus, orch, op.19, unfinished; Pf Qt, op.23, 1965; Sym. no.3, op.24, orch, 1966; Drei deutsche Lieder (B. Brecht, A. Goes, G. Politzer), A, orch, 1967–8; De profundis, op.26, 4 solo vv, chorus, orch, 1968–70; Vc Conc, op.27, 1972; Canticum laudis, op.32, 4vv, fl, ob, cl, 2 bn, tpt, trbn, db, 1974; Marche funèbre, op.38, orch, 1978; Pf Conc., op.41, 1978; 6 préludes, op.45, pf, 1980–81; Vn Conc., 1986; Str Qt, 1988

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JEAN-PIERRE AMANN

Perrin, Pierre ['L'abbé']

(*b* Lyons, *c*1620; *d* Paris, bur. 26 April 1675). French poet, librettist and co-creator, with [Robert Cambert](#), of French opera. He was active in Paris from about 1645. In 1653 he married Mme La Barroire, a 61-year-old widow who borrowed heavily to help him buy the post of *Introducteur des ambassadeurs* at the court of Gaston d'Orléans. The marriage was annulled and she died shortly afterwards, leaving Perrin to face debts during much of his remaining life.

Perrin's earliest lyric poetry dates from the mid-1650s, when he began supplying court composers with texts for songs, dialogues, motets and other works. In 1659 he collaborated with Cambert on the *Pastorale*, a simple, five-act stage work, first given at Issy and subsequently performed before the king, queen and Cardinal Mazarin. Perrin, in gaol at the time, recounted the events and essayed his theories on vernacular opera in a letter to Cardinal della Rovere (1659; published in *Les oeuvres de poésie*, Paris, 1661; Eng. trans in Auld), whom he had met at Gaston's court. At Mazarin's suggestion, a second *pastorale* followed: *Ariane, ou Le mariage de Bacchus*, the libretto for which Perrin fashioned to the wedding of Louis XIV and the Infanta of Spain. The work was rehearsed in public (*c*1660–61), but was overshadowed by the imported Italian operas and never formally performed. A third libretto (*La mort d'Adonis*), set to music by J.-B. Boësset, also remained unstaged, though excerpts were sung before the king. After the deaths of Gaston (1660) and Mazarin (1661), Perrin turned away from lyric drama and began writing motets and Elevations for the royal chapel. Several of his Latin texts were set by *sous-maîtres de la chapelle*, in particular Du Mont, Expilly and Gobert, and four volumes of his sacred verse were published. He also provided Boësset with secular texts for the queen's *concert de chambre*.

Perrin, however, still harboured aspirations to establish a national opera, and in about 1666 he sent Jean Baptiste Colbert, the king's minister, a large manuscript collection of his lyric works, the *Recueil de paroles de musique* (*F-Pn*, transcr. in Auld), in the preface of which he exposed his

operatic theories and, cleverly exploiting national vanities, suggested that the king should foster a French form of opera. He was rewarded on 28 June 1669, when Louis XIV accorded him a 12-year privilege to establish 'Académies d'Opéra' in France. Perrin and Cambert renewed their association, and took on the machinist the Marquis de Sourdéac and the rich financier the Sieur de Champeron as their business managers. The company's inaugural production, *Pomone*, opened on 3 March 1671. Later considered the first true French opera, it involved much ballet, spectacle and machinery; it ran for 146 performances and would have made a healthy profit for Perrin and Cambert but for the unscrupulous actions of Sourdéac and Champeron, who pocketed most of the takings. In June 1671 Perrin again found himself in prison for insolvency and soon afterwards started to sell off rights to his privilege. By early 1672 most rights had passed to the composer Sablières and his librettist Guichard; even so, a second opera by Cambert was in production at the Académies and plans were afoot for a third work, most probably a revised version of *Ariane*. Lully visited Perrin in gaol on 13 March 1672 and persuaded him to surrender the entire privilege; in return, Perrin was assured a pension and enough money to repay his outstanding debts. Squabbling broke out over the ownership of the privilege, but Lully, backed by Louis XIV, eventually gained control of the monopoly. Although Perrin was freed from financial problems, his theatrical career was over.

Perrin's conception of opera was strongly linked to the pastoral play and, in contrast to Italian opera, relied on a simple plot, being more concerned with communicating emotions through the union of words and music than with developing dramatic intrigues. In true French theatrical tradition his librettos incorporated ballets, spectacle and elaborate machine effects; he also provided panegyric prologues in honour of Louis XIV. Nevertheless his poetry was harshly criticized, even ridiculed, causing him to defend his theatrical style in a preface to the libretto of *Pomone* (Paris, 1671/R) and his sacred style in the foreword to the *Cantica pro Capella Regis* (Paris, 1665; foreword repr. in Auld). Passages in *Pomone*, in particular, attracted adverse comment; his un-classical use of comic episodes, facile rhymes, earthy language and workaday visual imagery seem to have offended many listeners and may have led to the criticism relayed by Saint-Evremond that 'people listened to the music with delight, the words with disgust'. Such opinions, along with Perrin's poor judgment of character and lack of business acumen, have tended to overshadow both the importance of his contribution to the development of French opera and the scholarly value of his theoretical writings.

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CHRISTINA BASHFORD

Perrin d'Angicourt

(fl 1245–70). French trouvère. The fact that his name appears twice as a partner of Jehan Bretel in the jeux-partis *Perrin d'Angicourt, respondés* and *Prince del pui*, and (probably as judge) in other jeux-partis involving Bretel, Gaidifer d'Avion, Lambert Ferri, Jehan de Grieviler and Audefroï (?Louchart) – R.295, 546, 664, 978, 1121, 1838 and 1925 – indicates a close association with Arras. Moreover, *J'ai un joli souvenir*, *Quant partis sui* and perhaps *Quant li cincenis s'escrie* are designated as *chansons couronnées*, presumably by the Arras puy. Among the nine towns that might be considered as Perrin's possible birthplace, the most likely is Achicourt, less than 5 km to the south of Arras. Gillebert de Berneville sent a song (R.138) to Perrin, while the latter dedicated *Quant voi en la fin* to Henri III, Duke of Brabant, and *Lors quant je voi* to Gui de Dampierre, Count of Flanders. Of greater importance is the dedication of *Quant li biaux estés repaire* to Charles of France, the youngest brother of Louis IX (St Louis). Charles, who became Count of Anjou in 1246 and King of Sicily in 1266, is known as the patron of Adam de la Halle and Rutebeuf. He was a partner of Perrin in the jeu-parti *Quens d'Anjou*, a judge with Perrin in *Encor sui cil* (R.644), and in *Perrin d'Angicourt, respondés*, in which Perrin appears as respondent. The Petrus de Angicuria who appears as *rector capellae* in the service of Charles in a Naples document of 1269 may be identifiable with the trouvère.

Perrin was one of the more prolific trouvères, and some of his 35 songs survive in as many as 11 sources. Strophes employing different line lengths are in the majority, a peak of complexity being reached with *Quant partis sui* (five different line lengths), *Quant voi en la fin* and *Helas, or ai je trop duré* (four each). There are five isometric decasyllabic strophes, and decasyllables appear in two heterometric strophes, but Perrin clearly

preferred shorter verses, particularly those of seven syllables. Six poems employ fixed refrains and another six have variable refrains. Five, or possibly six, served as models for later contrafacta.

The *chansons couronnées* *J'ai un joli souvenir* and *Quant partis sui* are in an authentic C mode, with a clear sense of tonal direction. The former leaps vigorously from the final to the 5th at the opening, while the latter begins at the octave and descends gradually over the first two phrases. Perrin clearly had a preference for modes with a major 3rd above the final. (In eight of his works, the modal structures vary among different manuscript readings.) All of the original melodies are in bar form except that for *Il convient qu'en la chandele*, which ends an otherwise non-repetitive structure with variants of the first and third phrases. *J'ai un joli souvenir* and *Quant partis sui* show the composer's ability at employing techniques of development in the cauda; both also display heightened rhythmic activity at cadential areas, a trait to be found in several other chansons by Perrin. Only three works (*Onques por esloignement*, *Quant li biaux estés repaire* and the doubtful *Je ne sui pas esbahis*) survive in mensural notation (in *F-Pn* fr.846), all three being in the 2nd mode. The very regular disposition of ligatures in *Haute esperance* also seems to hint at the 2nd mode, but in most chansons ligature patterns are more irregular. *Au tens novel* and *Il ne me chaut* are among the plainer of the melodies, while *Il convient qu'en la chandele*, *J'ai un joli souvenir*, *Lors quant je voi* and *On voit souvent* are among the more florid.

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(V) etc. indicates a MS (using Schwan sigla: see Sources, MS) containing a late setting of a poem

Amours dont sens et courtoisie, R.1118 (V)

Au tens novel, R.573 (V)

Biau m'est du tens de gâin qui verdoie, R.1767 = 1755 [?model for anon. 'Quant Amours vit que je li aloignoie', R.1684 (no music)]

Bone Amour, conseilliez moi, R.1665 (V)

Chancon veul faire de moi, R.1669

Haute esperance garnie, R.1162 (V)

Honneur et bone aventure, R.2088 [model for anon. 'J'ai bon espoir d'avoir joie', R.1725]

Il convient qu'en la chandele, R.591

Il feroit trop bon morir, R.1428

Il ne me chaut d'esté ne de rosee, R.552

J'ai un joli souvenir, R.1470

Jamès ne cuidai avoir, R.1786 [model for anon. 'Quant voi blanchoyer la flour', R.1980]

Je ne chant pas pour verdour, R.2017 (R, V)

Li jolis mais ne la flour qui blanchoye, R.1692 [model for anon. 'Mere au dous roi, de cui vient toute joie', R.1743; ? Phelipe de Remi, 'Bone Amours veul tous jours c'on

demaint joie', R.1731 (late, different melody)
Lors quant je voi le buisson en verdure, R.2118
Onques a faire chanson, R.1858
Onques ne fui sans amour, R.1964
Onques por esloignement, R.672 (V)
On voit souvent en chantant amenrir, R.1391 = 1409 (R, V)
Quant je voi l'erbe amatir, R.1390 (V)
Quant li biaux estés repaire, R.172 (V)
Quant li biaux estés revient, R.1243
Quant li cincenis s'escrie, R.1148 [model for anon. 'Quant li nouviaux tens define', R.1382]
Quant partis sui de Provence, R.615 (R, V)
Quant voi en la fin d'esté, R.438 (V)
Quant voi le felon tens finé, R.460 [model for anon. 'J'ai maintes fois d'Amours chanté', R.411] (R, V)

works of probable joint authorship

Perrin d'Angicourt, respondés, R.940 (with Jehan Bretel)
Perrins amis, mout volentiers sarroie, R.1759 (no music)
Prince del pui, vous avés, R.918 (with Jehan Bretel)
Quens d'Anjou, prenés, R.938 (with Charles d'Anjou)

doubtful works

Contre la froidour, R.1987 (M)
Helas, or ai je trop duré, R.429 (V)
Je ne sui pas esbahis, R.1538
Mais ne avris ne prins tans, R.288 (no music)
Tres haute Amors qui tant s'est abessie, R.1098

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For further bibliography see [Troubadours](#), [trouvères](#).

THEODORE KARP

Perrine

(*d* probably Paris, after 1698). French theorist and lute teacher. His surname alone is known. His two publications were designed to revive the declining fashion for the lute by abandoning the traditional tablature for staff notation. The *Livre* deals with continuo playing, where the tablature was an obstacle to playing in ensembles. The *Table* (the second part of the

Livre) has useful realizations of cadence formulas in *style brisé*. The *Pieces* has an important *Advertissement* on the operation of *brisure*. It also contains 31 lute pieces by Ennemond and Denis Gaultier transcribed into staff notation. Although Perrine's transcriptions are ingenious, and shed light on many aspects of performance, they are complicated in comparison with tablature and must have been expensive to print.

WRITINGS

Livre de musique pour le lut, contenant une metode nouvelle et facile pour aprendre à toucher le lut sur les notes de la musique (Paris, 1679/R)

Et une table pour aprendre à toucher le lut sur la basse continue pour accompagner la voix (Paris, 1682, 2/1698)

Pieces de luth en musique avec des regles pour les toucher parfaitement sur le luth et sur le clavessin (Paris, 1680)

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DAVID LEDBETTER

Perrinet [Perinetus, Perneth, Prunet]

(*fl* late 14th or early 15th century). French composer. He has been tentatively identified with Perrinet Rino, an instrumentalist active in the court of King Alfonso the Magnanimous in Barcelona in 1417, although Pierre Fontaine was also known as Perrinet and was at Rouen in the late 14th century before moving to the Burgundian court. A certain Perrinet d'Acx is also known to have been in the service of the King of Navarre from 1374 to 1386. Perrinet's compositions comprise a three-part Kyrie and a four-part Credo (ed. in CMM, xxix, 1962 and in PMFC, xxiii, 1989–91). In the Apt Manuscript (*F-APT*), the Credo is attributed to 'Bonbarde'; the composer may thus have been a shawm player. Two otherwise unknown works, a Gloria and a Credo (unless the latter is the above Credo), were mentioned by the Anonymus 5 of Coussemaker (*CoussemakerS*, iii, 379–98 esp. 396a).

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GILBERT REANEY

Perron [Pergamenter], Karl

(*b* Frankenthal, Pfalz, 3 June 1858; *d* Dresden, 15 July 1928). German bass-baritone. He studied with Julius Hey in Berlin and Julius von Stockhausen in Frankfurt, making his début in 1884 at Leipzig as Wolfram. In 1892 he moved to Dresden, where he was engaged at the Hofoper until 1913. There he created John the Baptist in *Salome* (1905), Orestes in *Elektra* (1909) and Ochs in *Der Rosenkavalier* (1911). In addition to his Strauss roles he sang Don Giovanni, Count Almaviva (*Le nozze di Figaro*), Hans Heiling, Nélusko (*L'Africaine*), Thomas' Hamlet, Escamillo and Yevgeny Onegin. At Bayreuth between 1889 and 1904 he sang Amfortas, Wotan, King Mark and Daland. A powerful actor, he sang with great authority.

ELIZABETH FORBES

Perroni, Anna.

Italian singer, sister of Rosa Borosini (See [Borosini](#) family, (3)).

Perroni [Peroni], Giovanni

(*b* Oleggio, Novara, 1688; *d* Vienna, 10 March 1748). Italian cellist and composer. He probably received his training in his native city or at the provincial capital, Novara, an active musical centre, where in 1711 he took part in celebrations connected with the translation of the relics of S Gaudenzio. His first position was at the ducal court of Parma, where he served between 1704 and 1714. In 1718 he was *maestro di cappella* of S Maria delle Grazie, Milan, and a member of the court orchestra there. He left in 1720 to seek employment at the imperial court in Vienna, where he was appointed a cellist on 1 April 1721. Payment records at the imperial court indicate a quick rise to fame, for by the end of the decade he was the highest paid cellist, with an annual salary of 1800 florins. He served in this capacity until his death, having been retained by the Empress Maria Theresa in spite of the substantial reduction of musical forces at court during the early years of her reign. In 1726 Perroni married Anna d'Ambreville, an Italian singer of French descent, who sang major roles in northern Italy before 1721 and was thereafter employed at the imperial court in Vienna.

Except for a cello concerto, Perroni's extant compositions are all dramatic music. His early works were composed in collaboration with his brother Giuseppe Maria, a violinist active in Novara, Milan and Vienna. His later, independent compositions consist of stereotyped alternations of short recitatives with extended da capo arias and lack either dramatic or musical interest. His cello concerto, however, is of some significance, showing his talent and knowledge of the capabilities of his instrument.

WORKS

lost unless otherwise stated

oratorios

La costanza della pietà trionfante nel glorioso S Gaudenzio, Novara, 1711, collab. G.M. Perroni

Le delizie notturne della santità, Oleggio, 1712, collab. G.M. Perroni

La santità coronata o Il trionfo de' tre fiori, Milan, 1714, collab. G.M. Perroni

L'impegno delle virtù, Milan, 1718

Dialogo pastorale, Milan, 1720

Il sacrificio di Noè (S. Stampiglia), Vienna, 5 March 1722, *A-Wn*

Giobbe (L. Villatti di Villatburg), Vienna, 22 Feb 1725, *Wn*

La gara delle virtù per esaltare l'anima grande di S Carlo (Arrighini), Vienna, 1727, *Wn*

other works

Nicodemo (cant.), Milan, 1716

Gesù nell'orto, Gesù flagellato, Gesù coperto di spine, Gesù crocifisso (cant. cycle), Milan, 1718

Cant. (J.B. Pusterla), Vienna, 4 Nov 1729

Elisabetta (cant., F. Brunamotti), Vienna, 19 Nov 1730

Conc., vc, 2 vn, violetta, bc, *Wn*

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G. Barblan: 'La musica strumentale e cameristica a Milano nel '700', *ibid.*, 619–60

RUDOLF SCHNITZLER

Perroquette.

A type of bird organ. See [Bird instruments](#).

Perrot, Jules (Joseph)

(*b* Lyons, 18 Aug 1810; *d* Paramé, 24 Aug 1892). French dancer and choreographer. See [Ballet](#), §2(ii).

Perrot [Peron, Peros, Pierrot] de Neele

(*fl* Arras, mid- to late 13th century). French trouvère. His period of activity may be deduced from the works attributed to him: the partner for the jeux-partis was Jehan Bretel, a prominent and prolific trouvère of Arras who flourished in the mid-13th century, and who died in 1272; furthermore, Perrot identified himself at the end of the ‘Sommaires en vers de poèmes’ that introduces a collection of narrative verse (characterized by Jordan as a collection of ‘classic literary works’) contained in a source dated 1288. The ascription reads: ‘Ce fist Peros de Neele, qui en trover tos s’escrevele’ (‘Peros de Neele made this, who nearly broke down in tears while writing’). The one song by Perrot that is not a jeu-parti is a Marian song in bar form.

WORKS

Editions: *Recueil général des jeux-partis français*, ed. A. Långfors, A. Jeanroy and L. Brandin (Paris, 1926) [J] *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997) [T]

Amis Peron de Neele, R.596, J, T iv, no.345 (jeu-parti with Jehan Bretel)

Douce vierge, roïne nete et pure, R.2113, T xiii, no.1208

Jehan Bretel, respondés, R.942, J, T vii, no.558 (jeu-parti)

Pierrot de Neele, amis, R.1518, J (jeu-parti with Jehan Bretel)

Pierrot, li ques vaut pis a fin amant, R.297, J, T iii, no.177 (jeu-parti with Jehan Bretel)

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ROBERT FALCK

Perry, George Frederick

(*b* Norwich, 1793; *d* London, 4 March 1862). English composer. He was a member of Norwich Cathedral choir under Beckwith. After leaving the choir he studied the piano, the violin, harmony and composition, all with local musicians, and in about 1818 he succeeded Binfield as leader of the orchestra at the Theatre Royal, Norwich. While still resident in Norwich he composed two oratorios, both performed there, and the overture to *The Persian Hunters* (of which the rest of the music was by C.E. Horn) for the Lyceum Theatre, London.

In 1822 he moved to London, where he was appointed musical director of the Haymarket Theatre; there he provided music in whole or in part for several dramatic pieces. A few years later he became organist of the

Quebec Chapel, St Marylebone. When the Sacred Harmonic Society was formed in 1832, Perry was chosen to be leader of the orchestra, and at its first concert on 15 January 1833 extracts from two of his oratorios were performed. Perry was an assiduous supporter of this society, never missing a concert for 16 years. When Joseph Surman was dismissed as conductor in 1848, Perry acted as conductor for a time, but when he was not appointed permanent conductor he resigned from the society. During his membership his oratorio *The Death of Abel* was performed several times, despite the fact that it generally resulted in a loss to the society. In 1846 he resigned his post at Quebec Chapel and became organist of Trinity Church, Gray's Inn Road.

Perry is notable chiefly for his persistence in composing oratorios, and his relative success in having them performed, at a time when the works of English composers were little regarded in oratorio circles. The music of these works lacks originality, being based mainly on the style of Haydn's *Creation*, with occasional reminiscences of Handel and Mozart. He also wrote additional accompaniments to a number of Handel's oratorios for use by the Sacred Harmonic Society, and several anthems, including *The queen shall rejoice* in honour of the birth of the Princess Royal (1840), which was performed by the Sacred Harmonic Society with a choir of 500.

WORKS

all printed works published in London

Ov. to *The Persian Hunters*, London, Lyceum, 13 Aug 1817, pf score (c1817)

Family Jars (operatic farce, J. Lunn), London, Haymarket, 26 Aug 1822

Morning, Noon and Night (comic op, T.J. Dibdin), London, Haymarket, 9 Sept 1822

The Death of Abel (orat, G. Bennett), Norwich, c1816, *US-NYp*, vs (1846)

Elijah and the Priests of Baal (orat, J. Plumptre), Norwich, 12 March 1819 (c1830)

The Fall of Jerusalem (orat, E. Taylor, after H.H. Milman), Hanover Square Rooms, 20 Feb 1832, vs (1834)

Belshazzar's Feast (orat), Sacred Harmonic Society, 10 Feb 1836

Hezekiah (orat), 1847, excerpts in vs (1847)

3 anthems: *Blessed be the Lord God of Israel*, 1838; *The queen shall rejoice*, 1840; *I will arise*

Songs, pf pieces

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NICHOLAS TEMPERLEY

Perry, Julia (Amanda)

(*b* Lexington, KY, 25 March 1924; *d* Akron, OH, 24 April 1979). American composer. She studied at Akron University and Westminster Choir College (BM 1947, MM 1948), and took a conducting course at the Juilliard School of Music (1950–51). She spent two summers at the Berkshire Music

Center, studying choral singing with Hugh Ross (1949) and composition with Luigi Dallapiccola (1951). She went on to study with Dallapiccola in Florence and briefly with Boulanger in France (1952), winning the Boulanger Grand Prize for her Viola Sonata. Other honours included Guggenheim fellowships (1954, 1956) and a National Institute of Arts and Letters Award (1964). *Stabat mater* (1951), which launched her career, was performed in both the USA and Europe; her *Study for Orchestra* was performed by the New York PO in 1965. Her career was curtailed because of physical health problems in the early 1970s.

Perry's early works, mostly songs and choral music, show a strong influence of spirituals. *Prelude for Piano* (1946, rev. 1962) draws on the blues, using an extended harmonic vocabulary of major 7ths, 9ths and 11ths, blue notes, chord substitutions and the common blues poetic form AAB. While living in Europe, her music became increasingly instrumental and abstract, focussing on the concise treatment of small motivic cells. Overt references to her native black culture are absent in these restrained, neo-classical works. Pitch centres are established through reiteration, the melodic-harmonic language is often dissonant, and rhythmic complexity emerges in shifting subdivisions and syncopation. *Homunculus C.F.*, written shortly after her return to the USA, is among her most innovative works, gradually unfolding pitches in a chord of the 15th. With the civil rights struggles of the 1960s, she renewed her use of black American musical idioms, but shifted her references to contemporary, urban genres. *A Suite Symphony* draws on rock and roll and rhythm and blues. *Bicentennial Reflections* offers a cautionary tale of American race relations, developing a racial dynamic with the aid of visual and textual elements.

WORKS

operas

The Cask of Amontillado (The Bottle) (1, Perry and V. Card, after E.A. Poe), 1953; New York, 1954; The Selfish Giant (3, Perry, after O. Wilde), 1964; Mary Easty (?The Symplegades), 1964–74, unfinished

vocal

Choral: Carillon Heigh-ho (Perry), SATB (1947); Is There Anybody Here?, women's vv, 1947; The Lord is Risen, men's vv, 1947; Chicago (C. Sandburg), nar, chorus, orch, 1948; Ruth (sacred cant.), SATB, org, 1950; Our Thanks to Thee (Perry), A, SATB, org (1951); Stabat mater (J. da Todi, trans. Perry), A/Mez, str qt/str orch, 1951; Ye Who Seek the Truth (Perry), T, SATB, org (1952); Be Merciful Unto Me, O God (Ps lvii.1–2), S, B, SATB, org (1953); Song of Our Savior (Perry), S, SATB (1953); Frammenti dalle lettere di Santa Caterina, S, SATB, chbr orch, rev. 1957; Hymn to Pan (J. Fletcher), SATB, org/pf, 1963; Sym. no.7 'USA', SATB, orch, 1967 or ?1969; Missa brevis, SATB, org

Other vocal: Deep Sworn Vow, 1v, pf, ?1947; King Jesus Lives, 1v, pf, 1947; To Elektra, 1v, pf, 1947; Lord, What Shall I Do?, spiritual, 1v, pf (1949); By the Sea (Perry), high v, pf (1950); Free at Last, spiritual, high v, pf (1951); I'm a Poor Li'l Orphan in This Worl', spiritual, medium v, pf (1952); Alleluja (Bible: *Matthew* xxviii.1, 2, 5, 6), medium v, org, 1954; A Short Service from The Mystic Trumpeter (W. Whitman), T, tpt, 1954; How Beautiful are the Feet (Bible: *Isaiah* lli.7), medium v, pf/org (1954); Parody (P. Sides), Bar, pf, 1954; Quinary Quixotic Songs (Triptych) (Perry), B-Bar, fl, cl, va, bar bn, pf, 1976; Bicentennial Reflections (Perry), T, 2 cl, 3

perc, elec b gui, 1977; 5 Songs, Mez, str qt, by 1977; 7 Contrasts (?7 Songs), Bar, chbr orch

instrumental

Orch: A Short Piece, 1952 [reorchd 1955 as A Short Piece for Large Orchestra, reorchd 1965 as Study for Orchestra]; Homage to Vivaldi (Requiem for Orch, Vivaldiana), 1959, rev. 1964; 3 Spirituals, ?1960s; 4 Spirituals, ?1960s; Sym. in 1 Movt (Sym. no.1), vas, dbs, 1961; Sym. no.2, 1962; Sym. no.3, 1962, rev. 1970; Contretemps, 1963; Vn Conc., 1963–5, rev. 1968; Sym. no.4, 1964, ?rev. 1968; Sym. no.5 'Integration', 1966–7; Sym. no.8, 1968–9; Module, 1969 or 1975; Pf Conc. 'In 2 Uninterrupted Speeds', 1969, rev. as Pf Conc. no.2, 1969; Sym. no.9, 1970; Sym. no.10 'Soul Sym.', Bar, orch, 1972; Sym. no.12 'Simple Sym.' (Children's Sym.), 1973; Solstice, str, by 1976; A Suite Sym., 1976; Ballet (Dance), chbr orch

Band: Sym. Band sym. (?Sym. no.6), 1966; Venus Moon, 1971 or 1972; Fireworks on Mars, by 1972; Football Game Salute, 1972; Marching Band Salute, by 1972; Panorama, by 1972; Space Adventure Sym. (Space Sym.), 1972–5; Sym. no.11, 1972 [uncertain forces]; Theme Song 'Gimme that Ol' Time Religion', 1973; Suite, brass, perc, 1978

Chbr and solo inst: Sonata, va, pf, ?1952; Pastoral (Septet), fl, str sextet, 1959; Homunculus C.F., hp, cel + pf, 8 perc, 1960; The Beacon, 2 eng hn, 2 t sax, 2 bn, 2 tpt, 1963; Quartette (Sym. no.13), fl, ob, cl, a sax, bn, 1963; Composition, ob, opt. pf, 1960s, arr. as Serenity, cl, 1972; Soundouts, 3 tpt, 2 trbn, 1970–71; Tom Thumb Series, perc ens, 1972; Divertimento, fl, ob, a sax, t sax, bn, 1974–6

Pf: Prelude (?Lament), 1946, rev. 1962; Pearls on Silk, 1947; Suite of Shoes, 1947; 2 Easy Pieces, 1972; Miniature (1973); 3 Pieces for Children

MSS in US-NA; Jackson State University, Jackson MS; American Music Research Center, University of Colorado, Boulder; US-NYamc; Peer-Southern

Principal publishers: Carl Fischer, Galaxy, Peer-Southern

Principal recording companies: CRI, Koch, Leonarda

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J.M. Edwards: 'Julia Amanda Perry', *International Dictionary of Black Composers*, ii, ed. S. Floyd (Chicago, 1999), 914–22

J. MICHELE EDWARDS

**Perry, Lee [Perry, Rainford Hugh;
'Scratch']**

(b Kendal, Hanover Parish, 20 March 1936). Jamaican reggae producer. He moved to Kingston in the mid-1950s and began to work with the producer Clement 'Sir Coxone' Dodd on his mobile sound system. Moving into studio production and working as Coxone's talent scout, in 1965 Perry helped to produce some of the early recordings made by Bob Marley's vocal group, the Wailers. That same year he began recording under his own name; his first hit record *Chicken Scratch* earned him the nickname Scratch, by which he became popularly known. In 1967 he formed a band, the Upsetters, around the brothers Carlton (drums) and Aston 'Family Man' Barrett (bass guitar). The following year, as the rock steady beat slowed into a new rhythmic format, Perry's innovatory hit record *People Funny Boy* helped to create what became known as reggae. In 1969 Perry teamed the Upsetters' instrumentalists with the Wailers' vocal trio and began to make the group recordings that launched Bob Marley's international career, including *Small Axe*, *My Cup*, *Mr Brown* and *Duppy Conqueror*. Perry effectively co-wrote some of Marley's mid-period songs, and their close collaboration continued sporadically until Marley's death in 1981.

Perry opened his Kingston recording studio, the Black Ark, in 1974, where for Island Records he produced some of the most important works of the reggae movement: Max Romeo's *War Inna Babylon* (1976), Junior Murvin's *Police and Thieves* (1977), the Upsetters' *Super Ape* dub album and the Congos' *Heart of the Congos* (1978). During this time he also worked with several European rock musicians. Since 1980 he has continued to record and distribute his work in Europe.

Perry's eccentric and avante-garde productions, conceived and recorded under notoriously primitive conditions, are best known for their odd effects including heavy repeating echo, spacey tape rewind, distortion, sudden noises, animal sounds and disorientating instrumental absences. He pioneered the technique of scratching records which was later an important part of the hip hop sound.

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S. Heilig: 'Showtime with Scratch', *The Beat*, xvi/5–6 (1997)

STEPHEN DAVIS

Perse, Edward.

See [Pearce, Edward](#).

Persen, John

(b Porsanger, 9 Nov 1941). Norwegian composer. He was educated from 1968 at the Oslo Conservatory, studying with Finn Mortensen. In addition

to his work as a composer, he has been active in different organizations – as chairman of Ny Musikk, the Norwegian branch of the ISCM (1974–6) and as director of the Ultima-Oslo Contemporary Music Festival.

His musical style is neo-Expressionist, and he has characterized his *Orkesterverk II*, written for a television ballet, as ‘naked and brutal’. He also uses electronic means in his music, in which sound planes and structures are predominant; he sometimes exploits limited musical material to the utmost, and on occasion the influence of jazz is detectable. He has mainly written chamber music and orchestral works, in addition to an opera *Under kors og krone* (‘Beneath Cross and Crown’, M. Mikkelsen, 1985). His chamber work *Et cetera* was named Work of the Year in Norway in 1988, and the orchestral *ČSV* (the title is Sami, and means ‘dare to show that you are Sami’) won a competition in connection with the opening of the new Oslo concert hall in 1976.

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RUNE J. ANDERSEN

Persia.

See [Iran](#).

Persian Gulf [Arabian Gulf].

For a discussion of the music of this area see [Arabian Gulf](#) and [Arab music](#); for a discussion of the music of the Iranian south coast see [Iran](#), §III, 1.

Persiani, Fanny.

See [Tacchinardi-Persiani, Fanny](#).

Persiani, Giuseppe

(*b* Recanati, c1799–1805; *d* Paris, 13 Aug 1869). Italian composer. He was taught the violin by his father, but was left an orphan in 1814. He played in the Teatro Valle orchestra in Rome and from 1820 at the S Carlo in Naples, where he also studied at the conservatory under Zingarelli and Tritto. He was *maestro di cappella* in Cerignola, but by late 1824 he had settled in Rome, where he composed oratorios. The first of his 11 operas, *Piglia il mondo come viene* (1825, Florence), was an instant success; his subsequent stage works, in the Bellinian mould, were sought by impresarios at home and abroad. All but three were produced between 1825 and 1829. He owed much of his subsequent fame to the soprano Fanny Tacchinardi, whom he married in 1830. She sang in many of his operas, but Persiani’s most famous opera, *Ines de Castro* (1835, Naples), was a vehicle for Malibran. His last opera, *L’orfana savoiarda* (1846, Madrid), was a fiasco. In 1847 he was named impresario of the Royal

Italian Opera in Covent Garden, London, but because of competition with Verdi's *I masnadieri* at the Haymarket, his season was a failure. The couple moved to Paris; he ended his career as a singing teacher.

The music of *Ines de Castro* is structured in the Donizetti style, with four-part arias ending in virtuoso cabalettas. The vocal style is very difficult; the role of Ines has a range of over two octaves. Like many of its contemporaries, the opera ends with a mad scene and death.

WORKS

operas unless otherwise stated

Piglia il mondo come viene (ob, 2, A. Anelli), Florence, Pergola, 26 Dec 1825

L'inimico generoso (2), Florence, Pergola, 17 Oct 1826

Attila in Aquileja (A. Sografi), Parma, Ducale, 31 Jan 1827

Danao re d'Argo (2, F. Romani), Florence, Pergola, 16 June 1827

Gastone de Foix (Romani), Venice, Fenice, 26 Dec 1827, *I-Vt*

Il solitario (C. Bassi), Milan, Scala, 20 April 1829

Eufemio di Messina, ossia La distruzione di Catania (Romani), Lucca, del Giglio, 20 Sept 1829; as I saraceni in Catania, Padua, 29 July 1832; as Il rinnegato, Naples, 1837

Costantino in Arles (3, P. Pola), Venice, Fenice, 26 Dec 1829, *Vt*

Ines de Castro (tragedia lirica, 3, S. Cammarano), Naples, S Carlo, 28 Jan 1835, *Mc, US-Bp*

Il fantasma (3, Romani), Paris, Italien, 14 Dec 1843

L'orfana savoiarda (3), Madrid, Circo, 25 July 1846

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G. Radiciotti: *Teatro, musica e musicisti in Recanati* (Recanati, 1905), 109–60

G. Tebaldini: 'Giuseppe Persiani e Fanny Tacchinardi', *RMI*, xii (1905), 579–91

H. Bushnell: *Maria Malibran: a Biography of the Singer* (University Park, PA, 1979), 181–4

P. Ciarlantini: *Giuseppe Persiani e Fanny Tacchinardi: due protagonisti del melodramma romantico* (Ancona, 1988)

T.G. Kaufman: 'Giuseppe and Fanny Persiani', *Donizetti Society Journal*, vi (1988), 123–51

MARVIN TARTAK

Persichetti, Vincent

(*b* Philadelphia, 6 June 1915; *d* Philadelphia, 14 Aug 1987). American composer, educator and pianist. At the age of five he enrolled in the Combs Conservatory (Philadelphia), where he studied the piano, organ and double bass; he also studied theory and composition with Russell King Miller, his most influential teacher. While in high school, he acquired professional experience performing on the radio, in churches and in recital. After graduating from Combs (BMus 1935), he served as head of its theory and composition departments while studying the piano with Samaroff and composition with Nordoff at the Philadelphia Conservatory (MMus 1941, DMus 1945), and conducting with Fritz Reiner at the Curtis Institute. In

1941 he was appointed head of the theory and composition departments at the Philadelphia Conservatory. He joined the faculty of the Juilliard School in 1947, where he became chairman of the composition department (1963) and of the literature and materials department (1970). From 1952 he also served as director of publications for Elkan-Vogel.

Persichetti's prodigious musical output exemplifies a principle that was also fundamental to his teaching and theoretical writing: the integration into a fluent working vocabulary of the wealth of materials placed at a composer's disposal by the expansion of musical language over the course of the 20th century. Drawing on a wide range of expressive possibilities, from simple diatonicism to complex atonal polyphony, Persichetti produced an array of works whose varied moods, styles and levels of difficulty bewildered those who sought an easily identifiable musical personality or a conventional chronological pattern of development.

Despite Persichetti's precocious attainment of compositional fluency, his early works show the influence of Stravinsky, Bartók, Hindemith and Copland; not until the 1950s did he truly achieve his own distinctive voice. Within that decade alone, however, he produced nearly 50 compositions, among them some of his finest and most frequently performed works. During this period he also developed a formal design particularly well suited to his creative temperament. This formal concept, in which a series of short sections, usually based on a single theme, is integrated into a large formal structure, underlies the Concerto for Piano—Four Hands, the Symphony no.5, the Piano Quintet, the Piano Sonata no.10 and the String Quartet no.3, all of which are among Persichetti's most important compositions.

Persichetti himself identified two main currents within his creative disposition: one 'graceful' and the other 'gritty'. Beyond this, his music is characterized by lucid textures, sparse gestures, epigrammatic forms, a fondness for pandiatonic and polytonal harmony, a playful rhythmic vitality and a pervasive geniality of spirit. Like that of Mozart and Ravel, Persichetti's music often suggests the innocence and childlike joy of pure musical creativity. Hence many works for beginners stand, with neither condescension nor apology, alongside more difficult compositions. The importance with which he regarded his pieces for children is indicated by the fact that one of his most ambitious works, the opera *The Sibyl*, a harsh allegory based on the folktale *Chicken Little*, draws most of its thematic material from the *Little Piano Book*. *The Sibyl* was the 20th work in a series Persichetti called 'Parables', which he defined as 'non-programmatic musical essays about a single germinal idea'. He began the series in 1965, completing the 25th addition in 1986. Many of the 'Parables' are written for monophonic instruments and are based on motifs from other compositions.

Persichetti often 'cross-referenced' his own works explicitly, regarding his output as a sort of bibliography from which he could draw at any time. Perhaps the most important of his 'bibliographical' works is the collection *Hymns and Responses for the Church Year*, a contemporary hymnal with texts drawn from a variety of poetic sources, both traditional and modern. He returned to this collection frequently to borrow thematic material for compositions of many types and dimensions. His last complete work is a

second volume of such hymns. Another quasi-religious work, which Persichetti often described as his most significant opus, is *The Creation*, a large oratorio on his own text, drawn from mythological, scientific, poetic and biblical sources.

Although Persichetti made substantial contributions to many musical genres, his piano works are worthy of particular mention. Comprising a sizable portion of his output, these provide a microcosmic representation of his work as a whole, while offering a comprehensive survey of contemporary piano techniques. Also important are his works for wind band, which reveal a natural affinity for the medium. The Symphony no.6 has become a staple of the band repertoire.

Persichetti's many works of intermediate difficulty, his ecumenical attitude regarding contemporary compositional techniques and his warm, engaging and witty personal manner made him a favourite on American college campuses, where he was frequently invited as a guest lecturer. Among his many honours and awards are three Guggenheim Fellowships, two grants from the National Foundation on the Arts and Humanities and a grant from the National Institute of Arts and Letters, of which he was a member from 1965. Many of his works were commissioned by the country's leading orchestras and institutions. His writings include the monograph *William Schuman* (with F.R. Schreiber, New York, 1954) and *Twentieth Century Harmony* (New York, 1961).

WORKS

all published unless otherwise stated

opera

The Sibyl (Parable XX) (1, Persichetti, after fable: *Chicken Little*), op.135, 1976; Philadelphia, Pennsylvania Op Theatre, 13 April 1985

large instrumental ensemble

Orch: Concertino, op.16, pf, orch, 1941; Dance Ov., op.20, 1942; Sym. no.1, op.18, 1942, unpubd; Sym. no.2, op.19, 1942, unpubd; Fables, op.23, nar, orch, 1943; The Hollow Men, op.25, tpt, str, 1944; Sym. no.3, op.30, 1946; Fairy Tale, op.48, 1950; Serenade no.5, op.43, 1950; Sym. no.4, op.51, 1951; Sym. for Str (Sym. no.5), op.61, 1953; Sym. no.7 'Liturgical', op.80, 1958; Pf Conc., op.90, 1962; Introit, op.96, str, 1964; Sym. no.8, op.106, 1967; Night Dances, op.114, 1970; Sym. no.9 'Sinfonica janiculum', op.113, 1970; A Lincoln Address, op.124, nar, orch, 1972; Conc., op.137, eng hn, str, 1977

Band: Divertimento, op.42, 1950; Psalm, op.53, 1952; Pageant, op.59, 1953; Sym. for Band (Sym. no.6), op.69, 1956; Serenade no.11, op.85, 1960; Bagatelles, op.87, 1961; So Pure the Star, chorale prelude, op.91, 1962; Masquerade, op.102, 1965; Turn not thy Face, chorale prelude, op.105, 1966; O Cool is the Valley (Poem for Band), op.118, 1971; Parable IX, op.121, 1972; A Lincoln Address, op.124a, nar, band, 1973; O God Unseen, chorale prelude, op.160, 1984

vocal

Choral: Mag and Nunc, op.8, SATB, pf, 1940; Canons, op.31, SSAA/TTBB/SATB, 1947; 2 Cummings Choruses (e.e. cummings), op.33, 2vv, pf, 1948; Proverb, op.34, SATB, 1948; 2 Cummings Choruses, op.46, SSAA, 1950; Hymns and Responses

for the Church Year (W.H. Auden and others), op.68, 1955; Seek the Highest (F. Adler), op.78, SAB, pf, 1957; Song of Peace (anon.), op.82, TTBB/SATB, pf, 1959; Mass, op.84, SATB, 1960; Spring Cantata (Cummings), op.94, SSAA, pf, 1963; Stabat mater, op.92, SATB, orch, 1963; Te Deum, op.93, SATB, orch, 1963; 4 Cummings Choruses, op.98, 2vv, pf, 1964; Winter Cantata (11 Haiku), op.97, SSAA, fl, mar, 1964; Celebrations (cant., W. Whitman), op.103, SATB, wind ens, 1966; The Pleiades (cant., Whitman), op.107, SATB, tpt, str, 1967; The Creation (Persichetti), op.111, S, A, T, Bar, SATB, orch, 1969; Love (Bible: *Corinthians*), op.116, SSAA, 1971; Glad and Very (Cummings), op.129, 2vv, 1974; Flower Songs (Cant. no.6) (Cummings), op.157, SATB, str, 1983; Hymns and Responses for the Church Year, vol. 2, op.166, 1987

Solo: 2 Chinese Songs, op.29, 1945; e.e. cummings Songs, op.26, 1945, unpubd; 3 English Songs (17th century), op.49, 1951, unpubd; Harmonium (W. Stevens), song cycle, op.50, S, pf, 1951; Carl Sandburg Songs, op.73, 1957, unpubd; Emily Dickinson Songs, op.77, 1957; Hilaire Belloc Songs, op.75, 1957; James Joyce Songs, op.74, 1957; Robert Frost Songs, op.76, 1957, unpubd; Sara Teasdale Songs, op.72, 1957, unpubd; A Net of Fireflies (Jap., trans. H. Steward), song cycle, op.115, 1970

chamber and solo instrumental

3 or more insts: Serenade no.1, op.1, 10 wind, 1929; Str Qt no.1, op.7, 1939; Concertato, op.12, pf qnt, 1940; Serenade no.3, op.17, vn, vc, pf, 1941; Pastoral, op.21, ww qnt, 1943; Str Qt no.2, op.24, 1944; King Lear, op.35, ww qnt, timp, pf, 1948; Serenade no.6, op.44, trbn, va, vc, 1950; Pf Qnt, op.66, 1954; Str Qt no.3, op.81, 1959; Parable II, op.108, brass qnt, 1968; Str Qt no.4 (Parable X), op.122, 1972; Parable XXIII, op.150, vn, vc, pf, 1981

1–2 insts: Sonata, op.10, vn, 1940; Suite, op.9, vn, vc, 1940, unpubd; Fantasy, op.15, vn, pf, 1941, unpubd; Serenade no.4, op.28, vn, pf, 1945; Vocalise, op.27, vc, pf, 1945; Sonata, op.54, vc, 1952; Little Rec Book, op.70, 1956; Serenade no.9, op.71, 2 rec, 1956; Serenade no.10, op.79, fl, hp, 1957; Infanta marina, op.83, va, pf, 1960; Serenade no.12, op.88, tuba, 1961; Serenade no.13, op.95, 2 cl, 1963; Masques, op.99, vn, pf, 1965; Parable [I], op.100, fl, 1965; Parable III, op.109, ob, 1968; Parable IV, op.110, bn, 1969; Parable VII, op.119, hp, 1971; Parable VIII, op.120, hn, 1972; Parable XI, op.123, a sax, 1972; Parable XII, op.125, pic, 1973; Parable XIII, op.126, cl, 1973; Parable XIV, op.127, tpt, 1973; Parable XV, op.128, eng hn, 1973; Parable XVI, op.130, va, 1974; Parable XVII, op.131, db, 1974; Parable XVIII, op.133, trbn, 1975; Parable XXI, op.140, gui, 1978; Parable XXII, op.147, tuba, 1981; Serenade no.14, op.159, ob, 1984; Parable XXV, op.164, 2 tpt, 1986

keyboard

Pf: Serenade no.2, op.2, 1929; Poems, vols.1–2, opp.4–5, 1939; Sonata no.1, op.3, 1939; Sonata no.2, op.6, 1939; Sonata, op.13, 2 pf, 1940; Poems, vol. 3, op.14, 1941; Sonata no.3, op.22, 1943; Variations for an Album, op.32, 1947; Sonata no.4, op.36, 1949; Sonata no.5, op.37, 1949; Sonata no.6, op.39, 1950; Sonata no.7, op.40, 1950; Sonata no.8, op.41, 1950; Sonatina no.1, op.38, 1950; Sonatina no.2, op.45, 1950; Sonatina no.3, op.47, 1950; Conc., op.56, 4 hands, 1952; Parades, op.57, 1952; Serenade no.7, op.55, 1952; Sonata no.9, op.58, 1952; Little Pf Book, op.60, 1953; Serenade no.8, op.62, 4 hands, 1954; Sonatina no.4, op.63, 1954; Sonatina no.5, op.64, 1954; Sonatina no.6, op.65, 1954; Sonata no.10, op.67, 1955; Sonata no.11, op.101, 1965; Parable XIX, op.134, 1975; 4 Arabesques, op.141, 1978; Little Mirror Book, op.139, 1978; Reflective Studies, op.138, 1978; Mirror Etudes, op.143, 1979; 3 Toccatinas, op.142, 1979; Sonata no.12, op.145,

1980; Winter Solstice, op.165, 1986

Other: Sonatine, op.11, org pedals, 1940; Hpd Sonata no.1, op.52, 1951; Org Sonata, op.86, 1960; Shimah b'koli, op.89, org, 1962; Drop, Drop Slow Tears, chorale prelude, op.104, org, 1966; Parable V, op.112, carillon, 1969; Parable VI, op.117, org, 1971; Do Not Go Gentle, op.132, org pedals, 1974; Auden Variations, op.136, org, 1977; Dryden Liturgical Suite, op.144, org, 1980; Hpd Sonata no.2, op.146, 1981; Hpd Sonata no.3, op.149, 1981; Song of David, op.148, org, 1981; Hpd Sonata no.4, op.151, 1982; Hpd Sonata no.5, op.152, 1982; Hpd Sonata no.6, op.154, 1982; Parable XXIV, op.153, hpd, 1982; Hpd Sonata no.7, op.156, 1983; Little Hpd Book, op.155, 1983; Hpd Sonata no.8, op.158, 1984; Serenade no.15, op.161, hpd, 1984; Give Peace, O God, chorale prelude, op.162, org, 1985; Hpd Sonata no.9, op.163, 1985

Principal publisher: Elkan-Vogel

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WALTER G. SIMMONS

Persile, Giuseppe.

See [Porsile, Giuseppe](#).

Persimfans [Perviy Simfonicheskiy Ansambl' bez Dirizhyora]

(Russ.: 'First Conductorless Symphony Ensemble').

Moscow orchestra active from 1922 to 1932. See [Moscow](#), §3.

Persinger, Louis

(*b* Rochester, IL, 11 Feb 1887; *d* New York, 31 Dec 1966). American violinist, pianist and teacher. He had early lessons in Colorado, appearing in public at the age of 12. His main studies were at the Leipzig Conservatory (1900–04) under Hans Becker (violin), Carl Beving (piano) and Nikisch

(conducting), who described him as 'one of the most talented pupils the Leipzig Conservatory ever had'. He then settled in Brussels for three years, combining studies under Ysaÿe with concerts in Belgium and Germany and two summers' coaching from Thibaud. Returning to the USA, he made his *début* on 1 November 1912 with the Philadelphia Orchestra under Stokowski, followed by many engagements with orchestras. In 1914 Nikisch invited him to become leader of the Berlin PO and in 1915 he became leader of the San Francisco SO. Two years later he resigned to form his own string quartet and to direct the Chamber Music Society of San Francisco (1916–28), where he began his teaching career. One of his earliest pupils was Yehudi Menuhin, whose family followed Persinger to New York in 1925. An accomplished pianist, he was the accompanist for Menuhin's first New York recital in 1926 and on his American tour in 1928–9. On his 75th birthday Persinger gave a recital at the Juilliard School, playing half the programme on the piano and half on the violin.

Persinger taught at the Cleveland Institute of Music (1929–30), and in 1930 succeeded Auer at the Juilliard School, where he taught the violin and chamber music until his death. Among his pupils were Isaac Stern, Ruggiero Ricci, Guila Bustabo and Camilla Wicks. He said that his unorthodox teaching method was 'based on keeping a child's interest, in sensing what might be amusing or arresting to him, and in using as few pedantic words as possible. I teach through the sound of the instrument'. Menuhin wrote that Persinger 'has done perhaps more than anyone else to establish a genuine American school of violin playing'. He served as a member of the jury in the Queen Elisabeth and Wieniawski competitions, and published transcriptions and editions of violin music.

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BORIS SCHWARZ

Persoens [Persones], Josquino

(*fl* 1563–8). Flemish composer, active in Austria and Italy. He entered the service in Brussels of Margaret of Austria, Regent of the Low Countries and wife of Ottavio Farnese, Duke of Piacenza and Parma, on 5 August 1563 at a monthly salary of 3 scudi. He was summoned to Italy to the court of Ottavio at Parma and was a member of the musical establishment there from 23 September 1563 until the end of March 1568. During this time he studied with Cipriano de Rore whose influence is reflected in stylistic and expressive aspects of Persoens's madrigals. It is worth noting that Rore

was also at the court of Margaret at Brussels before going to Parma. Persoens's *Libro primo de' madrigali a quattro voci* (Parma, 1570²⁸) consists of 23 pieces, including two ascribed to Jean d'Arras, another Fleming in the service of the Parma court from 1566. The dedication to the Duke of Parma states that the compositions are 'the first fruits of a plant which has grown with the nourishment of the sweet dew of the immortal Cipriano Rore'. A manuscript copy of a mass for six voices has been attributed to him by Vander Straeten and Eitner.

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FRANCESCO BUSSI/ LAVERN J. WAGNER

Persoit [Persois], Jean Pierre Marie

(*b* ?Mirecourt, 1782–3; *d* after 1854). French bowmaker. He was one of the first bowmakers (if not the first) to be hired by the young J.B. Vuillaume; he seems to have worked in this studio for at least 15 years (1823–41 according to Millant; 1828–43 according to Vatelot). It nevertheless remains difficult to recognize his work under the Vuillaume stamp. His best bows, especially those with octagonal sticks, are remarkably close to the Tourte style, though there are small but telling differences: the octagonals are not so sharply planed; the heads are rather more squared; the frogs are more solid and with shallower throats; and the distinctive buttons have unequally wide bands which cover most of the ebony. Persoit's round-shafted bows are more personal and generally bulkier than the Tourte ideal. Most are also slightly short. His work is only rarely seen today but much appreciated. His brand PRS is stamped on the stick under the frog and under the lapping, occasionally as many as three times, although sometimes not at all. It is possible that Persoit left Paris after 1854 either to retire or to be cared for.

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JAAK LIIVOJA-LORIUS

Person, Gobelinus [Persona]

(*b* Paderborn, 1358; *d* monastery of Böddeken, nr Paderborn, 17 Nov 1421). German historian, theorist, cleric and reformer. He was first educated at Paderborn. In 1384 he travelled to Italy, where he studied theology and canon law and held several posts at the papal court under Urban VI. In 1386 he was ordained priest at Genoa and in 1389 he returned to Paderborn. In 1405 he was pastor in Warburg, and in 1410 court chaplain to Bishop Wilhelm von Berg of Paderborn; he was made canon in 1411, and in 1416 he became deacon of St Marien, Bielefeld. In 1418, because of poor health, he retired to the Augustinian monastery of Böddeken and attempted to reform its greatly declining discipline.

Person is known principally as a historian. His *Cosmodromius*, a history of the world, is valuable as a chronicle of Paderborn, particularly for the years 1347–1418; his life of St Meinolf, canon of Paderborn Cathedral and founder of the Böddeken monastery in the first half of the 9th century, is also valuable as a historical document. Person is said to have prepared in March 1417 a book ‘for the Ordinary of the Divine Office and Ceremonials’, now lost. In his treatise *Tractatus musicae scientiae* (formerly *D-Hs Realkat*. ND VI 4582, lost in World War II), completed in 1417, he presented in nine chapters a conventional treatment of the terminology and the use of modes in plainchant (he also complained about irregularities in the church’s musical tradition). He defined music as ‘an art that proportionally judges the intervals and consonances of voices’ (Müller, 180; see also Yudkin, 66) and, following Isidore of Seville (*Etymologiae* iii.19), divided music into three parts: harmonic, organic and rhythmic. Person also discussed tone-syllables, solmization and mutation, and compositional techniques within the modes (tones). The treatise does not contain musical examples, but in the source it was followed by a tonary in a different hand illustrating part of its contents.

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GORDON A. ANDERSON/C. MATTHEW BALENSUELA

Persones, Josquino.

See [Persoens, Josquino](#).

Persuis, Louis-Luc Loiseau de

(b Metz, 4 July 1769; d Paris, 20 Dec 1819). French composer and conductor. He spent his early childhood in the provinces, where he was educated by his father, himself a composer and choirmaster at the cathedrals of Angers and Metz. As a young man Louis-Luc was a violinist in the Metz orchestra and then tried his luck in Paris, arriving there in 1787 on the eve of the Revolution. He played in theatre orchestras, first at the Montansier and then at the Opéra. In 1805 he became chorus master, stage director and, in 1810, conductor of the Opéra; at the same time he was principal assistant conductor in the emperor's orchestra. He had also been appointed professor of singing at the Conservatoire when it was founded in 1795, but he left in 1802 when reform measures involved the abolition of a number of posts. In 1818, while acting as administrator at the Opéra, he also helped to build up the company at the Théâtre Italien, under the direction of Paer.

Persuis's works were mainly for the stage and included operas, *opéras comiques*, ballets and occasional dramatic works. He often wrote in collaboration with other composers; with Jean-François Le Sueur he composed *L'inauguration du temple de la Victoire* and *Le triomphe de Trajan* (both 1807). The latter, a propagandist piece written to glorify Napoleon, was well attuned to the neo-classical tastes of contemporary audiences and was a huge success. Two of his other music dramas are notable examples of their time: *Fanny Morna, ou L'écossaise*, with its setting of landscaped gardens and weeping willows, marks a unique point in the history of the pre-Romantic sensibility; and *La Jérusalem délivrée* exemplifies the tendency of contemporary French opera to look back to medieval subjects. The work is weak in itself but opens with a remarkable overture which was to feature prominently in anthologies of French symphonic music under the Empire; it displays a force and originality for which the rest of Persuis's compositions does not prepare us. He was also prominent in the 19th-century revival of religious music, and from 1802 was a member of the Chapelle Royale, first as a director, then as *compositeur de la musique*. When the Bourbons returned to power Persuis was replaced by Plantade.

WORKS

stage

first performed in Paris unless otherwise stated

La nuit espagnole (oc, J. Fiévée), Feydeau, 14 June 1791

Estelle (oc, 3, Villebrune), National, 17 Dec 1793

Phanor et Angéla (oc, 3, Faur), Feydeau, July 1798

Léonidas, ou Les Spartiates (opéra, R.C.G. de Pixérécourt), Opéra, 15 Aug 1799, *F-Po*, collab. A.-F. Gresnick

Fanny Morna, ou L'écossaise (drame lyrique, 3, E. Favières), OC (Favart), 22 Aug 1799

Le fruit défendu (opéra, 1, E. Gosse), OC (Favart), 7 March 1800

Marcel, ou L'héritier supposé (oc, 1, Pixérécourt), OC (Favart), 12 Feb 1801

L'inauguration du Temple de la victoire (tragédie lyrique, 1, Baour-Lormain), Opéra,

2 Jan 1807, collab. J.-F. Le Sueur

Le retour d'Ulysse (ballet, 3, Milon), Opéra, 24 Feb 1807

Le triomphe de Trajan (tragédie lyrique, 3, J. Esménard), Opéra, 23 Oct 1807, *Po*, collab. J.-F. Le Sueur

La Jérusalem délivrée (tragédie lyrique, 5, P.-M. Baour-Lormian, after T. Tasso: *Gerusalemme liberata*), Opéra, 15 Sept 1812

Nina, ou La folle par amour (ballet, 2, Milon), Opéra, 23 Nov 1813

L'épreuve villageoise, ou André et Denise (ballet, Milon), Opéra, 4 April 1815

L'heureux retour (opéra-ballet, 1, Milon), Opéra, 25 July 1815, collab. H.-M. Berton and R. Kreutzer

Le carnaval de Venise, ou La constance à l'épreuve (ballet, 2, Milon), Opéra, 22 Feb 1816, collab. Kreutzer

Les dieux rivaux, ou Les fêtes de Cythere (opéra-ballet, 1, M. Dieulafoy and C. Briffaut), Opéra, 21 June 1816, *Po*, collab. Berton, Kreutzer and G. Spontini

Der Zauberschlaf (ballet, 2), Vienna, 16 Jan 1818, collab. A. Gyrowetz

other works

MSS in F-Pn

Sacred: Leçon de Jérémie pour la Chapelle impériale, 19 April 1810; Pange lingua et tantum ergo, Motet pour la Chapelle du roi; Prière pour Louis XVI; Veni, Creator, alla breve, after 1800

Secular: Chant français, 'Vive le roi, vive la France' (de Bouillé), chorus, orch, 1814; Chant guerrier, 'De Lutèce enfans généreux', 1815; 6 romances, 1v, pf: 1 Le vieux Robin Gray, 'Quand les moutons sont dans la bergerie' (C. Florian), 2 Romance marotique, 'Faire voudrais belle Marie', 3 'Je suis à peine à mon aurore' (C. Dupin), 4 Romance savoyarde, 'Pauvre Jeannette' (Florian), 5 'Avant d'aimer le beau Lisis' (Dupin), 6 'Eglé rêveuse et languissante' (C. Lefébure)

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*Eitner*Q

*Fétis*B

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JEAN MONGRÉDIEN/LAURINE QUETIN

Perth.

City in Australia. Situated on the western seaboard, Perth, the capital of Western Australia, is one of the most isolated cities of its size in the world (its population was over one million in the late 1990s). Before the days of rapid communications its isolation hindered the development of a flourishing musical life. During the middle years of the 19th century, vocal music was the staple diet of what was then a British colony, there being little in the way of instrumental music because of the dearth of competent musicians.

In 1887 the colony's first orchestra, the Fremantle Orchestral Society, was established. It was not, however, until 1936 that the first firm foundations for the future development of professional orchestral music in Perth were laid when the Perth SO became the Australian Broadcasting Commission SO, later the West Australian SO. This has now grown to an 89-player orchestra which presents the state's principal orchestral series in the Perth Concert Hall, the leading music auditorium in Western Australia. The orchestra also plays in the pit of His Majesty's Theatre for the seasons of the Western Australian Opera Company (founded 1967) and the West Australian Ballet Company (founded 1952). The West Australian SO is funded by both the federal government and the West Australian state government.

Concerts in Perth range from large orchestral and choral concerts presented by the West Australian SO, usually with visiting international conductors and artists, through chamber music seasons promoted by Musica Viva, to numerous smaller events ranging from performances of Baroque music on original instruments to avant-garde or multi-arts productions of music written by Western Australian composers. The University of Western Australia figures strongly in the performances of 18th- and 20th-century music, while the Western Australian Conservatorium of Music has a national reputation for the quality of its jazz and music theatre productions. Since 1953 the University of Western Australia, together with the state government of Western Australia, has organized the annual Festival of Perth, in which music plays an important role. It is the longest established festival of its kind in Australia and balances the presentation of Western Australian musicians and ensembles with that of eminent international visitors.

Of growing significance in the musical life of Perth are performances by musicians who have recently migrated to Australia and who still practise the musical arts of their home country. In 1982 the Ethnic Music Centre (now the Kulcha) was established to support and promote the work of these musicians. More recently the organization Ab Music was established to provide support for the training of Australian aboriginal musicians and the dissemination of their work.

Music education in Perth during the 19th and early 20th centuries remained largely in the hands of private teachers. During the 1950s music as a class subject came to be accepted into the school system, and it is currently one of the listed subjects for the annual tertiary entrance examinations. Tertiary-level studies are available at the University of Western Australia,

where students can elect to specialize in performance, musicology, composition or music education, or at Edith Cowan University, which offers performance and music education.

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MARGARET SEARES

Perti, Giacomo Antonio

(*b* Bologna, 6 June 1661; *d* Bologna, 10 April 1756). Italian composer. During his 60 years as *maestro di cappella* of S Petronio, Bologna, he achieved fame both as a composer of sacred music, opera and oratorio and as a teacher: such illustrious musicians as Giuseppe Torelli and G.B. Martini were among his pupils.

1. Life.

At the age of nine he began to study music in Bologna with his uncle Lorenzo Perti and with Rocco Laurenti, from whom he learnt the rudiments of organ playing. He started to study singing in 1670 and the year after he took up humanistic studies with the Jesuits at S Lucia. In 1675 he began the study of counterpoint with his uncle and he later studied with Petronio Franceschini. In 1678 his first music to be performed, a mass, was given in S Tomaso al Mercato; two other works, a motet and a *Magnificat* (both for eight voices), date from that year. In 1679 he wrote his first operatic music – the third act of *Atide* – and the oratorio *S Serafia*. In 1680 he wrote a Mass in D with two trumpets (claimed by Martini to be the first of its kind), which was performed in S Sigismondo. In 1681 he was admitted as composer to the Accademia Filarmonica, where he was *principe* in 1687, 1693, 1697, 1705 and 1719, when he was made ‘diffinitore perpetuo’. Several months later he went to Parma for further contrapuntal studies with Giuseppe Corso (called Celano). Here, as is clear from a six-year correspondence with Celano, he decisively formed his church music style, especially that of the concerted masses and psalms of the 1680s and 90s. In 1688 he published his first opus, *Cantate morali e spirituali*, dedicating it to the Emperor Leopold I, who eventually rewarded him with a precious chain of gold. In the following year he was in Venice, probably for the production of his opera *La Rosaura*, and from there he applied for the vacant position of *vicemaestro di cappella* of S Petronio. He was unsuccessful, possibly because of the influence of G.P. Colonna, the *maestro di cappella* (during the famous dispute over the consecutive 5ths of Corelli, Perti had sided with Corelli against Colonna).

Perti was chosen to succeed his uncle Lorenzo as *maestro di cappella* of the cathedral of S Pietro in 1690. In 1696 he was called from there to be *maestro di cappella* of S Petronio, where he spent the rest of his life, except for a few short journeys to Florence, Rome (1703 and 1747) and

Naples (1703). Simultaneously he held similar posts at S Domenico (1704–55, G.M. Alberti deputizing for him from 1734) and the Madonna di Galliera (1706–50). According to Martini he was offered a position at the court of the Emperor Leopold I in 1697 in succession to Antonio Draghi, but there is no other record of this. Because of financial difficulties at S Petronio, Perti began his career there without a fixed group of musicians. Until February 1701 musicians were hired only for the required festive occasions. With the restoration of the *cappella musicale*, however, the group was re-established with 24 regular musicians. It was enlarged for festive occasions (especially the patronal feast on 4 October) to as many as 153 in 1718 and 1719. In 1723 the regular group numbered 36, the highest number during Perti's term.

Perti enjoyed considerable fame and favour with several important personages, including Ferdinando III de' Medici, for whom he wrote church music and operas, which were staged at Pratolino, and the Emperor Charles VI, to whom he dedicated his op.2. In 1740 the emperor made him a royal councillor. His correspondence reveals a long-standing rapport with the Duchess Aurora Sanseverino of Piedimonte d'Alife, who was a member of a Bolognese family; he regularly sent compositions to her for use at her court. His correspondence also indicates that he was held in high regard by Fux, Caldara, Pasquini, Corelli and other influential musicians. Padre Martini held him in the highest esteem and included six examples of his contrapuntal music in his *Esemplare ossia Saggio fondamentale pratico di contrappunto* (1774–5). Among Perti's students were Torelli, Gabrielli, Pistocchi, Aldrovandini, P.P. Laurenti, G.B. Martini and F.O. Manfredini.

2. Works.

For the musicians at S Petronio (discussed above) Perti wrote masses (consisting of Kyrie and Gloria only, with a few separate Credo settings), motets, psalms, hymns, antiphons and *Magnificat* settings, as well as instrumental music intended for the liturgy. Most of these are festive works in Bolognese-style counterpoint calling for strings and occasionally trumpets and other obbligato instruments, in addition to solo voices and choruses. There are also works in strict *a cappella* style or with simple basso continuo accompaniment. According to Gaspari, Martini divided Perti's sacred works into two halves: one was left to S Petronio, most of which is still extant, and one to S Lucia, most of which is lost. Many of the extant works are in Perti's own hand or in manuscripts that he carefully corrected. In many cases there survive not only scores but also parts, which reveal interesting continuo practices and revisions by Perti himself and others. A large group of separate *versetti* intended as substitutes for sections of the masses show the adaptability of the masses to occasions of varying degrees of splendour. They and especially the motets and psalms reveal Perti as a vocal composer of considerable skill, in complete command of his craft. He himself acknowledged that Luigi Rossi, Carissimi and Cesti inspired his melodic style. Similar qualities are obvious in his operas, oratorios and solo cantatas, which are characterized by melodic inventiveness, variety of form, the use of concerted solo instruments (especially trumpet and cello) and dialogues between voices and instruments with independent melodic material. He projected a treatise on counterpoint as his op.3, but it was never completed. His purpose as stated

in the preface was 'to demonstrate with the greatest brevity and clarity possible the manner of applying all the principles of music to the modern style': this statement indicates his characteristic ability to adapt his well-founded musical skills to the changes of style that occurred during his long creative life.

WORKS

operas

lost unless otherwise stated

dm **dramma per musica**

Atide [Act 3] (dm, 3, T. Stanzani), Bologna, Formagliari, 23 June 1679, lib (Bologna, 1679) [Act 1 by G.F. Tosi, Act 2 by P. degli Antoni]

Marzio Coriolano (dm, 3, F. Silvani), Venice, SS Giovanni e Paolo, 20 Jan 1683

Oreste in Argo (drama [per musica], 3, G.A. Bergamori), Modena, Spelta, carn. 1685, *I-MOe*

L'incoronazione di Dario (dm, A. Morselli, rev. G.M. Rapparini), Bologna, Malvezzi, 13 Jan 1686

La Flavia (dm, 3, Rapparini), Bologna, Malvezzi, 16 Feb 1686, *MOe*

La Rosaura (dm, 3, A. Arcoleo), Venice, S Angelo, carn. 1689, *D-SWI, I-MOe*

Dionisio Siracusano (dm, A. Salvi), Parma, Ducale, carn. 1689

Brenno in Efeso (dm, 3, Arcoleo), Venice, S Salvatore, 1690

Il Pompeo (dm, N. Minato), Genoa, Falcone, carn. 1691

L'inganno scoperto per vendetta (dm, Silvani), Genoa, Falcone, 1691, *MOe*

Furio Camillo (dm, 3, M. Noris), Venice, S Salvatore, carn. 1692, *D-Bsb*

Nerone fatto cesare [Nerone infante] (dm, 3, Noris), Venice, S Salvatore, 1693, *SWI, I-Rsc* (inc.); sinfonia by Giuseppe Torelli

La forza della virtù (dm, 3, D. David, with alterations), Bologna, Malvezzi, 25 May 1694

Laodicea e Berenice (dm, Noris), Venice, S Salvatore, 26 Dec 1694; rev. as L'inganno trionfante in amore

Penelope la casta (dm, Noris), Rome, Tordinona, 25 Jan 1696

Fausta restituita all'impero (dm, 3, N. Bonis), Rome, Tordinona, 19 Jan 1697

?Perseo (P.J. Martello), Bologna, 1697, collab. others

Apollo geloso (Martello), Bologna, Formagliari, 16 Aug 1698

La prosperità di Elio Sejano (drama musicale, Minato), Milan, Ducale, carn. 1699, collab. A.F. Martinenghi and A. Vanelli

Ariovisto [Act 1] (drama musicale, 3, P. d'Averara), Milan, Ducale, Sept 1699, collab. F. Ballarotti and P. Magni

Lucio vero [Acts 2 and 3] (dm, 3, A. Zeno), Bologna, 1700

Astianatte (dm, Salvi, after J. Racine: *Andromaque*), Florence, Pratolino, 1701; sinfonia by Giuseppe Torelli

Dionisio rè di Portogallo (dm, Salvi), Florence, Pratolino, Sept 1707

Il Venceslao, ossia Il fratricida innocente (dm, Zeno), Bologna, Malvezzi, 19 May 1708

Ginevra principessa di Scozia (dm, Salvi, after L. Ariosto: *Orlando furioso*), Florence, Pratolino, aut. 1708

Berenice regina d'Egitto (dm, Salvi), Florence, Pratolino, Sept 1709

Demetrio (Salvi), Florence, Pratolino, 1709 [according to G.B. Martini]

Il riso nato tra il pianto (drama da rappresentarsi, ?A. Aureli), Bologna, 11 Feb 1710, collab. others

Rodelinda regina de' Longobardi (dm, Salvi, after P. Corneille: *Pertharite, roi des*

Lombards), Florence, Pratolino, aut. 1710

Faramondo (Zeno), Bologna, 1710

Il più fedele tra i vassalli (dm, Silvani), Bologna, 1710, collab. others

Il Cortegiano (A. Basili), Palestrina, 1739, prol only

Foca, Munich

Rosinda ed Emireno (Arcoleo), *A-Wn*, never perf.

revs. of ops by others: L'eroe innocente, ovvero gli equivoci del sembiante by A. Scarlatti, Bologna, 1679; Pompeo Magno by D. Freschi, Bologna, 1687; Teodora Augusta by D. Gabrielli, Bologna, 1687; Il re infante by C. Pallavicino, Bologna, 1694

oratorios

music in I-Bsp; librettos, where extant, Bc

S Serafia [I due gigli porporati nel martirio de S Serafia e S Sabina] (L. Lotti), Bologna, 23 Feb 1679

Abramo [Abramo vincitore; Agar; Agare scacciata; Sara] (G. Malisardi), Bologna, 10 Dec 1683, score also in *I-MOe* (facs. in IO, iv, 1986)

Mosè (G.B. Giardini), Modena, 1685, score also in *MOe*

Oratorio della Passione [Gesù al Sepolcro] (G.A. Bergamori), Bologna, 1685, score also in *Ac* (facs. in BMB, section 4, 85, 1977), *Bc*

La Beata Imelde Lambertini, Bologna, late March 1686, score also in *Bc*

La passione di Cristo [Oratorio sopra la passione del Redentore; Affetti di compassione alla morte del Redentore], Bologna, 1694

S Galgano (Bergamori), Bologna, 1694

Cristo al limbo, Bologna, 28 March 1696

La morte del giusto overo Il transito di S Giuseppe (B. Sandrinelli), Venice, c1700, lost

La sepoltura di Cristo, Bologna, 21 March 1704

S Petronio (G.B. Rampognani), Bologna, 17 March 1720, score also in *Bc*

La passione del Redentore, Bologna, 11 April 1721

L'amor divino [I conforti di Maria Vergine] (C.I. Frugoni), Bologna, 26 March 1723

La nascita del Signore

Il figlio prodigo

Pasticcio orats: La morte delusa, Milan, 1703, lost; I trionfi di Giosuè [Giosuè in Gabaon], Florence, 1704

?8 other orats

Profetia à 8, score also in *Bc*, *D-MÜs*; Profetia di Nabucodonosor, score also in *I-Bc*

sacred vocal

Messa e salmi concertati, 4vv, insts, chorus, op.2 (Bologna, 1735)

7 canzonette in aria marmoresca sopra le 7 principali feste di Nostra Signora (Bologna, 1780)

28 masses, 1v, chorus, bc, insts [Ky, Gl only]; 11 Cr, 1v, chorus, bc, insts

c120 pss, cantica, hymns, solo vv, chorus, bc, insts

54 motets, solo vv, chorus, bc, insts

83 versetti; miscellaneous sacred works, *I-Bsp*

1 motet, B, 2 vn, bc, 1695¹

Principal sources: *A-Wn*, *I-Ac*, *Bc*, *Bsp*, *Fc*, *Vc*, incl. many autographs

secular vocal

Cantate morali e spirituali, 1–2vv, vn, op.1 (Bologna, 1688; 4 /R1969 in BMB, lxxxv–lxxxvi)

93 cants. (dialogues, serenades, accademie), solo vv, bc; 49 cants., solo vv, bc, insts; 30 arias: *I-Ac, Bsp*

instrumental

manuscripts in I-Bsp

Sonata, d, in Sonate per camera a violino e violoncello di vari autori (Bologna, c?1700)

15 sinfonie avanti la messa; 2 sinfonie avanti il prologo; 2 sinfonie avanti l'oratorio; 3 sinfonie

1 sonata à 4

3 adaptations of concs. or sonatas by G. Torelli

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ANNE SCHNOEBELEN (with MARC VANSCHEEUWIJCK)

Pertile, Aureliano

(*b* Montagnana, nr Padua, 9 Nov 1885; *d* Milan, 11 Jan 1952). Italian tenor. He studied with Orefice in Padua and made his début at Vicenza in *Martha* in 1911. After further studies in Milan with Manlio Bavagnoli he began to attract notice in 1913–14 at the S Carlo, Naples, singing in *Madama Butterfly* and *Carmen*, and then at the Costanzi, Rome (1915–16), La Scala (1916) and at the Colón, Buenos Aires (1918). He achieved fame in 1922 for his performance in *Mefistofele* at La Scala under Toscanini, whose favourite tenor he then became. Still at La Scala, where he appeared every year until 1937, he scored notable successes as Lohengrin, Puccini's Des Grieux, Edgardo, Andrea Chénier, Canio, Radames, Riccardo, Don Alvaro and Manrico, and took the title roles in the premières of Boito's *Nerone* (1924) and Mascagni's *Nerone* (1935). He sang until 1946, in the later years appearing frequently as Otello. From 1945 he taught at the Milan Conservatory. His voice was not particularly powerful and the tone, rather thick in the middle register, took on nasal and guttural inflections. It became smooth and mellifluous, however, in lyrical moments as well as vibrant and incisive in dramatic ones. Pertile stood out because of his fine enunciation, variety of expression and unusual interpretative gifts, as can be heard in recordings from his best years (1922–32), including solos from *Andrea Chénier* and *Adriana Lecouvreur*, and Radames in a complete *Aida* from La Scala. At his peak Pertile was widely held, in Italy and Argentina, the equal of the most famous tenors of the period. Less fortunate in the USA (he sang at the Metropolitan only during the 1921–2 season), he was very popular at Covent Garden (1927–31), especially as Manrico, Radames and Canio.

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See [Portinaro, Francesco](#).

Peru, Republic of

(Sp. República del Perú).

Country in South American. It is situated on the Pacific western seaboard and covers an area of 1,285,216 km², bordered by Ecuador, Colombia, Brazil, Bolivia and Chile. The country declared independence from Spain in 1821 and achieved full independence in 1824. The legal existence of Amerindian communities was recognized in the constitution after 1920. The population of 25.66 million (2000 estimate) is predominantly Amerindian and mestizo, and the original Inca language of Quechua is spoken by c16.5% as the second official language, Spanish being the first. Aymara is spoken by some 3%, mainly in the Southern Andes.

I. [Art music](#)

II. [Traditional and popular music](#)

GERARD BÉHAGUE (I), THOMAS TURINO (II).

[Peru](#)

I. Art music

1. Colonial period.

Peru, the administrative centre of practically all Spanish South America from the Spanish conquest (1526) until the 18th century, occupied with Mexico the most important place in the Spanish colonial empire. During the colonial period Lima (the 'City of Kings') and Cuzco, the city of the Incas, developed an active cultural life. At Cuzco music was cultivated at the cathedral and the Seminario de S Antonio Abad (founded 1598), where polyphonic music and instrument playing were taught. The music archive of the seminary contains a rich collection of post-1600 colonial manuscripts of Spanish and Peruvian works, including a large number of polyphonic *villancicos*, *tonadas*, *jácaras*, liturgical works with and without ascription, and dramatic works such as *loas*, *comedias* and *sainetes*. There is evidence that as early as 1553 the first and second books of Morales's masses (Rome, 1544) were in use at Cuzco, with other volumes of motets and *Magnificat* settings. Gutierre Fernández Hidalgo (c1547–1623), the most substantial composer in 16th-century South America, held the post of

maestro de capilla at Cuzco for a few years before moving permanently to Sucre in Bolivia.

Missionary work was keenly pursued in Peru, as in the other Spanish colonies. The Franciscan Juan Pérez Bocanegra included in his *Ritual formulario e institución de curas* (Lima, 1631) a four-part polyphonic piece titled *Hanacpachap cussicuinin*, to a text in the Quechua language, to be sung 'in processions when entering the church'; it is the earliest example of polyphony printed in the New World. Fray Gregorio Dezuola (de Zuola) (d. 1709), active at the convent of S Francisco in Cuzco, left a book known as the Dezuola Manuscript, which contains 17 songs, mostly polyphonic, with Spanish texts (with the exception of a 'Credo romano'). Only two items of the collection have been ascribed; one to Francisco Correa de Arauxo, the other to Tomás de Herrera, who was appointed organist of Cuzco Cathedral in 1611. Herrera's piece is a short song, *Hijos de Eva tributarios*, for two altos and tenor, and is the earliest known example of vernacular polyphony in Peru.

Lima, the capital of the viceroyalty of Peru, developed a musical life unequalled by any other South American city. The cathedral (consecrated 1572) employed many well-paid singers and instrumentalists and attracted several famous *maestros de capilla*. The post was created in 1612 and its responsibilities included conducting the orchestra and the choir, the composition of works for all occasions, the teaching of polyphony, financial administration and acting as intermediary between the archbishop, the chapter and the musicians. Tomás de Torrejón y Velasco was *maestro de capilla* from 1676 to 1728, and his works (extant at Lima and Cuzco) were performed throughout Spanish America. His fame also rests on his opera *La púrpura de la rosa* (1701, libretto by Calderón de la Barca), the first produced in the New World, which indicates the extent of the *maestro de capilla*'s involvement in the whole musical life of the city. His successor, the Italian-born Roque Ceruti, who went to Peru primarily as the director and conductor of the viceroy's private chapel and orchestra, exerted a decisive influence by introducing the bel canto style. Another Italian musician associated with Lima Cathedral, Andrés Bolognesi, active at the turn of the 19th century, was responsible for organizing and developing local opera.

The first native Peruvian composer of church music was José de Orejón y Aparicio, considered the most talented Peruvian musician of his time. He was appointed organist of the cathedral in 1742, and in 1760 he succeeded Ceruti as the acting choirmaster. Among his many works his *Passion for Good Friday* for double chorus and orchestra and a solo cantata *Mariposa de sus rayos* reveal his inventive treatment of melody and harmony. Extant works of Juan Beltrán, Melchor Tapia and Bonifacio Llaque, all cathedral musicians, indicate that church music declined at Lima during the early 19th century.

2. After independence.

The splendour of colonial musical life had no counterpart in the years of the struggle for independence (1820–80), during which operas and salon music predominated. Church music continued to be written in a secularized Romantic style, as can be seen in some works by José Bernardo Alcedo (1788–1878), composer of the Peruvian national anthem.

At the end of the 19th century Peruvian composers, who had become more technically competent, began to turn to Peruvian folklore for inspiration. Immigrant musicians were the first to treat Peruvian subjects in works written within the Romantic tradition, such as the successful opera *Atahualpa* (1875) by the Italian Carlo Enrico Pasta (1817–98) and the *Rapsodia peruana* by Claudio Rebagliati (1843–1909). This Romantic nationalism was adopted by José María Valle Riestra (1859–1925), educated in London, Paris and Berlin, in his opera *Ollanta* (1900), and by Luis Duncker Lavalle (1874–1922), who wrote piano pieces in a semi-popular style inspired by the most characteristic mestizo folk-music genres. The various generations of early 20th-century composers developed musical nationalism within concurrent European styles. Music of the Quechua-speaking Indians, which is pentatonic and displays distinctive rhythmic features, became a source of national identity. The Amerindian style is found in varying degrees in the works of Daniel Alomía Robles (1871–1942), Manuel Aguirre (1863–1951), Luis Pacheco de Céspedes (b 1895), Carlos Sánchez Málaga (1904–95) and many others. Theodoro Valcárcel (1900–42), the most prolific and imaginative Peruvian composer of his generation, at first adopted an impressionistic style and later evolved a refined form of nationalism.

With the arrival in Peru in the 1920s and 30s of the European composers and musicologists Andrés Sas (1900–67) and Rudolf Holzmann (1910–92), Peruvian art music was revitalized. Sas and Holzmann taught practically all the Peruvian musicians of that generation, and made available in Peru a much-needed solid academic training. Holzmann promoted the study of contemporary composition techniques and aesthetic attitudes, particularly the music of the Second Viennese School and of Hindemith. As the head of the musicological service of the National School of Folk Music and Dance in Lima, Holzmann encouraged research into colonial music and was active in the study of Peruvian folk and traditional music. Sas concentrated his studies on the indigenous music of his adopted country and specialized in Peruvian pre-Columbian and colonial music.

An awareness of contemporary international currents appears in the works of younger composers such as Enrique Iturriaga (b 1918), Celso Garrido-Lecca (b 1926), Francisco Bernado Pulgar Vidal (b 1929), Enrique Pinilla (1927–89) and Alejandro Núñez Allauca (b 1931) in their use of atonal expressionism, neo-classicism or serialism. Iturriaga has become a leading figure in modern Peruvian composition; he has gradually turned from large nationalist works to dodecaphony. The outstanding figures of the Peruvian avant garde include César Bolaños (b 1931), Edgar Valcárcel (b 1932), José Malsio (b 1924), Leopoldo La Rosa (b 1931) and Pozzi Escot (b 1931). Most of those named have had links with foreign music institutions: Bolaños and Valcárcel have been Fellows of the Di Tella Institute of Buenos Aires; Garrido-Lecca spent two years at the Columbia–Princeton Electronic Music Center, USA; Pozzi Escot has taught for several years at the New England Conservatory of Music and at Wheaton College, USA; Pinilla studied at the Hochschule für Musik in Berlin, and Iturriaga received lessons in Paris from Arthur Honegger. In the late 1970s and 80s a number of younger composers emerged on the Peruvian scene revealing a dynamic, eclectic production. The most notable figures at that time were Walter Casas Napán (b 1939), Pedro Seiji Asato (b 1940), Teófilo Alvarez

(b 1944), Douglas Tarnawiecki (b 1948), Luis David Aguilar (b 1950) and José Carols Campos (b 1957).

See also [Lima](#).

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[Peru](#)

II. Traditional and popular music

The varieties of traditional and popular music in Peru correlate with different social groups and regions. The musics of indigenous communities and of mestizos of the Andean highlands represent the two most prominent style complexes. *Criollos* (creoles, i.e. American-born of Spanish descent, generally of European heritage), Afro-Peruvians on the Pacific coast and lowland indigenous groups in the Amazonian rain forest perform different styles. The audiences for recent urban-popular genres tend to cross regional boundaries but are still often delineated by ethnicity and class.

1. [Documentation and collections.](#)
2. [Pre-Columbian music.](#)
3. [Highland indigenous music.](#)

4. Lowland indigenous music.
5. Highland mestizo music.
6. Coastal 'criollo' and Afro-Peruvian music.
7. Music of highland migrants in cities.

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Peru, §II: Traditional and popular music

1. Documentation and collections.

Information about pre-Columbian Peruvian music comes from 16th- and 17th-century chronicles, church documents and archaeological instruments and iconography (see [Inca music](#)). The archaeological record is strongest for pre-Columbian coastal cultures. Museum collections in Lima (e.g. Museo Nacional de la Cultura Peruana), North America and Europe house instruments and ceramics that depict instruments or musical activities. The most important sources for highland music and dance in the pre-conquest and early colonial periods include the chronicles of Felipe Guaman Poma de Ayala who discusses indigenous music, dances and festivals and provides illustrations and song texts; Guaman Poma also makes mention of, or illustrates, early colonial musical practices and instruments.

Don Baltasar Jaime Martínez Campañón y Bujanda documented and provided illustrations of costumed dances, harp and violin in Trujillo on the north coast for the second half of the 18th century. There are a few scattered references to highland and coastal music in travellers' accounts during the 18th and 19th centuries, but indigenous and mestizo music is poorly documented for this period. Victor Guzmán Cáceres and Daniel Alomía Robles collected *criollo*, mestizo and indigenous music in the early 20th century but their material remains largely unpublished. The Harcourts worked in Peru, Ecuador and Bolivia between 1912 and 1924 and produced the first major study of Andean music and instruments (1925). In more recent years a number of substantial general studies and printed collections of pre-Columbian, indigenous, mestizo, and *criollo* music and song texts have been published (e.g. see [Stevenson, Robert Murrell](#)).

The Harcourts made early cylinder recordings, 168 of which were published in transcription (1925). 190 field recordings made by Isabel Aretz in 1942 are housed in the Instituto Interamericano de Etnomusicología y Folklore (Caracas). There is a collection of Andean music in the Archives of Traditional Music at Indiana University. Sound, photo and video documentation of traditional Peruvian music and dance is now centred at the Archivo de Música Tradicional Andina at the Pontificia Universidad Católica del Perú in Lima (catalogue, 1995); archive recordings are being reissued on the US based Smithsonian Folkways label.

Peru, §II: Traditional and popular music

2. Pre-Columbian music.

Wind, drums, and ideophones were the only instruments used in the Peruvian highlands and on the coast before the arrival of the Spanish in 1532 (fig.1); there is little information about pre-Columbian music of the Peruvian Amazon. Many of the prominent types of pre-Columbian instruments were still used in performance in the late 20th century,

although terminology, tunings and materials of construction have sometimes changed.

There is archaeological evidence for vertical notched flutes for the coast and highlands (see fig.1(b)). Now known as **Kena**, as well as by other local names, end-blown notched flutes were known in the highlands as *pinkullu* (also *pincollo*, *pingollo*) in the pre-Columbian period. Archaeological ceramic whistles, ocarinas and whistle jars indicate that the technology for duct flutes existed before the Spanish conquest, yet there is no early evidence for pre-Columbian vertical duct flutes. One of the most common indigenous instruments, end-blown duct flutes (often called *pinkullu* or *pinkillu*) may have been modelled on the European recorder during the colonial period. An extant example of a transverse flute with two finger-holes from coastal Moche culture has been found.

Archaeological panpipes from the coast, especially from Nasca culture (see fig.1(a)), have been studied by a number of scholars. Findings indicate that high-pitched tunings were favoured, that single-row instruments were predominant, that intervals both smaller and larger than European semitones were included, and that panpipes were sometimes played in consort with two sizes tuned in octaves. The 16th-century chronicler Garcilaso describes panpipe performance in the southern Peruvian-Bolivian highlands involving double-row interlocking practice, with different parts (*triple*, tenor, contralto, *contrabajo*) suggesting that different sized panpipes may have been played in consort to create parallel polyphony as in the late 20th century. **Panpipes** were called *antara*, and *siku* (or *sico*).

Trumpets were the other main pre-Columbian wind instruments. Curved and straight trumpets without stops were made of ceramic, metal and conch shells, while conch-shell trumpets are depicted as important in Inca culture by Guaman Poma. Ceramic single-headed drums have been found on the coast. Drawings by Guaman Poma show a variety of different sized double-headed drums. Interestingly, he shows women playing both large and small double-headed drums. In the late 1990s the small double-headed *tinya* is the only instrument played by indigenous women in the Peruvian Andes. Leg rattles are also depicted by Guaman Poma.

From chroniclers' and early missionaries' accounts it is clear that in Inca society music was associated with monthly festivals, and was closely bound to indigenous religion and agriculture. Garcilaso suggests that masked dances were indigenous to Cuzco.

[Peru, §II: Traditional and popular music](#)

3. Highland indigenous music.

Quechua, the language of the Inca empire and a lingua franca favoured by early colonial missionaries, is spoken throughout most of the Peruvian sierra and among highland migrants in coastal cities. In Peru, Aymara (the second most prominent Andean Amerindian language) is largely restricted to the *departamento* of Puno: in the province of Huancané on the northwest side of Lake Titicaca and in Chucuito province on the south side, with both Quechua- and Aymara-speaking communities in the province of Puno located between Huancané and Chucuito. Academics and state institutions have used 'Quechua' and 'Aymara' as cultural categories for

convenience; indigenous groups have sometimes strategically used these concepts as the basis of political ethnic groupings. Notions of a Quechua or Aymara culture or 'nation', however, tend to be alien to the discourse of rural villagers who more frequently define their identities in specific community and regional terms. The main generalizable musical difference between Quechua- and Aymara-speaking communities is that vocal music is usually central in the former and relatively unimportant in the latter. Otherwise, indigenous Andean music is best understood in regional terms.

Spanning regional and ethnolinguistic differences, certain aesthetic preferences, musical practices and stylistic features are common to indigenous Andean music. The music tends to involve short sections of between two and four phrases which are repeated in various ways: *AABB*, *AABBCC*, *ABAB*. There is often a good deal of motivic repetition between sections and a single, short piece will often be repeated for a long time during festivals. Scales vary from three to seven notes according to region, and to genre within the same region, but often include an initial minor 3rd. Melodic shape tends to be either undulating or descending, or both. There is a preference for dense timbres involving complex overtone structures and for relatively wide intonational variation for any given pitch. There is also a preference for dense, overlapping textures within the overall approaches of wide unison, heterophony and parallel polyphony for group performance. High tessitura in vocal, wind and string music is favoured, with all flutes except panpipes being overblown and young women being the preferred singers. Most indigenous music is in duple metre and involves syncopated rhythms. A prototypical Andean rhythmic feel, basic to genres such as the [Huayno](#), *carnavale*, *hyalas*, *kh'ajelo* and others, subtly fluctuates between a quaver and two semi-quavers figure and a quaver triplet. With the exception of the small double-headed *tinya* drum, indigenous instrumental performance is restricted to males.

In the Lake Titicaca region of Puno, various panpipe styles are heard during the dry season (April to October). The double-row *sikuri* style is prominently performed by community ensembles ranging from 12 to over 50 players for public festival dancing and weddings. As with most panpipe traditions in this region, *sikuri* performances involve paired musicians performing their individual panpipe rows in interlocking fashion. Communities and micro-regions in the Lake Titicaca area use specific types of consorts with panpipes cut to different sizes to render parallel polyphony. A common style diffused from the Aymara district of Conima after the 1920s involves nine panpipe sizes (three groups of three) tuned in parallel 3rds, 5ths and octaves. Other consort styles render parallel 4ths, 5ths, and octaves or simply parallel octaves. A variable number of panpipe players accompany the group with large double-headed drums (*bombos* or *wankara*); the rhythms played are modelled on the rhythms of a given melody. As common for much of the music in the southern area, *sikuri* music is standardly in *AABBCC* form in duple metre and involves a good deal of syncopation. Several scales are used; six- and seven-note series with a minor 3rd and flattened 7th are common. Among Aymara communities on the north shore of Lake Titicaca, several single-row panpipe styles are still occasionally performed, as are the huge double-row *chiriguano* panpipes in three parallel octaves without drums during May in Huancané. In the province of Lampa, Quechua communities perform

double-row *ayarachis* panpipes in parallel octaves accompanied by thin *caja* drums. Both Aymara and Quechua communities south of the lake in Puno, Monquegua and Tacna perform the *sikumoreno* style. The double-row *sikumoreno* panpipes are cut to produce two or three parallel octaves. With their faster tempos, Western snare and base drum accompaniment, and more staccato blowing technique, *sikumoreno* ensembles have a more sprightly quality than most other panpipe styles. In the same region, notched end-blown flutes are also played to accompany specific festival dances during the dry season. Known by a variety of dance-specific names such as *chokela* or *pulipuli*, these cane flutes are approximately 55 cm in length and have six top finger-holes and a thumb-hole. They are played in unison in large ensembles with or without drum accompaniment, with the flutes typically overblown to produce the high ranges preferred by indigenous Andeans.

The *pinkillu* (or *pinkullu*) and *tarka*, two end-blown duct flutes, are the primary indigenous instruments played during rainy season festivals in the Titicaca region. Performed in unison to accompany circle dances, *pinkillu* music is in *AABBCC* form with a six- or seven-note scale. Some six to 20 *pinkullu* players are accompanied by almost an equal number of large, deep sounding, indigenous snare drums (*cajas*). *Tarkas* are carved wooden duct flutes with six finger-holes and a mouthpiece fashioned to split the octave partially and produce a reedy sound. Performed in consorts of between two and four different sizes in parallel 4ths, 5ths, and octaves, they are accompanied by Western snare and bass drums which play syncopated patterns mirroring the given melody. *Tarka* music in *AABBCC* form is typically pentatonic.

The other instrumental ensembles of the southern region include 10 to 15 transverse cane or wooden flutes cut for parallel 4ths, 5ths and octaves. The transverse flutes are supported by snare and bass drums to accompany specific costumed dances at any time of year. Valveless animal horn or metal trumpets (*pututus*) are played during the Carnival season in Puno, usually as drones within a flute ensemble or as noise makers during celebration. *Charango*, a small guitar variant with five duple or triple courses, are used by young indigenous men to perform the *kh'ajelo* genre for courting in the Titicaca area. A number of *charangos* will be performed in unison for dancing, the young men forming half a circle facing the young women who sing in responsorial fashion to the men. Beginning in the 19th century, brass bands have become increasingly important in indigenous communities throughout Peru.

The non-specialized, communal-participatory character of music-making in the Titicaca region has influenced musical form. Music is primarily learnt by playing within public festival performance. There may be a 'rehearsal' the night before a festival but this is usually a session for composing new pieces and is attended only by the most dedicated community musicians. Many community members only join the group during the festival. Motivic repetition, long repetition of any given piece (a piece lasting a minute is typically repeated 20 to 30 times), and stock genre formulae help people to rapidly learn the new compositions during performance. An ensemble's new compositions are stressed in Aymara communities in Puno as well as

in Quechua communities in other regions such as Ayacucho. Elsewhere, the same music may be used annually as an index of a particular event.

Indigenous music in northern Puno and the departments of Cuzco, Apurimac, north-eastern Arequipa, Ayacucho, Huancavelica and parts of Junín form another musical area. Here panpipe performance is rare. Several large end-blown notched or duct flutes are played solo or in unison for agricultural ceremonies with or without drum accompaniment during the rainy season. A long wooden *pinkullu* (a duct flute approximately 1.5 metres long) is played for agricultural and livestock rituals in Arequipa with *tinya* (small drum) and in southern Cuzco without drum accompaniment. In southern Cuzco this same large *pinkullu* is played during the ritual battles that take place between communities during the rainy season. Smaller *pinkullo* and *tinya* are played in pipe-and-tabor fashion to accompany communal agriculture work in Junín (fig.2). Informal, solo performance of the smaller *kena* (notched flute, approximately 36 cm long) is common in this region and in northern Peru, and *kenas* have been incorporated into festival dance ensembles comprising violins or mandolins, harp, accordion and drums for performance at any time of year. Ensembles comprising one to three transverse wooden or cane flutes playing six- or seven-note descending melodies in unison with snare and bass drums are common for festival dancing throughout the year in Cuzco and Apurimac. In Cuzco village headmen play conch-shell trumpets to herald their presence to district authorities during festivals. Long valveless, side-blown wooden or cane trumpets (1.5 to 3 metres in length or more, e.g. *clarín*, *llungur*) are played for agricultural ceremonies in Junín and Huancavelica as well as in locations in northern Peru such as Cajamarca. In Apurimac, Ayacucho, Huancavelica and Junín, circular cow-horn trumpets (*wakrapuku*) are performed during village bullfights. In Junín, one or two *wakrapuku* are used in combination with *tinya*, violin and female singing in tritones for the marking of cattle during the feast of St James (25 July).

Music for strings is highly developed and more widespread than music for indigenous wind instruments in this musical area. Diffused to Andean peoples early in the colonial period by missionaries, the diatonic harp and violin are primary instruments performed solo, used together in duos, or as parts of larger ensembles to accompany singing and dance (fig.3). In keeping with indigenous aesthetics, the violin is heavily bowed, creating a dense sound, and often played in its higher ranges with slides and other ornaments. In Ayacucho and Huancavelica harp-violin duos are used to accompany the famous scissors dance (*danzaq*), a highly-specialized, esoteric tradition. Solo and group *charango* performance, primarily by young indigenous men for courting, is found in pockets throughout this musical area. Indigenous *charango* performance involves the strumming of single-line melodies, sometimes punctuated by two-finger chords, against the backdrop of open thin metal strings, producing the dense buzzy sound favoured by indigenous Andeans.

From the departments of Ancash and Huanuco to the north, string and brass bands are prominent. Pipe-and-tabor performance with *pinkullu* or a single-row panpipe (e.g. *antara*) is more common than in southern Peru. In Cajamarca, the *antara* is a single-row panpipe tuned to pentatonic scale for the solo performance of mestizo genres like the *huayno* and *triste* in

informal contexts. Several *kenas* performed with snare drum and cymbals are a typical festival dance ensemble in the northern department of Lambayeque. *Pinkullus* or side-blown flutes performed with drums or other instruments are also used for dancing in the north, and various types of indigenous trumpets are played in festivals and work-related rituals and parties. In general, however, mestizo ensembles and genres, or urban-popular styles like salsa and *chicha*, are the mainstay in northern Peru.

Quechua songs are sung within, and in reference to, a wide variety of occasions including agricultural labour and rituals for livestock, the building of homes and roof-raising parties, for life-cycle events including 'first haircutting' for children, courting, child-rearing, weddings, funerals and wakes and for the whole gamut of festival religious and dance occasions. Like the music itself, Quechua song texts tend to involve relatively short lines and a high degree of repetition within and across strophes, often with only subtle paradigmatic substitutions made from one line to another. Depending on context, the length of strophes can be quite flexible within a single song performance. The texts are often highly metaphoric using nature imagery, or will include concrete mention of specific activities and social roles for the given context. While both men and women sing, women, and especially young women, are the favoured vocalists because of the preference for high vocal ranges. Singing style typically involves forceful nasal-throat singing, although in private contexts women also sing in a soft, high, delicate style. Women often use ornamental falsetto glides, especially to punctuate the end of lines and sections. Unison and heterophonic singing among groups of women or men is typical; responsorial singing between men and women also commonly takes place in courting and on festival occasions such as Carnival where sexual relations are paramount. In such contexts male-female song duels, including playful taunts and insults, emerge.

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4. Lowland indigenous music.

There are several small indigenous societies in the Amazon region of Peru who speak languages related to the Tupi-Carib, Panoan, Arawakan and Jívaro families: to date relatively little detailed ethnomusicological research has been done among these groups. Extant information suggests that, like Amazonian societies elsewhere, communal singing and dancing represent central musical activities with instrumental accompaniment varying between specific societies, and purely instrumental music being less common. Drums, panpipes, vertical flutes, trumpets and rattles have been reported for a number of groups. Within the same small-scale society there is often a wide variety of vocal genres and styles ranging from the soft, non-metred, melismatic singing of laments to forceful group chanting with regular, repetitive rhythms. Among the societies studied, unison and heterophonic singing are most common. Scales tend to vary widely. In contrast to highland peoples, songs often play an important role in curing procedures among indigenous Amazonian groups. Songs are vehicles for the telling of myths and history as well as being related to life-cycle events and subsistence activities. Music is also commonly used by shamans in combination with hallucinogens to transcend mundane experience.

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5. Highland mestizo music.

The music is associated with Peruvians who are identified or self-identify as mestizo may be characterized as incorporating more Iberian elements relative to highland indigenous performers. This situation is obscured by the facts that indigenous music, dance and ceremony also variously incorporate European elements, and that ethnic identities in Peru are highly context-sensitive and fluid. A few mestizo musical traits may be generalized for highland Peru. These include strophic song forms, the use of parallel 3rds and 6ths, an emphasis on European string and wind instruments and in certain genres the use of hemiola moving between 3/4 and 6/8 metres. While intensive and extensive repetition is favoured by indigenous musicians, mestizos tend to favour a higher level of musical contrast, e.g. juxtaposing pieces in different metres within a medley. As compared with indigenous performers, mestizos also typically prefer more moderate pitch ranges and greater textural-timbral clarity. As in indigenous communities, mestizo song texts may be in the indigenous language or Spanish, or both, although there will be a higher percentage of Spanish texts among mestizos relative to the indigenous population. Whereas indigenous genres are highly context-specific, major mestizo genres such as the *huayno* (*wayno*, *wayño*), the *marinera*, the *yaraví*, marches and hymns are widely diffused and musically identifiable across regions.

The *huayno* is the most important highland mestizo song-dance genre. *Huaynos* are in a moderate-to-quick simple duple metre, often with an extra beat at major cadences. The rhythmic underpinning, a subtle yet constant shifting between a quaver and two semiquaver movement and a quaver triplet, is a hallmark feature. Musical forms such as *AABB* and *ABAB* are common. Within sections, antecedent phrases typically end on a cadence in the relative major and the final section on a cadence in the relative minor chord with rather static harmonies, involving III, VI, V and i chords, accompanying four-, six-, seven-, or most commonly five-note melodies. *Huaynos* often end with a musically distinct and more animated *fuga* section. According to mestizo composers such as Julio Benavente Díaz from Cuzco, the *huayno* is the genre of choice for expressing deeply-felt sentiments and important ideas. The strophic texts cover an extremely wide range of topics including humorous or joking themes, topical and overtly political songs, happy and sad love songs, songs about work, songs of leave-taking or celebrating specific locations, songs about death or the loss of one's parents. Text lines frequently do not rhyme.

The *huayno* is a couple or group dance which, depending on the region, involves fast rhythmic footwork (e.g. Cuzco to Junín) or a softer forward shuffle step (Puno). The upper body position is relatively erect and static; couples and groups in line or circle formations may hold hands or dance independently holding handkerchiefs or yarn cords with pompoms. The dancing typically becomes more animated in the *fuga* section. The genre is performed in the full range of mestizo musical contexts from family celebrations and drinking parties to public Catholic festivals and stage presentations. Indigenous people in southern Peru often use the term *huayno* generically for song; indigenous people also perform the specific *huayno* genre described here. Within specific regions other terms such as *carnavales*, *kh'ajelo* (Puno), *huayllachas* (Arequipa), *huaylas* (Junín), and

kashua (Cajamarca) are used both by mestizo and indigenous musicians to refer to what are closely allied musical variants of the *huayno*.

The *Marinera* is the second most prominent mestizo song-dance genre in Peru. It is related stylistically to the *cueca* of Chile and Bolivia, and the *zamba* of Argentina; it was known in Lima as the *zamacueca* in the early 19th century. While some historians have suggested Hispanic roots for the dance, others suggest Afro-Peruvian derivation; 19th-century commentators often associated it with Afro-Peruvians. Performed in moderate tempo, *marineras* are in 6/8 metre and feature hemiola rhythms. The entire form (e.g. *AABBCCBB*) is usually repeated twice (called *la primera* (the first) and *la segunda* (the second)) with a quick break in between. Like the *huayno*, the *marinera* typically juxtaposes phrases in the relative major and minor keys with the final cadence on the minor. The texts are typically restricted to light romantic themes. The *marinera* is a graceful couple dance in which the dancers wave a *pañuelo* (handkerchief) in one hand. Three regional choreographic variants, from the highlands, Lima and the north coast, are distinguished by Peruvians. As with the *huayno*, the *marinera* is danced in the full range of public festivals and private social gatherings in the north and in the southern sierra. In northern regions such as Lambayeque, the *marinera* is a particularly prominent genre.

During the 18th century the *yaraví* was a widespread popular genre with a relatively broad thematic-emotional scope and lyrics occasionally in Quechua. In the contemporary period, *yaraví* refers to a slow, lyrical, romantic song genre with strophic Spanish texts treating sad or sombre topics such as unrequited love, and separation from home and family. The term *yaraví* was perhaps derived from a pre-Columbian generic designation for song and poetry, *harawí*, but by 1754 it had already come to signify *cancion triste* (sad song). Typically written in 3/4 metre, the music alternates between 3/4 and 6/8 rhythms (*sesquialtera*) but sometimes also includes dramatic *retardandos* at cadences such that the sense of pulse and metre become obscured. Like other mestizo genres the *yaraví* juxtaposes the relative major and minor keys. *Yaravís* are performed at serious moments on social occasions, and may be performed instrumentally in religious contexts (e.g. in religious processions).

Unlike these widespread genres and the ubiquitous brass bands, mestizo ensemble types are often region-specific, as are solo instrumental styles. Large string ensembles, known as *estudiantinas*, are closely associated with Puno but historically have had a presence in urban Cuzco, Ayacucho and elsewhere. They comprise a guitar section (between two and five) that supplies a prominent bass line as well as harmonic accompaniment; one or two *charangos* providing strummed chordal accompaniment; and several mandolins, violins and often *kenas* as the principal melody instruments. In addition to performing the generalized mestizo song types, in Puno *estudiantinas* also play arranged versions of local indigenous panpipe and flute music. Popularized within the romantic-nationalist *indigenista* movement in the early 20th century, *estudiantinas* typically perform in theatre and other stage settings. In Cuzco, a local style of *orquesta* providing music for public festival dancing comprises harp, accordion, between one and three violins, two *kenas* and bass drum. In the Apurímac,

Ayacucho, Huancavelica area, ensembles comprising guitars and mandolins, or harps and violins, are common as are other string combinations and the inclusion of *kenas*. The festival dance *orquesta* of Junín combines numerous saxophones and clarinets with the ensemble core of harp and violin. A 'typical' festival dance orchestra of Lanbayeque comprises several *kenas*, snare and bass drums and cymbals. In Cajamarca, ensembles combining violins, snare and bass drums, or guitars, violins, *kenas* and percussion are frequently heard. A plethora of ad hoc instrumental combinations is found throughout Peru.

In Cuzco, Apurimac, Ayacucho and to the north, regionalized solo harp traditions are important: in northern Peru, as in Ecuador, a second musician will sometimes beat percussion parts on the harp. Prominent solo mestizo *charango* styles, which juxtapose strummed-chordal and plucked-melodic sections, are regionally centred on Ayacucho, Cuzco, Arequipa and Puno. A solo guitar style combining classical guitar technique with local musical elements is associated with Ayacucho. Important practitioners of this style, such as Raúl García Zarate, play bass lines derived from Ayacuchan harp performance, the melody in parallel 3rds on the higher strings with prominent vibrato and extended bass runs between musical phrases and sections.

Large public festivals to celebrate the feast day of a town's patron saint are the single most important type of occasion for mestizo music and dance throughout most of highland Peru. Locally specific as well as widely diffused dance-drama traditions are a central component of most patronal fiestas. Derived from colonial *autos sacramentales* (religious conversion plays), European Carnival dances and perhaps pre-existing indigenous dances, dance-dramas involve a troupe of masked and often costumed performers whose festival presentation enacts or alludes to historical, topical or mythical characters and happenings. Widespread dance-dramas often parody or characterize 'outsiders' such as jungle Indians, Spaniards, blacks or supernatural beings such as devils. Central and southern Peru remain a stronghold for spirited dance drama performance.

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6. Coastal 'criollo' and Afro-Peruvian music.

In Peru, the term *criollo* implies Iberian-Peruvian cultural orientation and heritage; *criollo* culture is most strongly associated with Lima and the coast, as well as sometimes with élites in provincial cities. From the colonial period through to the late 20th century, the music associated with *criollo* culture was largely derived from cosmopolitan and European sources, including European classical and urban-popular styles and military band music. Theatre music, especially the *zarzuela* (music drama), was important for diffusing European styles. The *marinera Limeña* was an early distinctive *criollo* popular form and at the end of the 19th century this genre, along with the waltz and the polka, was the mainstay of popular *criollo* music. Among these, the *vals criollo* (waltz) emerged as the most important in the early 20th century, and came to be almost synonymous with *música criolla* after the mid-20th century.

The *vals criollo* was influenced by the jota and the mazurka, the three genres becoming popular in Lima in the mid-19th century. Largely rejected

by the upper classes, during the first three decades of the 20th century the *vals criollo* was the primary genre among the *criollo* working class and poor. Used for dancing, waltzes were common to drinking parties and family celebrations. They were performed variably with guitar, *laúd* or *bandúrria* (fig.4) to support the singing of texts which commented on working-class life and personal experience, often involving themes of conflict, suffering, loneliness and unrequited love. According to Stein (1982), they projected the world view of pessimism and fatalism of their proletariat composers. The grass roots performance of the *vals* declined in the mid-1920s due to the new influence of the mass media and foreign styles such as the tango, Mexican *rancheras* and North American forms such as the fox-trot. After the 1950s the *vals criollo* shed its working-class associations and was nostalgically adopted as the musical emblem for Limeña *criollo* culture in general. An important style change was the addition of the Afro-Peruvian *cajón* (wooden-box drum played with the hands) (Romero, 1985). Although of particular significance in the Lima context, the *vals criollo* is also performed throughout Peru.

While *música criolla* has incorporated Afro-Peruvian elements such as the *cajón* and certain rhythmic features, Romero (1985) suggests that the small Afro-Peruvian minority was basically assimilated into *criollo* culture. Afro-Peruvian and white *criollo* musicians had been mutually influencing each other for some time; the black performance of the coastal *marinera* in the 19th century is one example. After the turn of the 20th century, Afro-Peruvian communities ceased to perform distinct black genres such as the *alcataz*, the *penalivio*, the *ingá* and the *agua'e nieve*, among others. Beginning in the 1950s, however, an Afro-Peruvian revivalist movement inspired the formation of folkloric troupes that performed styles presented as black traditions.

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7. Music of highland migrants in cities.

Once considered the bastion of *criollo* culture, Lima underwent a major transformation in the decades following World War II, due to highland migration. Waves of highlanders from different states created a market for commercial recordings and shows featuring various regional styles; the *huayno* was the primary genre within this phenomenon. Live performances were held on weekends in *coliseos* (stadiums or large tents), and radio programmes dedicated to regional *huayno* music emerged in the 1950s. A star system of highland performers was created with the emphasis on specific styles mirroring the size of the migrant population from that region at given points in time. Music from Junín, Ancash, Huancavelica, Cuzco and Ayacucho was the first to be recorded. Stars such as El Picaflor de los Andes from Junín and La Pastorita Huaracina from Ancash dressed in stylized regional costumes, sang songs from and about home and were backed by 'typical orchestras' of their area to appeal to these specific migrant populations. Their performances blended indices of regional identity with elements of 'urban sophistication' such as singing with wide vocal vibrato and tight instrumental arrangements.

The commercial sphere of Andean music was paralleled and supported by regional migrant clubs in the capital. Regional clubs existed in Lima from

the early 20th century but increased tremendously in number after the 1950s. They organized patronal fiestas in the city, often including the dance groups and ensemble types that performed in their home towns. The clubs also held smaller parties and dances, engaging recording artists from their regions or playing commercial recordings of *huaynos* as well as other popular international styles such as Colombian *cumbia*. The clubs from certain regions became the basis for organizing highland-style ensembles: e.g. Puno regional clubs formed panpipe groups in the city. By the early 1980s the last of the commercial *coliseos* had disappeared and the clubs had effectively taken over the organization of highland musical events in Lima. These trends were reproduced in other Peruvian cities.

In the 1960s a new form of pan-highland migrant music known as *chicha* or *cumbia Andina* began to emerge in Lima. At first appealing to the teenage and young adult children of highland migrants, *chicha* is a fusion of the melodic structure of *huaynos* with the rhythm of Colombian *cumbia* performed with electric instruments (guitars, bass and keyboards), trap set, and Caribbean percussion (*timbales*, *guiro*, cow-bell). Actual *huaynos* are sometimes set to *cumbia* rhythm; more often *chicha* songs are new compositions. The majority of texts are about romantic love, often unrequited, but *chicha* songs also speak to the struggles and aspirations of the working- and lower-class children of highland migrants in cities. Major national *chicha* stars such as Los Shapis and Grupo Alegría had great mass appeal in the 1980s. The style remained vital in the 1990s as the emblem for a new Peruvian identity fusing images of Andean roots, modernity and urbanity.

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Perugia.

Italian city in the Umbria region. In the 13th century Perugia was the leading centre of the devotional societies that practised the singing of *laude*. The first such confraternity, the Compagnia dei Disciplinati or Flagellanti, was founded in 1260 by Raniero Fasani. From the 14th century until about the mid-16th the city's government engaged several minstrels (*canterini*), who provided musical and poetic entertainment twice daily for the magistrates, and at least twice monthly for the populace, at concerts held in public squares. In the last quarter of the 14th century the *canterino* Ercolano di Gilio (Gigli) da Perugia won wide recognition for his abilities as an improviser.

The earliest documentation of the practice of sacred polyphony in the cathedral of S Lorenzo is provided by three manuscript versions of the versicle *Benedicamus Domino* dating from the end of the 14th century (*I-PEd* Cod.15). From 1433 musical activity is regularly documented in the *Libri contabili* and in 1521 the chapel was officially established with a papal brief from Leo X. The *maestri di cappella* include the papal singer Ivo Barry

(1535–6), Giorgio Mirreo di Cambrai (1551–75), Vincenzo Cossa (1591–1620), Francesco Marcorelli (1635–41), Francesco Bagaglia (1694–1740), Baldassarre Angelini (1740–62), Francesco Zannetti (1762–88), Luigi Caruso (1788–1823), Giuseppe Rossi Bonaccorsi (1823–33), Ulisse Corticelli (1845–80), Agostino Mercuri (1880–92), Giuseppe Scudellari (1892–1901) and Raffaele Casimiri (1905–8). Among the most representative of the second generation of trecento composers was Niccolò da Perugia, author of madrigals, and cacce on texts by Sacchetti and Soldanieri, among others. An important Perugian figure, responsible for the diffusion in Italy of French musical style in the early 15th century, was Matteo da Perugia, first *maestro di cappella* at Milan Cathedral.

The construction of organs in the city's various churches began in the mid-15th century. Perugia's principal organ builders were Bevenate di Francesco (S Agostino, 1494, S Simone del Carmine, 1504), Luca Biagi (S Maria Nuova, 1584), Pietro Fedeli (S Lorenzo, 1785) and Angelo Morettini (19th century). Several makers of string instruments settled in Perugia in the 16th and 17th centuries, including Martino and Lorenzo di Pietro, Lutio di Lorenzo Mucetti, who introduced lyre making into the city, and Pietro Pavolo di Gerolamo.

After the founding of a university in 1275 humanistic studies and activities gained ground in Perugia. A collection of frottola texts, *Il libro de amore chiamato Ardelia* by Baldassare Olympo delli Alexandri, was printed in 1520, and was important for the dissemination of humanism. In 1561 Raffaele Sozi instituted the Accademia degli Unisoni, whose principal aim was the theory and practice of music. Following the will of Bishop Napoleone Comitoli a public school of plainchant was instituted in 1621 at the church of S Bartolomeo, and was first directed by Nicolò Magnanini. In the late 16th century and early 17th the printer Pietroiaco Petrucci was active in Perugia; in 1577 he published Malvezzi's *Ricercari a quattro* and in 1603 Arcadelt's first book of four-part madrigals. Other music publishers working in the city in the 16th and 17th centuries included Eredi del Bartoli, Angelo Laurenzi and Girolamo Costanti.

The reorganization of the Accademia degli Unisoni under the protection of S Cecilia in 1604 prompted the construction of an oratory next to the church of S Maria Nuova. The building was used exclusively by the *accademici* throughout the 17th century for performances of sacred musical dramas; similar performances took place in the church of S Filippo Neri, built in 1649. From 1690 to 1705 the singer, composer and historiographer G.A. Bontempi lived in Perugia, publishing his *Historia musica* there in 1695.

The first opera known to have been performed in Perugia was Cavalli's *Giasone* (1663). In March 1717 a group of 60 noblemen arranged to give the city its first public theatre, the Teatro del Pavone. Constructed under the direction of Costantino Ranieri and Alessandro Baglioni, it was completed in 1723, and in 1726 the promoters of the enterprise formally constituted the Nobile Accademia del Casino to supervise it. In 1765 the original wooden theatre, known as the Teatro della Nobile Accademia del Casino, or Teatro del Pavone (after the peacock depicted on the curtain), was rebuilt in stone to a design by Pietro Carattoli, who used the Teatro

Argentina in Rome as a model; it was in a horseshoe shape, with four tiers comprising 82 boxes. A group of affluent citizens, in competition with the Accademia del Casino, which was patronized exclusively by the nobility, subsidized the construction of a new theatre, the Nuovo Teatro Civico del Verzaro, inaugurated in 1781 with Francesco Zannetti's *La Didone abbandonata* and Giacomo Rust's *Artaserse*. The Italian première of Rossini's *Moïse et Pharaon* was given at the Verzaro in 1829. In 1874 it was renamed Teatro Francesco Morlacchi; in 1942, having been donated to the city's administration, it became the Teatro Comunale Morlacchi. Another theatre, the Teatro Turreno, was erected mainly to present spectacles for the less affluent social classes; it was inaugurated in 1891 with Pedrotti's *Tutti in maschera*.

The Congregazione dell'Oratorio di S Filippo Neri, established in 1615, was the centre of oratorio performance in Perugia. From 1689 the Accademia degli Unisoni celebrated the feast of St Cecilia in the oratory of the same name adjoining the Chiesa Nuova. Many oratorios, particularly cantatas for Christmas Eve, were sponsored by the Compagnia dei Nobili del Gesù. In the late 17th and early 18th centuries there was a flourishing local school of oratorio, with composers such as Pietro Giacomo Bacci, Francesco Bagaglia and Giovanni Bernardino Serafini, and subsequently Baldassarre Angelini, Francesco Zannetti and Luigi Caruso.

A musical institute was founded in 1790 by Luigi Caruso; in 1873 it was named after Francesco Morlacchi, and in 1967 it became a state conservatory. The history of music has been taught at the university since 1957. The annual Sagra Musicale Umbra, founded in 1937, is a festival devoted mainly to choral and symphonic religious works. The Associazione Amici della Musica, founded in 1946 and presided over by A.B. Gatteschi, sponsors concerts throughout the year, presenting renowned virtuosos and many contemporary works. In 1983 the Centro di Studi Musicali in Umbria was founded with the aim of promoting research into the region's musical heritage.

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ELVIDIO SURIAN/BIANCAMARIA BRUMANA

Perugia, Matteo da [Perusiis, Perusio, Perusinus, Matheus de].

See [Matteo da Perugia](#).

Perusso, Mario

(b Buenos Aires, 16 Sept 1936). Argentine conductor and composer. He studied at the Di Tella Institute of Buenos Aires and began his musical career as a singer in the opera chorus of the Teatro Colón. He was appointed opera conductor at the Teatro Argentino in La Plata (1967) and was appointed to several conducting posts throughout Argentina. He became deputy conductor and (since 1998) artistic director of the Teatro Colón in Buenos Aires.

Between 1966 and 1968 he wrote a one-act opera in Spanish, *La voz del silencio*, based on an idea of his own with a libretto by Leónidas Barrera Oro. Without being set at any particular time or place, the work deals with human conflict in the aftermath of a devastating catastrophe, such as a nuclear explosion. It was first performed at the Colón on 27 November 1969 and was recorded in 1971. Musically it belongs to the avant garde of the 1960s, with free atonality and no adherence to conventional forms. The orchestra plays the most important part and generates considerable dramatic tension.

Perusso's second opera is the one-act *Escorial*, completed in 1987 (though the first sketches date back to 1973). He wrote his own libretto (in Spanish), an adaptation of the play of the same name by Michel de Ghelderode set in the Escorial palace in Spain and dealing with a role-change between the king and his clown. Also atonal, it includes some elements drawn from Renaissance music. Its first performance was at the Colón in December 1989, conducted by Perusso himself.

In 1992 he wrote *Guayaquil*, a lyric drama in seven scenes, on a libretto by Agustín Pérez Pardella. This atonal work deals with an interview between José de San Martín and Simón Bolívar. The composer conducted the première in the Teatro Colón on 8 June 1993. In 1991 he began work on an opera based on the play by Octavio Paz, *Sor Juana Inés de la Cruz*.

Perusso's orchestral works include the *Tres movimientos sinfónicos* (1956), the *Elegía* (1964) and *La eternidad y el viento*. He has also written the *Cantos de guerra* for soprano and orchestra (1965), the *Partita* (1967) for solo cello and the *Invenzioni* (1967) for string quartet.

JUAN MARÍA VENIARD

Perwer, Şivan

(*b* Sori, Urfa province, Turkey, 23 Dec 1955). Kurdish singer and composer. He was born into a poor peasant family and struggled to attend school in a nearby village; he began singing while in primary school. While Kurdish music was banned in Turkey, he learnt many songs by listening to Kurdish radio broadcasts from Armenia, Iraq and Iran, and his music contributed to the upsurge of nationalist and leftist cultural and political movements in the 1970s. Facing persecution for his singing, he took refuge in Germany in 1976 and resettled in Sweden, continuing to perform and compose songs in the steadily growing Kurdish diaspora. He is well known for his political songs, which emphasize the struggle of workers and peasants and the national liberation movements of the Kurds. His recordings included four tapes and two records before his exile and 25 cassettes by 1991, totalling about 500 pieces by the late 1990s. He usually accompanies his songs on the *tanbūr* and often sings duets with his wife Gulistan. Since 1995 his performances have been broadcast by the Kurdish satellite channel Med-TV, based in Europe.

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AMIR HASSANPOUR, STEPHEN BLUM

Perz, Mirosław

(*b* Zielonagóra, nr Szamotuły, 25 Jan 1933). Polish musicologist. He studied musicology with Chybiński at Poznań University (1951–4) and with Feicht at Warsaw University (1954–6); he also studied the organ at the Poznań Music School (1952–4). He continued his musical training in Warsaw, where he studied the organ (1954–9), conducting with Bohdan Wodiczko (1960–64) and composition with Tadeusz Szeligowski (1959–63). From 1956 to 1959 he was conductor of the Chamber Choir of the National PO in Warsaw. In 1957 he began working in the musicology

institute at Warsaw University, where in 1966 he obtained the doctorate with a dissertation on Mikołaj Gomółka. In 1971 he was appointed reader and head of the department of Polish music history in the musicology institute at Warsaw University; from 1977–93 he was reader at the University of Poznań. He was visiting professor at the universities of Calgary (1986) and Kansas (1986–7).

Perz has concentrated mainly on the music of the Middle Ages and the Renaissance; working from both Polish and foreign sources, he is responsible for the discovery of many important early Polish works and other archival material. Notable achievements include his reconstruction of the Sary Sącz fragments, his monograph on Gomółka and editions of sources of polyphony in Poland.

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ZOFIA HELMAN

Pes (i)

(Lat.: 'foot', 'fundament', 'ground').

In some English sources of polyphony dating from the second half of the 13th century (mostly the so-called Worcester Fragments, now in the Bodleian Library and Worcester Cathedral: see [Worcester polyphony](#)) *pes* is the usual designation for the untexted non-Gregorian tenor of certain motets; it was freely invented or, more rarely, borrowed from a song or a

dance-tune. The term generally denotes a strict or varied melodic ostinato, in contrast to the purely rhythmic ostinatos into which continental motet composers fashioned their cantus firmi. While the cantus firmus motets written in England follow continental precepts, the *pes* motets are an English speciality.

At first *pes* seems to have designated the supporting voice of motets whose upper two voices engage in voice-exchange (the commonly accepted term for a 13th-century technique that more precisely would be called phrase-exchange). In such motets the phrase elements of the *pes* are fairly short (ex.1), typically producing the polyphonic design:

CBED
BCDE
AAA'A'

(The same compositional procedure, but without the designation of the tenor as *pes*, occurs in some passages of English *Conductus*, both *cum littera* and *sine littera*.) *Sumer is icumen in* (see also for facsimile) can appropriately be included in this group of compositions, especially in view of its alternative Latin text. Some of the motets without voice-exchange have *pedes* with rather long repeated elements, which are, however, generally subdivisible into variant segments (ex.2).



In addition to the Summer Canon, there are two cases in which the *pes*, not so designated in the manuscript, carries an ostinato text (*English Music*, no.45, and *US-PRu* Garrett 119, no.B1). A few compositions in which only one upper voice, supported by two *pedes* (e.g. *primus pes* and *secundus pes*), has text constitute a special kind of accompanied solo song. (A similar, though much later specimen – early 15th-century – of probable English origin is a Latin song, supported by a slow italianate tenor which is designated as a *rondellus* (*I-TRmp* 87, ff.252v–253); cf also Cornysh's *A robyn, gentyl robyn*.) The term *pes* evidently became common enough in the 'Worcester school' to be applied to the lowest voice of three motets actually based on plainchant cantus firmi (*English Music*, nos.67, 73, 80). The following compositions have a bottom voice specifically and properly labelled *pes*: *English Music*, nos.47–51, 53–4; the Summer Canon; the Worcester Fragments, nos.7, 17, 30, 74, 75. No medieval writer on music

reported the use or meaning of the term in the English polyphony of the time.



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ERNEST H. SANDERS

Pes (ii) [podatus]

(Lat.: 'foot').

In Western chant notations a neume signifying two notes, the second higher than the first. It is so called because its shape often resembles that

of a foot. (For illustration see [Notation, Table 1](#); see also M. Huglo: 'Les noms des neumes et leur origine', *EG*, i, 1954, pp.53–67.)

Pesamment

(Fr.: 'heavily').

See [Pesante](#).

Pesante

(It.: 'heavy', 'weighty').

A direction usually applying to a whole passage or a whole piece rather than to individual notes or phrases. It was used frequently by Schoenberg but can be found as far back as the early 18th century, also in the French adverbial form *pesamment*.

Pesanterin.

Instrument mentioned in *Daniel*. See [Biblical instruments](#), §3(xiii).

Pesarino, II.

Nickname of [Bartolomeo Barbarino](#).

Pesaro.

City in Italy, in the Marches region. At the peak of the Malatesta family's splendour in the early 15th century, Du Fay, on his first visit to Italy, probably stayed in Pesaro and Rimini (1420–26), writing the motets *Vasilissa ergo gaude* (1420) for Cleofe Malatesta, *Apostolo glorioso* (1426) for Pandolfo Malatesta and the chanson *Resveilles vous* for the wedding of Carlo Malatesta and Vittoria Colonna (July 1423). During the same period Hugo de Lantins was also probably in the service of the Malatestas. Later in the century an anonymous contemporary chronicler reported spectacular musical events in Pesaro for the wedding of Costanzo Sforza and Camilla of Aragon, referring to polychoral singing heard during the ceremony in the cathedral (28 May 1475). The Mass was celebrated with the concurrence 'of numerous organs, pipes and trumpets, and drums, accompanying two separate groups of many singers, the one alternating with the other, and there were about 16 singers in each' (De Marinis, 1946, p.11).

From the time of Duke Francesco Maria I the Urbino court began to gravitate towards Pesaro. Under Guidobaldo II (duke from 1538) the court's musical activity received a boost with the presence of Paolo Animuccia, Leonardo Meldert, Dominique Phinot and the singer and instrumentalist Virginia Vagnoli. Phinot's five-voice *Mottetti* were the first music book published by Bartolomeo Cesano (active in Pesaro 1554–9), who also published one of Vincenzo Ruffo's books of *Madrigali* (1555) and G.B. Corvo's *Divina et sacra hebdomadae sancte* (1556).

In the 16th century a family of harpsichord makers maintained a workshop in Pesaro; 14 of their instruments built between 1533 and 1600 have survived. Zarlino, in his *Istitutioni harmoniche* (Venice, 1558, p.164), remarked that in 1548 he commissioned 'Maestro Domenico Pesarese raro et eccellente fabricatore di simili instrumenti' to construct a harpsichord that could give the temperament and modulation of the three genera, the diatonic, chromatic and enharmonic. The instrument, which has not yet been located, provided 19 divisions to the octave, with extra keys for all the sharps as well as between E and F and B and C. Other instrument makers were Tibaldo Fattorini (16th century) for lutes, Carlo Cortesi (fl 1612), Carlo Brandini, Antonio Mariani (d 1680), Sabatino Sacchini (fl 1686) for bowed instruments, and Antonio Pace (17th century) and Vincenzo and Francesco Polinori (18th century) for organs.

In the second half of the 16th century the Augustinian monk Paolo Lucchini (c1535–1598) was a music teacher in Pesaro, as his treatise *Della musica* shows. This work, of which a contemporary manuscript copy exists (*I-PESo* 2004), covers many aspects of 16th-century music theory and practice and is subdivided into three main sections: 'Della theorica', 'Del valore delle note e delle proporzioni', and 'Della pratica del contrapunto e del comporre'. The theorist Ludovico Zacconi (1555–1627), a native of Pesaro, began his musical studies in 1575 with Lucchini before settling in Venice about 1577. He returned to Pesaro in 1596 to be prior of the Augustinian monastery until his retirement in 1612; he remained in Pesaro until his death, writing the second part of his *Prattica di musica* (Venice, 1622).

Vincenzo Pellegrini (1594) and Pietro Pace (1597) are mentioned in cathedral documents. In the 17th century numerous musical performances took place at the homes of the nobility, and in the premises of academies such as the Accademia dei Disinvolti (founded 1645).

The event that helped to link musical life in Pesaro with that of other Italian centres was the establishment of the Teatro del Sole, designed and decorated by Niccolò Sabbatini (1574–1654), a native of Pesaro. It was inaugurated during Carnival 1637 with Hondedei's *Asmondo*, and throughout the century staged works that had already appeared mainly in Rome and Venice. It was semicircular and the stage was relatively small (about 8 metres square), but it had elaborate scenery and machinery. The first part of Sabbatini's *Prattica di fabricar scene e machine ne' teatri* (Pesaro, 1637–8) is a description of the new theatre. Major improvements in its structure were made by the construction of one box for dignitaries in 1678 and the erection of three tiers of boxes between 1682 and 1694, when performances were suspended. In the 18th century works that appeared in Naples, Venice and Rome were performed there as well as works by local composers, including the premières of G.M. Ruggeri's *Armida abbandonata* (1715) and G. De Sanctis's *La serva scaltra* (1762). In 1723 and 1790 additional improvements were made in the boxes and ceiling of the theatre.

On 6 March 1816 the city council decided to build a new theatre on the same site, to provide employment for needy workmen. It was designed by the architect Pietro Ghinelli, completed on 30 January 1817 and named Teatro Nuovo. During the period of construction the Teatrino della

Pallacorda was used for opera performances, and continued to be until the end of the century. Rossini was the city's most illustrious native composer, and the Teatro Nuovo opened on 10 June 1818 with his opera *La gazza ladra*, under his direction: throughout the century Rossini's works were the most often performed. In 1854 the theatre was closed for a year for renovations; it reopened as the Teatro Rossini. After Rossini's death a series of performances, which included *Semiramide*, *Otello* and the *Stabat mater* (with Teresa Stolz), were organized in August 1869 and called 'Pompe Funebri Rossiniane'. At the end of the 19th century and the beginning of the 20th works by Leoncavallo, Puccini and Mascagni (with a première of his *Zanetto* on 2 March 1896) dominated the seasons.

The Biblioteca Oliveriana, founded in 1756, holds musical sources, librettos and stage-setting documents. In accordance with Rossini's will, a Liceo Musicale was founded in 1882 (a conservatory from 1940); it has been directed by renowned figures including Pedrotti, Mascagni, Zanella, Zandonai, Alfano and Liviabella. A workshop for electronic music was established in 1971. The library contains manuscript and printed sources (c20,000 volumes) and a collection of portraits of musicians. The conservatory has published *Cronaca musicale* (1896–1917) and an *Annuario*. It houses the Tempietto Rossiniano, which has an extensive collection of the composer's autographs, including some operas, the *Petite messe solennelle* and the chamber compositions of his Paris period.

In 1955 the Fondazione Rossini (established 1940) set up the Centro Rossiniano di Studi; it publishes a *Bollettino*, has edited chamber compositions in the series Quaderni Rossiniani and in 1979 began the critical edition of Rossini's complete works. Since 1980 the Rossini Opera Festival has been held annually during August. The house where Rossini was born is now a small museum.

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ELVIDIO SURIAN/MARCO SALVARANI

Pescetti, Giovanni Battista

(*b* Venice, *c*1704; *d* Venice, 20 March 1766). Italian composer. He studied with Antonio Lotti, organist at S Marco, Venice, and opera composer. He became friendly with his fellow student Baldassare Galuppi with whom he collaborated in writing and revising operas. An early mass by Pescetti impressed J.A. Hasse. From 1725 to 1732 he supplied operas to various Venetian theatres. In April 1736 he appeared as a harpsichordist in London where, the following autumn, he replaced Porpora as director of the Opera of the Nobility, the rival company to Handel's. After its collapse Pescetti remained in London, contributing operas or arias in pasticcios; he also published (1739) a set of keyboard sonatas, which include arrangements of the overture and arias in his opera *La conquista del velo d'oro*. It is likely that Pescetti left London around 1745, when the rebellion of Prince Charles and the Highland clans made the city inhospitable to Catholic Italians. In 1747 he returned to providing operas in Venice. On 27 August 1752 he applied for the position of second organist at S Marco, and finally obtained the appointment on 16 May 1762.

Pescetti's opera arias are notable for their easily singable lines, simple accompaniments, short, clearly articulated phrases and restricted harmonic vocabulary. He was nevertheless capable of fugal writing, as in his overture to *La conquista del velo d'oro*, in several of his sonatas and in his church music. Burney faulted him for a lack of fire and of fertility of invention.

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operas and other dramatic

music lost unless otherwise stated

LKH - *London, King's Theatre in the Haymarket* VS - *Venice, Teatro S Samuele*
Nerone detronato (G. Pimbaloni), Venice, S Salvatore, carn. 1725, arias GB-Lbl,
Favourite Songs (London, 1740)

Il prototipo (D. Lalli), VS, aut. 1726

La cantatrice (Lalli), VS, Ascension 1727

Gli odii delusi dal sangue (A.M. Lucchini), Venice, S Angelo, 1728, acts 1 and 3 by B. Galuppi

Dorinda (pastorale, Lalli), VS, Ascension 1729, collab. Galuppi

I tre difensori della patria (A. Morselli), Venice, S Angelo, aut. 1729; as Tullio Ostilio, wint. 1740

Costantino Pio, Rome, palace of Cardinal Ottoboni, 1730, for the birth of the Dauphin, *F-Pn*

Siroe re di Persia (P. Metastasio), Venice, 1731, collab. Galuppi [rev. of Vinci]
 Alessandro nelle Indie (Metastasio), Venice, S Angelo, carn. 1732, arias *I-Bas*
 Demetrio (Metastasio), Florence, Pergola, carn. 1732; rev., LKH, 12 Feb 1737,
 Favourite Songs (London, 1737)
 La conquista del velo d'oro (A.M. Cori), LKH, 28 Jan 1738, *GB-Lbl*, arias in *Le
 delizie dell'opere*, ii (London, 1740)
 L'asilo d'amore (int, Metastasio), LKH, spr. 1738
 Diana e Endimione (serenata, Metastasio), London, New, 1 Dec 1739, arias in *Le
 delizie dell'opere*, ii (London, 1740), Favourite Songs (London, c1740)
 Olimpia in Ebuda (P.A. Rolli, after L. Ariosto: *Orlando furioso*), LKH, 15 March 1740,
 doubtful, formerly attrib. J.A. Hasse
 Busiri, ovvero Il trionfo d'amore (Rolli), London, New, 10 May 1740
 Ezio (Metastasio), Venice, Grimani, carn. 1747
 Farnace (Lucchini), Florence, Pergola, carn. 1749
 Fra i due litiganti il terzo gode (ob, G. Lorenzi), Venice, S Cassiano, spr. 1749, aria
I-Vc
 Arianna e Teseo (P. Pariati), Florence, Pergola, carn. 1750
 Il Farnaspe (Metastasio), Siena, Rinnovati, 1750; as Adriano in Siria, Reggio
 nell'Emilia, Moderno, 1750
 Artaserse (Metastasio), Milan, Regio, 26 Dec 1751, *Fc*
 Tamerlano (A. Piovene), VS, carn. 1754, collab. G. Cocchi
 Solimano (G.A. Migliavacca), Reggio nell'Emilia, Moderno, 1756, Favourite Songs
 (London, 1765)
 Zenobia (Metastasio), Padua, Nuovo, June 1761, *P-La*
 Andimione, *D-Hs*
 Contribs. to the following pasticcios: Sabrina (Rolli), LKH, 26 April 1737, Favourite
 Songs (London, 1737); Arsaces (A. Salvi, Rolli), LKH, 29 Oct 1737; Angelica e
 Medoro (C. Vedova), London, Covent Garden, 10 March 1739, Favourite Songs
 (London, 1739); Merode e Olympia, 1740, Favourite Songs (London, 1740);
 Alessandro in Persia (F. Vanneschi), LKH, 31 Oct 1741, Favourite Songs (London,
 1741); Aristodemo, tiranno di Cuma (Rolli), LKH, 3 April 1744; Ezio (Metastasio),
 LKH, 24 November 1764; Lionel and Clarissa (London, n.d.)

sacred

Gionata (orat), Padua, ?before 1769, *I-Pca*
 Cr, Gl, *GB-Ob*, Ky, Gl, *D-Dkh*

instrumental

[10] Sonate, hpd (London, 1739); hpd sonata and 4 org works, *I-Vc*; Sonata, hpd,
Gl; Lesson no.11 in kbd collection, *GB-Ob*

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Pesch, Gregor.

See [Peschin, Gregor](#).

Pescheur [Lepescheur].

French family of organ builders. They worked in Paris during the 17th century. Nicolas Pescheur (*b* Paris, 1555; *d* Paris, 1616) was the son of a merchant from the quarter of St Germain-des-Prés. He probably trained at first with the organ builder Raoul Bourdet, and then with Jan Langhedul during their stay in Paris (1585–90). In partnership with Claude Danyon, he worked at Chaource in Burgundy. After returning to Paris, he pursued a modest career combining organ building with the post of organist at St Sulpice. From 1610, enriched by the teaching of Carlier, he entrusted this work to his sons. Of his four sons from his marriage to Catherine Henry, a musician's daughter, two became organ builders. Pierre Pescheur (*b* Paris c1590; *d* Paris, 1637) was taught by his father Nicolas and then by Paul Maillard. He learnt organ building in the Titelouze style with Valéran De Héman in 1610–12, and built organs to commissions his father had obtained, eventually succeeding him. After some smaller projects, he built the organ in Amiens Cathedral (1620–24), and in Paris at St Paul (1623) and St Gervais (1628), where pipework survives. The organs at Aubervilliers (c1630; pipework survives) and St Etienne-du-Mont, Paris (1631–6), were his greatest instruments. He married a mason's daughter, and they had one son, Charles, who became a painter. With his master, De Héman, he founded the classical Parisian school of organ building. His most prominent pupil was Pierre Desenclos. Aubin Pescheur (*b* c1595; *d* after 1630), another son of Nicolas Pescheur, is only known as an employee of Maillard (Rennes, 1628).

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PIERRE HARDOUIN

Peschin [Pechin, Pečín, Pesch, Pesthin, Pitschner, Posthinus], Gregor

(*b* ?Prague, c1500; *d* ?Heidelberg, after 1547). Bohemian composer. He received his musical training in the court chapel of Lajos II in Budapest, serving there until 1526. From 1527 to 1539 he was a member of the court chapel of Matthäus Lang, Prince-Bishop of Salzburg, where he and Paul Hofhaimer were colleagues as organists. His skill in playing the organ won him the high opinion of his musical patron. In 1539 he went to Neuburg an der Donau in the service of Count Palatine Ottheinrich, subsequently Elector of Heidelberg (1556–9); this move was probably connected with the building of a large organ for the castle in Neuburg by Hans Schachinger of Munich (the work was commissioned on 26 June 1537). When Count Palatine Ottheinrich had to leave the duchy of Pfalz-Neuburg in 1544 after his bankruptcy, Peschin followed him and his retinue into exile, going first to Heidelberg. He is mentioned, along with the lutenist Sebastian Ochsenkun, in Elector Friedrich II's accounts books for 1546. The last extant document concerning Peschin is a letter he wrote to his friend, the composer and printer Hans Kilian of Neuburg, on 18 November 1547, attached to the so-called 'Heidelberg chapel inventory' of 1544 (*D-HEu* Cod.Pal.Germ.318). Peschin probably wrote part of the inventory as well. Drawn up before Ottheinrich went into exile, it lists 105 compositions by Peschin (including five masses, four epitaphs on members of the ducal family, about 30 motets and over 50 German songs), mentioning some of them several times. 12 of his song settings are included in Sebastian Ochsenkun's lute tablature, compiled in 1558 at the request of the elector of the time, Ottheinrich of the Palatinate (RISM 1558²⁰). Those few of Peschin's songs that survive owe much to the compositional tradition of Hofhaimer, and the classical perfection to which Hofhaimer brought the Tenorlied is continued in his work.

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Motets: *Beati omnes qui timent/Ecce sic benedicatur*, 4vv, *Rp* B220–222; *Cum ascendisset aurora*, 6vv, *Rp* B211–15; *Dominus dixit ad me*, 4vv, *Rs* 2⁰, Liturg. 18; *Dulces exuviae dum fata*, 4vv, *Rp* B220–222; *Deus qui sedes super thronum/Quia tu solus laborem*, 4vv, *Rp* B220–222; *Praeceptum novum de vobis*, 4vv, *Rp* B220–222; *Si bona suscepimus*, 4vv, *Rp* B211–215; *Sic enim Deus dilexit mundum*, 4vv, *Rp* B211–215; *Vocem iocunditatis/Ecce ducem nostrum ... Franciscus Sforzia Dux Mediolaniensis*, 8vv, *Mbs* Mus.ms.1536, 1564¹ (anon.)

Ode: *Collis o heliconii*, 4vv, 1539²⁶

Sacred songs: *Es wöll uns Gott genedig sein*, 4vv, 1558²⁰; *Herr das du mich so gestürtzet*, 4vv, 1558²⁰; *Herr durch Barmhertzigkeit*, 4vv, 1558²⁰; *Im friede dein, o Herre mein*, 4vv, 1558²⁰; *Invocabat autem Samson*, 4vv, 1558²⁰; *Mein seel erhebt den Herren*, 4vv, 1558²⁰; *O Herr, nit ferr, sey dein*, 4vv, 1558²⁰; *Wol dem die ubertretung gross*, 4vv, 1558²⁰

Secular songs: *All ding auff erdt*, 6vv, *Rp* B282 (T only); *Die aller holdseligst*, 4vv, 1558²⁰, N; *Ein stund vermag*, 5vv, *Rp* B282 (T only); *Es mag wol noch geraten*, 5vv, *Rp* B282 (T only); *Dort niden an dem Rheyne*, 4vv, 1558²⁰, N; *Fraw ich bin euch von herten hold*, 4vv, 1539²⁷, N (also attrib. Senfl); *Freud und muet het mich*, 4vv, 1558²⁰; *Glueck hoffnung gib*, 4vv, 1556²⁸, N; *Herrlich und schön*, 5vv, *Rp* B282 (T

only); Ich hab ein hertz, glaub mir, 5vv, *Rp* B282 (T only); Mag ich Zuflucht in eer und zucht, 4vv, 1539²⁷, N; Mein hertz fert hin, 5vv, 1556²⁹, N; Mich fretzt unglück so vast hart, 4vv, 1540⁷, N; Oft wünsch ich jr, 1539²⁷, N; Und wer der winter noch so kalt, 4vv, 1558²⁰, N; Wer das elendt Bauer wil, 5vv, *Rp* B282 (T only)

About 100 other works (masses, motets, songs, epitaphs), lost, listed in *HEu* Pal.Germ.318 (see Lambrecht)

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JUTTA LAMBRECHT

Pesciolini, Biagio

(*b* Prato; *d* after 1609). Italian composer. When he published his first volume of music, in 1563, he was *maestro di cappella* of Volterra Cathedral. He was canon and *maestro di cappella* to the provostry of Prato at least for the period 1571–81 and is again recorded at Prato in 1599, but only as a canon. Brunelli implied that he was still alive in 1610. The influence of the directives of the Council of Trent concerning the composition of church music is evident in his works, especially in the masses of 1599. Brunelli praised him highly for his skill in double counterpoint, especially when improvising.

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all printed works published in Venice

secular vocal

Il primo libro de madrigali, 5, 6vv (1563), inc.

Il secondo libro de madrigali, 6vv (1571), inc.

Il terzo libro de madrigali, 6vv (1581)

sacred vocal

Missae, motecta ut dicunt, juxta formam Concilij Tridentini, 8, 10, 12vv (1599)

Mottetti, messe e Magnificat, libro primo, 5, 6, 8, 10vv (1605)

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PIER PAOLO SCATTOLIN

Pešek, Libor

(*b* Prague, 22 June 1933). Czech conductor. He studied with Karel Ančerl, Václav Neumann and Václav Smetáček at the Prague Academy and worked as a répétiteur, first at the Plzeň Opera and then at the Prague National Theatre. He gained his early conducting reputation with the Prague Chamber Harmony, a wind band he founded and directed (1958–64), and the Sebastian Orchestra, Prague. He was chief conductor of the Czech Chamber Orchestra, 1970–77, and the Slovak PO, 1980–81, and in 1982 was appointed conductor-in-residence of the Czech PO. During the 1970s he worked frequently in the Netherlands, and in 1987 he became music director of the Royal Liverpool PO, which he brought to greater international prominence with a USA tour in 1992 and through an impressive series of recordings; in 1993 the Liverpool orchestra also became the first non-Czech orchestra to open the Prague Spring Festival. Pešek appears frequently with other major orchestras in Europe and North America, and is principal guest conductor of the Prague SO. He has conducted a number of stage works for films and television, including Dvořák's *Rusalka*, Benda's *Medea* and Stravinsky's *Pulcinella* and *The Soldier's Tale*. He is a fervent advocate of Suk, whose *Asrael* and other works he has recorded; his discography also includes a fresh, idiomatic cycle of Dvořák symphonies, Smetana's *Má vlast*, and works by Britten, Janáček, Skryabin, Linek, Krommer and Ryba. In 1996 in Britain he was appointed an honorary KBE.

NOËL GOODWIN

Pesenti, Benedetto

(*b* Venice, *c*1545; *d* after 1591). Italian composer. He was a priest. According to his nephew Giovanni Battista, who wrote the dedication, dated 15 October 1591, to his *Primo libro de madrigali a cinque voci* (Venice, 1591), the compositions published in it, as well as some others, had been left with him while Benedetto, here referred to as an abbot, was away from Venice on ecclesiastical business some months earlier. His madrigals, according to his nephew, are 'composed according to the science of the most excellent musicians Adrian Willaert and Cipriano de Rore, teachers of the above mentioned [Pesenti]'. If indeed he studied with Willaert (*d* 1562), then he must have been born no later than about 1545.

However, his madrigals, which include a setting of a canzone in nine parts and several *madrigali spirituali*, show none of the mastery of either of his alleged teachers, and he is best considered a competent amateur. One motet for five voices was published by Phalèse (in RISM 1609¹).

DAVID NUTTER

Pesenti, Martino

(*b* Venice, c1600; *d* Venice, c1648). Italian harpsichordist and composer. He appears to have spent all his life in Venice, where he was a pupil of G.B. Grillo. He was blind from birth, so he was unable to participate in the large-scale productions cultivated in Venetian churches and theatres. Devoting himself instead almost entirely to chamber music, he had a large following in the private sector of society; his patrons included local noblemen, the Habsburg Archduke Leopold and successive Viennese ambassadors to Venice.

Pesenti's published works include at least seven volumes of madrigals and canzonettas, three of arias and five of dances, but only one of church music. His style is simple, almost austere, and is thus similar to that of much of the sacred music of Venetian and provincial parish churches in the 1610s and 20s, when several decrees prohibiting florid writing and elaborate accompaniment were issued. The duet textures of most of his works are uncluttered and usually homophonic; apart from canon at the unison he admits little counterpoint, there are few melismas in his vocal works, and his solo arias are very short. He is best remembered for his instrumental music, but it is remarkably similar in idiom to his vocal works: indeed the suites (ballettos) and passamezzos in some of his volumes are dance-songs, and the correntes of his op.10 can be performed vocally or instrumentally.

In Pesenti's madrigals the bass becomes progressively more important. Notably stationary basses characterize several works in op.11, while another, *Cieco viato*, is built on a strophic bass. He used a variety of chaconne, passacaglia and simple ostinato basses in op.16. The bulk of his dances are short and simple correntes and galliards. They are conceived essentially for harpsichord, which may be supplemented by string instruments (lutes and *viòle* are mentioned in the preface to op.15). The dances of op.15 have attracted special attention because Pesenti intended them for performance on a keyboard instrument with separate keys for enharmonic notes (e.g. $a\flat$ and $b\flat$). Most are presented in two versions – 'diatonic' and 'chromatic' or 'enharmonic'; the latter two amount only to transpositions, but often to keys with numerous sharps or flats. The intrinsic musical value of these works is far below that of the op.15 passamezzos in which the bass is emphasized by long, flowing divisions. Pesenti acknowledged his use of tritones, sevenths, ninths and other dissonances in a note to performers in his first book of correntes, and recommended them for their beauty (*vaghezza*) provided that the tempo was taken presto. Typically these dissonances occur as passing notes in the quaver figurations in the treble of the first half and the bass of the second half of each work. Conversely, Pesenti recommends a very long beat (*battuta longhissima*) in his ballettos. The three-voice example in the

first book of correntes contains several strophes in duple metre but concludes with a fast movement in triple metre.

WORKS

madrigals

Il primo libro de madrigali, 2–4vv, bc (Venice, c1619, 2/1628)

Il secondo libro de madrigali, lost

Il terzo libro de madrigali, 2–5vv, bc (hpd/other insts) (Venice, 1628, 2/1639)

Il quarto libro de madrigali, 2–6vv, alcuni concertati con violini, con alcune canzonette et un ballo sopra la gagliarda di 5 passi con bc, op.9 (Venice, 1638);

Ardo ma non ardisco in *Whenham*, ii, 311–21

Madrigali concertati, 2–3vv, bc, libro quinto, op.11 (Venice, 1641)

Capricci stravaganti e musicali pensieri, passi e mezi da cantar, canzoni, et alcuni madrigali, 2–3vv, bc, [libro sesto], op.16 (Venice, 1647)

Ultime musicali e canore fatiche, 2–3vv (Venice, 1648)

arias etc.

Arie, libro primo, lost

Arie, 1v ... gui, libro secondo (Venice, 1633); *Così Nilio cantò*, ed. K. Jeppesen, *La flora*, ii (Copenhagen, 1949), 16

Arie, 1v, hpd/chit/other inst, gui, con una cantata in fine ... libro terzo (Venice, 1636); *O biondetta lascivetta* ed. in *La flora*, ii, 18

Correnti alla francese, gagliarde, e balletti da cantarsi, 1v, hpd/other inst, con un brando ... libro primo, op.10 (Venice, 1639)

instrumental music

Il primo libro delle correnti alla francese, hpd, other insts (Venice, c1619, 2/1635/R, 'con una aggiunta di alcune correnti et un balletto a 3')

Il secondo libro delle correnti alla francese ... con alcune correnti spezzate a tre, hpd, other insts (Venice, 1630)

Correnti alla francese, balletti, gagliarde, pass' e mezi ... libro terzo, hpd, other insts, op.12 (Venice, 1641)

Correnti, gagliarde, e balletti diatonici, trasportati parte cromatici, e parte henarmonici, con un balletto a 3, passi e mezi a 2 & a 3 ... libro quarto, hpd, other insts, op.15 (Venice, 1645/6); 4 correntes, 5 galliards, 5 ballettos and the 2-part passamezzo in DM, xxxvi (1964); selections in AMI, vii (1897) [including a balletto and passamezzo (no.20) incorrectly attrib. G.B. Fontana]

14 correntes in *I-Tn* Foà vi; 1 galliard in Foà vii

Suites and dances in *PL-Kj*

sacred music

Missae ... con sacris cantionibus, 1–3vv, bc (Venice, 1643)

1 motet, 2vv, bc, in 1642⁴

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ELEANOR SELFRIDGE-FIELD

Pesenti [Vicentino], Michele

(*b* Verona, c1470; *d* May, 1528). Italian priest, composer, singer and lutenist. With Tromboncino and Cara, he was one of the most important frottola composers. He was born in Verona in about 1470, the son of Alberto and Umilia Pesenti. Since he was a priest, he must have studied at the Scuola degli Accoliti in his native city, an institution founded by Pope Eugene IV that produced other cleric-composers, among them Marchetto Cara. Pesenti's first known position was in Ferrara, where he served Cardinal Ippolito I d'Este, acting as a procurer of music and instruments as well as a lutenist, singer and composer. Already in 1504 he wrote to the cardinal from Venice promising to come to Ferrara as soon as an unnamed gentleman returned his lute. From 1506 his name appears in Ippolito's payment registers, and it remains there, except for a probably illusory break in 1510, up to 1514. In this capacity he was resident with Ippolito in Rome in 1513 and 1514, where he thrice petitioned Pope Leo X for benefices. He apparently left Rome in 1515, when Ippolito wrote to his brother Alfonso in Ferrara asking him to put the musician in prison.

At some point after this Pesenti entered the services of Leo himself: on 30 August 1521 the pope, calling him 'musicus, cubicularius et familiaris continuus comensalis noster', granted him a benefice in the church of SS Fermo e Rustico in his native Verona. By late 1522 he was in Mantua as a member of the staff of Marchese Federico Gonzaga. He was still in Mantua on 13 July 1524, when Federico gave 'Pre Michele da Verona, nostro musico' 25 lire for one of the musician's servants, but he left the city by early 1525, going first to Rome, where Clement VII granted him minor Veronese benefices on 21 February. He had returned to his native city by May of the same year, when he became rector of SS Fermo e Rustico. Here he apparently had extensive restoration done to the church, since there remains a stone tablet with the following words: 'SANCTORUM / FIRMI ET / RUSITICI ECCLESIAM / DOMUMQ. MICHAEL / MUSICUS / RESTAURAVIT / MDXXV'. Pesenti died, probably after a long illness, in May 1528; he was replaced as rector of the church on 5 June of this year.

As a frottolist, Pesenti ranks with Lurano and just after Tromboncino and Cara in historical importance. His works are characterized by a remarkable freedom and variety of formal solutions, ingenious twists of melody, and a light, popular flavour. Pesenti often wrote his own poetry: in Petrucci's editions, eight pieces are marked 'C[antus] et V[erba]', signifying that he

also wrote the text as well as the music. He is important for the early period of the frottola rather than for the later, more subtle period. Nearly all his 36 surviving frottolas (16 *barzellete*, 7 *ode*, 5 villotta-like settings, 2 *strambotti*, 2 *canzonette*, 1 *capitolo*, 1 *madrigoal*, and 2 Latin odes) were in print by 1514. Only one, *Alma gentil, sein voi fusse* (1521⁶), appeared after Petrucci's last book of frottolas. This is also his only setting of a madrigal text, although it still has the typical non-imitative contrapuntal style of the frottola. *So ben che lei non sa* (1513¹) stands at the border between madrigal and villotta. Unlike the other leading frottolists, Pesenti wrote no *laude*.

Pesenti is particularly significant for his early adoption of popular tunes into his works. Two frottolas, *Spenta m'hai del pecto amore* (1507³) and *Io voria esser cholu* (1509²), incorporate the text and tunes of 'Bel alboro, ch'è nato nella via' and 'Turluru, la capra è mozza' respectively. Even more notable are several early villotta-like compositions, which adopt the popular tune throughout the piece. *Dal lecto me levava* (1504⁴), which imitates the sounds of the stork, resembles the later villotta in its textures, its all-vocal scoring, and the bawdy undercurrent to its text. Indeed, Pesenti was one of the earliest Italian Renaissance composers to write secular compositions in which all parts were intended to be sung. In Petrucci's first book of frottolas (1504⁴) two of his pieces have texts in all voices throughout and two others have texts in all voices in the refrain. Pesenti also seems to have delighted in musical and textual repartee with his contemporaries: his *Io son de gabbia* forms a part of a complex of 'bird-song' *strambotti*; his *Io son l'ocel che con le debil ali* includes as its fully texted tenor the cantus of Cara's *Io son l'ocel che sopra i rami d'oro*, and is also a part of the complex; and his *L'acqua vale al mio gran focho* is a *risposta* to Tromboncino's *Non val acqua al mio gran foco*, adopting Tromboncino's cantus as its bassus. Pesenti's *S'io son stato a ritornare* is answered by Antico's *Questo tuo lento tornare*, which bears the rubric 'Risposta de "S'io son stato a ritornare"' in Petrucci's seventh book of frottolas. Pesenti is included among other frottolists, including Tromboncino and Cara, in Filippo Oriolo's poem *Monte Parnassus* of about 1520.

Pesenti's name appears in many different forms. Two pieces in the 1520 reprint of Antico's *Frottole, libro tertio* (1517¹) are ascribed to Michele Vicentino. Once thought to be another composer, this is now thought to be Pesenti (see Rubsamen, 1961). In the first two editions of Antico's collection (1513 and 1518) two works are ascribed to 'D. Michael V.', but Petrucci, in his *Frottole, libro undecimo* (1514²), attributed one of them to 'D[on] M[ichael]'. Petrucci ascribed several of Pesenti's pieces in this way, and it seems almost certain that the editor of the 1520 reprint erred in the resolution of the earlier abbreviation and that the correct attribution should be to "D[on] Michael V[eronensis]", that is, Pesenti, who was both a priest and a native of Verona.

Pesenti also composed two secular compositions with Latin texts: *Inhospitas per Alpes* and *Integer vitae*, the latter a treatment of a Sapphic ode by Horace. Both are carefully set so that the melody mirrors the natural accents of the words. The latter was also set by Tromboncino, perhaps while he was in Ferrara, since the two works show marked similarities. Two four-voice motets survive, both in printed collections. One of these,

Tulerunt dominum meum, is also included in Glarean's *Dodecachordon* (1547). Glarean writes glowingly of the motet, commenting on the music's 'great emotion and innate sweetness and tremendous power' in its depiction of Mary Madgalene weeping at the tomb of Christ. It is a large motet in three parts that demonstrates fully Pesenti's ability to compose in the formal Franco-Flemish style. Glarean, in fact, originally thought that the motet was by Josquin and writes that some people attribute it to Isaac, though in the copy of the treatise he sent to his pupil Johannes Aal he added a handwritten note assigning the piece correctly to 'Pre Michel de Verona'.

Pesenti's music seems to have been widely known, even after his death. Marguerite of Navarre translated into French his *Che faralla, che diralla* (1513¹), which deals with a lover exacting his revenge on his beloved by becoming a friar; she described the music as 'rather pedestrian'. Verdelot set the cantus of his *O dio, che la brunetta mia* (1504⁴) for six voices (1541¹⁶), and Pesenti's work itself appeared, without the altus and ascribed to Costanzo Festa, in *Il vero libro di madrigali a tre voci di Costanzo Festa* (1539).

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Fuggir volio el tuo bel volto, 1504⁴ (attrib. 'Micha C. & V.'), S, C; Inhospitas per Alpes, 1504⁴, S, C, D; Integer vitae, 1504⁴ (Horace) (*I-Fn* 27 with text 'lo son de gabbia'), S, C, D; lo son l'ocel che con le debil ali, 1507⁴; lo voria esser cholu, 1509², D; L'aqua vale al mio gran foco, 1504⁴, S, C; Non è pensier che'l mio secreto, 1507⁴, D; Non mi doglio già d'amore, 1504⁴ (G. Visconti), S, C; O bon, egli è bon, 1505⁶ (doubtful, attrib. 'D. M.' in tavola, but 'M. C.' over music), 1511 (attrib. 'M. C.'), D, ed. in Rubsamen (1961); O dio, che la brunetta mia, 1504⁴ (attrib. 'Micha. C. & V.'), S, C; Passando per una rezolla, 1504⁴, S, C; Poi che'l ciel e la fortuna, 1504⁴ (attrib. 'Micha. C. & V.'), S, C, D

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WILLIAM F. PRIZER

Pes flexus.

See *Torculus*.

Pesindhèn [pasindhèn, pesinden].

Female singer in Central Javanese gamelan. Commonly several *pesindhèn* participate in a performance, singing in alternation or in unison depending

on context. They are prominent in shadow plays (*wayang kulit*), interacting with the puppeteer (*dhalang*). They sing *sindhènan*, as a featured solo or as one of many melodic strands in the gamelan texture (*sindhènan* also refers to mixed-gender choral song for court dances).

Sindhènan is fixed for some pieces, but for most the *pesindhèn* draws on stock texts and melodic phrases, parsing *wangsalan*, richly allusive couplets of 12-syllable lines, into eight- and four-syllable units, sung (with various interjections) to melodic formulae that lead to principal pitches in the composition according to modal constraints, incorporating substantial individual variation. Usually *sindhènan* is rhythmically free, unlike male choral melodies (*gérongan*), and is closely related to the *rebab* melody.

Recently the voice of the *pesindhèn* has been heavily amplified. She is often visually prominent in performance and on cassette covers, while other performers are anonymous. Paid more than male singers and instrumentalists, *pesindhèn* confer status on their patrons: the more famous and numerous the singers hired, the richer the patron appears. Despite this star status, allegations of immorality, based on singers' close associations with men, have led some singers to prefer the euphemistic label *waranggana* ('nymph').

In West Java the *pasindén* is a recent addition (mid-20th century onwards) to the *gamelan saléndro* ensemble. The *pasindén* plays a prominent role in *wayang golék* (rod puppet theatre, accompanied by *gamelan saléndro*), where the increasing focus on her melody has resulted in changes to the musical texture of the ensemble.

See also Indonesia, §§III and V, i; and [Mardusari, Nyai Tumenggung](#).

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Peskó.

Hungarian family of musicians.

(1) Zoltán Peskó (i)

(2) György Peskó

(3) Zoltán Peskó (ii)

PÉTER P. VÁRNAI/NOËL GOODWIN

Peskó

(1) Zoltán Peskó (i)

(*b* Zsolna, 24 Aug 1903; *d* Budapest, 12 April 1967). Hungarian organist. He studied with Dezső Antalffy-Zsiross and Aladár Zalánfy at the National Hungarian Royal Academy of Music, obtaining his diploma in 1927, and in Berlin with Heitmann and Jöde (1928–9). For many years he was organist and choirmaster of the Lutheran church in Budapest, and was involved in many Hungarian church music reforms. He was one of the most eminent Hungarian organists of the 1930s and 1940s. His interests included school music, and he was responsible for the introduction of recorders into Hungarian schools.

Peskó

(2) György Peskó

(*b* Budapest, 16 April 1933). Organist and pianist, son of (1) Zoltán Peskó (i). He studied at the Liszt Academy under Sebestyén Pécsi (organ) and Zoltán Horusitzky (piano), obtaining his diplomas in 1959 and 1961 respectively. He became organist of the Lutheran church in Buda Castle, and in 1969 joined the teaching staff of the Budapest Conservatory. He has given concerts in Germany, Austria, Switzerland, Yugoslavia, Finland, Poland and elsewhere and is the first Hungarian organist to have performed the complete cycle of Bach's organ works. An excellent Bach interpreter, he keeps his virtuoso technique rigorously within the appropriate stylistic framework. His robust temperament makes his performances colourful and dramatic, in a repertory ranging from Bach to Liszt and Reger.

Peskó

(3) Zoltán Peskó (ii)

(*b* Budapest, 15 Feb 1937). Conductor and composer, son of (1) Zoltán Peskó (i). He graduated from the Liszt Academy in 1962, having made his début conducting the Hungarian Radio and Television SO in 1960; between 1963 and 1966 he studied composition under Petrassi and Ferrara in Italy, and conducting under Boulez in Switzerland. He was assistant conductor (to Maazel) of the Deutsche Oper and Berlin Radio SO (1966–9), and conductor at the Deutsche Oper (1969–73), also teaching at the Berlin Hochschule für Musik (1969–72). He made his début at La Scala in 1970, and four years later was appointed principal conductor at the Teatro Comunale, Bologna, where he presented a repertory ranging from

Carmen and *Le nozze di Figaro* to *Billy Budd* and *The Fiery Angel*. He was principal conductor at the Teatro La Fenice, Venice, 1976–7, and of the RAI SO, Milan, 1978–82. He is a notable interpreter of contemporary music, and has given the premières of several of Dallapiccola's works and works by Xenakis, Bussotti, Donatoni, Jolivet, Kurtág and Rihm. He gave the first performance of the German version of Liebermann's *La forêt* at Schwetzingen in 1988, and the première of Azio Corghi's *Blimunda* in Milan in 1990. His orchestration of Musorgsky's *Salammbô* was first performed and recorded in Milan in 1980. Peskó's own compositions are in an avant-garde idiom, and include a string quartet *Tensions*, *Trasformazione* for orchestra, *Bildnis einer Heiligen* for soprano, children's choir and chamber ensemble, and *Jelek* for keyboard instruments.

Pesori, Stefano

(b Mantua; fl 1648–75). Italian guitarist, guitar teacher and composer. He served various members of the Italian nobility including the marquises M.A. Sagramosi, B. Gherardini and G. Pozzo. He published five books for the guitar, with pieces in the *battute*, pizzicato and combination *battute-pizzicato* styles, and including songs. The books contain lengthy prose passages and letters, often up to half of the book's length, which are unfortunately of little pedagogical value. Several contain lists of his students, arranged according to social status. The style is tailored to amateurs, rarely exceeding the lower positions, avoiding complex textures and rhythms, as well as *campanelas*, and rather archaic by post-1650 standards, especially when compared to the works of contemporary guitarists such as Corbetta, Bartolotti and Granata.

WORKS

Galeria musicale ... compartita in diversi scherzi di chitarriglia (Verona, 1648), 1 saraband ed. in Hudson

Lo scrigno armonico ... per suonare in concerto con basso, violino, manacordo, & altri instrumenti ... con l'intavolatura della chitarra spagnola, op.2 (?Mantua, n.d./R)

Toccate di chitarriglia, parte terza (Verona, n.d.)

I concerti di chitarriglia (Verona, n.d.)

Ricreationi armoniche, overo toccate di chitarriglia (?Verona, c1675) [printed prefatory material and MS music]

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GARY R. BOYE

Pessard, Emile (Louis-Fortuné)

(b Paris, 29 May 1843; d Paris, 10 Feb 1917). French composer and teacher. His father was a flautist, his mother a pianist, and his brother became a distinguished political journalist. At the age of 13 he composed a miniature comic opera for three characters, *La lettre de faire-part*, to words by his brother, which played 23 times in the puppet theatre in the passage Jouffroy in 1857. He then studied at the Ecole Niedermeyer for 3 months before enrolling at the Conservatoire to learn piano (with Laurent), organ (with Benoist), harmony (with Bazin) and composition (with Carafa). He won a *premier prix* in harmony there in 1862 and the Prix de Rome in 1866 with his cantata *Dalila*, which was performed at the Opéra-Comique on 21 Feb 1868. After leaving the Conservatoire, he played the flute, double bass and timpani in various Parisian orchestras, and then in 1878 was appointed inspector of vocal teaching in the Paris municipal schools. The following year he was admitted to the Légion d'Honneur, and in 1890 he became director of vocal teaching at that institution's establishment in St Denis. From 1881 until his death he was a professor of harmony at the Conservatoire, where his pupils included Ravel, and from 1891 to 1899 he wrote music criticism for *L'événement*.

Pessard's operas, of which contemporary biographers list quite a few more than seem to have been published or even performed, were genially received, and *Les folies amoureuses* in particular was quite successful. His songs, too, attracted praise: Debussy, for example, copied out 'Chanson d'un fou', and the resulting manuscript was published as Debussy's composition in 1932.

WORKS

all printed works published in Paris

stage

all first performed in Paris

La lettre de faire-part (miniature oc, H. Pessard), Marionettes, passage Jouffroy, 1857

La cruche cassée (oc, 1, H. Lucas and E. Abraham), OC (Favart), Feb 1870, vs (1872)

Don Quichotte (opérette-bouffe, 1, A. Deschamps, after M. de Cervantes), Salle Erard, 13 Feb 1874 (1873)

Le char (oc, 1, P. Arène and A. Daudet), OC (Favart), 18 Jan 1878, vs (1878)

Le capitaine Fracasse (oc, 3, C. Mendès, after T. Gautier), Lyrique, 2 July 1878, vs (1878)

Tabarin (opéra, 2, P. Ferrier), Opéra, 12 Jan 1885, vs (1885)

Tartarin sur les Alpes (?incid music, 4, C. de Courcy and P. Bocage, after Daudet), Gaité, 17 Nov 1888

Les folies amoureuses (oc, 3, A. Lénéka and E. Matrat, after J.-F. Regnard), OC (Lyrique), 15 April 1891, vs (1891)

Une nuit de Noël (M. Lefèvre and Roddaz), Ambigu, 1893

Mam'zelle Carabin (opérette, 3, F. Carré), Bouffes-Parisiens, 3 Nov 1893

La dame de trèfle (oc, 3, C. Clairville and M. Froyez), Bouffes-Parisiens, 13 May

1898

L'armée de vierges (opérette, 3, E. Depré and L. Héral), Bouffes-Parisiens, 15 Oct 1902

L'épave (opérette, 1, Depré), Bouffes-Parisiens, 17 Feb 1903

Castor et Pollux (fantaisie-bouffonne, Deschamps), 2vv, orch/pf (1880)

La fiancée du trombone à coulisse (symphonologue en vers, P. Bilhaud)

La grande batelière (oc, 3, M. Boucheron and Xanrof)

Jeanne Hachette (drame lyrique, 3 acts and 6 tableaux, E. Dubreuil)

Le muet (opérettomime, Galipaux)

Les plaideurs (oc, 3, Adenis and Harthmann, after Racine)

3 one-act ocs: Gifles et baisers (P. Barbier), Huguette (G. Prévost), Laridon (Morel-Retz)

Excerpts from Pessard's operas pubd in *Fleurs mélodiques*, ed. H. Cramer (1878–85)

Arrs. by Pessard and others of opera excerpts for chbr groups and pf

other works

Choral: at least 17 pieces, incl. Dalila (cant., E. Vierne), 1866; Ave Maria, chorus, org, vn/vc, pf/hp (1873); Petite messe solennelle, 2vv, org (1878); some sacred works pubd in *Lyra sacra*, no.1 (1875); many secular works pubd in *L'orphéon des écoles* (1880–89)

Songs: over 50 pubd separately, many repr. in *20 mélodies*, i (n.d.), *20 mélodies*, ii (?1895), *Joyeusetés de bonne compagnie* (1873); at least 6 duets

Orch: 2 suites, 1 march, other works

Chbr: at least 9 pieces, incl. Wind Qnt, op.6 (1882); Pf Trio, op.19 (1877); 3 pièces, fl, pf, op.28 (1886)

Pf: c20 publications, incl. 4 mazurkas; 4 romances sans paroles; 3 sonatines; 2 nocturnes; 25 pièces, op.20 (1878); 10 pièces, pf 4 hands, op.22 (1878); 20 pièces nouvelles, op.26 (1885); arrs. of orch works of Pessard

Harmonization and arrs. of La marseillaise for orch; band; 1v, pf; 2vv; 3vv; male chorus

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CORMAC NEWARK

Pessozi.

See Besozzi family.

Pes stratus

(Lat.).

A neume characteristic of chants composed in Francia. See [Gallican chant](#), §6; see also [Notation](#), §III, 1.

Pest.

Hungarian town, united in 1873 with Buda and Óbuda to form [Budapest](#).

Pestelli, Giorgio

(b Turin, 26 May 1938). Italian musicologist. He was first taught music by his great-uncle, the composer Luigi Perrachio, and then studied the piano with Lodovico Lessona at the Turin Conservatory (diploma 1961), and took an arts degree at the University of Turin under Mila in 1964. In the same year he became an assistant lecturer in music at Turin, where he later became lecturer (1969) and professor (1976). Pestelli's main interests lie in the relationship between music and literature, the history of criticism, and 18th- and 19th-century music. His first work, a study of the sonatas of Domenico Scarlatti, proposed a new chronological ordering of the sonatas based on stylistic evidence; and he has edited two volumes of sonatas by Platti (1978, 1986). He was a member of the editorial board of the *Rivista italiana di musicologia* (1977–85), artistic director of the orchestra and chorus of the Turin RAI (1982–5) and joint editor of *Storia dell'opera italiana* (Turin, 1987). He is on the editorial boards of the complete critical edition of Verdi's works (by the University of Chicago Press and Ricordi) and the journals *Nuova rivista musicale italiana* (from 1990) and *Il saggiautore musicale*. He is a music critic for the Turin newspaper *La stampa*.

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Le sonate di Domenico Scarlatti: proposta di un ordinamento cronologico (Turin, 1967)

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'Giuseppe Carpani e il neoclassicismo musicale della vecchia Italia', *Quaderni della RaM*, no.4 (1968), 105–21

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'Corelli e il suo influsso sulla musica per cembalo della suo tempo', *Nuovi studi corelliani: Fusignano 1974*, 37–51

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Pesthin, Gregor.

See [Peschin, Gregor](#).

Pestrino, Giulio dal.

See [Abondante, Giulio](#).

Peter [Petraeus], Christoph

(*b* Weida, Vogtland, 1626; *d* Guben, 4 Dec 1669). German composer and music editor. His first appointment was as schoolmaster and Kantor at Grossenhain, Saxony. He moved in 1655 to Guben, where he was Kantor until his death. He worked closely there with the poet and civic official Johann Franck. 40 melodies in the latter's *Geistliches Sion* (1672), the first part of his *Teutsche Gedichte*, are by Peter, and he referred to Peter's skills in the second part, *Irdischer Helicon* (1674). Peter's *Andachts-Zymbeln* is an anthology of chorales by various composers which also contains preliminary instructional matter, a letter of 1524 from Luther to Spalatin, and testimonials to Peter from Franck and others. It may well be significant that he inscribed it to the mayor and corporation of Guben in the year in which he arrived at Guben and that he received rights of citizenship there early the following year. *Precationis thuribulum* (RISM 1669¹) consists of masses by Saxon composers based on familiar chorales and set for various combinations of voices and instruments with continuo. The

Geistliche Arien includes settings of poems by, among others, Franck, Johann Rist and Paul Gerhardt, and Peter explained that they are for solo voice (with instruments) 'so that the words can be better understood'.

WORKS

Andachts-Zymbeln oder andächtige ... Lieder und ... Arien, 4, 5vv (Freiburg, 1655); 19 ed. in *ZahnM*

Letzte Segens-Wort ... durch Johann Francken auffgesetzt, 5vv (Frankfurt an der Oder, 1655)

Brautlied aus dem 1. Capitel des hohen Liedes Salomonis, 8vv (Frankfurt an der Oder, 1661)

Geistliche Arien ... auf die hohen Jahres Feste und Psalmen Davids, 1v, 5 viols/other insts, bc (Guben, 1667); 2 ed. in *WinterfeldEK*; 4 ed. in *ZahnM*

40 lieder in J. Franck: Geistliches Sion (Guben, 1672); 1 ed. in *WinterfeldEK*; 13 ed. in *ZahnM*

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ZahnM

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PERCY M. YOUNG

Peter, Henry.

See [Petyr, Henry](#).

Peter, Johann Friedrich [John Frederik]

(*b* Heerendijk, the Netherlands, 19 May 1746; *d* Bethlehem, PA, 13 July 1813). German composer, organist and minister. He was educated at the Moravian schools in the Netherlands and Germany, finally entering the theological seminary of the church at Barby, Saxony. After his graduation in 1769, he was sent to America in 1770. From 1770 to 1780 he served the northern Moravian communities of Nazareth, Bethlehem and Lititz, Pennsylvania. In 1780 he was transferred to the southern community of Salem, North Carolina, where he spent the next ten years in various church positions, including that of musical director to the Salem congregation. In 1790 he was again transferred to the north, serving successively at Graceham (Maryland), Hope (New Jersey) and Bethlehem again. Although his official position was often that of schoolteacher, clerical assistant or diarist, unofficially he was always concerned with music. While a student at the seminary he copied much of the music that came his way. When he went to America he took with him an extensive library of instrumental works in manuscript, including several works by J.C.F. Bach which survive only in Peter's copies. Although he must have studied with such Moravian

composers as Johann Daniel Grimm (1719–60) and C.F. Gregor, it is thought that he gained more from his studies of the works he copied than from formal instruction.

Peter composed six quintets for two violins, two violas and cello, and about 105 concerted anthems and solo songs. The musical style of the quintets is close to that of the early Classical masters, such as Stamitz, Vanhal and early Haydn. They were completed in Salem in 1789 and are the earliest known chamber music composed in America. Peter's anthems and solo songs feature graceful vocal writing and a considerable depth of musical expression. The orchestral accompaniment of these works, for strings and organ with occasional woodwind and brass, is always well worked out and often elaborate. His sacred vocal music is the finest body of concerted church music written in America at the time and compares well with that of European Moravian composers of his era. Manuscripts of his music are in *US-BETm* and *WS*.

See also [Moravian church music](#), §II.

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KARL KROEGER

Peter, Simon

(*b* 1743; *d* 1819). American Moravian composer, brother of [Johann Friedrich Peter](#). See also [Moravians, music of the](#), §3.

Peterborough.

American town in New Hampshire. It is the location of the [MacDowell Colony](#).

Peterlein, Johann.

See [Petreius, Johann](#).

Peter of Blois

(*b* Blois, *c*1135; *d* ?France or ?London, 1211/12). French writer of Latin lyric poetry. He studied at Tours, Bologna and Paris, tutored William II of Sicily in Palermo 1166–8 and served the archbishops of Rouen (*c*1172–4), Canterbury (*c*1174–*c*1209) and York (1201–2) as well as King Henry II of England (*c*1184–9). He was chaplain and secretary to Eleanor of Aquitaine (1191–5) and gained among other posts a canonry at Chartres (between 1176–9) and archdeaconries at Bath (1182) and London (*c*1200). Though known primarily from and for his voluminous collection of about 300 letters (assembled 1184–1202), Peter also wrote rhetorical and religious treatises, and was renowned as a poet, earning the praise of his contemporary Walter of Châtillon. As many as 53 songs have been ascribed to him (see Dronke, 1984), several of which (given below) have musical settings in the Notre Dame conductus repertory, only nine (one with a surviving melody) are supported by contemporaneous evidence. Two different Peters have been proposed (see Southern, 1992), both poets with similar careers, which complicates the questions of authorship and attribution of the songs.

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A.[no.] number in Anderson (1972)
F.[no.] number in Falck (1981)

monophonic conductus unless otherwise stated; for fuller information see Dronke, 1984

A globo veteri, A.K74, F.2; ND, SM (sequence, lai-like repetitions of phrases)

Dum iuventus floruit, *D-Mbs* Clm 4660, f.4*r*, A.L75; SM (melody only in unheighted neumes)

Ex ungue primo teneram, *F-Pn* 3719, f.23*r*, f.37*v*; SM (through-composed, 3 pairs of strophes, ending melisma)

Olim sudor Herculis, A.K4, F.250; ND, SM (sequence with refrain)

Vacillantibus trutine, *GB-Cu* Ff.i.17, f.1*r*, A.L48; SM (sequence with refrain)

Veneris prosperis, 2*vv*, A.J28, F.359; ND, SM (strophic)

Vitam duxi iocundam sub amore, A.K36, F.386; ND, SM (strophic)

Doubtful Works

Fons (or *Flos*) *preclusus sub torpore*, A.K72, A.L145 (different melody), F.172; ND (attrib. Philip the Chancellor); *contrafactum* of A.L145, 'Povre vellece m'assaut', R.390 (strophic)

In nova fert animus via gressus, A.K29, F.176; ND (attrib. Philip the Chancellor; single surviving strophe, melismatic)

Non te luisse pudeat, A.K47, F.223; ND, SM (15th-century attrib. Peter in *GB-Lbl* Harl.3672; medieval attrib. Stephen Langton (*d* 1228) in *GB-Ob* Laud.Misc.650; modern attrib. Philip the Chancellor; strophic)

Qui seminat in loculis, A.K22, F.284; ND (strophic, ending melisma)

Quo me vertam nescio, A.K28, F.292; ND, SM (medieval attrib. Philip the Chancellor in *D-DS* 2777; sequence, melismatic)

Vite perditte, 2*vv*, A.J35, F.387; ND, SM (modern attrib. Walter of Châtillon; *contrafacta*: Hue de Saint Quentin, *f* 1221, 'A l'entrant du tens sauvage', R.41; Peirol, 'Per dan que d'amor m'aveigna', PC 366.26; strophic, cantio (AAB) form;

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THOMAS B. PAYNE

Peter of Cambrai [Petrus Cameracensis]

(fl mid-13th century). French composer. He was an Augustinian canon of the abbey of St Aubert in Cambrai; a catalogue of ecclesiastical authors names him as a composer of conductus and of neumas to an office of St Elizabeth of Hungary with texts by Gerard of Saint-Quentin-en-Isle. The office is most likely that in *F-CA* 38, beginning 'Gaudeat Hungaria'; the neuma to its fifth Matins responsory is the tenor of the anonymous motet *Un chant renvoisie* (*F-Pa* 3517–18, f.14r). An undated life of St Dymphna, probably dating from the mid-13th century, is ascribed to a certain Petrus Cameracensis, who may be the same individual.

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BARBARA H. HAGGH

Peters.

German firm of music publishers. Originally founded in Leipzig, it is now an international group of independent companies in Germany, Great Britain and the USA. On 1 December 1800 the Viennese composer and Kapellmeister [Franz Anton Hoffmeister](#) (1754–1812) and the Leipzig organist Ambrosius Kühnel (1770–1813) opened a 'Bureau de Musique' in Leipzig. Attached to this publishing house were an engraving works, a printing works and a shop selling printed music and instruments. The first publications included chamber music by Haydn and Mozart, as well as almost forgotten keyboard works by J.S. Bach, of which the firm published a complete edition in 14 volumes. J.N. Forkel entrusted his monograph on Bach to the publishers in 1802, and they also acquired several compositions by Beethoven (opp.19–22, 39–42). Hoffmeister moved back to Vienna in 1805, while Kühnel, continuing alone, increased the collaboration with Forkel, and promoted the publication of Ernst Ludwig Gerber's *Neues historisch-biographisches Lexikon der Tonkünstler* (1812–14). By 1813 the firm had published works by J.F. Reichardt, Dotzauer, Johann Andreas Streicher, Türk, Lauska, Tomášek and Vincenc Mašek; the first works by Louis Spohr were published, and Spohr collaborated with Kühnel's successors for decades.

In 1814 the publishing business was bought by Carl Friedrich Peters (*b* Leipzig, 30 March 1779; *d* Sonnenstein, Bavaria, 20 Nov 1827), a bookseller of Leipzig, and it became known as 'Bureau de Musique C.F. Peters'. The Battle of Leipzig (1813) had a deleterious effect on the sale of printed music, and Peters's business difficulties were aggravated by the fact that he suffered from bouts of severe depression; he was subsequently committed to an asylum. Besides Spohr and Weber, Peters published works by Hummel, Field, Grosheim, Klengel, Ries and other lesser-known composers.

The manufacturer Carl Gotthelf Siegmund Böhme (1785–1855) bought the firm in 1828 and played an active role in the formation of the first confederation of music publishers for the purpose of securing legal copyright protection. In collaboration with Czerny, Siegfried Dehn, F.C. Griepenkerl and Moritz Hauptmann he brought out many works by J.S. Bach. After Böhme's death the firm became a charity foundation under the supervision of the town council of Leipzig. On 21 April 1860 it was bought by Julius Friedländer, a book- and music seller of Berlin, who invented a speed printing press for producing sheet music. In 1863 Max Abraham (1831–1900), a doctor at law, became a partner in the business and in 1880 sole owner. Under Abraham's purposeful direction C.F. Peters won a worldwide reputation. Together with Carl Gottlieb Röder, Abraham recognized the importance of the mechanical press for printing music, and used it to advantage with the Edition Peters series, begun in 1867. It was produced well and cheaply, with light green jackets (for earlier composers' works not affected by copyright restrictions), or pink (for original works acquired by the publisher). Abraham acquired the complete works of Grieg

and from the business relationship grew a life-long friendship. First editions of Wagner, Brahms, Bruch, Köhler, Moszkowski and Sinding appeared, edited by noted musicologists and interpreters. In 1894 the Musikbibliothek Peters, founded by Abraham, was donated to the city of Leipzig and made available free of charge to the general public. Since 1953 this comprehensive collection has been in the Leipziger Städtische Bibliotheken, which has made it accessible by producing bibliographies. In 1895 the *Jahrbuch der Musikbibliothek Peters* appeared, which in 1956 became the *Deutsches Jahrbuch der Musikwissenschaft*.

After Abraham's death in 1900 the business was inherited and managed by his nephew Henri Hinrichsen (*b* Hamburg, 5 Feb 1868; *d* Auschwitz [Oświęcim], 1942), who had been head clerk from 1891 and a partner from 1894. Hinrichsen developed into a far-sighted and circumspect businessman, who was also a patron of the arts. He acquired songs by Wolf, as well as works by Mahler, Reger, Pfitzner and Schoenberg, and seven symphonic poems by Richard Strauss (acquired from Aibl, 1932). In 1907 the *Volksliederbuch für Männerchor* first appeared. In 1917 Hinrichsen bought the Swiss firm of Rieter-Biedermann, and in 1926 he made possible the purchase of the Heyer collection of musical instruments in Cologne, which formed the basis for the museum of musical instruments in the University of Leipzig. The honorary degree of doctor of philosophy was conferred on Hinrichsen by Leipzig University in 1929. In 1931, the year of the death of his assistant Paul Ollendorff, Henri Hinrichsen's eldest son Max (*b* Leipzig, 6 July 1901; *d* London, 17 Dec 1965) joined the firm as a partner. His second son, Walter (*b* Leipzig, 23 Sept 1907; *d* New York, 21 July 1969), also joined the firm that year, followed in 1933 by the third son, Hans-Joachim (1909–40). The composer Wilhelm Weismann (1900–80), who had worked for the firm from 1929, had considerable influence upon its development and output until his retirement in 1966.

Walter Hinrichsen left Germany in 1936, and in 1948 founded the C.F. Peters Corporation in New York. Max Hinrichsen left the parent firm in 1937, and in 1938 created Hinrichsen Edition in London. In 1939 Henri and Hans-Joachim Hinrichsen, who had become co-partner with his father in 1937, were forced to yield to sanctions of the Nazi regime and Johannes Petschull (*b* 1901) took over the management of the firm. In 1940 he acquired the firm of Litloff, founded in Brunswick in 1828.

After World War II the original Leipzig firm was restored to the Hinrichsen family and received a licence to continue publishing in March 1947. In 1949–50 it was again confiscated, this time by the East German government, and became a state-owned business (VEB). As such it was subject to new cultural, political and editorial development. In addition to its attention to the humanist musical heritage and the support of important national and international traditions it was soon concerned with the promotion of the work of contemporary composers in eastern Europe (Eisler, E.H. Meyer, Butting, Dessau, Ottmar Gerster, Geissler, Khachaturian, Schnittke, Shostakovich). The firm produced revised editions as well as comprehensive new editions (Skryabin, Chopin, Debussy, Fauré, Satie, Mahler and Vivaldi). From 1949 to 1969 the firm was under the direction of the book- and music seller Georg Hillner. In 1969 the

musicologist Bernd Pachnicke took over its direction; he was succeeded by Norbert Molkenbur in 1983.

In 1950 Walter and Max Hinrichsen took Petschull to West Germany and formed a partnership with him, creating the new firm of C.F. Peters Musikverlag in Frankfurt with Petschull as managing partner. After the reunification of Germany in 1989, C.F. Peters Frankfurt took over the former communist-supervised Leipzig firm and transferred most of its publishing activities to Frankfurt. In 1993, after having twice been confiscated, the publishing house was finally restored to its rightful owners.

Each of the three Western companies has published a substantial share of the original Peters catalogue as well as developing its own independent publishing programme. The Frankfurt firm, whose managers in 1999 were Johannes Petschull and Karl Rarichs, acquired the music publishing firm of M.P. Belaieff in 1971 and in 1974 Edition Schwann. The C.F. Kahnt catalogue was purchased in 1989. In addition to the original Peters, Belaieff, Schwann and Kahnt catalogues, the Frankfurt firm publishes much contemporary music, including works by Genzmer, Globokar, Goldmann, Heider, Kagel, Ligeti, Sheriff and Tüür. Another main area of activity is the publication of Urtext editions based on the latest research into sources, especially of large-scale choral repertory of the 18th and 19th centuries.

Hinrichsen Edition Ltd in London (renamed Peters Edition Ltd in 1975) initially focussed on English music, notably choral and organ repertory, together with pedagogic works and music for amateur performers (including brass bands); it published the periodical *Music Book* (formerly *Hinrichsen's Musical Year Book*) until 1961. Following Max Hinrichsen's death, his widow Carla took over the direction of the firm until 1976 when Jonson Dyer was appointed managing director. He was succeeded in 1995 by Nicholas Riddle. As Peters Edition, the firm has prioritized Urtext editions, including the piano works of Debussy and Ravel, and contemporary music (by James Dillon, Ferneyhough, Rebecca Saunders and Jonathan Dove).

One of the first priorities of the New York branch of the firm was to reissue the Edition Peters publications. It also publishes the American Music Awards sponsored by Sigma Alpha Iota, the American Wind Symphony Editions, the New York Public Library Music Publications, and the Walter Hinrichsen Award (under the auspices of the American Academy of Arts and Letters). Another major commitment is to the publication of contemporary music; since 1948 close to 3000 works (of which 90% are contemporary) have been introduced. The Peters catalogue lists among its composers Babbitt, Cage, Cowell, Crumb, Davidovsky, Morton Feldman, Lou Harrison, Hovhaness, Ives, Schoenberg, Christian Wolff and Wuorinen. The firm has also become the American agent for a number of European publishers. After Walter Hinrichsen's death, his widow Evelyn continued to maintain the high standards of the firm as well as expanding the catalogue. His son Henry Hans Hinrichsen became president of the firm in 1978, and was succeeded by Stephen Fisher (a staff member since 1964) in 1983. On 19 December 1983 Evelyn Hinrichsen and C.F. Peters were awarded the American Music Center's Letter of Distinction for their continued commitment to the advancement of new music. At the beginning

of 1998 Nicholas Riddle was appointed president and chief executive officer, combining these roles with management of the London company.

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HANS-MARTIN PLESSKE, FRANCES BARULICH

Peters [Lazzaro], Bernadette

(b Queens, NY, 28 Feb 1948). American actress and singer. One of the most distinctive of Broadway performers, she made her stage début at the age of 10 in a revival of *The Most Happy Fella* in 1958. She played a supporting role in *George M!* (1968) and scored her first major success with the off-Broadway *Dames at Sea* (1968). She played Mabel in *Mack and Mabel* (1974), Dot in *Sunday in the Park with George* (1983), Emma in *Song and Dance* (1985), the Witch in *Into the Woods* (1987), Marsha in *The Goodbye Girl* (1993) and Annie Oakley in the revival of *Annie Get Your Gun* (1999). She has won two Tony awards, the first for *Song and Dance* and the second for *Annie Get Your Gun*. Her musical film credits include *Pennies from Heaven* (1981), for which she won a Golden Globe Award, and *Annie* (1982). She has also appeared in numerous non-singing films,

including Mel Brook's *Silent Movie* (1976) and *Impromptu* (1991). She provided singing voices for the animated *Beauty and the Beast 2: the Enchanted Christmas* (1997) and *Anastasia* (1997).

Her voice is as distinctive as her classical beauty. She does not have the typical Broadway belt voice, but rather adapts her versatile instrument to the particular needs of each character. The voice can be either as beautiful or as grotesque as she decides it should be, depending on the role. Her tremendous talent, vocal ability and professional attitude have earned her the well-deserved reputation as one of the finest musical theatre performers of her time.

WILLIAM A. EVERETT, LEE SNOOK

Peters, Reinhard

(b Magdeburg, 2 April 1926). German conductor. He was a pupil of Thibaud and Cortot, and on one occasion performed as the soloist in a violin concerto and a piano concerto in the same concert. In 1952, after he had received first prize in conducting at the Besançon Festival, he began his career at the Städtische Oper in Berlin. He was principal Kapellmeister in Düsseldorf from 1957 to 1960 and Generalmusikdirektor director in Münster from 1961 to 1970, and in 1970 became permanent guest conductor of the Deutsche Oper, Berlin. From 1975 to 1979 he was music director of the Philharmonic Hungaria, with whom he made several recordings. He often conducts without a baton, and commands a wide repertory; his guest appearances have been in Japan, and North and South America. In 1966 he conducted the première of Blacher's *Zwischenfälle bei einer Notlandung* at the Hamburg Staatsoper, and in 1970 he conducted *Die Zauberflöte* at Glyndebourne. Other premières he has conducted include Reimann's *Melusine* (1971), Sutermeister's *Madame Bovary* (1967) and the first symphonies of Yun (1984) and Detlev Glanert (1985).

HANS CHRISTOPH WORBS/R

Peters, Roberta

(b New York, 4 May 1930). American soprano. She studied with William Hermann and was engaged by the Metropolitan at 19, without previous stage experience. She made her début in 1950 as Zerlina, a last-minute replacement for Nadine Conner; her official début was to have been as the Queen of Night, two months later. By her 25th anniversary with the company she had given 303 performances of 20 roles in 19 operas, notably Gilda, Despina, Norma, Rosina, Oscar, Zerbinetta and Lucia. Later she attempted to broaden her repertory in lyric soprano roles, playing Violetta, Mimì and Massenet's Manon outside New York and performing in musical comedy. She performed at Covent Garden (*The Bohemian Girl* under Beecham, 1951), in Salzburg (*Die Zauberflöte*, 1963), Vienna (1963), Munich (1964) and Berlin (1971), and with the Kirov and Bol'shoy companies (1972). A singer of considerable charm and flute-like accuracy, Peters maintained the Pons and Galli-Curci tradition of coloratura singing

at a time when the more dramatic attitudes of Callas and, later, Sutherland were in vogue. She recorded several of her most successful roles, including Zerbinetta and Rosina with Leinsdorf and the Queen of Night with Böhm.

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MARTIN BERNHEIMER/R

Peters, W(illiam) C(umming)

(*b* Woodbury, Devon, 10 March 1805; *d* Cincinnati, OH, 20 April 1866). American music publisher. He emigrated to the USA from England in about 1820. In 1827 he was active in Pittsburgh as a clarinetist, music teacher and proprietor of one of the city's first music shops. Between 1828 and 1831 he composed a Symphony in D in two movements, numerous marches and dances, and arranged opera overtures for the Harmonist orchestra. He was also organist at Trinity Episcopal Church in Pittsburgh. In 1830 Peters's Musical Repository was located at 19 Market Street; in 1831 he was in partnership with W.C. Smith and J.H. Mellor at 9 Fifth Avenue. He sold his business interests to his partners in 1832 and moved to Louisville, establishing himself as a teacher and dealer in pianos and operating a school and circulating music library.

In the three decades before the Civil War about 200 of Peters's arrangements and compositions were published. Between 1838 and 1866 W.C. Peters owned or had an interest in no fewer than ten publishing companies in Louisville, Baltimore, Cincinnati, New York and St Louis. His earliest publications were his own songs and keyboard pieces that were first published by Hewitt & Jaques.

Peters, Browning & Co., Louisville, was formed in about 1840 by W.C. Peters, his brother-in-law Samuel Browning (*d* Texas, 1844) and probably his brother Henry J. Peters (*d* Texas, 1877). This was followed around 1841 by Peters & Co., Louisville, and Peters & Co., Cincinnati (W.C. Peters and Henry J. Peters). Peters & Webster, Louisville, was formed in 1845 at about the same time as Peters & Field, Cincinnati, and Peters & Field, St Louis, with Joel Field. Popular composers in their catalogue were Stephen Collins Foster, Henry Russell, E.W. Gunter and William Striby. The inventory was increased with sheets acquired from John F. Nunns and Kretchmar & Nunns, Philadelphia.

In 1849 W.C. Peters established the firm W.C. Peters, Baltimore. Some sheets have the imprint W.C. Peters & Co., Baltimore, but no source has been found to identify a partner or partners. While in Baltimore, W.C. Peters stated that he 'still had an interest' in the Louisville and Cincinnati companies, and for a time tried to unite them with interlocking plate numbers.

W.C. Peters's sons, William M. Peters, Alfred C. Peters and John L. Peters, became active in the companies in the late 1840s and early 1850s. In 1848 William M. Peters joined Peters & Field which then became Peters, Field & Co. A new plate number series was begun by this company. One or more of the sons may have been part of W.C. Peters & Co., Baltimore, which published the *Baltimore Olio and Musical Gazette* (12 Numbers). This contained music, excerpts from pedagogical works, biographical sketches, reviews and notices of concerts and other topics of current musical interest, some of the latter written by pianist-composer Charles Grobe.

In 1851 W.C. Peters moved to Cincinnati and with his sons William and Alfred formed W.C. Peters & Sons, 'successors to Peters, Field & Co.'. W.C. Peters & Sons issued piano methods and exercises by Hüntner, Burgmüller, Czerny and Henri Herz, and teaching manuals for other instruments. They also published masses, motets, antiphons, hymns and responses for the Roman Catholic Church, most of which were adapted and arranged or composed by W.C. Peters. Among the European composers represented are Giuseppe Baini, Diabelli, Pietro Terziani, Gaspare Spontini, Louis Lambillotte, Michael Haydn, J.N. Hummel and Vincent Novello. The Americans include Raynor Taylor, Benjamin Carr, Benjamin Carr Cross, H.D. Sofge, Henry Bollmann and W.C. Peters.

In 1857 William M. Peters was replaced by his brother John L. Peters, and William appears to have established his own business. John L. Peters also opened stores in New York and St Louis. Under the names W.C. Peters & Sons, A.C. Peters & Brother and J.L. Peters & Brother they continued to publish popular songs, many with texts about the Civil War, and by 1862 the plate numbers on new sheets issued were above the number 4000. Popular composers in their inventory were Henri Herz, Vincent Wallace, William Lucho, Stephen Glover and Charles Grobe.

In March 1866 the company premises were destroyed by fire and the Peters company lost its entire stock of music and all the plates acquired by W.C. Peters over a period of more than forty years. On 20 April 1866, one month after the fire, W.C. Peters died of heart failure. John L. Peters then began to expand his New York and St Louis businesses, buying the stock of H.M. Higgins, Chicago (1867), A.E. Blackmar, New York, J.J. Dobmeyer & Co., St Louis and DeMotte Brothers, Chicago (all 1869). J.L. Peters sold the Cincinnati firm to J.J. Dobmeyer & Co. in 1868 and the New York firm to C.H. Ditson & Co. in 1877. J.L. Peters, St Louis, published until 1885 and was an active music store until 1892. Meanwhile, in Louisville Henry Peters and his partners had bought back the business from D.P. Faulds in 1855 (sold to them in 1851) and resumed business as Peters, Webb & Co. until 1861, when the company was named Webb, Peters & Co. Henry J. Peters dissolved his Louisville partnership in 1877 and moved to Texas where he died soon afterwards.

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RICHARD D. WETZEL

Petersen [Pietersen], David

(*b* Lübeck, c1650; *d* before 5 May 1737). Dutch composer and violinist of German extraction. He went to Lund (Sweden) with Gregor Zuber (*fl* 1633–73), possibly his tutor and almost certainly his mentor; both were employed as university musicians there during the early 1670s. From shortly before 1680 onwards Petersen was in Amsterdam; it is not clear whether he worked as a professional musician. Considering his *Speelstukken* of 1683 (a set of violin sonatas modelled after J.J. Walther's *Scherzi* of 1676) and a possible connection between Walther and Amsterdam (as expressed in Walther's *Hortulus chelicus*), it is possible that Walther taught Petersen. Petersen dedicated the *Speelstukken* to an Amsterdam burgomaster and subsequently received a few small city appointments, which he held until his death. He died somewhere outside Amsterdam.

The *Speelstukken* are by far his most important compositions; they are in a virtuoso style with many polyphonic passages, rapid scales and other figures, and the use of high positions. He also wrote numerous continuo songs to Dutch poems mostly by Abraham Alewijn, a close friend. Alewijn dedicated his play *Amarillis* (1693) to Petersen with the suggestion that he set it to music, but the extent to which Petersen fulfilled this wish is not known; some of his songs are on texts derived from the play.

Petersen belongs to the generation of Dutch composers that includes Johannes Schenk, Carolus Hacquart, Servaas de Konink and Hendrik Anders, all of whom were influenced by German, French and Italian music.

Their work, however, was superseded by the Italian-orientated music that dominated the Dutch Republic from about 1710 onwards.

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RUDOLPH A. RASCH

Petersen, Lauritz Peter Corneliys.

See [Cornelius, Peter](#) (ii).

Petersen Quartet.

German string quartet. It was founded in 1979 at the Hanns Eisler Hochschule für Musik, Berlin, by Ulrike Petersen, Uta Fiedler, Friedemann Weigle and Hans-Jakob Eschenburg. Its mentor was Wolf Dieter Batzdorf of the Berlin Quartet and its members took part in masterclasses by Thomas Brandis, Rudolf Koeckert, Siegmund Nissel and Sándor Végh. In 1983 Fiedler was replaced by Gernot Süßmuth. The ensemble won prizes at a number of competitions – Prague in 1984, Evian in 1985, Florence in 1986 and Munich in 1987 – and from 1988 to 1992 it was quartet-in-residence at East German Radio, although it also began to tour widely. At first its members played in East German orchestras but in 1989 it became a full-time ensemble. In 1992 Petersen was replaced as leader by Conrad Muck, a pupil of Rudolf Ulbrich and Wolfgang Marschner. During the 1990s the quartet established a position among the top German ensembles, notable for its technical polish and its intellectual grasp of a repertory ranging from Haydn and Boccherini to contemporary music. Its recordings, including on the one hand penetrating accounts of late Beethoven quartets and the Schubert C major Quintet and on the other hand works by Ervín Schulhoff, Pavel Haas and Boris Blacher, have won praise from the critics. In 1997 the group gave the first performance of Siegfried Matthus's *Das Mädchen und der Tod*. In 2000 Daniel Bell became second violinist and Eschenburg was replaced as cellist by Jonáš Krejčí, formerly of the Škampa Quartet.

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TULLY POTTER

Peterson, John Willard

(b Lindsburg, KS, 1 Nov 1921). American composer of gospel hymns and cantatas. See [Gospel music](#), §1, 1(v).

Peterson, Oscar (Emmanuel)

(b Montreal, 15 Aug 1925). Canadian jazz pianist. He studied classical piano from the age of eight, and when he was 14 won a local talent contest. During his late teens he played on a weekly Montreal radio show and throughout the mid-1940s was heard with Canada's Johnny Holmes Orchestra, playing in a style that blended elements from the styles of Teddy Wilson, Art Tatum, Nat 'King' Cole, Erroll Garner and others. Norman Granz invited him to appear at Carnegie Hall in 1949 in a Jazz at the Philharmonic concert and from that time onwards managed his career. Peterson toured regularly with Jazz at the Philharmonic during the early 1950s and formed his own trio using the combination, popularized by Cole, of piano, guitar and double bass. His most popular trio, the other members of which were fellow black musicians Herb Ellis (guitar) and Ray Brown (double bass), remained together from 1953 until 1958, when the guitarist was replaced by a drummer, Ed Thigpen. In this form the group, considered by many to have been the ideal vehicle for Peterson's unique talents, remained intact from 1959 until 1965, when Sam Jones (double bass) and Louis Hayes (drums) replaced Brown and Thigpen. In 1964 they recorded *The Oscar Peterson Trio Plus One* (Mer.) with Clark Terry.

In the early 1970s Peterson began concentrating on unaccompanied performances, proving incontestably that he was one of the greatest solo pianists in the history of jazz – though he had already recorded as an unaccompanied soloist (*My Favorite Instrument*, 1967, Saba). From the mid-1970s he played with symphony orchestras throughout North America and joined established jazz musicians such as Dizzy Gillespie, Clark Terry, Joe Pass and Niels-Henning Ørsted Pedersen for a number of memorable performances. Ill-health, including a severe stroke, kept him inactive for much of the early 1990s, though he gave a concert in Carnegie Hall in June 1995.

Because of his extraordinary technique and his comprehensive grasp of jazz piano history, Peterson is often compared with Art Tatum, with whom he shares an exceptional gift for inspiring awe from musicians, critics and listeners alike. Unlike Tatum, however, who often played in an arhythmic or rhythmically irregular manner, Peterson is devoted to maintaining a sense of hard-driving swing.

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Peterson, Wayne T.

(b Albert Lea, MN, 8 March 1927). American composer. He studied at the University of Minnesota (BA 1951, MA 1953, PhD 1960) where his teachers included Paul Fetler, Earl George and James Aliferis. A Fulbright Scholarship (1953–4) enabled him to spend a year at the RAM where he studied with Lennox Berkeley and Howard Ferguson. He has held teaching appointments at San Francisco State University (from 1960), Indiana University (1992) and Stanford University (1992–4), and fulfilled commissions for the San Francisco SO, Louisville Orchestra and Freiberg SO, the American Composer's Orchestra and the Fromm and Koussevitzky foundations. He has received awards from the Minnesota Centennial Composition Contest (1958), the American Society of Harpists (1985) and the American Academy and Institute of Arts and Letters (1986). In 1990 he was a visiting artist at the American Academy in Rome and in 1992 won a Pulitzer Prize for *The Face of the Night*, *The Heart of the Dark*.

Peterson is an open-minded enthusiastic listener and a self-confessed eclectic. His music is characterized by strikingly intricate and intensely active rhythms, profuse and inventive melodic and contrapuntal lines and secure, if at times elusive, formal structures. His works range in mood from driving and devilishly playful to sensuous. Later compositions employ an increasingly tonal idiom. Originally a jazz pianist, he began composing under the influence of Copland and Stravinsky before becoming absorbed by the music of Schoenberg and Sessions. He has also acknowledged Boulez, Carter and Wuorinen as important influences.

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instrumental

Orch: Free Variations, 1958; Introduction and Allegro, 1959; Exaltation, Dithyramb and Caprice, 1961; Clusters and Fragments, str, 1968; Transformations, chbr orch, 1986; Trilogy, chbr orch, 1988; The Widening Gyre, 1990; The Face of the Night, The Heart of the Dark, 1991; And the Winds Shall Blow, sax qt, orch, 1994; Theseus Ov., 1995

Chbr: Metamorphosis, wind qnt, 1967; Phantasmagoria, pic + fl + a fl, E♭ cl + cl + b cl, cb, 1969; Capriccio, fl, pf, 1973; Diatribe, vn, pf, 1975; Encounters, pic + fl, cl + b cl, hn, tpt, vn, vc, perc, pf, 1976; Rhapsody, vc, pf, 1976; An Interrupted Serenade, fl, vc, hp, 1978; Doubles, 2 fl, cl, b cl, 1982; Sextet, pic + fl + a fl, cl + b cl, vn, vc, perc, hp, 1982; Str Qt no.1 (1983); Ariadne's Thread, pic + fl + a fl, ob, cl + b cl, hn, vn, perc, hp, 1985; Duodecapphony, va, vc, 1987; Labyrinth, fl, cl, vn, pf, 1987; Mallets Aforethought, perc qt, 1990; Str Qt no.2 'Apparitions, Jazz Play', 1991; Diptych: Aubade, Odyssey, pic + fl + a fl, cl + b cl, vn, vc, perc, pf, 1992; Duo, vn, pf, 1993; Janus, fl, ob, cl, hn, tpt, vn, va, vc, perc, pf, 1993; Vicissitudes, pic + fl + a fl, cl + b cl, vn, vc, perc, pf, 1995; Windup, sax qt, 1997; arrs. incl. works by Ravel (Sonatine), De Falla (4 Spanish Songs)

vocal

Choral: Can Death Be Sleep (J. Keats), 1955; Earth, Sweet Earth (G.M. Hopkins), 1956; Ps lvi, 1959; An e.e. cummings Triptych, 1962; An e.e. cummings Cant., SATB, pf/sextet, 1964; Spring (T. Nash), 1970; A Robert Herrick Motley, 1997

Solo: 3 Songs (L. Tennyson, T.S. Eliot, Hopkins), S, pf, 1957; Ceremony After a Fire Raid (D. Thomas), S, pf, 1969; Dark Reflections (J. Joyce, E. St Vincent Millay, T. Campbell), S, vn, pf, 1980; arr. Debussy (Song Cycle)

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ROBERT P. COMMANDAY

Peterson-Berger, Wilhelm

(*b* Ullånger, Ångermanland, 27 Feb 1867; *d* Östersund, 3 Dec 1942).

Swedish composer and writer. After matriculating in Umeå he studied the organ and composition at the Stockholm Conservatory (1886–9); he then went to Dresden (1889–90), where his teachers included Kretzschmar (orchestration). He returned to Umeå to teach music and languages (1890–92), and went again to Dresden as a music educationist (1892–4). In 1895 he settled in Stockholm, where he was music critic of the *Dagens nyheter* from 1896 to 1930, except for a period when he was stage manager at the Stockholm Opera (1908–10) and for an Italian visit in 1920–21. From 1930 he lived at his villa on Frösön in Jämtland, northern Sweden.

Peterson-Berger's criticism immediately aroused great interest, and in 1896 he became well known as the composer of the piano pieces *Frösöblomster* and the song collection *Svensk lyrik*. In both fields he made a major contribution to the Swedish national-Romantic movement. His Wagnerian aesthetic standpoint was expressed in a series of music dramas, for which he wrote the texts, creating a Swedish Gesamtkunstwerk. *Arnljot*, based on the story of the warrior Arnljot Gelline from Sturlasson's *Saga of St Olav*, has often been viewed as the Swedish national opera. Each summer from 1936 it has been performed, as a spoken drama with incidental music, at Frösön. The comedy *Domedagsprofeterna*, concerning a wager as to the date of the Last Judgment, presents a charming blend of lyrical freshness with textual and musical 17th-century pastiche. *Adils och Elisiv* combines the restraint of a saga with a yearning for peace and reconciliation determined by the period at which it was composed (after World War I); there are melodic features of Italian opera.

The most successful of Peterson-Berger's symphonies is the third, a work permeated by Scandinavian nature mysticism and drawing on the Sami *jojkar* music notated by Karl Tirén. The other symphonies are also more or less programmatic, and the Violin Concerto is a work of nature lyricism. Peterson-Berger's lyrical gift appears to greatest advantage in the piano miniatures and songs, among which the Karlfeldt songs, highly varied in mood, hold a special position. While still at school he had directed and sung in choirs, and his early compositions include some notable choruses, often suggested by nature and outdoor life. His material progress was hindered by the many enemies he made through his criticism; he attacked

showy virtuosity and dry academicism with satire, but also with profound conscientiousness. Although his attitudes became increasingly negative, particularly with regard to new music, his writing was marked by idealism and, by reason of its breadth and colour, it had an enormous influence on Swedish cultural life. A Peterson-Berger Society has been founded within the Royal Musical Academy, Stockholm.

WORKS

music dramas

all texts by Peterson-Berger

Ran, 1899–1900; Stockholm, 20 May 1903 [text pubd Stockholm, 1898]

Lyckan [The Happiness], 1903; Stockholm, 27 March 1903 [text pubd Stockholm, 1903]

Arnljot, 1907–9; Stockholm, 13 April 1910 [text pubd Stockholm, 1906, rev. 2/1910, 3/1956; Ger. trans. 2/1914]

Domedagsprofeterna, 1912–17; Stockholm, 21 Feb 1919 [text pubd Stockholm, 1912]

Adils och Elisiv, 1921–4; Stockholm, 27 Feb 1927 [text pubd Stockholm, 1919]

orchestral

Orientalisk dans, 1890; Majkarneval i Stockholm, ov., 1892–3; Förspel till Sveagaldrar, ov., 1897; Sym. no.1 'Baneret' [The Banner], B♭; sketched 1889–90, composed 1903, rev. 1932–3; I somras [Last Summer], suite, pf/orch, 1903; Sym. no.2 'Sunnanfärd' [The Journey to the South], E♭; 1910; Sym. no.3 'Same-Ätnam' [Lappland], f, 1913–15; Romans, d, vn, pf/orch, 1915; Korall och fuga ur Domedagsprofeterna, concert arr., 1915; Earina [Spring], suite, 1917; Italiana, suite, 1922; Conc., f; vn, pf/orch, 1928; Sym. no.4 'Holmia' [Stockholm], A, 1929

Sym. no.5 'Solitudo', b, 1932–3; Törnrosasagan [The Tale of the Sleeping Beauty], suite, 1934 [based on Lyckan]; Ur Frösöblomster, suite, small orch, 1934

Orchestration of *E. Grieg: Norwegian Dances, op.35*, 1931

Arrs. by other hands of 47 pieces for orch, 65 for military band, 9 for 1v, military band

choral

Österländsk dansscen (Peterson-Berger), S, T, chorus, 2 pf, 1892; 5 dikter ur Arne (B. Björnson, trans. Peterson-Berger), 1891–3; Hvile i skogen [At Rest in the Forest] (J.S.C. Welhaven), 1894; 6 sånger (E.J. Stagnelius, C. Snoilsky, Peterson-Berger, Swed. trad., M.Y. Lermontov, trans. Peterson-Berger), 1891–4; Album (J.P. Jacobsen, H. Nyblom, Welhaven, Björnson), 8 songs, op.11, 1890–94; 10 sånger (Peterson-Berger, P.D.A. Atterbom, J. Moe, Welhaven, E. van der Recke, Björnson, Nor. and Russ. trad., trans. Peterson-Berger), 1892–5; Vårsång III [Spring Song III] (Peterson-Berger), 1895

Sveagaldrar (cant., Peterson-Berger), solo vv, chorus, pf/orch, 1897; Dalmarsch (E.A. Karlfeldt), unison, pf and vn ad lib, 1902, arr. pf, 1906; I Mora (Karlfeldt), unison chorus, pf, 1903; Finsk idyll (J.L. Runeberg), 3 songs, Bar, 4 solo vv, male chorus, 1903; Norrlandsminnen [Norrland Memories] (Peterson-Berger), unison/partsong, 1906; Fjällvandrarssång [Mountain Wanderers' Song] (G.W. Bratt), 1907; Bröllopsång [Wedding Song] (K.E. Forsslund), T, Bar, chorus, org, 1909; Svensk frihetssång (after Bishop Thomas), unison, pf, 1910; Sorgehymn vid August Strindbergs bår [Funeral Hymn at Strindberg's Bier] (E.W. Hülphers), T, male vv, 1912; Riddargossarnas sång [Song of the Knight Boys] (K.G. Ossiannilsson),

unison, 1912; De tysta sångerna [The Silent Songs] (Karlfeldt), T, male vv, 1914; Aubade ur Domedagsprofeterna (Peterson-Berger), Bar, SSAATTBB, orch, 1916; Norrbotten (cant., A. Carlgren), solo vv, chorus, pf/orch, 1921

Kantat vid Umeå stads 300-årsjubileum (Peterson-Berger), solo vv, chorus, vn, org, pf, military band/pf, 1922; Kantat vid Kungliga Teaterns i Stockholm 150-årsjubileum (Peterson-Berger), solo vv, chorus, orch/pf, 1922, rev. 1935–6; Irmelin (Jacobsen, trans. Peterson-Berger), mixed vv, 1927, arr. T, male vv (1934); Aspåkerspolska (Karlfeldt), 1927; När jag för mig själv i mörka skogen går [When I walk alone in the dark forest], 1927; Som stjärnorna på himmelen [Like the Stars in the Firmament], 1927

Jungfrun under lind (Recke, trans. Peterson-Berger), 1927; Brudsviten hälsar Elisiv [The Bridal Suite Greets Elisiv] [from opera] (Peterson-Berger) (1927); Soluppgång [Sunrise] (cant., Peterson-Berger), S, B, 4 solo vv, boys' chorus, chorus, orch/pf, 1929; Jämtlandssången [Song of Jämtland] (Peterson-Berger), unison, pf, 1931; Danslek ur Ran [Dance Game from Ran] (Peterson-Berger), chorus/(chorus, pf) (1931), arr. male chorus (1941); Svensk medborgarsång [Swed. Civic Song] (Peterson-Berger, after Bishop Thomas), unison, orch, 1934; En Stockholms-sång (J. Bergman), unison, 1935

Fansång [Banner Song] (Peterson-Berger), 1936; Idrottssång (Peterson-Berger) (1937); Kör ur Arnljot (Peterson-Berger), male vv (1944); Anne Knutsdatter (C.P. Riis, after Nor. trad.) (1950); Kan det tröste [May it console] (C. Winther) (1950); Les compagnons de la Marjolaine (trad.) (1950); Skogssång [Song in the Wood] (A.T. Gellerstedt) (1950); Solefallssång [Sunset Song] (N. Rolfsen) (1950); Stämning [Mood] (S. Elmblad) (1950); Jämtlands sångarförbunds hembygdshälsning [The Jämtland Union of Singers' Greeting from their Native Place], male vv (1953)

male-voice quartets

En fjällfärd [A Mountain Journey] (Peterson-Berger), 1893; Husarvisa [Hussar Song], 1894; 5 sånger (G. Fröding, A.V. Rydberg, Runeberg, Swed. trad.), 1895–6; Guldfågel [Golden Bird] (Snoilsky), 1903; Juninatt (Lermontov, trans. Peterson-Berger), 1903; Killebukken [The Lamb] (Björnson), 1903; I furuskogen [In the Pine Forest] (Nyblom, trans. Peterson-Berger), 1903; Stämning [Mood] (Jacobsen, trans. Peterson-Berger), 1903; Hyllning till Jämtland [Homage to Jämtland] (Peterson-Berger), 1910

Hembygdshälsning (Peterson-Berger), 1911, arr. unison chorus; 4 dikter (Karlfeldt), 1911–12; Sommarkväll [Summer Evening] (Prince Wilhelm), 1912, arr. chorus; Asra (H. Heine, trans. Peterson-Berger), 1912; Gillets skål [A Toast to the Guild] (J.W. Dumky), 1913; Dalslands hembygdssång (T. Arne), 1916, arr. unison/partsong; Jutta kommer till Folkungarna [Jutta Comes to Folkungarna] (V. von Heidenstam), 1922; Kompankörer (Karlfeldt), 1924

vocal orchestral

Florez och Blanzeflor (O. Levertin), 1v, orch, 1898; Älven till flickan [The River to the Girl] (Rydberg), 1v, orch, 1899; Skogsrået [The Wood Spirit] (Rydberg), B-Bar, orch, 1899; Gullebarns vagsånger [The Cradle Songs of Darling Children] (V. von Heidenstam), Mez, orch, 1913; Til Majdag (Jacobsen), 1v, orch, 1926; Serenata (Nyblom), Mez/Bar, orch, 1932; Det lysned i skoven [It dawned in the forest] (Moe), Mez/Bar, orch, 1934; Höstsång [Autumn Song] (Heidenstam), 1v, orch, 1936

Orchestration of *P. Heyse: Dyvekes sange* (Drachmann), 1923

songs

all for 1v, pf

3 sånger (Jacobsen, Recke), 1887; Aftonstämning [Evening Mood] (D. Fallström), 1888; Och riddaren drog uti österland [And the knight went to the east] (A. Strindberg), 1892; 4 visor i folkton [4 Folk Ballads], op.5, 1892; Jämtlandsminnen [Jämtland Memories] (Peterson-Berger), op.4, 1893; Ur minnesångarna i Sverige (Atterbom), op.7, 1895; 2 orientalske sange (H. Drachmann), op.8, 1895; 3 sånger (Recke, trans. Peterson-Berger), op.10, 1895; Ur en kärlekssaga [From a Love Story] (Peterson-Berger, after G. Walling), op.14, 1896

2 dikter (B. Mörner), 1896; 2 sånger (Moe, trans. Peterson-Berger, Nyblom), op.9, 1895–6; Marits visor [Marit's Songs] (Björnson), op.12, 1896; Mor Britta [Old Britta] (F.A. Dahlgren), 1898; 5 Dichtungen (F. Nietzsche), 1901; 3 sånger ur Arnljot (Peterson-Berger), Bar, pf, 1909; Vainos sånger ur Arnljot (Peterson-Berger), 1909; 4 Gedichte (Huch), 1910; Svensk lyrik, serie I (Heidenstam, Levertin, Fröding, Rydberg), 6 vols., 1896–1913; Fruktid (A. Österling), 1915; 2 orientaliska fantasier (H. Heine), 1923

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chamber

Sonata no.1, e, op.1, vn, pf, 1887; Bolero, Cantilena, vn, pf, 1888; Melodi, F, vn, pf, 1889; Preludium, 2 vn, 1889; Berceuse, vc, pf, 1891; Lyrisk sång, vn, pf, 1895; Suite, op.15, vn, pf, 1896; 3 melodier ur Frösöblomster, vn, pf (1904); Irmelin Rose, vn, pf (1909); Serenad ur 4 danspoem, vn, pf (1909); Sonata no.2, G, vn, pf, 1910; Melodi, d, vn, pf, 1916; En visa utan ord [A Song without Words], vn, pf, 1916; 5 sånger, vn, pf (1917) [from songs]; Danslek ur Ran [Dance Game from Ran], org/hmn (1922); Vid Frösö kyrka, org/hmn (1923); Gratulation ur Frösöblomster, vn, pf (1923); Canzone, Melodia, vn, pf (1952); Preludium, Intermezzo, 2 vn (1952)

Arrs.: O. Bull: Saeterjentens söndag, vn, pf, 1891; 20 jämtpol Skor [collected by S. Sahlin], 2 vn, 1902; Jämtlandssången [trad. bridal melody], 2 vn (1932)

piano

En herrskapstrall [A Genteel Tune], 1883; Valse burlesque, 1886; Canzonetta, 1888, arr. vn, pf (1925); Valzerino, 1892; Vikingabalk [Viking Code], pf/pf duet, 1893; Brudmarsch [Bridal March], 1895; Damernas album [Ladies' Album], op.6, 1895; Tonmålningar [Tone Pictures], op.13, 1896; Frösöblomster, op.16, 1896; 6 låtar [6 Melodies], 1897; Invention a 2 voci, 1897; Glidande skyar [Gliding Skies], 1897; Inledning till festspelet Sveagaldrar (1897); Stjärngossarna [The Star Boys], 1897; Norrländsk rapsodi, 1898; 4 danspoem, 1900, Serenad arr. vn, pf (1909); Frösöblomster: ny samling [Frösö-Flowers: New Collection], 1900

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ROLF HAGLUND

Peterszoon, Dirk.

Dutch musician, son of [Peter Janszoon de Swart](#).

Pétillement

(Fr.: 'crackling').

A kind of staccato bowing. See [Bow](#), §II, 2(iv).

Petipa, (Victor) Marius (Alphonse) [Marius Ivanovich]

(*b* Marseilles, 11 March 1818; *d* Gurzuf, Crimea, 2/15 July 1910). French ballet-master and choreographer. See [Ballet](#), §2(iv).

Petit [first name unknown]

(*b* early 18th century; *d* ?Paris, after 1752). French violinist and composer. Although various 18th-century writers attested Petit's reputation, his career is obscure. He was one of Tartini's four French pupils, along with Pagin, La Houssaye and de Tremais, whose violin playing pleased the Parisian public during the middle of the century. When Petit made his *début* at the Concert Spirituel on Christmas Day 1738, playing a concerto of his own, he was in the service of the Polish King Stanislaus at the latter's court-in-exile at Lunéville. At subsequent appearances in 1741 and 1742 Petit played a sonata by Leclair and concertos by Leclair and Tartini. He was living in Paris in 1753.

According to Marpurg and Gerber, Petit's compositions are in the style of Tartini, but little can be judged from the few small pieces published in anthologies, which are all that have survived. Titon du Tillet considered Petit the equal of the best Italian violinists of the day, while to d'Aquin Tartini's stature could be discerned merely from his having produced students of the calibre of Pagin and Petit. According to Pincherle, Petit also studied with Leclair *l'aîné*. Pincherle incorrectly assigned Petit the initials J.C.; in fact J.C. Petit was music director to the Duke of Saxe-Eisenach and the Margrave of Baden-Durlach before 1730, and published *Apologie de l'excellence de la musique* (London, c1740). The books of violin duets (Paris, 1788–9) attributed by Gerber and Vidal to Tartini's pupil Petit are the work of a younger Petit who in 1788 and 1789 was a violin teacher and member of the orchestra of the Théâtre Italien in Paris and was subsequently a violinist at the Opéra-Comique for 30 years. According to Fétis, this man had among his children a horn player Charles (*b* Paris, 1783) and a pianist-composer Camille (*b* Paris, 27 April 1800). It is not known whether the two violinists named Petit were related, or whether they were related to various other French musicians of that name active in the 17th and 18th centuries.

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*Gerber*NL

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NEAL ZASLAW

Petite reprise

(Fr.).

See [Reprise](#).

Petit Jehan [Petitjean], Claude ['L'Abbé']

(d ?Metz, before 1604). French composer and singer. Documents in the archives of Meurthe-et-Moselle indicate that in August 1562 a 'Petit Jehan' received a payment from the chapter of the collegiate church of St George in Nancy for the education of a young choirboy; 'Claude Petit Jan' was mentioned as 'maistre des enfans de choeur' of the same church in February 1565 and in September of that year as 'maistre des chantres'. In June 1571 his name appeared as choirmaster of Metz Cathedral, but by April 1575 he was master of the choristers at Verdun Cathedral. In the same year he directed a group of singers brought from Verdun and Toul to Nancy for the funeral service of Claude de France, Duchess of Lorraine. They may have performed a Requiem Mass that he is reported to have written: a document of 1603 orders the binding of a book 'composed by the late M Petitjean'. In 1567 the choirmaster of Verdun won a prize at the annual music competition at Evreux with his four-voice setting of Ronsard's sonnet *Ce riz plus doux*. He seems likely to be the composer of the four-voice chanson *Je suis devenu amoureux* published in RISM 1569⁹ with an attribution to 'Petit Jan' and reissued in RISM 1578¹³ with the more specific ascription to 'Cl. Petit Jehan' (this chanson is ed. in SCC, xix, 1991). In April 1592 'Claude Petit Jehan de Metz' was paid by the chapter of Toul Cathedral for composing 'quelques pièces de musicque'. A number of singers at Metz had the name 'Petitjean', among them Henry (d 1550), his nephew Jean (d 1552), and Jacques Petitjean, who like Claude was sometimes called 'L'Abbé'. The earlier confusion with [Petit Jean De Latre](#) was resolved by Lesure.

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FRANK DOBBINS, PASCAL DESAUX

Petit jeu.

An organ registration on the *Positif* department of the Classical French organ, analogous to the [Grand jeu](#), with which it was often played in alternation. See also [Registration](#), §1, 5.

Petkov, Dimitar

(*b* Raykovo, 4 May 1919). Bulgarian composer. He studied chemistry in Sofia (1938–42) and subsequently graduated from the State Academy of Music. From 1946 to 1952 he directed the folksong and dance ensemble of the Ministry of the Interior; during the period 1958–60 he taught theory at the Sofia Music Academy, studying at the Moscow Conservatory between these periods. He was director of the Sofia National Opera (1954–62, 1975–8) and adviser in the Bulgarian Embassy, Prague (1962–7). Between 1969 and 1972 he was one of the vice-presidents of the committee for arts and culture in Sofia. From 1972 he was president of the Bulgarian Composers' Union. Most of his works are songs, often serving as examples of Bulgarian socialist realism.

WORKS

(selective list)

5 cantatas, incl. *Septemvriyska legenda*, 1954, *Komunisti*, 1966; *Rekviyem za matrosa* [Requiem for a Sailor], 1968; 3 polifonichni piesi, fl, cl, bn, 1954; *Krivata pateka* [The Crooked Path] (children's operetta), 1956; *Rozhen sliza ot Rodopa* [Rozhen Descends from Rhodope] (orat), 1967; *Nespokoyni sartsa* [Restless Hearts] (operetta), 1976; *Zamlaknalite kambani* [Silenced Bells] (op), 1988; *Zlatna esen* [Golden Autumn] (songs and arias), 1900–92; 2 suites, solo vv, children's chorus, orch; 25 solo songs, 50 choral songs, c300 children's/mass songs, film scores

Principal publisher: Nauka i izkustvo

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E. Pavlov: *Dimitar Petkov: monografiya* (Sofia, 1987)

LADA BRASHOVANOVA

Petra-Basacopol, Carmen

(b Sibiu, 5 Sept 1926). Romanian composer. After attending the philosophy faculty at Bucharest University (1945–9), she studied composition with Jora and Leon Klepper and orchestration with Rogalski at the Bucharest Academy (1949–56), where in 1962 she became a lecturer. Petra-Basacopol took the doctorate at the Sorbonne under the supervision of Chailley with a thesis entitled *L'originalité de la musique roumaine à travers les oeuvres d'Enescu, Jora et Constantinescu* (Bucharest, 1968). In 1968 she attended the summer courses in Darmstadt. Her essentially neo-romantic music remains within the framework of the Romanian national style, though she has experimented with harmonic and textural elements including clusters and new instrumental techniques. Petra-Basacopol has composed prolifically for the harp. In her theatrical works she has gained inspiration particularly from Romanian subject matter. Her many awards include the 1980 Enescu Prize.

WORKS

(selective list)

Stage: Miorița (ballet, 1, choreog. O. Danovski), 1980, Constanța, Fantasio, 15 May 1981; Coeur d'enfant (children's op, 2, E. D'Amicis), 1983, Bucharest, Română, 18 Aug 1985; Ciuleandra (ballet, 2, L. Rebreanu), 1985–6, Cluj-Napoca, Română, 28 June 1987; Apostol Bologna (op, prol, 2, epilogue, after Rebreanu), 1990; Les sept corbeaux (ballet, 2, after J.L.C. and W.C. Grimm), 1996

Vocal: Crengile [The Branches] (M. Dumitrescu), chorus, orch, 1966

Orch: Sym. no.1, 1955; Țara de piatră [The Country of Stone] 1959; Pf Conc., 1961; Triptic simfonic, 1962; Vn Conc. no.1, 1963; Vn Conc. no.2, 1965; Conc., hp, str, timp, 1975; Conc., str, 1981; Vc Conc., 1982; Fl Conc., 1994

Chbr and solo inst: Studii, hp, 1958; Pf Trio, 1959; 6 preludii, hp, 1960; Impresiuni din Muzeul Satului [Impressions from the Village Museum], pf, 1960; Sonata, fl, hp, 1961; Octet, ww, db, xyl, 1969; Trio, fl, cl, bn, 1974; Qt, fl, pf trio, 1978; Trio, fl, cl, hp, 1980; The Jungle Book, hp, 1990; Wind Qnt, 1992

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OCTAVIAN COSMA

Petracchi, Francesco [Franco]

(b Pistoia, 22 Sept 1937). Italian double bass player. He studied the double bass, conducting and composition at the Accademia di S Cecilia in Rome and made his solo début in 1961 at La Fenice in Venice. He has appeared extensively throughout Europe as a soloist and has also worked as a conductor. Several works have been dedicated to him, including Mortari's *Concerto per Franco Petracchi* (1966), Bucchi's *Concerto grottesco* (1967) and Rota's *Divertimento concertante* (1968–9). An influential teacher, he has been a professor at conservatories in Bari, Rome and Geneva, and his masterclasses at the Accademia Musicale Chigiana in Siena have attracted

students from around the world. Among his recordings is an acclaimed account of Bottesini's Gran Duo with Ruggiero Ricci and the RPO. He plays a double bass by Gaetano Rossi, an unusually large instrument for a soloist.

RODNEY SLATFORD

Petraeus, Christoph.

See [Peter, Christoph.](#)

Petrarch [Petrarca, Francesco]

(*b* Arezzo, 20 July 1304; *d* Arquà, 18 July 1374). Italian poet and humanist man of letters. The son and grandson of notaries active in Florence, Petrarch himself never lived in Florence and only rarely visited it; his family had been exiled from the city and their confiscated property was not returned. In 1312 Petrarch's family moved to Avignon, where the papal court had recently settled. Francesco was educated in nearby Carpentras, then (1316) sent to study law at Montpellier. In 1320 he went to Bologna to continue his studies, beginning a pattern of alternate periods of residence in Italy and Provence that was to last until 1353, when he moved to Italy for good.

Petrarch returned to Avignon at the time of his father's death in 1326. He and his brother lived for a short time on their patrimony, but in 1330 Petrarch entered the service of two ecclesiastical members of the Roman Colonna family. About this time he received the tonsure; he may or may not have taken minor orders, and he never married. Over his life he accumulated canonries and other ecclesiastical benefits from the income on which he lived; but he rarely assumed canonical duties, and lived as far as possible the life of an independent man of letters.

The famous Laura was first seen by the poet in Avignon in 1327; the sonnets celebrating his love for her were written over a long period, the first redaction of the *Canzoniere* being undertaken in 1342. More poems were written after Laura's death in 1348, and the final text and arrangement of the *Canzoniere* occupied Petrarch intermittently throughout his life. The sonnets and canzoni of the *Canzoniere*, the *Trionfi* and scattered lighter poems in Italian represented for Petrarch, who was not sanguine about the state of vernacular literature, only a small part of his literary activity, most of which was devoted to biographies of classical figures, reflective essays and dialogues, epic poetry, and above all letter-writing, all in Latin.

During the 1330s Petrarch travelled in northern Europe; in 1336, the year of his celebrated climb of Mt Ventoux, he visited Rome for the first time. He settled in the country in Vaucluse in 1337, near to, but not in, crowded Avignon, which he detested. In 1340 he accepted the sponsorship of King Roberto of Naples as a candidate for poetic 'coronation'; the ceremony took place on the Capitol in Rome in April 1341. Petrarch's view of Rome as the proper residence for both pope and emperor, and his later support of

Cola di Rienzo, were part of his humanistic reverence for Latin antiquity, as was his lifelong thirst for literary fame.

Parma and Vacluse were Petrarch's 'Cisalpine' and 'Transalpine' homes in the next decade. He was now a great celebrity, sought after as an ambassador and orator on state occasions in Italy, France and imperial domains. The rulers of Milan, Verona, Ferrara and Mantua all paid court to him. His circle of friends, among whom the most celebrated was Boccaccio, was large and was carefully cultivated through visits and correspondence. After 1353 his residence for eight years was Milan, where he was close to the Visconti; in 1361 he moved to Padua, then to Venice, and again in 1368 to Padua. The gift of a piece of land in the Euganean hills enabled him to build his final country retreat at Arquà.

Petrarch was fond of music. Among his friends were the singer Ludovicus da Beeringhen (called 'Socrates'), a Ferrarese musician named Tommaso Bambasio to whom the poet left his lute, and a certain Confortino. Although only one poem, the madrigal *Non al suo amante*, survives in a contemporary polyphonic setting (by Jacopo da Bologna), other occasional verse may have been given by the poet to performers for their own use. Very little of Petrarch's verse belongs to the category of *poesia per musica* (ballatas and madrigals); it is not surprising that Trecento composers did not set his sonnets and canzoni, any more than they did the serious poetry of Dante.

Although Petrarchan echoes may be found in the poetry of Boiardo and Lorenzo de' Medici, the revival of Petrarchism important in the history of music begins with the work of Benedetto Gareth ('il Chariteo'), in whose verse, made for musical performance, Petrarchan metaphors were relentlessly exploited and given 'existential reality' (Wilkins). The poetry of Tebaldeo and Sasso, and above all the enormously popular *strambotti* of Serafino de' Ciminelli dall'Aquila, belong to this late 15th-century phase.

Pietro Bembo's thorough study of Petrarch resulted in an edition of the *Canzoniere* (1501) that was a model for the more than 160 editions printed in the 16th century; Bembo's theories on Tuscan Italian as a literary language depended heavily on examples provided by Petrarch; and his own poetry in Petrarchistic vein gave inspiration to at least two generations of Italian poets, including Alamanni, Ariosto, Caro, Cassola, Colonna, Della Casa, Gambara, Guidiccioni, Molza, Navagero, Sannazaro and Bernardo Tasso – all of whom provided texts for madrigalists. Petrarch's verse itself was set, at first occasionally in the later period of the frottola and among the early madrigalists, then more regularly. Whole collections, such as Matteo Rampollini's *Musica ... sopra di alcuni canzoni del divin poeta M Francesco Petrarca* (c1545) were devoted to Petrarch, whose poetry was set with special seriousness and grandeur by Willaert and the Venetian circle around him. Settings of Petrarch became less frequent in the later 16th-century madrigal, but they never entirely disappeared. The number of madrigals to Petrarchan texts is enormous; but it is not quite so large as lists of titles (*VogelB*) would lead one to believe. Many poems found in madrigal collections begin with a few words borrowed from Petrarch, then go their own way.

Petrarchism spread over Europe in the 16th century. In France Marot and St Gelais cultivated a poetic style influenced by the Petrarchism of Serafino; Du Bellay and Baïf began a more serious adaptation of Petrarchan themes and language to French poetry, much of which received musical setting. In England translators and imitators of Petrarch began with Wyatt, Surrey and other poets printed in Tottel's *Miscellany* (1557), which includes an anonymous sonnet beginning 'O Petrarke hed and prince of poets all'. Sidney and other Elizabethan sonneteers continued English Petrarchism in richer form, but with little influence on the madrigal of the period.

Among more recent settings of Petrarchan verse might be cited songs by James Hook (c1792), several Schubert songs, the celebrated Liszt songs and piano pieces, choral works by Moniuszko (1855) and Tommasini (1918), and Schoenberg's Serenade op.24.

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JAMES HAAR

Petrassi, Goffredo

(b Zagarolo, nr Palestrina, 16 July 1904). Italian composer. Along with Dallapiccola, he is the most significant Italian composer of the mid-20th century.

1. Education and earlier works.
2. The concertos for orchestra and later works.

WORKS

WRITINGS

BIBLIOGRAPHY

ENZO RESTAGNO

Petrassi, Goffredo

1. Education and earlier works.

Petrassi's birthplace, Zagarolo, is a village in the Roman countryside with no lack of musical connections: on top of a nearby hill stands the fortress of Palestrina, and in the centre of the village is the Palazzo Rospigliosi named after the family of Cardinal Giulio Rospigliosi, who was known first as an opera librettist and then as Pope Clement IX. Young Goffredo's family moved to Rome in 1911 and it was as a result of this that the seven-year-old had his first contact with music. He was sent to school in Via dei Coronari, and as the Scuola Cantorum of S Salvatore in Lauro was situated next to the school, it seemed natural to send the boy, who had shown that he had a good voice, to study at this choir school. The music which Goffredo Petrassi encountered as a chorister – that of Palestrina, Josquin, Animuccia and Anerio – demonstrates the similarity between the Scuola Cantorum and the schools which centuries before had cultivated the Roman polyphonic tradition. At the Scuola Cantorum the young Petrassi received the same sort of musical education as Palestrina and many other musicians had centuries before. Practical concerns, however, forced Petrassi at the age of 15 to find a job in a music shop. In quiet moments he played a piano in the back of the shop, and attracted the attention of Alessandro Bustini, the distinguished teacher of piano and composition at the Conservatorio di S Cecilia. He decided to teach him and thus get him into the conservatory, where he could have a first-rate musical education. In the space of a few years the young Petrassi moved from 16th century world of Palestrina to a contemporary world dominated by the figures of Bustini, Casella, Respighi and Bernardino Molinari, together with all those musicians who, in the early years of the century, were attempting to pull Italian musical life out of the operatic furrow it had ploughed almost

exclusively for centuries. Petrassi experienced no conflict in the juxtaposition of these two areas of his education: according to his own words, the experience of Renaissance polyphony retreated into a sort of limbo, ready to spring forth as an adult composer tackling demanding themes. The plural nature of Petrassi's education, its all-inclusive quality a reflection of his environment, is the key to understanding his music; as will be seen, Petrassi was able not only to pursue different impulses but also to bring them together in a wide-ranging musical outlook.

The beginning of Petrassi's career is customarily marked by the success of his *Partita* for orchestra, written in 1932; his winning two competitions with it, together with receiving performances at ISMC festivals, put him on to the international stage. Although Casella and Edward J. Dent are regarded as being responsible for drawing wider attention to Petrassi, Casella had already noticed the composer some months before when he heard the *Tre cori*, Petrassi's graduation piece from the conservatory. The *Tre cori* remained unpublished, but they at once revealed Petrassi's considerable ability in dealing with the orchestral and choral material. The brilliant *Partita* was soon followed by other orchestral works, such as the *Ouverture da concerto* of 1931 and the first *Concerto for Orchestra* of 1933–4. It is not difficult to see in them the influence of the rhythmic vigour and contrapuntal complexity of Hindemith, the polytonal conflicts of Stravinsky and the rhythmic geometry of Casella, but over and above those influences one finds an assured, virtuosic mastery of the orchestra, practically an unknown skill in Italian orchestral music of that period. His experience as a chorister was to come to the surface in *Salmo IX*, composed between 1934 and 1936. To judge from the vast forces employed and the often angular quality of the music, the work seems to convey more the impressions he may have had of the great Roman basilicas rather than of Palestrina's style. The memory of those spaces, volumes and echoes passes, however, through the filter of Stravinsky's *Symphony of Psalms* and *Oedipus rex* which were both heard in Rome in that same period. Yet Petrassi's experience of polyphony is easily recognized in the treatment of the choral part which is structured in sections that follow each other seamlessly. At this time, works for orchestral and vocal forces dominated Petrassi's output: in 1940 his *Magnificat* for soprano, chorus and orchestra showed a more lyrical and subtle approach to the re-examination of the sacred style which had given rise to *Salmo IX*. The following year produced the *Coro dei morti*, described as a 'dramatic madrigal for male voices, brass, three pianos, double-basses and percussion', a setting of a passage from Leopardi's *Operette morali* and a move, therefore, from the sacred to the philosophical. This work quickly became famous, and shows the beginnings of Petrassi's tendency to treat his relationship with musical language as a source of dramatic inspiration. Disinclined to express emotions directly, Petrassi found himself in the peculiar position of presenting his own intellectual struggle as an abstract drama: a unison, an interval, a pause, a pulsating rhythm and sometimes the vaguest of melodic reminiscences are the outward signs of this abstract drama. The *Coro dei morti* is characterized by clear-cut opposition of melodic tonal sections with highly contrapuntal and far less tonal ones. The dilemma at the heart of the work is one which Petrassi was to explore in his compositions over the following decade, and it was almost in order to make his inner struggle more explicit that at this time Petrassi moved towards theatrical music.

Petrassi's work in the theatre produced two ballets, *La follia di Orlando* and *Ritratto di Don Chisciotte*, and two operas, *Il cordovano* and *Morte dell'aria*. Through these he focussed on one of the basic tools of his style, irony, which he saw as the perfect means to disguise (with abstraction and ambiguity) his responses to events. Petrassi was not concerned as to whether he should be a tonal, neo-classical or 12-tone composer: he had no belief in the certainty of any definitive approach, but only in the certainty of the struggle and torment of life, and his musical language is the diary of these uncertainties. One of the greatest works in his whole output, *Noche oscura* (1951), a cantata for mixed chorus and orchestra, provides a lesson in the way these stylistic directions pile up, interweave and erode one another. It is a setting of the poem by St John of the Cross on the theme of the solitary path of a mystic who renounces all links with humanity to approach the Beloved, namely Christ. The desolate solitude of this interior journey is symbolized by a cell of four notes (two ascending minor seconds linked by a descending major third). For Petrassi this four-note pattern acquires the character of a mystic formula, and it reappears in later compositions – such as *Beatudines* (1968–9) and *Orationes Christi* (1974–5) – in which he developed the ideas of human responsibility and solitude. Entire compositions develop from the intervallic elaboration and transformation of this formula, moving gradually from mostly contrapuntal textures and dark timbres towards less astringent harmonies and brighter timbres. Many commentators have seen Petrassi's studied management of such material as a move towards serial procedures. But it should be realized that the composer's relationship with 12-tone technique was never one of complete conformity. Petrassi saw 12-tone technique as a way of manipulating the musical material in the most rational and economically controlled manner; although he made occasional horizontal use of the method, he was never committed to it with the fervour of many composers in the 1950s. The real objective of Petrassi's technical grapplings was the arrival at a linguistic concentration and abstraction which would act as a shield against any manner of rhetoric.

Petrassi, Goffredo

2. The concertos for orchestra and later works.

Nothing reflects better Petrassi's creative exploration of questions of technique and style than his series of concertos for orchestra. 17 years separate the first, written in 1934 in the wake of the success of the *Partita*, and the second, composed in 1951 to a commission from the Basle Chamber Orchestra. Although the difference between these two works lies in a more concentrated and adroit use of the material, in both Petrassi treats it according to the rules of classical thematicism. There is an increase in rhythmic vigour and the models of Hindemith and Stravinsky are now joined by Bartók whose sublime silences and freely germinating counterpoint particularly attracted Petrassi. The prestige of the organizations which now commissioned Petrassi's works is an indication of his international reputation. After the Basle Chamber Orchestra came the Südwestfunk of Baden-Baden for whom Petrassi wrote his Third Concerto for Orchestra, subtitled 'Récréation concertante', in 1952–3. From the very beginning, the exposition of a long series with various notes repeated several times demonstrates the freedom of Petrassi's use of 12-tone technique and, given the ironic, light and elegant character of the score, it

is evident that for him the series is only a device with which to escape the thematic tradition. Yet Petrassi had no hesitation in turning back to this tradition as soon as a suitably dramatic opportunity arose. In the fourth and last movement, marked *adagio moderato*, the four-note pattern of *Noche oscura* reappears to initiate an episode of a lyrical intensity probably unequalled in Petrassi's entire output. To lend a 12-tone series a strong melodic inflection in the manner of Berg, who was unsurprisingly Petrassi's favourite of the Second Viennese School composers, seems to be his aim in the Fourth Concerto for Orchestra in which the light, agile style of writing for the string orchestra gives way in the third movement, marked *lentissimo*, to a melodic series of rare lyrical intensity. His approaches towards serial technique continued in 1955 with his Fifth Concerto for Orchestra, and in 1957 with the sixth, which were written in response to commissions from the Boston SO and the BBC. To describe these concertos for orchestra solely in terms of their greater or lesser adherence to serial techniques would be to overlook the complexity of Petrassi's struggles with his material which would be at their most productive at the end of the 1950s. It has been noted how in the Third Concerto for Orchestra one of the high points comes about through the reappearance of the four-note theme from *Noche oscura*; other concertos are also characterized by the insistent use of certain key intervals and other quotations – for example, one of three notes taken from the *Coro dei morti* appears in the Fifth Concerto for Orchestra. Although these intervals and brief thematic figures become increasingly important in the writing of the concertos, various chamber works dating from the end of the 1950s onwards demonstrate their full significance and mark the most important method used by Petrassi during his career. A string quartet composed in 1958 shows clearly how certain intervals (major third, minor sixth and tritone) have become the protagonists of the composition. The result is an abstract and athenatic style in which the interval takes on a fully dramatic character. This laconic mode of expression, with its wealth of allusive possibilities, provided Petrassi with the language which best suited him, a language of gestures sculpted from the musical material with a graphic precision and simplicity. With this string quartet Petrassi showed that he was absolutely sure in his approach; other, strongly characterized elements were added, with a new focus on timbre.

The *Serenata*, also composed in 1958, is scored for flute, harpsichord, percussion, viola and double-bass, a bright array of instrumental timbres whose clear, vibrant colours are an essential element in each intervallic gesture and which are juxtaposed in a series of solo cadenzas. The precise exploration of timbre continued in 1962 with the *Seconda Serenata-Trio*, which explores only different plucked sounds (harp, guitar and mandolin). By this stage each new work marked the conquest of new territory, as in 1964 did *Tre per sette* (the title refers to the three performers, on flute, oboe and clarinet, playing seven different instruments in all) which explores varieties of intervals and timbres in the woodwind family. Petrassi explores new terrain in these scores but the music has none of the acerbity which often marks experimental works: one can hear that the composer is working in a highly congenial context, and within the supremely concise writing allusions and poetic extracts multiply as if the musical material had at last suddenly become malleable and able to reveal hidden treasures. In subsequent years there was an upsurge in the number of solo works aimed

at exploiting this miraculous richness of timbre: *Souffle* for solo flute, from 1969, *Elogio per un'ombra* for violin and *Nunc* for guitar of 1971, *Ala* in 1972 for flute and harpsichord and *Alias* in 1977 for guitar and harpsichord. This was Petrassi's preferred terrain, and on it he created some of his masterpieces; his attention to it did not mean that other areas were neglected, if anything the achievements in one field were transplanted into another.

In 1964 Petrassi wrote his Seventh Concerto for Orchestra, a rather troubled score which sprang from a previous work, *Prologo e cinque invenzioni*, written in 1962 to a commission from the Portland Junior Symphony Orchestra. Unhappy with the original work, Petrassi recast it entirely as the Seventh Concerto, but its didactic origins explain why the various sections are given over to different instruments of the orchestra, with brilliant solo episodes which reflect the solo cadenzas in the chamber works. The superb cadenza for xyloimba in the third section is a perfect example of how Petrassi's chamber style had successfully been absorbed into his orchestral writing. That Petrassi's chamber writing with its virtuosity of timbres and intervals took his orchestral writing towards this point can be seen in two different but equally important examples, the Flute Concerto of 1960 and the Eighth Concerto for Orchestra of 1970–2. The structure of the Flute Concerto – determined by the numerous, extended cadenzas for the solo instrument which direct the orchestral flow like magnetic poles – reflects the spirit of his chamber music, with its alternation of cadenzas and intervallic schemes. In the Eighth Concerto for Orchestra, extreme intervallic economy and brilliant rhythmic variety across the overall orchestral framework generate a new type of musical material: instead of the nervy, precise calligraphies of the works for a few instruments, the frothing material produces music like fine swirling dust. As the signs multiply, they generate a message, a total greater than the sum of all the parts: it is the sort of experience which has become familiar over the years from abstract painting, and Petrassi is, unsurprisingly, passionate and knowledgeable about modern art. Attention to abstract forms of writing did not draw Petrassi away from the moral themes which had illuminated the choral-orchestral works of his youth. The *Beatudines* (subtitled 'A Witness to Martin Luther King') for baritone and five instruments (1969), the *Orationes Christi* for mixed choir, brass, violas and cellos (1975) and the *Poema per archi e trombe* (1977–80) continued to develop more or less explicitly the themes of solitude and human suffering, which were now explored with more unusual combinations of voices and instruments.

The chamber works which at the end of the 1960s signalled such a fertile development in Petrassi's music were also those on which he expended the greatest care. In 1967, his *Estri* for 15 players seemed in its title alone to make an utterly characteristic artistic declaration: the term *estro*, meaning both caprice and talent, has a long history in Italian instrumental music; it is difficult to translate, but should not be understood merely as the glorification of imagination. Unpredictable and possibly wayward in character, *estro* also implies the revelation of one's mystery to an observer. Undoubtedly the *estro musicale* was destined to find its perfect form in a style of composition dependent on the balancing of intervals and timbres, in the technique of which Petrassi acquired a rare mastery, and his final works are like the coming together of various *estri* of reminiscence and

different emotions. The nostalgia for a certain sort of salon virtuosity implied by the title of the *Grand septuor avec clarinette concertante* of 1977–8 is belied by the sense of irony produced by the alienating sounds of guitar and percussion. Petrassi's last great chamber work is entitled *Sestina d'autunno*, and bears the explanatory subtitle *Veni, creator Igor*. It was composed in 1981 on the tenth anniversary of the death of Stravinsky, the composer who had made such a profound mark on Petrassi's early years and the subsequent development of his music. It is written for six players: viola, cello, double-bass, guitar, mandolin and percussion instruments. The variety of colour which, as is often the case with Petrassi, tends towards darker shades, the frail and somewhat alienating sound of the plucked strings and the percussion, the graceful linearity of phrases whose simplicity is more charged with meaning than ever, and the clarity of the form, borrowed from the old Italian strophic form of six lines (a *sestina*), display to the utmost that synthesis of sobriety and intensity which Petrassi pursued tirelessly for so many years.

Petrassi, Goffredo

WORKS

dramatic

La follia di Orlando (ballet, with narrative recitatives from L. Ariosto, choreog. A.M. Milloss), 1942–3, Milan, Scala, 12 April 1947

Il cordovano (op. 1, E. Montale, after M. de Cervantes: *Entremes del viejo celoso*), 1944–8, Milan, Scala, 12 May 1949; rev. 1958, Milan, Piccola Scala, 18 Feb 1959

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4 incid scores, 1930–54, unpubd; 9 film scores, 1948–65, unpubd

orchestral

Preludio e fuga, str, 1929, unpubd; Divertimento, C, 1930, unpubd; Conc. for Orch, 1931: Ouverture da concerto, 1931, rev. 1933, Passacaglia, unpubd; Partita, 1932; Conc. for Orch no.1, 1933–4; Pf Conc., 1936–9; La follia di Orlando, suite, 1942–3 [from ballet]; Ritratto di Don Chisciotte, suite, 1945 [from ballet]; Conc. for Orch no.2, 1951; Conc. for Orch no.3 (Récréation concertante), 1952–3; Conc. for Orch no.4, str, 1954; Conc. for Orch no.5, 1955; Conc. for Orch no.6 (Invenzione concertata), brass, perc, str, 1956–7; Saluto augurale, 1958, unpubd; FI Conc., 1960; Prologo e 5 invenzioni, 1961–2; Conc. for Orch no.7, 1964 [incl. material from Prologo e 5 invenzioni and chbr work Musica di ottoni]; Conc. for Orch no.8, 1970–72; Poema, tpt, str, 1977–80; Frammento, 1983

choral

Acc.: 3 cori, chorus, orch, 1932, unpubd; Ps ix, chorus, brass, perc, 2 pf, str, 1934–6; Magnificat, S, chorus, orch, 1939–40; Coro dei morti (madrigale drammatico, G. Leopardi), male vv, brass, 3 pf, perc, 5 db, 1940–41; Noche oscura (cant., St John of the Cross), chorus, orch, 1950–51, Orationes Christi, chorus, brass, vas, vcs, 1974–5; Kyrie, chorus, str, 1986

Unacc.: Nonsense (Lear, trans. C. Izzo), 1952; Sesto non-senso (Lear, trans. Izzo), 1964; Motetti per la Passione (liturgical texts), 1965; 3 cori sacri, 1980–83

other vocal

Salvezza (G. Gozzano), 1v, pf, 1926; Canti della campagna romana, folksong arrs.,

1v, pf, 1927, collab. G. Nataletti; La morte del cardellino (Gozzano), 1v, pf, 1927, unpubd; 2 liriche su temi della campagna romana, 1v, pf, 1927, unpubd; Per organo di Barberia (S. Corazzini), 1v, pf, 1927, unpubd; Campane (V. Breccia), 1v, pf, 1929, unpubd; 3 liriche antiche italiane (G. Cavalcanti, 13th century), 1v, pf, 1929, no.2 pubd; Pioggia dai peschi (M. Saint-Cyr), 1v, pf, 1929, unpubd; Colori del tempo (V. Cardarelli), 1v, pf, 1931; Benedizione (Bible: *Genesis*), 1v, pf, 1934; O sonni, sonni, folk lullaby, 1v, pf, 1934; Vocalizzo per addormentare una bambina, 1v, pf, 1934, arr. 1v (1938); Lamento d'Arianna (L. de Libero), 1v, pf, 1936, arr. 1v, wind qnt, tpt, hp, str qt (1938); 2 liriche di Saffo Rome (trans. S. Quasimodo), 1v, pf, 1941, arr. 1v, wind qnt, tpt, hp, str qt, 1945; 4 inni sacri (latin texts), T, Bar, org, 1942, arr. T, Bar, orch, 1950; 3 liriche (Leopardi, U. Foscolo, E. Montale), Bar, pf, 1944; Miracolo (F. de Pisis), Bar, pf, 1944

Gloria in excelsis Deo, S, fl, org, 1952, unpubd; Propos d'Alain (E.A. Chartier), Bar, 12 insts, 1960; Beatitudines 'Testimonianza per Martin Luther King' (Bible: *Matthew*), B/Bar, E \square -cl, tpt, timp, va, db, 1968–9

chamber and solo instrumental

5 or more insts: Sonata da camera, hpd, 10 insts 1948; Serenata, fl, hpd, perc, va, db, 1958; Musica di ottoni, 4 hn, 4 tpt, 3 trbn, tuba, timp, 1961–3 [incl. material from Prologo e 5 invenzioni, orch, 1961–2 and forms basis of Conc. for Orch no.7]; Estri, 15 pfmrs, 1966–7, Ottetto di ottoni, 4 tpt, 4 trbn, 1968; Grand septuor avec clarinette concertante, cl, tpt, trbn, vn, vc, gui, perc, 1977–8; Sestina d'autunno 'Veni, creator Igor', va, vc, db, gui, mand, perc, 1981–2; Laudes creaturarum 3 cl, 2 trbn, vc, 1982; Inno, 12 brass, 1984

3–4 insts: Sinfonia, siciliana e fuga, str qt, 1929, unpubd; Fanfare, 3 tpt, 1944, rev. 1976; Str Qt, 1958; Str Trio, 1959; Seconda serenata-trio, hp, gui, mand, 1962; Tre per sette, pic+fl+a fl, ob+eng hn, E \square -cl+cl, 1964; Odi, str qt, 1973–5

2 insts: Sonata in tre brevi movimenti continui, vc, pf, 1927, unpubd; Sonata in tre brevi movimenti continui, vc, pf, 1927, unpubd; Sarabanda, fl, pf, 1930, unpubd; Introduzione e allegro, vn, pf, 1933, arr. vn, 11 insts (1934); Preludio, aria e finale, vc, pf, 1933, arr. vc, chbr orch, 1939, destroyed; Invenzione, 2 fl, 1944, rev. as Dialogo angelico, 1948; 5 duetti, 2 vc, 1952, unpubd; Ala, pic + fl, hpd, 1972; Alias, gui, hpd, 1977; Duetto, vn, va, 1985

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Petrassi, Goffredo

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- D. Spini:** 'Pettrassi e il tempo', *NRMI*, xxviii (1994), 354–62

Petratti, Francesco

(b Cremona; fl c1620). Italian composer and string player. He was in the service of Paolo Giordano II, Duke of Bracciano, before 1620 and of Marquis Ludovico Barbone in the early 1620s. He published *Il primo libro d'arie a una et due voci con un dialogo in fine* (Venice, 1620; one piece for 2vv transcr. in Stevens, 291); Monteverdi, a fellow Cremonese, saw it through the press at the request of the Duke of Bracciano.

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Petre, Henry.

See [Petyr, Henry](#).

Petreius [Petrejus, Petri, Peterlein], Johann

(*b* Langendorf, nr Würzburg, 1497; *d* Nuremberg, 18 March 1550). German printer. He began his studies at the University of Basle in 1512, receiving the baccalaureate there in 1515 and the MA two years later. In 1519 he was employed as proofreader by his relative, Adam Petri, in Basle. He became a citizen of Nuremberg in 1523. Although Petreius was not officially entered as printer in the city records until 1526, publications survive from as early as 1524 and he appears to have established his own type foundry by 1525. After his death the business was taken over by his son-in-law, Gabriel Hayn, who continued printing until 1561.

An extremely prolific printer (about 800 publications are known) and a well-educated man, Petreius devoted his professional efforts to a variety of subjects, notably theology, science, law and the classics. Although music forms but a small part of his output, he was known for the superior quality of his work in this field, using the single-impression technique developed by Attaignant. In addition to printing the first of Forster's collections, Petreius apparently functioned as his own editor in selecting the works for other collections. Unfortunately this tradition was not continued by Hayn, whose music publications are limited to a handful of religious books.

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(selective list)

[all published in Nuremberg](#)

H. Neusidler: Ein newge ordnet künstlich Lautenbuch, I (1536¹²)

Der ander Theil des Lautenbuchs (1536¹³)

S. Heyden: Musicae, id est artis canendi, libri duo (1537)

Tomus primus psalmorum selectorum, 4–5vv (1538⁶)

Modulationes ... quas vulgo motetas vocant, 4vv (1538⁷)

Liber quindecim missarum (1539¹)

Tomus secundus psalmorum selectorum, 4–5vv (1539⁹/R in *MGG1*)

Harmoniae poeticae Pauli Hofheimeri et Ludovici Senflii (1539²⁶)

G. Forster, ed.: Ein Ausszug ... teutscher Liedlein (1539²⁷)

S. Heyden: De arte canendi ... libri duo (1540)

- G. Forster, ed.: *Selectissimarum mutetarum ... tomus primus*, 4–5vv (1540⁶)
- G. Forster, ed.: *Der ander Theil ... teutscher Liedlein* (1540²¹)
- N. Listenius: *Musica* (1541)
- Cantiones centum*, 3vv (1541²)
- G. Forster, ed.: *Tomus tertius psalmodiarum selectorum*, 4–5vv (1542⁶)
- Guter, seltzamer ... teutscher Gesang*, 4–5vv (1544¹⁹)
- M. Luther: *Geistlicher Geseng und Psalmen* (1545)
- Responsoria quae annuatim in Veteri Ecclesia ... cantari solent* (1550)

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MARIE LOUISE GÖLLNER

Petrella, Errico

(b Palermo, 10 Dec 1813; d Genoa, 7 April 1877). Italian composer. His father was a Neapolitan naval officer stationed in Palermo, so his Sicilian birth was accidental. In 1815 the family returned to Naples, where Petrella began his musical studies at the age of eight with the violinist Del Giudice. Soon afterwards he started attending classes at the Naples Conservatory, where in 1825 he won a free place as a boarder. Among his first instructors there was the young Bellini, though he studied mainly with Furno and Francesco Ruggi and later with the director Zingarelli. When only 14 years old, he was invited by the impresario Sangiovanni to write an *opera buffa* for the local Teatro La Fenice. It is said that up to this time he had never attended a public opera performance; yet, in spite of opposition from his teachers, he accepted, and in August 1829 produced *Il diavolo color di rosa* with great success. For this audacity he was expelled from the conservatory before he had finished the full course, though he continued to study privately with Ruggi. Four more works in the Neapolitan tradition (with spoken dialogue and local dialect for the *buffo*) followed at the more important Teatro Nuovo over the next thirteen years, though his first attempt at a serious subject was turned down by the Teatro S Carlo in 1835, on the grounds that the composer was too young and not sufficiently well known. In 1843 as the result of a quarrel over fees he stopped composing and supported himself by giving singing lessons and was later appointed (at least temporarily) music director at the Teatro Nuovo. In 1851 he made a brilliant return to composition with *Le precauzioni*, which received 40 performances, and in the following year *Elena di Tolosa* met with such enthusiasm at the Teatro del Fondo that it was transferred after nine days to the S Carlo. It was at this time that Petrella was taken up by the Milanese publisher Lucca. In 1854 he produced his first serious opera at the S Carlo, *Marco Visconti*, with such success that from this moment on he concentrated almost entirely on serious works.

Marco Visconti made Petrella known throughout Italy, where he became the most performed composer of his generation after Verdi. A commission followed from La Scala, Milan (*L'assedio di Leida*, 1856), and in 1858 he produced there the best-known of all his serious operas, *Jone*. The next operas had little success, but with *La contessa d'Amalfi* (Turin, 1864) Petrella produced another work that was to remain in the repertory for many years, later providing the background for a novel by Gabriele D'Annunzio.

The operas from *Celinda* (Naples, 1865) onwards show a strong influence of French *grand opéra*, which had become very popular in Italy at that time. In 1869 Petrella embarked on a setting of Manzoni's famous novel *I promessi sposi* with Ghislanzoni (the librettist of *Aida*), a project that prevented him from accepting the invitation to contribute to the *Messa per Rossini*, a composite setting designed to mark the anniversary of that composer's death the previous year. The opera was performed amid much publicity at Lecco, where the action of the novel begins, but Manzoni himself did not attend the première, as was widely believed. The great success of *I promessi sposi* stimulated Ponchielli to revise his older setting of the same subject, which later eclipsed Petrella's opera.

Petrella was one of the last composers of the old Neapolitan tradition. His first works earned him comparisons with Paisiello and Cimarosa – to the

indignation of Verdi, who wrote in 1871: 'Let's have the honest truth. ... Petrella is a poor musician; his masterpiece, *Le precauzioni*, may please the amateurs with a few attractive violin tunes, but as a work of art it can't stand up, not only to the great works, but even to operas like [the Riccis'] *Crispino, Follia in Roma*, etc.' (Abbiati, 1959). This view was not shared by other contemporary musicians, who saw in *Le precauzioni* a spirited and full-blooded (if not very refined) example of late *opera buffa*.

Petrella was vigorous but unequal in his work: the vitality and exuberance that stood him in good stead in the comic vein were not sufficient for his serious operas, in which the melodic inspiration (central to his conception of opera) does not sustain the passion which his subjects demand; in face of the formal problems of dramatic music he was too easily content with commonplace solutions. Nevertheless, there is a real advance in dramatic consistency from *Marco Visconti* to *Jone* (particularly in the last act) and, side by side with curious ineptitudes, there are genuine beauties in the operas. The works of his last few years show a new refinement of style: in *I promessi sposi* there is more imagination in the accompaniments, and the theme of simple life is treated with a sensitivity unusual amid the thunder of contemporary Italian opera, recalling Bellini's lyrical approach.

Though sometimes despised by the critics, Petrella's most successful operas remained in the repertory of smaller Italian opera houses up to the time of World War I. As one of the most performed composers of the generation between Donizetti and Puccini, Petrella has a distinctive place in the history of Italian opera.

WORKS

operas

mels	melodramma serio
melss	melodramma semiserio
melt	melodramma tragico

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Il giorno delle nozze, ovvero Pulcinella marito e non marito (commedia, 2, Tottola), Naples, Nuovo, 28 Jan 1830, *Nc**

Lo scroccone (commedia, 2, ? G. Peruzzini), Naples, Nuovo, 8 Feb 1834

La Cimodocea (melss), composed for Naples, S Carlo, c1835, inc.

I pirati spagnuoli (mels, 2, G.E. Bidera), Naples, Nuovo, 13 May 1838; rev. Nuovo, 16 July 1856; *Nc*, vs, excerpts (Milan, n.d.)

Le miniere di Freinbergh (melss, 2, Bidera), Naples, Nuovo, 16 Feb 1843; rev. Nuovo, 29 May 1853; *Nc*, vs, excerpts (Milan, n.d.)

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Elena di Tolosa (melss, 3, D. Bolognese), Naples, Fondo, 12 Aug 1852, *Nc*, vs (Rome, ?1852; Milan, n.d.)

Marco Visconti (melt, 3, Bolognese, after T. Grossi), Naples, S Carlo, 9 Feb 1854, *Mr**, *Nc*, vs (Milan, 1855)

L'assedio di Leida, o Elnava (melt, prol, 3, Bolognese, after M. Cuciniello: *Elnava*), Milan, Scala, 4 March 1856 *Mr**, *Nc*, vs (Milan, 1856; Naples, ?1856)

Jone, o L'ultimo giorno di Pompei (dramma lirico, 4, Peruzzini, after E. Bulwer-Lytton), Milan, Scala, 26 Jan 1858 *Mr**, *Nc*, vs (Milan, ?1863; Naples, n.d.)

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March 1859, *Mr**, *Nc*, vs (Milan, ?1859; Naples, ?1859)

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Virginia (melt, 3, Bolognese, after V. Alfieri), Naples, S Carlo, 23 July 1861, *Mr*, *Nc*, vs, excerpts (Milan, n.d.)

La contessa d'Amalfi (mels, 4, Peruzzini, after O. Feuillet: *Dalila*), Turin, Regio, 8 March 1864, frag. *Trt**, *Nc*, vs (Turin, 1864)

Celinda (melt, 3, Bolognese), Naples, S Carlo, 11 March 1865, *Nc*, vs (Turin, 1865)

Caterina Howard (melt, 4, G. Cencetti, after A. Dumas père), Rome, Apollo, 7 Feb 1866, *Rsc**, vs (Milan, 1866; Turin, n.d.)

Giovanna [II] di Napoli (dramma lirico, prol, 3, A. Ghislanzoni), Naples, S Carlo, 27 Feb 1869, *Mr**, *Nc*, vs (Milan, 1869)

I promessi sposi (melss, 4, Ghislanzoni, after A. Manzoni), Lecco, Sociale, 2 Oct 1869, *Mr**, vs (Milan, 1870)

Manfredo (dramma lirico, prol, 3, G.T. Cimino, not after Byron), Naples, S Carlo, 24 March 1872, *Mr**, vs (Milan, 1872)

Bianca Orsini (mels, 4, Cimino), Naples, S Carlo, 4 April 1874, *Mr**, vs (Milan, 1874)

Diana, o La fata di Pozzuoli (ob, R. d'Ambra), c1876, not perf., *Mr**, vs (Milan, 1878)

Salambò, ossia Solima (opera-ballo, Ghislanzoni), inc., *Mr**

other works

Inno a Vittorio Emanuele II (D. Bolognese), Naples, S Carlo, 7 Nov 1860, *I-Nc*

Gran marcia cavalleresca ... in occasione del gran torneo in Firenze, 1868

Messa funebre per la morte di Angelo Mariani, June 1873

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MICHAEL ROSE/JULIAN BUDDEN, SEBASTIAN WERR

Petreo, Magno.

See [Pedersøn, Mogens](#).

Petrescu, Ioan D(umitru)

(*b* Podu-Bărbierului, Dîmbovița district, 28 Nov 1884; *d* Bucharest, 9 May 1970). Romanian musicologist. He studied music at the Nifon Seminary, Bucharest (1895–1902), the Bucharest Conservatory (1924–8) and the Schola Cantorum in Paris under Gastoué (1928–31). He studied theology at Bucharest University (1902–7), and served as a priest in Bucharest and Paris before being appointed to teach Byzantine musical palaeography and Gregorian chant at the Bucharest Academy of Religious Music (1934–40) and the Bucharest Royal Academy of Music (1941–8). He was noted for his studies in Byzantine music, for his transcriptions and choral arrangements of early Romanian church music and for his authoritative research into medieval manuscripts from Paris, Grottaferrata and Bucharest. He established the study in Romania of comparative Byzantine musical palaeography and of the theories of psalm music transcription, making notable contributions to the study of the Byzantine modes, repertory (Christmas carols, antiphons, imperial masses) and representative composers of liturgical music.

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Petri.

German family of church musicians and composers.

- (1) Balthasar Abraham Petri
- (2) Georg Gottfried Petri
- (3) Johann Samuel Petri
- (4) Christopher Petri

LOTHAR HOFFMANN-ERBRECHT

Petri

(1) Balthasar Abraham Petri

(*b* Sorau [now Żary, Poland], 3 Dec 1704; *d* Behnau [now Bieniów], 8 July 1793). Kantor. He was Kantor in Sorau and later a pastor in Behnau. He is said to have composed the motets *Musica laeta sonet* and *Decantabat populus* (both for 12 voices) and *Unser Herr Jesus Christus in der Nacht* (eight voices).

Petri

(2) Georg Gottfried Petri

(*b* Sorau, 9 Dec 1715; *d* Görlitz, 6 July 1795). Kantor and composer, brother of (1) Balthasar Abraham Petri. After studying law for four years in Halle he practised that profession for a short time in several places; he was appointed lecturer in law in Halle in 1740, and then served as a private tutor for government officials. From 1748 he was the music director in Guben, and was assistant headmaster there from 1763 (in 1755 he had applied unsuccessfully for the post of Thomaskantor in Leipzig). When he became Kantor in Görlitz in 1764 his well-known teaching abilities as well as his knowledge of music and foreign languages were cited. He continued in that office, also directing the music at the church of St Peter und St Paul, until his death.

Petri was a prolific composer, especially of church music, but his only proven extant work is the second part of the two-volume *Musikalische Gemüths-Belustigungen* (Pforten [Brody], 1761–2), consisting of songs, keyboard pieces and violin pieces. He composed at least three yearly cycles of church cantatas and other occasional sacred works (some of the texts were published in the *Lausitzisches Magazin* from 1768); for the 200th anniversary of the Gymnasium at Görlitz in 1765 he composed *Gesang der drei Männer im Feuerofen*, a *drama musicum*, and published the essay *Oratio saecularis, qua confirmatur coniunctionem studii musicum cum reliquis litterarum studiis erudito non tantum utilem esse, sed et necessariam videri* (Görlitz, 1765). According to an advertisement in the *Oberlausitzer Monatsschrift* of 1796, Petri's library at his death contained about 1000 musical works. He himself had written more than any other composer, but there were 102 works by Telemann and others by Agricola, Bach, Doles, Graun, Hasse and Homilius. The two masses marked 'Petri'

in the Luckau church archives may be by him (Biehle attributed them to (3) Johann Samuel Petri).

Petri

(3) Johann Samuel Petri

(*b* Sorau, 1 Nov 1738; *d* Bautzen, 12 April 1808). Kantor, teacher and writer on music, son of (1) Balthasar Abraham Petri. Although at first kept away from musical activities by his father, he taught himself to play keyboard instruments and ultimately secured permission to have regular instruction from an organist (according to an autobiographical sketch in his *Anleitung*). He also taught himself to play the violin, flute, cello and harp. In 1762 he became a music teacher at the Pädagogium in Halle; there he met W.F. Bach and there was a fruitful exchange of musical ideas. From 1763 to 1770 he was Kantor and school teacher in Lauban (now Lubań), and from 1770 he held a similar post at Bautzen.

Petri's most important work was his pedagogical treatise *Anleitung zur praktischen Musik, vor neuangehende Sänger und Instrumentspieler* (Lauban, 1767, enlarged 2/1782/R); the second edition had nearly three times as many pages as the first and included a new essay on music history. As he hoped to produce a book that could serve as a complete musical library for poor musicians, he included a wide variety of subjects: thoroughbass, playing keyboard instruments, strings and the flute, and organ building and playing (all with practical examples), as well as hints for the performance of church music. The work breaks the traditional mould for 18th-century music manuals (C.P.E. Bach, Quantz and Leopold Mozart) which, apart from providing a comprehensive introduction to music pedagogy and aesthetics, deal with only a single instrument. Petri's *Anleitung zur praktischen Musik* is of historical importance as it provides thorough instructions on the playing of several musical instruments, as well as on singing. Gerber, who greatly respected Petri, praised the work as a good general text for amateurs, and it was closely studied by Jean Paul (see Schünemann). Petri's known compositions include 68 sacred works for chorus and orchestra (four have parts for solo voices) in the parish church at Żary, several Passion cantatas cited by Biehle (one published in vocal score, Leipzig, 1790) and a work for Easter in the library of his uncle (2) Georg Gottfried Petri; the two masses at Luckau may be by him or by his uncle.

Petri

(4) Christopher Petri

(*b* Sorau, 1758). Kantor and composer, son of (1) Balthasar Abraham Petri. He studied in Leipzig and was Kantor in Lauban from 1782. He published a cantata, *Rinaldo und Armide* (vocal score, Leipzig, 1782), *Lieder und Rundgesänge* (Leipzig, 1784) and *Sechs kleine Klavier-Sonaten* (Leipzig and Sorau, 1786).

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Petri, Egon

(*b* Hanover, 23 March 1881; *d* Berkeley, CA, 27 May 1962). German pianist and teacher of Dutch descent, later active in the USA. At the age of five he had violin lessons with his father, Henri Petri, then leader of the Leipzig Gewandhaus Orchestra. Following the family's move to Berlin in 1889 he became a pupil of the pianist Teresa Carreño. He also learnt the organ and the horn, and as a teenager studied composition and theory with Kretschmar and Draeseke. From 1901, when he joined Busoni's masterclass at Weimar, the piano became his chosen instrument. Busoni took a deep interest in his development and later described him as being his 'most genuine pupil'. Petri corrected the manuscripts of Busoni's operas and piano works, and also collaborated with him in editing Bach's keyboard works.

He made his *début* in Holland in 1902, although initially failed to establish a successful career. In 1905 he became a professor at the Royal Manchester College of Music and remained there until 1911, after which he returned to Berlin as Busoni's assistant. From 1921 to 1925 Petri taught at the Hochschule für Musik and pursued a busy concert schedule, with an intensive tour of Russia in 1923. He lived at Zakopane in Poland from 1925, and this remained his base until the outbreak of the Second World War. The 1930s was the busiest decade in his career. A notable American *début* in January 1932 opened a new chapter in both his concert and teaching activity, and he subsequently became a naturalized American. From 1940 to 1946 he was visiting professor at Cornell University, but following a serious illness he decided to move to the West Coast, and settled in California as a teacher and lecturer at Mills College, Oakland, where he remained for a further decade. He also taught at the San Francisco Conservatory. His pupils included Carl Szreter, Franz Joseph Hirt, Gunnar Johansen, Vitya Vronsky, Earl Wild, Grant Johannsen and

Ernst Lévy, as well as John Ogdon, who attended his masterclasses in Basle.

Although a large-scale player in the Busoni mould, Petri's playing differed in many respects to that of his teacher. He was considerably more dutiful in regard to both correct style and adherence to the printed text. In contrast to the tonal richness of Busoni's playing, Petri's piano sound frequently had a rough edge to it. His playing was noted for a massiveness of conception and for its dedicated interpretative insight. Particularly admired in Bach, Beethoven and Liszt, Petri was also a staunch advocate of his mentor's compositions, a number of which he recorded.

JAMES METHUEN-CAMPBELL

Petri, Johann.

See [Petreius, Johann](#).

Petri, Michala

(b Copenhagen, 7 July 1958). Danish recorder player. She began recorder lessons at five and left school at 11 to be tutored privately, concentrating on music from the age of 14. In 1969 she was awarded the Jacob Gade prize, which enabled her to have regular recorder lessons with Ferdinand Conrad at the Staatliche Hochschule für Musik und Theater in Hanover while also studying the flute in Copenhagen. Until 1981 she performed mostly with her mother Hanne (harpsichord) and brother David (cello), in the Petri Trio; she then performed with Hanne alone until 1992, when she formed a duo with her husband, the Danish guitarist and lutenist Lars Hannibal. Recognized as a consummate technician, she is also known for her distinctive tone, fluidity of line and expressive phrasing. Using recorders at modern pitch, she has taken the recorder beyond the early music movement to mainstream audiences, performing with James Galway, Heinz Hollinger, Pinchas Zukerman, the Academy of St Martin-in-the-Fields, the Berlin PO and others. A recording partnership with the jazz keyboard player Keith Jarrett (1990–92) inspired greater flexibility in her playing. As a soloist Petri has expanded the recorder repertory with (mainly Romantic) virtuoso transcriptions and by commissioning new works. She has published the Michala Petri Recorder Series and editions of csakan music.

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DAVID LASOCKI

Petrić, Ivo

(b Ljubljana, 16 June 1931). Slovenian composer and conductor. He studied composition at the Ljubljana Academy of Music (1950–58) with Škerjanc and conducting with Švara. In 1962 he founded the Slavko Osterc Ensemble, a flexible group of about 20 players. He has directed this ensemble in outstanding recordings and performances of much adventurous contemporary music, including his own, in Slovenia and across Europe. The group ceased to operate regularly after the early 1980s. Petrić was editor-in-chief of Edicije Društva slovenskih skladateljev, the publishing section of the Association of Slovenian Composers, from 1972 to 1979. From 1979 to 1995 he was the artistic director of the Slovenian PO. During this period he also produced a large number of recordings with the orchestra with numerous guest conductors from Slovenia and abroad. The music chosen included, as well as the standard repertory, many modern Slovenian works.

Under the influences of his teacher Škerjanc and of the music of Slavko Osterc, Petrić's music developed a refined and economical style of great melodic appeal. His early works were neo-classical, somewhat indebted to Hindemith, with a lively rhythmic subtlety and restrained melodic lines; the Clarinet Concerto (1958) is an excellent example. A change of style followed at about the time when the Slavko Osterc Ensemble was founded, and Petrić discovered the potentiality of freer expression and more advanced instrumental techniques, particularly for the harp. *Elégie* and, above all, the prizewinning *Croquis sonores* mark this change decisively. The latter work shows Petrić's propensity for clean textures and beautifully scaled forms within its short duration. Further pieces written for the ensemble – *Sept mouvements* (Radio-Televizija Belgrade Award 1963), *Mozaiki*, *Nuances en couleurs* and the Divertimento of 1970 – show complete mastery of new techniques; *Mozaiki* is outstanding for its lucid thinking and imaginative solo clarinet writing. Although Petrić had written three moderately conventional symphonies, he rarely wrote large orchestral works in the early 1960s, with *Symphonic Mutations* standing on its own as a boldly conceived piece in the new style. *Epitaph* and *Integrali v barvi* ('Integrals in Colours'), on the other hand, are clearly an extension of his chamber miniatures, with their fastidious attention to detail and their refined textures. *Epitaph* integrates a small concertante chamber group with orchestra, while the second work, sub-titled 'Sonorous reflections on Kosovel's poetry', neatly summarizes the composer's approach. Petrić has a feeling for the sensuous and telling, but always restrains it by a natural instinct for the right scale and manner; the greatest strength of his music is in its lack of pretence and artifice.

Petrić's music during the 1970s included many outstanding orchestral works which used freely coordinated lines with a system of conductors' cues. Notable is the violin concerto *Trois Images*, a large-scale lyrical work of 25 minutes' duration. The concentration on melodic lines and orchestral colours is particularly clear in this work and *Nocturnes et jeux*. There was also a complementary development in a series of well-crafted chamber pieces, written often for his friends. During the early 1980s Petrić began to feel the need to return to barred notation, partly for the practical reason of simplifying performance, but also to enhance the corporate rhythmic characteristics that he felt needed strengthening. Nevertheless, there was

no return, except in the occasional recreational piece, to any form of traditional tonality.

WORKS

(selective list)

orchestral

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chamber and solo instrumental

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NIALL O'LOUGHLIN

Petridis, Petros (John)

(*b* Nigde, Turkey, 23 July 1892; *d* Athens, 20 Aug 1977). Greek composer. During his education in Istanbul at the Zografeion High School (c1902–6) and at the American Robert College (until 1911) he studied the piano with

Hegey, reputedly a pupil of Liszt, and harmony with Italo Selvelli. From 1911 to 1914 he read law at the Sorbonne and political science at the Ecole Libre des Sciences Politiques. In Paris he met Riadis, Varvoglis and Theodoros Spathis and abandoned his planned career for music. He took Greek nationality in 1913. For brief periods he was a pupil of Albert Wolff (1914) and of Roussel (1919) but considered himself self-taught. He contributed music reviews to the *Musical Times* (1915–31) and to the *Christian Science Monitor*; for more than 50 years he was a music critic for such prominent Greek newspapers as *Vima* and *Kathimerini*. In this capacity he replaced the superficial style current in Greece by assessments based on technical study. During 1918–19 he directed the information office of the Greek Embassy in London, at the same time lecturing on Greek folklore and music at King's College. He taught modern Greek at the Sorbonne (1919–21) and after 1922 divided his time between Athens and Paris. In 1959 he was elected a member of the Athens Academy and also a corresponding member of the French Academy in succession to Sibelius.

Petridis has slowly gained recognition as a highly significant figure in Greek musical history, although his compositions are rarely performed. His early works, from *Kléftikoi horoi* ('Cleftic Dances', 1922) to *Dighenis Akritas* (1933–9), a gigantic, programmatic fresco dedicated to a 10th-century Byzantine hero, include some of the finest achievements of Greek orchestral literature: based on Greek folk music, they demonstrate sound construction, solid counterpoint and a certain harmonic daring. Around the 1930s, as Petridis gravitated increasingly towards the Orthodox Church, his harmony became more conventional. More than any other composer of his generation he orientated himself towards Byzantine chant, writing in a modal or polymodal contrapuntal style that became increasingly ascetic. His melodies tend to move stepwise within a narrow compass, shunning bold modulations, while his orchestration and polyphony are sober, avoiding superficial effect and adhering to traditional forms (fugue, variations, symphony, etc.). The tension in his creativity between East and West, asceticism and sensuality, authority and individual freedom, are clearly depicted in his unperformed opera *Zefyra* or *Zemfyra*.

WORKS

stage

Kyra phrossyni, ballet; Theseus, ballet; *Zefyra* (*Zemfyra*) (op. 3 Petridis, after G. Drossinis), 1923–5, rev. 1958–64, concert perf., Athens, National State Opera, 30 April 1991; *Iphigenia in Tauris* (incid music, Euripides), 1941, Athens, Greek National, 15 Oct 1941; *O pramateftis* [The Pedlar] (ballet, 2, Petridis, after Y. Gryparis), 1941–3, Athens, National State Opera, 6 May 1944

instrumental

Orch: *Panegyryi* [The Village Fair], 1920–24, ?destroyed; *Kléftikoi horoi* [Cleftic Dances], 1922, rev.; *Eisagogi se tria ellinika thémata* [Ov. on Gk. themes], before, 1926, ?destroyed; Sym. no.1 'Greek', g, 1928–9; Conc. grosso, wind, timp, 1929; Gk. Suite, 1929–30; Va Conc., before ?1932, ?lost, ?destroyed; *Dighenis Akritas*, sym., after Byzantine epic, ?1933–9; Studies, small orch, perf. 1934; Pf Conc. no.1, c, 1934, ?rev. 1948; *Vyzantini thyssia* [Byzantine Offering], 1935; Ionian Suite, 1936; Vc Conc., 1936, lost; Pf Conc. no.2, d, 1937; Conc.

no.1, str, 1939; Chorale and Variations no.2 on 'Christos anesti', str, 1939; Chorale and Variations no.1 on 'Kyrie ton dynameon', str, 1940; Uvertura se dhyo ellinika thémata [Ov. on 2 Gk. Themes], destroyed, transcr. military band, 1940; Sym. no.2 'Lyric', d and a, 1941; Sym. no.4 'Doric' ('Pindos'), c, 1942; Largo, str, 1944; Issagoghi penthimi ke heroiki [Funeral and Heroic Ov.], 1944; Sym. no.3 'Parisian', D, 1944–6; Sym. no.5 'Pastoral', F, 1949–51, rev. 1972–3, lost; Conc., orch, 1951; Vn Conc., 1972; Conc., 2 pf, 1972; Emvatirion poreias [Marching March], military band; Pénthimon emvatirion [Funeral March], military band; Heroikon emvatirion [Heroic March], military band

Chbr: Sonata, fl, pf, before 1932, ?destroyed, ?lost; Sonata, vc, pf, before 1932, ?destroyed, ?lost; Kammersymphonie, ww qt, str qt, before 1932, ?destroyed, ?lost; Pf Qt, before 1932, ?destroyed, ?lost; The Modal and Bimodal kbd, pf, after 1932; Pf Trio, 1933/1934; Str Qt, 1951, inc.

other works

Choral: Hayos Pavlos [St Paul] (orat, Petridis, from Bible), nar, S, Mez, T, B, 8 subsidiary solo vv, chorus, orch, 1950–51

Requiem ya ton aftokratora [Requiem for the Emperor] (Petridis, after Orthodox funeral mass), S, Mez, T, B, chorus, orch, 1952–64

Solo vocal: 4 mélodies grecques (A. Valaoritis, trad.), S, pf, 1917–22; Ti ypermacho stratigo, Byzantine church monody, S, A, T, B, pf/org, 1920; 5 mélodies grecques (K. Krystallis, K. Palamas, L. Mavilis, Y. Gryparis), S, pf, 1924; Thyrylos agapis [The Legend of Love] (L. Porphyras), Mez, pf/orch, 1925; 13 Songs (T. Dekker and others), S, pf, 1945, lost; 40 mélodies populaires grecques harmonisées, S, pf; Arrs. of songs by E. Riadis

2 scores for son et lumière, Akropolis, Athens

Principal publisher: Schott, Greek Ministry of Culture and Sciences

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GEORGE LEOTSAKOS

Petrie, George

(*b* Dublin, 1 Jan 1790; *d* Dublin, 17 Jan 1866). Irish artist, antiquary, violinist and folksong collector. His father, a portrait painter and miniaturist of Scottish descent, wished him to be trained as a surgeon, but Petrie showed a much greater inclination towards landscape painting, developing a particular skill in the area of draughtsmanship. In 1828 he was elected to the Royal Irish Academy and to the Royal Hibernian Academy, becoming librarian of the latter in 1830 and president in 1857.

In his introduction to *The Ancient Music of Ireland* (1855), Petrie notes that 'from my very boy-days, whenever I heard an air which in any degree touched my feelings, or appeared to me to be either an unpublished one, or a better version of an air than what had already been printed, I never neglected to note it down'. Several of these tunes found their way to Thomas Moore (ii) and appeared in his *Selection of Irish Melodies*, which were serially published from 1808; Petrie was also a substantial contributor to a collection by his friend Francis Smollet Holden the younger. He met Edward Bunting soon after the latter published the second volume of *A General Collection of the Ancient Irish Music* in 1809, and remained his lifelong friend. Although he offered Bunting his complete collection, only 17 of the 'airs' were included in the 1840 volume, Bunting being unhappy with Petrie's requirement that his involvement be acknowledged. The founding of the Society for the Preservation and Publication of the Melodies of Ireland, with Petrie as president, and the devastating effects of the famine of 1846–7 on the musical life of the peasantry, stimulated the publication in 1855 of a small portion of the melodies as *The Ancient Music of Ireland*, with piano accompaniments written in the main by his daughter. A brief posthumous second volume was published in 1882. The complete manuscript of 2148 melodies was passed to C.V. Stanford, who removed a number of duplicates and published the remaining 1582 items in three volumes between 1902 and 1905, without song texts or piano accompaniment, with the assistance of the Irish Literary Society of London.

Petrie's importance is in the isolation of what have now come to be known as 'tune families'. He disputed Bunting's assertion that 'a strain of music, once impressed on the popular ear, never varies', and noted as many as 50 variants of a single melody. Although perhaps less of a practical musician than Bunting, he was probably the finer scholar, and *The Complete Collection* must be regarded as one of the most important 19th-century resources of Irish traditional music.

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The Petrie Collection of The Ancient Music of Ireland (Dublin, 1855)
Ancient Music of Ireland (Dublin, 1882)

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DAVID COOPER

Petrini.

German family of harpists and composers, of Italian descent.

- (1) Petrini [first name unknown]
- (2) (Marie) Therese Petrini
- (3) Francesco [François, Franz] Petrini

ALICE LAWSON ABER-COUNT

Petrini

(1) Petrini [first name unknown]

(*b* Germany, after 1660; *d* Berlin, 1750). Harpist. He was a chamber musician at the court of Frederick the Great and the Berlin opera house for many years. In 1736 he was one of 17 musicians who moved with the court of Frederick the Great from Ruppín to Rheinsberg. In 1740 C.P.E. Bach composed a harp sonata for him. Marpurg wrote that Petrini was one of the greatest virtuosos of his time, and that he played in all 24 keys with equal dexterity.

Petrini

(2) (Marie) Therese Petrini

(*b* Berlin, 1736; *d* Berlin, after 1800). Singer and harpist, daughter of (1) Petrini. She received both singing and harp lessons from her father, and after his death followed him as harpist at the court of Frederick the Great, where J.F. Agricola taught her to sing with thoroughbass. She was said to have 'the soul of her father'. In 1754 she was a singer and harpist at the chapel of Margrave Karl Albrecht of Brandenburg-Schwedt in Berlin. She often sang publicly in Berlin, including the second soprano part at the première of C.H. Graun's *Der Tod Jesu* (1755) at Berlin Cathedral. Later she was a chamber musician in Strelitz.

Petrini

(3) Francesco [François, Franz] Petrini

(*b* Berlin, 1744; *d* Paris, 1819). Harpist, teacher and composer, son of (1) Petrini. He studied the harp with his father, whom he soon surpassed in virtuosity. In 1765 he became harpist and chamber musician at the court of Mecklenburg-Schwerin, where he also studied composition. In 1769 he went to Paris, and in 1770 gave his *début* at the Concert Spirituel and published his op.1, a set of six sonatas for harp with optional violin

accompaniment, dedicated to Prince Louis of Rohan. By 1787 he had published numerous works for the harp, including sonatas with violin accompaniment, concertos, duets, collections of airs and variations and symphonies with harp. When other harpists were leaving Paris during the Revolution, Petrini remained; several of his works written after 1800 have titles inspired by contemporary political events, among them *Bataille du Wagram* (1809), commemorating the Empire's victory over the Austrians. He began the monthly journal *Glaneur lyrique* in about 1795, and published a harp method (reprinted up to the 20th century) and several books on harmony. The Fourth Concerto op.29 is remarkable for its romantic cadenza in the first movement (see Vernillat). According to Gerber, he was still active in Paris in 1813.

His son Henri Petrini (*b* Paris, 1775; *d* Paris, c1800), to whom he taught the harp, revealed a marked talent as a harpist. He composed two sets of sonatas as well as some other pieces for the harp; he died young.

WORKS

extant works only; published in Paris, undated unless otherwise stated

Orch: 5 concs., hp, orch, 2 as op.18 (arr. for hp of works by 'Mr Bach' and 'Mr J.-B. Davaux', c1782), no.1 as op.25 (1786), no.3 as op.27, no.4, B \square ; as op.29 (1793, see *GerberL*); 4 syms., hp, fl, 2 hn, str, op.36

Duos: 2 hp/(hp, pf)/2 pf, op.7 (?1773); 2 hp (vn, bc, ad lib), op.31

Sonatas (hp, vn ad lib): 6 as op.1 (1769); 6 as op.3; 2 as op.4; 3me livre, op.9; 2 as 4me livre, op.10 (c1780); 1 as op.39; 4 as op.40 (1801)

Airs with variations (hp): 3 petits airs, op.2 (1774); 2me recueil, op.8 (1774); 3me recueil, with vn, ob (1774); 4me–5me recueil, with vn, ob, opp.12–13 (c1778); 6me recueil, with bn, vc, op.14 (1778); 7me recueil, op.15; op.16 (1779); op.17 (c1780–c1785); 3me recueil, ii, with fl, 2 vn, op.19 (1783); airs, ouvertures, sonata movements, pubd in *Delamanière at Delaplanque, i/11* (c1790), in *GB-Lbl*; variations on *Le réveil du peuple de Gaveaux*, *Vive Henri IV*, *Bataille du Wagram*; several others pubd separately

Other works: 6 divertimentos, hp, fl, vn, bc (1772); 3 preludes, hp, bc

WRITINGS

Méthode de harpe (Paris, n.d. [?lost], rev. 1796 as *Abrégé de la méthode de harpe avec la manière de l'accorder*)

Nouveau système de l'harmonie en 60 accords (Paris, 1793)

Règles de l'harmonie, rendues plus faciles par une suite de leçons en forme de préludes, op.51 (Paris, n.d.)

Etude préliminaire de la composition, selon le nouveau système de l'harmonie en 60 accords (Paris, 1810)

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See [Theodoricus Petri Nylandensis](#).

Petrobelli [Pietrobelli], Francesco

(*b* Vicenza; *d* Padua, 31 March 1695). Italian composer and organist. He described the contents of his first published work (1643) as the 'products ... of my earliest youth'. He was a member of the clergy. On 9 June 1647 he competed unsuccessfully for the organist's position at Vicenza Cathedral, but on 22 August he was appointed *maestro di cappella* of Padua Cathedral at an annual salary that in 1659 reached 150 ducats. In November 1652 he was at the court of Innsbruck with several companions. Although pensioned on 8 November 1684, he may have played one of the organs at S Antonio in Padua after this date; he continued to publish to the end of his life. He was chiefly a composer of concerted church music; his one surviving opera, *Il Teseo in Creta*, is old-fashioned by Venetian standards, and its melodic writing is often rambling and dull.

WORKS

sacred

published in Venice unless otherwise stated

Motetti, 1v (1643)

Motetti, 2–5vv, op.2 (1651)

Motetti, 2, 3vv, e Letanie della B.V., lib.2, op.5 (Antwerp, 1660, but perhaps originally pubd Venice, 1657; see Walther)

Psalmi, 2–4vv, 2 vn, org [?op.6] (1662)

Musiche sacre concertate con istromenti, 3vv, 2 vn, va, bn/str, bc, op.8 (Bologna, 1670); 1 psalm in *Seventeenth-Century Italian Sacred Music*, xi (New York, 1995)

Sacri concentus, 2 or more vv, 2 vn, va, bc (Bologna, 1670) [? = Musiche sacre] Ave beata virgo, 1670¹

Motetti, antifone, e letanie della B. Vergine, 2vv, org, op.11 (Bologna, 1677)

Psalmi breves, 8vv, op.16 (1684)

Salmi dominicali, 8vv, op.19 (1686), ?lost

Psalmi, 8vv, op.25 (1694) [also as op.17]

operas

Angelica in India (P.P. Bissari), Vicenza, 1656; authorship doubtful, lib of Teseo in Creta attributes an 'Angelica' to Petrobelli, music lost

Il Teseo in Creta ('A.P.D.'), Padua, 1672, *I-Vnm*

other secular

printed works published in Venice unless otherwise stated

Scherzi amorosi, 2–3vv, op.4 (1652)

Scherzi amorosi, 2–3vv, vns ad lib, op.7 (1668)

Musiche da camera, 2–4vv, vns, op.9 (Bologna, 1673)

Cantate, 1, 2vv, bc, op.10 (Bologna, 1676)

Musiche da camera, op.15 (1682), according to Fétis

Scherzi musicali per fuggir l'ozio, 2–3vv, insts, op.24 (1693), ?lost

Cantata, 2vv, 2 ob, bc, *D-Bsb*; perhaps identical with a cantata from op.9

Aria, *I-Fn*

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THOMAS WALKER/R

Petrobelli, Pierluigi

(*b* Padua, 18 Oct 1932). Italian musicologist. He studied composition with Pedrollo at the Liceo Musicale of Padua and took an arts degree (1957) at the University of Rome, having completed a dissertation on Tartini under Luigi Ronga. After teaching liberal arts subjects in secondary schools for two years, he continued his music studies at Princeton University under Lockwood, Mendel and Strunk with the aid of a Fulbright Grant (MFA 1961). He also spent some time at Harvard University and the University of California, Berkeley, where in 1963 he collaborated on a thematic catalogue of the university library holdings of 18th-century instrumental music. On his return to Italy he resumed secondary school teaching (1963–4) and was appointed librarian-archivist at the Istituto Nazionale di Studi Verdiani, Parma (1964–9), becoming director in 1980. From 1968 to 1972 he was lecturer and later reader in music history at the University of Parma; in 1970 he also assumed direction of the library of the Pesaro Conservatory. He took the *libera docenza* in 1972 and was appointed lecturer in music at King's College, London (1973–6), and reader in musicology there (1977–80). He was professor of music history at the universities of Perugia (1981–3) and Rome 'La Sapienza' (1983), and Visiting Professor of Italian culture and civilization at the universities of California, Berkeley (1988) and Harvard (1996). He was on the editorial board of *Rivista Italiana di Musicologia* (1968–72), and has been a member

of the Advisory Board (1973–90) and the Commission Mixte (from 1990) of the Répertoire International des Sources Musicales (RISM). He is the editor of *Studi verdiani*, which he founded in 1982, and he has been a member of the Accademia Filarmonica Romana since 1994.

Petrobelli is one of the best trained of the postwar generation of Italian musicologists, and has played an active part in international musicological circles (he was a member of the Programme Committee of the 1972 IMS conference in Copenhagen). One of his main interests has been the life and works of Tartini: his earliest research, in his university dissertation *Contributi alla conoscenza della personalità e dell'opera di Giuseppe Tartini* (1957), was followed by a book and several articles. Other interests include Verdi (particularly his creative processes), Venetian opera of the early 17th century, the Italian Ars Nova and 20th-century music, particularly Dallapiccola.

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CAROLYN GIANTURCO

Petrograd.

See [St Petersburg](#).

Petros Bereketes.

See [Bereketes](#), [Petros](#).

Petros Byzantios

(*b* Neochorios, Bosphorus, mid-18th century; *d* Iași, 1808). Romaic (Greek) composer and scribe. First mentioned in the records of the Ecumenical

Patriarchate as second *domestikos* (1771), he rose over the next three decades through the hierarchy of patriarchal cantors, serving as first *domestikos*, *lampadarios* (1789–1800) and, in succession to Jakobos Peloponnesios, *prōtopsaltēs* (1800–05). Dismissed from this last position by Patriarch Kallinikos IV for entering into a second marriage, he left Constantinople for Kherson in the Crimea (thereby acquiring the sobriquet *ho fugas*, ‘the fugitive’) and later travelled to Iași, Moldavia, where he died.

In 1791, together with [Jakobos Peloponnesios](#), Petros founded the Third Patriarchal School of Music. Whereas the conservative Jakobos would teach only chants in traditional styles to be sung with considerable rhythmic freedom, Petros, according to his student Chrysanthos of Madytos, supplemented the older repertoires with the works of his own teacher [Petros Peloponnesios](#) and favoured a steady pulse. Numerous autograph manuscripts of the period 1773–1806 show how he significantly advanced Petros Peloponnesios's work, composing many chants to fill out the latter's hymnodic and psalmodic collections (including supplementary *katabasiai* for his Heirmologion). He also continued to produce florid realizations (*exēgēseis*) of older chants, not only by Petros Peloponnesios but also by composers such as Balasios, Daniel the Protopsaltes, Manuel Gazes, Joannes Kladas and Joannes Koukouzeles, by writing out orally transmitted melismas.

Although Petros Byzantios was fluent in the melismatic and neumatic papadikē and stichērarion styles, his syllabic setting of the entire Heirmologion for the Divine Office, which forms the basis of modern performances of Byzantine kanons, is probably his most influential work; it was edited and transcribed by [Chourmouzos the Archivist](#) and published in 1825. His other chants for the Divine Office include several Great Doxologies, settings, in the ‘new sticheraric style’, of the opening verses of Lauds (‘Hoi ainoi’) at Orthros and the ‘lamp-lighting’ psalms at Hesperinos, and an *amomos* (Psalm cxviii). For the eucharistic liturgies he wrote communion verses for Sundays and feasts of the liturgical year and a modally ordered series of eight Cherubic hymns. A number of his major original and exegetical works were first published in Chrysanthine editions (see bibliography). Petros is also said to have written secular songs (see Romanou) and to have been an accomplished performer of Arabo-Persian music on the ney and tanbur (Papadopolous). (For a fuller list of works, including manuscripts featuring Petros's original notation, see Chatzēgiakoumēs, 1975, pp.364–7.)

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ALEXANDER LINGAS

Petros Peloponnesios

(*b* c1730; *d* Constantinople, 1778). Greek chanter, composer and teacher of Byzantine music. He received his first music lessons in monastic communities in Smyrna (Papadopoulos). In 1764 he travelled to Constantinople, where he became associated with the well-known *prōtopsaltēs* of Hagia Sophia, Joannes Trapezountios, with whom he chanted as second *domestikos* in the right choir. He held this office until his promotion to *lampadarios* (leader of the left choir) between 1769 and 1773. He was made an instructor in the second patriarchal school of music, founded in 1776, and from this time his reputation as an important teacher and composer was established. It is reported that he was also a specialist in Armenian and Turkish music and that he composed melodies based on the oriental *maqāmāt*.

Petros contributed a number of original compositions to the Offices and liturgies of the Greek Church, including complete sets of Cherubic Hymns and communion chants in all eight modes, as well as music for funerals, ordinations, baptisms, weddings etc. In addition, he composed exercises and lessons for students of chant. Although his life as a composer was short (he died prematurely when a plague swept Constantinople in 1778), he proved to be the most prolific writer of the post-Byzantine period and his works are available in many musical anthologies from the 18th and 19th centuries.

Apart from original compositions, Petros produced many 'interpretations' of older chant melodies, writing a full realization (*exēgēsis*) of the ornamental signs in the neumatic line of the earlier manuscripts. This system was further developed by [Petros Byzantios](#), his pupil, and subsequently employed by the three reformers of Byzantine notation, [Chrysanthos of Madytos](#), [Gregorios the Protopsaltes](#) and [Chourmouzos the Archivist](#). One manuscript in particular, *GR-ATS* ε 103 (late 18th-century), contains Petros's interpretations of works by the 14th-century musicians [Joannes Glykys](#) and [Joannes Koukouzeles](#).

Petros Peloponnesios was the first to introduce the *syntomon* ('quick') melodies into the liturgical anthologies. These were designed for ordinary services requiring simple, unembellished chants. The revisions he made between 1765 and 1775 of virtually all the earlier music books (anastasimatarion, heirmologion and doxastarion) quickly gained a wide reputation; they gradually replaced the older editions and settings of [Panagiotēs the New Chrysaphes](#), [Balasios](#) and [Germanos of New Patras](#), and are still predominant within the Greek chant repertory. Continuing the work of Joannes Trapezountios, Petros developed a simpler, more analytical system of musical writing which contributed to the formulation that took place in the early 19th century.

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For further bibliography see [Byzantine chant](#).

DIMITRI CONOMOS

Petrov, Andrey Pavlovich

(b Leningrad, 2 Sept 1930). Russian composer. He studied composition first at the Rimsky-Korsakov Music College (1945–9), then at the Leningrad Conservatory (1949–54) in Yevlakhov's composition class. He served as chairman of the Leningrad Composers' Union from 1964, and in 1992 was appointed president of the St Petersburg Philharmonic Society. He was awarded the title of People's Artist of the USSR in 1990. He has also received two State Prizes of the USSR (1967, 1976) and the State Prize of Russia (1996), as well as awards for his film scores.

Petrov's first endeavours were in the fields of orchestral music (the symphonic poem *Radda i Loyko*) and ballet (*Bereg nadezhdi*, 'Shore of Hope'). Petrov continued to write for the theatre throughout the 1970s and early 80s. The subjects of these works, such as the operas *Pyotr Perviy* ('Peter I') and *Mayakovsky nachinayetsya* ('Mayakovsky Begins'), and the ballet *Pushkin*, frequently have their roots in the cultural history of Russia and, in particular, St Petersburg. Petrov acknowledges history, literature and painting as the chief source of his creative impulses. In the 1980s he produced a series of concertos and the *Romanticheskiye variatsii* ('Romantic Variations'), which are notable for their orchestral resourcefulness; the 1990s saw the appearance of a series of symphonies based on Christian themes. His film music and songs have nonetheless been the mainstay of his output. In both genres he has successfully transformed both the familiar and occasionally banal idiom of old Russian romance and the styles of contemporary popular song, with results that are memorable in their melodic invention and, in the film scores, consistently suited to the dramatic context at hand. Though his style is usually diatonic and consonant, he has been resourceful in his exploitation of a wide range of stylistic influences, from Bach to jazz and from Russian traditional music to avant-garde sonoristic techniques. Petrov's aim to discover a unifying harmony between different spheres of creativity is epitomized by his opposition to the division between 'high' art and popular culture; in terms of his artistic ideals he remains essentially a Romantic. Performers who have championed his music include the baritone Sergey Leiferkus and the conductors Yevgeny Svetlanov and Yury Temirkanov.

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Orch and vocal orch: Radda i Loyko [Radda and Loyko], sym. poem, after M. Gor'ky: *Makar Chudra*, 1954; Prazdnichnaya uvertyura [Festive Ov.], 1955; Pesni nashikh dney [Songs of our Time], 1964; Pamyati pogibshikh v godī blokadi Leningrada [To the Memory of those who Perished in the Blockade of Leningrad], poem, org, str, 4 tpt, 2 pf, perc, 1966; Sotvoreniye mira [Creation of the World], 3 suites from the ballet, 1968, 1969, 1975; Pyotr Perviy [Peter I] (vocal-sym. frescoes, Kasalkina, Vasilyov) 1972; Puskin, sym., spkr, Mez, 2 hp, orch, 1977; Vn Conc., 1983; Master i Margarita: po prochtenii Bulgakova [The Master and Margarita: on Reading Bulgakov], fantastic sym., 1985; Concertino-buffo, chbr orch, 1987; Memoria, vn, chbr orch, 1987; Romanticheskkiye variatsii [Romantic Variations], 1988; Pf Conc., 1989; Rus' kolokol'naya [The Bells of Old Russia], variations on a theme by Musorgsky, 1990; Sym. no.1 'na temi khristianskikh gimnov' [On Christian Anthems], 1992; Sym. no.2 'na temi khristianskikh gimnov', 1992; Vremya Khrista [The Time of Christ], choral sym., 1995

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Chbr: Str Qt, 1993

Film scores: Chelovek-Amfibiya [The Amphibious Man] (V. Chebotaryov, K. Kazanksy), 1961; Put' k prichalu [The Road to the Mooring Place] (G. Daneliya), 1962; Ya shagayu po Moskve [I Stroll through Moscow] (Daneliya), 1963–4; Beregis' avtomobilya [Beware of the Car] (E. Ryazanov), 1965–6; Stariki–razboyniki [The Old Brigands] (Ryazanov), 1971–2; Sluzhebniy roman [An Office Affair] (Ryazanov), 1977–8; Garazh [The Garage] (Ryazanov), 1979; Osenniy marafon [An Autumn Marathon] (Daneliya), 1979; O bednom gusare zamolvitye slovo [Put in a Word for the poor Hussar] (Ryazanov), 1980–2; Vokzal dlya dvoikh [A Railway Station for Two] (Ryazanov), 1982; Zhestokiy romans [A Cruel Romance] (Ryazanov), 1984; Nebesa obetovanniye [The Promised Heaven] (Ryazanov), 1991; Peterburgskkiye taynī [St Petersburg Secrets] (V. Orlov, D. Pchylkin, V. Zobin), TV serial, 1994–6

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OL'GA MANUL'KINA

Petrov, Nikolay (Arnol'dovich)

(*b* Moscow, 14 April 1943). Russian pianist. He entered the Central School of Music in Moscow as a child and remained there for ten years, studying with the renowned pedagogue Tat'yana Kestner. In 1961 he became a pupil of Zak at the Moscow Conservatory and the following year won second prize at the inaugural Van Cliburn Competition at Fort Worth, Texas. He was awarded the silver medal at the 1964 Queen Elisabeth Competition in Brussels. During the Cold War years Petrov held a virtually unique status among younger Soviet pianists, as he was permitted to tour widely and to display, at least superficially, some of the liberal Western attitudes of the 1960s. A pianist of seemingly limitless technical resource, Petrov commands a repertory encompassing the gamut of the piano literature. Besides acting as an ambassador for the music of such Soviet composers as Khachaturian, Khrennikov, Shchedrin and Eshpay earlier in his career, he has made a speciality of presenting larger-scale works from the 19th-century virtuoso piano literature. Notable is his dazzling recording of the 1838 version of Liszt's six *Etudes d'exécution transcendante d'après Paganini*, previously deemed to be unplayable. Although Petrov is not an interpreter of great originality, the authority and musical thoroughness of his readings are always impressive.

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Petrov, Osip (Afanas'yevich)

(*b* Yelizavetgrad [now Kirovograd], 3/15 Nov 1806; *d* St Petersburg, 28 Feb/12 March 1878). Russian bass. His date of death is often given incorrectly as 27 February/11 March or 2/14 March, the latter being the date of his burial. He first sang in a church choir, at the same time teaching himself the guitar; he was also taught the clarinet by a friend. In 1826 he was taken into Zhurakhovsky's travelling company, making his *début* in Yelizavetgrad in Cavos's *The Cossack Poet*, and shortly after joining the troupe of Ivan Fyodorovich Stein: here he was much influenced by working with the great actor Mikhail Shchepkin. Continuing his self-education, with help from Cavos in singing and Hunke for piano and theory, he made rapid progress, singing in various different operatic genres and acting in plays. In 1830 Petrov made his St Petersburg *début*, soon winning wide recognition for his talents. At the *première* of *A Life for the Tsar* (1836) he set a tradition for the interpretation of Ivan Susanin with a performance of overwhelming dramatic power (see illustration): Glinka himself recounted how the chorus of Poles set upon Petrov so violently that he had genuinely to defend himself. Other roles written for Petrov and created by him include

Glinka's *Ruslan* (1842), the Miller in Dargomizhsky's *Rusalka* (1856), Oziya in Serov's *Judith* (1863), Vladimir in Serov's *Rogneda* (1865), Leporello in Dargomizhsky's *The Stone Guest* (1872), Ivan the Terrible in Rimsky-Korsakov's *The Maid of Pskov* (1873), Varlaam in Musorgsky's *Boris Godunov* (1874), Prince Gudal in Rubinstein's *The Demon* (1875) and the Mayor in Tchaikovsky's *Vakula the Smith* (1876). In April 1876 the Mariinsky Theatre held a celebration to mark his 50th anniversary on the stage: he was presented with a gold medal by the tsar and a diamond-studded gold wreath, on each leaf of which was engraved the name of one of the 100 operas in which he had sung. For Petrov's jubilee Tchaikovsky wrote his Nekrasov cantata *To Touch the Hearts of Men*.

Petrov's voice, which ranged from *B'* to *f*₂; from a rich, profound bass to a flexible baritone in the high register, was greatly admired for its warmth, depth and evenness of delivery; and his vivid personality and generous perception made him especially successful as a character actor. His non-Russian roles included Rossini's Figaro, Bellini's Orovoso, Meyerbeer's Bertram, Herold's Zampa and Weber's Kaspar. But his embodiment of essential Russian types in a bass voice of peculiarly Russian character provided many different composers with an example and an inspiration: Stasov was not exaggerating when at the jubilee he declared that 'Petrov may be considered one of the founders of Russian opera as we know it'. Petrov married the contralto Anna Yakovlevna Vorob'yova, who sang thereafter under her married name.

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JOHN WARRACK/R

Petrov, Stoyan

(*b* Sofia, 19 Aug 1916; *d* Sofia, 18 Feb 1996). Bulgarian musicologist. After graduating in both theory (1943) and performing (1944) at the Bulgarian State Music Academy in Sofia, he studied music history at the Moscow Conservatory under R.I. Gruber, V.M. Belyayev and Klyment Kvitka (1944–53). He held posts as music editor at Radio Sofia (1945–9), head of the art schools department at the Committee of Science, Art and Culture (1953–4), deputy rector of the Bulgarian State Conservatory (1954–6), and secretary of the musicologists' section of the Union of Bulgarian Composers (1958–62). In 1955 he became reader in the history of Bulgarian music at the Bulgarian State Conservatory; in 1971 he was appointed head of the music history department there. Petrov made a special study of medieval Bulgarian music, Byzantine chant and ancient Bulgarian folk music.

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LADA BRASHOVANOVA

Petrova, Anna Yakovlevna (Vorob'yova)

(*b* St Petersburg, 2/14 Feb 1817; *d* St Petersburg, 13/26 April 1901). Russian contralto. Her mother, Avdot'ya Vorob'yova (*d* 1836), and her mother's former husband, Yakov Stepanovich Vorob'yov (1766–1809), were leading singers of their day. Trained originally for ballet, she studied singing with Glinka, among others, and identified closely with that composer's musical outlook. After her début as Pippo in Rossini's *La gazza ladra* in 1833, she created the part of Vanya in *A Life for the Tsar* (1836) and later Ratmir in *Ruslan and Lyudmila* (1842). She and her husband Osip Petrov were recognized as pioneers of the Russian nationalist school of music, notably by the critic and musicologist Stasov, who described her voice as ‘one of the most exceptional and astonishing in all Europe: size, beauty, strength, gentleness’. Petrova also excelled in the bel canto operas

of Rossini and Bellini, in which her singing was compared to that of Albani and Viardot. Her reminiscences were published in *Russkaya starina*, xxvii (1880), 611–17.

BORIS SEMEONOFF

Petrová, Elena

(b Modrý Kameň, 9 Nov 1929). Czech composer. She studied the piano with Karel Hoffmeister, musicology at Charles University, Prague, and composition with Jan Kapr at the Janáček Academy of Musical Art, Brno. She has spent her whole career teaching music theory at Charles University. Her main creative interest is in vocal and dramatic music, for which she writes her own texts and scenarios. Her opera *Kdyby se slunce nevrátilo* ('Suppose the Sun did not Return') demonstrates her concise approach to musical utterance and a tendency towards modality in her harmonic language. Petrová's works have won several prizes, in her own country and abroad (Philadelphia, 1968; Czech National Competition, 1971 and 1972; Denver, 1975; Mannheim, 1976 and 1978).

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Ballets: *Slavík a růže* [The Nightingale and the Rose] (after O. Wilde), 1969; *Podivuhodná raketa* [The Remarkable Rocket] (after Wilde), 1970; *Šťastný princ* [The Happy Prince] (after Wilde), 1971; *Slunečnice* [Sunflower] (after Ovid), 1972

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ANNA ŠERÝCH

Petrova, Mara

(*b* Sliven, 15 May 1921; *d* 1997). Bulgarian composer. One of the earliest Bulgarian woman composers to be well documented, she graduated in 1945 from the Sofia Academy of Music, where her teachers were Stoyanov (composition), Vladigerov (piano) and Goleminov (orchestral conducting). Her talent revealed itself at an early age through her children's songs, instrumental pieces and a short operetta. She was an editor, a teacher at the Institute for Music and Choreography in Sofia (1972–83) and a critic. Her large output, embracing many genres, includes over 260 children's songs, as well as orchestral and chamber works. Her music, based on Bulgarian classical and folk traditions, exhibits clear formal structures and rich melodic invention; it has been performed and recorded in Bulgaria, Poland, Germany, the former Czechoslovakia, Switzerland and the former USSR.

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MAGDALENA MANOLOVA

Petrović, Ankica

(*b* Sarajevo, 5 May 1943). Bosnian-Herzegovinan musicologist. She studied music theory (BA 1968) and musicology and ethnomusicology (BA 1974) at the University of Sarajevo and took the PhD at Queen's University, Belfast in 1977 with a dissertation on *ganga*, a form of Bosnian traditional rural singing. She was a music producer at Radio Sarajevo (1967–79) and assistant professor (1979–86) and associate professor

(1986–92) at the Sarajevo Academy of Music. Her research is focussed on Eastern-European traditional music, the aesthetics of rural Bosnian and Balkan music, Sephardi music traditions in Bosnia and the Balkans, and various styles of religious chant. She is the author and producer of numerous radio broadcasts on traditional music for the BBC, Kol Israel Jerusalem and Radio Brussels, and has been involved with the recordings *Traditional Music on the Soil of Bosnia and Hercegovina* (Diskoton, 1986) and *Bosnia: Echoes from an Endangered World* (Smithsonian Folkways, SF 40407, 1993).

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ZDRAVKO BLAŽEKOVIĆ

Petrović, Danica S.

(b Belgrade, 2 Dec 1945). Serbian musicologist. She graduated from the Belgrade Academy of Music in 1970 and became an assistant at the Institute of Musicology at the Serbian Academy of Sciences and Arts in Belgrade. She studied in Oxford with Egon Wellesz and gained the doctorate from the University of Ljubljana in 1980, with a dissertation on Oktōēchos in the musical tradition of southern Slavs. She was made professor of music history at the University of Arts, Novi Sad, in 1993.

Petrović’s musicological interests include Slavonic music manuscripts of the 15th to the 19th centuries, Greek-Slavonic and Russian-Serbian cultural links in the 18th century, and links between Serbian music and European musical traditions of the 19th century. Her research has demonstrated the continuity of Serbian music from late medieval times to the present. She has contributed to the complete edition of Stevan Mokranjac’s works and prepared facsimile editions of *Orthodox Church Singing of the Serbian People* by Kornelije Stanković (Belgrade, 1994).

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DIMITRIJE STEFANOVIĆ

Petrovics, Emil

(b Nagybecskerek [now Zrenjanin, Serbia], 9 Feb 1930). Hungarian composer. He studied with Farkas at the Liszt Academy of Music (1952–7). His first international success came when a string quartet won a prize in the 1959 Liège competition. From 1960 to 1964 he was musical director of the Petőfi Theatre, Budapest, and in 1964 he was appointed professor at

the academy of dramatic art. He became professor at the Liszt Academy of Music in 1969, heading its composition department from 1978 to 1995, and president of the Hungarian Association for Copyright Protection in 1983. He was general director at the Hungarian State Opera (1986–90). His awards include the Erkel Prize (1960, 1963), the Kossuth Prize (1969) and the Bartók-Pásztory Prize (1993).

Petrovics's first instrumental pieces, notably the Flute Concerto and the String Quartet, show an absorption of influences from Falla, Prokofiev and Ravel as well as the Hungarian tradition. Although these pieces gained some attention, it was the one-act opera *C'est la guerre* that quickly established his reputation. Broadcast in 1961, the work was staged at the Hungarian State Opera in the following year and enthusiastically received; further productions were put on in Oberhausen, Nice and Sarajevo. The opera is Puccinian in its dramaturgy, but the declamatory style looks back to *Wozzeck*, and its free 12-note technique is a further link with Berg. Nonetheless the work has an individual musical character and a striking dramatic power. It was followed by a comic opera, *Lysistrata*, written in 1962 for concert performance but staged in Budapest (1971) and East Berlin (1972).

After developing his style in a series of instrumental works, Petrovics produced the large-scale oratorio *Jónás könyve* ('The Book of Jonah'), a work which displays his lyrical vein. He returned to composition for the stage with a full-length opera based on Dostoyevsky's *Crime and Punishment*, produced in Helsinki in 1970 and Wuppertal in 1971. Although much of the novel had to be abandoned, the opera is distinguished by Petrovics's gift for underlining dramatic situations and, above all, by his handling of Hungarian prose. Here again the music is freely atonal with more or less serial episodes; the polyphonic textures owe much to the Second Viennese School, but the vocal style is fully in accord with the Magyar language. Dramatic moments and sections of closed musical form are masterfully balanced. The weight of his later output lies in his cantatas on Hungarian texts and world literature. A confrontation with loneliness, the loss of values and death underlies these works, which are given distinction by different combinations of vocal forces. Petrovics has gradually returned to tonality, retaining a characteristic atmosphere through the use of elemental musical gestures and expressive lyricism.

WORKS

(selective list)

Ops: *C'est la guerre* (1, M. Hubay), 1960–61; *Lysistrata* (after Aristophanes), 1962, rev. for stage 1971; *Bűn és bűnhődés* [*Crime and Punishment*] (3, G. Maar, after F. Dostoyevsky), 1969

Cants.: no.1 'Egyedül az erdőben' [*Alone in the Forest*] (M. Eminescu), S, chbr orch, 1956; no.2 'Ott essem el én' [*Dying in Action*] (S. Petőfi), male chorus, orch, 1972; no.3 'Fanni hagyományai' [*Fanny's Heritage*] (G. Czigány, after J. Kármán), S, chbr orch, 1978; no.4 'Mind elmegyünk' [*We shall All be Gone*] (S. Weöres), female chorus, chbr orch, 1980; no.5 'Törökországi levelek' [*Letters from Turkey*] (Czigány, after K. Mikes), B, chbr orch, 1981; no.6, 'Szonya monológja' [*Sonya's Monologue*] (after A.P. Chekhov: *Dyadya Vanya* [*Uncle Vanya*]), S, chorus, orch, 1986; no.7 'Pygmalion' (after Lucretius, Ovid), nar, chorus, orch, 1994–5; no.8

'Panasz és vigasz' [Complaint and Consolation] (L. Szabó), T, pf, 1996; no.9 'A Dunánál' [The Danube] (A. József), Tr, S, Bar, chorus, orch, 1998

Other vocal works: Serbian Songs, 1v, ens, 1955; Jónás könyve [The Book of Jonah] (orat, M. Babits), 1966; choral pieces, songs, folksong arrs.

Inst: Cassazione, brass qnt, 1953; FI Conc., 1957; 4 Self-Portraits in Masks, hpd, 1958; Str Qt no.1, 1958; Passacaglia in Blues, bn, pf, 1964; Sym., str, 1964; Wind Qnt, 1964; Magyar gyermekdalok [Hungarian Childrens' Songs], fl, pf, 1974; 2 mouvements: no.1, cimb, no.2, 2 cimb, 1977; Salome (ballet, after O. Wilde), fl, tpt, hp, perc, 1978; Rhapsody no.1, vn, 1982; Rhapsody no.2, va/vc, 1984; Concertino, tpt, orch, 1990; Str Qt no.2, 1991; Vörösmarty, ov., orch, 1993; Piangendo e meditando, str, 1997

Incid music for theatre, cinema, radio and TV

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JÁNOS KÁRPÁTI/PÉTER HALÁSZ

Petrovsky Theatre.

Moscow theatre built in 1780. See [Moscow](#), §3.

Petrucchi, Brizio

(*b* Massalombarda, nr Ferrara, 12 Jan 1737; *d* Ferrara, 15 June 1828). Italian composer. He studied at the seminary in Imola and, from 1750, law at the University of Ferrara, receiving his doctorate in 1758. He also studied music with Pietro Berretta (1703–59), *maestro di cappella* at the cathedral in Ferrara. Turning to music as a profession, he became coadjutor to Pietro Marzola, *maestro di cappella* at the cathedral, and his successor in 1784. He held this post until the first decade of the 19th century.

Petrucchi's early career reflects an interest in dramatic music, his first known work being choruses for a tragedy, *Giovanni di Giscala* (1760, Ferrara). In 1762 he helped found the Accademia dei Dilettanti di Musica, where in 1763 his oratorio *La madre de' Maccabei* was performed. Two *opere serie* were staged at Ferrara in 1765; in the second, *Demofonte*, his pupil, the celebrated Lucrezia Aguiari, made one of her early appearances. He also served as *maestro al cembalo* at the Bonacossi and Scroffa theatres and produced a comic opera in 1770. Later he concentrated on sacred music; according to Fétis, his psalms with large orchestra were famous throughout

Italy. A Requiem of 1822 was also well known, perhaps partly because of the age at which he wrote it.

WORKS

stage

Choruses for Giovanni di Giscala (tragedia), Ferrara, 1760

Ciro riconosciuto (os, P. Metastasio), Ferrara, Bonacossi, carn. 1765, *I-FEd*

Demofonte (os, Metastasio), Ferrara, Bonacossi, 26 Dec 1765, arias *Gl* (Lucca, 1765), *PAC*

Nitteti (dramma per musica Metastasio), Mantua, Vecchio, carn. 1766

I pazzi improvvisati (ob), Ferrara, Bonacossi, carn. 1770, *FEd*

Teseo in Creta (azione teatrale, G.F. Fattiboni), Cesena, for election of Cardinal Opizio Pallavicini as Protector of Cesena, 1771

other vocal

La madre de' Maccabei (orat), Ferrara, 1763

Davide eletto al trono (orat), Imola, 1769

La Virtù condottiera della Gloria (cant.), Imola, 1775

La pace italica (cant., G. Muzzarelli), Ferrara, 1815

Sacred: many works, mostly 4vv, orch, some 3–4vv, org, *I-FEd*, *MAav*, incl.: masses; Requiem, 1822; Te Deum; Stabat mater; psalms; hymns; litanies; Mass (Ky–Gl), 4vv, orch, *E*; *D-MÜs*; Tui sunt coeli, solo v, insts, *?Bsb*



Petrucci, Ottaviano (dei)

(*b* Fossombrone, 18 June 1466; *d* ?Venice, 7 May 1539). Italian publisher. He was the first significant publisher of polyphonic music.

1. Life.
2. Publications.

STANLEY BOORMAN

Petrucci, Ottaviano

1. Life.

Apart from the evidence of his birth and his family's residence in Fossombrone for some generations, nothing certain is known of Petrucci's life before 1498. He is thought to have been among the young men whom Guidobaldo I, Duke of Urbino, allowed to be educated at court. On 25 May 1498 Petrucci was granted a Venetian privilege for 20 years. His petition stated that he had discovered what many had sought, a way to publish 'canto figurado'. He added that it would make the printing of chant much easier also; but this was probably no more than self-advertisement, given that he did not seek to include chant in his privilege, nor, probably, did he print any. His request was for the exclusive right to print both 'canto figurado' and 'intaboladure dorgano et de liuto'. The privilege also included a ban on the importation or sale of these repertoires in the Venetian states by anyone else.

Petrucci's first book, the *Harmonice musices odhecaton A*, was backed by Amadio Scotto and Niccolo di Raffaele, both experienced in the publishing

trade. It does not survive intact and lacks a publication date, but the dedication (to Girolamo Donato, a leading Venetian nobleman, diplomat and humanist) is dated 15 May 1501. The music of this volume, a collection of chansons and other secular pieces, was edited by the Dominican friar Petrus Castellanus. The success of the venture must have been quickly evident: several reprintings of parts of it were needed within two years, and two new editions appeared, in 1503 and 1504. The intervening years were devoted to books of masses by the most highly regarded composers, starting with Josquin Des Prez and Brumel, as well as two motet volumes (see illustration) and the two books, *Canti B* and *Canti C*, which continued the *Odhecaton* series.

In 1504, with his first volume of frottolas, Petrucci launched into a new and popular repertory. This was intended from the beginning to be part of a series, and both it and many of the subsequent ten volumes went through more than one edition. From 1504 until 1509 Petrucci seems to have been consistently successful: he published at least 27 new titles, reissuing a number of these and earlier volumes, often without changing the date in the colophon. Among them are volumes of music for lute, perhaps published in reaction to the privilege accorded to Marco Dall'Aquila in 1505.

Petrucci's last publication at Venice appeared on 27 March 1509. His next volume was published in Fossombrone on 10 May 1511. Petrucci had not lost contact with his home town during his Venetian years: in 1504 he had been a councillor representing Fossombrone in Urbino, and in 1505 and 1507 a city official. In 1508 he had revisited Fossombrone, and resettled there at some time in 1509 or 1510. The decision to leave Venice probably reflects his (and others') growing concern about the effects of the League of Cambrai war on Venetian business, a papal interdict on trade with the city and the spread of the plague.

Petrucci's output at Fossombrone began slowly. He acquired the patronage of the distinguished theologian and Bishop of Fossombrone, Paulus de Middelburgh, for whom he printed two non-musical works. One of these, Paulus's *Paulina de recta Paschae* of 1513 (a plea for reform of the liturgical calendar), was Petrucci's largest and most sumptuous volume. His only two musical volumes during these years, one each in 1511 and 1512, continued series begun earlier in Venice: in 1514 he printed a third volume of Josquin's masses.

This last was Petrucci's first volume printed under a new privilege, obtained from the pope in October 1513, protecting his books of polyphony and organ tablature in the papal states for 15 years. It was paralleled by a privilege granted to Andrea Antico, an ambitious woodcutter who appears deliberately to have set out to compete with Petrucci. In the same year, on 26 September, Jacomo Ungaro received a Venetian privilege, issued without prejudice to any earlier grant. Scotto and Raffaele petitioned on Petrucci's behalf in June 1514, pointing out that he was the inventor of music printing and that his partners had not yet recouped their investment. The second claim seems unlikely, given the continuous production for more than ten years; but the further point that Raffaele was too infirm to support his family without the benefit of Petrucci's privilege may well have been true. Their petition was no doubt a defence against not only Ungaro (who,

as a type founder, may have been protecting technical modifications), but also Luc'Antonio Giunta (who had recently printed *Cantorinus*, a popular musical treatise) and perhaps also Antico. However, the renewal of Petrucci's privilege, coupled with the Roman one for the papal states, encouraged him to print a volume of motets in 1514 and two of masses, besides new editions of Josquin's first two books. He also continued to be a leading member of the ruling councils of Fossombrone.

The suspension of his activities between 1516 and 1519 is more apparent than real. Pope Leo X had ousted the ducal family of della Rovere from Urbino and placed Lorenzo de' Medici on the throne. Petrucci, as a leading citizen of a town loyal to the exiled rulers, played a significant role in the tension between the new duke and his cities. His printing output included a few concealed editions of earlier volumes and a small text by his bishop. He also planned to publish M. Fabio Calvo's translation of Hippocrates. An extant manuscript (in *I-Rvat*) suggests that it appeared on 1 January 1519, but the volume itself, which caused Petrucci some contractual problems and another visit to Rome, does not appear to have been printed.

After Lorenzo de' Medici's death in 1519, Petrucci began to print again. He produced three motet volumes in 1519, and apparently Pisano's *Musica* and a volume of which only fragments survive [*Musica XII*], both in 1520, as well as a number of reprintings of these and earlier volumes. In 1520 he opened a paper mill at Acqua Santa near Fossombrone, which seems to have been his principal source of income, for he ceased printing. (There is no evidence that Petrucci printed the *Prognosticon* of Paulus de Middelburgh dated 1523.) Some of his typographical material appears to surface in the volume of Eustachio Romano's duos printed by Dorico in Rome in 1523. Petrucci continued to be active in local politics for another decade. According to Schmid, he was recalled to Venice in 1536 to help print Latin and Italian classical texts. Neither his place of death nor site of burial is known.

[Petrucci, Ottaviano](#)

2. Publications.

Throughout his career Petrucci used multiple-impression type methods. The secret he averred he had discovered was that of printing both staves and music by setting and printing the two layers separately. In fact this was not new, for it had already been used by printers of liturgical music; but Petrucci did make the technique feasible for polyphony by developing much finer type material. His method produced work of an elegance hardly equalled since.

At first, Petrucci seems to have sent the sheet of paper through the press three times – once for the notes and other musical signs, once for the staves and once for the text. This permitted great freedom in arranging the material of each layer, while also requiring precise alignment. During 1503 he seems to have realized that staves and text could be printed together, reducing the number of passes through the press to two. From then onwards, the physical appearance of his book and the technical processes remained unchanged (until his last two books), although the quality of both materials and workmanship gradually declined.

At first, Petrucci seems to have acquired much of his music from the friar Petrus Castellanus. The two produced an international repertory, appealing and accessible to professional musicians. The first frottola volumes in 1504 mark a shift in Petrucci's intended market. These books (and the volumes of lute tablature and lute songs which began to appear in 1507) offer a simpler repertory and seem to be addressed as much to dilettantes as to professionals. At the same time, Petrucci must have acquired new suppliers of music: there is evidence suggesting contacts with the Ferrarese court and other sources.

When Petrucci moved back to Fossombrone, he seems to have intended merely to complete projects already begun in Venice. The hiatus caused by the political situation, or by his loss of contact with his purchasers, was partly filled by the three non-musical books, of which the *de recta Paschae* is outstanding, and is proof that Petrucci had not yet, in 1513, abandoned his artistic standards. A small collection of new titles in 1514–15 suggests a fresh start in music printing, drawing on new sources. However, with the change of power in the duchy of Urbino, the situation deteriorated, and subsequent publications consisted mostly of reprintings of earlier titles. Even the three new books of 1519 appear to be a political response rather than a continuation of earlier work, as they might at first seem.

In 1520 Petrucci undertook two volumes of a new Roman or Florentine repertory. Neither survives complete, though both show significant changes in his printing-house practice. Apart from these two volumes, the year 1520 (and perhaps 1521) was devoted to the last reissues of earlier volumes.

Petrucci's production represents a major portion of the surviving music in each of the genres he covered. His three volumes devoted primarily to chansons appeared at the beginning of his career, and, as a group, show the changing styles of around 1500. The many books of frottolas, on the other hand, survey the field very thoroughly, and show the various forms in their different guises and changing popularity. Petrucci's books of masses, mass sections and motets, perhaps inherently more conservative, cover the transition from works of Josquin's generation to those of his immediate successors, and even their followers, including Willaert and Festa, who formed the Italian style of the next decades. Finally, the last two books are of particular interest for their early evidence of the transition from frottola to the new madrigalian forms. Petrucci, or his editor, seems always to have been sensitive to prevailing taste: among the few volumes that were not reprinted are those for lute, or voice and lute, perhaps because they seem to be aimed specifically at amateurs.

The readings preserved in Petrucci's editions have recently been criticized for being inaccurate and arbitrary. While there is no evidence that he regarded his editorial role differently from that of a manuscript scribe, there is much evidence of the care with which he transmitted the readings. This evidence includes stop-press and manuscript corrections, as well as cancel leaves.

Petrucci's legacy was seen as a major one by his contemporaries: the music he printed was widely disseminated and frequently copied into manuscripts. Various volumes (Josquin's masses and the *Motetti de la corona*) were reprinted by Pasoti and Dorico in 1526, and others were the

basis of books published by Schoeffer and probably also by Giunta. To these men, scribes as well as printers, Petrucci's editions represented reliable usable copies of much of the most important music of the time, as trustworthy as any manuscript copy. They also presented music with an elegance which encouraged Antico, Dorico and Schoeffer (and through them many others) to continue to print music.

For another illustration see [Printing and publishing of music](#), fig.5.

PUBLICATIONS

venice

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Petrus Bonus de Burzellis.

See [Pietrobono de Burzellis](#).

Petrus Cameracensis.

See [Peter of Cambrai](#).

Petrus Capuanus.

See [Petrus de Amalfia](#).

Petrus de Abano [Petrus Aponensis]

(*b* ?Abano, nr Padua, 1257; *d* Padua, ?1315). Italian philosopher and doctor. He studied at Padua and spent some time at Paris; later he became a professor at Padua University. Music is discussed in two of his works, the *Conciliator differentiarum philosophorum et precipue medicorum* (Venice, 1476) and the *Expositio Problematum Aristotelis* (Mantua, 1475). They contain the traditional notion of music as a discipline of the Quadrivium, but also interesting references to musical practice. Rhythm is related to pulse beats, and mention is made of the instruments *rubeba* and *viella*, the forms of the *muteti* and *rote*, and the practice of 'bordonizare'.

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F. ALBERTO GALLO

Petrus de Amalfia [Petrus Capuanus]

(*b* ?Amalfi; *fl* 2nd half of the 14th century). Italian theorist. He was probably a member of the Amalfi nobility: in the 13th century a Petrus Capuanus de Amalfia was a cardinal, and an Andreas Capuanus was a canon in the choir of Amalfi Cathedral. Petrus's treatise, entitled *Compendium artis motectorum Marchecti* (ed. F.A. Gallo, Ant MI, *Scriptores*, i/1, 1966, pp.41–8), purports to be a summary of the mensural theory of Marchetto da Padova. In fact, however, it describes an Italian notation quite different from that of the early 14th century in that it is strongly influenced by the notation of 14th-century France. Petrus described a system containing three measures: *tempus perfectum* or *duodenarium* with each *brevis* divided into 12 *minime*, *tempus imperfectum* or *octonarium* with eight *minime*, and *tempus imperfectissimum* or *quaternarium* with four *minime*.

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F. ALBERTO GALLO/ANDREAS BÜCKER

Petrus de Cruce [Pierre de la Croix]

(fl c1290). Composer and theorist. One of the most important French musicians of the later 13th century, he won the praise of such commentators as Jacobus of Liège, for whom he was 'that worthy practical musician, who composed so many beautiful and good pieces of mensural polyphony and followed Franco's precepts' (CSM, iii, vol.7, 1973, p.36), and Guy de Saint-Denis, for whom he was 'Master Petrus de Cruce, who was the finest practical musician and particularly observed the custom of the church of Amiens' (GB-Lbl Harl.281, ff.92r-v).

Apparently a native and resident of Amiens, and a member of a family prominent in that city from the 12th century to the early 14th, Petrus is likely to have studied at the University of Paris as a member of the Picard nation, earning there the title Magister (see Johnson). His student years would have been between 1260 and 1290, as he was evidently a younger contemporary of Franco (see Franco's *Ars cantus mensurabilis* of c1280), and Franco experimented with his mensural innovations, as Jacobus of Liège reported (CSM, iii, vol.7, 1973, p.38). Two of Petrus's motets occupy a place of honour at the beginning of the seventh fascicle of the Montpellier Codex (F-MOf H196) and thus date from before c1290. In 1298 Petrus sojourned in the king's castle in Paris and participated in the composition of a monophonic rhymed office for St Louis, perhaps the well-known *Ludovicus decus regnancium*. In 1301–2 he resided in the palace of Bishop Guillaume de Maçon of Amiens, where he was probably a senior cleric and a participant in the liturgy of the episcopal chapel. If still alive, he was no longer at the cutting edge of innovation in the 1320s, when Robert de Handlo and Jacobus of Liège placed him among their older figures as opposed to the *moderni*. Petrus bequeathed a book of polyphony to Amiens Cathedral, a gift first recorded in the inventory of the cathedral treasury in 1347.

Petrus is cited several times by Guy de Saint-Denis for his expertise in the details of the liturgy and chant of Amiens. No major work on plainchant survives under his name, but he is the author of a brief tonary reflecting Amiens usage, the *Tractatus de tonis* (CSM, xxix, 1976). He may also have turned his hand to an essay on the notation of mensural music, but again no major work survives. Two treatises, the *Ars motetorum* of Petrus de Picardia (CSM, xv, 1971, pp.16–24) and an anonymous *Ars musicae mensurabilis secundum Franconem* (CSM, xv, 1971, pp.31–57), have been attributed to him by modern scholars, but neither contains the innovations for which he was famed.

Petrus's major achievement in the development of mensural music was to progress beyond Franco's subdivision of the breve, such that not only the traditional two (unequal, i.e. minor and major) or three (equal, i.e. minor), but up to seven semibreves could occupy the value of a breve. He therefore stipulated that any two successive groups of semibreves (equivalent to two breves) must be separated by a *punctus*; this contrasts with the tradition codified by Franco, for whom such separation was

necessary only for more than four successive semibreves, since four were inevitably recognized as two groups of two. Petrus de Cruce also seems to have been the first to introduce the dot as a symbol of *divisio*, or separation; Franco still used the *tractulus*, or small stroke, which he also referred to in the conventional manner as *divisio modi*. Jacobus of Liège well conveyed the sense of adventure that marked the experimentation Petrus carried on in his motets, describing how he ‘sometimes put more than three semibreves for a perfect breve. At first he began to put four semibreves for a perfect *tempus*. ... Thereafter he went further and put for one perfect *tempus* now five semibreves, now six, and now seven ...’ (CSM, iii, vol.7, 1973, pp.36–7).

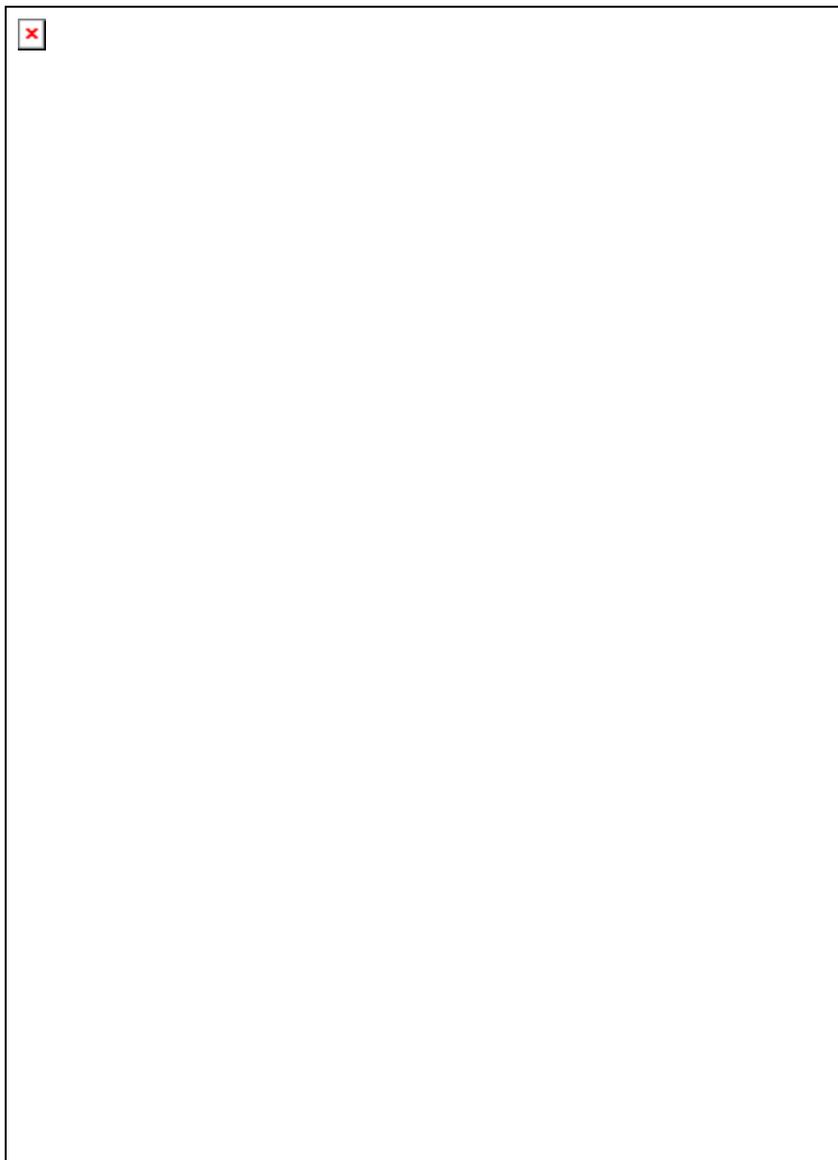
The proliferation of semibreves naturally brought with it a corresponding deceleration in the speed of the breve. Petrus Le Viser, who knew no subdivision of the breve beyond that of Petrus de Cruce, held that this style required the slowest beat available (the *mos longus* in Le Viser’s system). In contrast, for Jacobus of Liège the motets of Petrus de Cruce, though too advanced for the traditional fast beat (*cita mensuratio*), merely required a relatively moderate adjustment (*media mensuratio*) in the speed of the *tempus*. Jacobus further reported on the next step, when ‘someone else, however, put for a perfect tempus not only five, six, or seven semibreves, but also eight and sometimes nine ...’ (CSM, iii, vol.7, 1973, p.38). According to Handlo this other musician was evidently Johannes de Garlandia (the Younger), who must have been active during the earliest years of the 14th century. In contrast to his comments on Petrus de Cruce, Jacobus expressed no approval here, presumably because the three *gradus* of Johannes de Muris’s ternary mensural system (cf the *Notitia artis musicae*), of which he disapproved, would in effect seem to have been brought about as soon as the figure nine was reached. To this most advanced style of notation Jacobus assigned his slowest beat (*morosa mensuratio*), in which the duration of the semibreve equalled that of the Franconian breve (CSM, iii, vol.7, 1973, p.36).

Petronian semibreves were generally restricted to tripla, whose increasing subdivision of the breves was more often syllabic than melismatic. Their performance was necessarily too rapid for each semibreve to be measured precisely. An analogous situation had existed in the decades around 1200 when a long (i.e. a *longa duorum temporum*) was divisible not only by two, but also by three or four breves, which were *ultra mensuram* (because of their speed they were not subject to precise measurement; cf the *Discantus positio vulgaris*). Similarly, around 1290 the semibreves in any group of four or more were simply shorter than short; and their delivery, as Jacobus of Liège testified (CSM, iii, vol.7, 1973, pp.38–9, 85–6), was equal, not yet requiring the conception of *semibrevis minorata* and *semibrevis minima*. (A variety of post-Petronian attempts at differentiations of value led eventually to the codifications of the French Ars Nova; for an early attempt see [Petrus Le Viser](#)). The motetus generally continued to exhibit steady and perceptible modal rhythm – usually mode 1. It is these circumstances that must have caused Jacobus of Liège to approve of Petrus’s motets as being still in accordance with Franconian tradition.

The two motets whose tripla Jacobus cited as examples are in *I-Tr* Vari 42 (nos.24 and 14), and in *F-MOf* H196, where they open the seventh fascicle

(nos.236 and 237): *S'amours eust point de poer/Au renouveler du joli tans/Ecce* and *Aucun ont trouvé chant/Lonc tans me sui tenu/Annuntiantes*. The triplum of the latter is also cited in association with Petrus de Cruce by Robert de Handlo and the Faenza Anonymous (CSM, xv, 1971, 66–72), and it is quoted without attribution in two further anonymous late Ars Antiqua treatises, the *De cantu organico* (Anglès 1958, p.21) and the *Ars musicae mensurabilis secundum Franconem* (CSM, xv, 1971, p.42). In addition, Handlo and the *Ars musicae mensurabilis secundum Franconem* refer to an unattributed and otherwise unknown Latin triplum, *Novum melos promere*, in contexts suggesting Petrus de Cruce as author. Six other motets containing French tripla with Petronian characteristics and therefore possibly composed by Petrus are *Aucuns vont souvent/Amor qui cor/Kyrie eleison* (*I-Tr* 42, no.13, *F-MOf* H196, no.247), *Amours qui se me maistrie/Solem iustitie/Solem* (*MOf*, nos.272, 321), *Lonc tans ai attendu/Tant ai souffert/Surrexit* (*MOf*, no.281), *Pour chou que j'aim/Li jolis tans/Kirieleison* (*MOf*, no.282), *Aucun qui ne sevent/lure tuis/Maria* (*MOf*, no.300) and *Je cuidois bien metre/Se j'ai folement/Solem* (*MOf*, no.315).

In Petronian motets the tenors as a rule move in longs, which are often unpatterned. In view of the retardation of the speed of the lower voices by the parlando in the triplum, the musical construction of the motetus often seems closer to the tenor than to the triplum (ex.1). The latter, by far the most rapid of the three voices, never hockets with the motetus, and its register is somewhat higher than that of the other two parts. Hence, Petronian motets tend to give the impression of a triplum supported by two lower and slower voices, one of which (motetus) has a text of its own. The highly irregular structure of the French verses with their precipitous rhythms and declamation seems quite capricious and often approaches rhymed prose. In a rather romantic way the music is primarily oriented toward the virtuoso of declamation. Generally, these motets with their shapeless tenors resist all analytical search for rational phrase structures; the same tendency is already in evidence in many motets of the Franconian period.



The post-Petronian evolution in France produced the system of four prolations with minim equivalence, a considerable departure from Petrus's notational practice. 14th-century English and Italian notations, however, were based on the Petronian principle of subdivision of the breve, accommodating varying numbers of semibreves between two *puncti* (or between ligatures, larger note values, rests, or any combination of these).

See also Motet, §I, 1 and [Notation, §III, 3](#).

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ERNEST H. SANDERS/PETER M. LEFFERTS

Petrus de Domarto.

See [Domarto, Petrus de](#).

Petrus de Picardia

(fl 1250). French theorist. Hieronymus de Moravia included a short treatise by him in a compendium of treatises on various aspects of the music of his time. The work, the *Ars motetorum compilata breviter*, appears in two other sources as well, but is anonymous in both. The Parisian source, *F-Pn* lat.16663, has been printed twice in modern editions (*CoussemakerS*, i, 136b–139b; S.M. Cserba, ed.: *Hieronymus de Moravia O.P.: Tractatus de musica*, 259–63); an incomplete Swedish source, *S-Uu* C 453, is discussed by C.A. Moberg (*STMf*, x, 1928, pp.62–7). These two, together with *I-Nn* XVI A 15, were used for a critical edition by F.A. Gallo (*CSM*, xv 1971, pp.9–30).

Petrus based his treatise on Franco of Cologne and Johannes de Burgundia, a follower of Franco. It is an exposition of Franconian principles, illustrated by reference to various motet tenors, most of them mentioned or quoted in other contemporary sources. The work is in four short sections, discussing notation in simple figures, ligatures, rests and the rhythmic modes. It is designed as a condensation of its authorities addressed, as Petrus stated in the introduction, to 'novi auditores' who wish to be instructed briefly. Its importance lies in its mentioning a large number of motet tenors, thus giving an idea of the distribution of certain pieces. Although it has been suggested that Petrus de Picardia is actually the composer [Petrus de Cruce](#), Hüschen's theory that they are two separate individuals is more plausible. Petrus de Cruce is cited by other theorists for his division of the breve into as many as seven semibreves – a practice adopted in his motets. In Petrus de Picardia's *Ars motetorum compilata breviter* the breve is divided into only two or three semibreves, following more closely the tradition of Franco of Cologne.

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- ALBERT SEAY/C. MATTHEW BALENSUELA

Petrus de Sancto Dionysio

(fl 14th century). French theorist. He was from the abbey of St Denis on the outskirts of Paris and is known only as the compiler of the *Tractatus de musica*, which probably dates from shortly after 1321. The treatise is in two parts: the first, 'Musica theoretica', is largely derived from the *Notitia artis musice* of Jehan des Murs; the second, 'Musica practica', is a collection of rules on mensural notation drawn from at least two sources. Part of the *Tractatus* was published as Coussemaker's Anonymous VI (*CoussemakerS*, iii, 398–403).

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GORDON A. ANDERSON/C. MATTHEW BALENSUELA

Petrus frater dictus Palma ociosa

(b Bernaville, Ponthieu; fl 1336). French theorist. According to his *Compendium de discantu mensurabili* (ed. Wolf) he was a Cistercian monk at Cercamp Abbey, near Frévent in the Pas-de-Calais. His name may indicate a deformed hand which, as the *Summa musice* implies (lines 692–6; ed. Page), would have interfered with his learning and teaching of the Guidonian scale, particularly if it was his left hand.

Petrus's treatise survives along with standard works by Guido and Johannes Cotto and a series of anonymous tracts in *D-EF* Ampl.8°94, ff.59v–68. Its three chapters treat *discantus simplex* (intervals and note-against-note counterpoint), *falsa musica (musica ficta)* and *flores musice mensurabilis* (decorated counterpoint). The first of these is treated

conventionally. The second is mainly concerned with making 3rds and 6ths major when they resolve outwards; sharps and flats are to be understood as raising and lowering pitches; certain motets and rondelli chromatically alter plainchant tenors, though Petrus avoids that in his examples; B \flat and D may be solmized as *ut*. The numerous examples suggest a striking tolerance of consecutive semitones, though it would seem in the light of the third chapter that these should be understood as underlying progressions which in practice would be elaborated.

The third chapter is remarkable for providing, at a very early date, an analytically conceived description of Ars Nova motet style. The 'flowers of measured music' (Petrus's equivalent of other theorists' *contrapunctus diminutus*) decorate note-against-note counterpoint; they are to be recognized by their being reducible to a single pitch; their character is determined by the mensuration in use, and since the potential decorations of possible progressions are innumerable, Petrus provides examples covering all combinations of modus, tempus and prolation. The 12 examples serve as models for composing over a chant: the composer may set out the decorated discantus line 'in whatever way seems most appropriate according to each group of notes', as shown in examples 'selected just as one might compose'.

The purpose of Petrus's treatise is indicated by its contents. The examples are strikingly similar to surviving Ars Nova motets in their melodic and rhythmic style. Nine of the 12 are based on Sanctus chants; they are all in two voices and could perhaps have been improvised. Cistercian houses did not normally favour decorated polyphony; Petrus therefore seems to have been providing a practical manual on polyphonic mass composition in a simple but up-to-date style for use outside his own order. His sophisticated understanding of Ars Nova music can only have been acquired from study of recent motets by Vitry and his immediate followers.

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DANIEL LEECH-WILKINSON

Petrus Le Viser

(fl c1290–1300). Theorist. He is known only through certain rules regarding mensural polyphony attributed to him in the *Regule* of Robert de Handlo (ed. Lefferts). Petrus Le Viser was the first to acknowledge the existence of different stylistic categories requiring different tempos for the beat. He posited three speeds at which the beat (*tempus* – i.e. the breve) could be taken: *mos* (i.e. manner) *longus*, *mos mediocris* and *mos lascivus*. The last of these, applying principally to the Franconian tradition, was equivalent to

the modern 'allegro', in both senses of the word. It was now conceived as sufficiently fast for the characteristic unequal rhythm of the 3rd and 4th modes (*brevis recta – brevis altera*) to be equalized (two *breves recte*): 'But in the *mos lascivus* we reject any altered breve and any inequality of breves and affirm their equality; hence, two breves between two longs are equal in the *mos lascivus*, and both longs are imperfect'.

Whereas 12 to 15 years earlier Lambertus had still regarded this as a conceptual impossibility, Petrus Le Viser gave recognition to what came to be known as *modus imperfectus*. He added that the latter could not of course apply if three breves consistently intervened between two longs. The speed of the *tempus* was fast enough to accommodate no more than the conventional two or three semibreves per breve; these were performed in the Franconian manner. ('It was these semibreves in the *mos lascivus* that gave rise to a good many *hoketi lascivi* [merry hockets] ...') Examples of the *mos lascivus* with binary mensuration of the long occur in the Bamberg manuscript (*D-BAsp* Ed IV 6, no.86) and Montpellier manuscript (*F-MOf* H196, nos.153, 260, 261, 311), and also in a few English compositions, notably several in *US-Cum* 654 app.

The *mos mediocris* accommodates three, four or five semibreves in a *brevis recta* (e.g.: *F-MOf* no.281; *I-Tr* Vari 42, nos.4, 7, 12, 23; *GB-Onc* 362, no.9). 'But in this *mos* two semibreves are equal, three unequal, four equal and five unequal.' This passage doubtless reflects the evolutionary process that had apparently been set in motion, somewhat earlier, by Petrus de Cruce when he began to enlarge to four the number of semibreves set for a breve. These were necessarily performed too fast to be rhythmically differentiated. (In fact, Petrus Le Viser still stipulated that if four or five semibreves took the place of a breve, they could only be melismatic, i.e. turns or similar ornaments in which the first of five notes could hardly be more than an acciaccatura; see [ex.1](#).) Four equal semibreves in one voice set against two semibreves in another (e.g. *I-Tr* no.7) could easily cause the latter to become equal, in effect producing *tempus imperfectum*. The contrapuntal evidence in applicable motets (three semibreves in one voice set against four or two in another) indicates that in a group of three semibreves the last was equivalent to the first two (the *via nature* of the early 14th century).



Petrus was thus the first to recognize at least special categories of imperfect mensuration on the two levels of *modus* and *tempus*. At the same time he unwittingly introduced what later came to be known as *prolatio minor*, since each of a group of four semibreves (in effect, minims) in *mos mediocris* has half the value of each of a group of two.

Petrus Le Viser's attempt at precise mensural definition of fractional semibreves was apparently not accepted by other musicians, among them Petrus de Cruce, whose more advanced motets, in which the breve could be divided by up to seven semibreves, were performed in the *mos longus*. Here the customary reading of groups of two or three semibreves continued to obtain, probably because the large number of allowable semibreves per beat was conducive to the retention of the Franconian tradition.

The *mensurationes* of [Jacobus of Liège](#) are similar to the *mores* of Petrus Le Viser, except that the conservative Jacques explained them as largely representing historical layers: (1) *citissima* for compositions written in longs and breves only, such as older hockets, in which 'the perfect breve has no more value than the present-day minim', e.g. Pérotin; (2) *cita* for Franconian motets; (3) *media* for Petronian motets; and (4) *morosa* for the 'moderns', e.g. Philippe de Vitry (*Cousse-makerS*, ii, 400b–401). He reported no imperfect mensuration for either (2) or (3).

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ERNEST H. SANDERS

Petrus optimus notator, Magister

(*fl* mid-13th century). Musical scribe active in Paris. In the period following the generations of Perotinus and Robertus de Sabilone, he was involved, along with Johannes ‘Primarius’ and others, in copying the *Magnus liber* of Notre Dame, work that resulted in the transcription of the repertory from a modal to a mensural system of notation. He is mentioned only by the theorist Anonymus 4 (ed. Reckow, 1967, i, 46, 50). Anonymus 4’s text implies that Petrus’s activity preceded that of Franco of Cologne; it is possible, however, that Petrus ‘the best notator’ was actually a somewhat younger figure, [Petrus de Picardia](#), on whose compendium *Ars motetorum compilata breviter* (ed. F.A. Gallo, CSM, xv, 1971) Anonymus 4 appears to have drawn. Identification with Petrus de Cruce (Coussemaker and others) is unlikely.

EDWARD H. ROESNER

Petrus Palma Ociosa.

See [Petrus frater dictus Palma ociosa](#).

Petrus Trothun Aurelianus, Magister

(*fl* early or mid-13th century). Singer. He was active in Paris, about the time of Robertus de Sabilone, probably at Notre Dame. His singing of plainchant was praised by the theorist Anonymus 4 (ed. Reckow, 1967, i, 50), who also remarked that he knew little or nothing about the rhythm of measured music.

IAN D. BENT

Petrželka, Vilém

(*b* Brno, 10 Sept 1889; *d* Brno, 10 Jan 1967). Czech composer and teacher. He studied at the Brno Organ School with Janáček (1905–8) and privately in Prague with Novák (1913–14). He lectured in composition and theory at the Brno Conservatory (1919–52) and at the academy (1947–60), where he became professor in 1957. From his Novák-like beginnings, he developed remarkably as a composer: his use of new methods of composition, daring for its time, aroused admiration, but later he inclined more towards the traditional school. Apart from the monumental cantata *Námořník Mikuláš* (‘Mikuláš the Sailor’), the most valuable of his works are

the chamber compositions. In them he made striking use of harmony, metre and rhythm and showed a refined technique in a style that was basically homophonic, though with frequent use of imitation. His works show no direct relation to folk music. Petrželka completed and orchestrated Janáček's Mass in E♭. He taught a number of composers, among them Zdeněk Blažek, Sokola, Kaprálová, Jan Novák, Josef Berg and Křivinka. He was also a critic for newspapers in Ostrava and Brno.

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(selective list)

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JAN TROJAN

Pets.

See [Paez](#).

Pet Shop Boys, the.

English pop group. It was formed in 1981 by a pop music journalist, Neil Tennant (*b* North Shields, Northumberland, 10 July 1954), and Chris Lowe (*b* Blackpool, 4 Oct 1959). They had their first success with the song *West End Girls*, a number one hit in Britain and the USA in early 1986 which heralded a string of chart singles including four UK number one singles. Their sometimes excellent material is mostly original, although *Always on my Mind* (1987) was a cover version of the Elvis Presley standard. *Where the streets have no name/Can't keep my eyes off you* (1991) was a 'hi-

energy' version of a U2 number and a Frankie Valli song segued together, while *Go West* (1993) was a remake of the Village People's 1979 gay anthem. They were probably at their peak in the late 1980s with their duet with Dusty Springfield, *What have I done to deserve this?* (1987), and *Heart* (1988), although their melodic touch never really left them. In 1999 they returned to the charts with their album *Nightlife*.

With Erasure, the Pet Shop Boys are the last in a long line of arty, camp synthesizer duos which stretches back to Sparks in the 1970s and continued into the 1980s with Yazoo, Blancmange and Soft Cell. However, the Pet Shop Boys' style is instantly recognizable: Tennant's dead-pan recitatives are combined with Lowe's disco and Balearic beats. The band have also shown a predilection for grandly operatic ballad styles, as on their 1991 hit *Jealousy*. Their work carries with it obvious camp overtones with songs such as *Shopping* (1987) and *Can you forgive her?* (1993), and a quintessentially English wry sense of humour and understatement, suggested in the titles of some of their albums: *Please* (1986), *Actually* (1987) and *Very* (1993). Their melodramatic and highly theatrical performances on stage are reminiscent of a bygone pop age, when show and spectacle were applauded, not ridiculed.

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DAVID BUCKLEY

Pettersson, (Gustaf) Allan

(*b* Västra Ryd, Uppland, 19 Sept 1911; *d* Stockholm, 20 June 1980).

Swedish composer. He was brought up, together with three older siblings, in crowded and basic conditions in a poor working-class area of southern Stockholm. His irascible blacksmith father and pious mother – who had an appealing singing voice and played the guitar – had bitter conflicts and eventually divorced. Pettersson played the violin in his youth at political meetings, funerals and silent films, though he received no formal training until his mid-teens. He applied to the Swedish Royal Academy of Music in Stockholm in 1926 but gained admission only later, studying the violin with Ruthström, the viola with Runnquist, harmony with Nordqvist and counterpoint with Melchers (1930–38). He played chamber works, theatre music and jazz, and was the viola player in the first Swedish performance of Schoenberg's *Pierrot lunaire* (1937). Although he won a position in 1939 as a section violist in the Concert Society (now the Royal Stockholm PO), a scholarship to study with Vieux in Paris postponed the start for a year. He kept the position until 1953 but stopped playing in the orchestra in 1950. He gained a reputation as a fine, sensitive musician and an irritable, difficult person.

Pettersson had intermittently written music since 1934. To further his goals as a composer, in the second half of the 1940s he studied privately: harmony with Herbert Rosenberg, counterpoint with Olsson, orchestration with Mann and composition with Blomdahl. He went back to Paris between 1951 and 1953, where his principal teacher was Leibowitz. On his return to

Stockholm, he concentrated on composition; but worsening rheumatoid arthritis was eventually to turn him into an invalid, unable after 1968 even to attend concerts. Nevertheless in that year he finally achieved a public breakthrough with the première of his Seventh Symphony by the Royal Stockholm PO under Dorati.

In the 1970s Pettersson won various important Swedish prizes and awards. Frequent articles in the Swedish press centred on his chronic illness, colourful character and identification with the weak, poor and disadvantaged of society. In 1975, when the Stockholm PO decided not to take his music on tour, he became notorious by banning the orchestra from playing his music; the ban lasted a year, during which, unusually, Pettersson wrote little or no music. After his death, interest in his music increased internationally, especially in Germany. There an Allan Pettersson Gesellschaft issued six yearbooks, CPO began recording his complete works, and a series of concerts (in 1994–5) programmed almost all of them.

Pettersson's early compositions consist of chamber music and songs. The crucial work among these is the 24 *Barfotasånger* ('Barefoot Songs'), which he wrote in the 1940s to his own poetry. Some of the songs recall ballads or romances, folk tunes or church hymns; some recall Schubert's *Winterreise*. They are mostly diatonic with simple accompaniments in structures of some sophistication. Poetic themes include loneliness and longing, poverty, sorrow and death, suffused with religious implication. His orchestral music, all of which came afterwards, may be an attempt to deal with the losses these songs project and to realize on a large scale the struggles which lie behind them. Melodies from the *Barfotasånger* reappear later, sometimes as fragments (e.g. in Symphony no.2), sometimes in longer quoted sections (e.g. in the Second Violin Concerto and Symphony no.14). They may supply intervallic material for the larger works or blossom as calmer areas in very turbulent music.

Around 1950 Pettersson wrote his last two chamber works, which technically were the most advanced music he ever composed. In the Concerto for violin and string quartet, hysterical repetition, cold vibratoless chorales, arco and pizzicato beyond the bridge, deliberate mistuning via quarter-tones, and a very wide variety of articulations for all the instruments advance an impression of irony and provocation, sometimes wild, sometimes harrowingly distant. Just as alarming technically and emotionally are the Seven Sonatas for two violins. Like the concerto, they use Hindemith and Bartók as models to create a different sound world. Pettersson asks for strict observance of 'the prescribed string designations, which are given for *timbral* reasons, and the bowing indications, which all aim for a particular expression'. Characteristically that expression is harsh, distorted and agitated; occasionally there is grim humour. Both concerto and sonatas reveal comprehensive mastery of composition for strings. So do Pettersson's three concertos for string orchestra, all completed in the 1950s. The first owes something to Bartók's Divertimento; better known is the Third, whose long *mesto* middle movement became Pettersson's first recorded work. All three concertos demand considerable virtuosity; they also reveal the extreme contrasts and musical fragmentation which mark his symphonies of the 1950s.

Pettersson wrote 17 symphonies, from about 1950 to 1980. No.1 exists in two substantial incomplete (but orchestrated) manuscripts. No.17 is also incomplete. Most are on a very large scale: only three last fewer than 30 minutes (nos.10, 11 and 16), and only two have more than one movement (nos.3 and 8). The single-movement 9th and 13th symphonies last over an hour. The completed symphonies may be grouped into nos.2–4, 5–9 and 10–16. The first group emphasizes struggle and conflict, typically through irregular, rapidly changing chromatic lines in complex textures sometimes approaching atonality, and the opposition of these lines to smoother, slower, diatonic melodies. Such serenity as occasionally emerges is either insecure or final, suggesting either unattainable peace, or resignation and death. The next group exhibits more expansive writing and more diatonic harmony, often paring down thematic and harmonic material to a minimum and proceeding by ostinato and other repetition. The ethereal coda to the 7th Symphony has a harmonic support almost exclusively of a repeated B minor triad which continues for about six minutes.

No.10 is the fiercest and most concentrated of the symphonies. All of them in the third group contain highly charged music. Many simultaneous ideas and their doublings, typically at high speed and loud volume, and in heavy orchestration and syncopated melodic planes, compete in extreme musical struggle. Adding to the tension may be lines at very high tessitura, especially in the high strings and high brass. For all these reasons, these symphonies are the hardest to perform, although the last (no.16), together with the viola concerto, is more relaxed and transparent.

Thematic shapes and their individual developments, especially in the first and third groups of symphonies and the concertos (from the 1950s and 1970s), share procedures traceable to Pettersson's studies of serialism under Leibowitz. Although never genuinely serial, some of Pettersson's works have chromatic or 12-note themes which are developed in whole or in part in inversion, retrograde, or both. The music always retains tonality on a large scale, although achieved goals of diatonic triads are scarce in his purely orchestral music from the 1970s. Such goals are more common in his only orchestral music to include voices: Symphony no.12 and *Vox humana*. The former sets texts from Neruda's *Canto general*. It deals with oppression and strife, in a personal rather than political commentary. Both works identify with the oppressed and struggling outsider in grim, frequently tragic circumstances.

Although he completed 15 symphonies and several concertos, these works owe little to traditional formal patterns. Pettersson once observed that his symphonic form actually broke up symphonic structures. Although occasionally like the orchestral music of Mahler, Berg, Sibelius or Bartók, his is more extreme. The vigorous heterophony suggests struggle and defiance, while the more lyrical, often hauntingly beautiful passages could, in his words, 'calm a child's weeping'. He considered his own sufferings and blessings, especially from childhood, the source of his creativity. Through his music he felt himself 'a voice crying out ... which is threatened with drowning in the noise of the times'.

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PAUL RAPOPORT

Petti, Paolo

(*b* Rome; *d* Rome, 1678). Italian composer and musician. He appears to have spent his whole life in Rome, where he was a pupil of Silvestro Durante and then *maestro di cappella* of S Maria Maggiore and a musician at the Castel S Angelo. According to Pitoni he died young. In his handling of both textures and learned contrapuntal techniques he was a skilful exponent of the polychoral style much cultivated in Rome.

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Petty, Tom [Thomas]

(b Gainesville, FL, 20 Oct 1952). American rock singer and songwriter. As a teenager he formed Mudcrutch, influenced by the 'British invasion', with Benmont Tench (keyboards) and Mike Campbell (guitar). The trio moved from Florida to California (1976), renaming the group Tom Petty and The Heartbreakers and adding Ron Blair (bass guitar) and Stan Lynch (drums) to the line-up. Between 1976 and 1999 they recorded ten albums of Petty's songs. Among his most commercially successful compositions were 'American Girl' from the debut album, 'Don't do me like that' (*Damn the Torpedoes*, 1979), 'Don't come around here no more' (*Southern Accents*, 1985) and 'Into the Great Wide Open' (*Into the Great Wide Open*, 1991). Petty also made two solo albums. Through his well-crafted songs and his work with such performers as Bob Dylan (with whom the group toured in the 1980s and 90s) and George Harrison, he has been one of the leading figures of mainstream rock for more than two decades. With Dylan and Harrison, Petty was also a member of the 'supergroup' the Traveling Wilburys.

DAVE LAING

Petyr [Petre, Peter], Henry

(b c1470; d after 1516). English composer. He graduated BMus at Oxford in 1516, having spent 30 years in the study and practice of music. Only one of his works, a 'Playn Song' Mass in *GB-LbI* Add.5665 (without Kyrie), has survived. The title refers to the fact that the notation is adapted from plainchant symbols. In fact only two note values are used: breve and semibreve, though other instances of the same convention also use the minim. This interpretation of the notational symbols is confirmed by their appearance from time to time in the cantus firmus voice only of ritual polyphonic items in the early 16th century. (Taverner's 'Plainsong' mass also uses a restricted range of values but does not employ plainchant symbols.) Petyr's mass has little merit besides its ingenuity.

JOHN CALDWELL

Petyrek, Felix

(b Brno, 14 May 1892; d Vienna, 1 Dec 1951). Austrian pianist, composer and teacher. In Vienna he studied the piano with Godowsky and Sauer, musicology with Adler and composition with Schreker (1912–15, 1917–19). Several of Schreker's pupils at this time, such as Grosz, Hába, Krenek, Rathaus and Rosenstock became close friends: Petyrek was to be responsible for many first performances of their piano and chamber works. He used his first appointment to a teaching post in piano, at the Salzburg Mozarteum, as the opportunity to place his many talents, as solo pianist, teacher, composer and performer, at the service of contemporary music, and this he continued to do in Berlin (Musikhochschule, 1921–3), Abbazia, Slovenia (1923–6), Athens (Odeon, 1926–30), Stuttgart (Musikhochschule, succeeding Wilhelm Kempff, 1930–39), Leipzig (Musikhochschule and University, 1939–45). In 1949 he returned to Vienna, where he taught in several faculties at the Musikakademie, as it then was, and set up an archive of folksong.

While the core of his oeuvre is the vocal and piano music, his melodrama *Die arme Mutter und der Tod* (1922, operatic version 1929) (which employs Sprechgesang), the sextet and the Sinfonietta (both monothematic in conception) helped equally to establish his reputation as an original artist. The *Sechs groteske Klavierstücke* (1914–19), with their pregnant rhythms, staccato-martellato effects, disruptive changes of tempo, and bitonal tendencies, were much praised in progressive circles and frequently performed. He composed piano duos and duets in the 1930s, after marrying the pianist Renate Helene Lang, his second wife. Hindemith, among others, took an interest in Petyrek, and he was invited to Donaueschingen in 1923 and 1925, making him spiritually a co-founder of the ISCM. The Swiss poet and anthroposophist Hans Reinhart had a great influence on his stage works, including the three subtle settings of Reinhart's versions of Andersen. Mahler's influence has been overstated: at the start of his career Petyrek was very receptive to Schreker's sphere of expression but later became more critical of his musical language. As an acknowledged interpreter of contemporary music he was closer to Hindemith, Stravinsky (critics at one time often called him the 'Viennese Stravinsky') and Bartók, without renouncing the colourful melodic style and instrumentation of his former teacher. He shared Bartók's interest in collecting the folksongs of eastern and central-southern Europe, and adapting them in his own compositions. Petyrek favoured formal originality, strong rhythms and inventive melodic language. But his particular strength probably lay in his independent efforts to secure emancipation from major–minor tonality without following Schoenberg and his circle into the 12-note technique. His path involved freely atonal structures, bitonal or polytonal combinations, extreme chromaticism, and then a return once more to tonal allegiances.

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(selective list)

Stage: *Komödie* (pantomime, Festenberg), Vienna, 1922; *Tahi* (pantomime, J. Algo), Hanover, 1928; *Die arme Mutter und der Tod* (op, Reinhart), Winterthur, 1933; *Der Schatten* (Nachtstück, H. Reinhart), Basle, 1937; *Der Garten des Paradieses* (dramatische Rhapsodie, Reinhart), Leipzig, 1942

Orch: *Arabische Suite*, 1918; *Scherzo*, b, 1919; *Sinfonietta*, 1921; *Conc.*, F, 2 pf, orch, 1931; *Conc.*, 2 pf, orch, 1949; 2 *Concs.* for orch

Chbr: *Sonata*, e, vn, pf, 1913; *Qnt*, 1914; 2 *Kammermusiklieder*, 1919; *Pf Trio*, 1921; *Sextet*, cl, pf, str qt, perf. 1922; *Divertimento*, wind, 1922; *Fischmarkt in Athen*, str trio

Pf: *Sonata*, D; *Variationen und Tripelfuge über ein eigenes Thema*, 1915; 24 *ukrainische Volkweisen*, 1919–20; *Passacaglia und Fuge*, d, 1922; 6 *groteske Klavierstücke*, 1923; *Choral, Variationen und Sonatine*, 1924; 6 *griechische Rhapsodien*, 1927; 11 *kleine Kinderstücke*, 1927; 3 *sonatas*, 1928; *Toccata*, 1931; 6 *Konzerttetüden*, 2 pf, 1934; *Toccata und Fuge*, 2 pf, 1934; *Burleske*, 1941; *Variation über ein Thema von Verdi*, 2 pf, 1941; *Sonatina*, C, 1947; 5 *sonatas*, 1956

Vocal: *Lukians Gesänge griechischer Hetären*, S, pf; 2 *japanische Haikos*, S, cl, pf; 10 *slawische Volkslieder*, v, str trio; 2 *jüdische Hochzeitslieder*, 3vv, ob, str qt; *Lieder aus dem West-östlichen Diwan* (J.W. von Goethe), chorus; *Beduinischer Diwan*, chorus 8vv; 5 *heitere Lieder* (J.W. von Goethe), male chorus; *Steirische Bauernhochzeit*, chorus, 1932; *Jugendland* (E.C. Kolbenheyer), chorus 6vv, 1936; *Wir tragen ein Licht* (F. Höller), chorus 5vv, 1936; *Gotischer St Georg* (A. Pichler),

chorus 8vv, 1939

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K. Komma: 'Schicksal und Schaffen sudetendeutscher Komponisten', *Stifter-Jb*, iii (1953), 83, 88, 111

C. Ottner: 'Moderner Musikbolschewist - wie der Herr, so der Knecht: Felix Petyrek, ein vergessener Schüler Franz Schrekers', *Österreichische Musik, Musik in Österreich: Beiträge zur Musikgeschichte Mitteleuropas: Theophil Antonicek zum 60. Geburtstag*, ed. E.T. Hilscher (Tutzing, 1998), 605–31

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CARMEN OTTNER

Petz.

See [Paez](#).

Petz, Johann Christoph.

See [Pez](#), Johann Christoph.

Petzold, Christian.

See [Pezold](#), Christian.

Petzold, Rudolf

(*b* Liverpool, 17 July 1908; *d* Michaelshoven, Cologne, 17 Nov 1991).

German composer and teacher of music. His interest in music was first aroused as a ten-year-old in Liverpool by the English conductor and Handel expert John Tobin. From 1930 to 1933 he studied at the Cologne Musikhochschule (composition with Jarnach, piano with Peter Dahn). He worked as a freelance composer (1933–41) and taught music theory at the Cologne Musikhochschule (1937–8). From 1941 to 1942 he again lectured on music theory, this time at the Frankfurt Musikhochschule. He returned to Cologne in 1946 to teach composition and stayed there until 1970, becoming successor to Jarnach in 1955 and later holding the appointment

of deputy director (1960–69). After his retirement in 1970 Petzold devoted himself entirely to composing. He received the Robert Schumann Prize in 1958 and the Silver Medallion of the Cologne Musikhochschule in 1968.

His work falls into three periods. In the first, ending in about 1949 (opp. 1–26), Petzold wrote mostly chamber music in a late Romantic style of broadened tonality. The middle period, up to about 1961 (Violin Concerto op. 38), is characterized by increasingly free atonality. Of his work after 1962 the 'imaginary ballet' *Incarnatus est homo* is particularly important. In these later works tonality is suspended, making way, in many cases, for the application of serial techniques.

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(selective list)

Chbr and solo inst: Str Qt no. 1, op. 14, 1934; Sonata, op. 19, vn, pf, 1936; Str Qt no. 2, op. 24, 1944; Str Qt no. 3, op. 34, 1954; Sonata, op. 46, vn, pf, 1968–9; Str Qt no. 4, op. 48, 1972; Str Sextet, op. 50, 1976; pf works opp. 5, 20, 26, 27, 45

Vocal: Mass, op. 30, chorus, 1949; Te Deum, op. 32, double chorus, org, 1950; Komm heiliger Geist (F. Werfel), op. 36, chorus, orch, 1957; Die Lerche, op. 40, S, chorus, orch, 1962; Incarnatus est homo, op. 43, chorus, orch, 1966; Contemplatio, op. 49, chorus, orch, 1973–4; Voces humanae, op. 47, chorus, 1975; songs opp. 10, 23, 25, 29

Orch: Sinfonietta, op. 21, str, 1940; Sym. no. 2, op. 33, 1952; Chbr Sym., op. 35, 1955; Conc., op. 38, vn, str, 1960

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Obituary, *Das Orchester*, xl (1992), 204 only

RUDOLF LÜCK/R

Peudargent [von Huy], Martin

(*b* Huy, c1525–30; *d* after 1587). Flemish composer. He was for much of his career in the service of the Duke of Kleve as Kapellmeister. In his first work, published in 1555, he referred to himself as 'musicus' in the court of Duke Wilhelm V of Jülich-Kleve-Berg in Düsseldorf. Oridryus, in his treatise *Practicae musicae* (Düsseldorf, 1557), referred to him in friendly terms and described him as *praefectum* in the duke's chapel. Peudargent is known to have been present at Jülich in 1585 for the marriage of Duke Johann-Wilhelm and the Margravine Jakobe von Baden, and he was named by Graminäus as the principal musician there. It is clear that he remained for more than 30 years in the service of the Duke of Kleve; by 1587, when he petitioned his master for assistance, he had become blind and was no longer able to support his family.

Peudargent's style conforms to that current in the Low Countries and the Rhineland at the time. His motets are predominantly imitative and the texts are handled with a sure sense of balance. The underlay is notably syllabic and the harmonic idiom is markedly 'tonal' in feeling.

WORKS

Liber primus sacrarum cantionum, 5vv (Düsseldorf, 1555), ed. H. Kümmerling (Frankfurt, 1979)

Liber secundus sacrarum cantionum, 5, 6vv (Düsseldorf, 1555)

8 motets, 19 chansons, Novi prorsus et elegantis libri musici (Düsseldorf, 1561), bassus only extant

Motets, 1553⁹, 1556³

1 chanson, 6vv, 1553²⁵, its superius, ornamented, in G. dalla Casa: *Il vero modo di diminuir* (Venice, 1584)

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JOSÉ QUITIN/HENRI VANHULST

Peuerl [Bäuerl, Peyerl], Paul

(*b* ?Stuttgart, bap. 13 June 1570; *d* after 1624). German composer, organist and organ builder. From 1602 onwards he was an organist at Horn, Lower Austria, and, from 1 November 1609 at the latest, at the church of the Protestant school at Steyr, Upper Austria, though he was not definitely appointed there until mid-February 1614. He built or renovated, among others, organs for churches at Steyr (1613), Enns (1615) and Horn (1606 and 1615) and a two-manual instrument for the church of the Cistercian Wilhering Abbey, Upper Austria (1619). None of these instruments has survived, though from our knowledge of the specification of the last-named we can conclude that his organs were of the *werkprinzip* type. In 1625 he had to flee from Steyr as a religious refugee, after which nothing more is heard of him.

Peuerl published four collections of his own compositions while he was at Steyr. His name is linked above all with the creation of the variation suite. There is still research to be done on the antecedents of this form, which possibly include early 16th-century Italian lute music and the variations of the English virginalists; the form was soon taken up by Schein, Posch and others. Peuerl's suites consist of four dances: paduana, intrada, 'dance' and galliard. The 'dance' ('Däntz') is the basic theme; the other three are variations of it, the paduana being the closest to it and the intrada and galliard more distant. Peuerl, like H.L. Hassler, Aichinger, Schein and others, was one of the few German composers of the early Baroque period to compose italianate instrumental canzonas. He was also the first German composer to write (in his 1625 volume) for the Italian texture of two melody instruments and continuo. To some extent his songs (1613) follow traditional German adaptations of Italian forms such as madrigal and

balletto, but they also hark back to the court songs and *Bergreihen* of 16th-century Germany.

WORKS

Edition: *P. Peuerl und I. Posch: Instrumental- und Vokalwerke*, ed. K. Geiringer, DTÖ, lxx, Jg.xxxvi/2 (1929/R)

Neue Padouan, Intrada, Däntz unnd Galliarda, a 4 (Nuremberg, 1611); 3 in Amoenitatum musicalium hortulus (Leipzig, 1622), lost; 9 intabulated for kbd, *A-Lm*

Weltspiegel, das ist neue teutsche Gesänger ... sampt zweyen Canzonen, 5vv (Nuremberg, 1613)

Ettliche lustige Padovanen, Intraden, Galliarden, Couranten und Däntz, a 3 (Nuremberg, 1620), inc.

Gantz neue Padouanen, Auffzüg, Balletten, Couranten, Intraden und Däntz, a 3 (Nuremberg, 1625), ?lost, *D-Bgk* according to Eitner

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OTHMAR WESSELY/DOROTHEA SCHRÖDER

Peutinger, Conrad

(*b* Augsburg, 14 Oct 1465; *d* Augsburg, 28 Dec 1547). German diplomat, humanist and patron of music. After studies in Basle and several Italian cities he returned to Augsburg in 1497 as secretary of the town council. He became a trusted adviser of Emperor Maximilian I (*d* 1519) and an important link between the artistic activities of Augsburg and the imperial court. In 1521, during the reign of Charles V, he met Luther and tried unsuccessfully to get the reformer to recant. Peutinger was bound to musicians by both friendship and correspondence. He aided the work of the music printer Erhard Oeglin and Petrus Tritonius, the composer of Horatian ode settings. He was closely associated with Veit Bild, the Benedictine theorist and composer, and Othmar Luscinius, the theorist and humanist. His correspondence with Nicolaus Ellenbog reveals their mutual interest in literature and music. He wrote the postscript to *Liber selectarum cantionum* (RISM, 1520⁴), a collection of motets by Josquin, Obrecht, Senfl, and others, that Senfl published in Augsburg in honour of Maximilian I.

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MGG1 (A. Layer)

Peverara [Peperara], Laura

(*b* Mantua, c1550; *d* Ferrara, 4 Jan 1601). Italian virtuosa singer. She was brought up in Mantuan courtly circles, the daughter of a respected Mantuan intellectual who was tutor to the princes of that city. She was clearly a singer of great excellence and charm, as well as a dancer and harpist of considerable skill. She appears to have been present as a singer in Verona in the late 1570s. She was the first and the dominant member of the famous Ferrarese group of singers (*concerto delle donne*, which also included Anna Guarini, Livia d'Arco and, in some role and for some period at least, Tarquinia Molza) from its foundation in 1580 until its dissolution in 1598. Peverara's singing was the subject of numerous laudatory poems by various authors including Tasso, who became acquainted with her in Mantua in 1563 or 1564 (Tasso's poems for her are listed in Maier; for others see Durante and Martellotti). Peverara's marriage, to the Ferrarese Count Annibale Turco on 22 February 1583, was an occasion for elaborate festivities, including the preparation under Tasso's supervision of the madrigal anthology, *Il Lauro verde* (Ferrara, 1583¹⁰). Two other anthologies were compiled in her honour: *Il Lauro secco* (Ferrara, 1582⁵) and a manuscript collection (*I-VEaf* 220), probably from very early in 1580.

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ANTHONY NEWCOMB

Pevernage [Bevernage, Beveringen], Andreas [André, Andries]

(*b* Harelbeke, nr Kortrijk, 1542/3; *d* Antwerp, 30 July 1591). Flemish composer. On 21 January 1563 he was appointed choirmaster of St Salvator, Bruges, and on 22 September of the same year he was named to a similar post at Onze Lieve Vrouwkerk, Kortrijk. He remained in Kortrijk until 1577 although he held a prebend at St Willibrordus in Hulst in 1564. In 1578 Kortrijk fell briefly to Calvinist rule. By the following year Pevernage had secured the position of choirmaster at St Jacob, Bruges. This city too fell to the Calvinists and Catholic services were suppressed there from May 1581 until 1584. On 1 October 1584 he was reappointed to his former position at Kortrijk and less than a year later became choirmaster at Antwerp Cathedral where he remained until his death. He was buried by the cathedral's altar of St Anne. Antwerp archives confirm that Pevernage

rebuilt the music library destroyed by the Calvinist rebellion and that he was active in humanist circles surrounding the Plantin press.

Pevernage's sacred output includes *Laudes vespertinae* (Antwerp, 1604), a posthumous collection of 14 Marian antiphons and sacrament hymns intended for Antwerp confraternity services, and six masses, also published posthumously. The *Cantiones sacrae* (1578), a collection of sacred and secular motets, includes 25 occasional works written in honour of such notable contemporaries as Margaret of Parma, Louis de Berlaimont (Archbishop of Cambrai), and seven princes of Kortrijk's St Cecilia guild. A seven-voice hymn to the patroness of music, *O virgo generosa*, was reportedly sung at concerts held at the composer's home.

Pevernage's four books of chansons include over 100 works that appear to be planned according to the type of text set (whether spiritual or profane), voicing and mode. They are mostly for five voices and set texts by poets such as Clément Marot and Philippe Desportes. The first book (1589) includes an epitaph for Plantin, *Pleurez muses, attristez vos chansons*, while book 3 includes more madrigalistic chansons characterized by picturesque and dramatic text expression. Pevernage was awarded a stipend of £50 by the city of Antwerp for the publication of book 4 and the volume opens with a musical tribute to the city, *Clio, chantons*. In addition to his work as a composer, Pevernage also edited the popular and influential anthology *Harmonia celeste* (1583). The volume includes seven of his own madrigals. Four additional madrigals appear in other Italian music anthologies issued in Antwerp by Phalèse and Bellère.

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[6] Missae, 5–7vv (Antwerp, 1602); inc.

[39] *Cantiones aliquot sacrae*, 6–8vv, quibus addita sunt [25] *elogia nonnulla* (Douai, 1578, 2/1602 omits elegies and incl. 1 new motet); 1 ed. F. Commer, *Collectio operum musicorum batavorum*, viii (Berlin, n.d.)

4 motets, 1564³⁻⁵

5 motets: *Dignus es Domine*, 4vv; *Gloria in excelsis Deo*, 9vv; *Laude pia Dominum*, 5vv; *Nata et grata polo*, 6vv; *Osculetur me*, 5vv: engraved in devotional prints by J. Sadeler and A. Collaert (for P. Galle) (n.p., 1587–90); ed. I. Bossuyt and J. van Deun, *Andreas Pevernage (1542/43–1591): Beeldmotetten* (Bruges, 1985)

14 motets, *Laudes vespertinae* B. Mariae Virginis (Antwerp, 1604, 2/1629², 3/1648)

3 motets, *A-Ws*

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5 works in 1583¹⁴; 1 in 1583¹⁵; 2 in 1589⁹; 2 in 1591¹⁰; 3 in 1597¹⁰

2 bicinia, 1590¹⁹

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KRISTINE FORNEY

Peyer, Andreas.

See [Bayer, Andreas](#).

Peyer, Gervase de.

See [De peyer, gervase](#).

Peyer [Bayer, Beyer], Johann Baptist

(*b* c1680; *d* Vienna, 10 April 1733). Austrian organist and composer. He may have received his education at the monastery of Heiligenkreuz, where another Johann Baptist Peyer (1651–1726) worked as *camerarius major* from 1693 to 1698; the younger (and possibly related) J.B. Peyer was active as organist and musical instructor there from 1698. He worked for the Empress Eleonora, widow of Leopold I, from about 1712 until her death in 1720, and thereafter at the central court chapel under the direction of J.J. Fux. The major extant source of keyboard works by Peyer (*D-Bsb* 1220, copied in Vienna, c1780) gives rise to considerable confusion over attributions. Riedel accepted the copyist's ascription of the prelude and fugues in the first fascicle to Andreas Bayer (1710–49), court organist at Würzburg, and of those in fascicles 2–3 to J.B. Peyer. Fascicle 4 contains a two-movement sonata in the newer Italian manner, ascribed simply to 'Sig^e Beÿer'.

The 100 pieces in fascicles 2–3 show signs of liturgical intentions (selections ed. R. Walter, *Süddeutsche Orgelmeister des Barock* xiii–xiv, Altötting, 1980–81); all but the last few are grouped according to the eight church tones, and titles such as 'Capriccio pro Elevatione' and 'Fuga post Dona nobis' occur. But in style they do not conform to the conventional Austro-German *verset*. Some pieces are in an old-fashioned *ricercare* style, like the fugue on the Easter Alleluia; more significant are those

pieces written in a lively, modern instrumental manner, and showing strikingly progressive tendencies in texture, melodic style, rhythmic patterns and key structure. These create a simplified *galant* effect closer to the new keyboard sonata than to Baroque liturgical fugue.

If Andreas Bayer were the author of the whole manuscript, fascicles 2–3 would fit into a logical chain encompassing the sonata in fascicle 4. Andreas belonged to the generation of Alberti and Paradies; the sonata composer Platti, whose *Sonates pour le clavessin* op.1 appeared in Andreas's lifetime, was active at the Würzburg court. The alternative is to regard J.B. Peyer as a remarkably forward-looking individualist among his Viennese contemporaries. The Viennese origin of the manuscript can be explained by the close association between the courts of Vienna and Würzburg, while the ascription in fascicles 2–3 could be a copyist's error. But no firm conclusions can be drawn in the absence of corroborative evidence.

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SUSAN WOLLENBERG

Peyerl, Paul.

See [Peuerl, Paul](#).

Peyko, Nikolay Ivanovich

(*b* Moscow, 12/25 March 1916; *d* Moscow, 1 July 1995). Russian composer. He studied at the Moscow Conservatory Music Academy (1933–7) with G.I. Litinsky (composition) and I.V. Sposobin (harmony), and at the conservatory itself (1937–40) with Myaskovsky (composition), Zuckerman (analysis) and Rakov (orchestration). In 1943 he joined the conservatory staff, becoming Shostakovich's assistant in 1944 and later taking his own composition class. He was also professor and head of the composition department at the Gnesin Institute. In 1964 he received the title Honoured Art Worker of the RSFSR. His music has deep links with the Russian tradition, and in particular with the epic Russian symphony; in this he was at first a close follower of Myaskovsky. Subsequently, however, he was

influenced by Stravinsky, Prokofiev and Shostakovich, and in the 1960s he began working with 12-note methods, though still within a tonal framework. His orchestration is masterly, and his vocal works show a particular delicacy and poetic understanding.

WORKS

(selective list)

8 syms.: 1945, 1946, 1957, 1965, 1968, 1972, 1980, 1986

Other orch: Pf Conc., 1943–7; Iz russkoy starinī [From Old Russia], sym. suite, 1948; Moldavskaya syuita [Moldavian Suite], 1949–50; Sem' p'yes na temi narodov SSSR [7 Pieces on Themes of the Peoples of the USSR], sym. suite, 1950; Zhanna d'Ark [Joan of Arc] (ballet, V. Burmeister), 1953–5, rev. 1981; 2 concert suites, vn, orch, 1953, 1968; Simfonicheskaya ballada [Symphonic Ballad], 1956; Iz yakutskikh legend [From Yakutsk Legend], sym. suite, 1940–57; Conc.-Sym., 1974; Abakadaya (ballet), 1983; Ob conc., ob, chbr orch, 1983; 12 aforizmov i postlyudiya [12 Aphorisms and Postlude], 1993

Choral orch: Ivan Grozniy [Ivan the Terrible], 1967; Dneydavnikh boy [The Battle of Distant Days], 1981

Chbr: Pf Qnt, 1961; 2 str qts, 1962, 1965

Song cycles (G. Apollinaire, A. Blok, S. Esenin, N. Zabalotsky, Amer. poets, old Chin. poets etc.)

Principal publishers: Muzika, Sovetskiy kompozitor

WRITINGS

'27 simfoniya N.Ya. Myaskovsky', 'Vospominaniya ob uchitele'
[Reminiscences about a teacher], *Myaskovsky: stat'i, pis'ma, vospominaniya* [Myaskovsky: articles, letters, reminiscences] (Moscow, 1959), 78–95

'Dve instrumental'niye minatyuri (kompozitsionniy analiz p'yes O. Messiana i V. Lyutoslavskogo)' [Two instrumental miniatures (compositional analysis of pieces by Messiaen and Lutosławski)], *Muzika i sovremennost'*, ix (Moscow, 1979), 262–310

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G. Grigor'yeva: *N.I. Peyko* (Moscow, 1965)

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Ye. Ribakina: *N.I. Peyko: ocherk zhizni i tvorchestva* [Peyko: life and works] (Moscow, 1980)

GALINA GRIGOR'YEVA

Peyró [Peiró], José [Joseph]

(*b* Aragon, ?*c*1670; *d* 1720). Spanish composer. He began his career as second musician (most likely harpist or guitarist) in the troupe of Joseph Andrés in 1701, and in 1703 he was performing in Mallorca. Peyró was the

'músico de Valencia' who arrived in Madrid between August 1710 and September 1711 to join the highly successful company of Joseph Garcés. He probably performed again in Madrid between March 1714 and April 1715, for at some time during this period he donated 60 reales de vellón in honour of the Virgin Mary to the actors' guild, the Congregación de Nuestra Señora de la Novena. In 1719 the officials organizing the performance of *autos sacramentales* for the Corpus Christi celebrations in Madrid made an urgent request that Peyró travel to Madrid as quickly as possible in order to participate in the *autos* that year. Peyró explained that he was unable to work because he was suffering the aches and pains of an illness 'of Gallic origin'. The harpist and composer Juan de Lima Sequeiros took Peyró's place for the *autos* of 1719, while Peyró performed with the company of Joseph Garcés in Valencia and Granada for the 1719–20 season.

Peyró composed solos, *recitados* and ensemble songs for plays and *auto sacramentales*. His music attests to the co-existence of different styles in theatrical music of the early 18th century. In particular, his music for 18th-century revivals of Calderón's *autos* *El lirio y la azucena* and *Primer refugio del hombre* demonstrate Peyró's expertise with the italianate, pan-European style (with its da capo arias, greater vocal coloratura and busy obligato violin and oboe parts) fashionable in the first and second decades of the 18th century. The largest collection of Peyró's works is in the 'Manuscrito Novena', a large anthology compiled in the early years of the 18th century with music for some of the most often performed plays in the Spanish repertory of the late 17th and early 18th centuries. Housed for many years in the archive of the actors' guild in Madrid (in the parish church of S Sebastián), this extremely important manuscript is now on display in the Museo de Teatro in Almagro. In it Peyró is credited with the music for eight plays and two *autos sacramentales*, a total of 53 separate pieces. Another important manuscript compiled in the early years of the 18th century (*E-Mn* 13622) contains music by Peyró for a *comedia* by Lanhini y Sagredo and for *El jardín de Falerina* by Calderón. Peyró's music cannot be associated with 17th-century productions of *El jardín de Falerina*, but it may well have been used for revivals in 1715–20 in Madrid and elsewhere. Other theatrical songs by Peyró survive in manuscripts in Barcelona Cathedral and the Biblioteka Jagiellónska, Kraków (the latter originally compiled in Valencia).

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R. Eitner: 'Ein spanisches handschriftliches Sammelwerk von 1704', *MMg*, xv (1883), 32–7, esp. 33

F. Pedrell: *Teatro lírico español anterior al siglo XIX* (La Coruña, 1897–8)

J. Subirá: 'Un manuscrito musical de principios del siglo XVIII', *AnM*, iv (1949), 181–91

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LOUISE K. STEIN

Peyser [née Gilbert], Joan

(*b* New York, 12 June 1931). American editor and writer on music. She studied at Smith College (1947–9), Barnard College (BA 1951), and with P.H. Lang at Columbia University (MA 1956, further study until 1958). She has written numerous articles for such periodicals as *Commentary*, *Vogue*, *Hi-Fi/Stereo Review* and *Opera News*, and is the author of many pieces for the *Sunday New York Times* which were based on interviews with European and American musicians. From 1977 to 1984 she was editor of the *Musical Quarterly*. Her books, *The New Music* (1971) and *Boulez* (1976), are intended as a history of music from 1880 to the present; the first discusses Schoenberg, Stravinsky, Webern and Varèse, and the second, Stockhausen, Cage, and Babbitt in addition to Boulez.

WRITINGS

- The New Music: the Sense behind the Sound* (New York, 1971, 2/1980 as *Twentieth-Century Music: the Sense behind the Sound*)
- Boulez: Composer, Conductor, Enigma* (London, 1976)
- ed: *The Orchestra: Origins and Transformations* (New York, 1986)
- Bernstein: a Biography* (New York, 1987, 2/1998)
- The Memory of all That: the Life of George Gershwin* (New York, 1993)
- The Music of My Time* (White Plains, NY, 1995)

PAULA MORGAN

Pez [Petz], Johann Christoph

(*b* Munich, 9 Sept 1664; *d* Stuttgart, 25 Sept 1716). German composer, instrumentalist and singer. His family had long been connected with music at the Peterskirche, Munich, whose choir school he attended, receiving a firm grounding in plainsong and polyphony. About 1675 he went to the Jesuit school at Munich, where he was an important member of the choir and orchestra (his main instruments were viol and lute) and took an important part in the annual school plays. He sang tenor at the Peterskirche for some time and in 1687 became choirmaster there. However, since he was forbidden to introduce a more modern style of church music there (the authorities wanted nothing but plainsong and polyphony), he moved in 1688 to the Munich court as a chamber musician. The Elector Max Emanuel believed in sending promising composers abroad to study, so Pez spent the years 1689–92 in Rome, absorbing the styles of Corelli and of Carissimi and his followers.

Musical life at the Munich court was at a low ebb in the early 1690s (Max Emanuel lived mainly in Brussels), and in 1694 Pez left for Bonn to reorganize the musical establishment of Joseph Clemens, Archbishop-

Electeur of Cologne, who was also Bishop of Liège. He was given the title of Kapellmeister in 1696. In 1701 the outbreak of the War of the Spanish Succession caused him to return to Munich, where, however, music was almost non-existent. For the next five years he kept church music going but in 1706 moved to Stuttgart as Kapellmeister at the Württemberg court. He remained there until his death.

Pez's music shows strong Italian influence, the result not only of his visit to Italy but also of his contacts with other Italian-trained musicians in Munich, especially Kerll, who was one of the first composers to bring the Italian concertato style of church music there. His published masses and psalms are very compact, with little repetition of words or division of long movements into self-contained sections. Unlike Kerll he made little use of counterpoint – his choral writing is largely homophonic but with great variety of texture and rhythmic liveliness – but Kerll's influence shows in the relationship between solo and tutti voices. There is much close interplay between the two groups: extended solo passages are rare except in Benedictus sections. His instrumental parts are simple – the strings usually double the voices or accompany a bass solo in a trio texture – and on the whole he rarely used recurrent themes for voices or instruments. Neither masses nor psalms contain much ornamental solo writing, which is, however, found in the solo cantatas of the *Corona stellarum*; these 12 works also display Pez's melodic gift and ability to write convincing accompanied recitative and arioso. The trio-sonata movements which precede each cantata suggest that his instrumental style was strongly influenced by Corelli.

WORKS

Edition: *J.C. Pez: Ausgewählte Werke*, ed. B.A. Wallner, DTB, xxxv, Jg.xxvii, xxviii (1928)
[incl. important introduction] [W]

sacred

all published in Augsburg

Prodromus optatae pacis, sive Psalmi de Dominicus e Beata Virgini in officio vespertino, 8vv, 2 vn, va, bc (org), op.2 (1703)

Jubilum missale sextuplex, 8vv, 2 vn, va, bc (org) (1706); 1 in W

Corona stellarum, 1v, 2 vn, bc, op.4 (1710); 3 cants. in W

dramatic works, cantatas

lost unless otherwise stated

Il giudizio di Marforio (festa da camera), 1695

Trajano, imperator romano, 1696 (Bonn, 1699); W

Il riso d'Apolline (serenata teatrale), 1701

Fileno e Silvia (cant), ?D-Bsb

Speculum vanitatis, sive Bononius; Abdolonymus christianus: in P.F. Lang, *Theatrum solitudinis asceticae* (Munich, 1717)

School ops: In solo Deo unica quies, 1684; Viriles constantia, 1686; Jonathus

Machabaeus, 1686; Matthias e captivo rex, 1702; Guilelmus e Duce, 1703; Aquitaniae Eremita, 1703; Tamerlanes, 1706: all lost

instrumental

Duplex genius ... 12 constans symphoniis, 2 vn, archiviola, bc (Augsburg, 1696; also pubd as op.1, 1701); W

Sonate da camera ... Several Suites of Overtures and Airs, parte I, 1/2 fl, bc, (London, ?1710)

1 sonata, 2 vn, bc, in Harmonia mundi (London, 1707); 1 work, 2 fl, in Choice Italian and English Music (London, 1709); 1 sonata, fl, bc, in 10 Sonates (Amsterdam, c1710)

Conc. pastorale, 2 fl, 2 vn, 2 va, bc, W; 3 suites, kbd, A-Wn; other MSS of inst music in ?D-Bsb, Dlb, ROu

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M. Rosenblum and others: 'A Concert of Baroque Music for Viola d'Amore', *JVdGSA*, vi/2 (1981), 46–9

ELIZABETH ROCHE

Pezel [Pecelius, Petzel, Petzoldt, Bezel(d), Bezelius], Johann Christoph

(*b* Glatz, Silesia, 1639; *d* Bautzen, 13 Oct 1694). German town bandsman and composer. He probably attended the Gymnasium in Bautzen, near Glatz, and possibly travelled widely before taking up a musical appointment. He spent his whole career as a member of various town bands. He was a *Ratsmusiker*, one of a humble yet privileged class of musicians that derived from the old tower watchmen-trumpeters and became increasingly important as musicians for civic functions during the 17th century. The *Ratsmusiken* corps had both brass and string instruments and it is as a string player that Pezel was first mentioned. In 1664 the Leipzig town council agreed to increase their town band from seven members to eight and Pezel was appointed fourth *Kunstgeiger*. In 1670 he was promoted to *Stadtpfeifer*, the equivalent to being named 'Master' of his particular craft. This was a life appointment. His first important musical publication, *Hora decima musicorum*, dates from that year. The confusion over his name also began at this time: the title-page carries the name Johanne Pezelio but the dedication is signed Johann Bezeld and other variants appeared later. One result is the confusion of the identities of Johann Pezel, town bandsman, with Johann or Jan Pecelius (some of whose works are in *CS-KRa*; *ČSHS* mentions records, now lost, which show the Czech Pecelius to have been a member of the Augustinian order, and his surviving compositions are all for the church). It seems unlikely that the matter will ever be resolved.

Pezel was apparently dissatisfied with his musical position and made attempts to improve it, applying at one stage for the post of Kantor at the Thomaskirche, Leipzig, a position his experience as a *Stadtpfeifer* in no way qualified him to fill. He applied also to be a member of the Dresden *Ratsmusiken* corps. In 1681 plague broke out at Leipzig and he moved to Bautzen, where he remained until his death. Contemporary commentators, notably Printz in his *Phrynides Mytilenaei* of 1696, indicated that he was better educated than his musical position required. His ability to understand Italian was particularly unusual, and he seems to have written several literary commentaries during his years in Leipzig, although none has survived.

The works for which Pezel is remembered are contained in his two important collections for the five-part cornett and trombone ensembles that were characteristic of the *Ratsmusiken*. During his time at Leipzig, music for such a combination was performed twice daily from the *Rathaus* tower, a practice that was apparently widespread in Germany. The two collections are *Hora decima musicorum* (Leipzig, 1670) and *Fünff-stimmigte blasende Music* (Frankfurt, 1685). The first book contains 40 one-movement sonatas separately numbered. Although strings are given as an alternative to wind, the dedication and the musical figuration show clearly which was the intended instrumentation. The most interesting question concerning this book is the grouping of the pieces. The order of the sonatas falls into groupings of tonality, so Riemann (*SIMG*, v, 1904–5, p.501) proposed that the book was actually a set of 11 suites each of two to nine movements. This rather arbitrary and impracticable notion lacks historical proof and reason.

Downs put forward another possibility, noting that, apart from six sonatas (nos.1–5 and 40), the pieces alternate between duple and triple metre and fit together in key to make two-movement sonata pairs (e.g. no.6, duple, and no.7, triple, both in A minor). Sonatas nos.1 and 2 each have three sections instead of two, the first two sections in duple metre and the third in triple. They make a satisfactory sonata entity on their own. Sonatas nos.3, 4 and 5 have the sequence C, C, 3/2 all in F, which suggests their performance together as a three-movement work. There are no striking thematic relationships between the pairs but such pairing practice is mentioned in Praetorius and it is certainly a viable theory.

Fünff-stimmigte blasende Music is a collection of 76 pieces, mostly intradas but with examples of various dance forms such as saraband, courante, allemand and bal (balleta). There are some obvious pairings of dance movements denoted by recurring melodic motifs, but these are surprisingly few, and there appears to be no recognizable formal pattern in which to arrange the contents.

This music for tower musicians is most characteristic of Pezel. It was also an old, hardy and fairly stereotyped tradition. This is hardly progressive music; the musical opportunities are not great, the colour range is limited and the musical development in each piece rudimentary. The main variety in Pezel's music comes from his cunning exploitation of texture to utilize his limited palette to the full. He wrote smoothly, with the outer voices predominating and the bass line moving more slowly and strongly to set up

simple triadic harmony. There are seldom more than four real parts, since the tendency is to pair instruments – the second cornett moving parallel with the first, for instance. Climaxes are often achieved by increasing the complexity of the texture rather than by dynamic means, and all the works consist of rapidly alternating imitative and homophonic sections. Yet within this stereotyped style Pezel managed to produce music that is often lively and interesting, thereby proving his superiority over the many other contemporary *Ratsmusiker* composers.

WORKS

Edition: *J.C. Pezel: Turmmusiken und Suiten*, ed. A. Schering, DDT, lxiii (1928/R) [S]

instrumental

Musica vespertina Lipsica, oder Leipzigsche Abend-Music (12 suites containing 101 pieces), 2 vn, 2 va, bn/vle, bc (Leipzig, 1669); 36 in S

Hora decima musicorum Lipsiensium, oder Musicalische Arbeit zum Abblasen (40 sonatas), (2 cornetts, 3 trbn)/(2 vn, 2 va, vle) (Leipzig, 1670; repr., Dresden, 1674, as *Supellex sonatarum selectarum*); 12 in S; sonatas 12–40, ed. A. Müller (Dresden, 1930); some ed. E.H. Meyer, *Turmmusik* (Leipzig, 1960); ed. A.F. Lumsden (London, 1967); 12 ed. K. Brown (New York, 1982)

Musicalische Gemüths-Ergetzung (10 suites containing 90 pieces), 2 vn, va, bc/vle (Leipzig, 1672)

[110] *Bicinia variorum instrumentorum*, 2 clarini, 2 vn, bn, bc (Leipzig, 1675); nos. 61–75, ed. R.P. Block (London, 1970–72)

Delitiae musicales, oder Lust-Music (7 suites containing 63 pieces), 2 vn, 2 va, bn/vle, bc (Frankfurt, 1678); 27 in S

Fünff-stimmigte blasende Music (76 works), 2 cornetts, 3 trbn (Frankfurt, 1685); 16 in S; ed. K. Schlegel (Berlin, 1960); ed. A.F. Lumsden (London and Leipzig, 1960–66); some ed. E.H. Meyer, *Turmmusik* (Leipzig, 1960)

Opus musicum [25] sonatarum, 2 vn, 3 va, bn/vle, bc (Frankfurt, 1686)

Gigue seu canon perpet., a 4, entered in J.V. Meder's album, Leipzig, 1670/1671

vocal

Des Menschen-Lebens Eitelkeit (Es schallt die gantze Welt von lauter Eitelkeit), funeral ode, canon a 4, 1672 (n.p., n.d.)

Lobwürdiger Namens-Irrthum (Das trifft ja garnicht ein), funeral ode, canon a 4 (Leipzig, 1673)

Sacred songs, 1v, bc, in J. Feller: *Devotus studiosus, oder Der andächtige Student* (Leipzig, 1682) [also contains melodies by J. Schelle; the melodies are not individually attrib. either composer]

Des Abends, Morgens und Mittags, cant., A, T, B, 2 va d'amore, 2 va, bc (MS, 1690, D-F Ms. Mus.449)

2 masses, Lat. and Ger. sacred works, 1–5vv, insts, D-AN, Bsb, F, FBa, HAf, LEt, Nla

1 Ger., 1 Lat. sacred works (doubtful), Bsb

lost works

[24] *Schöne lustige und anmuthige neue Arien* (C. Weise), 1v, 2 vn, 2 va, bn/vle, bc (Leipzig, 1672)

Musica curiosa Lipsiaca (Leipzig, 1685 or 1686, probably new edn of Musica vespertina Lipsiaca, see Eller)

30 sacred works, cited by J.G. Schwartz, Kantor of Bautzen, in inventory dated 3 Dec 1700

Ger. sacred work, 4vv, 6 insts, formerly *D-GMI* (attrib. G. Pezold)

other

announced but possibly never published

Braut-messen, 4–12vv (1669)

Concerten ... über David Eliä Heydenreichs geistliche Oden, 6–12vv (1669)

Decas sonatarum, 2 cornetts, 4 trbn (1669)

Fasciculus sacrarum cantionum, 3–12vv (1669)

Magnificat X, 6–12vv (1669)

Missae, 6–12vv (1669)

Kurze lustige Balletten, 2 vn, va, vle/4 va (Leipzig, 1669–71)

Jocosa, 3–5 va (1671)

Musicae vespertinae ... ander Theil, a 1–5 (1671)

Seria, 3–5 va (1671)

Musicalische Seelenerquickungen (Leipzig, 1675)

Jahrgang über die Evangelia, 3–5vv, 2–5 insts (1676) [1678 according to *GerberNL*]

Intraden, cornett, 3 trbn (?1676) [announced in preface to Musica vespertina, 1669, pts II and III announced 1670 and 1676; probably only 1 or 2 pts pubd, 1676, see *GerberNL*]

WRITINGS

announced 1678, possibly never published

Observationes musicae (?1683)

Infelix musicus

Musica politico-practica

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A.L. Murphy: *The Bicinia variorum instrumentorum of Johann Christoph Pezel* (diss., Florida State U., 1959)

A. Downs: 'The Tower Music of a Seventeenth Century Stadtpfeifer: Johann Pezel's *Hora decima* and *Fünffstimmigte blasende Music*', *Brass Quarterly*, vii (1963–4), 3–33

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ADRIENNE SIMPSON

Pezold [Petzold], Christian

(*b* Königstein, 1677; *d* Dresden, ? by 2 June 1733). German organist and composer. Records describe him as organist at the Dresden court in 1697. From 1703 he was organist at the Sophienkirche in Dresden, and in 1720 he wrote a cantata for the consecration of the Silbermann organ recently built there; it was first performed by the Dresden Kreuzkirche choir. In 1709 he was appointed court chamber composer and organist. Concert journeys took him to Paris in 1714, and to Venice in 1716. He also wrote a piece for the consecration of the Silbermann organ in Rötha, near Leipzig. His death date is usually given as 2 July 1733, but Schaffrath's letter of application for his post is dated 2 June and the competition for the vacancy was held on 22 June.

Mattheson (*Der vollkommene Capellmeister*, 1739) described Pezold as one of the most famous organists, and Gerber reckoned him 'one of the most pleasant church composers of the time'. C.H. Graun was among his pupils. His few surviving instrumental works include three trios, two partitas for viola d'amore, 11 fugues for organ or harpsichord, a suite and single pieces for harpsichord, an *Orgeltabulatur* (two- and four-part chorales, 1704) and a *Recueil de 25 concerts pour le clavecin*, dating from 1729 (all in manuscript, *D-D1b*).

The works for harpsichord and organ have a distinctive virtuoso brilliance, with much use of scale and arpeggio figuration. A cantata, *Meine Seufzer, meine Klagen* (*Bsb*), contains free forms, independent of the da capo scheme.

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*Eitner*Q

Fürstenaug

*Gerber*L

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DIETER HÄRTWIG

Pezzo

(It.). See [Piece](#).

Pfaefferli, Christoph.

See [Piperinus, Christoph](#).

Pfannhauser, Karl (Robert)

(*b* Vienna, 2 Feb 1911; *d* Vienna, 5 Oct 1984). Austrian musicologist. After taking the doctorate in classics and history, he established a reputation as an authority on Austrian church music. In 1945 he founded the series *Österreichische Kirchenmusik: Publikationen für den praktischen und wissenschaftlichen Gebrauch* (nine volumes to 1949), containing music from Haydn to Bruckner, with his own introductions and notes. He also wrote carefully researched programme notes for performances by the Vienna Hofmusikkapelle and other concerts, including many for the works of the Austrian composer Raimund Weissensteiner.

His most important writings are on Mozart: he proved that six works (k Anh.A 1–4, 22, 23), hitherto believed to be authentic, were copies of works by C.G. Reutter and J.E. Eberlin; he showed k139/47*a* to be the *Waisenhausmesse*; he found Mozart's copy of Michael Haydn's *Tres sunt*; he established the date of the first performance of the Mass k427/417*a*; and he showed that the 'Coronation' Mass k317 had nothing to do with the shrine at Maria Plain near Salzburg.

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- 'Mozart hat kopiert', *Acta mozartiana*, i (1954), 21–5, 38–41
- 'Zu Mozarts Kirchenwerken von 1768', *MJb* 1954, 150–68
- 'Auf den Spuren der Mozart-Überlieferung in Oberösterreich', *Festschrift des Linzer Landestheaters* (Linz, 1956), 15–27
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- 'Nannerl Mozarts Tagebuchblätter: eine Forschungsstudie zur gleichnamigen Publikation von Walter Hummel', *Mitteilungen der Internationalen Stiftung Mozarteum*, viii/1–2 (1959), 11–17
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RUDOLF KLEIN

Pfannmüller [Phanmüller, Phanmulner], Friedrich

(*b* Hirschau, Upper Palatinate, c1490; *d* Prague, before Whitsuntide 1562). German organ builder. He was based in Amberg in the Upper Palatinate (a district of eastern Bavaria), where he is mentioned as a citizen in 1547. He restored the organ of St Johann, Regensburg, in 1538, and that of St Martin, Amberg, in 1549. The so-called 'Yellow Organ' he built for St Mikuláš, Cheb, in 1549–52 (three manuals, 30 or 35 stops) led to the commission to build a large organ in the Renaissance gallery of Prague Cathedral (simultaneously the palatine church and the chapel of the Habsburg court). This work occupied him from 1553 until his death; it was completed after 1566 by Joachim and Albrecht Rudner (the organ was later played on by Carl Luython). Although the transition from double chests to slider-chests was happening in Pfannmüller's area during his career, he continued frequently to place more comprehensive mixtures on a separate chest controlled by a spring-valve. Besides his richly articulated Principal choruses (e.g. 16', 8', 4', 22/3', 2', Zimbel, or 8', 4', 22/3', 2', 11/3', 1', Zimbel), he built stopped diapasons, flutes and regals; his organs also show a tendency towards wide-scale ranks of the Low Countries type, perhaps instigated by Flemish members of the royal chapel. His son Friedrich became organist of St Mikuláš, Cheb, where he played his father's instrument; he was succeeded there in 1562 by his brother Wolfgang Pfannmüller, who died in 1611.

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HANS KLOTZ/JIŘÍ SEHNAL

Pfeffinger, Philippe-Jacques

(*b* Strasbourg, 15 Dec 1765; *d* Paris, c1821). French composer and teacher. In 1790 he became *maître de musique* for the city of Strasbourg and for the Temple Neuf. He studied composition with Ignace Pleyel and composed several patriotic songs and cantatas. After obtaining a law degree from the University of Strasbourg in 1791 he accompanied Pleyel to London, where he met Haydn and developed a liking for Handel's oratorios. From 1794 he was active in Paris as a composer and teacher. His compositions include *romances*, light piano works and chamber music;

Choron and Fayolle considered them conservative but showing a good knowledge of harmony.

WORKS

many published in Paris

Stage: *Zaire* (op. 2, Voltaire), unperf., lost

Vocal: cants.; many romances; patriotic works, incl. *Hymne à la vertu*

Inst: *Sonate concertante*, pf 4 hands, op.16; *Trio*, pf, hn/vn, vc, op.18; *Vive Henri IV*, variations, pf, vn, vc, lost; caprices, fantasias, variations, potpourris, pf; variations, hpd

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*Eitner*Q

*Fétis*B

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FRÉDÉRIC ROBERT

Pfeife (i)

(Ger.).

See [Pipe \(i\)](#).

Pfeiffe (ii).

For pipes in organs, see *under* [Organ stop](#).

Pfeiffe (iii).

See [Whistle](#).

Pfeiffer, Carl August

(*b* Karlsruhe, before 1753; *d* after 1768). German composer. He was a choirboy at Karlsruhe in 1753 and studied the violin and composition at Mannheim in 1762 before entering the Karlsruhe court orchestra as a violinist in 1763; he became Konzertmeister in 1765 but apparently left Karlsruhe before 1768. His music is typical of the third quarter of the 18th century, with relatively concise movements and stylistic features resembling those of the second generation of Mannheim composers. His fast movements are dominated by motivic and rhythmic material but also include passages of italianate lyricism; an interesting feature of the Clarinet Concerto is the operatic 'Recitativo – Andante' that precedes the slow movement proper. The Symphony in D has all three movements joined together without a break (and with no internal repeated sections), a format

more typical of C.P.E. Bach; this, together with the location of this manuscript, suggests that Pfeiffer visited Berlin. His flute quartets, except for the three-movement one in E minor, each consist of a moderately paced first movement and a minuet. The Bassoon Concerto in B \flat attributed to Franz Anton Pfeiffer at Weimar (*D-WRI*) may also be by Carl August Pfeifer. He is not to be confused with a Carl Pfeifer who composed six Austro-Styrian ländler for fortepiano. (*EitnerQ*)

WORKS

Bn Conc., C; Cl Conc., E \flat ; *US-Wc* ed. D.J. Rhodes (London, 1999); Menuetto, orch; 5 quartetti, fl, vn, va, vc; Sonata à tre, G, fl, vn, vc, all *D-KA*; Sinfonia, D, orch, *Bsb*

D.J. RHODES

Pfeiffer, Franz Anton

(*b* Windischbuch, nr Boxberg, 16 June 1752; *d* Ludwigslust, 22 Oct 1787). German composer and bassoonist. He studied the double bass at Mannheim, where he later claimed to have played in the court orchestra. He also studied the bassoon, and in about 1772 he left for Munich to continue his studies of the instrument with Felix Rheiner. After playing in travelling theatre orchestras in the Frankfurt area, he was appointed bassoonist in the Mainz court orchestra in 1778. It was probably here that Pfeiffer began to compose for the bassoon, performing this music at court and on concert tours. In 1783 he entered the court orchestra of the Duke of Mecklenburg-Schwerin at Ludwigslust. His six Bassoon Quartets op.1 are dedicated to Prince Friedrich Wilhelm of Prussia, before whom he played and who offered him a position in Berlin. He married the contralto Maria Johanna Clara Lanius (1765–1856) in 1787. He was widely praised for his superb technique and musicality. The impression of his seal on his will depicts a bassoon in minute detail, including an octave key and a hand rest, the earliest evidence of the former in Germany.

As a composer, Pfeiffer was apparently influenced by Carl Stamitz. His collection of bassoon music was sold to the Mannheim court by his widow and may have included works by Stamitz and others in addition to unattributed music, arrangements and transcriptions, some possibly by Pfeiffer. His music shows a fine understanding of the bassoon's nature and idiom as a solo instrument and explores its range to the full. It is composed in an attractive, *galant* style, with rhythmic and motivic first subjects and lyrical, italianate second subjects. His finest music undoubtedly lies in the concertos and especially in the bassoon quartets. His *Engloise* and bassoon sonatas and trio are probably early works; several bassoon quartets exist in earlier manuscript versions, which Pfeiffer later revised, presumably for publication by J.J. Hummel.

Franz Anton Pfeiffer has frequently been confused with other (unrelated) bearers of the same surname, particularly [Johann Pfeiffer](#), but also with the Austrian composer and bass Franz Pfeiffer (*b* ?1750s; *d* ?Vienna, ?1830s), who sang at the Theater in der Leopoldstadt, Vienna, and had a number of pieces, mainly for piano, published in Vienna. There was also a Viennese flautist named Anton Pfeiffer.

WORKS

MSS in D-SWL unless otherwise stated

Concs. (for bn, orch, unless otherwise stated): 2 in C; 3 in B¹; 1 ed. A. Hennige (Munich, 1986); 2 in F, 1 inc.; B¹; op.7, C, op.8, both (Berlin and Amsterdam, by 1803), ?lost, ? identical with MS concs.; 1 for ob, bn, orch, F, ed. W. Spiess (Prague, 1979); B¹; Weimar, Thüringisches Hauptstaatsarchiv, doubtful, ? by C.A. Pfeiffer; 2 in C, doubtful

Other orch: Engloise, 2 ob, 2 hn, 2 vn, b, D

Chbr: 8 qts, bn, vn, va, vc, nos.1–6 pubd as op.1 (Berlin and Amsterdam, 1784–5), nos.1–8 ed. D.J. Rhodes (New York, 1998); Trio-Divertimento, F, bn, vn, vc, ed.

D.J. Rhodes (New York, 1998); 2 sonatas (B¹; B¹), bn, vc, ed. D.J. Rhodes (Barrhill, Ayrshire, 1994); 2 qts, bn, vn, va, vc, ed. D.J. Rhodes (New York, 1998), 2 sonatas, bn, vc, ed. D.J. Rhodes (Barrhill, Ayrshire, 1995), 2 duettos, bn/vc, vn, ed. D.J. Rhodes (Barrhill, Ayrshire, 1998), all doubtful

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*Fétis*B

*Gerber*L

*Gerber*NL

*Johansson*H

*Schilling*E

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D.J. RHODES

Pfeiffer, Georges Jean

(*b* Versailles, 12 Dec 1835; *d* Paris, 14 Feb 1908). French pianist and composer. His great-uncle, J. Pfeiffer, was a leading piano maker in Paris, and his father, Emile Pfeiffer, whom he later succeeded, was a partner in the piano firm of Pleyel, Wolff & Cie. He studied piano with his mother, Clara Pfeiffer, a former pupil of Kalkbrenner, and composition with Maleden and Damcke. A programme of his works, including the operetta *Le capitaine Roche* and the Piano Trio op.14, was well-received at the Salle Pleyel-Wolff in 1862. He made his London debut at St James's Hall, playing his Second Piano Concerto. His early compositions were praised by Pougín for their melodic variety and polished form. The Piano Quintet op.41 won the Chartier Prize and in 1877 his sonata for two pianos won the prize of the Société des Compositeurs de Musique. In later years he

performed infrequently, devoting himself mainly to composition. *Le légataire universel* (1901), after the comedy by J.F. Regnard (1708), is considered his finest stage work. He was a music critic for *Voltaire*, a frequent judge of the piano *concours* at the Conservatoire, and president of the Société des Compositeurs de Musique.

WORKS

(selective list)

all printed works published in Paris

Stage: *Le capitaine Roche* (operetta), op.19, perf. 1862; *Agar* (lyric scena), March 1875; *L'enclume* (oc, 1, P. Barbier) (1884); *Le légataire universel* (ob, 3, J. Adenis and L. Bonnemère, after Regnard), Paris, OC (Favart), 6 July 1901 (1897)

Orch: Pf Conc. no.1, op.11 (1859); Pf Conc. no.2, op.21 (1864); Sym., op.31; *Jeanne d'Arc*, sym. poem, 1872; Pf Conc. no.3, op.86 (1883); *Marine*, sym. study, op.131 (1893)

Chbr: Pf Qnt, op.41; Pf Trio, op.14; Vc Sonata, op.28; Vn Sonata, op.66; Sonata, 2pf

Songs, pf solos, studies

WRITINGS

'De l'interprétation des signes d'ornements chez les maîtres anciens', *RHCM*, iii (1903), 513

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FétisBS

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A. Pougin: Obituary, *Le ménestrel* (22 Feb 1908)

A.J. HIPKINS/DAVID CHARLTON/CHARLES TIMBRELL

Pfeiffer, Johann

(*b* Nuremberg, 1 Jan 1697; *d* Bayreuth, 7 Oct 1761). German composer and violinist. He learnt the violin with various teachers and later studied jurisprudence at the universities of Leipzig (from 1717) and Halle-Wittenberg (from 1719). He spent six months as director of music for Count Heinrich XI von Reuss at Schleiz before entering the Weimar court orchestra as a violinist in 1720. In 1726 he was made Konzertmeister, a post apparently left vacant since J.S. Bach's departure in 1717. Pfeiffer's *Trauermusik* for Duke Ernst August's late wife, Eleonore Wilhelmine, was performed later that year, and between August 1728 (or 1729) and January 1730 he accompanied the duke on a tour of the Low Countries and France.

In or about May 1732 Pfeiffer was in Berlin, and in December 1733 he was offered a post at Bayreuth as a court violinist and music tutor to the margrave's daughter-in-law, Friederike Wilhelmine (sister of the future King Frederick the Great). On 8 November 1734 he was appointed Kapellmeister at Bayreuth with a salary of 300 gulden (increased to 480

gulden by 1737). Friederike's husband succeeded as margrave in May 1735, and together they set about expanding the musical life at court, and thereby increasing Pfeiffer's opportunities as a composer. On 20 September 1752 he married the widowed Dorothea Hagin, by whom he had two sons, Friederich (1754–1816), a lawyer by profession and an able violinist, and Johann Heinrich, who died in infancy. In 1752 or 1753 Pfeiffer was awarded the honorary title of 'Hofrat' (privy councillor), and his salary was increased; by the time of his death it stood at 1375 Reichsthaler.

Much of Pfeiffer's music is lost, or remains unidentified or misattributed (he usually signed his manuscripts simply 'del Sign. Pfeiffer'). According to Schrickel, he distinguished himself at Weimar by composing charming Singspiels, but except for the Bayreuth serenata *Das unterthänigste Freudenopfer*, no such works by him are known, and only two vocal pieces (possibly from stage works) remain. Despite claims advanced by Gerber and Fétis, no sacred music by him has been found. Instrumental music forms the bulk of his output, most of it undoubtedly composed at Bayreuth. In style it is perhaps most closely comparable with that of Bach. Both Gerber and Schilling comment on the high regard in which his ouvertures (orchestral suites) were held. Five of these recall Bach's first suite in their scoring for two oboes, bassoon and strings; they consist typically of a French overture, a *forlana*-like Cantabile, a fugal Alla breve, a bourrée-like Allegro (or Presto) and a Menuet with a trio for the wind instruments alone. The scoring and structure of the other suites vary considerably. The surviving concertos show both three- and four-movement schemes; the layout slow–fast–slow–fast is one commonly found in the chamber works too. Some of the symphonies attributed to him may be by Johann Michael Pfeiffer.

WORKS

vocal

Trauermusik, 1726, lost

Das unterthänigste Freudenopfer, serenata, 1739, lost

Cant. (Ps xlvi), 1758, lost

Arias: L'agnello in tanto senza timore, lv, 2 fl, 2 hn, str, bc, *D-F*; Penche [?=Benche] sempre crudel meco, B, str, lost, listed in Breitkopf catalogues; Se il sol non feconda/Vox prima di more, lv, 2fl, 2hn, str, org, *F*

Perdon in grazia, S, S, B, bn, str, lost, listed in Breitkopf catalogues

concertos

all with strings and basso continuo

Conc., B♭, bn, *D-MÜu*

4 concs., fl: G, *SWI*, ed. D.J. Rhodes (Barrhill, Ayrshire, forthcoming); G, *S-Skma*, ed. D.J. Rhodes (Barrhill, Ayrshire, 1993); G, *D-Bsb*; b, *Bsb*

Conc., B♭, lute, *As*

Conc., E♭, ob, *ROu*; ed. D.J. Rhodes (Barrhill, Ayrshire, 1995)

Conc., ob d'amore, lost, listed in Breitkopf catalogue, 1764

Conc., A, va da gamba, *Bsb*; *GB-Lbl*

4 concs., vn: C, *S-L* (inc.); D, *D-DI*, f, 1726, *DI*, B♭, *DI*, 15 others lost, listed in Breitkopf catalogues

Conc., vn piccolo: *F*, *MÜu*; 9 others lost, listed in Breitkopf catalogues

other orchestral

8 overtures (orch suites): D, *D-DS*; D, *SWI*, ed. D.J. Rhodes (Barrhill, Ayrshire, forthcoming); e, *Bsb*, ed. D.J. Rhodes (Barrhill, Ayrshire, forthcoming); G, *DS*; G, *DI*, *SWI*, ed. D.J. Rhodes (Barrhill, Ayrshire, forthcoming); g, *SWI*, ed. D.J. Rhodes (Barrhill, Ayrshire, forthcoming); B¹; *DI*, c, *SWI*, ed. D.J. Rhodes (Barrhill, Ayrshire, forthcoming); 3 others lost, formerly *D-DS*; 14 others lost, listed in Breitkopf catalogues

6 partitas, lost, listed in Breitkopf catalogues

2 syms.: D, *S-Uu*; Sinfonie a piu stromenti (Paris and Lyons, 1764); 4 others lost (1 formerly *D-DS*, 1 formerly *SI*, 2 listed in Breitkopf catalogues), some by ?J.M. Pfeiffer

chamber

4 arias a 5 (B¹; g, F, F), ob, 2 vn, va, bc, *D-HRD*

Conc. a 4 (g), ob, bn, vn, vc, *Bsb*

3 sonatas (C, D, f¹), vn, bc, *Bsb* (inc.); sonata (G), vn, bc, *Rtt*

Sonata a 4 (G), fl, ob, hn, b, *DS*, ed. R. Lauschmann (Leipzig, 1939/R); Sonata (*D*), hpd, va da gamba, *HRD*, ed. L. Schäffler (Hanover, 1938/R); Sonata a 3 (B¹), ob, vn, b, *Rtt*; Sonata a 5 (A), 2 ob d'amore, 2 va, b, *Bsb*; Sonata a 3 (B¹), va d'amore, vn, b, *CZ-Pnm*, *D-DS*, *GB-Lbl*, ed. C. Kint (Leipzig, 1935), ed. I. White (Chipperfield, Herts., 1977)

Trio (c), vn, ob, b, *D-DI*

Verstelle dich, o Freundin, in der Liebe, arr. lute, *As*

Lost: Sonata (G), fl, hpd, formerly *DS*; 2 sonatas (c, F), hpd, vn/ob, listed in Breitkopf catalogues; Sonata (g), hpd, vn, listed in Breitkopf catalogues; Sonata a 3 (D), va, vn, b, listed in Breitkopf catalogues

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*Fétis*B

*Eitner*Q

*Gerber*NL

*Lipowsky*BL

MCL, iv

MGG1 (H. Unverricht)

*Riemann*L12

*Sainsbury*D

*Schilling*E

L. Schrickel: *Die Geschichte des Weimarer Theaters von seinen Anfängen bis heute* (Weimar, 1928)

E. Schenk, ed.: *Johann Wilhelm Hertel: Autobiographie* (Graz, 1957), 41, 74, 90 [with editorial note]

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DAVID J. RHODES

Pfeiffer, Johann Michael [Jean Michel]

(*b* Franconia, c1750–60; *d* ?London, after 1800). German composer. The earliest record of him concerns the performance of his *Amore in puntiglio* in Venice in 1773; he undoubtedly lived in Venice for a time, since much of his music was published there under his own imprint. According to Fétis he lived in Mannheim around 1780 and later in London, and Eitner repeats Thayer's statement that he spent his last years in London. Pfeiffer composed in a variety of genres, notably keyboard duets, and some of his works appeared under several different publishers' imprints; this fact, together with the large number of extant copies, reflects their popularity during his lifetime. The keyboard sonata *Il maestro e scolare* was especially successful, as was the children's keyboard tutor *La bambina al cembalo*, which includes a divertimento with accompanying solo voice in the first two movements and violin in the finale. Pfeiffer may have been the composer of a number of symphonies attributed to [Johann Pfeiffer](#), while some of his works have been misattributed to the later composer Michael Traugott Pfeiffer.

WORKS

Vocal: *Amore in puntiglio* (farsa in prosa con arie di musica), Venice, 1773, ?lost, mentioned by Eitner; *A Collection of 6 Italian and 6 English Songs*, 2–3vv, pedal hp/pf/hpd (London, 1789)Orch: *Conc.*, G, hpd, 2 vn, b (Venice, n.d.), ed. R. Steglich (Hanover, 1932/*R*), arr. per 2 hpd, *D-Dlb*; *Sinfonia*, D (Venice, 1779); *Sinfonia no.2*, D (Venice, n.d.)Chbr: 6 sonate ... per esercizio a contratempi, 2 vn (Venice, 1785), as duetti for vn, va, *D-Bsb*, for va, vc, *I-BRc*; 2 sonatas, hpd, vn, b, *D-Bsb*; 3 pieces and 1 conc., hpd/pf, fl, vc (London, 1789), ?lost, listed in *GerberNL* and *FétisBKbd* (for hpd/pf unless otherwise stated): 12 petites pièces caractérisées, et 1 sonate, 4 hands (Venice, 1784); *La bambino al cembalo* (Venice, 1785); 2 sonates, hpd 4 hands (Venice, n.d.); *Duett*, 4 hands, op.1 (London, ?1795); *Il maestro e scolare*, sonata, 4 hands (Munich, ?1805/*R*); *Il y a de la malice dedans*, sonata, 4 hands (Mannheim and Munich, n.d.), ? = *Sonata*, 4 hands (Mannheim, n.d.) ?lost, listed *FétisB*; 2 sonatas, pf 4 hands (Hamburg and Altona, n.d.); *Sonata*, hpd 4 hands, *Fughetta*, 2 hpd, both *D-Bsb*

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Choron-FayolleD

EitnerQ

FétisB

GerberL

GerberNL

SainsburyD

E. Forbes, ed.: *Thayer's Life of Beethoven* (Princeton, NJ, 1964), i, 69

D.J. RHODES

Pfeiffer, (Johann) Michael Traugott

(*b* Wilfershauzen, Bavaria, 5 Nov 1771; *d* Wettingen, Switzerland, 20 May 1849). Bavarian teacher. He was the first to apply Pestalozzian principles to school music teaching. Son of a Bavarian Kantor, he studied the violin

and then went to Switzerland in 1792 to study languages and philosophy at Solothurn. Eight years later he had risen to the rank of secretary to the cantonal government of Aargau. Inspired by Pestalozzi's writings and a brief acquaintance with his experimental teaching at Burgdorf, Pfeiffer abruptly left the civil service to set up private schools at Solothurn in 1804 and Lenzburg in the following year. It was during his work in those schools, not (as Fétis claimed) as a member of Pestalozzi's staff, that Pfeiffer evolved the method of teaching music which was to secure approval from Pestalozzi himself.

The application of Pestalozzi's educational principles to separate subjects was often undertaken by specialist teachers, the master subsequently approving his disciples' work in appropriate cases. Following that pattern, Pfeiffer devised a 'Pestalozzian' syllabus which ensured that children were made familiar with particular phenomena before encountering the symbols which represented them, and that the complexities of notation were broken down into their simplest elements before children were required to study them. He thus divided the study of musical rudiments into parts: the rhythmic element was studied first, the melodic next and the dynamic third. Only after separate study were those sections reconciled, allowing the full significance of musical notation to be considered.

With Pestalozzi's approval, the results of Pfeiffer's work were published by H.G. Nägeli, the Zurich music publisher who was also an active educational reformer, under the following titles: *Die Pestalozzische Gesangbildungslehre nach Pfeiffers Erfindung* (1809), *Gesangbildungslehre nach Pestalozzischen Grundsätzen paedagogisch begründet von Michael Traugott Pfeiffer, methodisch bearbeitet von Hans Georg Nägeli* (1810) and *Auszug der Gesangbildungslehre ...* (1812). Pfeiffer later published jointly with Nägeli *Gesangbildungslehre für den Männerchor* (1817) and *Chorgesangschule* (1821).

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BERNARR RAINBOW

Pfeiffer, Tobias Friedrich

(*b* in or nr Weimar, ?1751; *d* ?Düsseldorf, ?1805). German tenor, pianist and composer. He worked as an actor-singer in Weimar and then in Gotha (1778). From 1779 to 1780 he performed at the Elector of Cologne's theatre in Bonn, where he became acquainted with Johann van Beethoven, a tenor in the elector's service. He lodged with the Beethoven family until his departure, and in return gave Johann's son, the young Ludwig, piano lessons. During the next ten years he continued to travel; in 1789 he

became a member of Joseph Seconda's Leipzig theatrical company, which performed his musical interlude (or prelude) *Die Freuden der Redlichen* (to words by Schocher) with great success. He settled in Düsseldorf in 1794 or 1795, and worked as a music teacher, receiving regular payments from Beethoven through Nicolaus Simrock. His compositions, which also included a cantata, *Der Friede* (c1801), and possibly piano variations (perhaps composed by Franz Pfeiffer; see [Pfeiffer, Franz Anton](#)), appear to be lost.

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*Eitner*Q

*Fétis*B

*Gerber*NL

*Sainsbury*D

M. Solomon: *Beethoven* (London, 1977)

D.J. RHODES

Pfendner, Heinrich

(*b* Hollfeld, Upper Franconia, c1590; *d* Würzburg, c1631). German composer and organist. He studied with Aichinger and Erbach at Augsburg and with Cifra in Italy. His first publication, in 1614, describes him as organist to the Bishop of Gurk, Austria; the dedication (which is dated 1611 – possibly a misprint) states that its contents had been performed in private at the bishop's house for some time before this, so one may assume that he had also been employed there for some time. In 1615 he moved to Graz as court organist to Archduke Ferdinand II, and from 1618 until his death he was organist and Kapellmeister to the Bishop of Würzburg.

Pfendner, a prolific composer of Latin church music, was one of an important group of south German and Austrian composers who in the early 17th century developed the form of the concertato motet for few voices originating with Viadana; in doing so he was no doubt inspired by his training in Italy and with Aichinger. His 1614 volume is important in that, apart from those of Aichinger himself, it was one of the earliest motet collections with continuo to be published by a German composer. Of the motets in this collection and in three further books (1623–30) a few include independent instrumental parts, and there is also a 'sonata a capriccio' for three instruments and continuo which is clearly based on the canzona pattern much used by Italian composers, including Cifra. Pfendner's vocal writing shows other Italianate influences, such as the use of dialogue and refrain or rondo form, where the refrain is usually in triple time and the intervening passages are in a typical duet style, with progressions in parallel 3rds. He set the texts imaginatively. He preferred a basically syllabic approach which he enhanced by a certain amount of ornate writing, rhythmic and textural variety, short contrasting phrases and a growing conception of the function of the continuo as a separate, important element of the whole. The two organ canzonas are sectional and employ frequent changes of metre; both display typical early 17th-century keyboard figuration and contain colourful harmonies.

WORKS

printed works except anthologies published in Würzburg unless otherwise stated

Delli motetti, 2–8vv, bc (org) (Graz, 1614, enlarged 2/1625 as Motectorum liber primus)

Motectorum liber secundus, 2–8vv, bc (org) (1623)

Motectorum liber tertius, 2–8vv, bc (org) (1625)

Motectorum liber quartus, 2–8vv, bc (org) (1630)

Psalm 1, 8vv (1645)

Motets, incl. some repr. from above vols., 1623², 1626², 1626⁴, 1627¹, 1627², 1629¹, 1645⁵

2 canzonas, org, c1620, *D-Mbs*; ed. in CEKM, xl/iii (1976)

lost works

Mariale in omnes festivitates BVM (1645)

Missae, 4–8vv (1645)

Liber quintus missae (1648)

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A. LINDSEY KIRWAN/ERICH SCHWANDT

Pfeyl, Johann.

German printer who succeeded to the firm of [Johann Sensenschmidt](#).

Pfister, Hugo

(*b* Zürich, 7 Sept 1914; *d* Küsnacht, nr Zürich, 31 Oct 1969). Swiss composer and teacher. He trained as a schoolteacher, then studied the piano and music theory with Czeslaw Marek. He taught music in the Teachers' Training College in Küsnacht for most of his life. He composed in a light French manner until 1956–7 when he went to study in Paris with Nadia Boulanger; he then quickly developed an individual style integrating linear thinking, a widely enlarged tonality with polytonal characteristics, and polyrhythmic textures stemming from the music of Bartók, Schoenberg and Berg. In many of his works the main formal force is a rhythmic impulse, combined with astute melodic and timbral invention. Pfister wrote much incidental music for stage and radio plays performed primarily in Germany and Switzerland.

WORKS

(selective list)

4 esquisses, fl, 1956; Sonatine bitonale, pf, 1957; Preambolo, aria e ballo, cl, gui, db, 1958; Orchester-Ballade, 1959; Fantaisie concertante, fl, hn, hp, str, 1959–60; Augsburger Serenade, fl, gui, str trio, 1961; Sonata, 2 tpt, timp, str, 1962; Aegäisches Tagebuch, ob, str, perc, 1963; Partita, orch, 1964; Mobili a 3, fl, cl, pf,

1965; Duo concertante, va, vc, str, 1965–6; Ottobeuren-Quintett, wind qnt, 1966; Ikebana, 3 hp, 1968; 5 Sketches, 2 perc, orch, 1967, rev. 1969

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ANDRES BRINER/CHRIS WALTON

Pfitzner, Hans (Erich)

(b Moscow, 5 May 1869; d Salzburg, 22 May 1949). German composer, conductor and musical polemicist.

1. Life.

2. Works.

WORKS

WRITINGS

BIBLIOGRAPHY

PETER FRANKLIN

Pfitzner, Hans

1. Life.

His father, an orchestral violinist who in 1872 moved from Moscow back to his native Germany, was leader of the Stadttheater orchestra in Frankfurt. Pfitzner claimed that he had some of his earliest musical experiences as a youthful spectator in the orchestra pit during opera performances in which his father was playing. He received his formal musical education at the Hoch Conservatory, Frankfurt, between 1886 and 1890, studying the piano with James Kwast and composition with Iwan Knorr. While he explored a wide range of contemporary musical, literary and philosophical preoccupations with his friends James Grun and Paul Cossmann (son of conservatory cello teacher Bernhard Cossmann), the Hoch Conservatory was closely associated with the outspoken hostility of its Brahmsian director, Bernhard Scholz, towards Wagner, Liszt and the New German school. A student cello concerto by Pfitzner was condemned by Scholz for harmonic irregularities and the inclusion of three trombones; these Scholz considered lamentable signs of Wagnerian influence. Pfitzner's music was henceforth to occupy an idiosyncratic stylistic position between New German Modernism and a more regressive allegiance to Schumann, Weber and the world of German Romantic opera.

Pfitzner's career as a teacher and conductor began in Mainz, where his Wagnerian, specifically *Tannhäuser*- and *Lohengrin*-orientated opera *Der arme Heinrich* was first performed in 1895. In the same year Ibsen's play *Gildet på Solhaug* was produced as *Das Fest auf Solhaug* with incidental music by Pfitzner. While those works began to shape his subsequent reputation as a theatre composer, he had already produced a considerable

body of non-theatrical music, including some 30 songs, chamber music and the choral ballad *Der Blumen Rache*. It was the two early stage works, however, whose success carried him forward to a teaching post at the Stern Conservatory in Berlin (1897-1907). His ten years there saw the consolidation of his reputation, his elopement with Kwast's daughter Maria ('Mimi') to England in 1899 (they were married in Canterbury) and the first performance of his second opera *Die Rose vom Liebesgarten* (1901). This was an elaborate pageant, based on a painting by Hans Thoma, in which elements of *Parsifal* were reinterpreted in a spirit of Rosicrucian mysticism, its allegorical characters including ethereal Germanic nobles, woodland folk, fairies, the Star Maiden and Sun Child, a primitive bog-dweller, dwarfs and giants. The opera was given an important production in Vienna by Gustav Mahler and Alfred Roller in 1905, the year in which Kleist's *Das Käthchen von Heilbronn* was produced in Berlin with music by Pfitzner. More incidental music followed in 1906, composed for the fairy tale play *Das Christ-Elflein* by his friend Ilse von Stach; he later (1917) turned this into a *Spieloper* with spoken dialogue, revising the text but retaining the original title. Here the complex fin-de-siècle symbolism of *Die Rose vom Liebesgarten* was replaced with the homespun sentimentality of a German Christmas morality play for children; it anticipated some of the preoccupations of the *Blut und Boden* school of the National Socialist period and occasioned a significant stylistic retreat into diatonic tunefulness.

In 1907 Pfitzner moved to Strassburg (now Strasbourg), where he was to run the conservatory, act as chief conductor of the city's symphony orchestra and, from 1910, direct the opera during a period when its short-term junior conductors included the young Furtwängler, Klemperer and Szell. Regarding his conservatory duties primarily as facilitating his conducting activities, Pfitzner was now able to indulge his enthusiasm for German Romantic opera, publishing E.T.A. Hoffmann's *Undine* for the first time in vocal score (1908), reviving Heinrich August Marschner's *Der Templar und die Jüdin* in a version of his own in 1912 and devising a new edition of Marschner's *Der Vampyr* (staged in Stuttgart in 1922). His central creative preoccupation during this period, however, was his opera *Palestrina* (designated 'a musical legend'), whose libretto he completed in 1911, using historical sources to elaborate the essentially fictitious story of Palestrina's 'rescue' of polyphonic music (by composing the *Missa Papae Marcelli*) from the reforming zeal of the Council of Trent. The completed opera was first performed in Munich in 1917, at the height of World War I (fig.2), and rapidly established itself as the most moving and coherent of all Pfitzner's expressions of idealistic, 'inspiration'-orientated musical conservatism. The work brought him into contact with the novelist Thomas Mann, who was fascinated by Pfitzner's characterization of the opera as marked by a valedictory 'sympathy with death' (by comparison with the lively optimism of *Die Meistersinger von Nürnberg*). Mann nevertheless found Pfitzner rather difficult ('not born to feel at ease') and the two men's later creative and intellectual divergence was symbolically marked by the inclusion of Pfitzner's signature on the public letter of April 1933 in the *Münchener Neuester Nachrichten* condemning Mann's supposedly un-German lecture on the 50th anniversary of Wagner's death ('Leiden und Grösse Richard Wagners').

By that time Pfitzner's creative idealism had been irrevocably scarred by his deep personal identification with Germany's defeat in 1918 and the country's ensuing humiliation. The return of Alsace-Lorraine to France had occasioned his removal from Strassburg to Munich in 1918. In his increasingly polemical expressions of anti-Modernist adherence to traditional German artistic values, as manifested in Classical and Romantic music, he created a public persona that seemed rather crudely to underline his identification with the world-weary Palestrina in his 'Musical Legend'. His pamphlet *Futuristengefahr*, published in the year of *Palestrina's* first performance (1917) was followed in 1920 by *Die neue Aesthetik der musikalischen Impotenz*, an extended diatribe against Paul Bekker's book on Beethoven, in which the critic developed the notion that a 'poetic idea' underlay the specifically musical structures and processes of Beethoven's major works. Pfitzner's attack stressed the uncontingent and self-sufficient nature of musical 'inspiration' ('*Einfall*') in a manner that occasioned heated debate in the German and Austrian musical press. Non-operatic works like the Eichendorff cantata *Von deutscher Seele* (1921) were increasingly interpreted as musical manifestos supporting his ostensibly proto-fascist rejection of foreign, Jewish and 'international bolshevik' influences on German culture. Regarding the wider intellectual life of Europe as decadent, Pfitzner became increasingly isolated from all but conservative sympathizers within the Weimar Republic.

His world-weary exasperation with jazz from America, as much as with the 'New Music' of Schoenberg and his school, led Pfitzner almost inevitably to entertain high hopes for a 'renewed' Germany under National Socialism; Hitler's 1923 visit to his hospital bedside, bizarrely engineered by his old Jewish friend Paul Cossmann (who supported and published Pfitzner in his *Süddeutsche Monatshefte*), marked the composer in a way that his subsequently confused and occasionally antagonistic relationship with the Nazis did not altogether warrant. The full complexity of his theoretically 'apolitical' artistic relations with the world of power and political reality were explored in his last opera, *Das Herz*, first performed simultaneously in Berlin and Munich in 1931. The prevailing darkness of the work owed much to the personal tragedy of his wife's death in 1926, but the concluding, dream-like escape by the early 18th-century black magician Dr Daniel Athanasius from the horror of public execution poignantly revealed artistic transcendence coinciding with political evasion: the doctor dies in his cell and his spirit is seen walking into Elysian fields to greet the wife for whose earlier death he had been responsible. In the first act of this often surprisingly dissonant and even experimental-sounding work, Athanasius's Faustian pact with temporal and daemonic powers (he uses the black arts to bring the Duke's son back to life) is nevertheless central to the dramatic action.

From 1933 Pfitzner's public life was marked by alternating phases of grudging public prominence and bitter and angry withdrawal. An unfolding sequence of personal tragedies included his ultimate failure to prevent Cossmann from perishing in Theresienstadt in 1942 (although he had successfully interceded on his behalf in 1933), the death of his eldest son Paul in 1936, his subsequent estrangement from two of his other children (Peter and Agnes) and the suicide of his daughter Agnes in the year of both his 70th birthday and his marriage to Mali Stoll (1939). Pfitzner

suffered further disasters with the destruction of his Munich house in a 1943 air-raid and the loss of his son Peter in Russia in 1944; in 1945 he found himself interned opposite Richard Strauss's villa in Garmisch-Partenkirchen. He was already installed in an old-people's home when he began to undergo de-Nazification in 1947. The toll of these experiences on his health was ultimately fatal; he died in May 1949 in Salzburg, some two weeks after attending an 80th-birthday concert.

Pfitzner, Hans

2. Works.

In the light of Pfitzner's investment in the ideology of Romantic idealism, brought to a sharply coherent music-theoretical focus by Heinrich Schenker during the same period, it is striking that his most interesting works are characterized by disjunct and fractured surface features. Individual compositions, like his output as a whole, seem intent on avoiding conventional signs of structural and stylistic 'organic unity' that the aesthetic philosophy of 'inspiration', linked to a belief in 'purely musical' values and processes, entailed for thinkers as diverse as Schenker and Schoenberg. In stylistic terms Pfitzner's output embraced advanced post-Wagnerian chromatic harmony (occasionally tending towards atonality), an almost Impressionistic sound palette (whole-tone scales are used in the *fin-de-siècle* nature-music of his op.18 setting of Goethe's *An den Mond*), diatonic melodic writing that harks back to the Romantic operas of Weber and Lortzing, grandiose late-Romantic effects in the manner of Richard Strauss, a predilection for bony linear counterpoint and an occasional recourse to pastiche effects of deliberate archaism (as in *Palestrina*).

Pfitzner wrote in all the major genres available to him, apart from the large-scale orchestral symphony (his only works to bear the designation 'symphony' are the op.36a arrangement for orchestra of his second string quartet, the op.44 *Kleine Symphonie* and the one-movement Symphony in C, op.46). His four large-scale operas, excluding *Das Christ-Elflein*, represent major contributions to post-Wagnerian German musical theatre, their internal anomalies being eloquently summarized and even thematized in *Palestrina*. That work's epigraph from Schopenhauer ('... alongside the history of the world there goes, guiltless and unstained by blood, the history of philosophy, of science and the arts') is ostentatiously contradicted by the second act, in which a meeting of the Council of Trent fails to achieve democratic consensus and concludes with a street brawl that the German nobleman, Cardinal Madruscht, quells with a murderously cathartic volley of gunfire.

A comparable masterpiece to *Palestrina* is the similarly fractured cantata *Von deutscher Seele*, which represented a quintessence of Pfitzner's style in its marriage of the Romantic poetry of Eichendorff (he wrote numerous *Lieder* to Eichendorff texts) with patriotic German nationalism and nostalgia. The work was deemed appropriate to feature prominently in the first *Reichsmusiktage* festival in Düsseldorf in 1938, the year that saw the publication in Berlin of a collection of extracts from Pfitzner's writings ominously titled *Hört auf Hans Pfitzner!*. The first section of the cantata ('Mensch und Natur') is distinguished by a typically eclectic stylistic range, stage-managed in such a way as to lead from the advanced

Stimmungsmusik of the orchestral 'Abend-Nacht' interlude into the highly original Protestant-sounding chorale which crowns it. The subsequent sections are less well-integrated. German Romantic soulfulness is finally turned into a nationalistic peroration of crudely rhetorical character in the setting of *Der Friedensbote*; the work became a fitting monument to the unresolved contradictions which made Pfitzner's conservatism so rich and revealing a contribution to German music in the first half of the 20th-century.

Pfitzner, Hans

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stage

op.

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- Der arme Heinrich (Musikdrama, 3, J. Grun and Pfitzner, after H. von Aue), 1891–3, Mainz, 2 April 1895
- Die Rose vom Liebesgarten (romantische Oper, prol., 2, epilogue, Grun), 1897–1900, Elberfeld, 9 Nov 1901
- 17 Das Käthchen von Heilbronn (incid music, H. von Kleist), 1905, Berlin, 19 Oct 1905
- 20 Das Christ-Elflein (incid music, I. von Stach), Munich, 11 Dec 1906, rev. (Spieloper, 2, Pfitzner, after Stach), Dresden, 11 Dec 1917
- Gesang der Barden für 'Die Hermannsschlacht' (incid music, Kleist), 1906
- Palestrina (musikalische Legende, 3, Pfitzner), 1911–15, Munich, 12 June 1917
- 39 Das Herz (Drama für Musik, 3, H. Mahner-Mons), op.39, 1930–31, Berlin and Munich, 12 Nov 1931

choral

- Der Blumen Rache (Ballade, F. Freiligrath), A, female vv, orch, 1888
- Rundgesang zum Neujahrsfest 1901 (E. von Wolzogen), B, mixed/male vv, pf, 1900
- 16 Columbus (F. von Schiller), chorus 8vv, 1905
- 25 2 deutsche Gesänge (A. Kopisch, J.F. von Eichendorff), Bar, male vv ad lib, 1915–16
- 28 Von deutscher Seele (cant., Eichendorff), 4 solo vv, chorus, orch, org, 1921
- 38 Das dunkle Reich (Chorphantasie, Michelangelo, J.W. von Goethe, C.F. Meyer, R. Dehmel), solo vv, orch, org, 1929
- 48 Fons salutifer (E.G. Kolbenheyer), chorus, orch, org, 1941
- 49 2 Male Choruses, 1941
- 53 3 Songs, male chorus, small orch, 1944
- 57 Kantate (Goethe: *Urworte orphisch*), 4 solo vv, chorus, orch, org, 1948–9, completed R. Rehan

other vocal

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5 Lieder, op.22, 1907; 4 Lieder, op.24, 1909; 5 Lieder, op.26, 1916; 4 Lieder, op.29, 1922; 4 Lieder, op.30, 1922; 4 Lieder, op.32 (Meyer), 1923; Alte Weisen, op.33 (G. Keller), 1923; 6 Liebeslieder, op.35 (R. Huch), 1924; 6 Lieder, op.40, 1931; 3 Sonette, op.41, 1931; Die schlanke Wasserlilie (1949)

instrumental

Orch: Scherzo, c, 1887; Pf Conc., E♭, op.31, 1922; Vn Conc., b, op.34, 1923; Sym., c♯, op.36a, 1932 [after Str Qt no.2]; Vc Conc., G, op.42, 1935; Duo, op.43, vn, vc, pf/small orch, 1937; Kleine Sym., G, op.44, 1939; Elegie und Reigen, op.45, 1940; Sym., C, op.46, 1940; Vc Conc., a, op.52, 1944; Fantasie, op.56, 1947

Chbr and solo inst: Sonata, f, op.1, vc, pf, 1890; Pf Trio, F, op.8, 1896; Str Qt no.1, D, op.13, 1902–3; Pf Qnt, C, op.23, 1908; Sonata, e, op.27, vn, pf, 1918; Str Qt no.2, c, op.36, 1925; 5 Klavierstücke, op.47, 1941; Str Qt no.3, c, op.50, 1942; 6 Studien, op.51, pf, 1943; Sextet, g, op.55, cl, vn, va, vc, db, pf, 1945

Pfitzner, Hans

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Pfleger, Augustin

(*b* Schlackenwerth, nr Carlsbad [now Karlovy Vary], c1635; *d* ?Schlackenwerth, after 23 July 1686). German composer of Bohemian birth. Schlackenwerth was the Bohemian residence of the dukes of Saxe-Lauenburg, and Pfleger had found employment there as Kapellmeister to Duke Julius Heinrich by the time he published his op.1 in 1661. In 1662 he went to Güstrow as vice-Kapellmeister to Duke Gustav Adolph of Mecklenburg. He was kept very busy as a composer there and wrote 89 sacred concertos in 1664 alone. In 1665 he was appointed Kapellmeister to the Schleswig-Holstein court at Gottorf and was commissioned to compose the ceremonial music for the opening of the University of Kiel. He left there on 16 May 1673, but his destination is unknown; his successor was Johann Theile. By 23 July 1686 he had returned to Schlackenwerth and was once again Kapellmeister to the court of Saxe-Lauenburg.

Pfleger's op.1 is a collection of 18 small sacred concertos to Latin texts, primarily biblical. They are scored for a small ensemble of singers with little instrumental participation other than continuo and are based on Italian models, in both the choice and the treatment of the texts. The four Latin odes for the inauguration of Kiel University are in a stiff, ceremonial style, while the two with German texts are more forward-looking and show similarities to some of Buxtehude's aria cantatas. The individual works surviving in manuscript were most likely composed at Gottorf. Latin still predominates, but there are more non-biblical, devotional and mixed texts than in op.1. These works are moreover more richly scored, have much more prominent instrumental parts and include more contrapuntal writing. Pfleger dedicated his cycle of 72 cantatas for the church year to the Flensburg city council, so they too may date from his Gottorf years. Many are dramatic dialogues, with both allegorical and biblical characters. Their German texts, based on the appointed gospel for the day, skilfully combine biblical passages, strophic poetry and an occasional chorale, which are set in contrasting arioso, concerto or aria styles.

The French lexicographer Sébastien de Brossard owned a copy of Pfleger's op.1 and characterized it as 'one of the best of its time'. In their settings of composite texts, his later works figure significantly in the development of the German sacred cantata.

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for full details see [Nausch](#); all MSS in S-Uu

[18] Psalmi, dialogi et motettæ, 2–5vv, bc, op.1 (Hamburg, 1661)

Odae concertantes ... in Actu Inaugurationis lusit musicorum chorus et compositione ... Augustini Pfelegeri, 1, 5vv, insts, in J. Torquato: Inaugurationis

German

all except O barmherziger Vater constitute a cycle of cantatas for the church year

Ach, dass ich Wassers genug hätte, 5vv, 2 va, ed. in Cw, lii (1938); Ach, die Menschen sind umgeben mit viel Krankheit, 5vv, 3 va; Ach Herr, du Sohn Davids, 4vv, 2 va, S ii; Ach, wenn Christus sich liess finden, 5vv, 3 va, S i; Christen haben gleiche Freud, 5vv, 2 vn, S i; Der Herr ist ein Heiland, 4vv, 3 va da braccio; Der Herr ist gross von Wundertat, 5vv, 2 vn, S ii

Der Mensch ist nicht geschaffen zum Müssiggang, 4vv, 2 vn, 2 va da braccio; Die Ernte ist gross, 5vv, 2 vn, va da gamba, S ii; Erbarm dich mein, O Herre Gott, 5vv, 2 vn, 2 va da braccio; Es wird das Szepter von Juda nicht entwendet werden, 5vv, 2 vn, 2 va, S i; Friede sei mit euch, 4vv, vn, 2 va da gamba; Fürchtet den Herrn, 5vv, 2 vn; Gestern ist mir zugesaget, 4vv, 2 vn, S i; Gott bauet selbst sein Himmelreich, 3vv, 2 vn, S ii

Gottes Geist bemüht sich sehr, 4vv, 2 vn, 2 va da braccio; Gott ist einem König gleich, 4vv, 2 va; Herr, haben wir nicht, 4vv, 3 va; Herr, wann willst du mich bekehren, 3vv, 3 va; Herr, wer wird wohnen in deiner Hütten, 4vv, 3 va; Herr, wir können uns nicht nähren, 5vv, 2 va; Heute kann man recht verstehen, 4vv, 2 vn, 2 va da braccio; Heut freue dich, Christenheit ... der Heiland, 4vv, 2 vn, 2 va da braccio, S i

Heut freue dich, Christenheit ... vom Himmel, 4vv, 2 vn, 2 va da braccio, S i; Heut ist Gottes Himmelreich, 5vv, 2 vn, 2 va; Hilf, Herr Jesu, lass gelingen, 4vv, 3 va, S i; Ich bin das Licht der Welt, 5vv, 3 va; Ich bin ein guter Hirte, 3vv, 2 vn, 2 va da gamba/da braccio; Ich bin wie ein verirret' und verloren Schaf, 4vv, 2 vn; Ich danke dir, Gott, 5vv, 3 va

Ich gehe hin zu dem, 5vv, 2 vn, 2 va da gamba; Ich sage euch, 4vv, 2 vn, 2 va da braccio; Ich suchte des Nachts in meinem Bette, 4vv, 2 vn, 2 va; Ich will meinen Mund aufthun, 4vv, 2 vn, S ii; Im Anfang war das Wort, 4vv, 3 va, S i; Jesu, lieber Meister, 4vv, 3 va; Jesus trieb ein' Teufel aus, 5vv, 2 va, S ii; Jetzt gehet an die neue Zeit, 5vv, 2 va

Kommt, denn es ist alles bereit, 4vv, 3 va da braccio; Kommt her, ihr Christenleut, 5vv, 2 va, S i; Lernet von mir, 4vv, 3 va; Mache dich auf, 4vv, 2 vn, S i; Meine Tränen sind meine Speise, 4vv, 2 vn, 2 va da braccio; Mein Sohn, woll't Gott, 3vv, 3 va; Meister, was soll ich tun, 5vv, 3 va; Meister, welches ist das fürnehmste; Gebot, 5vv, 3 va; Meister, wir wissen, 5vv, 3 va

Mensch, lebe fromm, 3vv, 2 vn; Merket, wie der Herr uns liebet, 4vv, 3 va; Mich jammert des Volkes, 5vv, 2 vn; Nun gehe ich hin, 5vv, 2 vn; O barmherziger Vater, Iv, 4 va; O Freude, und dennoch Leid, 4vv, 2 vn, 2 va da braccio; O, Tod, wie bitter bist du, 4vv, 2 va da braccio; Preiset ihr Christen mit Herten und Munde, 5vv, 2 vn, 2 va da braccio; Saget der Tochter Sion, 4vv, 2 vn, 2 va; Schauet an den Liebes Geist, 4vv, 2 vn

Siehe dein Vater, 5vv, 3 va, S ii; Sollt nicht das liebe Jesulein, 4vv, 2 va, S i; So spricht der Herr, 4vv, 3 va, S ii; Triumph! Jubilieret, 6vv, 2 vn, 2 va; Und er trat in das Schiff, 5vv, 3 va, S ii; Und es war eine Hochzeit zu Cana, 5vv, 2 vn, 2 va, S ii; Und Jesus ward verkläret vor seinen Jüngern, 6vv, 2 vn, 2 va, S ii; Wahrlich, ich sage dir, 4vv, 2 vn, 2 va da braccio; Wahrlich, ich sage euch, 4vv, 3 va

Weg mit aller Lust und Lachen, 3vv, 2 va, S ii; Wenn aber der Tröster kommen wird, 5vv, 2 vn, 2 va da braccio; Wenn die Christen sind vermessen, 4vv, 3 va; Wenn du es wüsstest, 4vv, 3 va; Wer ist wie der Herr unser Gott, 4vv, 3 va; Wir müssen alle offenbar werden, 5vv, 3 va; Zwar bin ich des Herren Statt, 4vv, 3 va

Latin

Ad te clamat cor meum, 1v, 4 insts; Confitebor tibi, 4vv, 2 vn, va; Cum completerentur dies, 5vv, 2 va, 2 va da gamba; Diligam te Domine, 5vv; Dominus virtutum nobiscum, 5vv, 2 vn, va, va da gamba; Eheu mortalis, 4vv, 3 va; Fratres, ego enim accepi a Domino, 3vv, 3 va; Inclina Domine, 4vv, 4 va; In tribulatione, 4vv, 3 va da gamba; Justorum animae in manu Dei sunt, 1v, 4 va; Laetabundus et jucundus, 4vv, 2 vn; Laetatus sum in his, 4vv, 2 vn, 2 va

Lauda Jerusalem, 4vv, 2 vn, 2 va; Laudate Dominum, omnes gentes, 4vv, 4 insts (2 versions); Laudate pueri, 3vv, 3 va da gamba; Missus est angelus, 3vv, 2 va; Nisi Dominus aedificavit, 2vv, 2 vn; O altitudo divitiarum, 5vv, 4 va; O divini amor, 1v, 4 va; O jucunda dies, 2vv, 2 vn, 2 va da gamba; Si quis est cupiens, 1v, 2 vn, 2 va da gamba; Veni Sancte Spiritus, 8vv, 10 insts; Veni Sancte Spiritus, 4vv, 2 vn, 2 va

lost works

89 Lat. sacred concs., 2–5vv, 1664, cited in Güstrow catalogue, Mecklenburgisches Geheimes und Hauptarchiv, Schwerin

9 Ger. cants., 1–5vv, insts; 4 Lat. cants., 1, 3vv, insts: formerly St Michaelis Chorbibliothek, Lüneburg, or *D-LEt*, or the court at Ansbach

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KERALA J. SNYDER

Pflock

(Ger.).

See [Endpin](#).

Phagotum.

A kind of bagpipe invented about 1515 by Afranio degli Albonesi of Pavia, in an unsuccessful attempt to improve the popular bagpipe of Pannonia (where he was living, now in Serbia) with its double chanter and no drones. Later, in Italy, Afranio perfected the phagotum with the help of Giovanni Battista Ravilio of Ferrara, playing a solo on it at a feast given in Mantua by the Duke of Ferrara in 1532. In 1539 Afranio's nephew Teseo Ambrosio, professor of Syriac at the University of Bologna, described and illustrated the instrument in his book *Introductio in Chaldaicam linguam, Syriacam atque Armenaicam at decem alias linguas*. In 1565 Teseo gave a sheet of instructions for playing the instrument to a friend, to whom he had presented 'uno de suoi fagoti'. Apparently a number of examples of the phagotum were made. Mersenne briefly discussed the instrument in *Harmonicorum libri*, xii (1636) and *Harmonie universelle* (1636–7), but it is not mentioned by Agricola, Zacconi, Praetorius or other Renaissance writers.

As the illustration shows, the phagotum consisted of two connected pillars, about 45 to 55 cm in height, with a purely ornamental pillar on the front and a shorter pillar at the back through which the air from the bellows was conveyed to the instrument. The two main pillars were each divided into an upper and a lower part: the upper part was bored with two parallel cylindrical tubes united at the top, forming one continuous doubled-back bore pierced with holes for the fingers and keys; the lower part contained a single metal reed. The left-hand pillar, with a reed of silver, provided a diatonic scale of ten notes from *c* upwards, while the right-hand pillar was fitted with a reed of brass and had a compass of ten notes from *G* to *b*. By cross-fingering, chromatic notes could be obtained, and either pillar could be silenced or sounded at will by a special key. From the back of the instrument, which was rested on the knees during performance, a flexible pipe passed to a bag held under the left arm; this formed an air reservoir, supplied with wind from bellows fastened under and actuated by the right arm, as in the Irish ('uilleann') and Northumbrian bagpipes.

The phagotum was used by Afranio not for 'vain and amatory melodies' but for 'divine songs and hymns'. The music could be played either in one or two parts, and Teseo in his instructions said that he had seen a phagotum with three large pillars or sets of tubes.

The name 'phagotum', like the Italian form '*fagoto*' in the description of the 1532 feast and the manuscript instructions, probably arose because the instrument resembled 'a bundle of sticks' (a faggot). However, although the name '*fagotto*' was subsequently applied to the bassoon (because its bore, like that of the phagotum, was doubled back within the instrument), the two instruments were not otherwise related. While essentially a curiosity of limited distribution, Afranio's phagotum is historically significant as the earliest known use of the doubled-back bore, and in its use of an elaborate key mechanism.

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FRANCIS W. GALPIN/GUY OLDHAM/BARRA R. BOYDELL

Phairau, Luang Pradit

(*b* Samut Songkhram, Thailand, 1881; *d* 1954). One of the two most highly-regarded central Thai musicians during the reigns of Rama V, VI and VII (see also [Phatayakosol](#), [Cangwang Thua](#)). Born as Sorn, the young musician was discovered by Prince Woradet (a member of the Thai royal family) during a music competition and was taken to the capital and made a royal page; he eventually attained the title 'Cangwang' (one of the highest ranks for the royal pages). He quickly became the best *ranāt ēk* (xylophone) player in the palace, which effectively made him the leader of the palace *pī phāt* ensemble. He served the prince for several decades, living in Burapha Palace and making the prince's household famous for its music. He accompanied the prince to Java in 1915 and King Rama VII to Cambodia in 1929–30, bringing back instruments as well Javanese and Khmer musical repertory that he adapted to Thai music. In 1925 King Rama VI recognized Sorn's talents and contributions by conferring on him the honorific name Luang (an aristocratic title) Pradit ('invent', 'make' or 'devise') Phairau ('beautiful sound') and giving his family the hereditary surname Silapabanleng ('the art of musical performance'). He is considered the originator of many musical techniques and concepts now central to the practice of central Thai court music, including the technique of sustaining pitches on the xylophone by trilling or rolling the mallets (*kro*) and developing the compositional practice known as *thao* that involves expanding or contracting pre-existing melodies. He is also considered the first composer to write in a programmatic fashion, imitating the sounds of nature, and he extended the most expansive metrical framework, three *chan*, to six *chan* (see [Thailand](#), §1, 2(ii)). Two of his children, Prasih Silapabanleng (*b* 1915) and Chin Silapabanleng (1906–88), became famous in their own rights as musicians; Prasih is a composer in the Western art music tradition and Chin was involved in bringing Thai classical music into the public school curriculum. The Luang Pradit Phairau Foundation, a school for traditional Thai music and dance, was established by his children and is now overseen by his grandchildren.

DEBORAH WONG

Phalèse.

Flemish family of music publishers. They were active in Leuven and Antwerp from 1545 to 1674.

- (1) Pierre Phalèse (i)
- (2) Pierre Phalèse (ii) [the younger]
- (3) Madeleine Phalèse

SUSAN BAIN/HENRI VANHULST

Phalèse

- (1) Pierre Phalèse (i)

(*b* Leuven, c1505–10; *d* Leuven, 1573–6). He was the son of Augustin vander Phaliesen, a brewer, and Marguerite van Poddeghem. He may have been related to Arnold vander Phaliesen, a painter in Leuven from 1499, and the organist Antoine vander Phalisen (*d* 17 March 1487). In 1541 Phalèse became a bookseller to the University of Leuven, where from 1545 to 1552 he published a number of scholarly books, some of them jointly with another Leuven publisher and printer, Martin de Raymaker (Rotarius). During these years Phalèse also published five books of chansons arranged for lute; they were printed for him by [Jacob Baethen](#), S. Sassen and R. Velpen, as Phalèse was at that time only a bookseller, not a printer. The five books are, however, all printed with the same type that Phalèse used from 1553, for the second volume of *Hortus musarum* and his other lute books.

Phalèse applied for and on 29 January 1552 received a privilege to print music from movable type. After his early lute publications Phalèse published a number of chanson and motet books featuring composers of the Low Countries, especially Clemens non Papa and Crécquillon. Beginning in 1560, however, he showed a bolder and more international approach. In 1561 he published *Cantuale ... usum ... ecclesiae Amstelredamensis*, for use by the combined choirs of the Amsterdam churches, printed by single-impression type in Gothic neume notation, which he used again in 1563 for *Psalmi ... cum hymnis*. In 1563 Phalèse began to issue a new series of lute books entitled *Theatrum musicum*. The same year he published Francisco Guerrero's eight-part settings of the *Magnificat* using a large type (see illustration) similar to that used by Attaignant and Du Chemin in Paris for their folio publications. Phalèse also published a number of books by Lassus and Rore, often reprints of volumes issued by Le Roy & Ballard.

In 1570 Phalèse began the association with the Antwerp printer [Jean Bellère](#), a partnership continued by (2) Pierre Phalèse the younger until Bellère's death in 1595. Bellère was a bookseller with important international connections; he probably helped finance publications and ensured their better distribution, even in Antwerp. It was, however, still Phalèse who printed them. Bellère came from Liège and it may have been through this connection that the Liège musician Jean de Castro acted in 1574 and 1575 as musical adviser, supplying Phalèse with the latest French and Italian compositions for publication.

Apart from the Gothic and large choirbook types, Phalèse also owned a smaller, ordinary music type, used for chanson and motet publications, and lute tablature types. The smaller music type was also used by Jean Bogard in Douai. All the types are clear and well defined, although the tablature is not as elegant as those used by French publishers. Nevertheless, Phalèse's printing is of a high standard, with texts carefully underlaid, and he was the first printer in the Low Countries to print lute books in a format with the two parts so arranged that players seated around a table could perform from one copy. When Phalèse visited Antwerp in 1570 to be examined by King Philip's proto-typographer, Plantin declared that Phalèse was 'expert in the art of printing music, which he did exclusively, and well versed in Latin, French and Flemish'.

The date of Phalèse's death is unrecorded: various books were published 'chez Pierre Phalèse' from 1574 to 1576. However, in 1574 his eldest son Corneille also published a volume by Lassus, the first part of his *Patrocinium musices* (a reprint of the Munich edition of 1573) but he did not continue as a printer. Corneille's younger brother, (2) Pierre Phalèse (ii), published three further parts of the *Patrocinium musices* in 1577 and 1578, signing himself on the title-page 'apud Petrum Phalesium juniorem'. As the title-pages of the volumes published by the firm between 1574 and 1576 do not carry this signature, it is most likely that these were published by Pierre Phalèse the elder. He probably died, therefore, in about 1576.

Phalèse

(2) Pierre Phalèse (ii) [the younger]

(*b* Leuven, c1545; *d* Antwerp, 13 March 1629). Son of (1) Pierre Phalèse (i). His name appears in 1563 in the matriculation register of the University of Leuven, but he does not seem to have completed his studies. He took over the firm after his father's death and three parts of *Patrocinium musices* (1577–8) were his first publications. He moved to Antwerp and registered in the Guild of St Luke in 1581, married Elisabeth Wisschavens in 1582 and in the same year set up his press in the Kammerstraat, at the sign of 'De rode leeuw'. He stayed there until 1608 when he moved to 'Den Coperen Pot' and shortly afterwards changed the name of the house to 'Koning David'. Phalèse continued the association with Jean Bellère until the latter's death in 1595. He used the same typographical material as his father, and continued to print chansons, motets and other religious music, as well as music for lute. Phalèse also published many volumes of Italian madrigals, including four celebrated collections: *Harmonia celeste* (1583, edited by Pevernage, reprinted five times between 1589 and 1628); *Musica divina* (1583, edited by Phalèse himself, reprinted seven times between 1588 and 1634), *Symphonia angelica* (1585, edited by Waelrant, reprinted four times between 1590 and 1629), and *Melodia olympica* (1591, edited by Philips, reprinted three times between 1594 and 1630). These and other collections reflect the popularity of Italian music in the Low Countries at this time. He also published a large number of madrigal books devoted to single Italian composers, including Agazzari, Anerio, Croce, Frescobaldi, Marenzio, Monteverdi, Mosto, Pallavicino, Rossi and Vecchi. Gastoldi's *Balletti a cinque voci* (1596), was reprinted seven times between 1601 and 1631, and sacred and secular music by the English composers living in Antwerp, Dering and Philips, was also published. Among Phalèse's lute publications, *Pratum musicum* by the Antwerp lutenist Emanuel Adriaenssen (1584), containing arrangements of madrigals and chansons as well as a few Flemish songs, holds an important place.

Phalèse

(3) Madeleine Phalèse

(*b* Antwerp, bap. 25 July 1586; *d* Antwerp, 30 May 1652). Daughter of (2) Pierre Phalèse (ii). She and her sister, Marie (*b* Antwerp, bap. 10 Dec 1589; *d* Antwerp, c1674), enrolled in the Guild of St Luke as 'Filles Phalèse' in 1629 after their father's death, and for the next 45 years continued to run the family business, publishing some 180 volumes of madrigals, masses and motets. The proportion of madrigals to sacred

music is not as high as in their father's time, but the composers are mostly Italians, and many volumes are reprints of collections originally issued by the Venetian firms of Gardano, Vincenti and Magni. After Madeleine Phalèse's death in 1652, a detailed list of the assets of the business was drawn up which gives some indication of its importance. The firm owned over 375 kg of music type and had a stock of music valued at over 3000 florins. Wages to journeymen printers and other expenses from June 1652 to July 1653 were more than 1000 florins. The document also lists the firm's outstanding debts, some of which were declared irrecoverable, and mentions its commercial ties with Italian music publishers. Although Marie Phalèse continued to manage the firm for another 20 years after her sister's death, the house of Phalèse did not recover its former stature. With the decline of Antwerp at the end of the 16th century, and the rise of Amsterdam during the 17th, music printing, like other aspects of trade and culture, became important in the northern Netherlands as it declined in the southern provinces.

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p. phalèse (i) with j. bellère

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heirs of p. phalèse

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Phanmüller [Phanmulner], Friedrich.

See Pfanmüller, Friedrich.

Phantasie

(Fr., Ger.).

See *Fantasia*.

Phantasiestück.

See *Fantasiestück*.

Phantasy.

An old English spelling of [Fantasia](#), adopted in competitions established in 1905 by [Walter Wilson Cobbett](#) and the Worshipful Company of Musicians as the name for a new type of chamber music piece. Cobbett saw phantasies as a 'modern analogue' to the viol fantasias of Tudor and Stuart times: his aim was to elicit works for specified ensembles, of modest length, and without breaks between the contrasting sections, in which the composer's imagination would be given free play. The first competition (1905) was for a phantasy for string quartet, the second (1907) was for one for piano trio. Entrants had to be British, and prizewinners included William Hurlstone (1905), Frank Bridge (1905, 1907), Joseph Holbrooke (1905) and John Ireland (1907). Awards for a string quartet phantasy based on British folk songs (1916) and dance phantasy for piano and strings (1919) were won respectively by Herbert Howells and Armstrong Gibbs. Cobbett also commissioned phantasies from Bridge (piano quartet, 1910), Benjamin Dale (viola and piano, 1911), John McEwen (string quintet, 1911), Thomas Dunhill (piano, violin and viola, 1911), Vaughan Williams (string quintet, 1912) and others. Britten's Phantasy for oboe and strings (1932), though not written for a Cobbett competition, belongs in the same tradition.

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CHRISTOPHER D.S. FIELD

Phasing.

The effect of a type of signal processing unit on electronically produced sound. The unit is often operated by means of a foot-pedal. See [Electric guitar](#), §2.

Phatayakosol, Cangwang Thua

(*b* Thonburi, Thailand, 1881; *d* 1938). One of the two most highly-regarded central Thai musicians during the reigns of Rama V, VI and VII (see *also* [Phairau](#), [Luang Pradit](#)). His parents and grandparents were musicians; their home near the bank of the Chao Phraya River in Thonburi was famous as a house of music. He directed the *pī phāt* ensemble at the Bang Khun Phrom Palace, home of Prince Boriphat, half-brother to King Rama V; this ensemble, known for its virtuosity, made some ten recordings (on 78 r.p.m. records). The title 'Cangwang' was conferred on him by Prince Boriphat. He was considered equally good on virtually all instruments and composed a large number of musical works; at least 15 are still played today. His performance style, as passed on to his students, is known as the Thonburi style; his descendants still live in his house and his grandchildren direct a *pī phāt* ensemble regarded as carrying on his style.

Phelippon.

See Basiron, Philippe.

Pheloung, Barrington

(b Sydney, 10 May 1954). Australian composer. He went to England in 1972 in order to study at the RCM, and received his first ballet score commission while still a student. He has subsequently composed for the concert platform, dance, theatre, film, television, radio and CD ROM. In 1979 he was appointed musical adviser to the London Contemporary Dance Theatre and has since toured with them in the UK and abroad as their principal conductor. Pheloung is best known for his music to the British television series *Inspector Morse*, recordings of which were awarded platinum, gold and silver discs in 1994. He was appointed visiting professor of film composition at the RCM in 1995.

Pheloung's film scores include the simple yet effective chamber music for *Truly, Madly, Deeply*, and the larger-scale work *Nostradamus*, notable for its references to early 16th-century music and the inclusion of period instruments within atmospheric orchestral and choral textures. In addition to his work for the media, he has composed a large number of chamber and orchestral pieces.

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(selective list)

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TV music: *Boon*, 1985; *Inspector Morse*, 1988–92; *Portrait of a Marriage*, 1990; *Red Empire*, 1990; *Events at Drimaghleen*, 1991; *Briefest Encounter*, 1992; *The Secret Agent*, 1992; *Dancing Queen*, 1993; *The Killing of Kennedy*, 1993; *7 Wonders of the World*, 1994; *Dalziel and Pascoe*, 1995–7; *Cinder Path*, 1996; *Inside Out*, 1996; *The Gift*, 1997

Radio music: *2 Planks and a Passion* (A. Minghella), 1986; *La bête humaine* (E. Zola), 1993; *Double Indemnity* (J.M. Cain), 1993; *Dead Perfect*, 1994; *Kind Hearts and Coronets* (R. Hamer), 1995; *The Merchant of Venice* (W. Shakespeare), 1996; *The Playboy of the Western World* (J.M. Synge), 1997

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Music for CD ROM games

Principal publisher: Polygram

DAVID BURNAND

Phelps, Lawrence Irving

(*b* Somerville, MA, 10 May 1923; *d* Boston, 22 Feb 1999). American organ builder. He studied conducting, the organ and several orchestral instruments at the New England Conservatory of Music, Boston. He sought to design an organ which would restore the fundamental principles of the so-called 'classic organ', typified by the 17th century Schnitger school, yet which in its approach to technical problems and its greater versatility would be a genuinely modern instrument. He worked first with G. Donald Harrison at the Aeolian-Skinner Organ Co., Boston and from 1949 as an independent consultant. His most important design project of the period was the 235-rank (Aeolian-Skinner) organ for the First Church of Christ, Scientist, Boston. This was noted for tonal and technical innovations such as dissonant mutations and refinements to electrical and winding systems. Appointed tonal director in 1958 (and later President) of Casavant Frères, Quebec, then one of the world's largest organ companies, he was the first major builder in North America to return to the making of mechanical action (tracker) organs. Tonally, he successfully reconciled in these organs two of the main schools of organ building and composition (German Baroque and French Classical); technically, he introduced sophisticated improvements in the action, special low-pressure reeds, advanced playing aids, etc. During his 14 years at Casavant he produced some 650 organs, ranging from traditionally-based classic models to the technical challenge of a four-manual circular organ suspended from the roof (Lewis and Clark College, Portland, Oregon), its sound working entirely by reflection. From 1972 to 1981 he headed his own company in Erie, Pennsylvania, and in 1974 built England's first American-made organ, for the 1300th anniversary of Hexham Abbey, Northumberland. From 1981 Phelps directed the development of custom organs at the Allen Organ Co., Pennsylvania, returning to Boston in 1995 to oversee the major restoration of his instrument in the First Church of Christ, Scientist.

Phelps's organs are noted for their musically functional qualities; their tonal design is based firmly on the musical requirements of all periods while eschewing antiquarianism, and their exceptionally subtle key action further assists the musician. This rethinking of each principle of organ design was as a result of his perfect distillation of two art forms: the art of organ building and the art of musical performance, as the technical innovations he developed. Phelps was a Board Member of the International Society of Organ Builders and American Editor of its journal until 1980 and a visiting lecturer at Westminster Choir College, Princeton, from 1969–71. He wrote many articles on the organ's history, design and acoustical problems, and his influence as pioneer and reformer has been widespread.

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DAVID TITTERINGTON

Phelyppis [Phillips, Phillipps], Thomas

(*b* c1450). English composer. He wrote a carol for three voices, *I love, I love, and whom love ye* in the Fayrfax manuscript (*GB-Lbl* Add.5465; ed. in *MB*, xxxvi, 1975), an important collection of early Tudor partsongs. In the manuscript he is styled 'Syr', but at that time this term was frequently applied to priests as well as to knights and baronets. A Thomas Philips is recorded as a chorister and boy-bishop at Salisbury Cathedral in 1465 and vicar-choral there in 1473; he was also a vicar-choral at St George's Chapel, Windsor, from 1477 to 1490.

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DAVID GREER

Pherecrates

(*fl* 440–c420 bce). Greek comic poet. He won victories at the City Dionysia and the Lenaea between 440 and 430 bce. 19 titles and 250 fragments of his work are known. In a fragment of the *Cheiron* (preserved in Pseudo-Plutarch, *On Music*, 1141d–1142a = Edmonds, frag.144b), he presents Music (*mousikē*), personified as a woman, describing the various outrages she has endured at the hands of modern composers, all of whom were active in the 5th century. As the fragment begins, Justice asks how this came to pass, and Music replies:

music: My woes began with Melanippides. He was the first who took and lowered me, making me looser [*chalarōteran*] with his dozen strings [*chordais dōdeka*]. Yet after all I found him passable compared with the woes I suffer now. But Cinesias, cursed Athenian, producing exharmonious twists in every strophe has so undone me that in the poesy of his dithyrambs, like reflections in a shield, his dexterity appears to be left-handed. Yet still and all I could put up with him. But Phrynīs inserted his own spinning-top [*strobilon*], bending and twisting me to total corruption, having twelve harmoniai

[*dōdech' harmonias*] in his five strings [*pentachordois*]. Yet him too in the end I could accept, for if he slipped he got back on again. But Oh, my dear! Timotheus buried and crushed me most shamefully!

justice: And who is this Timotheus?

music: A redhead from Miletus. I say he's caused me more woes than all the others put together, doing those perverted ant-crawlings [*ektrapelous murmēkias*]. And when he finds me on a walk alone, he undoes me and pays me off with his twelve strings.

The precise meaning of each of Pherecrates' plays on words is not certain, but the irony of 'left-handed dexterity'; the deprecating epithet 'redhead', a slave's name; the general imagery of modern musicians raping Music with various tools or implements; the expansion of the kithara to as many as 12 strings; and the winding chromaticism commonly associated with Timotheus are unmistakable. This lament of Music is a most valuable supplement to knowledge of the 'new music' at Athens.

A second, very short fragment appears just a few lines later in Pseudo-Plutarch's *On Music* (1142a). It may be an additional passage from the *Cheiron*; if so, it probably still refers to the style of Timotheus in describing 'exharmonious high-pitched whistlings; he filled me up with turns like a cabbage'.

See also [Greece, §1](#); [Phrynis of Mytilene](#); [Melanippides](#); and [Timotheus](#).

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THOMAS J. MATHIESEN

Phidil.

See [Fiddle](#).

Philadelphia.

American city in Pennsylvania. It is one of the country's principal musical centres; the Philadelphia Orchestra and Curtis Institute of Music are known throughout the world. The city is also recognized for the excellence of its other educational institutions and for the Fleisher Collection of Orchestral Music, housed at the Free Library of Philadelphia and the largest and most comprehensive collection of its type.

Philadelphia was founded in 1682 by William Penn of England on land granted to him by Charles II as a place of refuge for victims of religious persecution. The city prospered and soon became the largest in the colonies; it was the capital of the new nation (1776–1800) and its commercial and cultural centre until it yielded that position to New York about 1820. The original settlers were English Quakers who had little interest in music, but Penn's hospitality to other religious groups ensured the growth of musical activities. German immigrants who began arriving about 1700 brought musical instruments with them, built organs, composed hymns and published more than 20 editions of German hymnbooks. Philadelphia was a leading centre for music printing; of the colonial hymnbooks in English, the largest and most significant was *Urania, or A Choice Collection of Psalm-Tunes, Anthems, and Hymns*, compiled by James Lyon (Philadelphia, 1761).

1. [Concerts](#).
2. [Opera](#).
3. [Choral singing](#).
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OTTO E. ALBRECHT (1–4, 6–8; 6 with NINA DAVIS-MILLIS), TOM DI NARDO (5)/EVE R. MEYER

[Philadelphia](#)

1. [Concerts](#).

During the colonial period, music-making took place mainly in the church, the home and the social club. The earliest known private concert was given in 1734, the first known public concert in 1757. Subscription concerts featuring a chamber orchestra were initiated in that year, including music by contemporary English, Italian, German and Bohemian composers,

largely through the efforts of Governor John Penn and Francis Hopkinson, a distinguished statesman and amateur composer and performer.

After the Revolutionary War, a substantial number of professional musicians from Europe arrived in Philadelphia. Rayner Taylor, Alexander Reinagle and Benjamin Carr were the leading figures in the city's musical life around the turn of the century. They had emigrated from England and were active as performers, composers, conductors, teachers and concert managers. About 1809, Frank Johnson settled in Philadelphia and soon gained recognition, despite prejudice against black American musicians, for the high quality and originality of his band's performance of military and dance music. After his band's visit to England in 1837, Johnson toured widely and introduced the 'promenade concert' to American audiences. With the inauguration of the Musical Fund Society in 1820 (see §4 below), musical activity in the city greatly increased. It was not until the second half of the 19th century, however, that the city had a resident orchestra of importance. Taking its name from an earlier group that had come from Germany in 1848, the Germania Orchestra, under the direction of Carl Lenschow, gave annual series of concerts from 1856 to 1895. The conductor and impresario Theodore Thomas also presented one or two concert series each season between 1864 and 1891. During the centennial celebration of American independence in 1876 the Thomas Orchestra gave concerts throughout the summer but, as the programmes were too weighty and the hall too far from the centre of the city to attract a large audience, Thomas suffered a great financial loss.

Concerts were given by visiting orchestras, including the Boston SO, the New York PO and the New York SO, from the 1890s to about 1926. The city's own orchestra had its beginnings in spring 1900 when two concerts, under the direction of Fritz Scheel, were held for the benefit of the families of soldiers killed in the war with Spain in the Philippines. A guarantee fund was raised so that the Philadelphia Orchestra, with 85 musicians, could be formed, and its first concert was given, under Scheel, on 16 November 1900. Scheel quickly strengthened the orchestra by engaging players trained in Europe; he gave American premières of works by major European composers and introduced concerts for children in 1902. After his death in 1907 he was succeeded by Karl Pohlig, who returned to Germany in 1912.

The appointment of Leopold Stokowski as conductor in 1912 helped seal the orchestra's eventual reputation as one of the world's finest ensembles. His dynamic direction was constantly in evidence in his introduction of contemporary works to a conservative audience; he presented American premières of works by Busoni, Mahler, Skryabin, Stravinsky, Schoenberg and Varèse. He also experimented with the seating of the players and with orchestral sonorities. The orchestra gained national attention in 1916 with the first American performance of Mahler's Eighth Symphony; 1068 musicians participated in nine performances. Under Stokowski the orchestra's size was increased to 104 and it became widely known through its many recordings, beginning in 1917; through radio broadcasts, dating from 1929; and through three films, starting with *The Big Broadcast of 1937*. In 1933, with the assistance of telephone engineers, Stokowski pioneered stereophonic recording. In 1936 the Philadelphia Orchestra

made the first of its many transcontinental tours, giving 36 concerts in 27 cities. Stokowski retained the title of conductor until he retired in 1941.

Eugene Ormandy was appointed music director in 1938, a post he held for an unparalleled 42 years, retiring in 1980 as conductor laureate. He was particularly admired for his development of the rich sonority for which the orchestra was celebrated. Beginning in 1949, he introduced the orchestra to audiences in South America, Europe and Asia; in 1973 the Philadelphia Orchestra became the first American orchestra to perform in mainland China. Riccardo Muti was music director from 1980 to 1992. His tenure was notable for its emphasis on contemporary music and for concert performances of complete operas. Wolfgang Sawallisch, music director from 1993, increased dwindling attendance by focussing on well-known composers. Many of the world's great conductors and performing artists have appeared with the orchestra, beginning with the pianist Ossip Gabrilovich, who was soloist at the opening concert, and including Richard Strauss in 1904 and Weingartner in 1905. Rachmaninoff, who lived in Philadelphia for a period, performed and recorded there and dedicated several of his works to the orchestra.

The orchestra performs regularly at the Academy of Music, but the hall's acoustics are inadequate for orchestral performances and unsuitable for recording; a new performing arts centre is scheduled to open in 2001. During the summer the orchestra plays for six weeks at the Mann Center for the Performing Arts, an outdoor auditorium built in 1976 in Fairmount Park as the Mann Music Center, and renamed in 1999. Charles Dutoit was appointed artistic director and principal conductor of the summer season in 1990. Between 1930 and 1975 the orchestra gave outdoor concerts at the Robin Hood Dell, also in Fairmount Park.

Outdoor concerts have long been popular with Philadelphia audiences; between 1896 and 1920, for example, a concert series given at the suburban Willow Grove amusement park attracted thousands of listeners. During a three-month season, Frederick Stock with the Theodore Thomas Orchestra, Walter Damrosch with the New York SO and Victor Herbert with his own group gave two concerts a day over two to five weeks. Band concerts were also given under the direction of John Philip Sousa, Arthur Pryor and Giuseppe Creatore. A summer festival with indoor concerts was held at the suburban Ambler campus of Temple University between 1967 and 1980, and the Pittsburgh SO was in residence for about ten years.

Chamber orchestras and small ensembles were established in Philadelphia as early as the 1750s, and since that time countless amateur and professional organizations have been formed. Among the most prominent of the professional groups was the Curtis String Quartet (1932–81). The members were graduates of the Curtis Institute, and the quartet travelled widely and made many recordings. The Philadelphia String Quartet, made up of members of the Philadelphia Orchestra, was formed in 1959 and in 1967 became the quartet-in-residence at the University of Washington. Members of the Philadelphia Orchestra frequently give chamber music concerts. The Philadelphia Chamber Music Society, established in 1986, brings prominent chamber groups and soloists to the city.

The Concerto Soloists, founded in 1965 by Marc Mostovoy, is the city's principal professional chamber orchestra. In addition to its own subscription series, it performs at music festivals and accompanies various vocal groups. The Bach Festival, the Amerita Chamber Players, 1807 and Friends and the Mozart Orchestra are among the more than 60 non-profit musical organizations that are active in the region. Several ensembles specialize in the performance of early music on period instruments: the American Society of Ancient Instruments, founded by Ben Stad (1925); Philomel, the area's foremost baroque ensemble (1976); Piffaro (formerly the Philadelphia Renaissance Wind Band, 1985); and the Philadelphia Classical Symphony, founded by Karl Middleman (1994). Groups specializing in contemporary music include Relâche (1977) and Orchestra 2001 (1988). The Network for New Music (1984) and the Composer's Forum sponsor performances of music by living composers. The Hildegard Players, founded by Sylvia Glickman (1991), specializes in the music of women composers, past and present.

Philadelphia

2. Opera.

The earliest known performance of a musical drama in Philadelphia was *Flora, or Hob in the Well*, a ballad opera given by an English company in 1754. In 1757 Francis Hopkinson mounted an elaborate production of Thomas Arne's masque *Alfred*. Both the Society Hall Theatre, built by David Douglass in 1759, and the Southwark Theatre, which opened in 1766 with Arne's *Thomas and Sally*, staged productions of plays and operas given by the American Company. Although the Quakers and other religious groups expressed their moral opposition to theatrical performances, comic operas by leading British composers were frequently performed, often soon after their premières in London. In 1767 the first American ballad opera was announced: *The Disappointment*, attributed to Andrew Barton. The performance was cancelled because of the highly satirical plot and the work was not performed until 1976, although two editions of the libretto were published in the 18th century. During the revolutionary period expensive theatrical entertainments were prohibited, except during the time of the British occupation, and the ban remained in effect until 1789.

After the ban was lifted, Philadelphia became one of the nation's main theatrical centres. The New Company, founded in 1792 by Reinagle and Thomas Wignell, recruited a large number of singers and composers from England. Although the principal repertory was from London, several composers who lived in Philadelphia wrote original operas; among the most successful were *The Archers* (1796) by Carr, *The Volunteers* (1795) by Reinagle and *The Aethiop* (1814) by Taylor. Of prime importance to the success of opera was the construction in 1793 of the New Theatre (later known as the Chestnut or Chesnut Street Theatre), the most splendid theatre in the USA (fig.1); it seated nearly 2000 people, and its design was based on the Theatre Royal at Bath in England.

Exceptions to the English character of the repertory were the performances by a troupe of French refugees from Santo Domingo in 1796–7 and by John Davis's French Opera Company of New Orleans in 1827; the latter

troupe enjoyed such success that it returned eight times over a 16-year period. Lorenzo da Ponte, a familiar figure in Philadelphia during his later years, was instrumental in bringing the first Italian companies to the city and in igniting an enthusiasm for Italian opera that has been maintained ever since. Rossini and Bellini were the most frequently performed composers by both the Montessor (1832–3) and the Rivafinoli (1834) opera companies. The immense popularity of Bellini's *La sonnambula* (1836, with 61 performances over the next three years) almost dealt a death-blow to English opera. One of the few exceptions was *The Enchantress* by Michael Balfe, which was given 32 times within a ten-week period in 1846. Philadelphia saw the première in 1845 of the first American grand opera, *Leonora* by William Henry Fry, which was written in the Italian style and admired so much that it was performed 16 times that season. The Havana Opera Company introduced the operas of Verdi to the city in 1847.

With the erection of the Academy of Music in 1857, the city acquired the finest opera house in the country. Built by the Philadelphia firm of Napoleon Le Brun and modelled after La Scala, the house has three balconies, an impressive interior and nearly 3000 seats. It is the oldest existing opera house in the USA and was declared a National Historic Landmark in 1963; it remains the principal opera and concert hall in the city. Many first American performances were given there, including *Faust* (in German, 1863), *Der fliegende Holländer* (in Italian, 1876) and Boito's *Mefistofele* (1880). In the second half of the 19th century, two additional opera houses were opened: the Chestnut Street Opera House (1885) and the Grand Opera House (1888). With three houses available, the city was able to attract touring companies that featured the finest European stars. A number of American premières were directed by Gustav Hinrichs at the Grand: *Cavalleria rusticana* (1891), *L'amico Fritz* (1892), *Les pêcheurs de perles* (1893), *Manon Lescaut* (1894) and Hinrich's own opera, *Onti-Ora* (1890).

The Metropolitan Opera of New York first appeared in Philadelphia in 1885, and in 1889 gave the first complete performance in the city of the *Ring* cycle, under Anton Seidl. From that time until 1968, when production costs became prohibitive, the company presented an annual season in Philadelphia, ranging from six to 25 performances a year. Oscar Hammerstein, challenging the supremacy of the Metropolitan, built an opulent 4000-seat theatre called the Philadelphia Opera House (1908). It was sold to the Metropolitan in 1910 and was renamed the Metropolitan Opera House. After 1931 it was seldom used and it was destroyed by fire in 1948.

Since the end of World War I many local opera companies have been formed; the Philadelphia Civic Opera Company (1924–30) gave the American premières of Strauss's *Ariadne auf Naxos* and *Feuersnot*, and the Philadelphia Grand Opera Company (1926–43) that of Berg's *Wozzeck* (1931) with the Philadelphia Orchestra conducted by Stokowski. The Pennsylvania Grand Opera Company (1927) was later re-formed as the Philadelphia-La Scala Company. After several mergers and name changes, the Civic Grand and the Lyric Grand emerged as the major opera companies in the city, performing primarily the popular Italian repertory. In 1976 they merged to form the Opera Company of Philadelphia, the only

professional opera company in Philadelphia today. The local music schools regularly produce operas, and the American Music Theater Festival, founded in 1984 under Marjorie Samoff, occasionally presents contemporary operas.

Philadelphia

3. Choral singing.

Choral singing has flourished in Philadelphia since the end of the 18th century. In 1784 Andrew Adgate organized the Institution for the Encouragement of Church Music, renamed the Uranian Academy (1787–1800). The city's large German population supported several singing societies. The Männerchor (1835–1962), the Junger Männerchor (from 1850) and Arion (1854–1969) have been disbanded, but Harmonie (1855) and eight other German choral groups remain active. Other important early choruses were the Abt Male Chorus, led successively by Michael Cross and Hugh Archibald Clarke; the Philadelphia Choral Society, conducted by Henry Gordon Thunder from 1897 to 1946; the Treble Clef Club (1884–1934) and the Eurydice Chorus (1886–1918), both for women; the Fortnightly Club (1893); the Palestrina Choir (1915–48); and the Accademia dei Dilettanti di Musica (1928–60). Still flourishing are the male-voice Orpheus Club (1872); the Mendelssohn Club (1874); Singing City (1947); the Philadelphia Singers (1971), the city's principal professional choir; the Pennsylvania Pro Musica (1972); and the Choral Arts Society (1982).

Philadelphia

4. The Musical Fund Society.

What is probably the oldest music society in the USA in continuous existence was founded in February 1820 by a group of professional and amateur musicians who had been playing quartets for their own enjoyment for several years. Among the founders were the musicians Benjamin Carr, Rayner Taylor, J. George Schetky and Benjamin Cross, and the painter Thomas Sully, who made portraits of his fellow members. Inspired by the Royal Society of Musicians of Great Britain, the society was dedicated to 'the relief of decayed musicians and the cultivation of skill and diffusion of taste in music'. Its initial public concert was presented on 22 April 1821 and featured Beethoven's Symphony no.2; in 1822 Haydn's *Creation* was given by more than 100 performers to an audience of nearly 2000. The society maintained its own orchestra and around 1900 was actively involved in the establishment of the Philadelphia Orchestra.

William Strickland, a distinguished architect and member of the society, designed the Musical Fund Hall (1824), which was used for the society's many concerts and for other musical and non-musical events. Noted for its fine acoustics, the hall attracted renowned artists such as Maria Malibran, Jenny Lind, Henriette Sontag, Adelina Patti, Henri Vieuxtemps and Louis Moreau Gottschalk. *Die Zauberflöte* had its first American performance there (1841, in English). The building fell into disrepair in the 20th century and was demolished in 1982 after repeated efforts to preserve it had failed; the façade remains but the hall itself has been replaced by a residential development. The society's large music and document collection, which includes early editions and manuscripts of European music as well as

music by Pennsylvania composers, went to the library of the University of Pennsylvania.

In the late 20th century the society focussed its attention on fostering the careers of emerging young artists and ensembles through the awarding of grants, scholarships and a Musical Fund Society Award for career advancement. The society also supports musicians and music education in the Philadelphia area, offers free public concerts and sponsors occasional competitions for new music. Most notable was the world-wide competition in 1928 in which the first prize was shared by Bartók, for his String Quartet no.3, and Casella, for the original version of his Serenata. The international competition is now sponsored by the society's Edward Garrett McCollin Fund; the 1994 prize was awarded to Judith Lang Zaimont for her Symphony no.1, performed by the Philadelphia Orchestra in January 1996.

[Philadelphia](#)

5. Popular music and jazz.

In the 19th century Philadelphia was an important centre for the composition, publication and performance of popular music, and by the second half of the century more than 100 composers were writing songs and dances for the theatre and salon. Minstrel shows were enthusiastically received, and in 1855 the first black minstrel theatre was opened. The local minstrel performer James Bland composed songs that attained phenomenal success, especially *Carry me back to old Virginy* (1878) and *Oh, dem golden slippers* (1879). The latter became the 'theme song' of the Mummies, who established clubs and formally inaugurated the annual tradition in 1901 of dressing in extravagant costumes and parading on New Year's Day while performing on banjos, guitars, saxophones and glockenspiels. In the first half of the 20th century, more conventional bands played for dancing at the Woodside and Willow Grove amusement parks and in large hotels and ballrooms. Visiting big bands such as those of Tommy Dorsey and Glenn Miller and vocal soloists such as Frank Sinatra performed to standing-room-only crowds at the Earle Theatre.

Gospel singing, which was encouraged in the many black American churches, strongly influenced the development of popular music, and gospel groups such as the Clara Ward Singers performed internationally. At the height of their fame their recordings sold in the millions. Starting in the 1940s, Philadelphia became a significant centre for jazz performance with such noted groups as the Miles Davis Quintet, Art Blakey's Jazz Messengers and the John Coltrane Quartet in residence. Coltrane's home is now a museum. A wealth of influential jazz musicians have had connections with Philadelphia, including the saxophonists Stan Getz, Gerry Mulligan, Odean Pope and Grover Washington jr; the trumpeters Dizzy Gillespie and Lee Morgan; the cornettist Rex Stewart; the guitarist Eddie Lang; the singers Ethel Waters, Eddie Jefferson and Pearl Bailey; and members of the Barron, Bryant, Heath and Massey families.

Dick Clark's 'American Bandstand' (fig.2), which began as a local television programme, was broadcast nationally from 1957 to 1964 and brought fame to many Philadelphia popular musicians including Frankie Avalon, Fabian and James Darren. Bill Haley and the Comets (from nearby Chester) were early pioneers of rock and roll in the 1950s, and Chubby Checker

introduced the 'Twist' in the 1960s. By 1960 the city had become known for a distinctive brand of black American popular music often referred to as Philadelphia Soul. Among the best-known exponents of the style in the 1970s and 80s were Patti LaBelle and Teddy Pendergrass. Philadelphia Soul also influenced two local rock musicians who gained national fame, Daryl Hall and John Oates.

The city was an important recording centre. Philadelphia International Records, founded by Kenneth Gamble and Leon Huff in 1971, was responsible for many musicians who made hit recordings in the 1970s, and the expertise of Sigma Sound Studios led such well-known performers as Stevie Wonder to record in Philadelphia. In the early 1990s Boyz II Men, who formed their group at the Philadelphia High School for the Creative and Performing Arts, became successful recording artists.

Jazz clubs flourished in the city during the 1950s and 60s. Of particular importance was the Philadelphia Clef Club of Jazz and Performing Arts, initiated in 1966 by the Black Musicians' Union. It was a thriving organization with 700 members, but along with many other jazz clubs it fell into decline during the 1970s and 80s. In the 1990s, with a renewal of interest, a large number of city and suburban jazz clubs opened. The Clef Club received funding for a new building (1995) with a 200-seat auditorium and classrooms for students. Mellon PSFS Bank sponsors an annual jazz festival and popular music events are held regularly at the Spectrum (a sports stadium), the Keswick Theatre, the Electric Factory, the waterfront and elsewhere. In the summer months, outdoor concerts are given at the Robin Hood Dell East and the Mann Center for the Performing Arts. The Philadelphia Folk Festival, held annually in a nearby suburb since 1962, continues to attract well-known performers.

Philadelphia

6. Educational institutions.

The first institution for general musical instruction was the American Conservatorio (1822–54), founded by Filippo Trajetta. The Musical Fund Society established an academy of music (1825–32) but it was financially unprofitable. The two most significant music conservatories at the end of the 19th century were the Philadelphia Musical Academy and the Philadelphia Conservatory of Music (both 1870); they merged in 1963 and the institution, with an expanded curriculum, was renamed the Philadelphia College of the Performing Arts (1976). After its merger with the Philadelphia College of Art in 1985, the school was called the University of the Arts; it awards both undergraduate and graduate degrees. The Settlement Music School opened in 1908; from a student body of 40 in its first year it grew to approximately 7000 students at its five branches. It is the largest community arts school in the country and provides high quality music instruction for its students regardless of age, background or ability to pay.

The Curtis Institute of Music is one of the foremost conservatories in the USA. Founded in 1924 by Mary Louise Curtis Bok (fig.3), president of the school until her death in 1970, it offers scholarships in performance and composition and attracts world-renowned musicians as teachers. Well-known alumni include Samuel Barber, Leonard Bernstein, Lukas Foss,

Gary Graffman (director of the Institute in the 1990s), Eugene Istomin, Jaime Laredo, Gian Carlo Menotti, Anna Moffo, Ned Rorem and Peter Serkin. It offers both BM and MM degrees and a professional diploma. The Academy of Vocal Arts (1935) is another highly regarded institution that awards scholarships to most of its students.

Two large universities offer undergraduate and graduate degrees in music. In 1875 the University of Pennsylvania (founded in 1740) appointed Hugh Archibald Clarke professor of the science of music; this, one of the earliest chairs of music in an American university, was held by Clarke for 50 years. He concerned himself only with theory and composition; music history was later added to the curriculum but not performance, although the university maintains both choral and instrumental performing groups. In the 1960s the music department gained an international reputation in composition, musicology and music theory under the chairmanship of George Rochberg. The department continues to maintain a distinguished faculty and awards the BA, MA and PhD degrees in these fields as well as the PhD in ethnomusicology. The university's music library, named after the musicologist Otto E. Albrecht, is recognized as one of the finest on the eastern seaboard.

The Temple University school of music dates from 1913, although honorary degrees in music were granted as early as 1897. A department of music education was initiated in 1923 and a separate college of music was established in 1962. In 1986 the New School of Music, founded in 1943 by the members of the Curtis String Quartet, merged with Temple to form the New School Institute, and in the same year the college was renamed the Esther Boyer College of Music in recognition of its benefactor. Temple University awards BM, MM and MMT degrees, the DMA in composition and performance and the PhD in music education. It offers performing experience in some three dozen ensembles, and it sponsors a Music Preparatory Division, a Community Music Program and a Center for Gifted Young Musicians.

In the nearby suburbs, undergraduate and graduate music degrees are awarded at Immaculata College and West Chester University. Other colleges, such as Haverford and Swarthmore, offer music courses and support choral and orchestral ensembles.

Philadelphia

7. Music publishing.

Philadelphia was the pre-eminent music publishing centre in the USA until about 1850, when it was superseded by New York. The earliest music published was in a hymnbook printed by Christopher Sauer in 1752, and the first publication to contain full pages of music using movable type was *The Youth's Entertaining Amusement*, compiled in 1754 by William Dawson. Early music publishers were John Aitken (1787–1811), Thomas Dobson (1787–98), John Christopher Moller and Henri Capron (1793–4) and Filippo Trisobio (1796–8). Benjamin Carr, with his family and his associate J. George Schetky, published great quantities of music intermittently from 1793 until 1830. The firm of George Willig, established in 1794, was the leading publishing house in the first half of the 19th century; it was sold to Lee & Walker in 1856 and to Oliver Ditson in 1875. Other

significant firms include George E. Blake (1803–c1850), Allyn Bacon, under various firm names (1816–80), John G. Klemm (1823–83), Fiot, Meignen & Co. (1835–63), G. André & Co. (1850–79) and W.H. Boner (1865–1900). J.W. Pepper (1876) moved to the suburb of Valley Forge in 1873 and within a few years became the largest retailer of instrumental ensemble sheet music in the USA. Theodore Presser's firm moved to Philadelphia in 1884 and to the suburb of Bryn Mawr in 1949, acquired Oliver Ditson (1931) and Elkan-Vogel (1970), and became one of the foremost music publishing firms in the country. Presser is also known for its publication of the monthly musical magazine *Etude* (1883–1957) and for its charitable work. In 1906 the firm established the Presser Home for Retired Music Teachers, operated by the Presser Foundation. The foundation also provides music scholarships and grants to colleges for the construction of music buildings.

Philadelphia

8. Instrument makers.

From its earliest history, the city has had capable instrument makers. The Swedish organ builder Gustavus Hesselius constructed harpsichords as early as 1742, and John Behrent produced the first piano made in the colonies in 1775. James Juhan advertised himself in 1783 as the manufacturer of a mysterious 'great North American fortepiano'. Charles Albrecht began manufacturing pianos in 1789, and Charles Taws shortly thereafter; his sons continued the business until the 1830s. John I. Hawkins took out the first patent for an upright piano ('portable grand') in 1800. Thomas Loud jr began to manufacture pianos in 1816, and the business was continued by members of his family until 1854. From 1828 until 1878 Conrad Meyer was one of the country's leading piano makers. The Prussian piano maker Johann Heinrich Schomacker settled in Philadelphia in 1837; his firm continued under later generations until about 1935.

Violin makers also have a long history in Philadelphia. John Albert, like many other Germans, came to the USA in 1848; his shop was continued by family members until about 1921. Other important violin makers include the shops of Carmen Primavera, established in 1888 and continued by the House of Primavera, and of William Moennig, established in 1909 and still active.

Philadelphia

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Philbert [Rebillé, Philbert; Rebillé, Philibert]

(*b* Thouars, 1639; *d* after March 1717). French flautist, singer, musette player and oboist. According to Michel de la Barre and Johann Joachim Quantz, Philbert was the first to distinguish himself on the one-keyed transverse flute in France. His name first appears in the accounts of the *Menus Plaisirs* in 1667, in which he was designated a 'joueur de flutte ordinaire' in the royal *cabinet*. On 18 August 1670 he was appointed to the Hautbois et Musettes de Poitou. Excelling in singing and comic mimicry as well as in playing the flute, musette and oboe, Philbert was celebrated in a poem by Alexandre Lainez and as Dracon in *Les caractères* by La Bruyère. He is reputed to have married the widow of Jean Brunet, at whose home he frequently played, after an unsavoury affair in which she had her husband poisoned so that she could marry Philbert. The flautist supposedly went to prison on account of this, but was later acquitted. Although he resigned his position in the royal chamber music at the end of 1689, he continued to appear in private performances at court, often with the flautist René Pignon Descoteaux and the guitarist and theorbo player Robert de Visée. There are no records of him after he left the Hautbois et Musettes de Poitou at the end of March 1717. His only existing works are two unaccompanied melodies, an *air* and a minuet, in two French manuscripts – *Airs propre pour le timpanon* (F-Pc Rés.F845, p.21) and André Danican Philidor's *Suite des dances pour les violons, et hautbois* of 1712 (Pn Vm⁷ 3555, p.112).

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JANE M. BOWERS

Philharmonia Baroque Orchestra.

American period-instrument orchestra. Based in Berkeley, it was founded by Nicholas McGegan in 1985 and is now acknowledged to be one of the leading Baroque ensembles in the USA. Its lively, well-turned playing can be heard in many recordings, including several Handel oratorios. Performances and recordings by its smaller offshoot ensemble, the Arcadian Academy, directed by McGegan at the keyboard, have attracted consistent critical approbation, especially in little-known Italian music of the 17th century.

JONATHAN FREEMAN-ATTWOOD

Philharmonic.

A term widely used, along with such cognates as Philharmonia or Philarmonia, for musical organizations. Discussion of such organizations will be found under the name of the city or country where they are located. See especially London, §VI, 2, §VIII, 3, and [New York, §5](#). For Philharmonia miniature scores see [Wiener Philharmonischer Verlag](#).

Philibert.

See [Philibert](#).

Philidor [Filidor].

French family of musicians. The family name was originally Danican (possibly a corruption of ‘Duncan’), and according to La Borde the name ‘Philidor’ derives from the family’s earliest known musician, Michel Danican, whose oboe playing supposedly inspired in Louis XIII a comparison with the Italian oboist Filidori. It seems likely that the musician who pleased Louis XIII was the father of another Michel Danican (*b* Dauphiné, c1610; *d* ?Bordeaux, Aug 1659) and of Jean Danican (*b* ?Dauphiné, c1610; *d* Paris, 8 Sept 1679), the first member of the family whose name appears in documents as ‘Danican dit Filidor’. By 1645 Jean was in the royal service as oboist in the musketeers, and both he and Michel (ii) were employed in the Grande Ecurie, the branch of the royal musical establishment that supported military and other outdoor performances, Michel by 1651 as a member of the Cromornes et Trompettes Marines, and Jean around 1654 in the same ensemble and by 1659, if not before, among the Fifres et Tambours. Jean may also have composed (it is unclear whether the designation ‘Philidor *le père*’ in the lost

volume 25 of the Philidor Collection refers to him or to his son André). Two of Jean's many children became musicians, and were also known increasingly by the name Philidor: (1) André Danican Philidor *l'aîné*; and (2) Jacques Danican Philidor (i) *le cadet*. The rest of the family stems directly from them (fig. 1).

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- (1) André Danican Philidor [*l'aîné*; *le père* after 1709]
- (2) Jacques Danican Philidor (i)
- (3) Anne Danican Philidor
- (4) Pierre Danican Philidor
- (5) François-André Danican Philidor

REBECCA HARRIS-WARRICK (1, 4), JULIAN RUSHTON/REBECCA HARRIS-WARRICK (Introduction, 2, 3), JULIAN RUSHTON (5)

Philidor

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Philidor

(1) André Danican Philidor [*l'aîné*; *le père* after 1709]

(*b* ?Paris, c1652; *d* Dreux, 11 Aug 1730). Music librarian, composer and instrumentalist, son of Jean Danican. The date of his birth is unknown, but his death certificate gave his age as 'approximately 78'. In 1659 he was named to the position formerly held by Michel Danican in the Cromornes et Trompettes Marines and from 1667 to 1677 he served as *hautbois* in the royal musketeers. From 1670 his name appears in librettos of Lully's ballets and operas as a performer on a number of woodwind and percussion instruments (as of 1714 he owned 33 instruments including oboes, flutes, recorders, bassoons, musette and drums). In 1678 he was named a drummer in the Fifres et Tambours and he was appointed to the prestigious 12 Grands Hautbois du Roi in 1681; from 1682 he served as *ordinaire de la musique de la chapelle* and in 1690 he and three other wind players officially joined the Petits Violons. As a member of these ensembles Philidor played for military ceremonies, balls, theatrical works and services in the royal chapel, and also took part in military campaigns.

Although Philidor *l'aîné* probably composed occasional pieces (marches, signal airs, dances etc.) throughout his career, he did not begin to compose for the stage until after Lully's death in 1687. A flurry of compositional activity in 1687–8 suggests that he may have been trying to position himself as a candidate for Lully's post of *surintendant* of the king's music,

but in 1689 the position went to Michel-Richard de Lalande. During the carnival season of 1700, Philidor, his nephew Pierre and his son Anne composed a number of divertissements for performance at Marly, largely for the entertainment of the Duchess of Burgundy, wife of the king's eldest grandson.

Philidor *l'aîné* married twice; by his first marriage in 1672 to Marguerite Mougnot he had 17 children, among whom were Alexandre Danican Philidor (*b* Paris, July 1676; *d* Versailles, 6 Jan 1684), who despite his tender age held a post among the Cromornes et Trompettes Marines from 1679–83; (3) Anne Danican Philidor; Michel Danican Philidor (*b* Versailles, 12 Sept 1683; *d* Paris, 19 May 1723), a timpanist to the king and godson of Michel-Richard de Lalande; and François Danican Philidor (i) (*b* Versailles, 17 March 1689; *d* Paris, 13 March 1717), a flautist who composed two volumes of *Pièces pour la flûte traversière* (Paris, 1716 and 1718) and who is often confused with his cousin of the same name. By his second marriage in 1719 to Elisabeth Leroy he had six children, including (5) François-André Danican Philidor.

Philidor *l'aîné* is best remembered for his work as the king's music librarian, in which capacity he presided over an enormous effort to collect and preserve music not only from Louis XIV's reign, but as far back as that of Henri IV. 1684 is often cited (without documentation) as the year of his appointment, but in 1694 Philidor himself claimed that he had been working as music librarian for 30 years. (The earliest known score he copied for the royal library is dated 1681.) Philidor shared the post with the violinist François Fossard until the latter's death in 1702 and thereafter occupied it alone. Although Philidor had a number of assistants, he himself copied dozens of volumes. The dedications to the king in the series of Lully ballets he prepared reveal his consciousness of the historical value of his work. In addition to his work for the king, Philidor copied music for other aristocratic and royal patrons. In 1694 he and Fossard were granted a privilege to print some of the music from the king's collection, but they published only a single anthology of *Airs italiens* (Paris, 1695). Philidor had intended that his son Anne succeed him as music librarian, but it was his son-in-law Jean-Louis Schwartzberg, known as Le Noble, who took up the post.

Manuscripts emanating from Philidor's workshop are found in many libraries and private collections. The so-called Philidor Collection, formerly in the Bibliothèque du Conservatoire, included 59 volumes when it was inventoried by Nicolas Roze in the early 19th century; almost half have since disappeared. (Some of the lost volumes contained music by members of the Philidor family.) This collection is now housed in the Bibliothèque Nationale, which also holds a significant number of other volumes copied by Philidor's workshop. Another substantial collection is located in the Bibliothèque Municipale, Versailles, and a large body of manuscripts that Philidor prepared for the Count of Toulouse (the illegitimate son of Louis XIV) belonged to St Michael's College, Tenbury, until 1978, when the collection was sold; at that time a number of volumes returned to Paris and Versailles.

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for further details see Harris-Warrick and Marsh, pp.18–21 and Dupont-Danican Philidor, pp.91–7; all printed works published in Paris

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Inst: Pièces de trompettes et timballes, 1er livre (1685); Suite de danses ... qui se jouent ordinairement aux bals chez le roi, vn, ob (1699) [incl. works by other composers]; Pièces à deux basse de viole, basse de violon et basson (1700/*R*); Partition de plusieurs marches et batteries de tambour tant françaises qu'étrangères, *F-V* Mus.168 [incl. works by other composers]; dances, marches, occasional pieces in MS anthologies in *B-Bc*, *F-Pn*, *Po*, *V*, *US-Wc*

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Philidor

(2) Jacques Danican Philidor (i)

[*le cadet*] (*b* Paris, 5 May 1657; *d* Versailles, 29 May 1708). Instrumentalist and composer, son of Jean Danican and younger brother of (1) André Danican Philidor *l'aîné*. In 1667 he joined his father in the Fifres et Tambours, a position which took him on several military campaigns. When his father died in 1679 he took over his post among the Cromornes et Trompettes Marines and in 1682 he joined the Grands Hautbois. In 1690 he became an official member of the Petits Violons as a bassoonist and he also performed in the royal chapel. He appears also to have been an instrument maker; when he died he owned 'tools serving to make musical instruments' in addition to 44 instruments, most of them woodwinds. Only a few of his marches and dances survive in manuscript anthologies; the volumes of the Philidor Collection containing more of his works have been lost.

Philidor *le cadet* had 12 children, among whom four were musicians: (4) Pierre Danican Philidor; Jacques Danican Philidor (ii) (*b* Paris, 7 Sept 1686; *d* Pamplona, 25 June 1709), who was to have inherited his father's

position in the Fifres et Tambours but was killed in Spain while serving as a drummer in the guards of the Duke of Orléans; François Danican Philidor (ii) (*b* Versailles, 12 Jan 1695; *d* Paris, 27 Oct 1726), who joined the Grands Hautbois in 1716 after also having served as a drummer to the Duke of Orléans, and who at the time of his death had the title of timpanist to the Queen of Spain; and Nicolas Danican Philidor (*b* Versailles, 1 Nov 1699; *d* Versailles, 8 Sept 1769), who succeeded his brother Pierre as a *grand hautbois* (1726) and as a viol player in the king's chamber (1731) and later played serpent in the royal chapel.

Philidor

(3) Anne Danican Philidor

(*b* Paris, 11 April 1681; *d* Paris, 8 Oct 1728). Composer, instrumentalist and entrepreneur, son of (1) André Danican Philidor *l'aîné*. He was named after his godfather, the Duke of Noailles. He was granted the *survivance* of his father's post in the Grands Hautbois in 1698 and joined the royal chapel in 1704 and the Petits Violons by 1712. He composed sacred and instrumental music, and by the age of 20 had at least five stage works produced. He also collaborated with his father in his duties as a royal music librarian. He was apparently well regarded at court: the king and two other members of the royal family signed his wedding contract in 1706. In 1725 he founded the Concert Spirituel to provide musical entertainment on days when, for religious considerations, the Académie Royale de Musique (the Opéra) was closed. The first concert was on 18 March in the Salle des Suisses of the Tuileries palace, and the series, which lasted until 1790, promoted instrumental and sacred vocal music. In December 1727 Philidor expanded his enterprise by initiating the Concerts Français, a series primarily of secular concerts featuring French cantatas. He resigned from the directorship of both series a few months before his death in 1728 and was replaced by J.-J. Mouret. The Concerts Français lasted only until 1730 on a regular basis, though annual concerts were given during the next three years. Philidor also directed concerts for the Duchess of Maine and was superintendent of music for the Prince of Conti.

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Sacred: motets, lost; *TeD*, 4vv, *Pn*

Inst: Premier livre de pièces, fl/rec/vn/ob, bc (1712/*R*); Second livre de pièces, fl/rec/vn/ob, bc (1714/*R*); marches, dances, *Pn*, *V Mus.*139–43

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Philidor

(4) Pierre Danican Philidor

(b Paris, 22 Aug 1681; d Versailles, 30 Aug 1731). Composer and instrumentalist, son of (2) Jacques Danican Philidor (i) *le cadet*. He began composing at an early age; a pastorale of his composition was performed at court in 1697. He was granted the inheritance of his father's post among the Grands Hautbois the same year and by 1708 when his father died was also playing for the royal chapel and among the Petits Violons. In 1716 he became a member of the *chambre du roi* as a viol player, where his colleagues included François Couperin and Marin Marais. In 1717 and 1718 he published three books of suites, half of them intended for two unaccompanied flutes, the others for two treble instruments and continuo. In 1726 he resigned his post in the Grands Hautbois in favour of his younger brother Nicolas, but remained as a viol player until shortly before his death, when he gave that post as well to Nicolas.

WORKS

Stage: Pastorale, Marly, 3 Aug 1697 and Versailles, 3 Sept 1697, F-V; La mascarade du jeu d'échecs, Marly, 19 Feb 1700, US-BE [attrib. Philidor *l'aîné* in lib, to Pierre Philidor in score copied by Philidor *l'aîné*]; L'églogue de Marly (divertissement), Marly, 4 Jan 1702 and Versailles, 8 Jan 1702, lib pubd, music lost; Apollon et Daphné (pastorale-héroïque), Marly, 1703, lib pubd, music lost
Inst: 6 suites, 2 fl, and 6 suites, ob/fl/vn, bc (Paris, 1717 and 1718; 2/1718); 6 suites, 3 fl/ob/vn and La marche du régiment de la Calotte (Paris, c1722/R); marches, dances, F-V

Philidor

(5) François-André Danican Philidor

(b Dreux, 7 Sept 1726; d London, 31 Aug 1795). Composer, youngest son of (1) André Danican Philidor *l'aîné*, and half-brother of (3) Anne Danican Philidor. Although he was best known to his contemporaries as a chess player, his stage works show him to be one of the most gifted French composers of his generation.

1. Life.

2. Works.

WORKS

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Philidor: (5) François-André Danican Philidor

1. Life.

As a page-boy in the royal chapel at Versailles, he received a good musical education with André Campra, the *maître de chapelle*; he also learnt the favourite pastime of the musicians, chess. In 1738 he had a motet performed and favourably received in the chapel, and though he left Versailles for Paris in 1740, his works continued to be performed there. Another motet was heard at the Concert Spirituel in 1743. Philidor's early music is lost, but was presumably modelled on that of his master.

From 1740 Philidor lived in Paris, performing, teaching and, in the family tradition, copying music. He also assisted Rousseau, in an unknown manner, with *Les muses galantes*. His skill at chess marked him out earlier

than his musical gifts. At the Café de la Régence he came into contact with many of the brightest minds of the time, including Diderot who was to call him, in *Le neveu de Rameau*, 'Philidor le subtil'. He met, studied with and defeated France's leading player, Légal. In 1745 he left Paris on a concert tour of the Netherlands with Geminiani and Lanza; when Lanza's daughter died, however, the tour was cancelled and Philidor, stranded, supported himself by chess. Some British officers helped him to travel to London, thus beginning his lifelong connection with England. He established himself as the strongest player of central and northern Europe (though he never played the leading Italian masters), and particularly impressed by simultaneous blindfold play. In 1748, at Aachen, he wrote his *L'analyse des échecs* (later revised as *Analyse du jeu des échecs*). With the help of the Duke of Cumberland, whom he met at Eindhoven, the book was published in London (1749); it was later translated into several languages and had numerous editions into the 20th century. Philidor remained in England until 1754, returning in 1771 and 1773, then annually for a season from 1775 until 1792, giving lectures and demonstrations subscribed by the St James Club and moving in the same circles as Dr Johnson and Dr Burney.

Philidor's return to Paris in 1754 was encouraged by friends such as Diderot, but his efforts to establish himself as a composer met with mixed fortunes. A trial motet, *Lauda Jerusalem*, for a post at Versailles was deemed too Italian (unfortunately none of Philidor's sacred music survives). During his travels he had encountered the newest Italian music, including the Neapolitan style which had made such an impression in France during his absence abroad. Appearing in the aftermath of the Querelle des Bouffons, Philidor's early operas show the unmistakable imprint of Pergolesi.

After writing his one instrumental work, a set of quartets inappositely named *L'art de la modulation*, he began his successful career as a theatre composer in 1756. His Italianate style, rejected by Rebel (the director of the Opéra) as unsuitable for that institution, was no obstacle in *opéra comique*, and from 1759 to 1765 Philidor produced 11 *opéras comiques* of which eight were decidedly successful; after *Le sorcier* (1764) he became the first composer to be called on the stage at the Comédie-Italienne. *Tom Jones* (1765) was at first a failure, and, as later with *Ernelinde*, Sedaine was called in to revise the libretto. *Ernelinde* (1767) was performed 18 times at the Opéra (fig.3), briefly revived in 1769 under the title *Sandomir, prince de Dannemarck* and presented in Brussels in 1772. The version played at Versailles in 1773 and the Opéra in 1777 was completely revised, in five acts; with public taste modified by Gluck, real success replaced the earlier *succès d'estime* and it was paid the compliment of parody.

Philidor's later musical production was more sporadic. He produced his major choral work, the *Carmen saeculare* (1779), in London at the suggestion of Giuseppe Baretti, who adapted the libretto from several odes of Horace including the one which gives the work its title. Masonic symbolism graces the title-page of the finely engraved score. *Carmen saeculare* was admired, published and performed in London and Paris.

Philidor's career was now divided between the two capitals, but he continued to teach music and to write for the French theatre and the Concert Spirituel. His later tragedies, *Persée* and *Thémistocle*, had scant

success; he was accepted neither by the Gluckists nor by the Italian devotees, while in comedy he suffered from the competition of Grétry.

At the outbreak of war between England and France, Philidor was in London, and was unjustly put on the list of émigrés. He died, separated from his family, at 10 Little Ryder Street, and was buried from St James's, Piccadilly; the exact location of his grave is not known. There is a bust of Philidor by Augustin Pajou and a portrait by Cochin, engraved by Saint-Aubin in 1772 (fig.4).

Philidor: (5) François-André Danican Philidor

2. Works.

Educated in both French and Italian styles, and undoubtedly acquainted with contemporary German music, Philidor is usually acknowledged to have possessed the greatest technical ability of the early composers of *opéra comique*. He probably intended no affront to ingrained French traditions, but he was undoubtedly of use to those who did, such as the *philosophes* and his librettist A.A.H. Poinset. As a composer he was not lacking in self-criticism, as the four versions of *Ernelinde* testify; but he allowed free rein to a natural fluency supported by too good a memory, of obvious value in chess but dangerous for a composer. The problem of what Burney called Philidor's 'Italian plunder', which led to charges of deliberate plagiarism, is especially acute in *Ernelinde*. The likeliest explanation is that he read, heard and subconsciously assimilated to such effect that he was unaware of the extended near-quotations that appear in some of his scores.

Besides occasional collaboration with such leading authors as Favart and Sedaine, Philidor worked with Louis Anseaume in *Le soldat magicien*, and with A.F. Quétant in the brilliantly successful *Le maréchal ferrant*. But Philidor's literary sense was relatively undeveloped. His chief collaborator was Poinset, whom the memoirs of Jean Monnet and Grimm's *Correspondance littéraire* present as possessed of little poetic ability, but of a monumental conceit and gullibility which made him the butt of innumerable practical jokes. Nevertheless, after *Sancho Pança* Poinset wrote the three works with which Philidor's career reached its apogee, *Le sorcier*, *Tom Jones* and *Ernelinde*.

Philidor was the first French composer successfully to use a modern Italian style in the major theatres. He was preceded by Duni in *opéra comique*, but *Ernelinde* was a pioneering attempt to modernize the dramatic and musical character of the Paris Opéra. He soon developed a more ornate melodic style than was usual in *comédie mêlée d'ariettes*, and applied the Italian style to French forms at the Opéra well before Gluck. As noted by Garcin (*Traité du mélo-drame*, 1772), he was superior to his early rivals in his instrumentation, which though seldom elaborate is always telling. His work benefits from the solid but undeniable virtues of his harmony, and from melodic invention which, if not strikingly individual, is effectively used in characterization.

Philidor's early comedies subject the mixture of social classes and human foibles, like gullibility and greed, to scrutiny under the guise of farce. *Blaise le savetier* deals with such mundane matters as evading the rent by

compromising the landlord. Simple domestic farce (*Blaise* and *Le soldat magicien*) developed into sophisticated comedy (*Tom Jones* and *Les femmes vengées*); rustic dramas in which the dialogue is spiced with *patois* (*Le maréchal ferrant* and *Le bûcheron*) culminate in *Le sorcier*.

Parody of serious genres appears in the simile aria 'Je suis comme une pauvre boule', which marks the height of Sancho Panza's difficulties in governing his 'island'. In *Le bûcheron* the aria for the woodcutter, its chopping motif already heard in the overture, breaks off for the draught of wine that gives him enough strength for a roulade. Mercury then offers him three wishes, singing accompanied recitative ('sostenuto' in the score). The reference to *tragédie lyrique* was doubtless appreciated at Versailles, where it was given two weeks after its première. Another such parody is Julien's conjuration in *Le sorcier*.

Philidor's inventive use of onomatopoeia often marks an *air* dealing with a *métier*: the woodcutter, blacksmith and coachman (*Le maréchal ferrant*); Blaise the winemaker (*Le sorcier*); and hunters (*Tom Jones*). It is part of an affection for making the commonplace musical; the first number in *Le soldat magicien* is a game of backgammon. *Le bûcheron* and *Le sorcier* demand male singers capable of grotesque falsetto to *d'*. Another favourite comic genre is the sung invoice, in *Le soldat magicien*, *Le bûcheron* and *Le maréchal ferrant*.

In ensemble writing Philidor pioneered the simultaneous use of compound and simple metres in *Le maréchal ferrant*, *Tom Jones* and the battle music of *Ernelinde*. In the quartets and quintets of *Blaise le savetier* and *Le soldat magicien* Philidor manages to convey the utmost confusion while remaining musically transparent; among the best of these ensembles is the septet in *Le bûcheron*. Poinciset did not take full advantage of Philidor's abilities in *Sancho Pança* and *Le sorcier*, but another masterly septet ends the second act of *Tom Jones*.

Philidor's occasional and possibly unintended plagiarism damaged his reputation and contributed to a controversy, dwarfed by the subsequent Gluck–Piccinni quarrel, over *Ernelinde*. Even the clear echo of Gluck's *Orfeo ed Euridice* in *Le sorcier* ('Nous étions dans cet âge') is inexact, and forms part of a well-constructed opera in which the music is otherwise all new; it dispenses with the traditional timbres.

The success of Monsigny and Grétry in *opéra comique* ended Philidor's supremacy, which he never regained, although several of his works continued in the repertory of the Comédie-Italienne (which by then had merged with the Opéra-Comique). Given a good libretto like *Les femmes vengées* (1775), he could still write a successful comedy. *Carmen saeculare* (1779), an extended cantata in four parts and over 20 separate movements, sets texts from several of Horace's *Odes*; only the fourth part is based on *Carmen saeculare* itself. With solo (recitative and aria) and choral sections including an ingenious double fugue, it is a remarkable compendium of late 18th-century affects.

Neither of the serious operas that followed achieved a *succès d'estime* comparable to that of *Ernelinde*, and neither is as dramatically effective. *Persée* was one of the few *tragédies lyriques* of this period not to be

published; but there is distinguished solo and choral music in this resetting of Quinault, especially when Philidor evokes an older French style (as in the opening chorus and the sleep scene). The reconciliation scene in *Thémistocle*, using a melody from the overture, is touching, its surroundings comparatively uninspired.

Philidor pursued two careers for much of his working life, yet his operatic output is considerable, with a high proportion of effective works, and even his failures include fine numbers. But his musical productivity declined with his popularity, and he did little to maintain the impetus he gave to stylistic change in comic and serious genres.

Philidor: (5) François-André Danican Philidor

WORKS

all printed works published in Paris

stage

opéras comiques and first performed in Paris, unless otherwise stated

OC Opéra-Comique
PCI Comédie-Italienne
PSL Théâtre de la Foire St Laurent

Le diable à quatre, ou La double métamorphose (3, M.-J. Sedaine), OC (PSL), 19 Aug 1756; pastiche with some new music by Baurans, J.-L. Laruelle and Philidor (1757)

Blaise le savetier (1, Sedaine, after La Fontaine), OC (Foire St Germain), 9 March 1759 (1759), excerpts pubd separately

L'huître et les plaideurs, ou Le tribunal de la chicane (1, Sedaine), OC (PSL), 17 Sept 1759

Le quiproquo, ou Le volage fixé (1, Moustou), PCI (Bourgogne), 6 March 1760, excerpts (n.d.)

Le soldat magicien (1, L. Anseaume), OC (PSL), 14 Aug 1760 (?1760)

Le jardinier et son seigneur (1, Sedaine), OC (Foire St Germain), 18 Feb 1761 (1761)

Le maréchal ferrant (2, A.F. Quétant), OC (PSL), 22 Aug 1761 (1761), excerpts pubd separately

Sancho Pança dans son isle (1, A.A.H. Poinset, after M. de Cervantes: *Don Quixote*), PCI (Bourgogne), 8 July 1762 (?1762), excerpts pubd separately

Le bûcheron, ou Les trois souhaits (1, Guichard and N. Castet), PCI (Bourgogne), 28 Feb 1763 (?1763), excerpts pubd separately

Les fêtes de la paix (1, C.-S. Favart), PCI (Bourgogne), 4 July 1763, excerpts pubd with lib

Le sorcier (2, Poinset), PCI (Bourgogne), 2 Jan 1764 (?1764)

Tom Jones (3, Poinset, after H. Fielding), PCI (Bourgogne), 27 Feb 1765; rev. (3, Sedaine), 30 Jan 1766 (1766); vs ed. N. McGegan (London, 1978)

Le tonnelier (oc, 1, N.-M. Audinot and A.-F. Quétant, after La Fontaine: *Le cuvier*), PCI (Bourgogne), 16 March 1765 (c1765); collab. Alexandre, Ciapalanti, Gossec, Kohaut, J. Schobert and J.-C. Trial

Ernelinde, princesse de Norvège (tragédie lyrique, 3, Poinset, after F. Silvani: *La fede tradita, e vendicata*), Opéra, 24 Nov 1767; rev. as Sandomir, prince de Dannemarck, Opéra, 24 Jan 1769 (1769/R1992 in FO, lvi); rev. as Ernelinde (5, Sedaine), Versailles, 11 Dec 1773; rev., Opéra, 8 July 1777; vs (5 acts) ed. A.

Pougin and C. Franck (1883), excerpts pubd separately

Le jardinier de Sidon (2, R.T.R. de Pleinchesne, after P. Metastasio: *Il re pastore*), PCI (Bourgogne), 18 July 1768 (?1768), excerpts pubd separately

L'amant déguisé, ou Le jardinier supposé (1, Favart and C.-H. de Voisenen), PCI (Bourgogne), 2 Sept 1769 (1770)

La rosière de Salency (3, Favart), Fontainebleau, 25 Oct 1769, excerpts with lib (1769), collab. Blaise, Duni, Monsigny, van Swieten

La nouvelle école des femmes (3, A. Mouslier de Moissy), PCI (Bourgogne), 22 Jan 1770, F-Pn

Le bon fils (1, F.A. Devaux [G.A. Lemonnier]), PCI (Bourgogne), 11 Jan 1773, excerpts (n.d.)

Zémire et Mélide (Mélide, ou Le navigateur) (2, C.G. Fenouillet de Falbaire), Fontainebleau, 30 Oct 1773 (1774), MS in 3 acts, intended for Opéra, Po

Berthe (3, Pleinchesne), Brussels, Monnaie, 18 Jan 1775, collab. H. Botson, Gossec, I. Vitzthumb

Les femmes vengées, ou Les feintes infidélités (1, Sedaine), PCI (Bourgogne), 20 March 1775 (1775)

Persée (tragédie lyrique, 3, J.F. Marmontel, after P. Quinault), Opéra, 27 Oct 1780, Po, excerpts pubd separately

Thémistocle (tragédie lyrique, 3, E. Morel de Chédeville), Fontainebleau, 13 Oct 1785 (1786)

L'amitié au village (3, Desforges [P.-J.-B. Choudard]), Fontainebleau, 18 Oct 1785, excerpts Pn

La belle esclave, ou Valcour et Zéïla (1, A.J. Dumaniant), Théâtre du Comte de Beaujolais, 18 Sept 1787 (?1787)

Le mari comme il les faudrait tous, ou La nouvelle école des maris (1, de Senne), Théâtre du Comte de Beaujolais, 12 Nov 1788

Bélisaire [Acts 1 and 2] (3, A.-L. Bertin d'Antilly, after Marmontel), OC (Favart), 3 Oct 1796 [Act 3 by H.-M. Berton]

Contribs. to: M.A. Charpentier: Le retour du printemps, perf. privately, Dec 1756; J.C. Gillier: Les pèlerins de la Mecque, PSL, 1758; J.-B.-M. Quinault: Le triomphe du temps, Versailles, 10 Dec 1761; Au Dieu qui vous enchaîne, ariette in 1763 edn of J.-J. Rousseau: Le devin du village

Inc.: Protogène (Sedaine), 1779

Spurious: Le rendez-vous (P. Légier), 1763; La bagarre (P. van Maldere), 1763; Les puits d'amour, ou Les amours de Pierre de Long et de Blanche Bazu (Landrin), 1779; Le dormeur éveillé (Marmontel), 1783 [music by N. Piccinni]

other works

Sacred vocal (all lost): Motets, perf. 1738, 1743, 1770; Latin music, motet, perf. 1752/3; Lauda Jerusalem, Ps cxlvii, motet, perf. 1754; Requiem, perf. 1764 [in memory of Rameau]; TeD, perf. 1786

Secular vocal: A Hymn to Harmony (W. Congreve), perf. 1754, lost; 6 ariettes for L.E. Billardon de Sauvigny: Histoire amoureuse de Pierre de Long et ... Blanche Bazu, pubd with the novel (1765); 12 ariettes périodiques (Paris, ?1766, with 12 ariettes by J.-C. Trial); L'été, cantatille, S, orch (n.d.); Carmen saeculare (Horace), London, Freemasons' Hall, 26 Feb 1779 (1788); An Ode on His Majesty's Recovery (Ode anglaise), London, Hanover Square Rooms, 8 June 1789, lost; songs

Inst: L'art de la modulation, 6 qts, ob/fl/vn, 2 vns, bc (1755)

Numerous pieces in contemporary collections

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Philip II, King of Spain.

Spanish ruler and patron of music. See under [Habsburg](#) family.

Philipoctus de Caserta.

See [Caserta](#), [Philippus de](#).

Philipp, Adolf

(*b* Hamburg, 29 Jan 1864; *d* New York, 30 July 1936). German composer, librettist, singer, actor and theatre owner, later naturalized American. He began a career as a tenor with operetta companies in Germany and Austria, and beginning in 1881 wrote the librettos for several German operettas. In 1890 Gustav Amberg brought him to New York to sing operetta roles, though he also sang in opera, most notably in the role of Turridu in *Cavalleria rusticana* (November 1891). In 1893 Philipp opened the Germania Theater (formerly Aberle's Theatre), where he produced musical comedies modelled after Harrigan's stage works, until 1902. He composed, wrote the librettos for, and appeared in such portrayals of German-American immigrant life on New York's East Side as *Der Corner Grocer aus der Avenue A* (1893), *Arme Maedchen* (1893), *Ein New Yorker Brauer* (1894) and *New York bei Nacht* (1897). *Ein New Yorker Brauer* was performed more than 700 times in New York up to 1909. Revised as *Über'n grossen Teich*, it received more than 1300 performances in Germany, and was given on Broadway as *From Across the Pond* (1907). Others of Philipp's German works were also adapted for the Broadway stage, the most successful being *Alma, wo wohnst du?* (*Alma, Where do you Live?*,

1909). *Adele* (1913), *Two Is Company* (1915) and *The Girl who Smiles* (1915) are apparently the only original English-language operettas that he composed, written under his pseudonyms Jean Briquet and Paul Hervé. Philipp's activities were greatly reduced because of World War I, though he wrote and appeared in an anti-German play, *Tell That to the Marines* (1918). He also produced and appeared in films, his Adolf Philipp Film Corporation issuing *The Midnight Girl*, *Oh! Louise*, and *My Girl Suzanne* in 1919. His last musical comedy was *Mimi* (1920). Philipp's compositions exhibit an assimilation of many musical styles, from Viennese waltz operettas and French comic opera to the American musical theatre of Harrigan and David Braham. (*GänzlEMT*; *GroveA*)

JOHN KOEGEL

Philipp, Franz

(*b* Freiburg, 24 Aug 1890; *d* Freiburg, 2 June 1972). German organist and composer. He studied the organ with Adolf Hamm in Basle and read literature and philosophy at Freiburg University. In spite of partial deafness incurred during World War I, he took the post of organist and choirmaster at St Martin, Freiburg (1914), where he developed a reputation as an improviser and prolific church composer in the Brucknerian style. In 1924 he became director of the Karlsruhe Conservatory, which he quickly raised to the status of Musikhochschule. After attempting to conform with the National Socialist ideology by composing 'Volkskantaten', works he later sought to withdraw, and facing political difficulties because of his dedication to Catholic church music, he resigned from his post in 1941, citing reasons of poor health. He retired to Freiburg where he continued to compose songs and choral music in a retrospective, often contrapuntal style. The Franz-Philipp-Gesellschaft published the periodical *Vox* from 1960 to 1972.

WORKS

(selective list)

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Choral: *Missa laudate Dominum*, op.28, 1932; *Heiliges Vaterland* (G. Stammler), op.32, 1935; *Ewiges Volk* (G. Schumann), op.45, 1939; *Freiburger Psalter*, op.57, 1951; *Mater Dei* (Ein Marienleben), op.60, 1954; numerous sacred and secular works

Other: Sym. 'Eine Gedächtnisfeier für meinen lieben Sohn Johannes', d, op.97, orch, 1960; chbr music; songs

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FRIEDRICH BASER/WOLFGANG RUF

Philipp, Isidore [Isidor]

(*b* Pest [now Budapest], 2 Sept 1863; *d* Paris, 20 Feb 1958). French pianist and teacher of Hungarian birth. At the Paris Conservatoire he received a *premier prix* in 1883 in the class of Georges Mathias, one of Chopin's former students. He also studied with Saint-Saëns and Théodore Ritter. In the 1880s he met Liszt, made his Paris *début* with Chopin's Concerto in E minor and played for Rubinstein and Tchaikovsky. In 1890 he performed Widor's Fantasy for piano and orchestra in London, receiving praise for his beautiful touch and perfect technique. He was an ardent champion of the music of Saint-Saëns, Widor and Fauré, performing often as a chamber musician.

Philipp was a renowned teacher, at the Paris Conservatoire (1903–34), the American Conservatory at Fontainebleau (1921–33) and privately in Paris (until 1940) and New York (1941–56); among his students were Jeanne-Marie Darré, Nikita Magaloff, Guiomar Novaès and Phyllis Sellick. He published more than 100 volumes of technical exercises, including *Exercices pratiques* (Paris, 1897), *Exercises for the Independence of the Fingers* (New York, 1898), *Etudes techniques* (Paris, 1904) and *Complete School of Technique* (Bryn Mawr, 1908), edited many works of the standard piano literature and composed a number of short piano pieces. His recordings include elegant accounts of two works of Saint-Saëns, the Violin Sonata in D minor, with André Pascal, and the Cello Sonata in C minor, with Paul Bazelaire.

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CHARLES TIMBRELL

Philippe, Pierre [Philippi, Pietro].

See [Philips, Peter](#).

Philippe de Bourbon

(*b* St Cloud, 2 Aug 1674; *d* Versailles, 2 Dec 1723). French patron and musician. He was Duke of Chartres and (after the death of his father in 1701) Duke of Orléans, and from 1715 Regent of France. A nephew of Louis XIV, he grew up in Paris and played the flute, guitar, harpsichord and viol. He studied music with Etienne Loulié and composition with Marc-Antoine Charpentier, Nicolas Bernier and Charles-Hubert Gervais, his lifelong valet whom he appointed *intendant* of his music in 1700. He was keenly interested in Italian music and employed both French and Italian musicians. His earliest known work was an opera, *Philomèle*, written in collaboration with Charpentier in 1694 and played three times in his residence, the Palais Royal. The duke forbade its publication and it is lost. Helped by Gervais, he composed *Penthée*, an opera which was probably rehearsed on 21 October 1703 at Fontainebleau and performed on 16 July 1705 and 15 March 1709 at the Palais Royal; the libretto was by Marquis de la Fare, his captain of the guard, and was published in the marquis's *Poésies* (1755). The *Suite d'Armide, ou Jerusalem délivrée*, also written in collaboration with Gervais, was rehearsed on 2 October 1704 at Fontainebleau, sung at the Palais Royal in February 1705, and perhaps again at Fontainebleau on 17 October 1712. The libretto, based on Tasso's epic, was by the duke's former tutor Bernard Requeleyne, Baron de Longepierre; it was printed, without the prologue, in 1812 by Nicolas Moreau. The duke again forbade publication of these two operas, but they survive in manuscript (in *F-Pa*). Philippe is said to have assisted also in the composition of Gervais's *Hypermnestre* (1716): the two *tambourins* of Act 2 are indeed heard in *Penthée* (Act 2). He also composed motets (lost), two *airs* (*Je suis né pour le plaisir* and *Insensés, nous ne voyons pas*), four cantatas (lost; texts in J. Bachelier, *Recueil de cantates*, The Hague, 1728) and two instrumental pieces (in *F-Pn*, V). Philippe's operatic music is italianate in style, brilliantly orchestrated and includes some fine *airs*.

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CUTHBERT GIRDLESTONE/JEAN-PAUL MONTAGNIER

Philippe de Vitry.

See [Vitry, Philippe de](#).

Philippines (Republika ng Pilipinas).

Country in South-east Asia comprising a complex archipelago on the western rim of the Pacific Ocean to the north-east of Indonesia.

I. General

II. Indigenous and Muslim-influenced traditions.

III. Western art music.

IV. Popular music

V. Dance.

JOSÉ MACEDA (I, II, 1), LUCRECIA R. KASILAG (II, 2), DELLA G. BESA (II, 3), LEONOR OROSA GOQUINGCO (III)

Philippines

I. General

The Philippine islands have become isolated from centres of cultural change in insular and continental South-east Asia. A strong Hindu influence in Java and Bali and a Buddhist mission in Thailand made scarcely any impression on the Philippines: there are no temples like those of Borobudur or Angkor Wat, stories of the *Mahābhārata* and the *Rāmāyana* (popular in South-east Asian countries) are not represented in shadow plays, and Hindu gods are much less known than in Indonesia. Islam was the only great Asian tradition that left a significant mark among powerful groups in southern Mindanao and the Sulu islands, while Spanish and American institutions changed the cultural patterns of about 90% of the population, now totalling about 70 million. This vast majority, living in most parts of the islands, speak only eight languages, whereas the remaining 10% speak more than 100. The major 38 cultural-linguistic groups are represented in [fig.1](#). The contrast illustrates how 10% of the population has preserved a culture related to their languages, while 90% of the population brought about new literary forms.

Three principal minority groups (including those influenced by Islam) live in two separate areas, the north and the south. Altogether, these three cultural groups comprise about 8% of the Philippine population, divided more or less evenly between those settled in the Cordillera mountain range in northern Luzon, the inland peoples of Mindanao, Palawan and Mindoro, and the Muslim groups in southern Mindanao and the Sulu islands. A fourth group may be added: the Negrito, a very small group living in scattered areas of Luzon and in remote southern mountain areas.

The traditions of these minorities are related to those of other cultural groups in continental and insular South-east Asia. There are common elements in their settlements, house structure, tattooing, basket weaving, cultivation of rice and root crops, habit of chewing betel-nuts, kinship systems, communication with spirits, practice of divination and shamanism. Some aspects of indigenous culture, such as the cultivation of rice and use of pottery and bamboo, may have ancient origins. Former land bridges with

continental Asia relate flora, fauna and early man in the Philippines to those of the mainland.

In spite of the above similarities, cultural differences do exist, in particular between the northern Luzon peoples and the Mindanao groups in the south. In the north, the Negrito, a Spanish term for a culture with the local names Aeta, Ita, Aryan, Agta and Dumagat, are the oldest inhabitants of the Philippines. They were formerly an itinerant group and are now partly settled in widely scattered areas in different parts of Luzon, in the provinces of Camarines Norte, Albay, Quezon, Bataan, Zambales, Isabela and Cagayan. The Negrito are similarly widely dispersed in the southern Philippines, living in communities in the island of Negros, as well as in Palawan, Panay and eastern Mindanao. These groups have persisted with their cultural ways, perhaps for thousands of years, although they are now influenced by their neighbours. Several anthropologists and linguists have studied their culture through the years.

The Kalingga, Ifuago, Bontok, Tingguian, Ibaloi, Isneg, Karao and Kankanay, referred to here as the Cordillera groups, are a completely different culture with a complex agricultural system; they formerly practised headhunting. They appoint 'priests' or specialists to lead prayers in complex rituals related to the cultivation of rice and use flat gongs without bosses and derivatives of the bamboo plant as their principal musical instruments. The Ilonggot in eastern Luzon are a people apart from the Cordillera with a similar culture.

In the south, mountain peoples in the islands of Mindanao, Palawan and Mindoro practise a slash-and-burn or swidden agriculture. The languages they speak (Ata, Bagobo, Bukid, Bilaan, Mandaya, Manobo, Mansaka, Palawan, Subanen, Tagakaolo, Tagbanwa, Tiboli and Tiruray) belong to those of a different group from the north. These mountain peoples grow a large species of bamboo, which accounts for the increased size of their tube zithers and other instruments. Their most important musical instruments are heavy, suspended gongs (*agung*), used as dowry and inheritance and played in all sorts of community activities.

In the 14th century, seafarers and trade with Indonesia introduced Islam into southern Mindanao among peoples living near the Mindanao river and the Sulu islands (the Magindanao, Maranao, Tausug, Sama-Samal, Badjao, Yakan and Jama Mapun). This brought about changes in political systems, education, dress and food taboos and introduced the practice of polygamy. These peoples became skilled in woodwork, brassware and especially in the performance of the gong-chime (*kulintang*), which was added to the existing ensembles of suspended gongs (*agung*).

Two centuries later, the Spanish introduced Christianity, Spanish law and feudal land tenure; in 1898, the United States brought an American way of life, leaving a democratic political system that distinguishes the Philippines from its neighbours. The 'Westernized' peoples of the Philippines may be divided geographically north to south according to the eight languages they speak: Ilokano, Pangasinan, Kapangpangan, Tagalog, Bikol, Waray, Sebuano and Hiligaynon. Stone churches, which exist in almost every town in the Philippines, in a courtyard surrounded by the houses of the landed gentry, symbolize the foundation of a Westernized culture that has

produced folksongs (*kundiman*) and, since the early 20th century, renowned performers and composers of European classical music.

Under the influence of technology and mass media, musical interest has come to centre on popular music, transmitted mostly through radio, television and recordings. Popular songs are sung in the vernacular by local celebrities with large followings and played by groups in indigenous styles.

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[Philippines](#)

II. Indigenous and Muslim-influenced traditions.

In the northern Philippines, indigenous music is represented by the Negrito, a very small minority mostly from Luzon, and the people of the Cordillera mountain range, a larger population. In the south, the indigenous and Muslim-influenced peoples live separately. There, the influence of Islam is discernible in many singing styles and in some flute and reedpipe music, but there is no apparent Muslim influence in the music of the gong ensemble *kulintang* or in terms of other musical instruments.

[1. Northern Philippines.](#)

[2. Southern Philippines](#)

[Philippines, §II: Music](#)

[1. Northern Philippines.](#)

- (i) Negrito music in Luzon.
 - (ii) Cordillera music in Luzon.
 - (iii) Vocal music.
- Philippines, §II, 1: Music: Dance

(i) Negrito music in Luzon.

Among the Negrito in Bataan, marriage rituals and those for honouring the dead or curing the sick still exist. In a marriage ceremony (*ambahan*), ritual singing, dancing and jumping around a fire are essential elements. The singing style consists of a few lines of melismatic melodies sung by a leader and repeated responsorially by the crowd of men and women. The Negrito often speak of a need for gongs, but when provided with one they do not seem to have a traditional musical structure for its performance. The *bansi* (flute) is used as a courting instrument; the *kuryapi* (two-string lute) is still remembered, though it has long since disappeared from this region. The Negrito in Zambales have instruments similar to the *kimbal* (conical drum) used by the Ibaloi. They make a bamboo zither with two parallel strings connected by a bridge, as well as a flute with a chip on its ledge similar to that of Mindanao (see fig.14a below). In Zambales, the Negrito's five-string guitar resembles that used by their Westernized neighbours.

In the northern part of Quezon province, among the Dumagat of eastern Luzon, the musical bow, a rare instrument in the Philippines, is most probably an original Negrito musical instrument and is the single instrument that is found only among the Dumagat, being unknown to other indigenous groups. It is made from the midrib of a palm, with two strings of thin vine connecting the two ends of the midrib. To increase the strings' resonance the performer places the convex side of the palm midrib in his open mouth, between his teeth. A simple, three-note melody is repeated many times (two notes a 3rd apart, played on two strings, and one note at the interval of a 4th). Other possible resonators include a tin can, on which the palm midrib is placed, and the performer's own chest, on which the tin can in turn may be set. The other musical instruments played by the Dumagat have been borrowed from adjacent cultures, just as song texts contain words from their neighbours.

Philippines, §II, 1: Music: Dance

(ii) Cordillera music in Luzon.

(a) *Gongs and gong ensembles.* *Gangsa*, flat gongs of bronze or brass (see [Gangsa \(i\)](#)), are found only in the north, principally in the Cordillera mountain range of Luzon (fig.2). There are some similarities between Luzon gongs and gongs found among the mountain peoples in central Vietnam (similarities in name, performance context and playing technique), which may indicate musical and even prehistoric relationships between the two mountain peoples. The gongs have a diameter of approximately 30 cm, and their perpendicular rims are about 5 cm high, producing diffused sounds of an unfocussed pitch. The Bontok play gongs with sticks in an ensemble of six or more players as they dance in circular patterns. On occasion, one or a pair of dancers improvise beats with several dance postures while resting in place. The Kalingga play gongs with sticks as well as the hands. The Ibaloi use only two gongs together with two conical drums, while the Karao play with several gongs as they dance in rows.

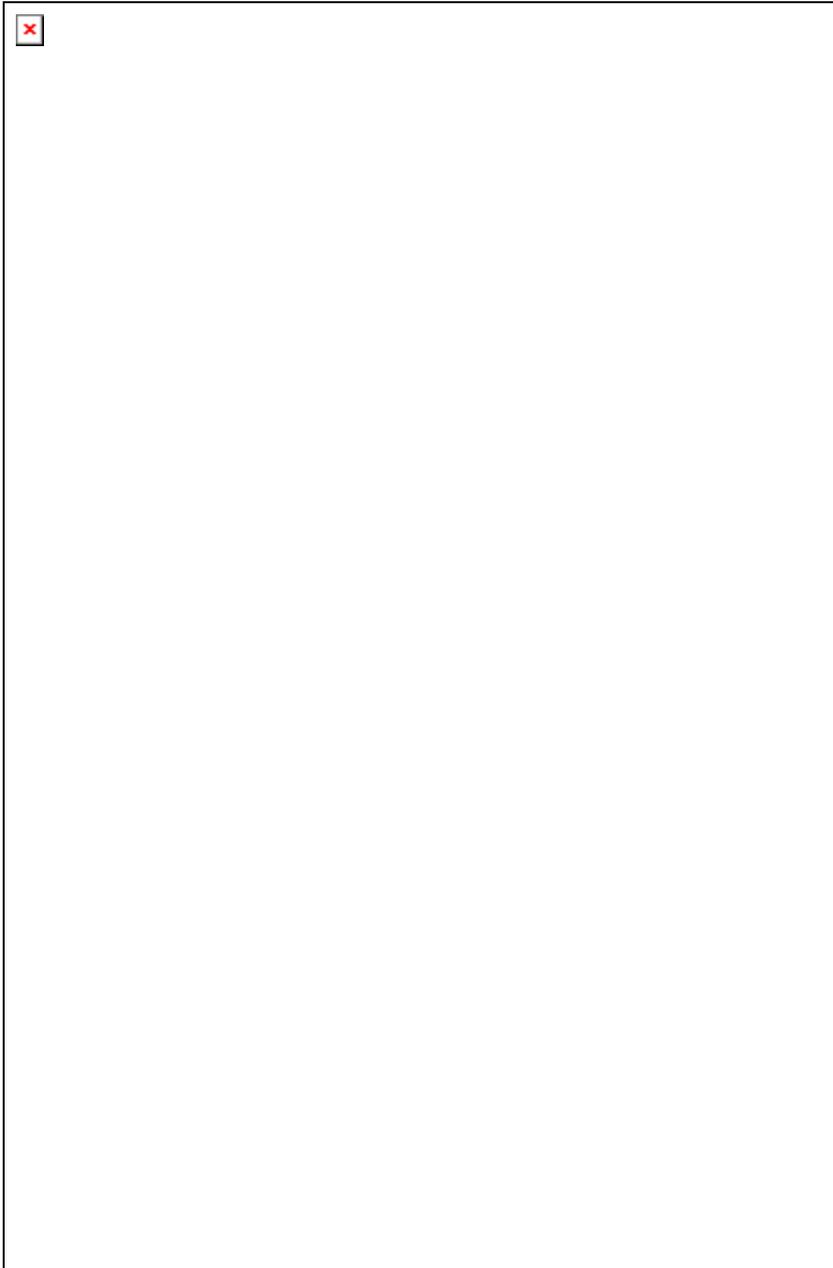
Gangsa are played in such ceremonies as peace pacts between two communities, the inauguration of a new house or rice field, life-cycle celebrations given by the rich, or weddings. Gongs are stored by families inside their houses; they are lent only for special occasions, with the borrower taking full responsibility for their care and safe return: if a gong was dropped and broken it would be the duty of the borrower to replace it, which might mean crossing mountains to obtain a gong of similar tonal quality from a neighbouring tribe.

The value of a gong is measured in different ways: it may be offered as a dowry, sold or exchanged for animals, land and property. During ceremonies, a succession of community leaders perform on the *gangsa* or dance to its music. *Gangsa* music itself enjoys a certain preference among the Kalingga: during recreation and other secular occasions when *gangsa* playing is not allowed, young boys and girls continue to play its music using other instruments (zithers, tubes, buzzers, xylophones, panpipes). Whether plucked, struck or blown, the *gangsa* rhythm is accompanied by recognizable *gangsa* sounds; there is such an interest in *gangsa* music that the original solo music for bamboo instruments has been neglected and almost forgotten.

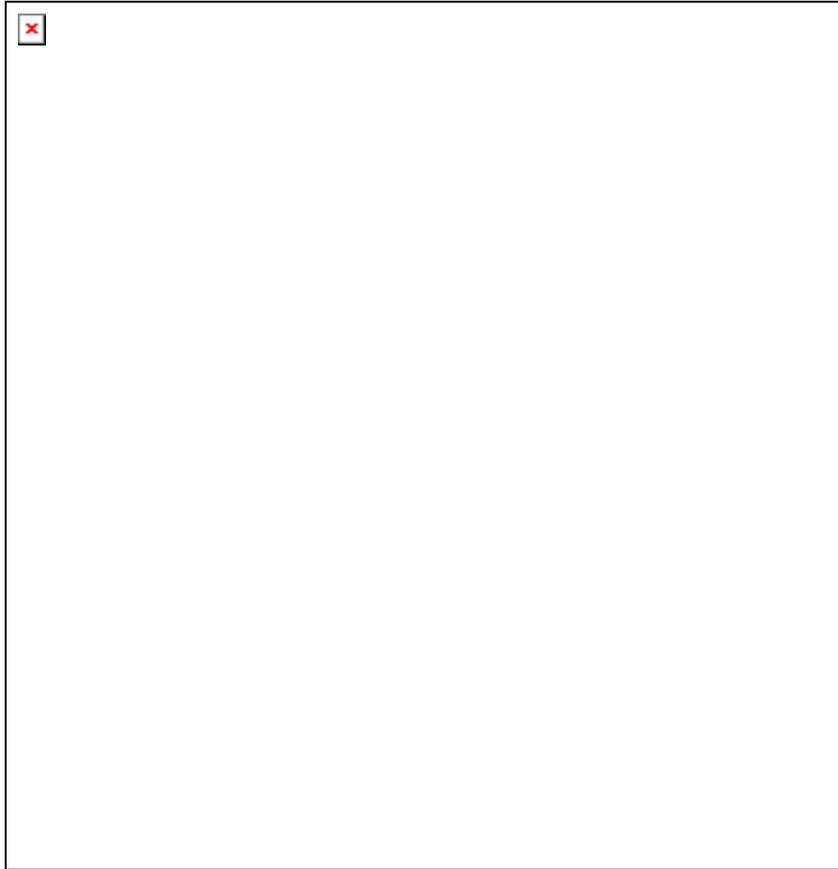
Gong ensembles of the north vary in their instrumentation: some consist entirely of gongs, others are combined with drums. The *topayya* ensemble, found among the Kalingga and Tingguian, consists of six flat gongs played with the palms of both hands as if the gongs were drums. Each performer carries his own gong suspended from his belt. He sits on his heels, laying the instrument on his lap with the open side facing down. Four performers with the biggest gongs of diminishing size use hand techniques consisting of a two-part repetition of movements, each part lasting about a quaver (at crotchet = c116). The first part is a stroke of the left palm on the centre of the gong, which makes a ringing sound. The second part consists of the same stroke, staccato, followed by a strong slap and a slide of the right hand from the centre to the outer edge of the gong away from the performer, the effect being an abrupt sound, followed by a swishing noise. The two parts are repeated continually. The four gongs have staggered entrances: the first gong, called *balbal*, begins the rhythm with the movements just described; the second, *salbat*, plays the same rhythm, but its first beat starts on the second beat of the *balbal*; the first beat of the third gong, *katlo*, will coincide with the second beat of the *salbat*, and similarly, the first beat of the fourth, *kapat*, will coincide with the second beat of the *katlo*. The overall effect is a mixture of faintly rising melody and harmony produced by the first left-hand beat of each gong and the combination of tapping and sliding sounds in the second beat of all four gongs. On top of this vibrating medley, the fifth gong, *pokpok* or *opop*, sounds a two-tone ostinato. The sixth gong, *anungos*, has a freer pattern, which may also turn into an ostinato (ex. 1).

The *itundak* or *tinebtebak*, an ensemble of seven gongs with different rhythms used by the Karao, accompanies dances with music played by beating sticks on the centres of the gongs instead of playing them with the hands. Here, the *gangsa* has a V-shaped wooden handle from which the gong is suspended by a string. The left hand holds the handle while the right strikes the gong with a cloth-headed stick. Among the Karao, the inner

(ventral) side of the gong is struck, while among the Kalingga the dorsal side is struck. The Karao's ensemble has seven performers, each playing a rhythm on his own gong, each of which has a distinct timbre.



The rhythms of five principal gongs in the *itundak* ensemble are shown in [ex.2](#). Gongs are played during big feasts, especially in the *babeng*, traditionally given by rich men of the community. While men play the gongs, women dance in rows, either advancing and retreating in slow dance steps with discreetly lifted legs, or making clockwise and anticlockwise formations. The right leg is raised and swings sideways from the knee in time with the music; then the woman hops forward on her left foot, with her arms raised straight in front of her. The *tinebtebak* dance has a different rhythm and dance position: as the left foot steps forward, the body's full weight is put on it; after this the body leans backwards, transferring its weight to the heel of the right foot.



In the *palook*, an ensemble of gongs struck with sticks, played by the Kalingga and Bontok, the back sides of seven gongs are beaten in one or two rhythms by seven men who assume various body movements and dancing postures (fig.3). In single file they advance sideways in short steps, first led by one end of the line then by the other; occasionally they move forward making a serpentine line. Sometimes they scarcely lift their feet and at other times they raise them high. The gongs are held in different positions: swinging, rocking raised above the shoulder or lowered to the ground. Body positions include crouching, standing upright, stooping or swaying. The women enter later: they appear suddenly, encircle the men and thus end the dance.

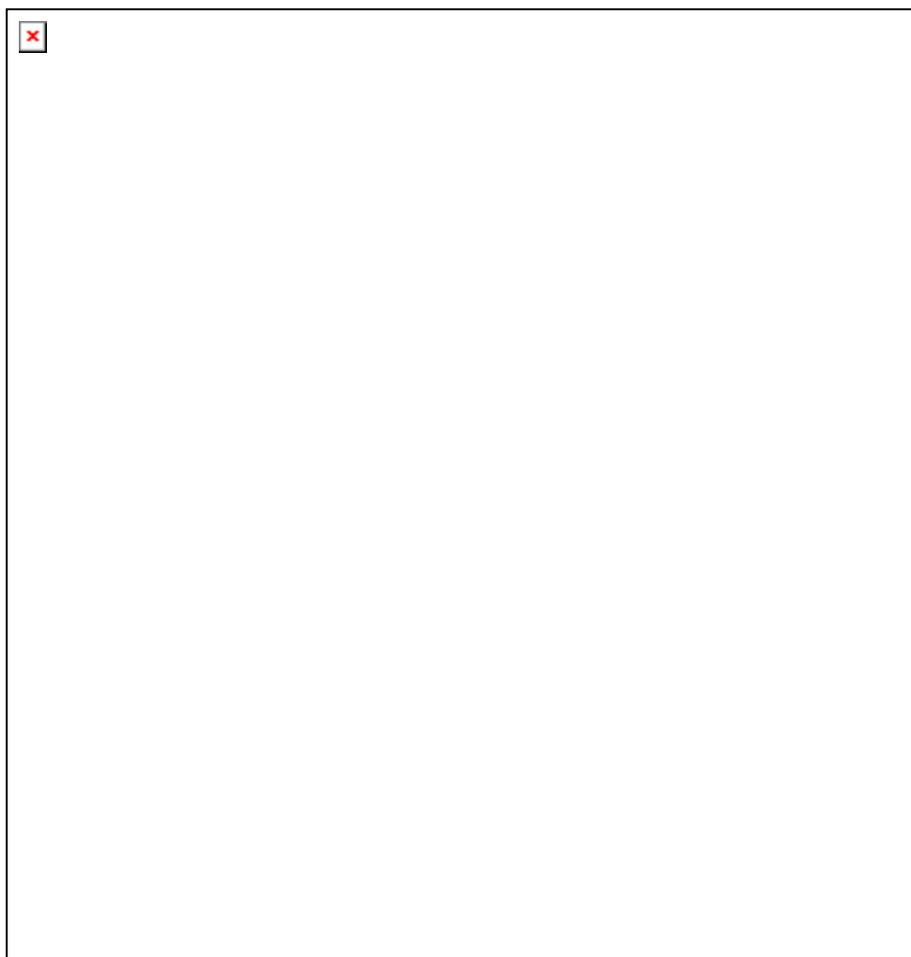
The *kulimbet* ensemble of the Ibaloi, consisting of two long, narrow barrel drums (one high-pitched and one low) and one gong, plays in a curing ceremony in which a couple dance anticlockwise around a sacrificial pig. The woman, as celebrant and principal dancer, wields a knife in her right hand; suddenly, the knife drips blood. The sick person revives and the knife is handed to the owner of the house for safe-keeping.

In the *inila-ud*, an ensemble of three gongs and one cylindrical drum found among the northern Kalingga and Tingguian, the first gong is called *patpat*, the second *keb-ang*, the third *sapul* and the drum *tambul*. Each gong is laid (dorsal side up) on the lap of a performer, who strikes it with the left hand using a stick, while tapping it with the palm of the right hand. In the *pinala-iyen* ensemble (four gongs and one drum) of the same two groups, the first and third gongs (*talagutok* and *saliksik*) are laid on the ground with the rims down and are each struck with two sticks. The second gong, *pawwok*, is held upright, in a slanting position with its base touching the ground. The fourth gong, *patpong*, is laid with its open side up; the stick beats on this

ventral side of the gong. The *tambul* is played with two sticks. In a third ensemble, the *pinalandok* (six gongs), the *gangsa* are suspended from the belts of the six players, who slap them with both hands. The musical form used is the same as that of the *topayya*.

In the Ifugao *gangha* (three gongs), one gong (*tobop*), higher-pitched with more brilliant overtones, is played with the hands: the left hand taps while the right fist slides on the instrument. The other two gongs (*hibat*, *ahot*) are played with sticks beating on their inner (ventral) side. The *gangha* are played during harvest ceremonies or the inauguration of a new house, and accompany line dances (*tayao*) by men in semi-crouching positions with their arms stretched forward, and with open palms turned up. In another position the left hand stretches forward with the right arm bent at the elbow.

The Isneg have an ensemble consisting of *hansa* (two gongs) and *ludag* (one conical drum). The gongs are played by women while the long drum, which needs more force to produce loud sounds, is played by men. The ensemble accompanies two kinds of dances: *tabok* and *talip*. In the Ibaloi *sulibao* ensemble (two gongs, two conical drums and a pair of iron clappers), one deep-toned drum (*kimbal*) starts a rhythmic ostinato, immediately followed by the higher-pitched drum (*sulibao*) in another rhythm (fig.4). One gong (*pinsak*) is held in the left hand by its V-shaped handle, its dorsal side touching the forearm; the ventral side of the gong is struck with a soft stick held in the right hand. The second gong (*kalsa*) is played similarly, but has a freer part. The clappers (*palas*) provide another rhythmic improvisational part of the *kalsa* (see [ex.3](#))



A Negrito ensemble composed of *talibeng* (bamboo drum) and *palayi* (gong) is played in an *anito* (spirit) ceremony to cure the sick. Among the Negrito of Zambales a cooking-pan is used instead of a gong, as the proper gong is no longer available.

(b) *Solo instruments and other ensembles.* Instruments made from bamboo, wood and other tropical materials do not enjoy the same prestige as gongs. However, they have important uses in rituals and secular activities. Timbres vary with the materials used (bamboo predominates), the shapes of the instruments and the manner in which they are played; often these timbral qualities are more important than rhythm and melody.

Idiophones. Most of the idiophones in the north are made of bamboo. Bamboo percussion tubes (Kalingga *tongatong*; Isneg *tungtung*; Negrito *talibengan*) are played by holding the body of the tube, open end up, in the right hand. The tube's closed lower end is then struck against a hard block of stone or wood while its open end is covered and uncovered by the palm of the left hand. Among Kalingga boys and girls, seven tubes are played during hours of recreation to imitate *topayya* (gong) music. Originally the tubes were used to accompany dances done by a *dawak* (medium) to drive away bad spirits from a person's body. The Isneg play these percussion tubes as solo instruments. The Negrito percussion tube, comprising three bamboo segments, is longer than the Kalingga variety.

A second type of bamboo percussion tube, the quill-shaped *patang-ug* (Kalingga) or *patanggo* (Isneg), is held near its base by the right hand and is struck against a hard object (e.g. another tube, a stone or the handle of a large knife). A second tone is produced by stopping a hole at the tube's base with the third finger. Among the Kalingga, this instrument is played on the way to a peace pact or an important celebration; it is believed to prevent ill-omens from befalling the celebration. An ensemble of six such tubes may also be played to imitate *topayya* music.

The *patatag* (Kalingga), an instrument comprised of six separate bamboo xylophone staves, is played with one segment laid on the lap of each performer. The ensemble uses the techniques of *topayya* music: the left hand, which strikes the blade with a stick, corresponds to the left hand's motions on the *topayya*, while strokes and slides by the right-hand stick correspond to the right hand's motions in *topayya* playing.

The bamboo buzzer (Kalingga *balingbing*, fig.5; Isneg *pahinghing*, *paginggeng*; Ibaloi *pakkung*) has a slit dividing the bamboo tube in half, allowing the halves to vibrate and buzz when one half is struck against the heel of the left hand. The instrument is played by young girls in the evening for recreation, or along paths to drive away evil spirits lurking there. The Kalingga use six of the instruments together as in *topayya* music.

For the bamboo clapper *hangar* (Ifugao), two halves of a bamboo tube are shaped and narrowed towards the middle of the tube, making them flexible enough to flap against each other. In one ritual, men singers rhythmically strike the carcass of a sacrificed pig with this instrument to produce the clapping sounds.

The jew's harp (Kalingga *ulibao*, *giwong*, *onnat*; Ibaloi *ko-ding*; Bontok *alibaw*, *abafiw*, *afiw*, *olat*, *ulibaw*; Isneg *oribao*; Negrito *kulibao*; Ifugao *biqqung*, *guyud*) in the north may be of brass, bronze or bamboo, with or without a string. Most jew's harps in the Cordillera are made of a copper alloy but have the same names as those of bamboo. Among the Ifugao, the jew's harp with a string to pull and make the blade vibrate is called *guyud*, while that without a string is the *biqqung*. There are various rhythms associated with the jew's harp, but none is characteristic of any one region. Among the Kalingga the *giwong* is used to imitate gong sounds and vocal music.

Two wooden instruments are the percussion yoke-bar (Ifugao *bangibang*, *pattung*; fig.6) and percussion beams (Ilonggot *pamagekan*). The first is a yoke-shaped bar with a small handle at its middle, which is held by the left hand as the right hand strikes one side of the bar, producing a ringing tone. A set consists of three such bars each played with a different rhythm. Hundreds of sets of *bangibang* may be played together by men from several villages when a violent death has occurred, or as part of other ceremonies. The percussion beams are played in pairs, one long and one short. The long beam is laid on the ground, and rhythms are played on it by five people, each with two sticks. At the same time, a drone is played on the shorter beam by one person. The music is used in an *anito* (spirit) ceremony to drive away malevolent spirits from the sick. Percussion beams of another type are used by the Tiruray. They are played, suspended, by two men; one beats an ostinato on a single beam, while the other plays the melody on two or three beams.

Chordophones. Zithers form an important class of chordophone in the north. The bamboo polychordal tube zither (Kalingga *kolitong*, *kulibit*; Ilonggot *kolesing*; Isneg *kuritao*, *uritang*) has from 5 to 11 strings, which are plucked by fingers of both hands (thumb plus the two or three fingers next to it). The tones are distributed between the right- and left-hand fingers to form a melodic ostinato through the alternate use of left and right hands. The parallel-string tube zither (Kalingga *dungadung*; Isneg *pasing*; Negrito *tabengbeng*) has two strings joined in the middle by a bridge or platform that is beaten with a stick, producing deep sounds (fig.7). The board zither (Ifugao *taddeng*; Ibaloi *kaltsang*) among the Ifugao has three strings of bamboo or wire, or three iron strands, which are tapped to imitate gong sounds, while among the Ibaloi it has four wire strings that are plucked.

The musical bow of the Agta Negrito of eastern Luzon can have as its resonator the performer's mouth. Alternate plucking on the two strings by fingers of the right and left hands produces a simple rhythmic pattern of three tones. Other types of musical bow use different resonators: a tin can pressed against the chest or a pig's bladder resting on the two bow-strings.

The Ilonggot have a three-string fiddle (called *kulibao*, *gisada* or *litlit*) that is similar to but larger than the three-string fiddle (*gitgit*) of a southern Philippines group, the Hanunoo.

In addition to the above chordophones, some northern groups have adopted European-type instruments. The violin (Kalingga *biyolin*) is used to play song melodies; the guitar (Negrito *gitara*) is used to play one or two

chords in a fast rhythm to accompany dances that imitate animal movements.

Aerophones. In addition to various types of flute, northern aerophones include panpipes, a stopped-flute ensemble and reedpipes. In the lip-valley or deep-notched flute (Kalingga *tongali*, *paldong*), the shape of the rim and the number (three plus one), size and placement of stops correspond exactly with those of lip-valley Mindanao flutes; the northern flute is shorter, however. The duct flute with an internal plug is found among the Ifugao (*ongiyong*), Ibaloi (*kulasing*), Kalingga (*olimong*) and Balangao (*kaleleng*). The *kulasing* and *olimong* have three plus one stops. The 'chip on tube' flute with external duct (Ilonggot *tolali*; Negrito *bulungudyung*) is arranged so that between the chip and the tube a small passage allows the flow of air against the edge of a hole into the tube chamber (see fig.15b below). The *tolali* and *bulungudyung* have three plus one stops.

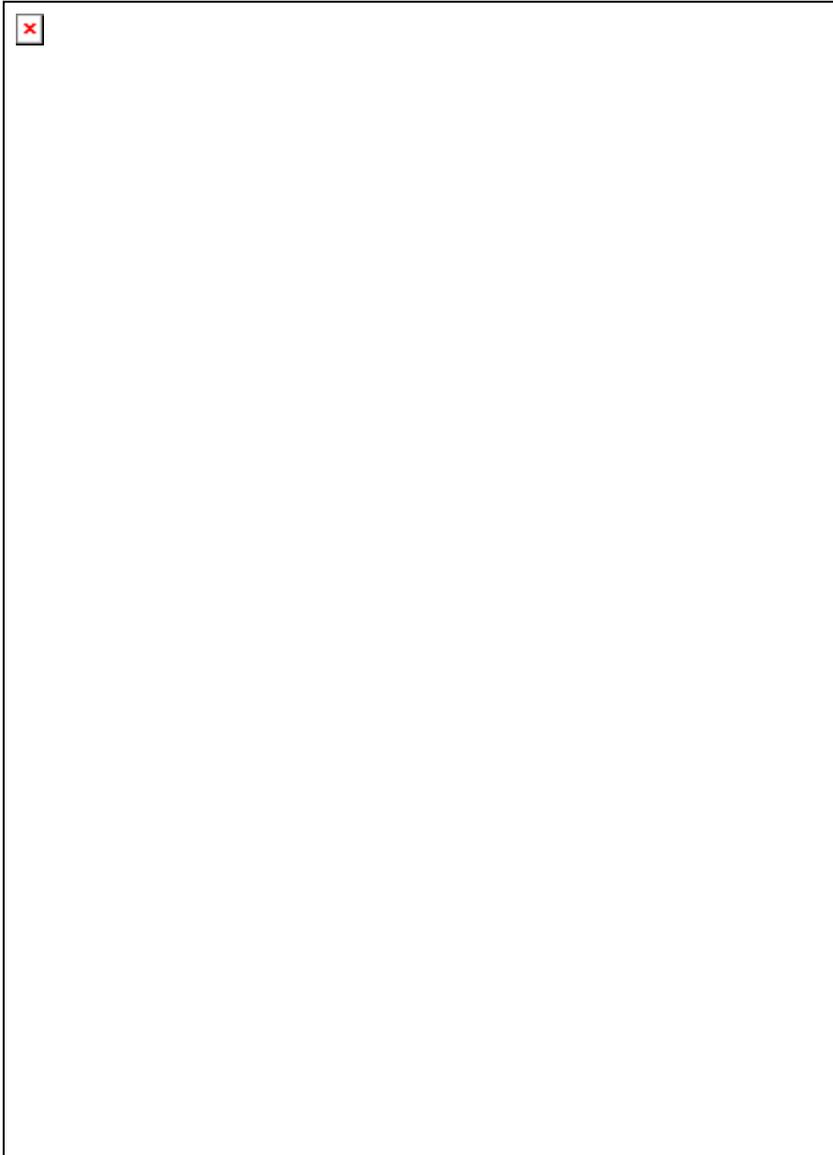
The main characteristic of the bamboo nose flute (Bontok *kaleleng*; Isneg *bali-ing*; Kalingga *tongali*, *enongol*) is that its blowing-hole is bored through a bamboo node (fig.8). It has three plus one stops, and melodies played on it usually have a descending pattern. This type of flute is found almost nowhere else in the Philippines (though one has been seen in Palawan), a limited distribution that invites comparison with nose flutes elsewhere in South-east Asia.

The panpipes (Bontok *diwdiw-as*, *diwas*), a raft of five tubes, are no longer played in the Cordillera. The stopped-pipe ensemble (Kalingga *saggeypo*), comprising a set of five pipes, one for each player, may occasionally be played; its music simulates that of the *topayya* gong ensemble. The *hupep* of the Ifugao is an idioglot single-reed pipe about 7 mm in diameter and 24 cm long.

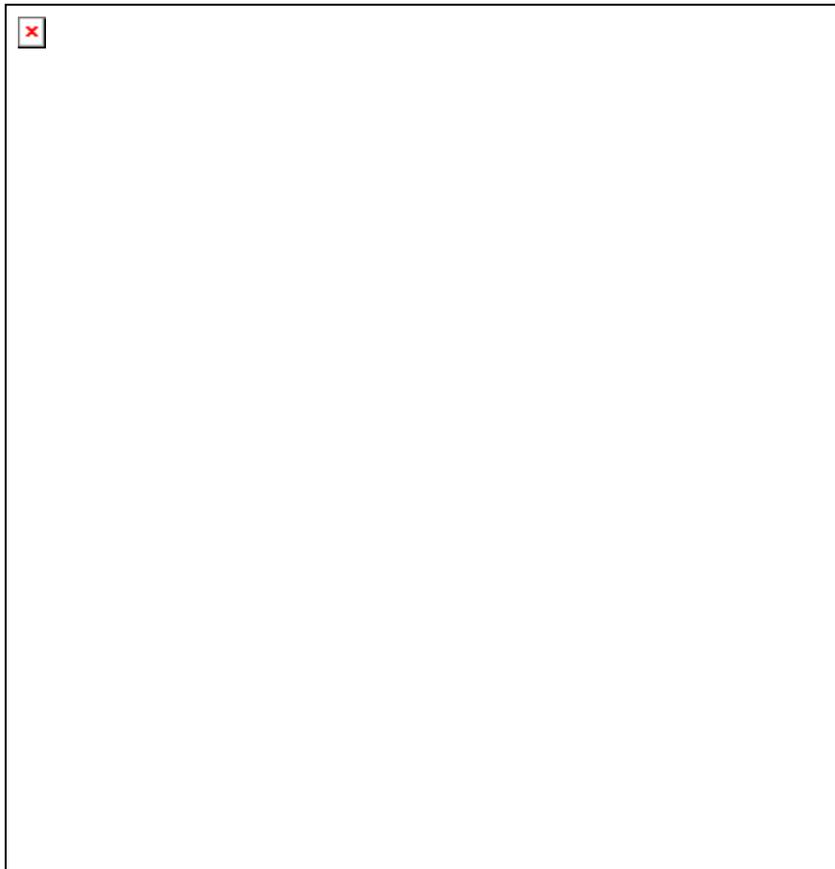
Philippines, §II, 1: Music: Dance

(iii) Vocal music.

Among peoples of the Cordillera in Luzon there are no generic terms for song, only names for particular song forms. Among the Ibaloi, the *badiw* (leader-chorus singing) is the principal vocal form. It is used in ceremonies for the dead (*du-udyeng*, *ta-tamiya*) as well as on such occasions as weddings, *peshit* (anniversary feasts celebrated by rich couples) and thanksgiving rituals. In a *du-udyeng*, which may last for several nights, the *badiw* singers may speak in riddles, invite spirit-relatives to drink rice wine with the living or talk of properties left by the deceased, of humorous conversations between a song character and the evening's host and of plants and animals related to the deceased's entourage. At a *peshit*, the lines of verse in the *badiw* extol the virtues of the man being honoured. Leading members of each village take turns in these praise songs. The leader's verses are extemporized, but his melody follows a traditional pattern. The chorus repeats the last syllables of his lines in slower rhythm, and as it finishes its own melody, the leader must be ready with his next line (ex.4). This continuous opposition between leader and chorus lasts a long time, testing the soloist's creative ability and imagination.



Among the Bontok, one of the most important feasts is the *chuno*, the last of three ceremonies to commemorate the wedding of rich citizens. Another is the *ap-apoy*, held after the planting season to prevent calamities befalling the community. The *kay-aya* celebrates a war victory, and the *siyenga* is a curing ritual. The leader-chorus song form is used for all these occasions; specific songs include the Bontok *churwassay*, a funeral song for an older person who has just died, which uses a characteristic singing technique in which meaningless vowels are repeated many times before a word is formed (see [ex.5](#)).



With the Kalingga, the *dango* and *ading* song forms are traditional in important ceremonies such as peace pacts, weddings and discussions, and are used to express a declaration, greeting or statement related to the occasion. The restrained manner of singing, the economy in the use of notes and the formality of the event indicate these songs' importance in the society. In the *ading* (ex. 6) slides, uncertain pitches, trills, stops and speech-like sounds are particularly characteristic. After the initial song declarations and discussions, other types of song follow, including the *ullalim* (epic), *ogayam* (ballad), *balaguyos* and *salidomay* (popular songs). Other occasions for singing occur in curing ceremonies (*dawak*), laments for dead relatives (*ibil*, *alba-ab*), lullabies (*owawi*) and others.



Philippines, §II: Music

2. Southern Philippines

(i) General.

- (ii) Gongs and gong ensembles.
 - (iii) Solo instruments and other ensembles.
 - (iv) Vocal music.
- Philippines, §II, 2: Music: Western art music

(i) General.

Pre-Western traditions in the southern Philippines exist in the large island Mindanao, the Sulu archipelago and two smaller western islands, Palawan and Mindoro. In addition, in the islands of Panay and Negros, there are isolated minority groups who have retained their pre-Hispanic musical heritage though surrounded for four centuries by peoples who have become musically Westernized. Indigenous peoples are more widely scattered in these islands, while Muslims are centralized in western Mindanao and the Sulu archipelago.

Instruments found only among Islamic groups are principally the *kulintang* (gong-chime), *gabbang* (xylophone), *saunay* (single-reed aerophone), *biola* (violin) and *gandang* (two-headed drum). Not all these instruments may have been brought to the islands by a Muslim culture; their presence may be the result of trade relations that the coastal people of Mindanao and island dwellers of Sulu had with several islands in Indonesia and Malaysia. The most common instrument among the Muslim groups is the *kulintang*, generally played in a group with other instruments. The *saunay* is a solo instrument, and the *gabbang*, though sometimes treated as a solo instrument, generally accompanies the *suling* (ring flute), the *biola* (violin) or a secular song (fig.9).

Instruments found among both indigenous peoples and Muslim groups are the *agung* (suspended bossed gong with wide rim), *palendag* (lip-valley flute), *suling* (ring flute), duct flute with a chip on its ledge, *kudyapi* (two-string lute), *kubing* (jew's harp), *kagul* (percussion beams) and the tube zither with parallel strings. The *Agung* with a wide, turned-in rim and high boss has the widest distribution among bronze instruments, found among practically all groups in Mindanao, Sulu and Palawan (fig.10). The indigenous groups do not generally use the *kulintang* except as an instrument borrowed from the Muslims. The most developed *agung* ensembles are those of the Tiruray, Tiboli and Bagobo; they are also played in pairs or in simple ensembles among the Manobo, Mansaka, Bukidnon, Mandaya, Subanen, Palawan and Tagbanwa. An interesting *agung* ensemble without a melody is found among groups in Palawan and Mindoro; its musical interest lies in timbral qualities and rhythmic counterpoint.

The polychordal tube zither is played only by the indigenous groups of Mindanao, while the parallel-string tube zither is used by the Maranao and Magindanao. Among the Tiruray, the polychordal tube zither is played by two women: one, holding one end of the tube, plays a melody on three strings, while the other, grasping the other end of the tube, plays a drone on two strings. Among the Tiboli and the Palawan the zither may also be played in unison with a *kudyapi*. Other instruments that appear only among indigenous groups are the single-string spike fiddle, stamping-tube, stamping-stick, log drums and board drums. A single-string spike fiddle is found among the Bilaan, Higaonon, Bukidnon and the Manobo. The

stamping-tube was reported among the Manobo of Agusan; the stamping-stick among the Bukidnon is used agriculturally, to bore holes in which to drop seeds. The log drum of the Tagakaolo is similar to the board drum with jar resonators of the Yakan, which is suspended from a frame with the board lying a few centimetres above the ground. Two inverted jars, one big and one small, are suspended from the frame, their mouths barely touching the board. Two performers beat a steady rhythm in unison on one end of the board, while a third performer improvises another rhythm with changing patterns at the other end of the board.

Philippines, §II, 2: Music: Western art music

(ii) Gongs and gong ensembles.

As in the north, bronze or brass gongs are the most important instruments, but in the south they are all bossed (with a protrusion in the centre). The presence of the boss and the structure of the gongs themselves both account for a difference in musical aesthetics between the north and the south: gongs in the south make round, full sounds in contrast to the diffused, unfocussed tone qualities of gongs in the north. Suspended bossed gongs are older instruments than the smaller gongs laid in a row (*Kulintang*) that were introduced in Sulu and in a limited area in southern Mindanao, probably through trade and commerce with the outside world. The arrival of *kulintang* in the Philippines, after hanging gongs, means that the musical concepts of 'melody-producing' gongs-in-a-row and 'punctuating' suspended gongs were initially separate entities, becoming fused over time. The music of the *kulintang* in the south is built on scales with identifiable pitches in contrast to the indefinite pitches of the northern flat gongs. Sound on bossed gongs (*agung*) may be cut off quickly by damping the boss with the left hand to produce short, drum-like effects. The lighter gongs of the Tiruray, with high-pitched sounds, are allowed to vibrate freely, while the heavy, suspended gongs of the Magindanao (*gandingan*) vibrate in long, low sounds.

While men are assigned to play the heavy gongs, adolescent or young boys and girls play the melody on the *kulintang*. In the town of Dulawan, boys practise it as a sport, competing with each other in virtuosity and musical skill; they make rhythmic permutations on three or four suspended gongs as a test of speed and endurance. In other towns adept women display their individual improvisational styles. Some *kulintang* are made in Lanao and Cotabato, but the older hanging gongs (*agung*) may have come from Kalimantan, Sarawak or Sabah, while the *Kulintang* gongs in a row probably came from the Moluccas, with whose chiefs the Magindanao Sultanates were associated politically. The *agung* (with a high boss and a wide rim) are the most valuable gongs; different types are widely distributed among Islamic and other groups in Mindanao, Sulu and Palawan.

Gong-chime ensembles, known as *kulintang* among the Badjao, Magindanao, Maranao, Samal, Tausug and Yakan, vary from group to group in their exact composition, the common element being the presence of the gong-chime, *kulintang*, itself (fig.11). The five instruments in the Magindanao *kulintang* ensemble are the *kulintang* (a gong-chime of eight gongs), *babendil* (gong with turned-in rim), *agung* (one or a pair of larger

gongs with wide turned-in rims), *gandingan* (two pairs of gongs with narrow rims) and the *debakan* (cylindrical drum). The *babendil* is played with one or a pair of sticks striking its rim to produce thin, metallic sounds. The *agung* gives off short, dampened sounds, in contrast to the *gandingan*, which produces long, low vibrations. The *debakan* adds the sharp sounds of a struck membrane. (For melody of the *kulintang* and ostinatos of the other four instruments, see [ex.7](#)). In the Maranao *kulintang* ensemble the *gandingan* is absent. With the Yakan, not only is the *gandingan* absent, but the *babendil* is replaced by a lone bamboo pole laid on the ground and struck with two sticks as a percussion instrument. Among the Tausug and Samal the *kulintang* is accompanied by a double-headed drum (*gandang*) and suspended gongs *tunggalan* and *duahan*. The *duahan* consists of two gongs, one of which (*huhugan* or *buahan*) has a narrow rim similar to that of the Magindanao *gandingan*; the other is a wide-rimmed *pulakan* similar to that of the Magindanao and Maranao *agung*. The Badjao *kulintang* is accompanied by two *agung* and a cylindrical drum.



In all these ensembles it is the *kulintang* that carries the melody. Compositions for the *kulintang* are based on rhythmic modes. Three modes (*duyug*, *sinulug*, *tidtu*) used by the Magindanao are sometimes similar to those used by other groups in name, structure or both. The Magindanao mode name *sinulug* is similar to *sinug*, a term used by the Tausug, but the rhythms of the two are not identical. The Magindanao *tidtu*, an iambic rhythm with beats in the ratio 2:3, appears not only in the Sulu and Mindanao areas, but also in other areas among non-Muslims as a rhythm without a particular name. Among the Magindanao, melodic development on the *kulintang* is based on nuclear tones; permutations and variations on two or three tones are the performer's main concern. Yakan *kulintang* music includes the continuous, extremely fast repetition of a simple melodic pattern. In Tausug *kulintang* compositions the *kuriri* pattern is used; it consists of descending melodic passages and fast repeating rhythms, while among the Maranao, loudness, virtuosity in handling of the mallets and a

kind of dialogue between instrumental parts are important characteristics of *kulintang* pieces.

Gong ensembles with only suspended gongs consist of *agung*-type gongs with wide turned-in rims. Among the Tiruray the *agung* ensemble is made up of five small light gongs with delicate sounds, played by five men or women. The smallest, *segarun*, leads the group with a steady beat, and the others follow with their respective rhythms (ex.8). This ensemble is played at weddings, big gatherings and meetings to entertain visitors. The Bagobo and Tagakaolo *agung* ensemble usually consists of eight wide-rimmed gongs suspended from a beam in vertical rows and played by two people. A standing man plays the melody, while another man or woman, kneeling, taps an ostinato on the lowest-hung, lowest-sounding gong. After a certain time, the melody performer stops playing, but the ostinato player continues. The melody performer starts to dance in small steps away from the gongs, following the ostinato rhythm of the remaining gong player. Eventually the dancer returns to his original position and again plays his gongs, this time in a faster tempo. Among the Palawan and Tagbanwa the *agung* ensemble includes two small suspended gongs (*sagung* among the Tagbanwa), one, two or three big suspended gongs (*agung*) and one small cylindrical drum. In the Palawan ensemble there is another pair of smaller gongs (*sanang*), each played by a performer with two sticks. There is an alternation of emphasis between the two performers: while one plays his rhythmic permutations loudly, the other plays his beats softly and without permutations. Together with the other instruments in the ensemble they create complex cross-rhythms. The Tagbanwa *agung* ensemble is similar to that of the Palawan, except that the music of the smaller pair of gongs (*babendil*) is not so developed. Among the Subanun an *agung* 'ensemble' is one gong (with wide turned-in rim) played by two performers: one player beats the boss with a padded stick and damps it with his knee; the other taps the rim of the gong with two sticks, producing a thin, contrasting sound.

The Hanunoo *agung* ensemble consists of two light gongs played by two men squatting on the floor: one man beats with a lightly padded stick on the bosses of the two gongs, the other strikes with a stick on the rim of one of the gongs. Both performers play in simple duple rhythms. The Magindanao *agung* ensemble consists of one *agung* (gong with turned-in rim) and a *tambul* (cylindrical drum). The *tambul* maintains a fast, steady, rhythmic pattern while the *agung* provides a counterpoint with its mixture of slow and fast patterns.



Philippines, §II, 2: Music: Western art music

(iii) Solo instruments and other ensembles.

Most instruments in the south are made of bamboo and are blown, plucked or struck; with bamboo flutes, the shape of the mouthpiece, number of holes and size of the bamboo may be clues to their distribution in South-east Asia generally (Maceda, 1990). Instruments whose sounds are produced by other materials (e.g. wood, skin, vine, bean pod, wire, seashell) extend the range of sound qualities. Ensembles without gongs comprise a combination of two instruments (e.g. tube zither and two-string lute), or two persons sharing different parts of the same instrument (e.g. bamboo zither), or a song with instrumental accompaniment (e.g. xylophone and voice), or two instruments of the same type (e.g. a pair of two-headed drums) or a variety of instruments.

(a) Idiophones.

The jew's harp, *kubing*, is widespread among groups in the southern Philippines and is known by this name among the Bagobo, Bilaan, Bukidnon, Magindanao, Mansaka, Palawan, Subanun, Tiruray and Yakan (fig.12). Its bamboo filament is vibrated by plucking. It is made from various kinds of bamboo in many sizes and shapes, producing various sounds and dynamics. Some jew's harps are barely audible, with quick sound-decay; others twang loudly and vibrate for a long time, like a reed. Colour and timbre can also vary according to the tongue placements of the performer. Plucking the jew's harp with the tongue placed near the alveolar ridge produces vibrations similar to the vowel 'i'; other vowels can be suggested as well, using other tongue placements. The jew's harp can thus simulate words, phrases, simple conversations and speeches. Using this instrument young boys and girls 'converse' in front of their elders without being understood by them.

The Bukidnon *talupak* or stamping-stick is a chordophone used as an idiophone. It is a bamboo tube zither having many parallel strings with a common fret attached at the upper end of the tube. A slit that almost divides the bamboo in half allows one side of the tube to flap against the other each time the instrument is struck on the ground to bore holes in

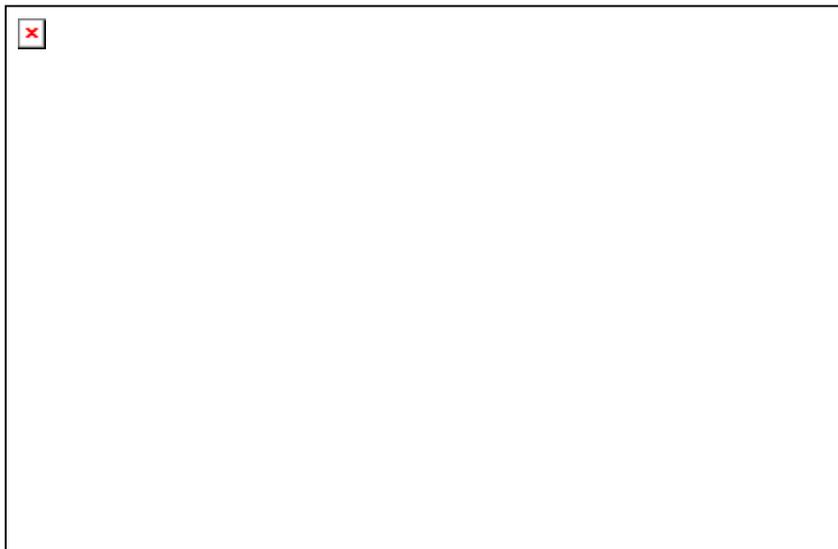
which to plant rice seeds. Another instrument connected with rice growing is the *tagutok*, used by the Maranao. It is a bamboo scraper consisting of two sticks rubbed back and forth across a serrated bamboo tube to drive away animals from a field where rice is almost ready for harvest.

Other bamboo instruments of the south are the bamboo slit-drum (Maranao *agong a bentong*) and the trough xylophone (Tausug *gabbang*). The Maranao play two *agong a bentong* like *agung* in an ensemble with bamboo xylophone and cylindrical drum. The Tausug *gabbang* has about 16 to 19 bamboo keys tuned to a heptatonic scale with equal intervals. The melody is divided between the leading line (*ina*, 'mother') and a following line in the lower register (*anak*, 'child'). As a solo instrument it is used for preludes to songs; it is also an important accompanying instrument for all secular songs and for the *biola*.

Two additional idiophones are the Hanunoo *buray dipay*, a bean-pod rattle used for merrymaking in ensemble with other kinds of instrument, and the *kalutang*, also found among the Hanunoo, percussion sticks played in pairs to produce harmonies of 2nds, 3rds or 4ths.

(b) Chordophones.

The types of chordophone used in the south include lutes, zithers and fiddles. On the two-string lute, known as the *kudyapiq*, *kusyapiq* or *kutyapiq* among the Bukidnon, Magindanao, Maranao and Tagbanwa, one string provides a rhythmic drone (fig. 13); the other has movable frets allowing melodies to be played in two different pentatonic scales, one containing semitones, the other anhemitonic (ex.9). Excellent soloists among the Magindanao of Cotabato play melodic patterns resembling those of *kulintang* melodies. Among these groups a *kudyapiq* may also be played with a *saluray* (bamboo tube zither), *kutet* (one-string fiddle) or *tumpung* (duct flute). A four-part ensemble consists of the *kudyapiq*, jew's harp, fiddle and flute.



Zithers include the polychordal tube zither (Tiruray *togo*; Bukidnon *tangkol*; Bilaan *sluday*, *sloray*; Mansaka *takol*; Ata *saluray*; Mangguangan *tangko*), which has an anhemitonic pentatonic tuning and on which melodic patterns are repeated over long periods (fig.14), and the parallel-string bamboo tube zither (Maranao *serongagandi*; Hanunoo *kudlung*; Mandaya *takumbo*;

Subanun *tabobok*; Tagakaolo *katimbok*), which, like the northern Philippines *dungadung*, is also played by striking the bridge that connects the two strings. Among the Tiruray, two pairs of parallel strings are played with one stick. The Maranao instrument has a half-open lid on one end of the tube, struck to provide a sound quality contrasting with that of the resonating tube chamber.

The one-string fiddle (Mandaya and Manobo *duwagey*, *kogut*; Bukidnon *dayuray*, *dayuday*) is used to play melodies with quick triplet patterns. Some groups, such as the Tausug, have adopted a European-type violin, which they call *biola* or *biyula*.

(c) Aerophones.

Flutes are the most important class of aerophone in the south. The transverse flute (Hanunoo *lantuy*; Buhid *palawta*; Cuyunin, Batak and Tagbanwa *tipanu*) has six stops (five among the Hanunoo) and is tuned diatonically. End-blown flutes include notched flutes and various types of duct flute. The most widespread notched flute is the lip-valley or deep-notched type (Magindanao and Bagobo *palendag*; Tiruray *falendag*; Mansaka *parundag*), which generally has three plus one stops. The lips control and affect the air flow through minute changes and create a degree of tonal control and sensitivity not possible in flutes with differently shaped blowing-holes (e.g. the ring flute, *suling*). In addition, the Tagbanwa have a short notched flute with no stops (an example is held by the National Museum of the Philippines), whose native name has not been recorded.

The ring flute (Magindanao, Tiruray, Manobo, Bukidnon and Tausug *suling*; Maranao *inse*) is a type of duct flute whose sound is produced by adjusting the ring on the mouthpiece in relation to the blowing-hole. Among the Tausug the *suling* may be played in ensemble with the *biola*. With the Maranao, an ensemble consists of the *suling*, *kudyapiq*, jew's harp, bamboo zither and metal dish.

The duct flute (Hanunoo *pituh*) is diatonically tuned and has finger-holes but no thumb-hole. Transverse flutes among the Tagbanwa and Hanunoo (*palawta*) are diatonically tuned and have five or six holes. The other duct flutes in the south are defined by the position of the attached plug or chip which forms the duct. In the external-duct flute with a chip tied on to its rim ledge (Bukidnon *pulala*; Manobo *lantoy*), a narrow passage between the chip and the ledge allows air to be blown into the tube itself, producing a sound much like that of a whistle (fig. 15a). A third type is the external-duct flute with a chip tied on to the tube of the flute (Hanunoo *bangsiq*; Magindanao *tumpung*; fig. 15b). The *tumpung* here has three plus one stops.

Other types of aerophone in the south include trumpets and a single-reed instrument. The *budyung* is a bamboo trumpet found among the Hanunoo and Mandaya; among the Bukidnon the same word denotes a shell trumpet used as a signalling or call device. The single-reed pipe (Tausug *saunay*, *sahunay*) has six finger-holes and no thumb-hole. Its melody line is a continuous flow of changing pitches produced by circular breathing interspersed with mordents.

(d) Membranophones.

Cylindrical drums with one or two heads are known in the southern Philippines. The *gimbal* of the Mandaya, Tagbanwa and Palawan is a single-headed cylindrical drum played with two sticks, used as part of a gong ensemble or with other instruments.

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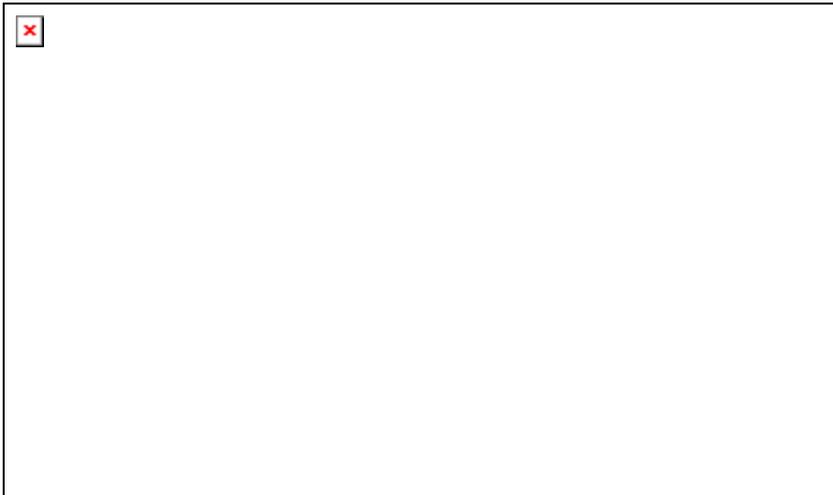
(iv) Vocal music.

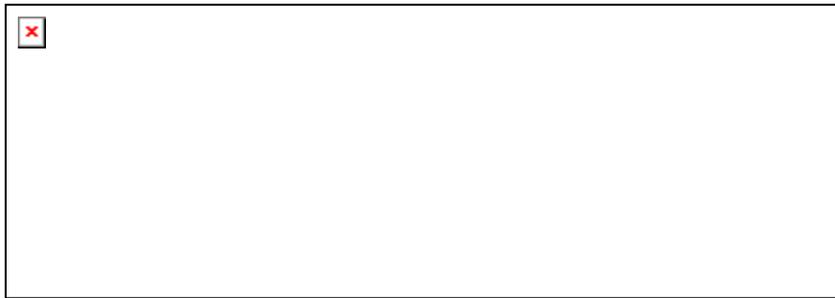
Indigenous and Muslim-influenced cultures in the south differ in the types of songs they sing and in the singing styles they use. The latter use both a tense, high-pitched style with complex melismas, as well as a relaxed style in the natural speaking range with less melisma. Indigenous groups prefer the relaxed style, and have in addition other techniques such as responsorial singing and songs imitating the sounds of musical instruments.

The Islamic musical tradition is represented by various song types. Among the Tausug, the melismatic style is exemplified in the *lugu*, highly melismatic solo songs sung in Arabic, mostly by women, for Islamic ceremonies (e.g. Ramadan and the birthday of Muhammad) and local rituals such as weddings and funerals. Five songs of the *lugu* tradition are the *jikil*, *sail*, *tarasul*, *baat* and *langan bataq-bataq*. The *jikil* serves as a vehicle for virtuoso singing in competitions and entertainments; *sail* is used sometimes to mean the *lugu* song style used at weddings and wakes; *tarasul* are commentaries on verses from the Qur'an; *baat* are highly refined allusions to love; and *langan bataq-bataq* are lullabies with texts about love, nature and life. *Lugu* songs are sung in free tempo with weak or no metric beats; the melodic phrases seem slow because of the long held notes separating melismas from each other. Although few of the people understand Arabic, they value highly the refinements of *lugu* singing: women who study this tradition undergo personal training with a leading guru of the community. The Tausug use the second, more relaxed style for secular affairs such as entertainment at weddings and social gatherings. A male or female singer is generally accompanied by a *gabbang* and a *biola*. Texts are in Tausug rather than Arabic, and melodies are metrical. The *liyangkit* (ballad) is a metrical song sung in the lower register using two or three notes.

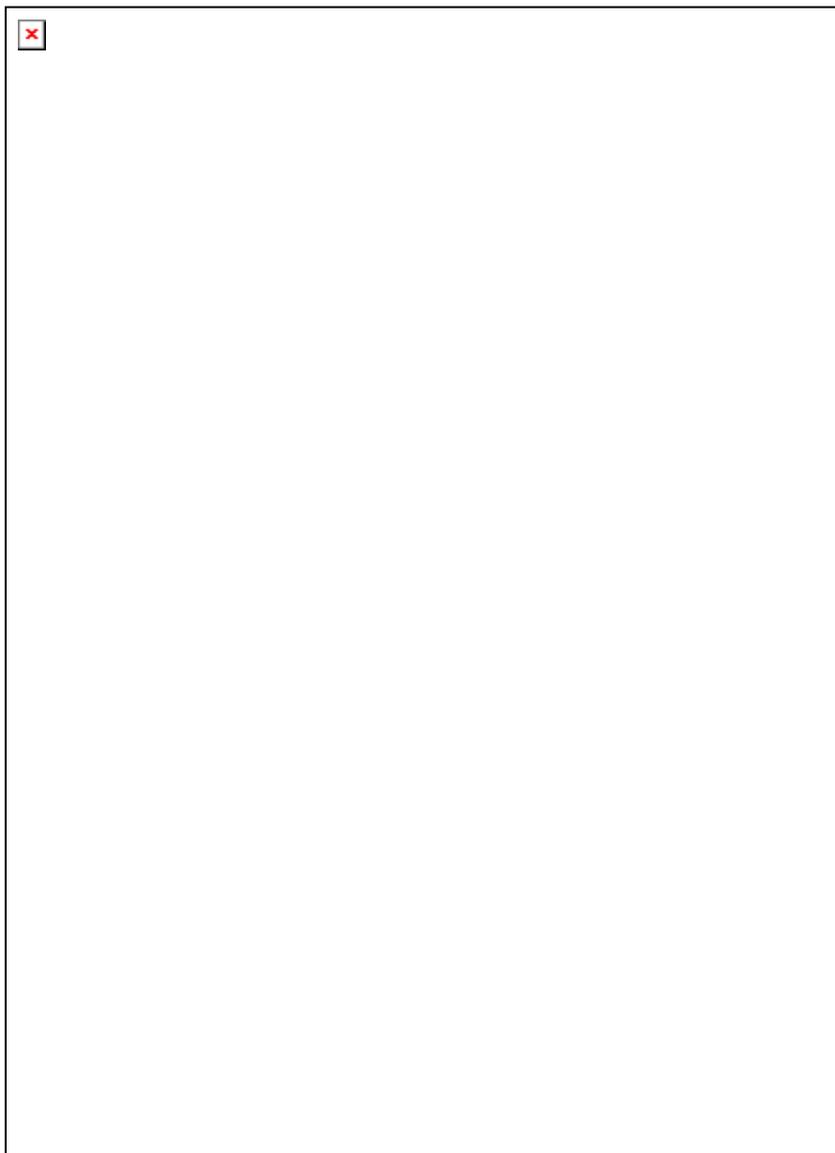
Among the Magindanao in Cotabato, a Muslim group, four characteristic types of song are the *tutol* (epic), *bang* (call to prayer), *sindil* (song of insinuation) and *bayok* (love-song). The *tutol* tells of the exploits of heroes like Rajah Indara Patra, a man of noble birth who makes fantastic flights to the palace of the clouds and fights with legendary monsters to save his people from destruction (see ex.10, the beginning of the epic in which a greeting to Allah is expressed in melisma, showing the use of long notes, trills, mordents, fast notes and a long descending melodic line). The *bang* is sung on Fridays and has the same function as bellringing in Christian communities of the Philippines (see ex.11, in which another form of melisma with a long vocalise on a vowel is sung in a relaxed voice). The *bang* contrasts greatly with the strained technique used for the *sindil* (ex.12), in which vowel changes, microtonal variation and the bell-like quality of the voice give a sensual effect to the performance. In a

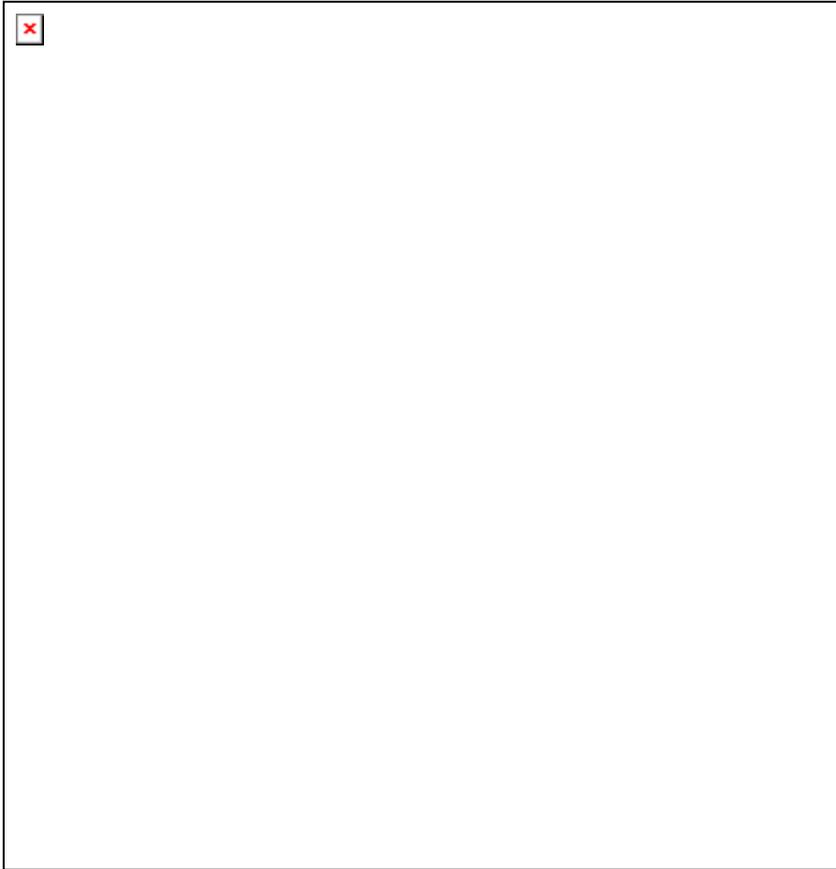
performance recorded in 1954, one singer who had been trained by a visiting musician from the Near East sang the *bang* in a relaxed low voice, while another, trained in the local style, sang it in the same melismatic, high-pitched, strained manner used for secular songs such as the *sindil*. The *bayok* (ex.13), usually sung in the more relaxed style by the women of the village, has a simple melodic line and more use of repeated tones, with a syllabically set text. Among the Maranao, however, *bayok* are more complex songs. Along with the *darangan* (a type of epic), they are the most popular song for weddings and festivities in Lanao; the singers are specialists who become centres of attraction at social gatherings where, as protagonists, they vie with each other in extemporizing allusions and double meanings, much to the delight of their audience.





Indigenous peoples make less use of the melismatic style; their songs are in a more syllabic style, centring on a few notes as in Western psalm singing (see [ex.14](#), a Tiruray courting-song from western Mindanao). Among the Manobo, songs are metrical and imitate the plucking sounds of a bamboo zither. Leader-chorus singing prevails among the Tagbanwa: in one ceremony a woman leader sings and dances around jars of rice wine prepared for the occasion and placed at the centre of the house; she tries to communicate with deities and invites them to join the festivity. As she dances a group of young girls follow her, and as she sings the chorus repeats the last syllables of her lines ([ex.15](#)). The Tagbanwa believe that when she falls into a trance spirits enter her body and through her suck the first wine from the bamboo tubes placed in the jars.





In a wine-drinking festivity, participants sing verses whose lines must rhyme and have certain numbers of syllables. Other songs use traditional prose texts. In both the verse and prose forms there are many metaphors and allusions; archaic words often provoke long discussions, even among older speakers, regarding the real meaning of certain words.

There are two types of courting-song among the Hanunoo: the *urukay* in eight-syllable verses accompanied by the *kudyapi*, a six-string guitar, and the *ambahan* in seven-syllable verses accompanied by the *gitgit*, a three-string fiddle.

Epic songs may be sung at a wedding, in gatherings to entertain guests or simply as evening entertainment for the villagers themselves. Epics are common in Mindanao, and Palawan, among the Manobo, Agusan and Bukidnon, and among the Mandaya, Mansaka and Bagobo groups whose tales describe the lives of the heroes Agyu, Tuwaang and Ulahingan. Epics may last one or more nights and are attended with keen interest. The singer performs either sitting or lying down. In the *manggob*, an epic among the Mansaka, the singing style requires extra vowels and syllables to be added to the words. These additions obscure the words themselves so that even a native speaker of the language who is unfamiliar with the epic will not be able to follow the story. Among the Palawan, epic melodies are long lines with the text sung syllabically and enunciated clearly; changes of tonal structure and pitch identify the various characters in the epic.

Among indigenous peoples in Mindanao, some songs are accompanied by instruments such as the *kudlung* (two-string lute), *saluray* (tube zither; see fig.15 above) or *palendag* (lip-valley or deep-notched flute). Other song

forms include debates, narrative solo songs, dance-songs and speech-like songs. Among the Magindanao some skilful whistlers using only tongue and lips can simulate difficult passages of flute melodies.

Philippines

III. Western art music.

1. Spanish period, 1521–1896.

With close to four centuries of rule over the Philippine archipelago, Spain left an indelible musical imprint and caused an almost complete obliteration of Asian musical traditions in some areas. The first Spanish soldiers brought priests, who taught Filipinos how to sing plainchant for Mass and other Christian services and how to play various instruments. These priests received musical training in Spain before coming to the Philippines; a few were composers of religious music. One of the first teachers known was the Franciscan Geronimo Aguilar, an excellent musician who started teaching in 1586. He was succeeded in 1606 by Juan de Santa Marta (formerly a tenor at Zaragoza Cathedral), who gathered 400 boys from different provinces and trained them in singing, playing and instrument-making at Lumbang (near Manila). After their training, these boys were sent back to their respective home towns, where they taught others.

In 1742 the Archbishop of Manila, Juan Rodriguez Angel, founded a singing school at Manila Cathedral. In the 19th century the school was known as Colegio de Niños Tiples (School of Boy Sopranos); it admitted boys of over six who could pass the entrance requirements. The curriculum was patterned after that of the Madrid Conservatory; singing teachers used the solfège book by Hilarion Eslava, and courses in harmony, composition, piano, organ and strings were given by a staff of clergy and laymen. Two other churches in Manila that taught music to young boys were the convents of S Agustin and S Domingo.

These and similar institutions elsewhere in the Philippines provided a large base of amateur and professional musicians who evolved a syncretic style using Philippine and Western elements. Musicians trained at these schools included the pianists Antonio Garcia (1865–1919), Hipolito Rivera (1866–1900) and Ramon Valdes (*d* 1902); the violinists Andres Dancel (1870–98), Cayetano Jacobo (*fl* 1893), Bibiano Morales (*b* 1872) and Manuel Luna y Novicio (1858–83); and the composers José Canseco jr (1843–1912), Simplicio Solis (1864–1903), Fulgencio Tolentino (*fl* 1887), Julio Nakpil (1867–1960) and Julian Felipe (*fl* 1898).

The church schools taught mainly religious music. The most famous composer of church music was Marcelo Adonay (1848–1928), whose works show the variety of common musical forms used by friar musicians at that time. Besides liturgical settings, Adonay's works include a descriptive fantasy, *The Tarumba of Pakil*, for chorus and brass band, using a native Philippine setting to honour the Virgin Mary, and *Rizal Glorified*, a hymn with orchestral accompaniment in praise of a national hero.

In Philippine provinces new musical forms developed around the new religious and secular activities. The *pasyon* is a chanted story of the

Passion, sung in the vernacular during Lent; the *santa-cruzan* and *flores de mayo* are annual celebrations with special songs for the Blessed Virgin Mary, and the *dalit* is a mournful plaint in her honour. Secular songs include the *tagulaylay*, a recitative lament; the *awit*, a chanted story based on the crusades; and the *kumintang*, a war song, now known as a love song. Stage plays that developed are the *moro-moro*, with a stereotyped theme depicting encounters between Muslims and Christians; the *duplo*, a form usually performed during the ninth day of a series of prayers; the *cenaculo*, a drama on the Passion and death of Christ; and the *carillo*, a shadow play with suspended cardboard figures.

In Manila and nearby provinces, literary musical organizations that appeared in the late 19th century presented a wide range of light musical programmes, concerts, operas, literary and brass band contests. Operas found special favour among a cosmopolitan audience; Italian opera companies that toured the orient made long visits to Manila and exerted such a strong influence that airs from *La traviata*, *Rigoletto*, *William Tell* and *Poet and Peasant* became popular household tunes.

As Spain ruled the islands through Mexico, there were some Mexican as well as Spanish and European influences on Philippine folk music. The *cariñosa*, *pandango*, *polka*, *dansa*, *rigodon* and other dance forms of the Philippines show traces of the Spanish habanera, jota, tango and fandango, and even of the French *valse* and rigaudon. The *kundiman* (love song) and the *balitao* (serenade or dance) are native Philippine versions of 19th-century European musical genres. The instruments used in the *rondalla* (plucked string orchestra) – the *banduria*, *laud*, *octavina*, *guitarra* and *bajo* – are adaptations of European and Mexican string instruments. One of the few bamboo organs constructed in the 19th century exists in Las Piñas (near Manila), built in 1818 by the Augustinian Diego Cera.

The Revolution of 1896 against Spain incited a sense of nationalism among composers, who collaborated with Tagalog playwrights to write zarzuelas depicting Philippine life and culture. The libretto for the first operetta, *Sandugong panaginip* ('The Dream Pact'), was written by Pedro A. Paterno (1858–1911) with music by Ladislao Bonus (1854–1908). Other zarzuela composers included Francisco Buencamino (1883–1972), Juan de S. Hernandez (1881–1945) and José A. Estella (1870–1943), who wrote music for *El diablo mundo* to a libretto by Rafael del Val. Another well-known play, *Walang sugat* ('Unhurt'), was written by Severino Reyes (1861–1942), with music by Fulgencio Tolentino.

2. American period, 1898–1946.

The public co-educational system introduced by the Americans facilitated the teaching not only of Philippine but also of foreign folksongs, which quickly spread throughout the whole country. American jazz and film music gained favour among the younger generation of the upper middle class. As regards European classical music, new methods of piano teaching were introduced by Baptista Battig, a German Benedictine missionary who had studied with Ludwig Deppe. She taught the piano at the music school (founded 1908) of St Scholastica's College for women, where her influence was lasting. The Conservatory of Music (founded 1916) at the University of the Philippines helped to raise standards of performance and to increase

public appreciation for European classical music. The first two directors of the school, Wallace W. George and Robert L. Schofield, were succeeded in 1926 by Alexander Lippay, a Viennese conductor and composer who introduced changes in the curricula and appointed European artists as members of staff. He resigned in 1931 to found a new school, the Manila Academy of Music. He also helped to organize and develop the Manila SO, which became disciplined and highly proficient under his direction. The conservatory continued under Francisco Santiago (1889–1947), its first Filipino director, who together with Nicanor Abelardo (1893–1934) and Antonio Jesus Molina (1894–1980) formed a triumvirate of composers well known for their nationalism, teaching and creative work. The works of other composers, Bonifacio Abdon (1876–1944), Buencamino, Estella and Hernandez, showed the prevailing musical taste of that time.

In 1903 the Philippine Constabulary Band, which continued a long tradition of brass bands, was founded under the direction of Walter H. Loving (*f* 1903–15; *d* during the Japanese Occupation, 1942–5). It won an international band contest at the St Louis Exposition (1904), participated at the inauguration of President William H. Taft (1909), the first governor-general of the Philippines and, in 1915, performed at the Panama Canal Exposition, under the baton of Pedro B. Navarro (1879–1951).

The first Filipino artists to gain recognition abroad were the singers Jovita Fuentes (1905–78), Isang Tapales, Mercedes Matias and José Mossegeld Santiago-Font, and the violinists Ramón Tapales (1906–95), Ernesto Vallejo (*d* 1945) and Luis Valencia (1912–82). A new interest in native Philippine music was encouraged by Jorge Bocobo, president of the University of the Philippines, who in 1924 created a research committee consisting of Francisca Reyes-Tolentino (1899–1933), Francisco Santiago and Molina and Antonino Buenaventura (*b* 1904), which travelled over the main islands and collected folksongs and dances.

The occupying Japanese discouraged jazz and the music of the allied nations, favouring the performance of Philippine and other Eastern musical forms. Prizes were given for compositions using native themes; Filipino soloists were encouraged to give concerts. Alfredo Lozano (*b* 1912) organized the New Philippine SO, composed entirely of Filipino musicians. Various Filipino conductors gave concerts, including Francisco Santiago, who presented an all-Philippine programme. One of the few music schools that remained open during the war was the Philippine Conservatory of Music (affiliated with the Philippine Women's University), which was directed by the singing teacher Felicing Tirona (*d* 1952).

Although Japanese music was played almost daily on the radio, and the works of the Japanese composer Koszak Yamada were performed in a special concert, Japanese music had no effect on the style and content of Philippine music.

3. Independence, after 1946.

Philippine music showed a growth of cultural consciousness and nationalism after independence. The number of music schools increased greatly, offering BMus courses in the piano and organ, string and wind

instruments, singing, theory, composition and music education; some offer an MMus.

Several organizations were founded to foster the development of music. The National Music Council, an agency of the UNESCO National Commission of the Philippines, organized the Regional Music Conference of South-east Asia in 1955. This meeting was followed in 1966 by a symposium on the musics of Asia, in which musicians from India, Indonesia, Ceylon, China, Japan, Vietnam, Thailand and the Philippines, as well as from the West, participated. Founded by Jovita Fuentes, the Music Promotion Foundation of the Philippines was created in 1956 to promote the development of music and musicians in the country through grants, commission awards and scholarships. Its functions were taken over by the Cultural Center of the Philippines in 1986. The Manila Symphony Society continued to support its orchestra, which amplified its concert activities under the direction of Herbert Zipper; subsequent music directors were Oscar Yatco (from 1970) and Sergio Esmilla (until the mid-1980s, when the orchestra disbanded owing to financial difficulties). Among many other active performing groups are the National PO, the Filipino PO, the Philippine Choral Society, the Philippine Madrigal Singers, the Opera Guild of the Philippines and the Pangkat Kawayan (bamboo orchestra). The Philippine PO, established in 1982 and subsidized by the Cultural Center of the Philippines and the Philippine Philharmonic Society, originated as the CCP PO, founded in 1973 out of the Filipino Youth SO, which was formed in 1946. The Philippine Youth Orchestra was created by the University of the Philippines in 1974, and is subsidized by the Cultural Center.

The League of Filipino Composers was established in 1955, with 11 charter members: Antonino Buenaventura (*b* 1904), Rodolfo Cornejo (1909–91), Bernardino Custodio (*b* 1911), Felipe de Leon (1912–92), Lucrecia Kasilag (*b* 1918), Antonio Molina, Eliseo Pajaro (1915–84), Hilarion Rubio (1902–85), Lucino Sacramento (1908–84), Lucio San Pedro (*b* 1913) and Ramón Tapales (1906–95). The league holds annual music festivals that feature new works. A younger generation of composers includes Laverne dela Peña (*b* 1959), Jonas Baes (*b* 1961), Conrad del Rosario (*b* 1958), Kristina Benitez (*b* 1945), Arlene Chongson (*b* 1959) and Virgina Laico-Villanueva (*b* 1952). Popular composers and film music arrangers include Francisco Buencamino jr (*b* 1916), Miguel Velarde jr (*b* 1913), Ariston Avelino (*b* 1911), Restituto Umali (*b* 1916) and Tito Arevalo (*b* 1911). The ethnomusicologist José Maceda (*b* 1917) has collected and studied the musics of many ethnic groups throughout the Philippines and in parts of south-east Asia; he has also composed a number of avant-garde compositions using native materials.

The Philippine Women's University sponsored the Bayanihan Folk Arts Centre's extensive collection (founded 1957) of indigenous instruments and tape recordings of various ethnic musics of the Philippines for use by the faculty in lecture recitals. From 1958 the Bayanihan Dance Company, through its many international tours, has made Philippine culture known abroad.

The Cultural Center of the Philippines (inaugurated 1969) was designed to serve as a showcase for works by Philippine artists. Music, dance, drama

and visual art of various styles have been presented in the centre's national and international festivals. The National Music Competition for Young Artists was established in 1973 to develop and promote Philippine music and discover young musical talent through regional and national competitions and festivals. The Filipino Society of Composers, Authors and Publishers was founded in 1965. For music teachers there are the Philippine Society for Music Education (1971) and the Piano Teachers Guild of the Philippines (1973).

The music colleges of the University of the Philippines, the Philippine Women's University, the Silliman University and the Asian Institute for Liturgy and Music all have staff trained in Western techniques and native music, and conduct courses in Philippine and Asian music. The Philippine Music Ensemble was established in 1983 by teachers and students of the PWU College of Music, to preserve and disseminate Filipino music of all kinds. Its four sections consist of a Muslim gamelan, a chorale, an *angklung* ensemble and a guitar quartet.

Philippines

IV. Popular music

1. Early sources.

Filipino popular music may be traced to songs sung in the course of everyday living: work, war and drinking songs, lullabies and ballads. Western contact in 1521 brought Spanish colonization and Christianization to the islands; this produced musicians trained in the performance of Western music and resulted in new forms of music adapting Western idioms (e.g. jota, habanera and valse), which became the accompaniment to indigenous dances at town fiestas and celebrations.

After three centuries, Spanish occupation gave way to the American period (1898–1946), the influence of which is still strongly felt. Early in American colonial rule the *kundiman* or Filipino love song reigned supreme. Also prevailing were songs from the *sarswela*, an adaptation of the Spanish zarzuela. These musical plays, depicting love of country in time of revolution or espousing traditional values over encroaching foreign customs, waned with the establishment of dance-hall cabarets, musical reviews and vaudeville.

Radio, cinema and the American recording industry all aggressively promoted American popular music; by the 1920s Filipino bands were playing foxtrots, charlestons and tangos. Nicanor Abelardo, revered as one of the composers who raised the *kundiman* to the level of art song, led one such group, playing at the cabaret at night and teaching at the University of the Philippines College of Music by day. Traditional folksongs arranged in dance rhythms were in the repertory, as were movie themes popularized through radio and variety shows. At this same time, recording companies such as Victor and Columbia recorded *kundiman* and *sarswela* songs by Francisco Santiago, Constancio de Guzman and Abelardo.

American music was banned during the Japanese occupation, but when the Americans returned in 1945 the euphoria of liberation reinforced further the Filipino fascination with Americana. In the 1950s and 60s American

popular culture was so strong that performers were often gauged on how well they could copy US singers, with contests for the Filipino counterparts of US pop stars. Philippine pop music by then meant Western pop, and it eventually incorporated the whole range of Western styles.

2. The emergence of Filipino pop.

Despite the seemingly absolute reign of Western pop music, small pockets resisted the trend. Villar Records, founded in the early 1950s, recorded over 500 albums and 300 singles of *kundimans*, folksongs and local pop songs, including the well-known *Dahil sa iyo* ('Because of you'), written by Mike Velarde, the composer Antonio Maiquez's *Sapagkat kami ay tao lamang* ('For we are only human') and Manuel Villar's *Diyos lamang ang nakakaalam* ('Only God knows').

In the 1960s pop idols who had begun by singing foreign songs (exemplified by Nora Aunor and Eddie Peregrina) began recording original compositions with English lyrics and forms. Foreign songs were also translated into Pilipino: Celeste Legaspi's highly acclaimed 1975 concert at the Cultural Centre of the Philippines, for example, featured Cole Porter, Burt Bacharach and Jim Webb songs translated by the poet Rolando Tinio.

By the 1970s the desire of composers to produce truly Filipino music that would find acceptance among the young found expression in *Ang himig natin* ('Our music') by Joey Smith and the Juan de la Cruz Band. Considered the first *Pinoy* (slang for Filipino) rock piece, it spoke of the lonely struggle of Filipino musicians for acceptance by an audience addicted to foreign music, arguing that Filipinos would only achieve true unity when they could appreciate and sing their own songs.

In 1974 the band Hotdog achieved success with *Ikaw ang Miss Universe ng buhay ko* ('You are the Miss Universe of my life') and *Pers lab* ('First love'), the first songs in the style that later became known as the Manila Sound, characterized by sentimental subjects and lyrics in Taglish, the urban student argot that combines English and Tagalog.

This new movement was facilitated by a Broadcast Media Council memorandum requiring all radio stations to play at least one Filipino composition per hour (this later became two and, in 1977, three per hour). The first Metro Manila Popular Music Festival was also organized in 1974; Ryan Cayabyab's *Kay ganda ng ating musika* ('How beautiful is our music') won the top prize, but the most record sales were generated by *Anak* ('Child') by Freddie Aguilar, and Heber Bartolome's *Tayo'y mga Pinoy* ('We are Filipinos'). *Anak*, based on the familiar Filipino theme of children risking pitfalls by not heeding their parents' advice, enjoyed unprecedented success and was translated into several foreign languages. The humorous *Tayo'y mga Pinoy* criticized Filipinos aping American ways; also decrying American influence on Philippine culture was a song contributed by one of the country's most enduring singing groups, the Apo Hiking Society, graphically called *American Junk*.

3. The contemporary situation.

Though Philippine popular musical forms are predominantly derived from or inspired by the West, in language and spirit they are now Filipino. Traditional views on undying love and a resignation to heartbreak, carry-overs from the *kundiman*, still prevail in local ballads as sung by figures such as Celeste Legaspi, Basil Valdes and Sharon Cuneta. Protest songs, born in time of revolt (against Spain, the US and the Marcos regime) have begotten what is now called 'alternative music', which focusses on social conditions, environmental issues and human rights. Prominent exponents are Susan Fernandez Magno, Jess Santiago, Gary Granada and the duo Inang Laya.

Francis Magalona pioneered rap with his famous *Mga kababayan ko* ('My countrymen'), a call for patriotism. Rock and folk music exhibits the influence of the musical patterns, rhythms and instruments of indigenous musics. Joey Ayala and his group Bagong Lumad ('New natives') were the front-runners of this trend, using a *hegalong* (two-string lute) and *kubing* (jew's harp) together with electric guitar, bass and drums. Such instrument combinations have blurred the distinctions between rock, folk and alternative music, evolving what could be best described as ethnic rock (or pop). Among its exponents are the groups Ang Grupong Pendong, Waling-Waling, Pinikpikan, and singers Grace Nono and Bayang Barrios. Full-length musicals and rock operas are also being written in increasing numbers, by composers such as Ryan Cayabyab.

At the end of the 20th century all-Filipino recordings stood at 60% of the industry's total output against 40% for foreign artists, reversing the conditions of the 1980s. The bestselling artists are rock bands that play mostly original music, and the major label is OPM (Original Pilipino Music); the same acronym is consciously used for the association of pop singers called Organisasyon ng Pilipinong Mangaawit. After years of imitating Western pop, indigenization has taken over, with a strong consciousness of Filipino identity that has inspired creators and performers of popular music to look back to their roots.

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V. Dance.

1. Cultural and historical background.

The many indigenous dances of the Philippine archipelago have varied origins. Dances derived from South-east Asia are related to social life and/or religious rites, wine-drinking festivities, fighting, celebrations of pacts, victories, weddings, births, deaths and funerals. Certain dances are performed to conciliate gods or spirits, or to beg them to drive away human illness or crop disease, increase the rice harvest or mark certain occasions (e.g. tilling the soil or harvesting sugar cane and rice). Philippine dances are remarkable for their wide diversity: they include dances during rain-calling ceremonies (among the Bontok), fish dances (Badjao and Tausug), a ritual dance for a good fish catch (Badjao), princess and slave dances (Maranao), dances for royalty, nobility and commoners (Davao), a torture dance, a comic honey-gathering dance and a potato-thief dance (Negrito), a spider-game dance (Tagbanwa), various animal and bird dances, dances associated with weddings, funerals and sacrifices, as well as hunting, mock duel and mock fight dances.

Early Spanish writers on Philippine dances include Antonio Pigafetta (1491–c1535) and the Jesuits Pedro Chirino (1557–1635) and Francisco Colin (*d* 1660). Chirino related that the people in Mindanao made offerings to idols in their homes; the Tagalog-speakers called their priests or priestesses *katalonan*, and the Visayans, *babailan*. These priests danced to the sound of a bell in sacrificial offerings in private houses, especially where there was sickness. Colin described dances he saw:

The banquet was interrupted with local music, in which one or two persons sing and the rest respond. Their dances generally go with the beating of the bells, which seem of hollow metal sound. The beating is shrill and rapid in a war dance, but with measured variations which verily elevates one or puts him in suspense. The hands generally hold a towel or a spear or shield, and with the one or the other make their rhythmic movements, which are full of meaning. At other times, with empty hands, movements are made corresponding with those of the feet – now slow, now fast, now forward, now backwards, now together, now separately, but always with such grace and vivacity that they have not been judged as undignified to add solemnity to our Christian festivities. The children dance and sing with no less ability than the grown-ups.

2. Indigenous traditions.

Dances of isolated groups, having been least subject to change, are among the most interesting in the Philippines. The vigorous and mimetic dances of groups such as the Negrito and the Batak require agility and endurance. Negrito dances are accompanied by the drum or guitar, Batak dances by gongs and drums, or by rhythms beaten out on a long percussion log. In trance dances, performed mostly by women among the

Tagbanwa and other groups, the shaman claims communication with spirits and possession by one or more of them.

The colourful dances of the Bontok, Ifugao, Benguet, Apayao and Kalingga tribes of the mountain province of Luzon are performed during large celebrations called *peshit* and *kañao*. A leader and several other men dancing in rhythmic unison form twisting lines, spirals, circles and serpentine patterns, each man beating a gong. Dance steps are usually earth-bound and include shuffling feet, flexing toes, light skips, mincing, cutting steps and low hops and jumps. Hands are held either with closed fists, or with the thumb out and fingers held together, or loosely. Some dances are accompanied by song and speech. The tempo usually gets faster and faster as the dance proceeds.

Dances of the Ifugao include the *dinnyya* (festival dance), wedding dance and the *bangibang* (war or funeral dance); of the Bontok, the *takik* (flirtation or wedding dance) and the *pattong* (war dance); of the Kalingga, the pot dance, where women pile seven pots on their heads, and a wedding dance; of the Benguet region, the *tayaw*, the offering of sacrificial pigs by a priestess to the god Kabuniyan, and the *tchungas*, a victory dance over ghosts of slain enemies. With the advance of westernization, some of these dances, especially the trance dances of the shamans, are increasingly difficult to view.

Instruments of the various tribes include gongs of varying timbres, drums, metal sticks beaten together, and the *takik*, a piece of iron hit with stone.

3. Muslim traditions.

Muslim Filipinos, possessed of legendary courage, withstood repeated Spanish attempts at conquest and subjugation, and the arts of attack and self-defence (*silat*, *bersilat*) are celebrated in some of their men's dances. Although their culture has been receptive to Arab influence as well as Chinese, Hindu and Javanese, it has retained its individuality. The women's dances are characterized by inner intensity and absorption, mysticism, a languid grace, much use of the upper torso, nuance of facial expression, flowing arm movements (the fingers sometimes held close and stiff, sometimes circling), the flexed elbow, the shifting of body weight from one bent and turned-out knee to the other, the use of *singuel* (metal anklets/bells) and the expert manipulation of fans. In Moroland dances improvisation is allowed, and the dancers perform according to their mood. Contrapuntal movements are sometimes used; the feet may follow a vigorous rhythm while head, arm and hand movements are languid, leisurely and smooth.

Among Muslim Filipinos the better-known dances are the Tausug *pangalay* (wedding dance), the *sua-sua* ('orange tree', a courtship dance) and the *kandiñgan* (a wedding dance whose name may derive from *gandingan*, the two-headed cylindrical drum used to accompany it), the fish dances of the Yakan and the *sagayan* (war dance) and *kazaduratan* (women's dance) of the Maranao. The *ka-singkil* (royal fan dance) of the Maranao is performed between four or more criss-crossed bamboo poles.

Instruments for such dances include *agung* (gongs), *kulintangan* (gong-chimes), bamboo xylophones and drums.

4. Christian and lowland Filipino traditions.

In their zeal to promote Christianity the Spaniards destroyed indigenous and Hindu images and forbade native ceremonies and rituals. Dances such as the jota and habanera were introduced and adapted; gradually a new style evolved, which was softer, more rounded and gracious in the new Castilian manner. The costumes took on elements of Spanish dress, and the fan was used to attract attention subtly, or to hide a modest blush. Percussion no longer dominated the music, and the native *kudyapiq* (two-string lute) gave way to the Spanish guitar. Sentimentality was introduced in sad interludes between lively moments, as in the *jota moncadeña* and the *purpuri* (potpourri). Modified versions of balancing dances of Asian origin and of indigenous wine-offering dances appeared in the *pandango sa ilaw* ('dance with oil lamps' from Mindoro), *binasuan* and *abaruray*. Such 'bird dances' as the *sinalampati* (dove), *pabo* (turkey) and *itik* (duck) evolved. Waltz, polka, mazurka, *paso doble* and other ballroom steps were paraphrased and sometimes used at random, as in *bailes de ayer* ('dances of yesteryear', a quadrille from Tarlac Province), *polkabal* (polka-waltz), *polka sala* (ballroom polka) and *jotabal* (jota-waltz).

The bamboo-pole dance (also found in Thailand, Laos and India) came to be danced in slow triple time. Mock war dances (*maglalatik*, *magbabao*) and mock duel dances (*palo-palo*) between Moors and Christians developed. Coconut shells were held instead of shields and swords, clicked together and against shells held by strings close to the body.

Dances arising among the Catholic Filipinos included the *subli*, or dance in honour of the Holy Cross, in which men danced in a bent-over position; the *bulaklakan*, a garland dance, performed in May; and the *putong*, in which an honoured person, sitting between two girls dressed as angels, was crowned. Childless women danced and sang at midnight in the Maytime procession of the *turumba* (in Pakil, Laguna) and at the fiesta of St Pascual Bailon (in Obando, Bulacan). The *salubong* involved the re-enactment of the meeting of the risen Christ and his mother. Dances of drunkenness (*binadyong*), quarrelling (*bakya*, *pukol*) and embarrassed bridegrooms (*pandang-pandang*) emerged.

In 1924 Jorge Bocobo, president of the University of the Philippines, created the University Committee on Philippine Folk Songs and Dances. A member of the committee, Francisca Reyes-Tolentino, wrote several books describing dances found during their fieldwork and initiated the teaching of these folkdances in Philippine schools. Further research into and recording of traditional dances has been continued by scholars and organizations, including the Philippine Folk Dance Society.

The pioneer Filipino choreographer Leonor Orosa (b 1917) produced the first Philippine folkloric ballet in 1941, *Trend: Return to Native*, followed by others such as *Vinta!* and *Filipinescas: Philippine Life, Legend and Lore in Dance*. Traditional dances are performed by travelling groups such as the Bayanihan Dance Company; they also continue to serve as a resource and inspiration for contemporary Philippine dance-theatre.

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Philippon.

See [Basiron](#), [Philippe](#).

Philippot, Michel Paul

(*b* Verzy, 2 Feb 1925; *d* Vincennes, 28 July 1996). French composer. Attracted at first to the study of science, he enrolled in Dandelot's harmony class at the Paris Conservatoire (1945–8) and discovered the composers of the Second Viennese School as a student of Leibowitz (1946–50). He joined ORTF in 1949, where he was successively a music producer (to 1959), assistant to Pierre Schaeffer in the Groupe de Recherches Musicales, then to Henri Barraud at France-Culture. Soon in charge of music programmes (1964–72), he became technical adviser to Radio France 1972–5, and later the Institut National de l'Audiovisuel (1983–9). He taught musicology and aesthetics at the Universities of Paris I and Paris IV (1969–76), and composition at the Paris Conservatoire (1970–90). His pupils included Philippe Manoury, Francois Nicolas, Denis Cohen, Yves-Marie Pasquet and Nicolas Bacri. In 1976 he set up the music department at the Brazilian State University of São Paulo, which he directed until 1982.

Philippot's music was born of a controlling passion for rigour. Marked from the first by the discipline of dodecaphony (his First Piano Sonata is indebted to Schoenberg's Suite op.25), renouncing literary titles and even the resources of the human voice, Philippot's music is nonetheless not ungrateful to the ear. The austerity of his work in the 1950s yielded steadily to a fluidity which harks back to Debussy and to Schoenberg's Variations op.31. The limpidity of his orchestration is always at the service of an essentially contrapuntal way of thinking. His scores resemble a subtle play with mirrors, where the elements reflect one another, neglecting the notion of theme and development in favour of the principle of continuous variation and a balance of musical planes, lines and colours.

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GÉRARD CONDÉ

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See [Caserta](#), [Philippus de](#).

Philips (i).

Dutch recording company. Taking advantage of the invention of the LP and of technological developments pioneered by its parent company Philips Gloeilampenfabrieken (especially the invention of the Musicassette and the CD), the Philips label gained a reputation for the high technical quality of its recordings of classical Western music. Its espousal of hitherto little-known repertoires and commitment to ambitious multi-volume series and cycles had a profound impact on the tastes and listening habits of a broad public.

Philips Gloeilampenfabrieken, the electrical company based in Eindhoven, entered the record industry in 1929, when it started producing hardware for shellac (78 r.p.m.) discs. In 1946 Philips took over the Dutch arm of Decca and signed an agreement allowing it to distribute Decca material in Europe. It was not until 1950 that Philips entered the record business in its own right, when mainly at the instigation of the president, Frits Philips, Philips Phonographische Industrie (PPI) was established in Baarn, a village about 50 km from Amsterdam. This move was well-timed to take advantage of the recent invention of the LP. The pressing of LPs, which had started in a test factory at Doetinchem, continued in a newly built factory in Baarn, and before long the technical superiority of the pressings attracted a world-wide clientèle. In 1964 Philips consolidated its technical leadership by introducing the Musicassette, which replaced the open-reel tape for domestic use. The convenience and low price of the new format contributed to a massive growth in the recording industry which lasted until the recession of the late 1970s.

The first Philips recording – Tchaikovsky's Symphony no.4 and Grieg's *Peer Gynt*, with Willem van Otterloo conducting the Hague Residentie Orchestra – was made in 1950. Recording activities followed in other European countries and distribution deals were signed with companies in Europe and the USA: between 1951 and 1960, Philips issued recordings from the US-based CBS under licence in Europe, and from 1955 to 1968 Columbia Records distributed Philips material in the USA on the Epic label. Philips then found a new US partner in Mercury (ii), whose 'Living Presence' recording technology was introduced into Philips recordings.

Despite being in the technical vanguard and its advances in distribution, Philips had to establish its own identity by acquiring its own artists and repertory. An important step was taken in 1953, when a contract was signed with the Amsterdam Concertgebouw Orchestra, then conducted by Eduard van Beinum. The relationship with this orchestra continued after van Beinum's death in 1959 with Eugen Jochum and Bernard Haitink. Also important was the decision to engage Vittorio Negri to conduct series of neglected works by Vivaldi and Albinoni. The phenomenal success of I Musici's Vivaldi recordings, especially of *The Four Seasons*, not only boosted the company's prestige and commercial fortunes but also helped launch the Baroque revival. Another composer whose fortunes Philips helped to restore was Paganini, with the first recordings of the violin concertos nos.4 (Arthur Grumiaux, 1954) and 3 (Henryk Szeryng, 1969).

Throughout the late 1950s and the 60s Philips continued to build its classical music catalogue. Recordings were made with pianists Clara Haskil, Claudio Arrau and Ingrid Haebler, the singer Elly Ameling, the Quartetto Italiano and the Beaux Arts Trio, Raymond Leppard (with the

English Chamber Orchestra) and the Concertgebouw (the complete symphonies of Bruckner and Mahler conducted by Haitink). A relationship with the Bayreuth Festival was established leading to Karl Böhm's live recording of the *Ring* (released 1966–7) and bearing its finest fruit in Pierre Boulez's recording of the same work (released on CD audio and video).

The expansion of the Philips label depended on light and popular as well as classical repertory, including film music. The first LP to sell over one million copies was the original cast recording of Lerner and Loewe's *My Fair Lady* (1956). In the 1960s the label established itself in the teenage market by signing contracts with several acts, including Pretty Things, Merseybeats, Walker Brothers, the Four Seasons, Wayne Fontana and the Mindbenders and (through a production agreement with the Island label) the Spencer Davis Group and Millie. In France, the Philips roster included the Swingle Singers, Jacques Brel, Nana Mouskouri and Johnny Hallyday, in the Netherlands, the Dutch Swing College Band, and in Germany, Caterina Valente and Esther and Abi Ofarim. In the UK, Philips also issued popular recordings on the Fontana and Phonogram labels from Winifred Attwell, Dusty Springfield, Shirley Bassey and others. In addition, Philips entered into marketing or distribution deals with labels such as Immediate, Planet, Page One, and established the label Vertigo as an outlet for progressive groups such as Black Sabbath and Status Quo. Although Philips ceased to issue popular music on in the late 1980s, film was an important and continued source of revenue from 1959, when the soundtrack of the film of *Porgy and Bess* was released. Other successes have included *Saturday Night Fever* (1977), *Grease* (1978) and *Shine* (1997).

Alongside its classical and popular activities, Philips took account of the commercial potential of the broader international market. In Nigeria in the mid-1950s, for example, Philips issued modern dance music, including *Highlife* (later Afrobeat), *jùjú* and other Muslim styles for the local market, while the Spanish offices issued much flamenco, such as the 1966 recordings of Manitas de Plata. The company's work in ethnographic recordings, if overshadowed by its other activities, provided an important resource for the study and enjoyment of folk and traditional musics from around the world. One significant contribution was its participation in the UNESCO Collection of Traditional Music, devoted to documenting the musics of the world. Begun by Alain Daniélou and Paul Collaer in 1961 in collaboration with the International Music Council, this scholarly collection was published in several series through the 1970s and 80s by Bärenreiter Musicaphon, Odeon-EMI and Phonogram on the Philips label. Of a less scholarly nature was the series 'Song and Sound the World Around', issued in the 1960s and 70s.

In 1972 Polygram was formed as a holding company for Philips (PPI) and Deutsche Grammophon; in 1962 Philips Gloeilampenfabrieken had acquired a 50% stake in Deutsche Grammophon and Siemens a 50% stake in Philips (PPI). At the same time, PPI changed its name to Phonogram International but continued to trade under the Philips label. The new Polygram company acquired the American labels Mercury and Casablanca and later purchased A&M, Island and Motown. In 1979 Polygram acquired Decca, so becoming the most powerful music group in

the world. Within the Polygram umbrella the three classical-music labels, Decca, Deutsche Grammophon and Philips, retained their independence with regard to artists and repertory.

In the 1970s, after Erik Smith took over as head of A&R, the Philips label embarked on an ambitious programme to record operas, a repertory that until then it had neglected. In 1971 Jessye Norman made her recording début as the Countess in *Le nozze di Figaro*, the start of a long association with the label. Apart from Mozart, operas by Verdi (early operas), Rossini, Haydn (with Antal Dorati conducting) and Tippett were recorded; Tippett was championed by Colin Davis, who also recorded a series of operas and large-scale works by Berlioz. Other artists recruited in the 1970s included Neville Marriner (with the Academy of St Martin-in-the Fields), Alfred Brendel and José Carreras.

In 1979 the economic slow-down caught up with the Philips label and sales dropped. However, the invention by Philips Gloeilampenfabrieken of the CD, developed in collaboration with Sony and launched in 1982–3, revived the company's fortunes. On the crest of the CD boom of the 1980s, the Philips label (from 1983 under a new name, Philips Classics Productions) continued to recruit artists, including Mitsuko Uchida, Viktoria Mullova, Gidon Kremer, Riccardo Muti, Frans Brüggen and John Eliot Gardiner. The relationship with Gardiner and Brüggen signalled a new interest in early music and the use of period instruments, confirmed when Philips engaged Philip Pickett to make recordings of English stage music and acquired (in 1996) the Gimmell label, the vehicle for Peter Phillips's recordings of Renaissance choral music with the Tallis Scholars. Further Valery Gergiev was contracted to conduct the Kirov company in Russian opera. There was a move towards 20th-century music, possibly motivated by falling sales of the standard 18th- and 19th-century favourites. The early 1990s also saw an interest in 'crossover' (fusing classical with jazz, pop or light music), represented most clearly by the joint venture with Philip Glass's label Point Music and by several recordings of 'cult', new age and world music. This diversification was increasingly adopted as a survival strategy at a time, in the mid-1990s, when sales of CDs continued to fall. CD Video had not proved commercially viable and attempts to develop a Digital Compact Cassette (DCC) came to nothing.

The Philips label attempted to adapt to these new realities, but in 1998 it sold its majority share in Polygram to Seagram, breaking the link with Philips Gloeilampenfabrieken. A new company, Universal Classics, was formed from Philips, Decca and Deutsche Grammophon. In 1999 Philips and Decca merged their operations, bringing Philips's location in the Netherlands to an end.

Along with other CD companies, Philips benefited commercially from reissues of earlier analogue recordings in digital form. What distinguished the Philips label was the scale and ambition of these reissues, many of them multi-volume box sets. These include the Wagner Edition, an edition of recordings of the pianist Sviatoslav Richter and, most importantly, the Complete Mozart Edition (master-minded by Erik Smith), issued in 1990–91 to commemorate Mozart's bicentenary. In 1998 an even larger project, Great Pianists of the 20th Century, was begun, involving an unprecedented

collaboration with recording companies both within and outside the Polygram group.

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JAMES CHATER (with DAVE LAING and JANET TOPP FARGION)

Philips [Philippe, Phillips], Mr. (ii)

Name under which [Philip Van Wilder](#) is often found in English manuscripts.

Philips [Phillipps, Phillips], Peter [Philippe, Pierre; Philippi, Pietro; Philippus, Petrus]

(*b* ?London, 1560–61; *d* Brussels, 1628). English composer and organist. He spent his maturity in the Spanish Netherlands, and for this reason has often been regarded as a member of the Flemish school; yet on the title-pages of all his publications he was at pains to describe himself as 'Inglese' or 'Anglo'. Apart from Byrd he was the most published English composer of his time.

1. [Life](#).

2. [Works](#).

[WORKS](#)

[BIBLIOGRAPHY](#)

JOHN STEELE

[Philips, Peter](#)

1. [Life](#).

His date of birth is inferred solely from his certificate of residence in Brussels, dated 4 August 1597, which gives his age as 36. The first known reference to him is as a choirboy at St Paul's Cathedral, London, in 1574. There is evidence that he was later a pupil of Byrd. His earliest known composition, a keyboard pavan in the Fitzwilliam Virginal Book (*GB-Cfm* Mus.32.G.29), is dated 1580, with the superscription 'The first [that] ever Phi[lips] mad[e]'. The piece was later extremely popular and was arranged and transformed by other musicians. In 1582 Philips was mentioned in the will of Sebastian Westcote, almoner of St Paul's. Westcote had been in charge of the music and choirboys, being appointed during the reign of Queen Mary. A stubborn adherent to Roman Catholicism and frequently in trouble with the authorities, Westcote seems to have enjoyed a measure of royal protection. He left in his will £5 each to four boys 'now remayninge in my howse' and 'to Peter Phillipps likewise remayninge withe me five poundes thirtene shillings fower pence'. Early in August 1582, shortly after his master's death, Philips fled England 'pour la foy Catholique' as the

Brussels certificate attests. He stopped on 18 August for a few days at the English College in Douai. On 20 October he arrived in Rome and was received at the English College there. The entry in the Pilgrims' Book at the college reads: 'Petrus Philippus Anglus diocesis [blank space] receptus fuit hospitio 20 Octob: 1582.ad.12.dies'.

The college at this time received many such refugees and was in hard straits financially. But it had a powerful protector in Cardinal Alessandro Farnese, who became Philips's patron for the next three years. Philips continued at the same time to act as organist for the college, and in 1585 the appointment of Felice Anerio as *maestro di cappella* seems to have confirmed the direction of the young man's studies. He later included music by Anerio and Palestrina in his own publications, and his style always remained deeply indebted to the conservative Roman tradition.

On 22 February 1585 Lord Thomas Paget, a prominent English Roman Catholic refugee, arrived at the college accompanied by two servants. Philips entered his service and departed with him on 19 March. They travelled together for the next five years, visiting Genoa (September 1585), Madrid (October 1585) and France (September 1586). 1587 and the first half of 1588 were spent in Paris, except for a brief journey to Brussels in March 1588. In June they went to Antwerp shortly before the sailing of the Spanish Armada, and in February 1589 settled in Brussels. Early in 1590 Paget died, and Philips may have written the Pavan and Galliard Pagget in his memory, though this pair is undated in the Fitzwilliam Virginal Book; a much later and peripheral source (*S-Uu* Mus.408), however, suggests that the dedication may have been to Lord Thomas's younger brother Charles, a notorious double agent.

Philips settled in Antwerp in 1591 and 'mainteyned him self by teaching of children of the virginals, being very cunning thereon'. On 26 May of the same year he married Cornelia de Momperre in the cathedral. His wife died in July 1592, two months after the birth of their daughter, Leonora, who was baptized on 7 June of that year. Leonora's godfather was Cornelis Pruym, a notable patron of music who had links with Hubert Waelrant, Emanuel Adriaensen and Cornelis Verdonck, whom he employed for 20 years. Through such connections Philips was assured of an entrée into the musical and artistic life of Antwerp, witnessed by the selection of the Flemish composers represented in his first publication, *Melodia olympica*, issued by Phalèse in 1591. It is a large anthology of Italian madrigals edited by Philips, and including four of his own madrigals. The selection is conservative, suitable for cultivated amateurs, and reflects the styles that most influenced Philips: Marenzio is represented by five madrigals, G.M. Nanino by four and Palestrina and Verdonck by three each. Philips dedicated the work to Giulio Balbani, a prominent Italian banker.

In 1593 Philips visited Amsterdam 'to sie and heare an excellent man of his faculties'. This was no doubt Sweelinck, who composed a complimentary set of variations on Philips's pavan of 1580 and was held in high regard by Philips. On his return journey in September, Philips fell ill, and stayed for three weeks at Middelburg 'conversant with such as delighted in musicq'. An Englishman, Roger Walton, denounced him to the Dutch authorities as having been involved in a plot against the life of Queen Elizabeth. Philips,

Walton and another accused, Robert Pooley, were all arrested and taken to The Hague for interrogation and to await reports from London. Inquiries were made with the help of the acting English ambassador, George Gilpin. While in prison Philips composed the *Pavan and Galliard Dolorosa* (the manuscript, *D-Bsb*, Mus.40316, bears the inscription 'composta in prigione'). The version in the Fitzwilliam Virginal Book is dedicated to 'Treg.', i.e. a member of the Tregian family: Francis Tregian the younger was the compiler of this collection and copied much of Philips's other music (e.g. in *GB-Lbl* Eg.3665). The inquiries exonerated Philips; he was released and able to return to Antwerp before Christmas.

Philips's first book of six-part madrigals was published in 1596. The dedication, dated 8 January, was to Alessandro di Giunta, a member of the Florentine family of printers and booksellers, resident in Antwerp. The texts he chose, like those for his other two collections, are almost all of the most frivolously amorous type of *poesia per musica*. The most notable poet represented is Guarini, and the anonymous verse *Amor di propria man*, a scarcely concealed description of love-making, is one of the many imitations of Guarini's *Tirsi morir volea*. Marenzio's setting of *Tirsi* had become famous; Philips made a keyboard version of it and followed its general design in his own madrigal. By now Philips was becoming increasingly well known, and single works of his appeared in many printed collections over the next 40 years or so.

In 1597 the Archduke Albert admitted Philips as a member of his household, as attested in the certificate of residence in Brussels, dated 4 August. Philips's signature, 'Pier Philippe', on this document is the only surviving authentic one (see facsimile in *MB*, xxix, p.xxii). In 1598 Phalèse published Philips's sole collection of eight-part madrigals. The title-page designates him as 'Organista del Serenissimo Alberto'; he retained his position as one of the three organists of the vice-regal chapel until his death. The dedicatee of the madrigals was the English Roman Catholic freebooter, Colonel William Stanley, and they had an immediate success, being reprinted in the following year.

According to his marriage contract, after the death of his wife and then his only child (Leonora died in December 1599) Philips had agreed to share his wife's inheritance with her brothers and sisters. The contract itself does not survive, but an orphan-master's document (*weesmeestersdocument*) of 1601 describes its administration (see Spiessens). Philips was obliged to account for all receipts and expenditures from the date of his wife's death until the reading of the will, and to prepare an inventory and valuation of his house and its contents, including his music books. In the event, the debts owing proved to be greater than the value of the property, so the inheritance was refused. Philips still owed money to Anthony Chambers, an English cornett player at the Brussels court, to 'Sr. Junta' (probably Alessandro di Giunta) and to 'Sr. Orsuch' (probably Jean Orsucchi Bernardszoon, a merchant from Lucca who lived in Antwerp from 1597 to 1610).

Archduke Albert married Isabella of Spain on 18 April 1599 and thereafter they ruled as joint regents. The poor economic state of the Spanish Netherlands was exacerbated by the archduke's extravagance and the

salaries of minor court employees, often in arrears, were constantly augmented by the practice of simony. Philips, however, was ordained a priest on 24 March 1609, and the entry in the Archieff Aartsbisdom Mechelen (reg. 60, f. 142v) describing him as 'Petrus Philippi, beneficiatus nostrae diocesis' suggests that he had taken minor orders at some time beforehand. His subsequent series of prebendaries at Soignies, Tirlemont and Béthune were thus technically legitimate, though there is no evidence that he was ever resident at any of these places, nor that he even functioned as a priest.

Philips's first printed sacred compositions were three motets in the second and third parts of Herrer's anthology *Hortus musicalis* (RISM 1609¹⁴⁻¹⁵). One of these, *Vulnera manuum*, is a contrafactum of his madrigal, *Ditemi, O diva mia*, first published in *Melodia olympica*. In the following year Phalèse printed Philips's first major collection of sacred music, the 69 *Cantiones sacrae* for five voices, 'for the principal feasts of the whole year and the common of the saints'. The dedication was to the Virgin Mary, 'for the consolation and salvation of Christian people, the confirmation and amplification of the Catholic, Apostolic and Roman faith, and the extirpation and confusion of Heresy and Heretics'. The motets are organized according to the liturgical calendar, unlike those of the later sets. In all his sacred collections Philips showed a marked propensity for strictly liturgical texts (particularly antiphons, Marian antiphons and responds). Most of these appear to be drawn from the breviary rather than direct from scripture, and he seldom set freely chosen texts such as psalm verses as earlier Renaissance composers did. Nothing could make his post-Tridentine, Counter-Reformation attitude more plain.

In 1613 two further sets were published, the 30 *Cantiones sacrae* for eight voices and a set of 31 two- and three-part motets with organ continuo, the *Gemmulae sacrae*. He dedicated the eight-voice motets to St Peter, and the *Gemmulae* to Pierre de Campis, a chaplain and singer of the Brussels royal chapel. Another set of two- and three-voice motets with continuo followed in 1616, the *Deliciae sacrae*, dedicated to Albert and Isabella. In the meantime his services as an organ player had been in demand. He had travelled to Malines in 1611 with others of the royal chapel to inspect the new organ there and to perform at the Easter services; he later personally approved Langhedul's restoration of the royal chapel organ in Brussels (30 December 1624). Philips's salary for four months in 1613, including travelling and living expenses, was about 305 florins. His fame was at its height in this second decade of the 17th century. His madrigal sets went through reprintings, the hydraulic engineer Salomon de Caus included some of his instrumental music in two treatises, and in 1615 the Valenciennes publisher Jean Vervliet (or perhaps the Jesuit, Guillaume Marci) invited him to contribute to a book called *Les rossignols spirituels* (RISM 1616⁷). This was a collection of adaptations of popular tunes with simple bass parts added by Philips, set to verses in French for the religious instruction of children. A counterblast to similar Protestant compilations, it also contains three four-part Latin pieces, one of which is an otherwise unknown *Hodie Maria virgo caelos ascendit* for three sopranos and tenor by Palestrina; perhaps Philips obtained it personally from the composer in his Roman days. *Les rossignols* went through four editions, the last appearing in 1647 without Philips's name.

During this period Philips enjoyed the presence of some illustrious colleagues in the royal chapel. In 1611, for instance, the chapel director was Géry Ghersem; other notables included Jan van Turnhout, and Philips's fellow organists Joachim Zacharias and Peeter Cornet. In 1613 an even more famous figure arrived – John Bull, who had fled England to avoid prosecution for adultery. Philips may possibly have met him on an earlier visit in 1601. The meeting of the two most internationally renowned English keyboard players of the day, both of the same generation, gives rise to fascinating speculation, but nothing is known of their mutual reactions.

Economic conditions at the court continued to be hard. Salaries were still often in arrears, and employees were sustained by irregular *ex gratia* payments; in August 1617, for instance, Philips received a gift of 250 florins, and on 13 October 1620 another of 300. On 25 January 1621 Philips exchanged his prebend of St Vincent for a perpetual chaplaincy in St Germain, Tirlemont. According to the title-page of his next publication, the *Litaniae Beatae Mariae Virginis* (Antwerp, 1623), he also became canon of Béthune.

The Archduke Albert died in 1621, and on 12 March Philips headed the procession of chaplains of the royal chapel in the funeral cortège. An engraving of the procession by Corneille Galle appears in Jacques Francart's *Pompa funebris ... Albertii Pii* (Brussels, 1623). Allegedly drawn from life, Philips appears as a tall, straight-backed figure with a lean face and a pointed beard, but so unfortunately do at least two of the other chaplains. This is his only known portrait (see illustration). His last publication came out in the year of his death, a monumental collection which includes his first published monodies, *Paradisus sacris cantionibus* (Antwerp, 1628). This comprises 106 motets for one, two and three voices, all with continuo. Like the *Gemmulae* and *Deliciae* they were among his most successful compositions, since each set was reprinted no fewer than three times.

The only record of Philips's death is in the contemporary diary of Dr John Southcote. Under a list of 'Dead Friends and Acquaintance' for the year 1628, Southcote entered: 'Peeter Philips Pr. Bruxelles'. No further information has come to light, and doubts regarding Southcote's testimony have been based solely on a misunderstanding of the publication dates of the *Paradisus*.

The *Paradisus* was printed for the third time in 1641, the last time any of Philips's music was printed until Hawkins's *General History* (London, 1776). He had been famous enough in his lifetime and his music spread as far afield as Lisbon and Stockholm. But it never penetrated south of the Alps, despite Henry Peacham's encomium in *The Compleat Gentleman* (London, 1622): 'Nor must I here forget our rare countryman, Peter Philips, organist to their *altezzas* at Brussels and now one of the greatest masters of music in Europe. He hath sent us over many excellent songs, as well motets as madrigals. He affecteth altogether the Italian vein'. Not until the late 19th century was there a real awakening of interest in his music. The publication of the Fitzwilliam Virginal Book established him as a major figure in the English keyboard school, and one of its editors, W.B. Squire, also

published a few of the madrigals and motets. The work of R.R. Terry, who performed many of the motets at Westminster Cathedral in the early part of this century and published several of them, was also crucial in the re-establishment of Philips's music; since then a handful of his motets have remained in both Roman Catholic and Anglican repertoires.

Philips, Peter

2. Works.

Like Byrd, Philips distinguished himself at whatever branch of music he tried his hand. No northern continental composer could compete in terms of versatility in keyboard, instrumental ensemble, secular and sacred vocal music, and in this Philips held to the English tradition. As Peacham said, however, his vocal music 'affecteth altogether the Italian vein', and few English traits are to be found in it.

His keyboard music is another matter. Much of it is fairly early, most of it was copied by Francis Tregian into the Fitzwilliam Virginal Book (1609–19) and many of the pieces have precise dates. The first piece, the pavan of 1580, has already been mentioned in view of its extraordinary popularity. Its cantus firmus-like last strain was imitated by many other composers, including Morley and Dowland, and a Dutch composer, Willem Swart, even turned it into a carol, *Wy engelen gret* (in *Den lusthof der nieuwe mysycke*, Amsterdam, 1603). The next dated piece, a 'fantasia' of 1582, is clearly an ornamented intabulation of an unidentified polyphonic vocal composition. The genre is rather un-English (only Farnaby appears to have cultivated it to any degree) so the piece may date from after Philips's arrival in Rome. It is the first of a series of such compositions in which he wove fantastic keyboard figuration around madrigals and chansons by Marenzio, Lassus and Striggio, one of his own madrigals (*Fece da voi*) and even (in 1603) Giulio Caccini's famous monody, *Amarilli*. His latest example seems to be the setting of Lassus's *Margott laborez* (dated 1605) where, typically, the original all but disappears in a welter of ornamentation, and the vivacious rhythm of the chanson is completely destroyed. Such pieces, immensely popular with continental keyboard players and lutenists, hold little appeal for modern musicians no longer familiar with the originals from which they stem. Much more immediately attractive are the idealized dance pieces in the English tradition, of which there are unfortunately only seven by Philips. Four of them, the Pavan and Galliard Dolorosa and the Pavan and Galliard Pagget, are masterpieces. In both pairs pavan and galliard use the same musical material and the Dolorosa is Philips's only extended essay in chromaticism; it was later recast as a lute piece (but not by Philips, who was no lutenist; see D. Lumsden: *Anthology of English Lute Music*, London, 1954, nos.9–10). So fine is the polyphonic balance within these two sets that they also exist in arrangements as splendid five-part ensemble pieces, probably by Philips himself.

Considering Philips's 30 years as a professional organist, his legacy in this genre is disappointing. Only one liturgical organ piece survives, a setting of the Pentecost sequence, *Veni Sancte Spiritus* (in *GB-Och* 89, where it is wrongly titled *Veni creator Spiritus*). The chant, in a strong triple rhythm, is in the bass, with Philips's usual virtuoso figuration above, but with a cadence and a pause at the end of every line. Curiously, Philips set all the

verses; there is no provision for *alternatim* performance. One important 'abstract' fantasia remains: that in the Fitzwilliam Virginal Book (no.84; no.88 in the same collection is evidently an intabulation of an as yet unidentified vocal model) is notable for its 39 numbered entries of a single subject (also used by Byrd and Cornet).

Of the ensemble music, a few pieces were published, but most remains in scattered manuscript sources, some of doubtful authenticity. The most important group is probably that in the Tregian anthologies (*GB-Lbl* Egerton 3665 and *US-NYp* Drexel 4302). The repertory divides into two main types: 'idealized' and 'practical' dance music. Especially fine in their polyphonic balance are the five-part arrangements of the Dolorosa and Pagget pavan and galliard pairs; indeed it is hard to say whether the ensemble or keyboard version came first. The rich six-part Passamezzo Pavan, on the other hand, is independent of Philips's 1592 setting for keyboard (Fitzwilliam Virginal Book no.76). Some of both types of dance pieces are arrangements of other composers' music, principally Cavalieri (*Aria del Gran Duca*), Augustine Bassano, Morley and Tregian himself. Peter Holman has plausibly suggested that most of this repertory was for violin rather than viol consort.

The heart of Philips's music undoubtedly lies in his madrigals and motets. The madrigals demonstrate his adherence to the Roman tradition. They show his complete mastery of this chosen style within its characteristic limits: an easy command of contrapuntal technique, a liking for suave harmonic progressions and a restrained attitude towards word-painting. *Nero manto vi cinge*, with its black notation, is an isolated instance of eye music. None of his later music suggests that he showed much interest in or understanding of the harmonic and declamatory experiments taking place in Ferrara, Mantua, Venice and Florence.

In the motets, Philips achieved a surprisingly wide range within the restrictions of his language. Some of the five-voice *Cantiones sacrae* may apparently date back to before 1591, since *Gaude Maria Virgo* is found in a slightly different version, ascribed to Thomas Morley, in an English manuscript of that date (see Pike, *ML*, 1969). So it is natural that some seem more old-fashioned than others. Some, like *Pater noster*, are set in a severe, archaic polyphonic style complete with a plainchant cantus firmus; *Viae Syon lugent* maintains a strict canon. Others are madrigalian in style, with vivid word-painting (sometimes more vivid than in the actual madrigals) and much use of purely chordal harmony (e.g. *O beatum et sacrosanctum, Tibi laus*). Philips seems particularly to have favoured respond texts, perhaps because they aided him in constructing a satisfactory musical design with the return of earlier material. Variation, in these circumstances, is usually restricted to the exchange of the two upper voice parts.

The eight-voice *Cantiones sacrae* of 1613 are nearly all for two choirs of equal voices. Again the Roman rather than the Venetian tradition asserts itself. More homophonically conceived than the five-part motets, they occasionally reach the heights of brilliant figuration (*Hodie nobis de caelo*) and sometimes even polyphonic intricacy (*Caecilia virgo*). The *Litaniae* of

1623, however, as far as one can tell from the incomplete state of the surviving partbooks, are of an austere, one-note-per-syllable character.

Composition of the huge collection of 'few-voice' motets printed as the *Gemmulae*, *Deliciae* and *Paradisus* may possibly have been influenced by the diminishing number of capable singers available in the archducal chapel, or may be simply following an Italian fashion. The first two contain duets and trios, the third solos as well, all with basso continuo. Pike argued convincingly that some may be adaptations of fully choral works for four, or even as many as eight, voices. The continuo part consists of a left- and right-hand staff, which, while it is not in itself harmonically complete, often suggests imitative entries not in the voice parts. The style varies from writing that could have been taken straight out of a 16th-century motet (*O bone Jesu*, from the *Gemmulae*) to extravagantly florid passages (e.g. *Veni sponsa Christi* from *Deliciae* and *O fons vitae* from the *Paradisus*). Such *fioriture*, however, sometimes seem stiff and contrived by comparison with the better Italian composers and do not integrate well with the essentially simple harmonic idiom. Only once did Philips revert to the chromaticism of his youthful Pavan Dolorosa, and that was at the words 'tu humilitasti' in *Dominus Deus virtutum* (1616).

Philips, Peter

WORKS

Editions: *The Fitzwilliam Virginal Book*, ed. J.A. Fuller Maitland and W.B. Squire (Leipzig, 1894–9/R1963) [F]P. *Philips: Select Italian Madrigals*, ed. J. Steele, MB, xxix (1970) [M]Peter Philips: *Fifteen Motets for Solo Voice and Continuo*, ed. L. Pike (Newton Abbot, 1991) [P]P. Philips: *Cantiones Sacrae Octonis Vocibus (1613)*, ed. J. Steele, MB, lxi (1992) [C]P. Philips: *Cantiones Sacrae Quinis Vocibus (1612)*, ed. J. Steele (Dunedin, 1992) [S]

motets

Cantiones sacrae, pro praecipuis festis totius anni et communi sanctorum, 5vv (Antwerp, 1612; 1617 with bc (org)) [1612]

Cantiones sacrae, 8vv (Antwerp, 1613; 2/1625 with bc (org)) [1613a]

Gemmulae sacrae, 2–3vv, bc (org) (Antwerp, 1613) [1613b]

Deliciae sacrae, 2–3vv, bc (org) (Antwerp, 1616⁸) [1616]

Paradisus sacris cantionibus consitus, 1–3vv, bc (org) (Antwerp, 1628) [1628]

Works in 1609¹⁴, 1609¹⁵, 1622², 1629²

Absterget Deus, 1v, 1628, P; Adjuva nos Deus, 5vv, 1612, S; Alma redemptoris mater, 5vv, 1612, S; Alma redemptoris mater, 8vv, 1613a, C; Anima Christi, 2vv (CC), 1628; Anima Christi, 2vv (CT), 1628; Apparuerunt apostolis, 2vv, 1628; Ascendit Deus, 2vv, 1613b; Ascendit Deus, 5vv, 1612; Assumpsit Jesu, 3vv, 1628, ed. in Zercher; Assumpta est Maria, 5vv, 1612, S; Ave Domina, 2vv, 1628; Ave gratia plena, 5vv, 1612, S; Ave Jesu Christe, 8vv, 1613a, C; Ave Maria gratia plena, 5vv, 1612, S; Ave regina caelorum, 5vv, 1612, S; Ave regina caelorum, 8vv, 1613a, C; Ave serenissima virgo Maria, 2vv, 1613b; Ave verum corpus Christi, 5vv, 1612, S; Ave verum corpus, natum de Maria virgine, 2vv, 1613b; Ave verum corpus, natum de Maria virgine, 3vv, 1628, ed. in Zercher; Ave virgo gloriosa, 2vv, 1628

Beata Agnes, 5vv, 1612, S; Beata Caecilia, 2vv, 1628; Beata Dei genitrix, 2vv (CT), 1628; Beata Dei genitrix, 2vv (CB), 1613b; Beata Dei genitrix, 8vv, 1613a, C; Beata es virgo Maria, 2vv, 1628; Beati estis, 8vv, 1613a, C; Beatus Laurentius, 5vv, 1612,

S; Beatus vir qui inventus est, 3vv, 1628, ed. in Zercher; Beatus vir qui inventus est, 5vv, 1612, S; Beatus vir qui timet Dominum, 2vv, 1616; Benedic Domine, 3vv, 1613b; Benedicta sit Sancta Trinitas, 8vv, 1613a, C; Benedictus Deus noster, 8vv, 1613a, C; Benedictus Dominus, 8vv, 1613a, C

Caecilia virgo, 8vv, 1613a, C; Cantabant sancti canticum novum, 5vv, 1612, S; Cantantibus organis, 2vv, 1628; Cantantibus organis, 5vv, 1612, S; Cantate Domino, 2vv, 1613b; Cantemus Domino, 2vv, 1628; Caro mea vere est cibus, 2vv, 1616; Christus resurgens, 2vv, 1628; Christus resurgens, 5vv, 1612, S; Cibabit nos pane, 3vv, 1613b; Clamaverunt iusti, 2vv, 1613b; Conceptio tua, 5vv, 1612, S; Confirma hoc Deus, 2vv, 1613b; Confirma hoc Deus, 3vv (CCT), 1622²; Confirma hoc Deus, 3vv (CCB), 1613b; Confitebor tibi, Domine, 1v, 1628, P; Confitebor tibi, Domine, 2vv (CT), 1628; Confitebor tibi, Domine, 2vv (CB), 1616; Congratulamini mihi omnes, 3vv, 1616; Corona aurea, 2vv (CT), 1628; Corona aurea, 2vv (CB), 1616; Corona aurea, 5vv, 1612, S; Crux fidelis, 3vv, 1628, ed. in Zercher; Cum audisset, 2vv, 1613b; Cum jucunditate, 5vv, 1612, S; Cum jucunditate, 8vv, 1613a, C

Descendit angelus Domini, 2vv, 1613b; Desiderium anima ejus, 1v, 1628, P; Deus canticum novum, 2vv, 1628; Deus in nomine, 2vv, 1628; Deus qui beatæ scholasticæ, 5vv, 1612, S; Deus qui beatam Mariam, 5vv, 1612, S [simpler version in *GB-Lbl* Add.18936–9]; Disciplinam et scientiam, 5vv, 1612, S; Domine Deus meus, 5vv, 1612, S; Domine inclina caelos, 3vv, 1613b; Domine Jesu Christe, 2vv, 1613b; Domine ostende nobis, 2vv, 1628; Domine probasti me, 1v, 1628, P; Domine quinque talenta, 2vv, 1616; Dominus Deus virtutem, 2vv, 1616; Domus mea, 2vv, 1628

Ecce iste venit, 2vv, 1613b; Ecce panis angelorum, 3vv, 1616; Ecce panis angelorum, 8vv, 1613a, C; Ecce sacerdos, 2vv, 1628; Ecce tu pulchra es, 3vv, 1628, ed. in Zercher; Ecce tu pulchra, 8vv, 1613a, C; Ecce vicit Leo, 8vv, 1613a, C; Ego sum panis vivus, 2vv, 1613b; Ego sum panis vivus (2p. Et panis), 5vv, 1612, S; Elegerunt apostoli, 5vv, 1612, S; Elegi abjectus esse, 5vv, 1612, S; Emendemus in melius, 2vv, 1616; Exaltabo te Domine, 3vv, 1613b; Exultate iusti in Domino, 3vv, 1613b; Exurge Ignati, 3vv, 1628, ed. in Zercher; Exsurgens Maria, 8vv, 1613a, C

Factum est silentium, 3vv, 1628, ed. in Zercher; Factum est silentium, 5vv, 1612, S; Factus est repente, 2vv, 1628; Felix namque, 2vv, 1616; Fuit homo missus a Deo, 3vv, 1616; Gabriel angelus, 2vv, 1628; Gabriel angelus, 3vv, 1616; Gabriel angelus, 5vv, 1612, S; Gaudeamus omnes in Domino, 2vv, 1628; Gaudeamus omnes in Domino, 5vv, 1612, S; Gaudeamus omnes in Domino, 8vv, 1613a, C; Gaude Maria virgo (2p. Virgo prudentissima), 5vv, 1612, S (attrib. Morley in *GB-Lbl* R.M.24.D.2; see Pike, *ML*, 1969); Gaudens gaudebo, 8vv, 1613a, C; Gaudent in caelis, 3vv (CCB), 1616; Gaudent in caelis, 3vv (CAT), 1628, ed. in Zercher; Gaudent in caelis, 5vv, 1612, S; Gentes Philippus ducit, 3vv, 1628, ed. in Zercher; Gentes Philippus ducit, 5vv, 1612, S; Gentes Philippus ducit, 8vv, 1613a, C; Gloriosæ virginis, 2vv, 1628

Haec est praeclarum, 2vv, 1628; Haec est virga, 2vv, 1628; Haec est virgo sapiens, 2vv (CT), 1628; Haec est virgo sapiens, 2vv (CB), 1616; Hic est beatissimus, 2vv, 1628; Hic est praecursor dilectus, 3vv, 1616; Hic est vere martyr, 3vv, 1616; Hodie Beata Virgo Maria, 5vv, 1612, S; Hodie concepta est, 8vv, 1613a, C; Hodie in monte, 8vv, 1613a, C; Hodie nata est Beata Virgo Maria, 2vv, 1616; Hodie nobis, 2vv, 1628; Hodie nobis caelorum Rex, 2vv, 1616; Hodie nobis de caelo, 8vv, 1613a, C; Hodie Sanctus Benedictus, 5vv, 1612, S; Hodie Symon Petrus, 3vv, 1616; Hodie Symon Petrus, 5vv, 1612, S; Homo quidam, 2vv, 1613b

In illo tempore, 3vv (CCB) (i), 1613b; In illo tempore, 3vv (CCB) (ii), 1616; In mediis indicæ, 3vv, 1628, ed. in Zercher; In splendenti nube, 5vv, 1612, S; Inter

vestibulum et altare, 2vv, 1616; Intuens in caelum, 2vv, 1628; Inviolata intacta, 2vv, 1628; Iste cognovit justitiam, 2vv (CT), 1628 (i); Iste cognovit justitiam, 2vv (CT), 1628 (ii); Iste est Joannes, 5vv, 1612, S; Iste est qui ante Deum, 5vv, 1612, S; Iste homo, 3vv, 1628, ed. in Zercher; Iste sanctus, 2vv, 1628; Iste sanctus pro lege Dei, 1v, 1628, P; Isti sunt qui viventes, 2vv, 1628; Isti sunt qui viventes, 5vv, 1612, S; Isti sunt triumphatores, 2vv, 1616; Isti sunt viri sancti, 2vv, 1628; Jubilate Deo omnis terra, 8vv, 1613a, C

Laetamini cum Maria, 2vv, 1628; Laetatus sum, 2vv (CT), 1628; Laetatus sum, 2vv (CB), 1616; Laudate pueri Dominum, 1v, 1628, P; Loquebantur variis linguis, 5vv, 1612, S; Magi ab oriente, 6vv, 1609¹⁴; Maria Magdalena, 5vv, 1612, S; Maria virgo assumpta est, 3vv, 1628, ed. in Zercher; Media vita in morte sumus, 5vv, 1612, S; Misericordias Domini, 2vv, 1628; Misi digitum meum, 5vv, 1612, S; Modo veniet dominator, 5vv, 1612, S; Mulieres sedentes, 5vv, 1612, S; Nativitas tua, 2vv, 1613b; Nativitatem beatae Mariae, 3vv, 1628, ed. in Zercher; Ne reminiscaris Domine, 5vv, 1612, S; Ne timeas Maria, 2vv, 1628; Ne timeas Maria, 5vv, 1612, S; Nisi quia Dominus erat in nobis, 2vv, 1613b

O admiranda, 2vv (CC), 1628; O admiranda, 2vv (CT), 1628; O beata Mana, 2vv, 1628; O beatum et sacrosanctum diem, 5vv, 1612, S; O beatum Martinum, 5vv, 1612, S; O bone Jesu, 2vv (CT) (i), 1613b; O bone Jesu, 2vv (CT) (ii), 1628; O bone Jesu, 2vv (CB), 1628; O crux ave, 2vv, 1628; O crux splendidior, 5vv, 1612, S; O dilecte, 1v, 1628, P; O divini amoris immensitas, 1v, 1628, P; O doctor optime, 2vv, 1628; O Domine Jesu Christe, 2vv (CB) (i), 1613b; O Domine Jesu Christe, 2vv (CB) (ii), 1613b; O Domine Jesu Christe, 2vv (CB) (iii), 1616

O fons vitae, 2vv, 1628; O ignis qui semper lucet, 2vv, 1628; O lux beata Trinitas, 3vv, 1616; O Maria domina nostra, 1v, 1628, P; O Maria mater et Joannes, 5vv, 1612, S; O Maria virgo dulcissima, 2vv, 1628; O memoriale, 2vv, 1628; O nomen Jesu, 5vv, 1612, S; O panis candidissime, 2vv, 1628; O pastor aeternae, 8vv, 1613a, C; O piissime Jesu, 3vv, 1628, ed. in Zercher; O pretiosum, 2vv, 1628

O quam bonus, 2vv, 1628; O quam mira sunt haec omnia, 1v, 1628, P; O quam suavis, 2vv (CT) (i), 1613b; O quam suavis, 2vv (CT) (ii), 1628; O quam suavis, 8vv, 1613a (i), C; O quam suavis, 8vv, 1613a (ii), C; O rex gloriae, 2vv, 1628; O sacrum convivium, 2vv (CC), 1628; O sacrum convivium, 2vv (CT), 1613b; O sacrum convivium, 3vv, 1613b; O salutaris hostia, 1v, 1628, P; O salutaris hostia, 2vv (CC), 1628; O salutaris hostia, 2vv (CT), 1628; O salutaris hostia, 2vv (CB), 1613 b; O salutaris hostia, 3vv, 1616; O si quando videbo gaudium, 1v, 1628, P; O virum mirabilem, 2vv, 1613b; O virum mirabilem, 5vv, 1612, S

Panis angelicus, 3vv, 1616; Panis dulcissime, 2vv, 1613b; Panis sancte, 2vv, 1613b; Panis sancte, panis vive, 8vv, 1613a, C; Paratum cor meum, 3vv, 1628, ed. in Zercher; Pater noster, 5vv, 1612, S; Pauper sum ego, 8vv, 1613a, C; Puer qui natus est nobis, 3vv, 1616; Quae est ista quae ascendit, 8vv, 1613a, C; Quae est ista quae processit, 1v, 1628, P; Quae est ista quae processit, 2vv (CB) (i), 1616; Quae est ista quae processit, 2vv (CB) (ii), 1628; Quae est ista quae processit, 5vv, 1612, S; Quanti mercenarii, 2vv, 1628 (after Palestrina); Qui manducat meam carnem, 2vv, 1616 (after F. Anerio); Quo progredieris, 2vv, 1628

Recordare Domine, 2vv, 1613b; Redemptor orbis, 4vv, 1629²; Regina caeli laetare, 5vv, 1612, S; Regina caeli laetare, 8vv, 1613a, C; Regnum mundi, 2vv, 1628; Rogo te dulcissime Jesu Christe, 5vv, 1612, S

Salvator mundi, 2vv, 1613b; Salve regina, 6vv, *GB-Och* 21 (score); Salve regina, mater misericordiae, 5vv, 1612, S; Salve regina, vita dulcedo, 8vv, 1613a, C; Salve salutaris victima, 2vv, 1613b; Salve salutaris victima, 5vv, 1612, S; Salve sancte Pater, 3vv, 1616; Salve virgo florens, 2vv, 1628; Sancta et immaculata, 2vv, 1628; Sancta Maria, 2vv, 1628; Sancta Maria, 3vv, 1628, ed. in Zercher; Sancte Paule

apostole, 2vv, 1616; Sancti mei qui in carne, 5vv, 1612, S; Sicut misit me vivens Pater, 3vv, 1616; Si quis vult venire, 2vv, 1628

Spem in alium, 2vv, 1616; Spiritus Sanctus, 2vv, 1628; Spiritus Sanctus, 3vv, 1616; Stella caeli, 2vv, 1628; Stella quam viderunt magi, 5vv, 1612, S; Sub altare Dei, 2vv, 1628; Sub tuum praesidium, 1v, 1628, P; Sub tuum praesidium, 3vv, 1628, ed. in Zercher; Surgens Jesus, 2vv, 1628; Surgens Jesus, 5vv, 1612, S; Surge Petre, 5vv, 1612, S; Surge propera amica mea, 3vv, 1616; Surrexit pastor bonus, 2vv, 1613b; Symon Petre antequam de navi, 5vv, 1612, S

Tibi laus, tibi gloria, 2vv, 1613b; Tibi laus, tibi gloria, 5vv, 1612, S; Tota pulchra es, 2vv, 1628; Tradent enim vos, 2vv, 1628; Tristitia vestra, 5vv, 1612, S; Tu es pastor, 3vv, 1616; Tu es Petrus, 8vv, 1613a, C; Tu es vas electionis, 5vv, 1612, S

Veni dilecte mi, 2vv, 1616; Veni electa mea, 2vv, 1613b; Veni electa mea, 3vv, 1616; Veni in hortum meum, 6vv, 1609¹⁴; Veni sponsa Christi, 2vv, 1628; Veni sponsa Christi, 3vv, 1616; Veni sponsa Christi, 5vv, 1612, S; Venite et videte, 2vv, 1628; Viae Syon lugent, 5vv, 1612, S; Videntes stellam, 2vv, 1613b; Videntes stellam, 3vv, 1622²; Virgo prudentissima, 2vv, 1628; Virgo prudentissima [2p. of Gaude Maria virgo]; Vita dulcedo, 1v, 1628; Vive Jesus, 5vv, 1629² (attrib. L. Caullier in 2/1648); Voce mea ad Dominum, 2vv, 1616; Vulnere manuum (contrafactum of *Ditemi, O diva mia*), 8vv, 1609¹⁵, 1613a, C

Litaniae Beatae Mariae Virginis, in ecclesia Loretana canisolitae, [1] 4vv, [4] 5vv, [3] 6vv, [1] 9vv, bc (org) (Antwerp, 1623)

Masses (? litanies) and psalms, some inc., now lost, listed in *EitnerQ*

ed.: Les rossignols spirituels (Valenciennes, 1616⁷)

madrigals

Il primo libro de madrigali, 6vv (Antwerp, 1596) [1596]

Madrigali, 8vv (Antwerp, 1598) [1598]

Il secondo libro de madrigali, 6vv (Antwerp, 1603) [1603]

Works in 1591¹⁰, 1596⁸, 1596¹⁰, 1598¹⁵, 1601⁵

Amor che vuoi, 6vv, 1591¹⁰; Amor di propria man, 6vv, 1596, M; Amor sei bei rubini, 4vv, 1591¹⁰; Apra la porta d'oro, 6vv, 1596; Baciai ma che mi, 6vv, 1596; Baciai per haver vita, 6vv, 1596, M; Cantai mentre dispiacqu'al mio bel sole, 6vv, 1596, M; Chi vuol vedere un bosco, 6vv, 1603, Chiesi un guardo, 6vv, 1603; Chi vi mira, 6vv, 1596, M; Come potrò, 8vv, 1598, M; Correa vezzosamente, 6vv, 1603, M; Deh ferma, 6vv, 1603, M; Di perle lagrimose, 6vv, 1596; Dispiegate, guancie amate, 8vv, 1598, M; Ditemi, O diva mia, 8vv, 1591¹⁰; Donna mi fugg'ogn'hora, 8vv, 1598

Echo figlia, 8vv, 1598; Era in acquario il sole, 6vv, 1603, M; Fece da voi partita, 6vv, 1596, M [see also keyboard]; Filli leggiadra e bella, 8vv, 1598, Hor che dal sonno vinta, 8vv, 1598, M; Il dolce mormorio, 6vv, 1596, M; Io son ferito, 6vv, 1596; Lascian le fresche linfe, 6vv, 1596; Lasso, non è morir, 6vv, 1603, M; Madonna udite, 6vv, 1603; Mentre hor humile, 6vv, 1596, M; Nero manto vi cinge, 6vv, 1603; Non è ferro, 6vv, 1603 124; Non è, non è più cor, 6vv, 1603, M; Non più guerra, pietate, 8vv, 1598, M; Nov'herbe e vaghe fiori, 5vv, 1596¹⁰, M; O che dolce morire, 6vv, 1601⁵

Passando con pensier, 8vv, 1598, M; Perchè con tanto ardore, 6vv, 1603, M; Perchè non debbo, 8vv, 1596⁸; Piangea Fillide mia, 6vv, 1603; Poi che voi non volete, 6vv, 1596, M; Porta nel viso Aprile, 6vv, 1603; Questa che co' begl'occhi, 8vv, 1598, M; Questa mercè ch'amore, 6vv, 1603, M; Questa vita mortale, 6vv,

1603, M; Qui sott'ombrosi mirti, 6vv, 1603, M; Scherza madonna e dice, 6vv, 1603, M; Se per gridar, 8vv, 1598; Si, me diceste, 6vv, 1596; Tanta ne' capei biondi, 6vv, 1603; Tocca la vista mia, 6vv, 1603, M; The nightingale, 5vv, 1598¹⁵; Ut re mi fa sol la, 6vv, 1596, M; Voi volete ch'io muoia, 4vv, 1591¹⁰, M

keyboard

in GB-Cfm Mus.32.G.29 unless otherwise stated

Amarilli, 1603 (after G. Caccini); F i, 329

Benedicam Dominum, *GB-Och* 1113

Bon jour mon coeur, 1602 (after Lassus); F i, 317

Chi fara fede al cielo (after A. Striggio (I)), also in S. de Caus: *Les raisons des forces mouvantes*, i (Frankfurt, 1615/R), f.38v; F i, 312

Fantasia (Chi fara fede; after Striggio, another setting), *B-Lu* Mus.888; ed. in *Archives des Maîtres de l'Orgue*, x (Paris, 1910), 153

Fece da voi (after the madrigal in *Il primo libro*); F i, 288

Le rossignuol, 1595 (after Lassus); F i, 346

Margott laborez, 1605 (after Lassus); F i, 332

Tirsi [morir volea], Freno [Tirsi il desio], Così morirò (after Marenzio); F i, 280

Veni creator Spiritus, *GB-Och* 89 (actually Veni Sancte Spiritus)

Almande, *Och* 1003, 1113

Fantasia, 1582; F i, 354

Fantasia; F i, 335

Passamezzo Pavan and Galliard, 1592; F i, 299

Pavan and Galliard Dolorosa, 1593; F i, 321

Pavan and Galliard Pagget; F i, 291

Pavan, 1580; F i, 343

Galliard; F i, 351

other instrumental

3 trios, in S. de Caus: *Institution harmonique*, ii (Frankfurt, 1615); ed. in *Archives des Maîtres de l'Orgue*, x (Paris, 1910), 169

Aria a 4, 1621¹⁹

Fuga a 4, pavan, *I-Tn* Giordano 7, Foà

Pavan and galliard, 1607²⁸

Pavan and Galliard Dolorosa, Pavan and Galliard Pa[get], pavan and galliard, 5 dances, 6 settings of dances by A. Bassano, Holborne, Morley, Galilei: *GB-LbL* Eg.3665

Fantasia, pavan a 6, *Ob* Mus.Sch.E.437–42

Pavan Passamezzo, *Ob* Mus.Sch.E.437–42, *Och* 423–8 [called Deo gratias], *US-NYp* Drexel 4302; ed. in *MB*, ix (1955, 2/1962), 155

Pavan [1580] and galliard, in T. Morley: *The First Booke of Consort Lessons* (London, 1599); ed. S. Beck (New York, 1959)

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J. Steele: 'Calendar of the Life of Peter Philips': introduction to *Peter Philips: Select Italian Madrigals*, *MB*, xxix (1970), pp.xvi–xxi

- L. Pike:** 'Peter Philips' *Les rossignols spirituels*, *The Consort*, no.27 (1971), 50–63
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- L. Pike:** 'The First English "Basso continuo" Publication' [*Gemmulae sacrae*], *ML*, liv (1973), 326–34
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Philips, Thomas.

See [Phelyppis, Thomas](#).

Philip the Chancellor

(*b* Paris, *c*1160–70; *d* Paris, ?26 Dec 1236). French theologian and Latin lyric poet. He was the illegitimate son of Philippe, Archdeacon of Paris (*d* 1184–5), and part of an aristocratic family from Nemours whose members included chamberlains to Louis VII and Philippe II Auguste, and bishops of Paris, Meaux, Noyon and Châlons. He studied theology and possibly canon law in Paris, became Archdeacon of Noyon between 1202 and 1211 and was made chancellor of Notre Dame in the early months of 1217, retaining both posts until his death. As chief overseer of education in Paris, Philip was active during a time of crisis and evolution within the city's schools, and his authority dwindled steadily as a result of conflicts with the university. He vigorously protested the election of William of Auvergne as Bishop of Paris, and defied him on the accumulation of ecclesiastical benefices in 1235. Although Philip is often portrayed as an enemy of the newly established mendicant orders, such claims have been exaggerated; he was even buried in a Franciscan house, and possibly donned the habit just before his death. He was afterwards vilified by the Dominican chronicler Thomas of Cantimpré in his *Bonum universale de apibus*, and lauded by the poet Henri d'Andeli, whose *Dit du Chancelier Philippe* fantastically recounts his last moments.

In addition to his influential *Summa de Bono* (1230s) and an unedited corpus of over 700 sermons (catalogued by Schneyer), Philip remains one of the most prolific of medieval lyric poets, with 83 texts ascribed to him in medieval sources and dozens of others suggested by modern scholars. His poetic style had been described as vitriolic in its rhetoric, virtuosic in its rhyming, word play and use of images, learned in its classical and biblical references, and prophetic in its appropriation of the voices of Christ, the Church, and other allegorical personae to admonish and condemn (see

Dronke). Philip particularly favoured apostrophes to mankind (*Homo*), and the *altercatio*, or debate poem, where two or more personified contenders argue theological, moral or ethical controversies in the manner of the *jeu parti* and the *disputationes* of the Paris schools.

Although no conclusive evidence proves he was a composer, and though many of his songs are contrafacta or prosulas of pre-existent works, Philip was nonetheless closely attuned to the music of his day. Nearly all his poems include musical settings and these exploit the entire gamut of genres and styles available to Notre Dame composers. His conductus range from simple strophic songs to melismatic through-composed works which use the latest rhythmic and constructive devices. Several poems reveal contact with the composer Perotinus; indeed Philip texted his organa, conductus and discant clausula, thus furnishing some of the earliest examples of the medieval **Motet**. The organum prosulas survive with single voices which can be recognized as parts of Perotinian organa; it is unclear whether they were intended to be performed monophonically, with all the voices of the organum, or with the tenor alone. Philip deserves consideration as one of the principal forces behind Notre Dame music. He is often confused with Philippe de Grève, a dean of Sens (d 1220), who left no known writings.

WORKS

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THOMAS B. PAYNE

Philip the Chancellor

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A.[no.]	number in Anderson, MMA, vi–vii (1972–3)
F.[no.]	number in Falck (1981)
G.[no.]	number in Gennrich (1957)

monophonic conductus

including sequences, hymns, French chansons and pieces without music

medieval attributions

Ad cor tuum revertere, A.K10, F.6; ND

Aristippe quamvis sero, A.K3, F.19; ND

Ave gloriosa virginum regina, A.K75, F.28; ND (sequence; French contrafacta)

Beata nobis gaudia reduxit, A.K44, F.41; ND (for the coronation of Louis VIII, 1223)

Beata viscera Marie virginis cuius, A.K14, F.42; ND (music by Perotinus; unlikely medieval attrib. Walter of Châtillon; French contrafacta)

Bonum est confidere in dominorum, A.K37, F.50; ND

Ceciderunt in preclaris (sequence)

Christus assistens pontiphex, A.K48, F.61 (for the installation of Philip's uncle Peter of Nemours as Bishop of Paris, 1208)

Crux de te volo conquere, A.K59, F.71; ND (unlikely medieval attribs. Jacopone da Todi and Bernard of Clairvaux)

Cum sit omnis caro fenum, A.L3, F.76; SM

Excutere de pulvere, A.K26, F.113; ND

Ex[s]urge dormis domine, A.K24, F.118; ND

Festa dies agitur, A.N16, F.121; ND (Latin rondeau)

Fontis in rivulum, A.K6, F.130; ND

Homo considera, A.K56, F.156; ND (French contrafacta)

Homo natus ad laborem et avis, A.L7, F.159; SM

Homo natus ad laborem tui status, A.K1, F.160; ND (possible confusion with 'Homo natus ad laborem et avis')

Homo qui semper moreris, A.K32, F.162; ND

Homo vide que pro te patior, A.K53, F.164; ND (unlikely medieval attrib. Bernard of Clairvaux)

In hoc ortus accidente, A.K5, F.174; ND

Inter membra singula, A.L2, F.186; SM

Li cuers se vait de l'oil, L.32.1, R.349 (Latin contrafactum of 'Quisquis cordis'; other French and Provençal contrafacta)

Luto carens et latere, A.F1, M6; F.200; ND (also 3vv version; Latin rondeau)

Nitimur in vetitum, A.K54, F.219; ND (French contrafacta)

O labilis sortis humane status, A.K30, F.234; ND

O mens cogita, A.K57, F.240; ND

Pater sancte dictus Lotarius, A.K61, F.267; ND (for the installation of Pope Innocent III, 1198)

Phebus per dyametrum (*PL-WRu* I.Q.102; text only, goliardic stanzas)

Que est ista que ascendit transiens (*US-BAw* 88; sequence)

Quid ultra tibi facere, A.K17, F.288; ND

Quisquis (or Si quis) cordis et oculi, A.K52, F.291; ND (French and Provençal contrafacta, including 'Li cuers se vait')

Quo vadis quo progredieris, A.K31, F.293; ND

Quomodo cantabimus, A.K25, F.296; ND

Rex et sacerdos prefuit, A.K49, F.308; ND (on a dispute between Pope Innocent III and Emperor Otto IV, 1209–10)

Si vis vera frui luce, A.K40, F.329; ND (sequence)

Sol est in meridie, A.N17, F.332; ND (Latin rondeau)

Sol oritur in sidere, A.K13, F.333; ND

Suspirat spiritus, A.L6, F.344; ND (French and Latin contrafacta, both monophonic and polyphonic)

Tempus adest gratie, A.M51, F.345; ND (Latin rondeau)

Thronus tuus Christe Jhesu (*US-BAw* 88; text only; sequence)

Vanitas vanitatum, A.K18, F.355; ND

Ve mundo a scandalis, A.K27, F.356; ND

Veni sancte spiritus spes, A.N19, F.363; ND (French contrafacta also employed as refrains in motets; Latin rondeau)

Venit Jhesus in propria, A.K42, F.365; ND (on the fall of Jerusalem, 1187)

Veritas equitas largitas, A.K62, F.375; ND (Latin lai; French and Provençal contrafacta; possible references to the reign of Louis IX under the regency of Blanche of Castile, 1226–36)

Veritas veritatum, A.K19, F.376; ND

Vide quo fastu rumperis, A.K11, F.381; ND

Vitia virtutibus, A.L4, F.388; SM

modern attributions

Adulari nesciens, A.K35, F.10; ND

Aque vive dat fluenta, A.K65, F.18; ND (part of a group with 'Terit Bernardus' and 'In paupertatis predio' in *I-FI* Plut.29.1, fasc.10, after the central collection of Philip's works)

Aurelianis civitas, A.K60, F.25; ND (on the massacre of students in Orléans, 1236; found within a series of Philip's works in *FI* Plut.29.1, fasc.10; textual correspondences with a sermon of his from 1230)

Clavus clavo retunditur, A.K51, F.64; ND (on the loss of the holy nail of St Denis, 1233)

Cum omne quod componitur, A.K59, F.74; ND

Dic homo cur abuteris (text only; also attrib. Bernard of Clairvaux)

Dogmatum falsas species, A.K55, F.97; ND

Homo cur degeneras, A.K68, F.157; ND

Homo cur properas, A.K69, F.158; ND

In paupertatis predio, A.K64, F.179; ND (part of a group with 'Terit Bernardus' and 'Aque vive dat fluenta' in *FI* Plut.29.1, fasc.10, after the central collection of Philip's works)

In superna civitate (sequence; associated with 'Ceciderunt in preclaris')

Lignum vite querimus (sequence; text only)

O Christi longanimitas, A.Q99 (text only; also attrib. Bernard of Clairvaux; also found with incipit 'O mira Christi pietas')

O curas hominum, A.K21, F.231; ND

Post peccatum hominis (text only; goliardic stanzas)

Quod lude murmuracio, A.L22, F.294; ND (*F-Pn* lat.15139, with Philip's 'Inter membra' and 'Agmina milicie')

Quomodo sunt oculi (text only)

Tuum Syon exilium (text only)

Terit Bernardus, A.K63, F.347; ND (part of a group with 'Aque vive dat fluenta' and 'In paupertatis predio' in *I-FI* Plut.29.1, fasc.10, after the central collection of Philip's works)

polyphonic conductus

medieval attributions

Ave virgo virginum verbi, 3vv, A.F16, A.P44; F.39; ND

Centrum capit circulus, 2vv, A.J38, F.57; ND

Dic Christi veritas, 3vv, A.C3, F.94; ND (used for Philip's conductus prosulas 'Bulla fulminante' and 'Vesti nuptiali'; on the conflict between Innocent III and King Philippe II Auguste over Ingeborg of Denmark, 1198)

Gedeonis area, 3vv, A.15, F.143; ND

Luto carens et latere, 3vv, A.F1, A.M6; F.200; ND (also 1v version; Latin rondeau)

Mundus a mundicia, 3vv, A.F17, F.212; ND (possible Provençal contrafactum)

O Maria virginei flos, 3vv, A.E14, F.239; ND

Regis decus et regine, 2vv, A.J47, F.301; ND

modern attributions

Caput in caudam vertitur, 2vv, A.J3, F.54; ND (immediately before 2 works by Philip in *I-FI* Plut.29.1, fasc.7)

Clavus pungens acumine, 2vv, A.J39, F.65; ND (on the loss of the holy nail of St Denis, 1233)

Consequens antecedente, 2vv, A.H2, F.68; ND

Deduc Syon uberrimas, 2vv, A.68, F.85; ND

Heu quo pregreditur, 2vv, A.J26, F.155; ND

Inflexu casuali verbum, A.P18; ND

Luget Rachel iterum, 2vv, A.J40, F.199; ND

Non livoris ex rancore, 3vv, A.F14, F.222; ND (between works by Philip in *FI* Plut.29.1, fasc.6)

Quod promisit ab eterno, 2vv, A.G6, F.295; ND (cauda is texted)

Regnum dei vim patitur, 2vv, A.H33, F.302; ND

Relegentur ab area, 3vv, A.C6, F.304; ND (music possibly by Perotinus; cauda is texted)

organum prosulas

medieval attributions

Adesse festina/Adiuva me domine, 1v, A.A12, G.58; ND (music from the verse of Perotinus's organum *Sederunt principes*, 4vv; paired with 'De Stephani')

Associa tecum in patria/Sancte [Eligi], 1v, A.K80, F.22; ND (music from the organum *Sancte Germane*, 3vv, which has modern attrib. Perotinus; text indicates the prosula was intended for St Eligius, not Germanus; on the transfer of a relic of Eligius from Noyon to Paris, 1212)

De Stephani roseo sanguine/Sederunt, 1v, A.A11, G.57; ND (music from Perotinus's organum *Sederunt principes*, 4vv; paired with 'Adesse festina')

Homo cum mandato dato/Omnes, 1v, A.A10, G.3; ND (music from Perotinus's organum *Viderunt omnes*, 4vv; paired with 'Vide prophecie')

Vide prophecie/Viderunt, 1v, A.A9, G.2; ND (music from Perotinus's organum *Viderunt omnes*, 4vv; paired with 'Homo cum mandato')

conductus prosulas

medieval attributions

Bulla fulminante, 1v, A.L5, F.53; SM (from Philip's conductus: 'Dic Christi veritas', music possibly by Perotinus; Latin contrafactum, 'Veste nuptiali')

Minor natu filius, 1v, A.K82, F.208; ND

Veste nuptiali, 1v, A.K81, F.377; ND (see 'Bulla fulminante')

modern attributions

Anima iuge lacrimas, 1v, A.K45, F.15; ND (strophes successively notated; can be combined to form 3-voice piece)

Crucifigat omnes, 3vv, A.D3, F.70; ND (call to the fifth Crusade, 1219–20; Latin contrafacta)

motets

medieval attributions

Agmina milicie/Agmina, 3vv, G.532; EM (conductus motet; music possibly by Perotinus; French and Provençal contrafacta)

Homo quam sit pura/Latus, 3vv, G.231; EM (strophic conductus motet; Latin contrafactum 'Stupeat natura')

In omni fratre tuo/In seculum, 2vv, G.197; MC

In veritate comperi/Veritatem, 3vv, G.451; EM (conductus motet; questionable lost medieval attrib. Bishop William of Auvergne)

Lacqueus conteritur/Lacqueus contritus, 2vv, G.95; MC

Venditores labiorum/Eius [or Domino], 2vv, G.760; EM (double motet, combined with triplum 'O quam necessarium', G.759, probably by a different author)

modern attributions

Doce nos hodie/Docebit, 3vv, G.345; EM (conductus motet; possibly the work intended for *CZ-Pp* N.VIII, instead of the probably spurious 'Doce nos optime')

Et exaltavi plebis humilem/Et exaltavi, 3vv, G.517; EM (conductus motet; found before 'Agmina milicie' in *I-FI* Plut.29.1, fasc.8; music has modern attrib. Perotinus)

Ex semine rose prodit spina/Ex semine Abrahe divino/Ex semine, 3vv, G.483/484; EM (double motet, both texts by Philip; music by Perotinus; French contrafacta)

Flos de spina rumpitur/Regnat, 3vv, G.437; EM (conductus motet; music has modern attrib. Perotinus)

Homo qui vigeas/Et gaudebit, 3vv, G.313; EM (conductus motet; music has modern attrib. Perotinus; French contrafacta)

Latex silice/Latus, 4vv, A.A2, F.190, G.228; EM (strophic conductus motet)

Manere vivere/Manere, 2vv, G.70; EM (Latin contrafactum; music has modern attrib. Perotinus)

Mens fidem seminat/In odorem, 2vv, G.495; EM (music has modern attrib. Perotinus; textual correspondences with Philip's *Summa de Bono*; French contrafacta)

Mors que stimulo/Mors morsu nata venenato/Mors, 3vv, G.255/254, MC (double motet; see 'Mors a primi'; Latin contrafactum)

Non orphanum te deseram/Et gaudebit, 2vv, G.322; EM (music has modern attrib. Perotinus; French contrafactum)

Nostrum est impletum/Nostrum, 3vv, G.216; EM (conductus motet; music has modern attrib. Perotinus; French contrafactum)

Velut stelle firmamenti/Et gaudebit, 3vv, G.315; EM (double motet with 'Ypocrite pseudopontifices'; the music has modern attrib. Perotinus; French and Latin contrafacta)

Ypocrite pseudopontifices (1v), G.316; EM (triplum of double motet, 3vv; surviving moteti include the modern attrib. 'Velut stelle'; music of the source clausula has modern attrib. Perotinus; French contrafactum)

doubtful, spurious or tentative attributions

monophonic conductus: medieval attributions

Angelus ad virginum, A.O15 (later polyphonic versions; English contrafacta)

Ave dei genetrix et immaculata (text only; conflicting attrib. Robert Grosseteste)

Dum medium silentium tenerent, A.K15, F.99; ND (medieval ascription to Walter of Châtillon more probable since part of a sermon Walter gave at the University of Bologna, c1174)

Inter natos mulierum ut testatur (sequence)

J'ai un cuer mout lait ma ioie m'annour, L.253.1, R.202b ('Thibaut', perhaps Thibaut d'Amiens, identifies himself as poet in text)

Missus Gabriel de celis (*I-FI* Plut.25.3; sequence; also attrib. 'prior Montis Acuti')

O amor deus deitas, A.L56 (*CH-Bu* B XI 8)

Pange lingua (or Collaudemus) Magdalene (hymn; often associated with 'Aestimavit hortulanum' and 'O Maria noli'; modern attrib. Alexander Neckham, 1157–1217, more likely)

Quo me vertam nescio, A.K28, F.292; ND (modern attrib. Peter of Blois)

Venite exultemus regnante, A.Q1 (*CH-Bu* B XI 8; text only)

Virgo templum trinitatis (*I-FI* Plut.25.3; text only; gloss on 'Ave Maria')

monophonic conductus: modern attributions

Aestimavit hortulanum (hymn; associated with 'Pange lingua Magdalene' and 'O Maria noli'; see 'Pange lingua' for discussion)

Alabastrum frangitur, A.K50, F.12; ND (found prior to central collection of Philip's

works in *I-FI* Plut.29.1, fasc.10)

Dum medium silentium componit, A.K16, F.98; ND (apparently confused with Walter of Châtillon's 'Dum medium silentium tenerent' in *D-DS* 2777: latter poem was entered, but former intended)

Fons (or Flos) preclusus, A.L145, A.K72, F.129; ND (modern attrib. to Peter of Blois; French and Provençal contrafacta)

In nova fert animus via gressus, A.K29, F.176 (modern attrib. Peter of Blois)

Nec mare flumini (text only; attrib. Peter of Blois and Bernard of Clairvaux)

Non te lusisse pudeat, A.K47, F.223; ND (also attrib. Peter of Blois and Stephen Langton)

O Maria noli flere (hymn: often associated with 'Pange lingua Magdalene' and 'Aestimavit hortulanum'; see 'Pange lingua' for discussion)

O Maria O felix puerpura, A.K58, F.237; ND (found in a group of Philip's works in *I-FI* Plut.29.1, fasc.10; French contrafactum)

Post dubiam post nugatorium (text only; modern attrib. Peter of Blois)

Regis et pontificis (sequence)

Veri solis radius lucerna, A.K66, F.371; ND

polyphonic conductus: modern attributions

Austro terris influente, 2vv, A.G1, F.26; ND (cauda is texted)

Dum sigillum summi patris, 2vv, A.J24, F.100; ND (music by Perotinus)

Gratuletur populus, 2vv, A.H6, F.147; ND

O levis aurula, 2vv, A.J34, F.235; ND

Veni creator spiritus recreator, 3vv, A.E13, F.361; ND

motets: medieval attributions

Doce nos optime/Docebit, 3vv, G.346; EM (conductus motet; possibly confused with 'Doce nos hodie')

In salvatoris nomine, 1v, G.452; MC (triplum of double motet; probably included among Philip's works only because of connection with 'In veritate comperi')

motets: modern attributions

Memor tui creatoris/Et gaudebit, 2vv, G.320; EM (contrafactum of 'Velut stelle firmamenti'; music has modern attrib. Perotinus)

Mors a primi patris (1v), G.256; MC (quadruplum to be combined with 'Mors morsu' and 'Mors que stimulo' to form triple motet, 3vv; music has modern attrib. Perotinus; this text probably not by Philip on stylistic grounds)

Mors vite vivificatio/Mors, 2vv, G.257; EM (contrafactum of 'Mors morsu'; music has modern attrib. Perotinus)

O quam necessarium (1v), G.759; EM (triplum of double motet, 3vv; motetus 'Venditores labiorum' attrib. Philip)

Serena virginum/Manere, 4vv, A.A1, F.323, G.69; EM (strophic conductus motet; music has modern attrib. Perotinus; contrafactum of 'Manere vivere')

Stupeat natura/Latus, 2vv, G.232; EM (strophic; contrafactum of 'Homo quam sit pura')

Philip the Chancellor

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- R. Steiner:** 'Some Monophonic Latin Songs composed around 1200', *MQ*, lii (1966), 56–70
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- J.B. Schneyer:** *Repertorium der lateinischen Sermones des Mittelalters für die Zeit von 1150–1350* (Münster, 1969–90), 818–68 [incl. catalogue of Philip's sermons]
- G.A. Anderson:** 'Notre Dame and Related Conductus: a Catalogue Raisoné', *MMA*, vi (1972), 152–229; vii (1973), 1–81
- G.A. Anderson:** 'Thirteenth-Century Conductus: Obiter Dicta', *MQ*, lviii (1972), 349–64
- R. Falck:** *The Notre Dame Conductus: a Study of the Repertory* (Henryville, PA, 1981), 110–19 [incl. catalogue, 138–256]
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- T.B. Payne:** 'Associa tecum in patria: a Newly Identified Organum Trope by Philip the Chancellor', *JAMS*, xxxix (1986), 233–54
- P. Drone:** 'The Lyrical Compositions of Philip the Chancellor', *Studi medievali*, 3rd ser., xxviii (1987), 563–92
- C.M. Wright:** *Music and Ceremony at Notre Dame of Paris* (Cambridge, 1989), 294–300
- T.B. Payne:** *Poetry, Politics and Polyphony: Philip the Chancellor's Contribution to the Music of the Notre Dame School* (diss., U. of Chicago, 1991)

For further bibliography see [Conductus](#); [Motet](#).

Philipus Francis

(*fl.* mid-15th century). ?Bohemian composer. An identification has been suggested with [Philippe Basiron](#) but the style of his music is clearly Germanic.

WORKS

all in CZ-Ps D.G.IV.47

Missa 'Hilf und gib Rat' (Gl, Cr, San, Ag), 4vv; ed. in Snow, 330–72

O gloriosa mater/Salve regina/Gaude rosa, 4vv, also in *I-TRmp* 1376 (89); ed. in Snow, 373–84 (probably orig. Ky of Missa 'Hilf und gib Rat'; see Strohm)

Sanctus–Agnus Dei, 3vv

Regina celi, 3vv

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Stroh^mR

R.J. Snow: *The Manuscript Strahov D.G.IV.47* (diss., U. of Illinois, 1968)

JEFFREY DEAN

Philistines, music of the.

See [Jewish music](#), §II, 3.

Phillipps, Peter.

See [Phillips, Peter](#).

Phillips, Anna Maria.

See [Crouch, Anna Maria](#).

Phillips, Arthur

(*b* Winchester, 1605; *d* Harting, Sussex, 27 March 1695). English organist and composer. He became a clerk of New College, Oxford, in 1622, and organist of Bristol Cathedral in 1638. In 1639 he succeeded Richard Nicholson as organist of Magdalen College, Oxford, and as professor of music in that university; he graduated BMus on 9 July 1640. He left England for France as organist to Queen Henrietta Maria and returned after the Restoration, when he 'was entertained in the family of [John] Caryl, a gentleman of the Romish persuasion in Sussex' (Hawkins).

An imaginative set of variations for keyboard on a four-bar ground (in *GB-Lbl*) is in Thomas Tomkins's hand and is assigned to Tomkins in the index of the manuscript (which is in the hand of Nathaniel Tomkins). Although it is known, from a note in the manuscript *F-Pc* Rés.1122, that Tomkins did write a set of variations on this same ground, the music itself bears an ascription to Phillips (in Thomas Tomkins's hand) and in style the ground resembles the other keyboard variations attributed to Phillips. The consort pieces are notable for their active bass parts.

WORKS

Hear O thou shepherd, anthem, *GB-WO* (inc.)

10 airs, tr, b, *Ob*

2 pavans, 2 [airs], corant, 2 tr, b, *Ob*

Almaine, corraute, serrabrand, *Och* (inc.) [b only]

Ground, kbd, *Lbl* [24 vars.]; ed. in MB, v (2/1964)

Ground, kbd, *US-NYp* [22 vars.]

The Requiem, or the Liberty of an imprisoned Royalist, 1641, The Resurrection, 1649 and other settings of verse by T. Pierce, lost

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DNB (L.M. Middleton)

Hawkins^H

J.A. Caldwell: *British Museum Additional Manuscript 29996: Transcription and Commentary* (diss., U. of Oxford, 1965)

J.A. Irving: *The Instrumental Music of Thomas Tomkins (1572–1656)*
(diss., U. of Sheffield, 1984)

JOHN CALDWELL/ALAN BROWN

Phillips, Burrill

(*b* Omaha, NE, 9 Nov 1907; *d* Berkeley, 22 June 1988). American composer and pianist. His theory and composition teachers were Edwin Stringham at the Denver College of Music (1928–31) and Howard Hanson and Bernard Rogers at the Eastman School (BM 1932, MM 1933). He has been a faculty member at Eastman (1933–49, 1965–6), the University of Illinois (professor, 1949–64), the Juilliard School (1968–9) and Cornell University (1972–3), as well as visiting composer at the universities of Texas, Kansas, Southern California and Hawaii. Among his awards are two Guggenheim Fellowships (1942–3, 1961–2) and an award from the American Academy of Arts and Letters (1944). He was a Fulbright Lecturer at the University of Barcelona (1960–61). He received commissions from the League of Composers (*Scherzo for orchestra*, 1944), the Koussevitzky Foundation (*Tom Paine*, overture for orchestra, 1946), the Fromm Foundation (*The Return of Odysseus*, 1956) and the Elizabeth Sprague Coolidge Foundation (*String Quartet no.2*, 1958).

Phillips's first important orchestral work, *Selections from McGuffey's Reader* (1933), was an immediate success and established his reputation as a composer with a consciously American style – a reputation that has tended to overshadow the subsequent development of his musical language. The elements of his early style – an emphasis on melodic line, a rich harmonic texture, and rhythmic associations with jazz – had evolved by the late 1930s and early 1940s into a drier, more acerbic idiom, with asymmetrical rhythms and broadened expressiveness. Many of the works written in the 1940s and 1950s reveal a new intensity and compression; imitative counterpoint is characteristic of the piano writing. In the early 1960s Phillips began to work with free serial techniques, less sharply accented rhythms, and an increasing sense of fantasy. Although he can in no sense be considered an imitator of earlier models, his works show a clarity of line and texture that reflects his great admiration for the music of Domenico Scarlatti and Purcell.

WORKS

MSS in *US-R, Wc*

Principal publishers: Elkan-Vogel, Fallen Leaf, C. Fischer, Hargail, Presser, Southern

stage

Katmanusha (ballet), 1932–3; Play Ball (ballet), 1937; Step into my Parlor (ballet), 1942; Don't We All (op buffa, 1, A. Phillips), 1947; Dr. Faustus (incid music, C. Marlowe), org, brass qt, timp, 1957; Nine from Little Rock (film score), 1964; La

piñata (ballet, choreog. J. Limón), chbr orch, 1969; The Unforgiven (op, 3, A. Phillips), 1981; other incid music

orchestral

Selections from McGuffey's Reader, 1933; Sym. concertante, chbr orch, 1935; Courthouse Square, 1935; Concert Piece, bn, str, 1942, arr. bn, sym. band/pf, 1953; Pf Conc., 1942; Scherzo, 1944; Tom Paine, ov., 1946; Scena, chbr orch, 1946; Conc. grosso, str qt, chbr orch, 1949; Triple Conc., cl, va, pf, orch, 1952; Perspectives in a Labyrinth, 3 str orchs, 1962; Soleriana concertante, 1965; Theater Dances, 1967; Fantasia, sym. band, 1968; Yellowstone, Yates, and Yosemite, t sax, sym. band, 1972

vocal

Declaratives (T. Boggs, E.E. Cummings, B. Phillips), SSAA, chbr orch, 1943; What will Love do and The Hag (R. Herrick), SSAA, 1949; A Bucket of Water (A. Phillips), SATB, pf, 1952; The Age of Song (W. Raleigh, T. Campion, J. Donne, W. Shakespeare), SATB, 1954; The Return of Odysseus (A. Phillips), Bar, nar, chorus, orch, 1956; The First Day of the World (A. Phillips), TTBB, pf, 1958; 4 Latin Motets, SATB, 1959; Canzona III (A. Phillips), S, fl, pf, perc, 1964; Canzona IV (A. Phillips), S, fl, perc, 1967

That Time may Cease (Marlowe), TTBB, pf, 1967; Canzona V (A. Phillips), SATB, pf, 1971; Eve Learns a Little (A. Phillips), S, 4 ww, pf, 1974; The Recesses of my House (A. Phillips), S, cl, pf, perc, 1977; Hernán y Marina (A. Hurtado), S, pf, 1981; Song in a Winter Night (B. Noll), S, pf, 1981; Letters from Italy Hill (A. Phillips), S, fl, cl, str qt, pf, 1984

chamber and solo instrumental

Pf works incl. 4 sonatas, 1942–60; Toccata, 1944; Music, 1949–50; Serenade, pf duet, 1956; Commentaries, 1983

Qts incl. 2 str qts, 1939–40, 1958; Partita, pf qt, 1947; Conversations and Colloquies, 2 vn, 2 va, 1950; Ob Qt, 1967

Sonatas: vn, pf, 1941; vc, pf, 1948; org, 1964; vn, hpd, 1965

Other: Trio, 3 tpt, 1937; Piece, 6 trbn, 1940; 4 Figures in Time, fl, pf, 1952; A Rondo of Rondeaux, va, pf, 1954; Music for this Time of Year, wind qnt, 1954; Sinfonia brevis, org, 1959; 3 Nostalgic Songs, fl, pf, 1962; Intrada, wind ens, perc, pf, vn, vc, 1975; Huntingdon Twos and Threes, fl, ob, vc, 1975; Scena da camera, vn, vc, 1978; Canzona VI, wind qnt, 1985

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J.T. Howard: *Our American Music* (New York, 1931, enlarged 4/1965)

C.R. Reis: *Composers in America* (New York, 1938, 2/1947/R)

J.T. Howard and A. Mendel: *Our Contemporary Composers* (New York, 1941/R)

B. Phillips: 'Saluting the American Composer: Burrill Phillips', *Music Clubs Magazine*, 1 (1970–71), 6, 8–9, 19 [incl. autobiographical statement]

ANN P. BASART

Phillips, Harvey (Gene)

(b Aurora, MO, 2 Dec 1929). American tuba player and teacher. After studying at the Juilliard School (1950–54) and the Manhattan School (1956–8), he played with numerous ensembles and orchestras, and was a founder member of the New York Brass Quintet. From 1971 to 1994 he

was professor at the Indiana University School of Music where in 1973 he financed the First International Tuba Symposium-Workshop and sponsored his first 'Octubafest' of student recitals. Phillips also co-founded several organizations, including the Tubists Universal Brotherhood Association (1972) and the International Brass Society (1975). In 1975 he gave a series of five recitals at Carnegie Hall in which he played 39 pieces, including many composed for him. Phillips's technique was prodigious and flexible, his tone smooth and perfectly focussed, even in the lowest register. He commissioned works from such composers as David Baker, Morton Gould, Wilder, Heiden and Schuller, many of which he recorded.

DENNIS K. McINTIRE

Phillips, Henry

(*b* Bristol, 13 Aug 1801; *d* London, 8 Nov 1876). English baritone. Born to theatrical parents, he made his first appearance as a boy soprano at the Harrowgate theatre about 1807; he afterwards went to London. As a student and young professional Phillips worked with musicians who traced their artistic lineage from Handel, whose works, together with those of Purcell, supplied much of his repertory. In 1824 he sang the role of Caspar in the first performance in English of Weber's *Der Freischütz* (much adapted for the English Opera House); from 1825 he performed regularly at the Concert of Ancient Music; and in 1826 he sang under Weber. This rapid advance owed much to the guidance of Sir George Smart. In the 1830s he created roles in operas by Loder, Barnett and Balfe. Phillips insisted on having a ballad in his operatic roles, whether or not written by the original composer, for such songs could be highly lucrative. In addition to performing in London, he regularly toured provincial centres.

In the 1840s Phillips's career suffered from changes in theatre managements and from his own actions. In 1841 he was publicly criticized by Balfe for undermining the latter's managerial aspirations. His musical lectures, to which he frequently had recourse, were financially unsuccessful, as was a trip to the USA in 1844–5; nonetheless the songs that resulted from his American experiences are his best. On return to London he was unable to regain his former position. After appearing in Wallace's *Maritana* (1845) his operatic career was virtually at an end. He sang in the première of *Elijah* (1846, Birmingham), but Mendelssohn, who directed the performance, entrusted the major role to Staudigl. *On Lena's Gloomy Heath*, a scena Mendelssohn wrote for Phillips the same year, proved disappointing. In 1847 he sang in *Elijah* under the composer's direction in London; thereafter his vocal powers seem to have waned, and increasingly he turned to glee-singing and then to teaching. His farewell concert took place in 1863.

Phillips composed several songs, and his writings include *The True Enjoyment of Angling* (1843), an angler's manual that extols the charms of countryside in florid prose and mediocre song, *Hints on Musical Declamation* (1848) and *Musical and Personal Recollections during Half a Century* (1864).

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DNB (J.C. Hadden)

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J.E. Cox: *Musical Recollections of the Last Half-Century* (London, 1872), i, 187–91, 341–2

C.L. Kenney: *A Memoir of Michael William Balfe* (London, 1875/R), 155
Obituary, *MT*, xvii (1875–6), 694–5

G. Biddlecombe: *English Opera from 1834 to 1864 with Particular Reference to the Works of Michael Balfe* (New York, 1994), 38, 79

GEORGE BIDDLECOMBE

Phillips, John

(*d* London, c1765). Welsh music engraver, active in England. He and his wife Sarah kept a music shop in London from about 1740 to about 1765, and engraved many works for composers who published their own compositions. Among these were Geminiani (*The Art of Playing on the Violin*, 1751), Arne (*Thomas and Sally*, 1761) and E.T. Warren (*A Collection of Catches, Canons and Gleees*, 1763). They also worked for other publishers, including [John Johnson](#) (ii) and James Oswald. The quality of their engraving was excellent; Hawkins stated that John Phillips adopted and improved upon the ideas of Fortier, and devised his own set of punches after many experiments. On Phillips's death in about 1765, his widow continued the business until 1775. (*HawkinsH*; *Humphries-SmithMP*; *KidsonBMP*)

FRANK KIDSON/PETER WARD JONES

Phillips, Montague F(awcett)

(*b* London, 13 Nov 1885; *d* Esher, 4 Jan 1969). English composer. He was educated at the RAM, where he won the Henry Smart and Macfarren scholarships and other awards. He first made a name with popular ballads composed for his wife, the soprano Clara Butterworth (1888–1997), who also starred in the work to which his fame was due above all, the light opera *The Rebel Maid* (1921). For the centenary of the RAM in 1922 he composed *The Song of Rosamund* and he was for many years professor of harmony and composition there. He composed many works for orchestra, but only the lighter pieces, which showed off his talents to greater advantage, made any real mark.

WORKS

(selective list)

Stage: *The Rebel Maid* (light op, 3, A.M. Thompson, G. Dodson), London, Empire, 12 March 1921 [incl. *Fishermen of England*]; *The Golden Triangle* (light op), unperf., unpubd.

Orch: *Boadicea*, ov., 1907; 2 pf concs., 1907, 1919; *Sym.*, c, 1911; *Phantasy*, vn, orch, 1912; *Heroic Ov.*, 1914; *In Maytime*, 1923; *A Hillside Melody*, 1924, rev. 1946; *Dance Revels*, 1927; *A Forest Melody*, 1929; 3 *Country Pictures*, 1930; *Village Sketches*, 1932; *The World in the Open Air*, 1933; *A Surrey Suite*, 1936; A

Moorland Idyll, 1936; Revelry, ov., 1937; Empire March, 1941; Sinfonietta, C, 1943; Festival Ov., 1944; Hampton Court, ov., 1954

Many pieces for pf, incl. Berceuse (1910); Nocturne (1910); Violetta, air de ballet, op.43 no.1 (1926); Arabesque, op.43 no.2 (1927); Jacotte (1928); arrs. of orch works

Voice and orch: The Death of Admiral Blake, Bar, chorus, orch (1913); The Song of Rosamund, scena, S, orch (1922)

Song cycles: Dream Songs (E. Teschmacher) (1912); Sea echoes (N.B. Marsland) (1912); Calendar of Song (H. Simpson) (1913); The Fairy Garden (H. Simpson), op.21 (1914); Flowering Trees (N.B. Marsland), op.31 (1919); From a Lattice Window (E. Lockton), op.33 (1920); Old-World Dance Songs (K.M. Luck) (1923)

Many other songs for 1v, pf; partsongs; many arrs. of own songs and songs of others

Principal publishers: Ascherberg, Hopwood & Crew, Chappell, Novello & Co

ANDREW LAMB

Phillips, Peter (i).

See Philips, Peter.

Phillips, Peter (ii)

(*b* Southampton, 15 Oct 1953). English choral director. He was awarded an organ scholarship at St John's College, Oxford, in 1972 and read music under David Wulstan. During this time he gained experience in directing vocal ensembles, and founded the Tallis Scholars in 1973. Besides giving concerts and making recordings with the Scholars (including the complete English anthems of Tallis), he is a frequent guest conductor with other vocal ensembles. Phillips' research has focussed on sacred music of the Tudor and early Stuart periods (published as *English Sacred Music 1549–1649*, London, 1991), and he is also active as a journalist, writing a weekly column for *The Spectator*. In 1995 he became publisher of the *Musical Times*. In addition to his activities in the field of Renaissance music, he has maintained a long-standing association with John Tavener, conducting the Tallis Scholars in first performances of several of his works.

FABRICE FITCH

Phillips, Sid [Simon]

(*b* London, 14 June 1907; *d* Chertsey, 23 May 1973). English jazz clarinettist, bandleader and arranger. He studied the violin and piano as a child and taught himself theory and harmony. In his late teens he began playing the saxophone and the clarinet and performed with his brothers' band in Europe. He worked as a staff arranger for a music publisher and as a music director for the Edison-Bell Gramophone Co. From 1930 he wrote arrangements for Bert Ambrose and led his own quintet. Later he joined Ambrose's band (1933), with which he recorded on clarinet and alto and baritone saxophones (1933–7). In 1937 Phillips visited the USA, where he

broadcast and recorded with American musicians. After serving in the RAF he formed another quintet (1946) and composed several symphonic works for the BBC SO (as Simon Phillips). From 1949 until his death he led his own dixieland band; among his sidemen were George Shearing, Colin Bailey, Tommy Whittle and Kenny Ball. Phillips made several recordings as a leader from 1928 into the 1970s.

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D. Fairweather: 'Phillips, Sid', in I. Carr, D. Fairweather and B. Priestley: *Jazz: the Essential Companion* (London, 1987)

E.S. Walker: 'Sid Phillips: the Early Years', *Storyville*, no.130 (1987), 143

J. Chilton: *Who's Who of British Jazz* (London, 1997)

NEVIL SKRIMSHIRE/ALYN SHIPTON

Phillips, Theophilus K. Ekundayo

(*b* Nigeria, 1884; *d* 1969). Nigerian composer. After a time as organist at the church of St Paul, Breadfruit, Lagos, he studied the piano, organ and violin at Trinity College of Music (1911–14). On his return he was appointed organist at Christ Church, Lagos, remaining in this post until 1962. Most of his compositions are sacred choral works. As an exponent of the cultural and musical importance of Yoruba music and language, his works, many of which set Yoruba texts, show a predilection for speech rhythm, pentatonic scales and simple harmonic progressions. A major contributor to the growth and popularity of church and art music in Nigeria, Phillips provided compositional inspiration for such prominent Nigerian composers as Fela Sowande and Ayo Bankole. He was awarded the honorary doctorate by the University of Nsukka in 1964. His book *Yoruba Music* (Johannesburg, 1953) is an early study of theoretical aspects of indigenous African musical practices.

WORKS

(selective list)

Org: Prelude

Choral with acc.: Choral Suite, solo vv, chorus, pf; Yoruba Cant., SATB, org; Emi ogbe oju mi soke wonni (I will lift up mine eyes), S, org

Unacc. choral: Nigerian National Anthem; Magnificat in Yoruba, C

DANIEL AVORGBEDOR

Phillips [Phillipps], Thomas.

See Phelyppis, Thomas.

Philodemus

(*b* Gadara, 110–100 bce; *d* ?Herculaneum, 40–35 bce). Epicurean philosopher, poet and critic of music. Philodemus went to Italy in about 65 bce and remained there until his death. He was the author of a treatise *On*

Music, extensive parts of which have survived in a series of fragments discovered in the Herculaneum papyri, buried by the eruption of Mount Vesuvius in 79 ce. Excavations beginning in the mid-18th century brought the first of the papyri to light, and attempts at a reconstruction of the treatise have been published since the end of the 18th century. In 1884 Johann Kemke established a text including additional material that had been discovered; he proposed that Philodemus's treatise was comprised of four books, the first of which was a doxography of the music theory of the Academy, the Peripatetics and the Stoics (including Diogenes of Babylon); the second (essentially lost) and third provided a fuller explanation of the theory of the Academy and the Peripatetics; and the fourth presented Philodemus's polemic against Diogenes and other Stoics. Until the 1980s Kemke's text was the basis for most modern scholarship, despite objections to his arrangement that were periodically raised on various grounds. With the later work of Rispoli, Neubecker and Delattre, however, Kemke's interpretation (and much of his text) has been largely supplanted. Delattre has proposed on papyrological and contextual grounds that all the fragments belong to the fourth book of Philodemus's *On Music* and that the treatise was not necessarily restricted to four books. In Delattre's reconstruction, the first 47 columns provide a summary of the theory of Diogenes of Babylon and the balance of the treatise is devoted to Philodemus's refutation of the arguments of the Stoics.

For Philodemus, music was irrational and so could not influence the soul in any choice or avoidance of action. When it accompanied a text, it added nothing but listening pleasure. In Philodemus's view, reports of the powerful effects of music are simple nonsense: music has never in itself manifested ethos, and it cannot be considered among things of serious worth.

Despite the dogmatism and excessive vehemence with which Philodemus sometimes pursues such arguments, his treatise has value, especially as a reflection of late stages in the development of ethos theory. Several passages add significantly to the ancient evidence regarding Damon. Existing scholarship evaluating the treatise, its arguments and the place of Philodemus will certainly be reviewed and most probably revised in light of Delattre's new complete critical edition (forthcoming).

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THOMAS J. MATHIESEN

Philolaus [Philolaos]

(fl c450–400 bce). Pythagorean philosopher. A contemporary of Socrates and teacher of Democritus, he came from Croton (southern Italy), famous for its religious community associated with Pythagoras. After the destruction of the community in about 450 bce, he escaped to Thebes, a leading musical centre, where he taught some of the Pythagoreans whom Plato knew. He was the first to commit the precepts of Pythagoras to writing. Fragments from two of his works survive: the *Bacchae* (Diels, 44b17–19), and *On Nature (Peri physios)*; (Diels, 44b1–16), originally a multi-volume work, according to Nicomachus of Gerasa who quoted from it (Diels, 44b6). The authenticity of these fragments (written in the Doric dialect) has been disputed, but most scholars now regard them as genuine.

The fragments, together with the accounts of Aëtius (Diels, 44a9–13, 15–21) and Boethius (44a26), embrace a variety of subjects. In the fragment on music (44b6), Philolaus begins as a traditional Pythagorean philosopher with an explanation of *harmonia*, whose function is to bring into accord all the principles of opposition of which the cosmos is composed; but his own concluding analysis of the structural components of *harmonia* suggests a stronger link with musical practice (Philolaus himself was active as an aulos player; Diels, 44a7) than with Pythagorean doctrine.

Philolaus's nomenclature in effect adumbrates the tuning techniques of musicians: thus, *harmonia*, his term for octave (*diapasōn*: the concord running 'through all the notes'), denotes the harmonic framework or 'fitting together' of the octave's components; the 5th (*diapente*: the concord running 'through five notes'), he called *dioxeian* – 'through the high-pitched notes'; and the 4th (*diatesserōn*: 'through four notes') is *syllaba* – the first 'grab' of the fingers on the strings of the tilted lyre. What the Pythagoreans and Plato called *leimma* (limma) – the semitone 'left over' after the subtraction of two whole tones from the 4th – Philolaus named *diesis* ('passing through'), a term reserved by later theorists for the quarter-tone.

In his analysis of intervals smaller than a whole tone, Philolaus departed radically from Pythagorean doctrine, the hallmark of which is the treatment of musical intervals as numerical ratios. Using the numbers constituting these ratios as addable, not correlated, entities, Philolaus (as reported by Boethius) posited an array of micro-intervals, computed in units of 14 – *apotomē* (large semitone), 13 – *diesis* (small semitone), 1 – *komma* (comma; the difference between the large and small semitones) and ½ – *schisma* (half of a comma). This process of bisecting musical intervals is so mathematically unsound (the proper method being the multiplication and division of ratios) that scholars have judged Philolaus's analysis unworthy of a Pythagorean thinker. It is possible, however, that he was treating musical intervals not as mathematically expressible proportions but, after the practice of musicians, as units in a tonal continuum governed solely by the capacities of the human voice and ear.

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FLORA R. LEVIN

Philomathes [Philomates], Venceslaus [Václav]

(*b* Neuhaus [now Jindřichův Hradec], c1480; *d* after 1532). Bohemian theorist. His textbook *Musicatorum libri quatuor, compendiose carmine elucubratī* (Vienna, 1512) arose out of his studies and lecturing at the University of Vienna in the years immediately preceding its publication. The whole of music theory is set forth in elegant Latin hexameters, showing a humanistic influence that is also demonstrated by the dedicatory verses, for instance the one by Joachim Vadian. The mnemonic value of writing in verse had been invoked by Guido of Arezzo, but was almost unique in the Renaissance. The structure of the book was also original: the first two sections are on the conventional *cantus planus* and *cantus figuratus* (pitch and rhythm respectively), but before turning to counterpoint and composition in the last section Philomathes inserted a section on 'direction' (*regimen*) and voice-production. The textbook had a wide resonance. It was reprinted not only in Vienna in 1523, but twice by Georg Rhau

(Leipzig, 1518, as *Liber musicorum quatuor*; Wittenberg, 1534) and also (with alterations) in Strasbourg in 1543; Fétis referred to another Vienna edition of 1548. Rhau quoted many of Philomathes's verses as mnemonics in his own *Enchiridion utriusque musicae* (1517), as did (through Rhau's influence) Johannes Galliculus in his *Isagoge de compositione cantus* (1520) and Martin Agricola throughout his writings (1528–39). Agricola went so far as to publish a commentary, *Scholia in Musicam planam Venceslai Philomathis* (1538), for the use of his schoolboys in Magdeburg. Through these and other writers Philomathes exercised an indirect influence on 16th-century central-European music pedagogy second only to that of Gaffurius.

Several of Philomathes's statements have received particular attention. He was the first to point out the octave relationship between the ranges of the discantus and tenor parts and between those of the altus and bassus. He considered that the copious use of imitative passages, in parallel with the versification of the words, would result in a 'subtile poema'. He emphasized beating time regularly with the hand or with a staff. After publishing his textbook Philomathes seems to have returned as a priest to southern Moravia. He wrote a Latin *Institutio grammatica* (Kraków, 1525), and in the early 1530s he collaborated with Beneš Optát and Petr Gzel: he advised them on their Czech translation of the New Testament (1533), and his section 'Etymologia' was combined with their 'Orthographia' to form the oldest Czech grammar, *Grammatyka česká* (Naměšť nad Oslavou, 1533). This is the last that is known of him.

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KLAUS WOLFGANG NIEMÖLLER, JEFFREY DEAN

Philomela.

An Organ stop.

Philosophy of music.

I. Introduction

II. Historical survey, antiquity–1750

III. Aesthetics, 1750–2000

IV. Anglo-American philosophy of music, 1960–2000

V. Contemporary challenges

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LYDIA GOEHR (I, V), F.E. SPARSHOTT/LYDIA GOEHR (II), ANDREW BOWIE (III), STEPHEN DAVIES (IV)

Philosophy of music

I. Introduction

1. A sceptical beginning.

2. Entries in Grove's dictionaries.

Philosophy of music, §I: Introduction

1. A sceptical beginning.

Short and long discussions of music saturate the history of Western philosophy. Similar discussions of philosophy saturate the history of Western music. Yet referring to 'the philosophy of music' often surprises academics and laypersons alike. Some declare they did not know there was such a subject; perhaps that is because there have been few devoted philosophers of music. If one were to list known philosophers solely devoted to music, or known musicians devoted to philosophy (a devotion that in much earlier times would still have kept them in the class of musicians), one might not come up with a single name. However, were one to name philosophers and musicians who have contributed to the subject, one could produce a seemingly unending list and a list of the greatest names: Pythagoras, Plato, Aristotle, Boethius and so on through to the present. Most philosophical engagement with music has taken place in the context of (a) philosophers developing cosmological and metaphysical systems in which each subject and type of phenomenon, including music, is assigned its proper place; (b) philosophers treating music as one of the arts within their different philosophical systems of aesthetics; and (c) musicians – composers, performers, theorists, and critics – drawing on, and thus contributing to, philosophy to explain the foundations, rationale and more esoteric aspects of their theories, practices and products. Even so, scepticism about the subject remains.

Typically, the Western philosophy of music has been treated as a history of competing philosophical theories about the music most approved of at any given time – sacred music, serious music, classical music – hence generating a canonic discipline of the best that has been said about the best music produced. Yet even on this canonic level fluctuation in theory type, methodological commitment and chosen phenomena has been broad. Sometimes the fluctuation has produced scepticism as to whether there is a distinct field that is the philosophy of music and a belief that any such field is a hotchpotch of more or less connected theories produced by

philosophers and musicians of the Western tradition. Others have admired this same tradition, seeing the connections between the different philosophical explorations of music as interestingly sustaining and interacting with the explorations that constitute Western philosophy as a whole. Between the extremes of scepticism and admiration have laboured the theorists, troubled in their different periods by all that has been left out of, or included in, the canon: types of argument, types of philosopher, types of music, types of musician. Sometimes their resulting theories have been absorbed into the canon, sometimes as central, sometimes as marginal. Often they have helped generate new fields – musicology (and ‘new musicology’), music theory and analysis, ethnomusicology and anthropology, the physics of sound (acoustics), the sociology of, psychology of and social history of music – fields that have contributed to, or competed with what, at any given time, has constituted the canonic line of the philosophy of music. If, now, one still wants to grant that there is something approaching a sustained discipline of the philosophy of music, probably it is best understood, like the history and practice of music itself, as a family (or families) of theories, objects and practices happily and unhappily connected in relations of continuity and rupture, benevolent and malevolent debate, competition, influence, admiration and affection.

From another methodological point of view, whether one should speak of the philosophy of music on a particular species level, as one does, say, of the philosophy of biology or of law, or, as many have, only on the genus level, as part of a general aesthetics or philosophy of art, depends on how particularistic or unique one takes music (and each of the other arts) to be. ‘The aesthetics of one art is that of the others; only the material is different’, declared Robert Schumann. But just as one may argue that philosophical questions raised by biological phenomena are sufficiently particular for questions appropriate to ‘the philosophy of science’ as a genus discipline to fail to cover them, or that questions raised about law are inadequately covered by the general questions of ethics, so one may argue that music is too particular to be exhausted by the general questions of aesthetics. Certainly, from a historical point of view, music deserves to be treated as a particular if only by virtue of the extraordinary and distinctive breadth of use and significance it has sustained. For music has been treated not only as one of the major arts but also as a significant science and, for an extraordinarily long time, as a mainstay of a liberal arts education. In its different roles, music has been treated as theoretical speculation and idea, as practice, production and performance, as expression and craft, as natural phenomenon and cosmological force.

Nevertheless, for all this breadth, does the same assertion of particularity hold true when music is made the subject of philosophy? The difficulty inherent in that question has most interestingly lain in the ‘of’ in ‘the philosophy of music’. It has not lain in the obvious and pervasive truth that philosophers have used music, often with great depth, in their thinking, or that musicians have used philosophy with similar depth in theirs; it has lain in the less obvious thought that the practice and theory of music has historically represented a deep resistance to its being made the object of a systematic philosophical theory. There is a problem in making any particular subject the object of a general philosophical theory, but the claim here is more specific to music's peculiar historical engagement with

philosophy. Allied repeatedly with human emotion, with purely sensuous expression, with cosmology, mystery and mathematical abstraction, with useless and unnatural (artificial) function, with purely transient or temporal existence, with non-conceptual communication and, finally, with the often underestimated channel of the human ear (the ear is merely 'the channel of the heart', the eye 'the channel of the mind'), theorists and practitioners have been remarkably successful in making the 'art of tone' resist the philosophical bid to provide for music an exhaustive rational, logical or conceptual account.

The long history of music's being described negatively, in terms of what it is not, does not have, or cannot and should not do, has often been used to prove either music's impoverishment because music fails of philosophical account or philosophy's impoverishment because philosophy fails to control music. In the ruling dualistic terms of Western thought, some theorists have suggested that music's history is just the history of human passion, and that since philosophy's demand for reason has so often opposed itself to what passion offers, music has symbolized philosophy's antidote. One way to counter the resistance has been to make music's 'art of tone' subservient to poetry's 'art of word', or to render music rational, conceptual or logical in conformity with philosophical law. In the 19th century, Nietzsche spoke of the resistance and of the related struggle between music and philosophy when, in *The Birth of Tragedy*, he suggested that 'perhaps music represents a realm of wisdom from which the logician is exiled. Perhaps art is ... a necessary correlative of, and supplement for, science?' He had the long history of Western philosophy and music explicitly in mind. It was a history going back to ancient, Athenian quarrels between reason and feeling, mind and body, truth and illusion, desire and obligation, freedom and constraint, and to at least one of music's origins, namely, in *mousikē*: the desired contribution of the passionate muses to the project of educating the soul and to the distrust of some philosophers that the muse of music could in fact educate the soul. Regarding contemporary debate, a comparable struggle is articulated as a conflict between authoritarian and non-authoritarian social and cultural forms, or in gendered terms, between patriarchal and matriarchal discourses (see §V below). To accommodate music's endless resistance or philosophy's endless self-reflection, perhaps the headword 'philosophy of music' should be rejected, since it tends to embody an assumption that music can be, or historically has been, captured by and controlled within the constraints of philosophical method. 'Philosophy and/or music' may better capture their suggestive history of interactive equality and tension and leave dialectically open the issue of their relation. The headword may not only indicate what the entry will contain but also how the subject will be approached, as a necessary excursus into one specific history of music's complex relations with philosophy will now demonstrate.

[Philosophy of music, §I: Introduction](#)

2. Entries in Grove's dictionaries.

We now examine changing attitudes in the English-speaking musical world by a consideration of the treatment of the topic in the *Grove* dictionaries from the earliest discussion (in 1927) to the present day (2000). *Grove's Dictionary*, historically, has epitomized a mainstream if not always subtle

position of extreme scepticism towards the existence of, and interest in, the philosophy of music, perhaps typifying attitudes prevalent among musicians in Great Britain. In its third edition (1927) – the earliest to have an entry even approaching a direct discussion of philosophy and music – the author, Sir Percy Buck, introduced readers to the subject under the headword ‘Aesthetics’. This choice of rubric justified Buck’s beginning his account ‘about the year 1750’ when the term ‘aesthetics’ first came explicitly into use for the ‘science which investigates the Beautiful’. Though he provided no more historical information, and concerned as he was to expound his favoured aesthetic theory, he still explained something about a tradition of the philosophers’ engagement with music whose temporal and conceptual scale extended far beyond that mid-18th-century year. Yet what he wrote was quite disparaging:

‘Aesthetics’ has come to mean two different things to two different groups of thinkers. To the pure metaphysician it still stands for the investigation of Beauty as a thing in itself – a speculation which attracted even the earliest Egyptian and Greek thinkers – and to him Beauty is an absolute, outside of us, independent of its effect on mind and of human reaction to it. To the psychologist, however, Aesthetics has, by common consent, been narrowed down to the consideration of the Fine Arts: *i.e.* the arts concerned with sight and hearing (Architecture, Sculpture, Poetry, Painting and Music).

The connection between aesthetics and the modern classification of the fine arts has been sustained by more than the psychologists’ common consent. It was, and remains, the standard starting account among many metaphysicians and historians of the arts (Kristeller, 1951). Yet Buck, preferring the psychologists’ method, was determined to get metaphysics out of the way:

The single metaphysical problem ‘What is Beauty?’ thus resolves itself into a number of practical questions which may be stated in some such form as this: ‘How and why do we as human beings become affected by, and pass judgement on the quality of, works of art?’.

He had already loaded his argument by assuming that metaphysics should be resolvable into practical, as opposed to theoretical, questions. He explained:

It would serve no purpose to attempt to summarise here even the chief theories of the metaphysicians. From Socrates, Plato and Aristotle to Plotinus and the Neoplatonists in Greece, from Leibniz to Lessing, Baumgarten, Kant, Hegel and Schopenhauer in Germany; from Descartes and Diderot to modern time in France; from Bacon to Bosanquet in England, we are met by an endless stream of conflicting dogmatism. Few people pretend to understand (and most people doubt the ability of anyone to understand) what the majority of the above writers really want to say, and to those to whom metaphysics is not an end in itself the whole output of human thought in this field seems to be distressingly

dreary and sterile. For the metaphysicians write – and possibly it is proper that metaphysicians should write – as if they had never once allowed themselves to be thrilled by any manifestation of Beauty. It is therefore permissible to say that no student of music will love his art one whit the less for giving a wide berth to all that the metaphysicians have written.

Buck turned to the ‘psychologist [who] approaches the subject from an entirely different standpoint’, and who deals with an experience that is ‘always two-sided, being a reaction to a stimulus’. He did not particularly mention music again, finding his points applicable to the fine arts in general. Yet he did hint at fairly standard answers to what are still the predominant questions of a musical aesthetics with a predilection for psychology: What is Beauty? is it objective? law-like? does beauty reside in the object, the work of art, or in the hearer's response? what is the nature of an emotional response? what is the relation between the work of art (the stimulus) and the response? how, more generally, should one describe the relation between music and human nature, between music's ‘psychic energy’ or formal movement and the movement of our ‘inner lives’, or between how music moves and why we feel moved when we listen to music? What is surprising about Buck's answers was the implication that they were free of metaphysical assumption and carried solely by mere commonsense. At best, they were carried by that 18th-century British tradition of philosophical psychology that devised a theoretical ideal of commonsense – a shared faculty of sense – to guide its inquiries.

According to Buck, beauty resides in the response to a particular stimulus, in our feelings stirred by this particular object; yet not every feeling so stirred results in an aesthetic judgment. We judge aesthetically only when we take an interest in how artists have objectified their feelings, because art is the presentation of an idea through a medium; we find a work of art beautiful when our response is akin to the feeling in the artist that originated it. Much ‘barren [i.e. philosophical] discussion’, he wrote, could be avoided if we understood that a work's appeal lies not in the immediacy of our feeling-response but in how that response is mediated through the intellect, because the intellect contributes the knowledge of how the work is arranged. The intellect gives credence and shape to the emotion, the feeling of pleasure or displeasure, approbation or disapprobation, on the basis of which we judge. However, our judgment is not merely a reflection of our personal tastes; if it were, we could not guarantee objectivity in our practice of criticism. Criticism, rather, is the application of aesthetic principles derived on the basis of an acquired expertise about the technical and stylistic properties of art. Buck did not name these principles; he remarked only that they were conventional, not law-like; he then simply grounded their purported objectivity in ‘sincerity’. One ‘ultimate and eternal question’, he wrote, governs the entire enterprise of aesthetic judgment and criticism: ‘Is the artwork genuine? Was it born because the catharsis of its author compelled him to create?’. If critics who ask this question are sincere, their answers and judgments will be, and in their sincerity, he concluded, they will have engaged with the problems of aesthetics.

Music's expression, its embodiment of the emotions and its capacity to prompt catharsis (purification of feeling) in listeners are incontrovertible topics of musical aesthetics, although some would argue the topics, prompting as they do the central issue of the source and objectivity of expression, taste, judgment, criticism. Do musical works express or embody the composers' feelings, ideas or intentions? Do works express or mean something through their own form and content as linguistic sentences or utterances mean something independently of the particular persons who utter them? Are expressive or emotive predicates attributable to works themselves: may we say of the music itself that it is sad? Are the judgments and evaluations of musical works based on listeners' responses; if so, under what conditions of feeling and intellect? or are such judgments based on the emotive content we find in the form and content of the works themselves?

These classic questions of objectivity and subjectivity lie behind Robert Donington's entry, still under the rubric 'Aesthetics', in *Grove*⁵ (1954). Noting first the Greek origin of the term *aisthanesthai* ('to perceive'), Donington observed that the term had come more broadly to refer to the 'theory of artistic experience'. He did not say more but remarked on how rewarding aesthetics was for those with speculative talent, although he warned against untrained dabbling. He noticed how much 'unrivalled confusion' the subject has promoted, even among 'the trained', and then stated that the philosophical aspect was beyond the scope of the dictionary.

In the earlier editions of *Grove's Dictionary*, a discussion of aesthetics was included without any presumption that the dictionary was offering philosophical coverage. In the first (1877–89), when the editors specifically excluded certain topics and modes of inquiry from their concerns, philosophy was not mentioned among them. Its absence is further confirmed by the noticeable omission of entries on philosophers who contributed to music in that capacity. Although Rousseau was entered in the first edition, he was not recognized for his philosophical views on music (though they were mentioned) but for his compositions and music theory (specifically his debate with Rameau). Schopenhauer, now widely regarded as 'the musician's philosopher', entered *Grove* only in the fifth edition, as briefly did Nietzsche (the entry mostly concerned his relationship to Wagner). Further, when it was considered, aesthetics was not specifically connected to philosophy; it was not even treated with special reference to music, as Donington confirmed when, in referring his readers to an aesthetician he admired, he mentioned Benedetto Croce (1902), not usually known for his remarks on music despite his influential work on language and expression.

Unlike Buck, Donington did not promote a preferred method. Though he granted that psychology has much to contribute to aesthetics, he remarked that it had not yet been very successful in its contributions. He granted that critics had written much that was useful, but again warned against an attempt at philosophical explanation. He praised Wagner for his inspired and voluminous intuitions and developments of opera and myth, but chided him for attempting philosophical explanation. Although he regarded philosophy as beyond his scope, he showed an awareness of when his

themes called for philosophical account: 'The question of the principles on which a work of art can be judged good of its kind is one on which both psychologists and critics can throw much light', he wrote, 'but only a philosopher can (with their assistance) frame a really accurate answer'. Without claiming any such accuracy, he offered guidelines as to how the question might be approached.

Donington first observed that music may be described according to its emotional or physical aspects, noting that its physical aspects were treated elsewhere (under 'Acoustics'). We need only to know for aesthetics that certain vibrations and combinations of sounds give rise to certain reactions, perhaps of monotony or distress. The emotional aspects are then dealt with by psychology, by theories that show how auditory experiences vary conventionally and habitually in all sorts of ways against the background of shared human faculties. He continued more speculatively: although aesthetic pleasures include natural beauties, 'works of art are unique in putting us in touch with another mind'. A basic feature of artistic experience is communication by artists through works of art. Artists communicate their intentions to give pleasurable or satisfying feelings to listeners through the medium of music. To achieve this, composers tend to use contrasts: harshness raises a desire for sweetness, and resolution is felt when sweetness is offered. Discord finds resolution in concordance: when it does not, we speak of composers as 'ahead of their time', although this does not necessarily mark progress. He finally suggested that the impact of music might depend upon primordial associations that are worked out unconsciously, but offered no more detail. He concluded that, even had his thoughts not been accurate, he hoped he had been asking the right questions.

That Donington was approaching some of the right questions is not in doubt; that his answers were not entirely convincing is beside the point. What matters is this: in how many more editions would *Grove* assign the writing of an entry on aesthetics to theorists who felt the need, either because of disinclination, modesty or inadequacy, to disavow the contribution of philosophy in an encyclopedic coverage of 'music and musicians'?

The position changed in *Grove*6 (1980). The entry's headword was now 'Aesthetics of music', and subtitled as 'the philosophy of the meaning and value of music'. It was extended considerably and was written by the Canadian philosopher Francis Sparshott. Aware of the difficulties of adequate representation of so large a topic, he began by delimiting its scope:

The term 'aesthetics of music' normally designates attempts to explain what music means: the difference between what is and what is not music, the place of music in human life and its relevance to an understanding of human nature and history, the fundamental principles of the interpretation and appreciation of music, the nature and ground of excellence and greatness in music, the relation of music to the rest of the fine arts and to other related practices, and the place or places of music in the system of reality.

Here are captured most of the central questions pertinent to the philosophical discussion of music in its history and in the present day: the ontological questions of being and classification, the epistemological questions of experience, knowing and meaning and the normative questions of criticism, appreciation, judgment and value, and the functional questions of music's role in education and entertainment, culture and society. Sparshott went on to delimit the scope of the enterprise in terms of the modern disciplines from which it is differentiated:

aesthetics is to be distinguished from the psychology and sociology of musical composition, performance and listening; from the history of musical practice; from the physics of sound and the physiology of the ear; from the analysis and description of all particular works and traditions in music; and from all other kinds of empirical inquiry, even though fruitful discussions in aesthetics may in practice be inseparable from some such inquiries.

While acknowledging that 'aesthetics' had sometimes been used to include some or all of the modes of inquiry he had just put aside, Sparshott then added, against this, that aesthetics had also maintained a much narrower use, to refer only to those attempts to establish a rational basis for enjoyment and evaluation. He did not favour either side: the first was too broad, the second too narrow. Instead, he stated his intention simply to record 'what has been thought and said' by philosophers and philosopher-musicians 'about music in the tradition of Western Civilisation', although suggestions were added about how this tradition 'might be enriched by contributions from elsewhere', specifically from the long traditions of aesthetics, philosophy and the arts in China and India. He mentioned the concept of 'rasa' in Indian poetics, a sort of 'relish', that might have served Western aesthetics better than that of expression, and China's great system of equipoises, a cosmological system (social and aesthetic) that allows 'the theory of music and ceremonies', as Yueh Chih wrote, to embrace 'the whole nature of man'.

Sparshott's reasons for some of the inadequacies he saw in the aesthetics of music provide a new perspective on the scepticism that still concerns us. The field, he suggested, has received a noticeable lack of attention because (a) not all writers who would like to philosophize about music have the requisite knowledge of the technical complexities of music's production and notation; (b) there has been a strong prejudice that musical value does not extend past its notes or forms into extra-musical areas of human experience and value; and (c) that the humanities have long assigned music a low place, as merely an emotional or ornamental art of entertainment, of insignificant use in serious matters of culture. 'At least the first of these reasons remains operative', he noted, concluding that 'modern theorizing about music rises above the arcane and the nugatory less often than does comparable writing about the visual arts'.

His own discussion tried to alleviate that impression to the extent that he offered a chronology of what had best been said and by whom in Western philosophy about Western music, from antiquity until the late 20th century (see §2 below for his account from antiquity to 1750). His account

highlighted precisely the kinds of judgment, choice and prejudice that have historically been at stake in the topic. Unlike Buck and Donington, Sparshott showed how far music itself has been an essentially contested concept and the Western philosophy of music an essentially contested field. His account suggested that, if scepticism is to be retained, it should be of the constructive kind that allows essentially contested fields and concepts to be admitted to the contest. Denying that a given mode of inquiry is genuine or worthwhile might at times be a valuable, even a necessary, position to take within a field, but it should not be taken, as one might read the early *Grove* entries, as externally representing the field as a whole.

Sparshott's entry was published under the headword 'Aesthetics of music', although he knew that the title referred to a discipline and set of concerns that came into their own only in the mid-18th century. That was the time when music achieved (or so it is argued) its emancipated status as a fine art, when it acquired sufficient autonomy for its focus to move away from its external functional and occasional extra-musical functions in church and court to the secular and bourgeois concert-hall aesthetic of works, performances and reception (see §3). Sparshott associated the paradigm change of this period, as many theorists do, with the beginnings of modern theorizing about music, a type of theorizing that gave modern meanings to the theoretical terms of the previous sentence. It was also a type of theorizing that helped sustain the three kinds of concerns Sparshott identified as sometimes detrimental to the modern aesthetics of music: the new analytical focus on technical matters of composition and form; the formalist separation of specifically or purely musical value from extra-musical association, and the 'bourgeois' relegation of music to the sphere of leisure or mere, albeit fine, entertainment. These tendencies, however, constitute only a small part of the modern aesthetics of music, an aesthetics often reckoned as marking the period in which the relations between philosophy and music received more explicit attention in theory and practice than ever before.

The modern period saw musicians engaging in philosophy and philosophers engaging in music. It heard that music, under its condition of freedom and emancipation, was infinite expression, absolutely philosophical, the last true religion, the pure expression of the world's Will, the supreme carrier of the Dionysian spirit of tragedy in the modern age. It saw the plastic arts aspiring to the non-discursive, abstract and supremely expressive Romantic condition of absolute or purely instrumental music. It witnessed music, in the form of the symphony, opera or song, disclosing utopian and revolutionary dreams or prophecies for the future of humanity. It saw music, operatic and instrumental, being so feared for its power over the public that it was sometimes strictly censored.

Yet it was also a period of radical distrust of music's metaphysical and political imports, a period in which evolutionary science, psychology, history and sociology gave independent, empirical credence to, and justification for, the development of new musical genres. It was a period in which the discipline of music developed internally motivated forms of analysis and criticism that attended to the specifically musical, technical and expressive aspects of musical composition, notation, form and performance.

All these tendencies – the Romantic, the formalist, the speculative, analytical, positivistic and empirical, the psychological, political and sociological – are part of the modern aesthetics of music. They are also the tendencies of modern philosophy *per se*. Some may reasonably find the ‘arcane and nugatory’ in the most extreme manifestations of any of these tendencies, in the worst excesses of metaphysical speculation, in the worst excesses of formalism and positivism, and so on. More pertinent is the treatment here of the period before the establishment of the modern aesthetics of music: the views and approaches just mentioned can be found in more or less similar forms before 1750 (as, more or less, Sparshott's chronology shows). Yet this approach also shows a tendency to treat this history before the modern aesthetics of music as a pre-history, as if all the issues and concerns of philosophers writing about music, and musicians engaging in philosophy, were leading up to and resulting in these modern concerns (especially with the autonomy of music). Perhaps this tendency encourages the acceptance of the title ‘aesthetics of music’ as appropriate to the entire field.

It is common among modern aestheticians and modern philosophers to read the history of Western philosophy and music in terms of standardized periods, such as Antiquity, the Middle Ages, Renaissance, Enlightenment, Romanticism, Modernism; it is usual, furthermore, to suggest the development of themes from one period to another, a development that need not follow a straight, progressivist or unified line. Many theorists show how, in each of these periods, contemporary writers often justified their particular claims by showing their origin and authority in antiquity (or another early period) as a way to assert a difference from, and rejection of, their immediate predecessors’ claims. Such is the repeated pattern in the arts behind the quarrels between ‘the old and new’, ‘the conservative and progressive’ and ‘the ancients and moderns’. Although, as a general point, this way of writing history has some justification, its sometimes severe limitations need to be acknowledged.

One alternative is to confine ‘the aesthetics of music’ to the modern Western period, to acknowledge the paradigm shift of the mid-18th century without underestimating the obvious continuities that also transcend the shift: this is the approach of the present entry. It offers (in §3) a discrete discussion of the aesthetics of music, surveying the dominant concerns of the modern field. This discussion tracks the concerns predominantly associated with what is normally called ‘continental’ philosophy, a literature mostly written in German. It puts aside the Anglo-American contribution (discussed in §4) as well as certain other distinct issues, thereby reflecting contemporary disciplinary divisions and allegiances which, despite some recent erosion, institutionally at least still hold sway. In the entire entry the influence of non-Western thought shows itself noticeably underdeveloped in the contemporary philosophical field.

This separation of the Anglo-American contribution is especially pertinent because it reflects a tendency among modern philosophers to distinguish musical aesthetics from the philosophy of music, or aesthetics from the philosophy of the arts (a distinction originally made by Hegel). Many want to avoid the assumption that philosophical (for example ontological) problems prompted by the world of the arts are automatically to be

associated with the traditional concerns of aesthetics (about judgment, beauty, nature etc.), or that the concerns of aesthetics are exhaustively treated by reference to the arts (for example judgments of natural beauty). Now, as before, the naming of our enterprise carries assumption and significance and, at best, encourages lively contest. Such contest becomes evident within and between the ensuing surveys, in which judgments, qualifications, prejudices and preferences are left more or less explicit. It is appropriate and timely that this entry should be self-reflectively concerned not only about its topic but also about its status as a dictionary entry: for usually such entries presuppose solutions to the problems about objectivity and representation that occupy philosophers as precisely the problems still in need of solution.

Philosophy of music

II. Historical survey, antiquity–1750

1. Hellenic and Hellenistic thought.
2. Early Christian thought.
3. Medieval thought.
4. Renaissance thought.
5. Baroque thought.
6. Rationalism.
7. Enlightenment.

Philosophy of music, §II: Historical survey, antiquity-1750

1. Hellenic and Hellenistic thought.

The commonest positions in the aesthetics of music are borrowed and developed from classical antiquity. Greek musical practice being inaccessible, the theories related to it have been freely adapted to the practice of whatever day it might be – a licence less available to those who similarly exploited classical writings on less fugitive arts. The language of musical aesthetics has thus often suggested a certain remoteness from what was actually going on.

Although ‘music’ (mousikē) is a Greek word, classical Greece did not use it to mean what we call music. It had no word for that. Etymologically, the word means ‘the business of the Muses’, who were goddesses of poetic inspiration. As a body of practice, the ‘music’ of classical Greece extended to cover all imaginative uses of language and dance, and as an object of theoretical study ‘music’ was largely the study of scale-construction and tuning systems. But this divergence between Greek conceptualization and our own dwindled in Hellenistic times.

Among the debris of ancient thought we may distinguish at least six views about the nature and significance of music. The first view is assigned to the thinkers, mostly anonymous, associated with the name of Pythagoras (6th century bce), traditionally the first to take note of the relevance of certain small-number ratios to the intervals recognized as consonant and invariant in the music of the day. By the 5th century bce the Pythagoreans were speculating that similar ratios should be discoverable everywhere in the world. That music embodies numerical principles and somehow answers to the laws of nature seems already to have been accepted everywhere, from China to Babylon; the Pythagorean contribution was to make this hitherto

mysterious relationship amenable to rational inquiry. The ratios found in musical intervals were sought in the distances of planets, in the compositions of stuffs, in the souls of good men and in everything that contributed to cosmic order. Musical structures should thus have analogues in the human mind and in the world at large, and their felt but ineffable meaningfulness should be explicable by those analogies. Music was important as the only field in which these ratios had been discovered rather than merely postulated. But the mathematicians of the 4th century bce borrowed the name 'music' for the branch of their study devoted to the theory of proportions, and the specifically audible varieties and manifestations of such proportions became theoretically accidental. The doctrine that music was or ought to be an 'abstract' system of relationships stateable in a set of equations has haunted musical aesthetics ever since, although the habit of linking music to astronomy by a supposed 'music of the spheres' died with Kepler (1619).

The second Greek view of music adapted the Pythagorean ideas to fit the notion, popular then as now, that national music expressed national character or *ethos*. Damon of Athens seems to have done the adapting in the middle of the 5th century bce (see Lasserre, 1954). National styles or 'modes' were construed as essentially scale systems, whose intervals are generated by ratios characteristic of the personality types and behaviour patterns of their users, Dorians, Phrygians and the like. Damon thought of music as primarily a means of moral indoctrination. Plato, from whom these ideas descend to modern times, cut them loose from their mathematical underpinnings: his *Republic* (c380 bce) merely postulates a series of causal connections, as follows. The specific mental characteristics that assign a person to a given sort find expression in corresponding patterns of thinking; these patterns achieve utterance in characteristic forms of poetical speech, and such formal speech evokes a fitting melodic and rhythmical accompaniment. To hear, and especially to perform, the resulting music will tend to re-create the originating mental characteristics, so that the student performer becomes the same sort of person as his composer-teacher. The charms of music are thus the same as those exerted by an attractive personality, except that music is expressive through and through whereas the excellence of a man may require him to be inexpressively reticent. In this Platonic version of the *ethos* theory, the expressiveness of music reflects that of an actual or possible poetic text. This answers to the Greek practice of teaching gentlemen to accompany themselves on plucked strings, leaving wind instruments and bravura generally to low-born professionals. The verbalizing version of *ethos* theory has the advantage over the mathematicizing version that it calls for no cosmological commitments; on the other hand, this modesty leaves it with no hidden resources to counter empirical rebuttals.

A third view of music, which has also proved perennial, is implicit in the histories of music that survive from the first centuries of our era. Like the analogous histories of other arts, these sources take a technical view of music: its history is the progressive mastery of more and more elaborate instruments, performing techniques and sound patterns. Music is seen as exploring the possibilities of a self-contained world of sound. However, this view of cultural history is modified by an assumption derived from Aristotle's cosmology and reinforced by cultural nostalgia for the classical

age of Greece. The world of sound, like the world at large, is not infinite; the possibilities to be explored are not endless; and the fruitful development of the art of music was completed long ago at a period defined by that completion as classical. This complication of the progressivist view of music has also been revived from time to time, with the idealized classical age suitably updated; but its revivers are mostly musical revolutionaries who modify the theory by claiming that new worlds of music can be substituted for the old, so that new explorations can proceed – even if, as conservatives will protest, the new worlds cannot sustain human life. In its extreme form, this last modification becomes the claim that every serious musical work is or should be a self-contained musical universe.

The ancient progressivist theories of music history, whether or not they held that progress must end somewhere, ran counter to a deep-seated belief in social degeneration, which assigned the 'golden age' to a technically primitive past. When these tendencies collide, we have a view of music history in which musicians continually press for innovations which statesmen and moralists untiringly resist. Plato, writing as a moralist, reinterpreted the conflict between reactionary and progressive musicians as one between two kinds of music: one, the true music, rationally based and logically developed, exemplifies the structural principles of all reality, including the human mind; the other music, impressionistic and fantasticated, merely imitates the sounds of nature and the passing show of temporary feelings. Variants of this contrast, which despite its incoherence is deeply rooted in Plato's general metaphysics, keep reappearing in the history of aesthetics, most recently in Adorno's pitting of the severities of dodecaphony against the confectionery of the culture industry. The contrast has been strikingly reflected in recent decades in debates over the proprieties of interpretation: a music whose vocation is subtly to mould the perceptible surface of sound is a performer's art for which composers merely provide the material, but if music is to unfold profound tonal structures it must be elaborated in the study and its performer must reveal only such treasures as the composer has buried for him.

The reason why the underlying view of music history whose vicissitudes we have traced gives rise to such continued controversy is that it starts by equating the progress of music with the elaboration of its means rather than with the exploration of deep structures. Even the intonational researches whereby the Greek theorists finally excogitated a unified system, within which the originally incommensurable tribal modes could each appear as a possible variant, were represented as a mere development of new possibilities of modulation rather than as an investigation of the nature of modality as such.

A less tendentious account of the division within music that the ancient histories of music sought to explicate is adumbrated in Aristotle's *Politics* (c330 bce): there are two musics because there are two uses for music. Rituals and festivals call for an exciting and ecstatic music, demanding virtuosity of its performers and moving its audience to a salubrious frenzy. A gentleman needs a different sort of music to play for his recreation, as one of the amenities of everyday life. 'What passion cannot Music raise

and quell?', Dryden was to ask. But not all music has the raising and quelling of passion as its function.

A fourth view of music was sketched by Aristoxenus (c300 bce), a student of Aristotle. He refuted the Pythagorean numerology and the *ethos* theory that was built on it by pointing out that the ratios generating harmonies are inaudible, and music is concerned with the audible. What can be heard is sounds in relation. The ear certainly needs the aid of memory and mind, but the contribution of memory is to make protracted structures perceptible, and the intellect is called on, not to intuit any underlying reality, whether cosmic or psychic, but to grasp the mutual relations of notes within the system of a scale. Music is thus a self-contained phenomenological system, and the significant form of any work is not derived from its relation to any other reality but is identical with the principle of its own organization. Why men should make such things and delight in them Aristoxenus does not say, but no Aristotelian need ask: any refined exercise of mind and senses is inherently delightful, for man is by nature hungry for information. Aristoxenus concedes that such audible constructions may acquire by association an ethical significance, but that is adventitious.

Aristoxenus's embryonic formalism strikes a responsive chord today, but was little noted in antiquity. To Ptolemy in the 2nd century ce, he was only the bellwether of one of the two extremist schools of musical theory, the latter-day Pythagoreans being the other. Ear and reason are judges of harmony, says Ptolemy, the ear establishing the facts and the reason divining their explanation. Musical theorists, like astronomers, must lay bare the design that unifies the phenomena, thus showing that the real is not irrational. He complained that the Aristoxenians trust the ear alone and forgo theoretical explanation, while the Pythagoreans trust reason at the cost of observational accuracy. The philosophy of music is thus shown to involve difficulties of principle that are still central in 20th-century philosophy of science.

A fifth view of music was current among the followers of Epicurus, represented by Lucretius in the 1st century bce, for whom music was nothing but a source of innocent pleasure, natural in the sense that it represents a complex use of man's natural endowments: 'Every creature has a sense of the purposes for which he can use his own powers'. Such elaborations, discovered by accident and developed by experience, afford relaxation, distraction in distress and an outlet for excess energy. No further explanation of musical delight is possible or necessary, and the pretensions of highfalutin theories are merely absurd. The Epicurean tradition did not survive the triumph of Christianity, but such Philistine mutterings remain a permanent possibility for aesthetics, one that is congenial to most of us some of the time and to some of us most of the time.

A sixth, sceptical view goes beyond the Epicureans by agreeing that music is a diversion but denying that it is natural. Musical practice is conventional through and through: it may have effects on the character, but only because it is believed to have them. In fact, the Sceptics denied that music could be an object of knowledge, since it is constituted by the relations between notes, which themselves have no reality; and what is unreal

cannot be known. This ontological scepticism, known to us from the work of Sextus Empiricus (3rd century ce), was to find, when less crudely stated, a permanent place in musical aesthetics.

The last four of these ancient traditions, the ones that flourished after the Greek cities lost their independence, allow music no social or civic significance. When an art claims autonomy, it may be a sign that it accepts a peripheral place in the culture of its day.

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2. Early Christian thought.

The Stoics had slighted music as irrelevant to the life of reason, and the Church Fathers followed them in finding it irrelevant to salvation. Yet music played an important part in the liturgy. This generated some tension. In fact, we find St Augustine (4th century) torn between three attitudes to music: exaltation of musical principles as embodying principles of cosmic order; ascetic aversion from music-making as carnal; and a recognition of jubilation and congregational song as respectively expressing inexpressible ecstasy and promoting congregational brotherhood. Being a rhetorician and not a musician by training, he thought of the numerical side of music as embodied in poetic metres rather than in music proper, but the other two attitudes left him agonizing: it is as if a man were seduced by worship.

Medieval musical aesthetics, while preserving the Augustinian attitudes, resembles medieval philosophy of culture generally in basing itself on the attempt by Boethius (6th century) to consolidate the consensus of classical philosophy, whose three-tiered metaphysical and epistemic structures readily adapted themselves to the notion of a triune God. Boethius thought of music as a branch of mathematics, unlike other branches in that its proper manifestations are perceptible and affective as well as intelligible. There are three musics: *musica mundana*, cosmic music, the 'harmony' or order of the universe; *musica humana*, human music, the order of the virtuous and healthy soul and body; and *musica instrumentalis*, music in use, the audible music men make. This framework haunted musical thought for a millennium. Its significance lies in its Neoplatonic and Christian implications. Man, according to Neoplatonism, can and should associate himself with the higher, intelligible level of reality, but turns in his weakness to the lower, sensuous level. Now, the human voice is not an artefact, but a direct embodiment of intelligence: in a sense, it belongs to *musica humana*. Stoics such as Epictetus had taught that man attunes himself with the eternal Mind by an intellectual 'song' of praise: that is, by philosophy. Christian writers – using, like St John Chrysostom (c400), the homely analogy of work songs that ease men's necessary toil – had adapted this rhetoric to a literal advocacy of psalmody, audible praise facilitating mental praise of a personal God. This complex of thought now gives rise to a new version of the old dichotomy between two musics: a low, sensual, instrumental, secular music is contrasted with an exalted, intellectual, vocal, sacred music. This dichotomy is reinforced by another Boethian doctrine, that the artist, in this case the music theorist who understands practice, is better than the mere practitioner, in this case the player or singer who uncomprehendingly follows the guidance of his training or his instrument: 'it is the definition of a beast, that he does what

he does not understand', as Guido of Arezzo (c1030) unkindly remarked of singers.

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3. Medieval thought.

Boethius, by treating music as a mathematical science, gave it a high place in the life of the mind (higher than rhetoric, for instance), but cut it off from secular song and dance. This sealed the fate of musical aesthetics in the early Middle Ages. The art of music became a rational mystery underlying practice, and medieval theorists tended to be preoccupied with ways of calculating and representing musical ratios. Since these ratios are exemplified everywhere in the cosmic economy, allegorical interpretations of all sorts abound, without any one of them being much developed or emphasized. However, in the 9th century the philosopher Eriugena used the fact that the cosmic order is one of simultaneous complexity to explain the peculiar value of polyphony. For the first time, musical harmony was equated with the internal relationships of an audible object.

The drive towards polyphony and polyrhythm was one of the factors that led to the development of a graphic, mensural notation, without which such complex music could scarcely be learnt and certainly could not be transmitted throughout the newly cosmopolitan and bookish culture of the 11th century and after. The introduction of such a notation, as systematized by Franco of Cologne around 1216, was not itself a contribution to aesthetics but transformed aesthetics by radically changing the nature of the art. It facilitated complexities of a wholly new order; it liberated musical time immediately from the tyranny of the syllable, and ultimately from any expressiveness based on words; it enabled the composer to be an intellectual working at his desk, rather than a performing musician; and finally, as Nelson Goodman and Thurston Dart have stressed in different ways, it lent emphasis and authority to those aspects of music that it recorded, so that a composition came to be defined by its score. Thus the abandonment of conventional notation by the advanced composers of our day left some musicians feeling as if the solid ground of their art had vanished from under their feet.

The notation that evolved for the sacred music of the Middle Ages had not only to record musical facts but also to disclose them as rational. Hence abstruse controversies arose about the nature of perfect and imperfect numbers, and the metaphysical superiority of triple (trinitarian) over duple (manichean) relations. But by the early 14th century a more sophisticated and subtle logic led in aesthetics, as in philosophy at large, to a rejection of the equation between rationality and structural simplicity. The new mood appeared in a passing remark of Johannes de Muris (1319): 'What can be sung can be written down'. The reactionary Jacques de Liège (c1330) attacked the 'new art' as lascivious, incoherent and above all irrational: if three is admittedly the perfect number, why admit imperfections? But he was too late.

Medieval aesthetics in general rests on the ancient theory of beauty, as that which gives immediate pleasure when perceived, rather than on any theory of art. Allegorical explanations are introduced only when the literal level is exhausted: it may be true that polyphony mirrors the universe, but

beauty must be experienced before it is explained, and the fundamental fact is that counterpoint sounds well. This position allows of little theoretical development; but Roger Bacon, among others, drew the conclusion that the most beautiful work would be one that pleased all the senses at once, and in which music formed only one component (De Bruyne, 1947).

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4. Renaissance thought.

A versatile mathematical intelligence does not demand simple forms but adapts itself to the complexities of the real. The advances of late medieval logic thus prepare the way for the conclusion that mathematical considerations have no essential bearing on music. In the later 15th century, the view of music as the branch of mathematics that pertains to sounds tends to give way to a humanist view of music as a sonorous art, to which mathematics is relevant only as calculating or explaining means to musical ends otherwise determined. Johannes de Grocheo had already made the essential point around 1300, urging that the mathematical *science* of music was not the same as the *art* of music, which was the application of such theory to singing. This art was not a branch of mathematics, and neither *musica mundana* nor *musica humana* had any place in it. His cool Aristotelian pragmatism made little headway in that age of numerological hermeticism. But Tinctoris in the late 15th century, and yet more clearly Glarean in 1547, remodelled the theory of music on the basis of its actual history, practice and effects. They thought of music primarily as a form of human activity rather than as a closed science or a model of the cosmos; and the conventional ethical associations of old and new modes received less attention than the actual effects that genius and discipline may achieve. Tinctoris (c1473–4), enumerating and classifying the effects claimed for music, was content to cite authorities; but a century later writers such as John Case (1586) put flesh on his bones. Such humanism comes the more readily because no myth claims divine origin for polyphony. God may have taught Adam to sing his praise, and Jubal to play upon instruments, as J.A. Scheibe still maintained in 1754; but counterpoint was invented by men in historical times.

Glarean already sensed a crisis in music, a tension between polyphonic skill and melodic feeling, between art and nature. Zarlino, in 1558, attempted a synthesis involving a subtle humanization of the ancient *ethos* theory. Of all musical effects, he says, the ear is judge. But the ear finds a fundamental contrast between the feeling-tone of joyful major and mournful minor triads. Instead of finding metaphysical reasons why each mode should reflect a different type of character or feeling, he appeals to experience to testify to a correlation of harmonies with feeling within a single harmonic scheme. Then, instead of saying (with Plato) that the harmony and rhythm of a piece should be determined by those actually inherent in the accompanied words and their meanings, he demands that harmony and rhythm be those perceived as suiting the general feeling-tone of the subject matter of the words.

While thus adapting ancient proprieties to a modernized and humanized form in which they have remained so familiar as to seem obvious, Zarlino introduced another fateful concept of a quite different tendency. Just as a

poem may have a subject, such as the fall of Troy, so does a musical composition have a subject but this is a musical subject, a theme, a series of sounds. Music is about music. It is thus at once autonomous, through its melodic organization, and heteronomous, through its harmonic and rhythmic affectivity.

Zarlino's professional Venetian compromise between ancient theory and modern practice was soon challenged by the mainly amateur circle formed at Florence around Giovanni de' Bardi, whose chief theorist was Zarlino's pupil Vincenzo Galilei (1581). They pointed out that Greek humanism, now the acknowledged ideal, had rested on the practice of a monodic and heteronomous music in which a singing line traced and induced a flow of emotion: the gentleman troubadour, long ignored or disparaged by theorists, came into his own now that gentlemen were writing the books. Polyphonic music cannot raise and quell passions, because the effects of simultaneous melodies must cancel out. To emulate the fabled effects of Greek music at Alexandrian feasts, arcane and autonomous pattern-making must be replaced by the expressive voice of a natural man. And what is expressed is merely sentiment and speech, not (as in Plato's fantasy) character and thought. Significantly, this polemic is launched in the name of Boethius's second level against his third; the revival of Neoplatonism might have encouraged the opposition to take the yet higher ground of Boethius's first level, but the unfashionableness of logic and mathematics seems to have discouraged them from doing so.

Zarlino (1588) found the obvious reply to the Florentine arguments: music is music, it is not rhetoric. But that was the point at issue: rhetoric was the cornerstone of a courtly education, musicians' music was work for monks and lackeys. The debate continued and, *sotto voce*, continues yet; but, as the 17th century saw, it was rather unnecessary, since the Venetians had in mind a public and ceremonious music, and the Florentines envisaged a music for a more private use.

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5. Baroque thought.

Towards 1700, the controversies between old and new musics settled down to a squabble of gentlemen over their amusements. The favoured contrast was that between stiff French correctness and supple Italian invention. The divergent styles found different rationales. Le Cerf de la Viéville (1704–6) claimed for the French party that the accepted rules formulated the established requirements of good taste and stood for reason and method as against the vagaries of fancy and passion. Raguenet (1702) maintained that the Italians, trained to music from the cradle, could dispense with rules because their underlying principles had become second nature. If they took risks, it was because they had developed a sense for when something risky would come off. The arguments on both sides are closely analogous to those used at the time in controversies over painting and literature. Both parties occupy the lowest ground of sentimental humanism: hedonism and a courtly ambience are assumed, and the rules appealed to turn out to be no more than recipes for a rational enjoyment.

If humanistic thought can find for music a deeper significance than that of mere amusement, it must be through its working on human passion. Here an issue had been left unsettled between Venice and Florence: how does music most fitly express feeling? Through the 17th century and after, three modes were mooted. Music may follow the inflections of a voice speaking in passion – a device practically abandoned at Florence soon after it was first tried, but still theoretically entertained by Grétry 200 years later; it may echo the sense of a text word by word, as a man who gestures while he speaks – Rosseter (1601) thought it vulgar to do so, Morley (1597) thought it absurd to do otherwise; or it may convey the general tone of its text. All three modes were defended around 1600, and confused (as by Richard Hooker in 1617) with the very different doctrine of *ethos* according to which music mirrors not passion but character. But what if there is no text to accompany? The rise of a purely instrumental music that is more than an accompaniment for dancing seems to call for compositional principles that are purely structural, but how can these be used without sacrificing humanistic meaning? ‘Sonata, what do you want of me?’, asked Fontenelle (Rousseau, 1753).

Answers to this newly pressing problem were sought from the art of rhetoric. There were three good reasons for this. First, it afforded the only actual model for the articulation of temporally extended forms on a large scale; secondly, it formed the basis of genteel education; and thirdly, of most direct relevance, the ancient treatises on rhetoric had as their avowed aim the systematic analysis of the passions and the means of working on them – so that J.J. Quantz (1752) could say that ‘The orator and the musician have, at bottom, the same aim’.

Rhetoric was actually used in two ways. First, theorists of the Baroque age tried to describe musical forms and figures by making various figurative uses of terminology derived from the articulations and ornamentations of discourse. These systems, never stabilized, died out as our special vocabulary for describing musical forms gradually made its way. And second, musical theorists tried to adapt directly to music the programme for a scientific rhetoric first enunciated in Plato’s *Phaedrus* (c375 bce): an analysis of human passions and the ways to arouse them. These attempts leaned heavily on Descartes’ treatise on the passions (1649), which argued that the most complex emotions could be shown to result from the mechanical combination of a few simple psychological components by a strict causal necessity. Such writers as Mattheson (1739) offer elaborate analyses of the emotions along these lines, with detailed specifications of the corresponding musical devices. The resulting emotive packages are mediated by dance forms, since in a dance a complete musical complex, often with ethnic and hence ethical connotations, is already wedded to gesture and thus as it were integrated into a way of life. On examination, the mediation proves somewhat programmatic: the musical specifications could be at best sketchily correlated with the analyses of the passions, since only a few simple musical variables had an emotive significance that could be specified. In theory, that would not detract from a Cartesian analysis, which actually called for the reduction of complexities to combinations of a few simple forms; but in practice the Cartesian programme has rather limited application, and the more elaborate versions

of the 'theory of affections' were eventually abandoned (see [Affect, theory of the](#)).

Such theories of emotive meaning admit an important ambiguity: are the feelings in question to be worked on or only to be symbolized? The more sophisticated authors write as if the primary function of the emotive meaning were to make the music intelligible. A work of art has to be unified as well as articulated, and Mattheson's requirement that each piece confine itself to a single emotion suggests that at least part of what is at stake is the use of a consistent manner as a unifying principle. But the question was not clearly posed, and evocation of the represented passion was not ruled out. What was excluded was the demand that the composer be imbued with the feeling he expresses or imparts. This exclusion showed that music was being assimilated to rhetoric and not to poetry: traditionally, the poet is inspired by the feeling he arouses, while the orator must keep cool to control his audience.

To the extent that the doctrine of affections pertains to the meaning rather than to the effects of music, its intellectual affinities are not with the Cartesian 'hydraulics of the animal spirits' already alluded to, but with the later contention of such Enlightenment sages as Holbach and Hume that it is the function of reason to articulate and thus to civilize the passions.

We have noted the demand that each piece be dominated by a single mood. Such a demand envisages the composer as master of various styles. The notion of style is imported into musical theory in the 17th century from its original home in rhetoric, which required of the orator the ability to speak in diverse literary manners and to suit diverse occasions. The Baroque age found this notion useful when coping with the survival of contrapuntal church music alongside a basically monodic secular music. No longer are there rival musics: the accomplished musician knows how to write church music, theatre music or chamber music, in a diversity of national manners.

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6. Rationalism.

It was not only through the doctrine of affections that Descartes left his mark on the aesthetics of music. He (1649) and his friend Mersenne (1636–7) both attempted once more the impossible task of rationalizing the mathematical basis of harmony. More important was Rameau's (1722) successful interpretation of harmony itself as a system on the Cartesian plan, reducing the bewildering variety of possible chords to the simple system of triads and their inversions. The modern notion of harmony, already implicit in Zarlino, thus suddenly acquires an intelligible basis and occupies the centre of musical thought. As the notion of the 'position' of a chord suggests, music comes to be envisaged as occupying a 'space' with vertical (chordal) and horizontal (cadential) dimensions. The Baroque vocabulary borrowed from rhetoric does not fit this way of thinking about music, and it becomes easier to think of it in formal, even in architectural, terms.

Rameau himself pointed out the more immediate significance of his theories. The squabbles of italphile and francophile cliques and cabals

over operatic styles and persons, which through most of the 18th century retained the interest of the lay public, mostly concerned the style of vocal writing. They were therefore trivial in comparison with the issue of principle between the theories and practices that put melody first and those that put harmony first. Melody tends to be interpreted heteronomously, in terms of what it expresses; in giving harmony priority over melody Rameau laid new foundations for the autonomy of music, at the same time making it easier for instrumental music to take up a central position that it had never before occupied and from which it has yet to be evicted.

Rameau's revolutionary move coincided with, and purported to incorporate, a more fundamental discovery. This was Joseph Sauveur's almost single-handed development of the science of acoustics, making sounds into objects susceptible of systematic investigation and description. The scepticism of Sextus Empiricus was finally refuted, and from then on music could be slowly, subtly and profoundly transformed into an art of sound (see [Physics of music](#)). Meanwhile, Rameau fastened on the overtone series, already identified by Mersenne but now explicated by Sauveur, as affording a natural basis for the harmonic relations he was expounding. Musical structures were thus founded on nature – not the nature of the heavens, or of the soul, or of the eternal objects of mathematics, but the nature of sound itself.

In seeking a basis in nature for the structures he explored, Rameau was typical of his age. The reference to 'nature', which might be most variously conceived, is one aspect of a convergence between the criticism of music and that of the other arts that continued throughout the 18th century. The notion of the 'fine arts' had been conceived when palaces became museums in the 16th century; its gradual emergence reflects the dominance of monarchic courts, making symbolic use of acquisition and display. Like other cultural movements of the epoch, this conceptual unification of the fine arts had to be validated by an appeal to classical antiquity, and the only rationalization to be found there was the concept of 'arts of imitation' implicit in Plato's *Republic* and explicit in his *Epinomis* (c350 bce).

Music, then, like other arts, must imitate what is not art; and what is not art is nature. But the nature of what? The growing separation of composer and performer from their public meant that the honorific answer of the ancient *ethos* theory, that music directly shows and moulds character, would no longer do; and the difficulty of finding any other laudatory answer threatened to relegate music to the last place in the pecking order of the arts. Among the early systematizers of the arts, Dubos (1719) held that music imitated the voice, and gave pleasure through the style of that imitation. Batteux (1746), arguing that all the arts exist to portray an idealized nature, seems to have been the first to think of music as a language of the heart that is natural because it precedes all conventions.

Rameau's breathtaking proposal of a Cartesian science of music did not fit into these systematizations of the arts, and seemed politically objectionable at a time when progressive thinkers were exalting the natural voice of the natural man (see Diderot, 1823). Its impact, though in the long run decisive, was therefore delayed.

7. Enlightenment.

Batteux's description of music as the language of the heart, itself a sentimental blurring of the contemporary doctrine of affections, was developed by Rousseau (1781) into a popular and durable theory about the origin and nature of language. The first human speech must have been a chant that expressed thought and feeling together; developed languages confine themselves to communicating thought, leaving to music, in its original form of song, the task of expressing feeling. Such expression was indeed the true function of all art. And since Rousseau equated nature with human nature, and this with the naively passionate side of man as opposed to the artificial 'rationality' his schooling imposed on him, music 'imitated nature' more than any other art did. But only melody is thus vindicated. Harmony and counterpoint, gothic and barbarous inventions designed merely to produce a volume of agreeable sound, fall altogether below the level of art.

The compilers of the *Encyclopédie*, the foundation of progressive thought in the later 18th century, followed Rousseau in deriving beauty from 'nature' interpreted as simplicity and truth but did not agree on the consequences for music. D'Alembert (1751) disparaged music in a way that had become traditional, for the poverty of its representational resources. Diderot (1751), however, set music highest among the arts; not for Rousseau's reasons, but because musical relationships are perceived directly and not mediated through interpretation of content, so that music gives imagination more freedom.

Diderot's appeal to imagination invokes an alternative tradition in aesthetics, according to which the fine arts were not exercises in imitation that call for rationalized skill but sources of 'pleasures of the imagination' open to the free play of creative genius. To this school, dominant in British aesthetics throughout the 18th century, not the poem but the landscape garden, in which artifice merges with the infinite, was the paradigm of art. It is this view of art and music that Romanticism was to develop. Meanwhile Kant (1790), systematizer of the Enlightenment and synthesizer of British and German aesthetics, acknowledged both conflicting evaluations of music: of all arts it is the least rational and the most delightful, a language of feeling that contrives to be universal in scope only by forswearing all cognitive meaning, so that it can never be integrated into the truly human life of reason.

Such odious comparisons between the arts were not universal. G.E. Lessing (1766) pointed out that different arts used such heterogeneous means that it was pointless to compare them. Music, deployed through time, must relate to other realms of experience than do those arts whose works are extended in space and presented all at once; how can they be thought to compete? And J.G. Herder (1800) denounced all attempts to set up hierarchies of the arts, especially that of Kant.

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III. Aesthetics, 1750–2000

1. The rise of aesthetics.
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1. The rise of aesthetics.

The theoretical reflections on the status of music as an art and as a form of meaningful articulation, which constitute what is now termed the 'aesthetics of music', are often seen as merely a continuation of philosophical reflection upon music of the kind that began with the Greeks. However, the aesthetics of music cannot be said to have existed before the second half of the 18th century in Europe. The word 'aesthetics' derives from the Greek *aisthanesthai*, 'perceive sensuously', but perception became a decisive issue for philosophy only in the empiricism of Locke and Hume.

Given the increasing success of the natural sciences, rationalist philosophers of the 17th century had argued that the mathematical intelligibility of the world was proof that its true structure can be explained independently of the vagaries of sensuous perception. Leibniz summed up the implications of the rationalist view for music in the dictum that music was 'the unconscious counting of a mind which is unaware of its own numeracy'. Against the rationalist view, the empiricists maintained that our access to the world's intelligibility lies in the impressions made by the world on the senses, which constitute the prior basis of scientific knowledge. In his *Aesthetica* (1750), Alexander Baumgarten, himself schooled in the Leibnizian tradition, prepared the ground for the new subject of 'aesthetics' by focussing attention on the value of what appears as sensuously true in everyday life even if it has no claims to scientific status, such as a successful painting of a particular object. J.G. Hamann, in his *Aesthetica in nuce* (1762) and in other work, linked insistence on the senses as the prior means of access to the truth to the claim that this access also requires natural languages that cannot be reduced to a 'general philosophical language'. He saw languages primarily as celebratory expressions of the divine harmony of creation, rather than as the means of representing an objective world. This led him to the claim that the oldest language was music and to his giving a prominent philosophical role to literature.

Hamann's understanding of language is echoed by Herder, Rousseau and others during the second half of the 18th century, but they dispute the divine origin of language, seeing language instead as connected to the natural expressivity that is the basis of music. Herder, for example, claims that all natural sound is music, and that music is the language of emotion. Language thus ceases to be thought of as descending from divine naming and gains a new freedom from theology. This freedom is crucial to the emergence of music aesthetics, because it also changes the status of music, by questioning the idea that music, as itself a kind of language, could be seen in Pythagorean terms as part of a divinely ordered nature.

The aesthetics of music emerges, therefore, at the moment when it is no longer self-evident what either language or music really is.

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2. Subjectivity, language and music.

The new conceptions of language in the 18th century come to be linked to the 'world-making' capacity of the post-feudal individual subject. When language is no longer understood as just re-presenting a 'ready-made' world, it can become a means of revealing what otherwise remains inarticulate. In the same way, aesthetics becomes a distinct philosophical topic when reflection on art becomes concerned with what art can articulate that theology, philosophy and science cannot. The new aesthetic approach to the arts is accompanied and influenced by changes in the status of instrumental music in the second half of the 18th century. These changes are linked to the move of the most important theories of art away from the idea of art as 'mimesis': instead of art imitating or representing an extra-aesthetic order of truth, it becomes significant for its own sake. It is therefore not fortuitous that the least representational form of art, wordless instrumental music, should come to be seen by many as the highest form of art.

The emergence of 'absolute music' corresponds to changes in the conception of the human subject which begin in the 17th century and dominate philosophy in early modernity. The first theorist to think of music primarily in terms of the listener was Descartes, whose grounding of knowledge in the thinking subject's certainty of its own existence became the most significant moment in the origin of modern philosophy. In 1618, Descartes claimed that music requires imaginative activity on the part of the listener if the differing bars of a piece are to be made into a discernable unity. This theoretical claim is accompanied by a related change in music praxis: from the 17th century onwards, European music increasingly becomes more a spectacle, rather than just a ritual or a collective participatory activity. The listener's role therefore becomes more individualized, and more attention is paid to music's subjective effects. However, a prophetic tension already becomes apparent with regard to the subject who listens to music. Rationalists like Descartes think musical effects are calculable in terms of a scientific theory, but the suspicion that music might resist such a theory will later lead to specifically aesthetic views, for which music is a manifestation of the freedom of the subject and therefore immune to scientific explanation.

The interrelated social and conceptual changes of this period are accompanied by moves away from polyphonic music, which is understood as reflecting a fixed divine order, towards a harmonically based music, in which the composer's melody plays a new, 'expressive' role. Especially in Italy, this new conception of the role of music goes hand in hand with the rise of opera and with accompanying theoretical debates about the relative status of music and language. The move away from the dominance of polyphony is also regarded as a rejection of the idea that the essence of music is mathematics: Mattheson maintained, for example, that 'the art of notes draws its water from the well of nature and not from the puddles of arithmetic' (1739, p.16).

However, the nature in question is still a nature conceived of in rationalist terms, which composers depict with the intention of arousing moral sentiments in their listeners; they do not attempt to make the listeners undergo the emotions depicted in the music. The move from music being understood as expressing something to a *listener* who is its 'object', to C.F.D. Schubart's idea in the 1780s of expressing oneself as a subject in *music* as one's object, is another of the essential changes that lead to the founding of aesthetics proper. A vital factor here is the increased importance of the notion of the musical work as an autonomous, rather than a functional, entity. These changes also highlight tensions that result between positions that consider music from the point of view of the composer, of the listener, of the performer or of the music itself.

The aesthetics of music results, then, from debates about the relative importance of language and music in the 17th and 18th centuries, from the rise of modern individualism and from the importance of art in a culture increasingly secularized by the scientific and social achievements of the Enlightenment. From Saint-Evremond's declaration in 1678 that 'The Musick must be made for the Words, rather than the Words for the Musick' (1705; Eng. trans., 1930, p.210), one moves by the end of the 18th century to Wilhelm Heinse's remark in 1776–7 that 'Instrumental music ... expresses such a particular spiritual life in man that it is untranslatable for every other language' (1795–6, iii, 83), to W.H. Wackenroder's claim in 1797 that music 'speaks a language which we do not recognize in our everyday life' (1910, edn, p.167), and to J.N. Forkel's assertion in 1778 that music 'begins ... where other languages can no longer reach' (p.66). When the Enlightenment assumption that truth can be represented only in semantically determinate language is questioned, the role of music in philosophical thinking becomes vital. Before this time theorists regarded the feelings aroused by music as wholly able to be articulated via the objective ways of naming them, a conception captured in Fontenelle's famous question: 'Sonata, what do you want of me?'. This question was soon to become very outmoded.

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3. Kant: judgment, imagination and music.

The most influential philosophical moves away from Enlightenment assumptions about music are indirectly occasioned in the 1780s and 90s by Immanuel Kant. Kant himself had no great knowledge of music, and maintained that, as merely a beautiful play of sensations, music was the lowest form of art. His initial importance for the aesthetics of music actually derives from his theory of knowledge (1781). His revolutionary claim is that objective knowledge can be understood only as a product of the cognitive acts of a subject. If the intelligibility of objects in the world can be brought about only via synthesizing acts of the mind, the mind can no longer be just the imitator of pre-existing objects. Descartes' idea that the activity of the imagination is necessary for the constitution of music is extended by Kant into the idea that all knowledge of the world depends on the workings of the imagination.

If the imagination could be said to function in terms of fixed, ultimately mathematical rules like the rest of nature, rationalist assumptions about

music's harmonious links to the rest of nature, of the kind shared by Descartes and composers such as Rameau, would still hold. However, while accepting that the imagination does partly function in terms of rules, Kant rejects claims about nature's inherent structure, arguing that we ourselves 'give the law' to nature as it appears to us, so that we cannot know nature as it is 'in itself'. The essence of nature 'in itself' for his contemporaries Diderot, Rousseau, Herder and the *Sturm und Drang* movement is manifest in dynamic conflicts of the kind also present in human passions and in living organisms, which cannot be explained solely by scientific laws. The relationship of the imagination – which is itself in some way part of nature – to truth and language therefore becomes a central issue in this period. Rousseau did not think of music as a reflection of a universal form of intelligibility accessible to all rational beings; instead, he links musical melodies to particular natural languages which 'grow' in specific cultures. His idea of nature as the source of art helps open the way for Kant's later notion of the 'genius'. In his *Critique of Judgment (Kritik der Urteilskraft, 1790)*, Kant regards the nature-derived imaginative ability of the genius to *produce* new formal rules as the basis of art. Those aspects of art that cannot be wholly derived from existing rules, and which therefore depend on the spontaneity of the subject, play a vital role in Kantian and post-Kantian music aesthetics.

Kant also sought ways of resolving key problems that emerge from his epistemology via reflection on art. In order to suggest how the passive reception of data from the world can become the active rendering of that data into forms of knowledge, he had introduced (1781) the idea of 'schematism', the ability of the subject to apprehend something as something, rather than receive a mass of sensory data. The relationship of this ability to the freedom of the subject, which Kant regards as the condition for art to be possible at all, becomes crucial in his later work. A piece of music can be described in terms of laws of physics, that is, it can be categorized as sounds of different pitches and durations. If it is to be apprehended as music, however, the listener must be able to hear the sounds as notes, thus as significant in relation to other not immediately contiguous sounds. This ability cannot be rule-bound, because it is required every time a new series of sensory data is heard as music. Furthermore, the listener can relate the elements of music to each other in any number of different ways in aesthetic 'play'. Kant insists that the ability to apprehend something as a work of art is not wholly conceptual, even though it depends on the same activity of the subject that is the condition of possibility of conceptual knowledge.

Two questions arise here. The first concerns the status of a conceptual description of music in relation to what the music itself makes intelligible to the listener. The second concerns the boundary between musical and verbal articulation: if language cannot say all that is to be said about music, this boundary cannot be drawn by verbal language alone. Kant helps open up these questions in his notion of the 'aesthetic idea' – 'the representation of the imagination which gives much to think about, but without any ... *concept* being able to be adequate to it, which consequently no language can completely attain and make comprehensible' (1790; 1974 edn, p.193). Post-Kantian Romantic music aesthetics explores in depth the idea of

languages that would be adequate to the imagination's ability to make the world intelligible in ways that scientific laws cannot explain.

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4. Romanticism: philosophy, music and literature.

Music's dependence on mathematically expressible proportions and connection to the imagination and feelings are linked in Romantic thought to the Kantian problem of the relationship between the deterministic world of the natural sciences and the ethical and aesthetic world of human freedom. Attempts to reconcile the conflict between these two aspects of existence form the basis of German Idealist and Romantic philosophy. These attempts are associated with the exploration at the end of the 18th century of the new possibilities inherent in the dynamic form of the sonata. The sonata offers a formal framework of implicit and explicit rules, and freedom for the imagination to develop this framework by the exploitation of contrast and contradiction. At the same time, it demands that the framework resolve in its conclusion the apparent contradictions it contains. In his *System des Transcendentalen Idealismus* (1800), F.W.J. Schelling gives a culminating role to art as that which manifests a reconciliation of the contradictions between necessity and freedom, arguing that the freedom of the subject must itself actually be part of nature, and that nature therefore cannot be conceived of solely in deterministic terms. Beethoven seems to have been an admirer of Schelling, and Hegel's Schelling-influenced philosophical system has often been regarded as analogous to Beethoven's sonata movements.

The interplay between the musical and the philosophical is characteristic of early Romantic thought, for which there is no absolute difference between the forms in which the arts and the sciences are articulated and thus no final boundary between language and music. Friedrich Schlegel maintained in 1798 that music is 'the highest of all arts. It is the most general [art]. Every art has musical principles and when it is completed it becomes itself music. This is true even of philosophy' (*Literarische Notizen*, 1980 edn, p.151), and he asked whether, in instrumental music, 'the theme ... is not as developed, confirmed, varied and contrasted as the object of meditation in a sequence of philosophical ideas?' (1988, p.155).

Schlegel exemplifies the Romantic idea that what is revealed in all forms of artistic and cognitive articulation, be it verbal language, painting or music, is understanding of both the inner and outer world. The Romantics attached no inherent priority to referential language, because we may come to understand an aspect of the world, such as temporality or emotions or even a landscape, more appropriately via music. There is also a musical aspect, most obviously manifest in poetry, to any use of language, and music itself can involve a 'referential' aspect, of the kind present in such works as Haydn's *The Seasons*. Schlegel also links music's resistance to determinate semantic meaning to his conception of Romantic 'irony', which puts in doubt the truth of what one says even as one says it. In 1798 his friend Novalis claimed that the world is an endless series of changing relationships, which was best understood through music because music was not directed towards referentially fixing objects in the world. Novalis's loosening of the boundary between language and music is

echoed in Herder's view in *Kalligone* (1800) that music is a temporalized 'energetic' art, not a finished product or work, and is valuable for precisely that reason.

The change in the status of wordless music also gives rise in Romanticism to the first methodologically elaborated conception of 'literature'. Schlegel and Novalis see musical forms as providing the model for the rhythmic and other attributes of verbal texts, which take them beyond both their pragmatic and referential functions and the limitations of rule-bound language, giving the texts a value for their own sake. Schlegel asserts that: 'the method of the novel is that of instrumental music' (1980, p.146), and he even talks of the 'musical' aspects of Kant's philosophy. The Enlightenment contrast between music's supposed failure to say anything important and the primacy of verbal language is therefore turned on its head in Romantic thought; this inversion is later epitomized by Walter Pater's assertion in 1877 that 'All art constantly aspires to the condition of music' (1961, p.129). Novalis also points the way both to the non-representational art characteristic of 20th-century Modernism and to the recent musical avant garde's use of elements of language as non-semantic elements of musical composition, when, linking them to music, he imagines 'Poems, just pleasant sounding and full of beautiful words, but also without any meaning or context ... like fragments of the most diverse things' (1978, p.769). The Romantics initiate far-seeing reflections on the historical interplay between language and music, content and form, and these reflections do not give the one an inherent superiority over the other.

In his *Philosophie der Kunst* (1802–3), Schelling characterizes music in the terms he uses to reconcile the Kantian division between the world in itself and the world as appearance, between the 'real' and the 'ideal' aspects of the world and ourselves. Art works make the 'ideal' manifest in 'real' objects, revealing how productive freedom combines with the necessities dictated by the material of the work. Language is itself 'the complete work of art' (1859, i/5, p.358), and the other arts are seen as analogous to language. Schelling maintains that music is an inferior form of articulation, because its physical manifestation as sound (*Klang*) means that it is merely transitory. Music's dependence on temporal succession relates it to human self-consciousness, which also links together moments of time in meaningful succession, transcending temporality even as it depends upon it. Rhythm is therefore the principle both of music and of the self for Schelling: without a unification of differing moments, which both makes a succession into a rhythm and makes differing experiences into my experiences, there could be neither music nor a self. Rhythm, the 'music in music' (ibid., 322), is consequently the very condition of possibility of an intelligible world, in which successions of phenomena become meaningful by being unified into identifiable entities. Not only is rhythm therefore also the basis of melody and harmony, but music, as the interplay of difference and identity, can be said to be 'nothing but the heard rhythm and the harmony of the visible universe' (ibid., 329). Everything in the universe gains its identity from its endless relationships to other things, in the same way as each moment of a rhythmic sequence becomes determinate only by being apprehended as part of a whole.

In Romantic philosophy 'the Absolute', the whole that is necessary for finite things to have an identity, is revealed to us only via our sense of the limitations of what we know. This sense of limitation is manifested in concern with music's attempt to say the 'unsayable'. The Romantic philosopher K.W.F. Solger's dialogue *Erwin* (1815) makes some of the most emphatic claims concerning music's relationship to the Absolute: 'the effect of music consists in the fact that in the sensation of every present moment a whole eternity emerges in our mind. Music ... therefore really achieves what is not achievable for the usual activity of the understanding. But it also does not achieve it for real objects, but only in the universal empty form of time' (Dahlhaus and Zimmermann, 1984, pp.146–7). In order to achieve the real unification of the finite and the infinite, music, Solger asserts, must link itself to other forms of art, a conception that Wagner would soon try to realize in his idea of the *Gesamtkunstwerk*, but which Solger saw as realized in the 'complete musical church service, in the singing of holy hymns before paintings of divine actions' in inspiring architectural surroundings.

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5. Schopenhauer, Hegel and Schleiermacher.

Schelling suggested in 1811 that 'because sound and note seem to arise only in [the] battle between spirituality and corporeality, music alone can be an image of ... primeval nature and its movement' (*Die Weltalter*, 1946 edn, p.43), and he relates music to Dionysus in a manner later echoed by Nietzsche. Much of Schelling's conception of this period was appropriated by Schopenhauer in *Die Welt als Wille und Vorstellung* (1819). However, unlike Schopenhauer and many who follow him, Schelling still thinks of music as linked to rationality, because music tries to come to terms with rationality's origins in what discursive rationality itself can never finally explain. For Schopenhauer, the world of the transient appearances ordered by science is the product of a single self-contradicting power, the 'Will', which is 'an endless striving' (1966, p.240). Any manifestation of the Will must sustain itself against other manifestations that will eventually destroy it. Awareness of the Will comes about through the constant imperative to appropriate other parts of the world in order to subdue the lack generated by our ever-present bodily and emotional needs. If we remain subjected to these needs there can be no possibility of contentment. Music is most closely analogous to the Will and is the most important form of art, because it least represents the world of appearance. Even though the Will cannot be represented as appearance, music is supposed to be an 'image/representation' (*Abbild*) of the Will, so that 'One could ... just as well call the world embodied music as embodied Will' (*ibid.*, 366). The tensions and resolutions in a melody and the temporality of music echo the self-consuming nature of the Will at the same time as offering an aesthetic escape from dependence on it. The point is not that we experience the emotions that music articulates – that would merely be a further form of subjection to the Will – but that music should turn them into aesthetically significant forms. Schopenhauer regards these forms as analogous to Platonic 'Ideas', and this is supposed to explain the connection of music to mathematical forms. The inconsistencies in Schopenhauer's position have often been pointed out, but he had a remarkable impact on the history of music, the aesthetics of music and the other arts: Wagner regarded

reading Schopenhauer as a decisive moment in his intellectual and musical development.

In his *Ästhetik* (1835), Hegel, like Herder and Schelling, defines the arts through their mutual relationships in a historical and philosophical hierarchy, but claims that the 'science of art ... is in our time much more necessary than in times when art for itself as art provided complete satisfaction' (1965, i, 21). Art, the 'sensuous appearing of the Idea' (p.117), is understood via an historical account of the developing relationships of thought to the object world. The final phase of art is 'Romantic' art, which moves away from 'classical' (Greek) art's concern with the sensuous beauty of the object towards the Christian realization that the highest truth lies in the mind's ability to transcend the (dis)appearing sensuous world. Music is therefore the 'key note' of Romanticism, because it does not represent external objects. Its 'principle' is 'subjective inwardness' (ii, 320), and it is the culmination of the aesthetic liberation of mind by the transformation of the merely sensuous (*sinnlich*) into 'meaning' (*Sinn*). However, instrumental music has no capacity for revealing anything about the external world of science, history and society. This leads Hegel to a version of musical formalism. The philosopher's ability to assert in conceptual language that music is a one-sided form of articulation is evidence for Hegel of why, in modernity, art is transcended by philosophy, whose task is to explicate the relationships between the principles of the sciences.

For Hegel, instrumental music's lack of semantic content is merely a deficiency on the part of music, which conceptual thought can overcome. Schopenhauer, on the other hand, gives all music the same 'meaning', because it is the means of temporarily escaping finitude via its *lack* of worldly meaning. A true description of music would be the 'true philosophy' for Schopenhauer: whereas Schopenhauer thinks that description is impossible, Hegel claims to provide it. This version of the paradigmatic opposition between music as a higher and a lower form of language reappears in many subsequent theorists: Kierkegaard (*Enten-eller*, 1843), for example, suspects music for its merely transient, if highly seductive effects, which contrast with the ethical seriousness of real communication. The question underlying the future of music aesthetics now becomes a hermeneutic question: should music be interpreted in its own terms, or in terms of something else, like philosophy, psychology or physics? The answers to this question will link music aesthetics to major philosophical and ideological battles in the modern world.

F.D.E. Schleiermacher's too often neglected aesthetics is based on his theory of hermeneutics, the 'art of interpretation'. Interpretation is an 'art', because there can be no prior rules for dealing with texts or utterances that make new sense even though they violate existing rules. Instead of isolating music in the manner of formalism, which thinks that music must be understood solely via its own criteria, Schleiermacher regards those criteria as themselves inextricably linked to other forms of articulation. He relates music to gesture and mime, because both are non-verbal, and maintains that 'the mobility of self-consciousness' – which he regards as vital to all art – is evident in both. The idea of the mobility of self-consciousness leads him to develop Kant's notion of schematism in relation to music. Sounds in

nature are not music, and music is possible only through new syntheses of sounds, which depend on the subject, as composer, performer or listener, to constitute them as music. Verbal language can have either a closer or a more distant relationship to music: the specifically aesthetic issue is the 'transition to music' from the pre-musical. This transition depends upon 'free productivity', which forms sounds into new significant configurations. Free productivity must play a role, in differing degrees, not just in the composer or the performer but also in the listener.

The essential aspect is therefore the acknowledgement, through interpretative activity, of the other person's freedom to articulate and thereby give pleasure and new insight. Because the relevant aspects of the context of any interpretation must be chosen from an indefinite number of possibilities, there can be no definitive rules for this choice. Most crucially, verbal language is itself never completely semantically determinate: it always depends upon shifting contexts for its meaning. As such, 'even in the most strict kind of utterance the musical influence will not be absent' (1977, p.160), and the musical influence can play a role in how the utterance should be understood. Art, as in Kant, is 'free production of the same functions that also occur in the bound activity of mankind' (1974, p.375). Verbal languages differ from music because the referential and pragmatic 'bound' aspect tends to dominate. However, in metaphor this aspect is relativized: a metaphor can make us notice new aspects of the world, even if we cannot say what the metaphor means beyond its literal meanings. This brings verbal language closer to the ways in which music brings to our attention what we may not be able to state in words. Music is therefore closest to poetry, in which the concern is not with the general referential aspect of language but with the articulation of a particular aspect of life in a particular form. The paraphrase of a metaphor or a poem, or the verbal description of music, cannot exhaust what is paraphrased or described. After Schleiermacher, theories that take in all dimensions of the understanding of music become increasingly rare.

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6. Formalism.

The enormous and continuing impact of Eduard Hanslick's *Vom Musikalisch-Schönen* (1854) should be understood in relation, first, to its intended refutation of the 'unscientific aesthetics of sentiment/feeling' (1990, p.21), and, secondly, to the music of Hanslick's time against which it was directed – the 'programme music' of Berlioz, Liszt, Wagner and others, which used literary and other verbal models to extend the range of musical expression. Hanslick argued that Schumann's claim that 'the aesthetics of one art is that of the others, only the material is different' (p.23) ignored the fact that the beauty of an art is inseparable from its specific techniques. He therefore maintained that 'in aesthetic investigations the beautiful object and not the feeling subject should first be investigated' (p.22), and that aesthetics should strive for the rigour of a natural science.

Hanslick successfully highlighted ways of looking at music as an 'autonomous' art: instead of describing the feelings evoked by hearing the music, the music critic analyses the specific harmonic, melodic and rhythmic characteristics of the music itself. The reasons for the

shortcomings of Hanslick's approach had, though, already been suggested by the Romantics: the boundaries between the musical and the non-musical are not as absolute as he (sometimes) wished to make them. The incorporation into music of the previously non-musical is almost definitive of music history, and any attempt to interpret music solely in its own terms is inherently unrealizable. E.T.A. Hoffmann had already shown in his account of Beethoven's Fifth Symphony that it was possible to combine technical analysis of music with an – admittedly extravagant – metaphorical description of that music. Although technical analysis can generate 'verifiable' results, there is no reason to think that metaphorical interpretation cannot reveal just as much of the piece *qua* music. Hanslick fails to reflect sufficiently on the contested criteria that can be used to decide between the many ways of discussing a piece of music. There are no 'scientific' criteria for such hermeneutic decisions, and the criteria cannot be established merely from the side of the work itself.

Hanslick's core idea is that music's 'content and object' are 'sounding moved forms' (1990, p.75), and he takes instrumental music as his model. The musical material – harmony, rhythm and melody – expresses 'musical ideas', which are determinate in a way that subjective feelings can never be, and are 'their own purpose'. 'Music just wants to be grasped as music' (p.77), but music is also 'a language which we speak and understand but cannot *translate*' (p.78): 'in language the note is only the *means* to the expression of something which is completely alien to this means, while in music the note appears as its *own purpose*' (p.99). Hanslick relies, then, on an untenable conception of language, which makes the existence of literature incomprehensible, because it denies that language itself has a 'musical', non-pragmatic aspect. In order to stress music's distance from representation, Hanslick actually presupposes an aesthetics of representation for the other arts, thereby ignoring Romantic insights, themselves based on the understanding of music, which show that *any* form of art could not validly be said to be art if it were understood merely in terms of representation. Hanslick attempts to overcome the opposition between form and content by claiming that the content of music is in fact its forms, rather than what it might represent or make us feel. The claim that music's form is its content is not *a priori* implausible, but to assess its plausibility one needs to employ the resources of a contextual approach, in which the forms are located both aesthetically and historically. Hanslick's desire for a formalist understanding of music meant that he was not sufficiently prepared to historicize his conception. In this he will be followed by many subsequent approaches to music, particularly those that regard musical analysis as the only methodologically tenable approach to music.

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7. Disintegration.

Hanslick's account of the scope of aesthetics of music rules out neither the importance of music for emotional life nor the possible philosophical import of music. However, Hanslick does exemplify a new tendency for aesthetics to aim at the same kind of rigour as is assumed to be present in the natural sciences. This leads to the exclusion of many approaches as merely 'subjective' and unworthy of academic consideration. The discipline of aesthetics now also tends more and more towards schematic attempts –

often, like that of Friedrich Theodor Vischer, modelled on Hegel – at thoroughgoing systematization. Such works lack the sense of philosophical discovery that characterizes early Romantic approaches to aesthetics, and the desire to complete the system too often results in a Procrustean treatment of the particular arts.

The writings of the composers of the era, such as Berlioz, Wagner and Liszt, on the other hand, contribute little to sustained philosophical insight into music, even though they are essential documents of the aesthetically crucial interplay – and frequent incongruity – between verbally formulated conceptions of music and actual musical production. The composers also testify to an interest in combining music with the other arts, as suggested by Solger, in the name of the achievement of a higher kind of art, an interest that culminates in Wagner's music dramas. Although many of the ideas the composers embrace derive from Romantic thought, the subtle differentiations of that thought are sometimes neglected, for instance in Wagner's unqualified declaration in *Oper und Drama* (1852) that 'the linguistic capability of the orchestra can clearly be described as the capacity to announce the *unsayable*', namely the 'feeling' that rational verbal language is incapable of expressing. Instead of proposing a complex interplay between language and music, Wagner – who elsewhere sometimes sustains a more differentiated view – here makes a rigid division between the two.

Unlike the best of Romantic music aesthetics and hermeneutics, which regards both the separation of subject and object and other absolute distinctions in aesthetic theory as mistaken, the authors of the music aesthetics of the second half of the 19th century often concentrate exclusively either on music as an expression of subjective feeling or on the objectifiable aspects of music. The falling apart of the two sides is not just an issue for aesthetic theory: it also relates to a more general intellectual division between the arts and the sciences, which affects all later theorists. A symptomatic text of the era in this respect is Hermann von Helmholtz's *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik*, first published in 1863, a truly masterly account, based on the physics of sound, of the constitution of the harmonic relationships between notes and of their effect on human physiology. Helmholtz ends with a chapter on 'Relations to Aesthetics' in which he insists that the tonal systems he has examined are not an object of science as such, but 'a work of artistic invention' (1913 edn, p.587). The task of aesthetics, though, is to find the 'laws and rules' (p.588) of beauty, even though these are consciously present neither to the producer nor to the recipient of music. This leads Helmholtz, as many subsequent theorists will also be led, back to the issues that concerned Kant and the Romantics. He suggests, for example, that 'we understand pleasure in the beautiful ... as a law-bound correspondence with the nature of our mind' (p.589), but this is only because, like Kant, he thinks we must assume a *sensus communis* in matters of taste. Once Helmholtz leaves the passive aspects of the realm of perception, where his account is exemplary, he is forced into what is really hermeneutic territory, which, as Schleiermacher had already shown, and as Hugo Riemann argued against Helmholtz, involves the active rather than just the receptive capacities of the subject. Helmholtz also underestimates the need for an awareness – of the kind his contemporary

Willhelm Dilthey tried to reintroduce into academic discourse – of the inescapability of attention to context in all forms of understanding.

A further characteristic tendency of music aesthetics in the second half of the 19th century is the attempt to graft music on to a theory of human nature. Charles Darwin asserts in 1871 that ‘musical tones and rhythm were used by our half-human ancestors, during the season of courtship’, and that it would therefore be ‘opposed to the principle of evolution’ to think that ‘articulate speech’, as the ‘latest ... [and] highest, of the arts acquired by man’ (1972, p.284), was the source of humanity’s musical capacities. Music is in fact the source of language, whose fundamental aspect is rhetorical, because it is based on the need to charm a sexual partner. Darwin thus adopts a familiar Romantic topos, as well as something akin to Schopenhauer’s metaphysics of the Will, but he does not give any serious reasons why music should come to be an autonomous form of *art*.

Edmund Gurney (1880) attempts to add on a theory of musical autonomy to Darwin’s theory that music is dependent upon emotional excitation (although he later moves away from Darwin’s view). Gurney is left with a paradigmatic problem: if it is the case that musical works are *qua* music, independent of any emotion from outside music (even though they also gave other forms of pleasure), all music would seem, as it did for Schopenhauer, to have essentially the same significance. The source of Gurney’s problem is his rigid separation between a referential conception of verbal language and music: he assumes, mistakenly, that non-musical emotions are all namable and that musical feelings must be purely musical. Gurney’s position exemplifies a central problem for any aesthetics that wishes to hold on to the autonomy of music at the same time as connecting music to the social and historical world.

Friedrich Nietzsche’s account of music in *Die Geburt der Tragödie* (1872) mixes Schelling’s link of music to Dionysus with Schopenhauer’s metaphysics of music and the Will, while connecting Wagner’s music dramas to Greek tragedy. Tragedy, as music was for Schopenhauer, is closest to the Will (Dionysus), because it transforms the destructive and chaotic aspects of human existence into the form of art. By 1878, though, Nietzsche already asserts, in the light of his engagement, after writing *Die Geburt der Tragödie*, with materialist conceptions of science of his day, that ‘In itself no music is deep and significant, it does not speak of the “Will”’ (*Sämtliche Werke*, 1980, ii, 175), and that ‘Music is precisely not a general, supra-temporal language’ (p.450). The twists and turns in his conception of music and in his relationship to Wagner are underpinned by his antipathy to any art or any conception of art that echoes Christian redemptive metaphysics, which he regards as an obstacle to confronting the realities of human finitude. He also comes to attack Wagner, in the name of a formalist musical autonomy, for giving up ‘all style in music, in order to make of it what he needed, a theatre-rhetoric, a means of expression ... he increased the linguistic capacity of music into the unmeasurable’ (vi, 30). At times, though, Nietzsche sees aesthetics as ‘nothing but an applied physiology’ (p.418), and, like Darwin, as ‘bound to ... biological preconditions’ (p.50). At other times – like the early Romantics, and in a manner that will eventually influence deconstructive approaches to interpretation – he claims that music is the reminder that the world ‘has once again become

“infinite” for us: to the extent that we cannot reject the possibility that it contains infinite interpretations in itself’ (iii, 627).

This conception, however, is often reduced to another version of Schopenhauer's metaphysics, when he claims that the ‘will to power’ ‘interprets’, by repressing one aspect of itself in favour of another. Nietzsche's influential rejection of the notion of truth as adequate representation of a ready-made world leads him to regard all forms of articulation as potentially deceptive, and thus as all ultimately ‘aesthetic’. His assessments of music vary so much because he constantly undercuts the differing bases, from biology, to psychology, to metaphysics, upon which those assessments are built. Nietzsche points to a disintegration that takes place in aesthetics when hopes for the capacity of art to replace theological meaning by establishing harmonious new relationships between the human and the natural are undermined both by the advances of the natural sciences and by the failure of these advances to be accompanied by equivalent moral and aesthetic progress. The crisis of forms in post-Wagnerian music at the end of the 19th century clearly relates to these developments: once the harmonic tonal system comes to be seen as optional, the relationship of music to a meaningful natural order seems increasingly to be a ‘merely human’ projection. The problem for 20th-century music aesthetics lies in finding a response to this crisis that could both sustain a critical perspective and do justice to new forms of musical production.

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8. The 20th century: artists.

In 20th century ‘classical’ music the tension between the post-traditional sense of liberation from established forms, and the fear that a ‘merely human’ order might turn out to be no meaningful order at all, was brought to a head by what Schoenberg terms the ‘emancipation of dissonance’, the renunciation of a tonal centre around which composition is organized.

An intriguing speculative interpretation of the emancipation of dissonance is to be found in Thomas Mann's novel *Doktor Faustus* (1947), which follows the life of the fictional German composer Adrian Leverkühn whose ‘compositions’ involve elements derived from descriptions of the work of Mahler, Schoenberg and others. Mann connects the fate of the avant-garde composer, who insists that ‘even a silly order is better than none at all’, to the fate of Germany as it descends into the barbarism of the Nazi period. *Doktor Faustus* is questionable in a variety of respects because establishing relationships between music, ethics, society and politics in the 20th century is fraught with difficulties. However, the most significant composers were themselves clearly convinced of the existence of such relationships, and the continuing rejection of much of their music by large parts of the listening public suggests the importance of that conviction. The vital aesthetic question here is how the move of the most innovative music away from the tastes of the majority of its audience is to be interpreted. Carl Dahlhaus suggests that, while the music aesthetics of the 19th century aimed to explicate the musical experience of the educated lay person, the music aesthetics of the 20th century becomes an aesthetics for experts

which reflects on the legitimacy of the new compositional techniques (Dahlhaus, Zimmermann, 1984).

Writing in 1957, Pierre Boulez sees advances in the technology of sound production as making possible 'a category of works free at last from all constraint outside what is specific to themselves'. He regards this possibility as 'quite an abrupt transformation, when one considers that previously music was a collection of codified possibilities applicable to any work indifferently' (Thévenin, 1991, p.179). Boulez seems untroubled by the fact that the notional lack of any 'codified possibilities' must give rise to difficulties for those listening to the music in question: if there is nothing 'codified' about the music, what grounds does one have for terming it music at all? It is therefore no coincidence when, the following year, Milton Babbitt argues that advanced composition is increasingly becoming like research in physics and will become inaccessible to the general public.

John Cage is also among those composers who regard liberation from the forms of the past as an unquestioned improvement, but he does so from a perspective that aims beyond a supposedly restrictive conception of 'music'. He offers an alternative between the position common to Boulez and Babbitt – 'if [the composer] does not wish to give up his attempts to control sound, he may complicate his musical technique towards an approximation of the new possibilities and awareness' – and his own position: 'one may give up the desire to control sound, clear his mind of music, and set about discovering means to let sounds be themselves rather than vehicles for man-made theories or expressions of human sentiments' (1973, p.10). Cage proposes a series of not necessarily compatible conceptions: he concurs with Herder, in the idea that music is not limited to intentional human creations, and with Kant's view of art, in the idea that it is a 'purposeful purposelessness' (p.12); at the same time, he endorses a very radical version of what was adumbrated by the advocates of music's autonomy from extra-musical meaning. Cage does claim that 'the coming into being of something new does not by that fact deprive what was of its former place', but his anarchic optimism contrasts sharply with the worries of the composers who did the most to create the situation to which he responds so positively.

Stravinsky's writings on music aesthetics contain a number of observations on the interpretation and performance of music which prefigure the 'authenticity' movement, but the writings would not receive the attention they do if they were not by Stravinsky (it is not even clear to what extent they were all by him anyway). The lectures entitled *La poétique musicale* (1942) espouse a neo-classicism which, as it did for the later Nietzsche before him, involves favouring minor French talents – for Nietzsche it was Bizet, for Stravinsky, Gounod – over the 'bad musicians of modern Germany: the Liszts, the Wagners, the Schumanns'. The 'essential aim' of music should be 'to promote a communion, a union of man with his fellow-man and with the Supreme Being'. This union is being destroyed because 'Modern man is progressively losing his understanding of values and his sense of proportions', and this 'leads us infallibly to the violation of the fundamental laws of human equilibrium'. Like later conservative thinkers, such as Scruton (1997), Stravinsky interprets effects as causes, failing to see how the musical and other cultural symptoms which understandably

disturb him have deep social and economic roots and cannot just be attributed to the misuse of freedom on the part of those he blames for the symptoms. His repeated appeals to the need for a 'foundation' that would reveal the hollowness of 'unrestricted freedom', and for an 'established order' to which one should submit as an artist and human being, are based in the last analysis on a dogmatic theology which completely fails to come to terms with the complex realities of the secularized modern world.

Schoenberg is profoundly aware of the problems created by his farewell to many of the established foundations of musical composition. His writings testify to a constant tension between the drive for authentic innovation and the desire to legitimate that innovation in terms of existing traditions. His account of his role in the 'emancipation of dissonance' raises important points with regard to his music's relationship to verbal language, describing how he only became able to use the new non-harmonically based style 'to construct larger forms by following a text or poem' (1975, p.217), the lack of recognizable chordal patterns having ruled out other ways of structuring a larger composition. In his longer compositions before the development of his new method of 'composition with 12 tones', the 'differences in size and shape of [the text or poem's] parts and the change in character and mood were mirrored in the shape and size of the composition, in its dynamics and tempo, figuration and accentuation, instrumentation and orchestration. Thus the parts were differentiated as clearly as they had formerly been by the tonal and structural functions of harmony' (pp.217–8). However, in that case, the hard-won musical autonomy established in music at the end of the 18th century is now renounced in favour of a renewed subordination to the text. Schoenberg's essential concern is that his music should embody an order of the kind possessed by harmonically based music. He suggests that the artist 'will wish to know consciously the laws and rules that he has conceived "as in a dream"' and that 'he must find, if not laws and rules, at least ways to justify the dissonant character of these harmonies and their successions' (p.218). In the search for specifically musical forms of order, Schoenberg arrives at a method which he claims to have 'esthetic and technical ... support which advances it from a mere technical device to the rank and importance of a scientific theory' (p.220). He accordingly presents the method of 'composition with 12 tones', which he developed in the early 1920s, as the 'foundations for a new procedure in musical construction which seemed fitted to replace those structural differentiations provided formerly by tonal harmonies' (p.218).

Arguments over the significance of Schoenberg's new method continue to this day. Do listeners actually listen to such music with tonal ears, and is the method therefore, as Hindemith and others have claimed, still in fact reliant on a natural order of harmony based on the intervals between notes with less complex mathematical ratios? Or is the perception suggested by Hindemith's argument merely a habit that has developed in the West over the centuries? The more significant issue here, as Mann realized, lies in the consequences that could be drawn from adopting either of these assumptions. The tendency has been for many on the authoritarian and conservative side to insist that there is a natural order upon which music relies, which the avant garde senselessly transgresses, and for many on the left to insist that one cannot naturalize something that is inextricably connected to other developments in culture and society. Given the growing

openness of the public to music from the most diverse cultures, this issue seems likely to be settled in favour of the relativity of music to historically based norms, but the underlying tension persists between the desire to naturalize and the desire to historicize because music has become ever more clearly linked to an awareness of the essentially contested nature of cultural norms.

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9. The 20th century: theorists.

The most significant theoretical development in the music aesthetics of the 20th century is the emergence of sophisticated theories of music's connections to society and history, which extend the exploration of music's relationship to subjectivity to the ways in which individual subjectivity is at least in part constituted by socially generated structures and practices, including language, economics and music itself. Many of the other major theories of music, on the other hand, either are questionable elaborations of positions from previous music aesthetics, or fail to deal with the real aesthetic questions.

Large parts of the philosophical work on music in Britain and the USA from the 1920s onwards reflect the impact of the new 'analytical' philosophy of language of Frege, Russell and Carnap, which assumes that the philosophical explanation of thought can be achieved by the logical analysis of language. Until the later Wittgenstein – who will maintain, in line with Romantic hermeneutics, that 'Understanding a sentence in language is much more related to understanding a theme in music than one thinks' – such philosophy often stifles thinking about those aspects of language the Romantics regarded as inseparable from music, though it does offer invaluable insights into the logic of our understanding of the object-world. Analytical approaches to philosophy draw on powerful support from the natural sciences, which study the rule-bound subjective aspect of music in new forms of physiology and psychology, and study the objective aspect of music, in acoustics, information theory and other physically based disciplines. The aesthetics of music, though, is inherently at odds with philosophy which, like 'logical positivism', relegates statements about music as an art to 'meaninglessness', on the assumption that the meaning of a statement lies only in the ways in which it can be scientifically verified. Controversies over the relationship between verbal language and music now take on a new significance, which comes to be reflected in the divide between analytical and 'phenomenological', and hermeneutic approaches that still dominate contemporary philosophy. In certain respects this divide echoes the divide between positions that see music as a timeless category and positions that think it impossible to separate the understanding of music from its history.

Until recently much of analytical philosophy worked mainly on the objectifying assumption that meanings are phenomena to be explained in terms of the rules for the use of language. It also considers music in mainly objectifying terms, looking, for example, at notional laws governing the hearing of the musical object, or at whether the object has 'representational properties'. The advocates of phenomenology closest to its founder, Edmund Husserl, such as Roman Ingarden (1973; Eng. trans., 1986), are

concerned to give exhaustive descriptions of the structures via which the world is 'given to us', and they often deal with ontological issues similar to those that concern analytical philosophers, such as the status of the musical work *qua* score and *qua* performance. Ingarden argues, for example, that the musical work is a 'purely intentional object', reducible neither to the score nor to a specific performance (or set of performances).

Susanne K. Langer (1942) incorporates music into a view, derived from Ernst Cassirer, of humankind as distinguished from the animal world by its ability to produce symbols. Langer's often exhilarating position remains, though, unhappily suspended between analytical assumptions about the 'fixed meanings' which refer to objects in the world in verbal language, and a Romantic awareness, based on Kant's notion of schematism, of the need to explore ways of making sense beyond discursive language. For Langer, music becomes the 'logical expression' of feelings, and has no 'literal meaning'. It has 'all the earmarks of a true symbolism, except one: the existence of an *assigned connotation*' (1942, p.240), and is an 'unconsummated symbol' of the form of feelings, rather than of feelings themselves, or of objects in the world. However, it is clear that living metaphors also have no 'assigned connotation', and that music cannot be limited to expressing just the *form* of feelings. The strict division Langer requires between music and language therefore not only fails to theorize language adequately but also fails to do justice to key aspects of music.

Hermeneutic and phenomenological approaches to language and art associated with the work of Martin Heidegger assume that humankind is inherently characterized by the need to understand its own facticity. This 'always already' present *existential* need is the inescapable basis of any subsequent *theoretical* attempt to understand ourselves and the world. A hermeneutic aesthetics of music therefore does not see it as necessary to make definitive methodological divisions between the differing dimensions of language, or between language and music, because these divisions are constituted in continually changing practices of understanding. In his essay 'Grundfragen der Musikästhetik' (1926), Heidegger's pupil Heinrich Bessler announces that 'the real goal of all music theory and music history today should be termed hermeneutics' (p.78). Like Heidegger, Bessler wishes to get away from the idea that the truth about phenomena like music is a purely theoretical or scientific matter: 'Music originally becomes accessible to us as a manner/melody of human being' ('Weise menschlichen Daseins', p.45). Music is part of human 'being in the world'. The task of aesthetics, as it was in the Romantic tradition, is to make us understand better what we are in relation to music and what music is in relation to us: these questions cannot be divorced. The questions are historical because there can, as the history both of music and of music aesthetics shows, be no final answer to them. Bessler confirms the significance of his approach in the notion of *Gebrauchsmusik* ('functional music' or 'music for use'), which reflects the new musical production of the early Hindemith, Eisler and others. He also challenges notions of musical autonomy, arguing that 'The everydayness away from which high art wishes to lead is the life-element of *Gebrauchsmusik*' (p.43), and asks 'What role does music play in the context of the particular existence and its everydayness?' (p.42). This position is itself a historical reaction to the failure of so much music theory at that time to come to terms with the new

roles of music in a society which was in ideological, social, economic and political crisis.

The exploration of music's relationship to society exemplified by Bessler is unthinkable without the emergence of the sociological tradition of Marx, Dilthey and Max Weber. However, many Marxist sociological approaches to music aesthetics, such as those of Georg Lukács and Zofia Lissa, remain, despite the importance of their attempts to show how musical and socio-historical transformations are inextricably linked, trapped within a model of art as primarily a representation of historical reality and as merely a 'reflex' of its historical circumstances. Because it does not offer an adequate account of musical autonomy, let alone of the revolutionary utopian promise of reconciliation that music seems to offer its listeners suggested by Ernst Bloch (1918), this model often makes it incomprehensible that the same music can be highly valued, for differing reasons, in the most diverse modern societies. The challenge facing a sociologically orientated aesthetics of music is therefore to do justice to seemingly incommensurable realms. Analysis of historically specific social, economic and political constellations has to be combined with analysis of music which becomes aesthetically significant only because it transcends such constellations.

The strength of the work in music aesthetics of the philosopher, critic and composer T.W. Adorno, on whose theories Mann relied for parts of *Doktor Faustus*, lies in his combination of the refusal to ignore the continuing importance of the Western classical tradition of autonomous music with a critical stance which accepts that art may have become inadequate as a means of responding to the extremes of modern history. Adorno directs his aesthetics against the 'culture industry'. In capitalist societies where virtually anything can become a commodity to be bought and sold, art with an immediate popular appeal will tend to function as a compensation for existing injustices, and will therefore encourage uncritical acceptance of the *status quo*. The freedom of the subject is threatened when subjects become the passive objects of cultural products made to fit the artificially created demands of the market. The music of the heroic bourgeois period, particularly that of Beethoven, had seemed at times to offer symbolic indications of a reconciliation between the new freedom of the individual and the need to create new forms of collective social justice. It did so, Adorno argues, by being true to the specific, collectively generated, technical demands and possibilities of the art form itself, rather than by aiming to please its recipients or to be immediately comprehensible. The task of music aesthetics is to bring out the more general truth of the most significant music, at the same time as doing justice to the particularity of the musical work, which is, as it was for Kant, a value in itself. The problem is that music no longer can be regarded as true if it is beautiful in the manner of the tradition of Western classical music: that tradition's means of extending the ability of the modern subject to express itself have, particularly since Wagner, become clichéd and 'ideological'. The difficulties of composing modern music are thus incorporated into a wider theory of how music relates to the individual and of how the individual is subjected to the pressures of modern rationalized societies.

Despite his pessimistic assessment of modernity, Adorno tries to sustain both the autonomy of music and the notion that music still has a potential to keep alive the idea of a fulfilled human existence. This leads him to revise Romantic notions of the relationship between music and language: 'As language, music moves towards ... the absolute unity of thing and sign, which is lost in its immediacy to all human knowledge' (1970; Eng. trans., 1984, p.154). Music 'makes a fool of the spectator by continually promising meanings – and even intermittently granting meanings – which are for it in fact only, in the truest sense of the word, means towards the death of meaning, and in which [meanings] it for that reason never exhausts itself' (pp.154–5). Like the Romantics, Adorno sustains an interplay between what can be stated in verbal language and what music may communicate through its unique historical configuration of material. Within Adorno's own context new music can only keep alive possibilities of meaning by refusing to be assimilated into the dominant ways of making sense of the modern world. The musical avant garde of Schoenberg, Berg and Webern, which resists interpretation in terms of straightforward enjoyment, is seen as the music that is true to the demands of philosophically serious music aesthetics. Adorno's position, particularly in *Philosophie der neuen Musik* (1949), where he stylizes the difference between Schoenberg and Stravinsky into a paradigm of the conflicts in modern music, is often unnecessarily dogmatic, and his moves from immanent analysis of works to their wider social meanings are sometimes questionable. However, his requirement that art, the sphere in which the most developed possibilities of human freedom can be explored, be subject to rigorous aesthetic and historical criticism rings increasingly true at a time when the culture industry and those who administer it threaten to obliterate differentiated aesthetic judgment in so many areas of the contemporary world.

Adorno may well represent the end of a tradition of aesthetic theory which was certain of its ability to make substantial connections of Western music to a wider story about history and philosophy. Now, in an era of incommensurability between philosophical traditions and of 'decentred' artistic production, such enterprises are often seen as underestimating the complexity of the task of establishing large-scale links between the theorization of art and the writing of history. What, then, are the future tasks of music aesthetics if it renounces a 'grand narrative' (Lyotard) of Western art and if the very category 'work of art' is now threatened? Since its inception, aesthetics has always been a hybrid discipline. Its decline from the speculative heights of the early 19th century was in part a result of many of its concerns becoming the object of more specific disciplines, particularly in the natural sciences. However, the power of the early conceptions, beginning with Baumgarten, lay in their disturbing the boundaries between scientific and other conceptions of the world by showing that art poses questions that cannot be definitively answered from within any of these particular conceptions. When aesthetics competes with disciplines with their own rigorous methodological criteria it must in one sense fail: the aesthetics of music will not, for example, give us testable results of the kind offered by musical analysis. However, the inextricable links between aesthetics and hermeneutics are today again becoming important both for the study and the praxis of music, and for philosophy.

The notorious problems concerning the appropriate ways to carry out musical analysis relate to problems that have also bedevilled the analytical philosophy of language. The underlying dilemma is a circularity, in which the results of any investigation must depend on the initial decision as to what it is that is being analysed. This dilemma was already recognized by Kant when he introduced the notion of schematism in his theory of judgment, was developed by Schleiermacher and was made central to 20th-century philosophy by Heidegger and Wittgenstein. Criteria for judgment, be it in semantics or music analysis, cannot legitimate themselves, so there can be no definitive way of establishing a universally valid starting-point for any kind of analysis. The choice that music aesthetics now faces lies between the analytical development of Hanslick's formalism, and hermeneutic attempts, represented in recent years by Carl Dahlhaus, Hans Heinrich Eggebrecht, Roger Scruton and others, to keep alive interactions of music with other ways of understanding and experiencing the world and ourselves. Such interactions ensue of necessity from the fact that all understanding, be it of referential language or Beethoven's 'Eroica' Symphony, is possible only via the contexts in which what is to be understood is already pre-theoretically disclosed to us. When we understand, we do not understand sentences via the rules of language: instead we understand the world of which we are a part. If we did not have prior ways of understanding the world we would never even be able to learn rules for understanding utterances, because we could not get to the point of understanding what it is to learn a rule at all. In a phrase of the philosopher of language Donald Davidson, the hermeneutic conception erases 'the boundary between knowing a language and knowing our way around in the world generally'. Music can contribute to our knowing our way around the world, even as it reminds us in its own ways that the understanding of anything always also involves aspects that remain hidden to us. Recent developments in musicology and music aesthetics suggest that a hermeneutically orientated approach can assimilate the analytical insistence on the autonomy of music at the same time as showing how the idea that music is mere abstract form fails to explain why so many kinds of music matter so much, in so many different contexts, to so many people.

[Philosophy of music](#)

IV. Anglo-American philosophy of music, 1960–2000

1. Ontology.
2. Performance.
3. Expressiveness.
4. Understanding.
5. Evaluation.
6. Future directions.

[Philosophy of music, §IV: Anglo-American philosophy of music, 1960–2000](#)

1. Ontology.

Ontology is the study of the manner, matter and form in which things exist; so the ontologist might ask: what kind of thing is a musical sound or a musical work? Few philosophers have recently addressed the first question (an exception being Scruton, 1997), but several discuss the second.

Although Goodman (1968) characterized the work as the set of its accurate performances, in fact he regarded it as a set of 'descriptions' encoded in and relative to a notational system. Anything that satisfied these descriptions was an instance of the given work. As a nominalist, Goodman avoided talk of abstract entities, but a person more inclined to realism might regard the work not as a set of descriptions but as an abstract object, in particular as a sound-structure. This Platonist view has a long history. Its entailments include the following: that musical works exist eternally and are discovered by their composers; that a single work could be discovered by different people; that composers, working independently and at a temporal and social distance from each other, would write the same work if they specified the same sound-structure.

The main alternative to Platonism is a contextualist ontology, which ties the work's identity to features that depend for their character on the socio-historical setting within which it is made. Accordingly, works are created, not discovered, and identical sound-structures specified in very different socio-musical contexts are likely to result in distinct works. Contextualism was developed mainly by Levinson (1990). Because he took the composer's identity to generate relational features of the work that are crucial to its identity, he thought that different composers spelling out the same sound-structure inevitably composed different works. Also, he regarded a work's instrumentation and the appropriate manner of sound production to be essential to its identity. On all these points he has been criticized from a Platonist perspective by Kivy (1993). Levinson focussed on works dating from the early 19th century. His proposals are less plausible for earlier times, because far less detail than was specified by the composer, both as regards what is to be sounded and the instruments to be used. One might respond to this (as Goehr, 1992, did) by concluding that the concept of the musical work, with its regulative function, did not emerge until 1800. Alternatively, one could hold that a thinner but still legitimate conception prevailed before 1800. Works can be thin or thick in constitutive properties; over the past six centuries they have tended to become thicker, with more detail specified and less freedom granted to the performer. A number of factors lie behind this trend, such as the development of an increasingly complex notational system and the progressive standardization of instruments and orchestras.

On this last view, musical works are not of a uniform ontological type. A similar conclusion emerges when one considers differences across musical types at a given time. For instance, jazz pieces are ontologically much thinner, and purely electronic works are much thicker, than most classical ones. Works conveyed by notations addressed to performers are always ontologically thinner than the performances that instance them, because notations are silent on many matters that must be decided by the player. But the notations or model instances that are the basis of jazz improvisations are more skeletal than those specifying classical works, so the jazz musician has more freedom than his or her classical counterpart. Meanwhile, purely electronic compositions are for playback under standard conditions, not for performance. (The person who controls the settings of a hi-fi in playing a CD does not perform the works on it, whether these are Beethoven's or are purely electronic.) Accordingly, in the case of purely

electronic pieces all the acoustic details that are reproduced under appropriate conditions characterize the work itself.

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2. Performance.

In the case of classical music, philosophers typically have focussed more on works and the listener's experience of them than on performances (exceptions include Mark, 1981; Thom, 1993; and Godlovitch, 1998). Some who write on jazz (Alperson, 1984; Brown, 1996) and on rock (Gracyk, 1996) have discussed improvisation and the manner in which live performances differ from those generated in the recording studio, but the philosophical literature on these musical kinds is as yet under-developed. Meanwhile, the performer's interpretative contribution is little discussed (but see Krausz, 1993).

However, one performance issue, that of authenticity, has been widely debated by philosophers in the last decade. An authentic performance is one that instances the work, which is done by faithfully executing those of the composer's instructions that are work-constitutive, whether or not it also duplicates some original performance (Davies, 1987). Because a work's specification always under-determines many details of its performance, many different performances can be equally faithful to it. There are huge practical difficulties in finding authoritative scores, in mastering the instruments and performing practices of former times and in interpreting the composer's prescriptions in light of the notational conventions and musical practices they presuppose. Moreover, there is some philosophical uncertainty, especially as regards works historically removed from the present, about which of the properties publicly indicated by the composer are to be counted as work-determinative. Yet authenticity would appear to be attainable in many cases, since performers often can comply with all the instructions and indications conveyed by the composer, thereby delivering a faithful instance of his work.

There are many kinds of authenticity in which music figures (Kivy, 1995), including that associated with the performer's personal autonomy. But if we are interested in musical works as the creations of their composers, the faithfulness with which the composer's work-determinative instructions are met must be central to the enterprise of performance. This is not to deny that a performance is evaluated also in terms of other qualities, but it is to say that authenticity normally should not be traded for the sake of heightening other performance values. If this last assertion does not appear to be a commonsense platitude, as it should, perhaps this is because of the inflated claims sometimes made on behalf of authentic performances. Of more philosophical relevance is the understandable doubt that modern listeners can experience the work as its composer's contemporaries did, in which case it can seem that authenticity must be pointless. Yet this need not be so, as long as we value performances for successfully instancing the works they are of, thereby acknowledging our musical heritage and all the subsequent works built on that foundation. Besides, such painstaking care is taken with the details of most works by their composers that it is reasonable to predict that authentic performances

usually will be more revealing and rewarding than the alternatives for audiences who are receptive to works of the kind being performed.

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3. Expressiveness.

The traditional view, that emotions are purely inner sensations distinguished by their phenomenal structures, has been rejected in favour of one that recognizes as no less essential to an emotion's identity certain desires, attitudes, suppositions and beliefs about its object, along with appropriate behavioural expressions and causal conditions. In the 19th century, Hanslick anticipated the modern view and concluded that purely instrumental music could not express human emotions. In effect, he argued that music was incapable of conveying propositional attitudes or of picking out intentional objects (and neither was it sentient, of course). Although a few current authors have not regarded works as expressive of emotions – for instance, Raffman (1993) has suggested that expressiveness attaches to performances, not works – most reject Hanslick's conclusion. Indeed, accounting for music's expressiveness has been the major preoccupation of Anglo-American philosophers of music in recent decades.

Although Susanne Langer's theory (1942) remains touted by music educationists, it presupposes the crude, traditional view of emotions. Moreover, its account of music's expressive power – as depending on an opaque and indescribable connection between the form of emotions and of music – lacks explanatory power. (But for a recent defence of Langer, see Addis, 1999.) Similarly unsatisfactory is Goodman's analysis (1968) of art's expressiveness as involving metaphorical exemplification, for it is clear neither how music illustrates the literary device of metaphor nor how the notion of exemplification, by which the music provides a sample of an emotion in expressing that emotion, applies to it (see Beardsley, 1981). Meanwhile, the claim that we experience an irreducible analogy between music's movement and human expressive behaviour (Scruton, 1974, 1997) identifies without accounting for the phenomenon that is so puzzling.

One prominent analysis, sometimes known as the 'contour' theory, notes that expressive character is sometimes ascribable to a face or body without reference to felt-emotions or the intentional contexts they suppose (Kivy, 1989; Davies, 1994); for instance, the face of a St Bernard dog looks sad, without regard to the way the dog happens to be feeling. The expressiveness of instrumental music is similar, arising from a resemblance experienced between human appearances with an expressive character and the dynamic contour and pattern of the music. In his version of the theory, Kivy denied both that music was about, and that it often moved listeners to echo, the emotions expressed in it. Neither of these positions is entailed by the contour theory and, without them, it is better placed to explain why we would attach importance to music's expressive character.

The contour theory cannot explain how music could express 'higher', more cognitive emotions, such as pride, hope, envy and patriotism, which lack distinctive outward appearances. Those who think that music is capable of expressing such emotions have argued that music is able to invoke or otherwise 'hook into' the cognitive aspects and attitudes that are distinctive

to them (Levinson, 1990). Complementarily, some philosophers (see Robinson, 1994, and Levinson, 1996) and musicologists (cited in Robinson, 1997) have suggested that instrumental works should be heard as developing a narrative about a persona hypothesized by the auditor. This narrative provides both a human subject to whom emotions can be attributed and a context allowing for the expression of subtle, cognitively complex feelings. Whether this kind of imaginative engagement is required for the recognition and appreciation of the expressive properties of instrumental music, or, instead, if it leads to responses that are merely occasioned by the music, are topics that will continue to be debated.

A longstanding but frequently criticized theory holds that music's expressiveness can be analysed reductively as its power to awaken a response in a suitably prepared listener. The listener does not respond to the music's expressiveness; that is, the music's expressiveness does not precede the listener's response, either as its object or as its cause. Rather, the music is expressive in virtue of arousing the listener as it does. New and more refined versions of 'arousalism' continue to be advanced (see Ridley, 1995, and Matravers, 1998). The appeal of this theory no doubt stems from the recognition that we could not easily explain the interest of music were it not for its capacity to stimulate the listener's emotions.

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4. Understanding.

It is frequently acknowledged that comprehending listeners must have a grasp of a work's style and type, so that they can distinguish the expected from the surprising and can synthesize the perceptual manifold in a fashion that reflects the music's telos or organizational principles. In this regard, Meyer's theory (1956) of the listening process is widely accepted (although his account of music's expressiveness as depending primarily on delays in the fulfilment of such expectations seems unduly narrow). According to Meyer, educated auditors bring to their listening expectations internalized from experiences of similar pieces and earlier parts of the current one, and these reflect the likelihood of various continuations from any moment in the work. More generally, the cognitive character of listeners' understandings, which must be informed by knowledge of the relevant idioms and conventions, is emphasized over alternative accounts that characterize the appeal of music as purely visceral.

However, this is not to accept the tradition according to which the appreciation of instrumental music depends on recognition of its formal structure and is fundamentally opposed to emotional responses other than those that delight in the work's formal unity and ingenuity. The intellectual and emotional are not exclusive and opposed; neither is the one always self-conscious while the other is mindless. Appreciation may be revealed in the emotional response music calls from a person as much as in his or her verbal reports, and we might reasonably doubt that listeners comprehend music if they are never moved emotionally by it; but neither of these observations counts against the claim that music's comprehension is ineradicably cognitive. Many recent philosophers hold that a work's formal structure will usually be of interest to listeners who grasp it, but these philosophers are not narrow formalists. Listeners should be able to

recognize prominent musical ideas (such as themes), to identify their repetitions, variants and recapitulations as such, and to describe the music's unfolding, but this need involve neither an internal commentary in terms of textbook models nor a knowledge of musical technicalities and the musicologist's vocabulary (Kivy, 1990; Davies, 1994). Moreover, so intimate often is the connection between a piece's formal structure and its expressive pattern that listeners' accounts of, or responses to, the latter are no less indicative of their appreciation than would be their descriptions of the former.

Though the above position is far from strict formalism, it is rejected by Levinson (1997), who follows the 19th-century author, Edmund Gurney, in arguing that almost all musical understanding and appreciation comes from tracking the music's progress moment by moment. Not only is it unnecessary for listeners to attend to overarching form, it is impossible for them to hear musical units that extend over more than about one minute. What is heard earlier can affect how later passages sound, but listeners need be aware only of the outcome, not of the connections that underlie it. The art of listening involves practical rather than intellectual knowledge – know-how rather than propositional awareness – and the understanding achieved may not be capable of articulation.

Levinson intends his account to defend the person who responds to the passing surface of music without reflecting on what he or she hears. If his claims are controversial, it is because he presents them as appropriate for the listener whose aim is to understand an extended classical work. The kind of listening he recommends might be thought to be more appropriate for other musical kinds or for the listener whose primary focus is not the work as such, and who yields to the music's subliminal effects without attending to what is actually heard.

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5. Evaluation.

Music plays so central a role in the lives of many people that there can be no doubting how highly it is valued. As a primarily abstract art form, it cannot be important for the informational significance of its content. This has been seen as posing a problem for analyses of its profundity (Kivy, 1990), but it could be that the distinctness or separation of the musical realm from the actual world is crucial to music's value, not only for providing an enjoyable alternative to reality but also for intensifying the appeal of the formal and expressive relations that it explores (Sparshott, in Alperson, 2/1994; Goldman, 1995; Budd, 1996).

Although it is sometimes maintained that music is valuable mainly as a source of knowledge (through direct acquaintance with the emotions it expresses and arouses, say), or because of its humanizing and moralizing power, a more plausible view recognizes that musical works are valued for the pleasure that attends their appreciation. An interest in a sufficient number of works might, indeed, yield the desirable side-effects mentioned, but individual works interest us for themselves and are valued according to the pleasurable experiences they provide. Not all works are enjoyable: some are revealed as trite and dull, and then are to be avoided, while others, though worthwhile, are harrowing and depressing. But, in general,

musical works reward those who take the trouble to understand them, and this includes works in which the expression of negative emotions contributes to the creation of a whole the worth of which can be seen to depend on the part they play.

The pleasure provided by the listening experience is taken not only in purely sensuous elements but also in the complex relation between a work's content and the manner in which it unfolds (Levinson, 1996). Sometimes formal relations are important; at other times expressiveness is prominent; and most often it is the complex interdependence of these two, as well as other features salient to an experience of the music's progress, that is the object of appreciation. In order to hear the interplay between the music's content and form, the listener's perceptions must be informed (if only implicitly, as a result of repeated hearings of appropriately similar works) by a sense of the musical conventions, constraints and possibilities within and against which the composer operates.

Further kinds of musical value include a work's originality and its influence on later works. These values are derivative: unless the work in question provides an enjoyable experience, or leads to subsequent works that do so, its originality and impact are of no moment.

It should be apparent from the earlier discussion of performance that we esteem, as well as works, the performer's efforts, both as these succeed in delivering a faithful version of the work and also as they are creative in going beyond that which is supplied by the composer, so that what is sounded forth presents an interesting and satisfying interpretation. In addition, we admire the sheer skill of the virtuoso player (Mark, 1980; just as we admire the technical brilliance of the composer of complicated fugues), but, in general, we expect virtuosity to be at the service of the work rather than an end in itself (just as we expect composers to produce music that sounds interesting, whatever structural complexities are hidden within it). Good performance is valued for its own sake. This is apparent from the fact that improvised music is of interest, as are those kinds in which works are so ontologically minimal that the focus falls mainly on the player; and we do not condemn a performance if it reveals a poor work to be just that.

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6. Future directions.

Our understanding of music and its relation to those who make and listen to it might be broadened by a fuller consideration by Western philosophers of the many musics of non-Western cultures and non-classical types of Western music. This should provide a new perspective on familiar issues as well as raising others hitherto undiscussed. Even in the discussion of Western classical music, the range of issues canvassed has been restricted or slanted: the focus has fallen more on works than on performances, on purely instrumental music than on other kinds, on expressiveness than on ontology, on what is common to listeners' responses than on what differs, and on music considered in isolation rather than on its connection to morality, personal identity and social relations more generally (for an exception see Higgins, 1991). Moreover, philosophers ignore the general implications of modern technology for our

experience of music and, more particularly, differences between recordings and live performances.

Philosophy of music

V. Contemporary challenges

1. The ideological.
2. Cognitive science.
3. Technology and the experimental.
4. Popular music.
5. The present.

Philosophy of music, §V: Contemporary challenges

1. The ideological.

Many challenges arise out of the remarkable surge of recent interest in the interactions of both music and philosophy with social and cultural theory, feminist criticism and theory, post-structuralism and postmodernism. These interactions tend to stress the connections between music and the world – with the ordinary conditions and experiences of men's and women's lives – to counter the more positivistic, alienated and abstracted discourse of formalism they take to have long dominated academia. These challenges often consist in replacing the dominant theoretical discourse with a preferred one. Theorists tend to articulate their positions by urging us to move away from the establishment discourse towards a preferred alternative:

(i) from the high, élite, fine tradition of classical or serious art towards the practices and rituals of popular, non-Western (non-European) music;

(ii) from the division between composer and performer, the commodified work-concept, the masterpiece, the fixed score (text) and the differentiated and fixed genres (sonata, symphony, concerto) towards performer-composer continuity, improvised performances, forms and contents, spontaneous music-making and interactive genres;

(iii) from the mentalistic, voyeuristic, intellectual, concert-hall form of passive or unbodily listening and watching towards active, participatory, dynamic, bodily and erotic acts of musical engagement;

(iv) from the élite and institutionalized concert hall towards public and open performance spaces;

(v) from the separation or remove of music from life towards its social context (say, its involvement in and contribution to social action);

(vi) from principles and ideals of unity, sameness and singularity towards plurality, difference and diversity, from the ideal of correct (*Werktreue*) or authentic interpretation towards that of multiple and diverse interpretations; and

(vii) from the pure music itself towards those who, in multiple and diverse ways, engage impurely (i.e. as real people) with music.

Some contemporary theorists seek to undermine the traditional (Western) discourse of bi-polarities (body/mind; sense/reason; feeling/thought;

fact/norm), a discourse that has allowed theorists to disregard or exclude one side in favour of the other. They suspect this discourse because they take it to be the 'ideological machinery' for the sustained oppression of women (perhaps women composers and musicians, or women's music conceived in anti-essentialist terms), and of minority groups (composers, performers, musicians and their musics) (Kramer, 1990; McClary, 1990). Yet it often looks as if the dichotomous discourse is perpetuated when the challenge is articulated in terms of replacing the terms of one discourse with those of another. Mostly, that is a false impression. Some theorists assert their difference from, and rejection of, the concepts and claims of the traditional discourse as a necessary act of political separatism. Some see their function to be essentially negative or critical, that is, to expose the dominant historical discourse for the prejudices it tries to conceal behind the mask, typically, of 'reason', 'purity' and 'humanity'. In either case, the point is to stress that the preferred discourse does not fall prey to the same hegemonic or ideological forms as the rejected one. In other words, a rejected discourse that claims, for example, to speak for all but obviously does not, would be replaced by one that explicitly stresses (say) diversity, range, locality and particularity precisely as a way to expose the former's pretence while trying to avoid the pretence itself.

As so described, these contemporary aims suggest an interesting paradox when applied to the history of Western music and philosophy. Recall the idea that, from the earliest times, established academicians sometimes liked to conceive of music as antithetical to philosophy. They attributed to music properties of the 'irrational', 'uncontrollable', 'emotional' and 'insignificant', properties they also often assigned to woman or the 'feminine'. Paradoxically, when they chose to value music, they stressed qualities (say) of form, reason and meaning that rendered music least, one might say, like music – least affective, least musical. That way, the academy could control what it most feared. Contrarily, when they chose not to value music, and saw it threatening society's established forms, they assigned to it all the 'negative' values that enabled music to remain most musical. Symbolic of the discarded feminine, so the counter-argument goes, music secretly carried all the values (of feeling, passion, of the body etc.) that the academy of oppressive society tried to conceal, by relegating them to the non-serious, the secular and the popular. Music thus named what the established society refused to name; it served as society's principle of resistance, of non-identity and, potentially, of the establishment's undoing (Leppert, 1993).

A relevant conclusion for the present discussion follows from this argument. Assuming that Western philosophy, or the philosophy 'of the academy', has reflected or, in its worst condition has tended to reflect society's oppressive tendencies, if it now stands any chance of producing a successful philosophy of music, it will do so the more it adopts values for itself that it has historically assigned to music. It is more likely to do this when it positively embraces music as music and no longer relegates it to a position of the incomprehensible 'other'. The problem is whether, under this condition, it will still be able to produce a 'philosophy of', if, that is to assume, thinking about philosophy as a 'philosophy of' inherently assumes a position of dominance and control.

Philosophy of music, §V: Contemporary challenges

2. Cognitive science.

From the most contrary perspective, the engagement of philosophy with music has been challenged and reshaped by the increasing interest philosophers and theorists have taken in cognitive psychology and cognitive science. This engagement has tended music towards its being empirically well-grounded. Being so grounded – so that music may receive accurate and objective analysis – is a longstanding aspiration of the philosophical enterprise and, in many quarters, remains so.

Early developments in structural linguistics since the 1930s led to attempts to describe music as a 'language' or 'code', whose fundamental principles of organization were analogous to those of verbal language and other semiotic systems (see [Semiotics](#)). The central principle motivating this analogy was the Saussurean dualism of 'speech' (*parole*) and 'language' (*langue*). Speech consists of concrete verbal or musical utterances; language represents underlying rules and structural relations. Knowledge of the latter is necessary for receiving and producing the former. The rules (at the level of *langue*) that relate the sounds of speech to one another are conventional: they form a code shared by the speakers of a particular language. The stress on conventional codes or on the cultural relativity of musical languages recalls Langer's application to music of Cassirer's philosophy of language. It also recalls the work by the pioneers of structural linguistics (notably Jakobson, 1932). In the 1950s–70s theorists as diverse as Cooke (1959), Pagnini (1974) and Gasparov (1976) all explored the parameters of musical structure – acoustics, rhythm, harmony, form, scale – against the theoretical background of structural linguistics. Structural linguistics has also been significantly developed, and sometimes usurped, by semiotic or semiological theory. Taking music as a sign, the task has been either to show, formalistically, the way in which music refers to itself (here its meaning is specifically musical) or, anti-formalistically, how the sign refers to or mediates the 'extra-musical' cultural or ideological world (Nattiez, 1975). The challenge of semiotics has been to show simultaneously the extent to which music acts like a language, but achieves its meaning in a way other languages do not (Lévi-Strauss, 1964; Ruwet, 1972 and Faltin, 1978).

At the same time, theorists have been showing a renewed interest in universal structure, and in this regard may be distinguished from those who have focussed on convention or, by long extension, on cultural ideology. The shift towards universality has followed the advances of the theory of generative grammar whose proponents focus on the universal 'deep structure' that is purportedly common to all languages and supersedes each language's conventional 'surface structure'. Attempts to apply this sort of generative grammar to music can be found in Asch's theory of musical analysis (1974), Blacking's theory of innate musical comprehension (1973) and Arkad'yev's theory of a universal concept of rhythm (1992).

However, by far the most influential application of the generative approach to music is found in the collaborative work of Fred Lerdahl and Ray Jackendoff (1983). They offer a rule-based model that attempts to account

for the musical intuitions of listeners acculturated to classical tonal music. The theory has two rhythmic components: grouping structure, which parses the musical surface into motifs, phrases and sections; and metrical structure, which assigns a grid of strong and weak beats. The theory also has two pitch-hierarchical components: time-span reduction, which assigns degrees of structural importance to events in relation to the rhythmic structure; and prolongational reduction, which assigns a hierarchy of tension and relaxation to events. The reductions are represented by tree diagrams which are different from syntactic trees in linguistic theory. The rules that assign these structures are of two types: well-formed rules, which characterize hierarchical structures within each component; and preference rules, which rank well-formed structures according to perceptual plausibility. Some of these rules, such as those based on Gestalt principles, are hypothesized to be psychological universals, while others are taken to be style-specific.

Their work has given rise to many empirical predictions and experiments. It has also helped establish a strong connection between music theory and cognitive science. From a philosophical perspective, their model falls within the framework of modular theories of mental representation. Thus, Anglo-American philosophers engaged with cognitive theory, science or psychology have tended, when thinking about music, to focus on the mental act of listening. Their general concern (confirmed by Raffman, 1993) has been with mental representation, with the idea that perception, broadly defined, is an operation in which the mind represents the world to itself. This representation may be more or less abstract, ranging as it does from the most basic sensorial responses or sensations to the most complex, conscious thoughts. Theorists, Raffman writes, disagree on what governs the process of mental representation in the case of listening, but Lerdahl and Jackendoff have argued that it is governed by a musical grammar, by analytical and innate rules stored in the unconscious mind that allow us to represent what is given to us in hearing as a coherent or intelligible structure.

Though some contemporary cognitivists have gone on to use (more or less directly) Lerdahl and Jackendoff's model to stress music's non-conceptual or ineffable meaning (Raffman), others have used it to stress the strong cognitive and conceptual dimension of listening (DeBellis, 1995). Both uses have depended on establishing a connection between music's physical or formal features and the perceptual features of listening. These connections are established when listeners enter into intentional contexts, such that what we hear is more than the merely physical features of music. We hear pitch rather than mere acoustical frequency (Raffman), patterns of closure, say, rather than merely sequences of sounds (DeBellis). (Compare also Scruton's theory of metaphorical listening, 1997.) The theories generally differ given the extent to which they take the intentional contexts to be cognitively or theoretically laden. Some stress the unconscious operations governing mental operations; others, the impact on listening of, say, consciously knowing a music theory. DeBellis, for example, investigates the logical relationships between hearing and musical analysis, arguing that for some listeners and contexts, music perception is non-conceptual, for others, laden with music-theoretic concepts: 'Music-theoretical terms (closure, etc.) have a certain kind of explanatory status, and ... the value of

hearing music in those terms sometimes derives from that status'. His intent is to bring explanation and interpretation into rapprochement. This intent has two advantages: first, it brings the philosophy of music in touch with music theory (thus perhaps countering Sparshott's objection that philosophers are insufficiently literate about music); secondly, it gives to the philosophy of music, with its interest in listening, interpretation and meaning, a scientific, empirical or theoretically sound foundation without reducing music to mere science.

Philosophy of music, §V: Contemporary challenges

3. Technology and the experimental.

Many theorists have used the pervasive presence of recording, computers and other new forms of technology to challenge traditional ontological views about music, the musical work and performance. What, they have asked, is the status of a recording? How is it related ontologically to its performance, or to the work itself? Is the status of the recording or work altered if the composer dispenses with the medium of live performance, or if the composer composes directly into the technology, dispensing with notation, traditional instruments and performance, and, hence, with the ontological differentiation between work and reproduction? Answers to these questions have partly depended on the type of the ontological theory supported (more or less Platonist, nominalist, contextual: see §IV, above) and partly on how much theorists have taken into account the diverse revolutions and experiments in compositional, notational and performing techniques of this century. Up to now, the practice and theory of John Cage and Glenn Gould seem to have proved the two most common reference points for Anglo-American philosophers.

More broadly, developments in electronic, acoustic, aleatory, spatial and minimalist musics have all forced transformations in music's traditional conceptual and ontological packaging. Often in line with 'alternative' discourses of the postmodern, some of these developments have symbolized the move away from fixed to open specification of musical features, especially when the compositional process has stressed indeterminacy, chance and randomness. In other cases, the shift has been in the opposite direction, making the determinate but interpretatively flexible qualities of traditional notation absolutely precise and absolutely fixed through computer techniques.

Musical packaging has also been affected, modified or utterly transformed as practitioners and theorists have moved away from tonal to sound organization, from sound to noise organization, from noise to temporal organization, from temporal to spatial organization. Part of what has conceptually, ontologically and politically been at stake here has been the upholding or breaking down of barriers, (a) between the different art forms (to what extent do we see or hear spatial music?), (b) between the different functions of 'classical' musicians (composers, performers, listeners), (c) between the so-called élite and popular forms of music-making, and (d) between the aesthetic domain and the ordinary and between art and nature. Some theorists have claimed that music (and they have produced music accordingly) can lead listeners (back) into nature, (back) into the ordinary world of sound. Some have rejected the idea that music

represents in any sense at all: music is found in the world, and does not exist at an aesthetic or representational distance from it. Some have claimed that contemporary experiments of music reveal new and radical forms of expression, thus subverting with more or less success the increasingly heard, conservative, or at least backward-looking, assertion that tonal music (however broadly or narrowly defined) is the one true or natural musical language.

Other writers have suggested of the new musics (some or all) that they are experiments for the sake of such, that they have no ontological or aesthetic interest, and, if anything symbolizes the end of music (in Hegelian terms) at the end of the 20th century, it is the fact that the conceptual or philosophical interest of contemporary musical forms has so often surpassed their aesthetic or musical interest. The claim that these experiments have no musical interest tends to beg the question as to what music is, what it can be, and what it is for. And the claim that aesthetic interest remains the most, if not the only, relevant standard needs more support, especially if one holds that interests, including aesthetic ones, change as languages, techniques and social forms change. The purportedly special preserves of both music and the aesthetic domain remain under negotiation. Two more sophisticated, though very different, critiques by philosophers of radical experiment have been offered (Adorno, 1958 and Cavell, 1969).

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4. Popular music.

Ontological, aesthetic and social claims have been challenged by theorists who have taken their primary examples from jazz, rock, rap and fusion (Brown, 1996). They have contributed to the philosophical debate by stressing, first, the many 'trans-' or 'intertextual' relations that hold between different instances of music, given current techniques of quotation, sampling and allusion, and secondly, the deep dependence and interaction of ontological models on and with social and cultural forms of production (Frith, 1981; Leppert and McClary, 1987; Middleton, 1990). When, and to the extent that, their theories have been read back into the 'élite' production of classical music, part of the intent has been to show that classical music is just one of many forms of music production in the world, and that, if philosophers are to address music, they should not automatically assume that the music should be classical music (and typically late 18th- and early 19th-century music). In other words, the stress on 'just one of the many' has been a political act of theory intended to undermine classical music's longstanding hegemony largely by revealing the contingency of classical music's underlying conceptual and aesthetic paradigms. The recent noticeable rise of interest in opera, a genre that offers all kinds of interactions between the classical, élite, popular, social and aesthetic, has also reflected the methodological shifts associated with these interactions (Abbate, 1991; McClary, 1992; Goehr, 1998).

Theorists of the popular have also wanted to show the value of different kinds of music or their broad and pervasive impact on all sorts (and classes) of persons in society. Here they have sustained a most provocative suggestion that, because those who listen to popular forms of

music far outnumber (and the gap is growing) those who listen to classical forms, then if philosophers really want to understand how music moves, what it means and how it is social, they should look at the musics that do still move, do still mean and do still interact with the social at the end of the 20th century.

Conservative theorists of the classical have tended to respond more or less explicitly with an ardently-felt evaluative argument: the purpose of a philosophical theory is not merely to describe the musics that do move and mean, but the musics that (they believe) should move and mean. If society is benefited by its musics, then it matters to which musics it gives value, and popular music is not for the most part the music, they argue, that we should value (Scruton, 1997). Many of these theorists have sought psychologically, naturalistically, or tradition-based arguments to explain the value they find in their preferred exemplars of classical music.

Not all philosophers engaged with classical music believe their choice of examples is so ideologically or evaluatively loaded. Some merely write about what they know most about and most like. Some engage in traditional forms of speculation about music's being and meaning without any apparent regard for the political, social or historical: they believe they stand in a position of philosophical detachment. Yet other theorists continue to engage philosophically with classical music, fully realizing that their choice does not exclude others making alternative choices and contrary evaluations and, further, that fruitful and critical interactions can be achieved between different modes of philosophical inquiry, modes that might focus on different areas of musical production. One consequence at least of this more expansive or open approach has been to caution philosophers about the limitations of a monological or unilinear approach towards even the classical domain. When philosophers speak about music, what kinds of instances, and which instances, of music are they speaking specifically about? Why, for example, the usually overriding emphasis on purely instrumental music among certain groups of philosophers? Should we not be as concerned about the reference of 'music' as much as we are about the reference of 'philosophy'?

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5. The present.

Perhaps the most significant challenge to the philosopher's engagement with classical music has come from the mere fact of the present. For most of the history of the discipline, philosophers who have thought about music have thought about the music of their own time. Of course, they have compared it with a more or less idealized past that sometimes they chose to favour but, on the whole, they were concerned with the contemporary and present. To a large extent, and most especially among the Anglo-Americans interested in classical music, the focus on the contemporary has become increasingly opaque or, in some cases, has disappeared altogether. Over a century ago, Dilthey (1985) called the modern age the 'age of historical consciousness', and what he noticed in that age was the extent to which 'we feel surrounded by our entire past'. Over a century later, the question is whether this feeling has become too great a burden. Despite the abundance of forms of modern or contemporary music, many

philosophers seem much more comfortable focussing on examples produced in the past, usually in the 18th and 19th centuries. However, engaging philosophically with past examples produces a very distinctive kind of philosophy: sometimes a philosophy of ideal types, sometimes a philosophy of too fixed or rigidified a past. The question remains whether the idealization or fixity is justified and under what terms. What kind of philosophy is produced when it treats its subject or examples as ahistorical products that conform to static and general principles of classification? Under hermeneutical influence, some theorists suspect that the attitude we take towards our past, whether we idealize or reject it, always reveals more about the present than it does about the past. This suspicion also pervades much of contemporary musicology, especially the recent debate over authenticity (Kenyon, 1988).

Some theorists have suggested that our philosophical thinking about music always seems to trail behind our thinking about other artistic and cultural forms. Some think that this trailing positively symbolizes music's ability to resist the appropriative trends of competing, contemporary theories. Others see the trailing negatively to reflect the establishment's reluctance to subject music's purported mystery to commonplace or worldly account. Others think very little about any of these issues and continue to hold fast to the long established tradition of asking certain sorts of philosophical questions about music: What is it? Does it express? How does it mean? Is it like language or any other of the arts? Is its meaning tied to our emotional lives? Is it connected to emotion? What is the relation between music and sound, music and tone? What is musicality and musicianship? Can music teach or instruct? What is its role in education? Can it tell the truth? What is listening? What kind of performance is musical performance? Is it mental, is it bodily? What human or social interests does music serve? Does it serve any interests uniquely? What is the role of technique and craft? What are the proper preserves of philosophy and its philosophy of music? What is the relation between music and language, symbolic form, and myth? What is music's relationship to dance?

To a great extent, philosophers continue to develop models of investigation – analytic, formal, hermeneutical, phenomenological, semiotic, post-structuralist, sociological, cultural – to treat the seemingly perpetual questions of their discipline. The choice of method often reflects the particular traditions of philosophy developed in different languages and countries (Russia, Hungary, Bulgaria, France, Italy, Japan, China, India and Scandinavia, to mention some of the countries not specifically considered above). To an equally great extent, philosophers have recently been noticeably preoccupied by the assumptions of the enterprise in which they engage. The most neutral conclusion to draw is that the struggle between the two enterprises – the positive offering of methods and claims and the sceptical self-reflection – continues to keep philosophy's engagement with music most animated, and the philosophy most philosophical.

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Philovalensis, Hieronim.

See [Wietor, Hieronim.](#)

Philpot, Lucy.

See [Anderson, Lucy.](#)

Phinot [Finot, Finotto], Dominique [Dominico]

(*b* c1510; *d* c1556). Franco-Flemish composer. He was described by Girolamo Cardano as 'Gallus'. He appears to have spent at least part of his career in Italy: in a document of May 1544, Duke Guidobaldo II of Urbino proposed that he be appointed *cantor* in the cathedral, while a further two documents, dated 26 March 1545 and 20 November 1555, indicate that 'Finotto musico' was employed in the court of Urbino. Though he is not known to have resided in Lyons, evidence of his close associations with the city are contained in four volumes of motets and chansons published there by Godefroy and Marcellin Beringen in 1547 and 1548. The dedicatees had Lyonesse connections (for example, César Gros was a prominent citizen and patron), some of the chanson texts are by the local poets Maurice Scève and Charles Fontaine, and other texts deal with subjects of local interest. A passage in Cardano's *Theonoston* implies that Phinot was executed for homosexual practices.

The outstanding works in the Beringen volumes are the eight-voice double-choir sacred pieces *Iam non dicam*, *O sacrum convivium*, *Sancta trinitas*, *Tanto tempore* and *Incipit oratio Hieremiae*, which, as Carver observed, are the first mature examples of polychoral writing based on constant thematic interaction between alternating ensembles. These compositions were highly esteemed, especially in Germany, during the late 16th and early 17th centuries, and appear to have been known by Palestrina and Lassus.

Phinot was celebrated in his day for finely crafted five-voice motets such as *Non turbetur cor vestrum*, in which typically Netherlandish imitative counterpoint predominates. His chansons cover a variety of musical styles suited to topics ranging from mordant anti-clerical anecdotes to courtly poems and imitations of Ovid and Catullus. The animated homophony of *Si vous voulez* and supple polyphony of *Puisque mon coeur* are rooted in established styles of chanson composition. Among the more innovative pieces are *Vivons, m'amy*, *Qu'est-ce qu'amour?* and *Par un trait d'or*, in which polychoral dialogue and secular poetry are imaginatively aligned. Potent expressive devices, too, such as the triple suspensions underscoring 'meschamment' in *Je l'hay perdu* and E♭ harmony on the word 'mort' in *Mort et amour* and elsewhere recall similar musical metaphors in the early Italian madrigal, while the music of *Quand je pense au martire* is sensitively keyed both to Jean Martin's skilful translation of Bembo's *Quand'io penso al martire* and to Arcadelt's madrigal setting of the latter.

Writers such as Luis Venegas de Henestrosa, Cornelius Blockland and Pietro Pontio (*Ragionamento*, Parma, 1588) cited Phinot's work as being worthy of emulation. Hermann Finck (*Practica musica*, 1556) ranked him with Gombert, Crecquillon and Clemens non Papa, while Pietro Cerone (*El melopeo y maestro*, Naples, 1613/R) claimed that Palestrina composed in Phinot's style.

WORKS

Edition: *Dominici Phinot opera omnia*, ed. J. Höfler and R. Jacob, CMM, lix (1972–) [H]

masses and magnificat settings

Missa 'Quam pulchra es', 4vv, 1544⁵ (on Lupi's motet)

Missa 'Si bona suscepimus', 4vv, 1544¹ (on Sermisy's motet)

Pleni sunt coeli, 2vv, 1543¹⁹

Magnificat [1st tone], 4vv (Venice, 1554)

Magnificat [4th tone], 4vv (Venice, 1555)

Magnificat [8th tone], 4vv (Venice, 1555)

motets

for 5 voices unless otherwise stated

Liber primus mutetarum quinque vocum (Lyons, 1547) [=H i]

Liber secundus mutetarum sex, septem et octo vocum (Lyons, 1548) [=H iv]

Liber secundus mutetarum quinque vocum (Pesaro, 1554) [=H ii]

Ad Dominum cum tribularer, H i; Angustiae mihi sunt undique, 4vv, 1549⁹;
Apparens christus, H i; Ascendo ad patrem meum, H i; Aspice Domini, 1543³;
Auribus percipe Domine, H i; Ave Maria gratia plena, H ii; Ave virgo gloriosa, 1543³;
Beata es virgo Maria, H i; Beati omnes qui timent Dominum, H ii

Caecus sedebat secus viam, 1543³; Cerne meos ergo gemitus, 6vv, H iv; Cives apostolorum et domestici Dei, H ii; Clare sanctorum senatus apostolorum, H ii; Concede nobis Domine, H ii; Congregatae sunt gentes, 1543³; Descendit angelus Domini, H ii; Descendit de caelis, H ii; Deus in nomine tuo, 1543³; Dixit Jesus discipulis suis, H ii; Domine nonne bonum semen seminasti, H i; Domine non secundum peccata nostra, H ii

Ecce ego mitto vos, 6vv, H iv; Ecce sacerdos magnus, 10vv, H ii; Ecce tu pulcher es, H ii; Ego sum panis vitae, 1549⁶; Ego sum qui sum, H i; Emitte Domine sapientiam, H i; Exaudiat te Dominus, 6vv, H iv; Exaudi Domine deprecationem meam, 6vv, H iv; Exsurge, quare obdormis, 1538⁴; Fundata est domus Domini, H i; Gabriel angelus locutus est, H i

Hic est dies praeclarus, H ii; Hoc est praeceptum meum, H i; Homo quidam fecit cenam, H ii; Homo quidam fecit cenam, 5vv, 1541³; Iam non dicam vos servos, 8vv, H iv; Illuminare Hierusalem, 1549⁶; Illuxit nobis dies, 1543³; Incipit oratio Hieremiae, 8vv, H iv; Inclina Domine aurem tuam, H ii; In craticula te Deum, 6vv, H iv; In illo tempore dixit Jesus, H ii; Iste sanctus pro lege Dei sui, H ii; Istorum est enim regnum caelorum, H i

Laetatus sum, H ii; Martinus Abrahae sinu laetus, H ii; Memor fui nocte nominis tui, 3vv, 1549¹⁴; Missus est Gabriel angelus, H i; Ne derelinquas me, Domine, 1538⁴; Non turbetur cor vestrum, 1543³; Non turbetur cor vestrum, H i; O altitudo divitiarum, 4vv, 1538⁵; O martyr egregie doctor veritatis, H i; O quam gloriosum est regnum, H i; O sacrum convivium, 8vv, H iv; Osculetur me osculo oris sui, 4vv, 1538⁵; Osculetur me osculo oris sui, H i

Pacem meam do vobis, H i; Panis quem ego dabo, 1553¹⁶; Pater manifestavi nomen tuum, H i; Pater noster, H ii; Pater peccavi in caelum, 1538⁴; Prolongati sunt dies mei, H i; Quae est ista, 6vv, H iv; Quam pulchri sunt gressus tui, H i; Regina caeli laetare, H i; Repleti sunt omnes spiritu sancto, H i

Salve regina misericordiae, H ii; Sancta trinitas unus deus, 7vv, H ii; Sancta trinitas unus deus, 8vv, H iv; Sanctorum omnium gaudia inclyta, 7vv, H iv; Si bona suscepimus, H i; Sit nomen Domini benedictum, 6vv, H iv; Spiritus meus attenuabitur, 1538⁴; Stella ista sicut flamma, 6vv, H iv; Stetit angelus ad sepulchrum Domini, H ii; Surge propera amica mea, 6vv, H iv; Sustinuimus pacem, 6vv, H iv Tanto tempore vobiscum sum, 4vv, 1549⁹; Tanto tempore vobiscum sum, H i; Tanto tempore vobiscum sum, 8vv, H iv; Te gloriosus apostolorum chorus, H i; Tua est potentia, H i; Usque modo non petistis quicquam, H i; Usque quo Domine oblivisceris me, H i; Valde honorandus est, 4vv, 1549⁹; Veni sponsa Christi, H ii; Videns dominus flentes, 1543³; Vidi speciosam, 4vv, 1549⁹; Vidi turbam magnam, H ii; Virga Jesse floruit, 4vv, 1539¹³; Virgo parens, 7vv, H iv; Zachee festinans descende, H ii

psalms

I sacri et santi salmi de David profeta, 4vv (Venice, 1554) [1554]

Beatus vir [2nd tone], 1554; Beatus vir [3rd tone], 1554; Confitebor tibi Domine [2nd tone], 1554; Confitebor tibi Domine [3rd tone], 1554; Dixit Dominus [1st tone], 1554; Dixit Dominus [1st tone], 1554; Donec ponam inimicos tuos [1st tone], 4vv, 1550¹ Labores manuum tuarum [4th tone], 4vv, 1550¹; Laetatus sum [1st tone], 1554; Lauda, Hierusalem, Dominum [3rd tone], 1554; Laudate Dominum omnes gentes [2nd tone], 1554; Laudate Dominum omnes gentes [5th tone], 1554; Laudate pueri Dominum [4th tone], 1554; Laudate pueri Dominum [8th tone], 1554; Nisi Dominus aedificaverit [8th tone], 1554

chansons

for 4 voices unless otherwise stated: all ed. in H iii

Premier livre contenant trente et sept chansons (Lyons, 1548)

Second livre contenant vingt et six chansons (Lyons, 1548)

Adieu, Loyse, 8vv; Amour et mort ont fait leur assemblée; Belle ne suis (response to Plus doucement); Bouche de satin cramoyssi (Forcadel); Catin, ma gentille brunette (C. Fontaine); Catin veult que souvent la voye (Fontaine); Ce corps tant droit; Comme en beauté

Dame Margot; D'estre amoureux n'ay plus intention (C. Marot); De ton amour; Doy-je espérer; En chascun lieu (M. d'Amboise); En feu ardent (Bembo/J. Martin); Frèrot un jour; Ha mes amys (Amboise); Hault le boys, m'amy Margot, 12vv (canonic); Ingrate suis (response to Quand je te voy); Je l'hay perdu bien meschamment (Fontaine)

Laissez cela, disoit une nonette; Las, pourquoy donc (Marot); L'eau qui distille (Bembo/Martin); Le coeur et l'oeil; Le concours discordant (canonic); L'esprit vouloit (M. Scève); Lynote (Marot); Madame ayant l'arc d'Amour (Scève); Maugré Saturne; Moins dure ou plus (M. de Saint-Gelais) (response to Si vous voulez); Mort et amour un soir se racontrèrent

Navré m'avez (Fontaine); On dira ce que l'on voudra (Marot); 'Ostez la main, ma mère nous regarde'; Paovre de joye (Scève); Par ce propos; Par toy je vis (Fontaine); Par un trait d'or (Forcadel), 8vv; Petite fleur; Plorez, mes yeux, plorez à chauldes larmes; Plus doucement; Possible n'est d'estre amoureux (Forcadel); Pour bien aymer; Pour ton amour j'ay souffert tant d'ennuis (Marot); Puisque mon

coeur est vers toy malvenu; Puisqu'il vous plaist (J. Peletier Du Mans); Pyrrhus, le Roy d'Epire

Quand je pense au martire (Bembo/Martin); Quand je te voy; Qu'est-ce qu'amour (G. de la Perrière), 8vv; Quinconques soit qui en vertu travaille (Forcadel) (canonic); Si je la tien; Si je mourois; Si j'en dy bien (Saint-Gelais); Si la beauté, qui vous rend si aymable (Saint-Gelais); Si le mien coeur, 5vv (canonic, response to Trop loing de moy); Si le regard (?Saint-Gelais); Si par aymer et souffrir (Marot); Si vous voulez moins dure devenir (Saint-Gelais)

Ta beauté me donne espérance (Fontaine); Taisez-vous donq (response to Laissez cela); Tous les malheurs (Peletier Du Mans); Trop loing de moy, 5vv (canonic); Un gros prieur (Marot); Une nonain de l'abbesse; Une fillette à son vicaire alla; Vivons, m'amy, 8vv

madrigals

S'in veder voi madonna, 6vv, 1541¹⁶

Simili a questi smisurati monti (Sannazaro), 8vv, 1561¹⁰

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ROGER JACOB

Phoenicians, music of the.

See [Jewish music](#), §II, 3.

Phon.

A unit of [Loudness](#). See also [Sound](#), §4.

Phonikon.

A baritone brass instrument invented by [Václav František Červený](#).

Phonofiddle.

A one-string variant of the [Stroh violin](#).

Phonographic Performance Ltd [PPL].

See [Copyright](#), §III, 16(iv).

Phonotype.

Italian record company. It was founded in Naples in 1901 by Raffaele Esposito (1865–1945). The catalogue consisted of recordings by local popular artists and a few minor opera singers. In 1917 Fernando De Lucia (1860–1925) began a series of about 300 records for Phonotype, made over a period of four years. He recorded a wide range of opera and song, including *Il barbiere di Siviglia* and *Rigoletto*, with highly developed embellishment. During World War II the matrices were hidden; they have since been rediscovered and pressings made from them. Other Phonotype artists included Angeles Ottein and Benvenuto Franci.

ELIOT B. LEVIN

Phorbeia

(Gk., also *phorbea*, *phorbaia*; Lat. *capistrum*).

A mouthband shown in many illustrations of auletes playing the double aulos. The term also refers to a horse's halter, which bears a remarkable resemblance to the device shown in a particularly detailed view of an aulos player on a red-figure amphora (c480 bce) attributed to the Kleophrades Painter and preserved in the British Museum (E 270; see [Aulos](#), fig.2).

The *phorbeia* is mentioned by Plutarch (*On the Control of Anger*, 456b–c) and described by scholiasts and some of the lexicographers. The comments tend to be brief, and the function of the *phorbeia* remains unclear in the literary and iconographic sources. Plutarch observes that [Marsyas](#) employed special devices – a *phorbeia* and *peristomios* – when he played the aulos. He explains these terms by quoting two lines now commonly attributed to Simonides: ‘Marsyas, it seems, suppressed the violence of his breath with a *phorbeia* and *peristomios*, composed his countenance and concealed the distortion: “He fitted his forehead locks with gleaming gold and his blustering mouth with leather straps and bound behind”’. A *peristomios* is something that goes around a mouth. Plutarch is probably using the terms as synonyms, and the two of them together convey a reasonably clear sense of the appearance of the *phorbeia*. The reference to Marsyas's ‘blustering mouth’ evokes the hissing and spitting sounds that emerge from a poorly sealed embouchure, especially as the pressure of the performer's breath increases.

Hesychius's *Lexicon* defines the *phorbeia* as a skin placed around the mouth of the aulete to prevent his lips from parting. Experiment with reconstructions demonstrates the aptness of this definition. With two mouthpieces, the difficulty of maintaining a tight seal is considerable, especially over a long period. The *phorbeia* allows the performer to maintain a relaxed embouchure: by sealing the mouth and holding the lips together against the pressure of the breath, it prevents the reed from being choked by a tight embouchure – or stopped from beating altogether – and allows the lips to exercise sensitive adjustments in pressure on the reed. In addition, with the *phorbeia*, the mouthpiece itself can easily be withdrawn by increments from the mouth in order to shorten the reed; without the *phorbeia*, it is difficult to maintain a tight seal around the mouthpieces while moving them in and out of the mouth to adjust pitch and timbre. Contrary to common conjecture, the *phorbeia* does not provide special support for cheeks, enabling them to act like a bellows, except in the sense that it allows the facial muscles to relax because they do not need to maintain a sealed embouchure. There is no easy explanation for the fact that aulos players are often shown without the *phorbeia*, but experiment does indicate that short and simple phrases can be played on the auloi without greatly taxing the embouchure. Thus, it may be conjectured that the *phorbeia* was introduced to allow auletes to play the longer, more difficult compositions characteristic of the innovatory style of the auletic competitions. Players of the salpinx, too, often wore the *phorbeia*, which must have served the same purpose as it did for the aulos. In the illustration of Epiktetos (c520–490) for an eye kylix, a satyr wears the *phorbeia* while sounding the salpinx over his shoulder (London, British Museum, E 3).

The *phorbeia* is rarely shown without the aulos – or some other instrument – in the aulete's mouth, but one kylix (New York, Metropolitan Museum of Art, kylix 96.9.18) does show an aulete adjusting the *phorbeia* while

holding both auloi in his left hand at his waist; the illustration clearly indicates that the *phorbeia* has a slit or hole for each mouthpiece (confirmed by a volute krater in Tarento, Museo Nazionale, IG 8263). As the aulete prepares to play, the mouthpieces must then be inserted through the holes into the mouth.

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THOMAS J. MATHIESEN

Phorminx.

The term most commonly used for a string instrument in the *Iliad* and *Odyssey* (written between 850 and 750 bce but preserving stories from oral tradition about events from the Mycenaean period, over 400 years earlier). The word is also found in Archaic period texts such as the Homeric hymns. It is still seen in early 5th-century literature, but in works from the end of that century it is seldom found.

The phorminx of the Mycenaean Greeks, as works of art attest, was a lyre ([Chordophone](#)) with a shallow wooden soundbox with a rounded base, similar in most details to the earlier lyre of Minoan Crete and, like it, having two arms that often curved in and out in an ornamental fashion, supporting a crossbar to which seven strings were fixed with leather strips (*kolloses*) for friction. The instrument was held upright, and played in the same manner as the later [Kithara](#).

The same shape and mode of playing are seen in the art of the Geometric period (c1100–800 bce), although the arms are sometimes straight, and only a few strings are shown (for artistic reasons; the actual number probably did not change). Although other types of lyre begin to be found in works of art from about 800 bce, the phorminx (with straight arms, its seven strings again visible) is still seen more often and in more locations than other lyres until the end of the 7th century.

Representations of the phorminx made between 600 and 525 bce are much less common than those of the kithara or chelys lyra, and are from areas as distant as Greek Asia Minor, Rhodes, Egypt and Etruscan Italy as well as from Athens. But the phorminx appears in over 40 representations from the late 6th century and throughout the 5th, mostly on Athenian vase paintings.

From the 7th century, pairs of bosses or circles were often painted on the soundbox, and after 475 bce these were sometimes turned into eyes; no other lyre has this apotropaic feature. The arms, early and late, were often decorated, though in ways that changed markedly.

Homer and the writers of the Archaic era described the phorminx as the instrument of Apollo, who sometimes played it to the singing of the Muses; in the early 5th century Pindar spoke of it as owned by Apollo and the Muses. In fact the kithara had long since replaced the phorminx as Apollo's instrument, but the Muses inherited it: they play it in some half-dozen 5th-century vase paintings. Other female figures, mythological and mortal, also play the phorminx. Both Homer and the Archaic period writers mentioned it in connection with dancing; in the 5th century Bacchylides and Pindar also placed it in the context of dancing, as do scenes on a substantial group of vase paintings.

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MARTHA MAAS

Phrase.

A term adopted from linguistic syntax and used for short musical units of various lengths; a phrase is generally regarded as longer than a [Motif](#) but shorter than a [Period](#). It carries a melodic connotation, insofar as the term 'phrasing' is usually applied to the subdivision of a melodic line. As a formal unit, however, it must be considered in its polyphonic entirety, like 'period', 'sentence' and even 'theme'.

See also [Analysis](#); [Articulation and phrasing](#); [Rhythm](#), §§I, 4; II, 13.

Phrygian.

The common name for the third of the eight church modes, the authentic mode on E. In the Middle Ages and Renaissance the Phrygian mode was described in two ways: as the diatonic octave species from e to e', divided at b and composed of a second species of 5th (semitone–tone–tone–tone) plus a second species of 4th (semitone–tone–tone), thus e–f–g–a–b + b–c'–d'–e'; and as a mode whose [Final](#) was e and whose [Ambitus](#) was d–e'. Most theorists pointed out that the division of the Phrygian octave species at the 5th, b, did not correspond with musical practice in 3rd-mode Gregorian chants, nor for that matter later in Renaissance polyphonic

works whose principal and final degree was E. They observed that the sixth degree, *c'*, which is the tenor of the corresponding third psalm tone, was a much more prominent scale degree than *b* in compositions in the Phrygian mode. Tinctoris, however, in chapter 19 of *Liber de natura ... tonorum* (1476), which discusses appropriate beginning pitches for polyphonic compositions in each of the modes, implied that the fourth degree, *a*, could be regarded as the most important note in the Phrygian mode after the final *e* and its octave *e'*.

The expression 'Phrygian mode' is often used as a covering term for Renaissance and Baroque polyphonic compositions whose final sonority is an E major triad established by a Phrygian cadence and whose parts range more or less within the Phrygian or [Hypophrygian](#) ambitus; their principal cadence degrees, other than the final, are A, C, G and occasionally D. This polyphonic application of the Phrygian mode is sometimes found transposed up a 4th in the *cantus mollis* (i.e. with a one-flat signature), so that the final becomes *a* and all other modal functions and relations are also a 4th higher in terms of their notated degrees.

'Phrygian mode', or 'Phrygian scale', is frequently used with reference to European folksongs and diatonic non-Western melodies whose final or apparent tonic is related to the scale type in a manner similar to that of the Phrygian church mode. The most characteristic feature of such melodies is the presence of a scale degree *a* semitone above the final or apparent tonic; this is sometimes called an 'upper leading note'.

For the early history of Greek-derived modal names see [Dorian](#). See also [Mode](#).

HAROLD S. POWERS

Phrygian cadence.

A [Cadence](#) in which the lowest part descends to the final or tonic by a semitone.

Phrygian music.

See [Anatolia](#).

Phrynis of Mytilene [Mitylene]

(*fl* Athens, c450–420 bce). Greek kitharode and composer of *nomoi*. None of his works has survived. He went to Athens from Lesbos (c450 bce) and had already become well known by 423; in that year Aristophanes (*Clouds*, 969–70 and scholium) deplored the difficult vocal writing that contemporary composers had learnt from him. About half a dozen years later, Timotheus boasted of a victory over Phrynis and called him *ton lōnokamptan*, 'the Ionian [decadent] bender' (Edmonds, frag.20). As in Aristophanes'

dyskolokamptous, there is a reference to *kampai* (literally 'bends') in the melodic line; at times writers applied the term to metrical structure as well. After a century, however, Aristotle's pupil Phaenias of Eresus named Phrynis and Timotheus alike as examples of classical excellence (Athenaeus, xiv, 638b); and Aristotle himself, or a member of his school, said of the two poets that the one would not have been possible without the other (*Metaphysics*, i.1, 993b16; of disputed authorship).

According to Pseudo-Plutarch's *On Music* (1133b), Phrynis complicated kitharoedic techniques by varying the mode and metre. He was contemporary with the renowned Theban aulete [Pronomus](#), supposedly the first to play all the modes on one and the same double aulos. The tradition that he had been a singer to the aulos before he learnt the kithara (scholiast on Aristophanes, above) may merit serious consideration. Proclus (*Useful Knowledge*, in Photius, *Bibliotheca*, 320a33), writing about 450 ce, stated that Phrynis had revolutionized the *nomos* by combining the hexameter with a free metre and using more than seven strings (*chordai*). According to Plutarch (*On Progress in Virtue*, 83e–84b; *Sayings of the Spartans*, 220c), Phrynis added two strings, but when he attempted to introduce his innovations to Sparta, Ekprepes the Ephor removed two of them, admonishing him not to 'murder music'. A similar story is told of Timotheus (*Ancient Customs of the Spartans*, 238c–d; Boethius, *De institutione musica*, i.1).

The strongest evidence comes from the *Cheiron*, a fragment of the Old Comedy of the later 5th century bce; preserved in Pseudo-Plutarch's *On Music* (1141d–1142a), it is the lament of Music (*mousikē*), personified as a woman, who has suffered various outrages at the hands of modern composers (see [Pherecrates](#), [Melanippides](#)). Phrynis, she declares, inserted his own spinning-top (*strobilon*), bending and twisting her to total corruption with 12 *harmoniai* (*dōdech' harmonias*) in his five strings (*pentachordois*). The sexual imagery of the entire fragment is reasonably clear; *strobilos* must therefore have been a term both of sexual slang and of technical musical meaning. In the former context, it may refer to the *olisbos*, a leather phallus (see Anderson, p.132); no convincing hypothesis has yet been presented for its musical meaning. It is nevertheless evident that in the history of kitharoedic composition the Greeks ranked Phrynis second only to Timotheus as a revolutionary.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Phthora

(Gk.).

A sign in Byzantine music referring to a transition from one *ēchos* (mode) to the next (see [Ēchos](#), §2). Each of the eight *ēchoi* has its own *phthora*, but in effect only six are used. There is an explanation of their functions in a treatise by [Manuel Chrysaphes](#).

Phylypps.

Clerk at Winchester College, 1523–6, possibly identifiable with [Thomas Phelyppis](#).

Physharmonika.

(1) The name given by Anton Haeckl of Vienna to a small [Reed organ](#) first made in 1821.

(2) An [Organ stop](#).

Physics of music.

This article is concerned with the history of vibration theory as it relates to music. For further information see [Acoustics](#) and [Sound](#).

1. [To Mersenne](#).
2. [From Huygens to Sauveur and Newton](#).
3. [The age of Euler](#).
4. [From Chladni to Ohm](#).
5. [The age of Helmholtz](#).
6. [20th century](#).

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[Physics of music](#)

1. [To Mersenne](#).

The basic ideas of the physics of music were first obtained in the 17th century. Acoustic science then consisted mainly in the study of musical sounds; in fact, music provided both questions and techniques for the study of vibration. Music gave experience in comparing the pitch and timbre of tones, and so the means for careful experiment on sound; musical instruments offered empirical information on the nature of vibration; and, rather remarkably, the Pythagorean ratios of traditional music theory provided frequency ratios.

Early in the 17th century it was realized that the sensation of pitch is appropriately quantified by vibrational frequency – that is, pitch ‘corresponds’ to frequency. This realization came as part of a preliminary understanding of consonance and dissonance. Once the correspondence had been made, it was possible to determine the relative vibrational frequencies of tones from the musical intervals they produced. When relative frequencies were known, there was the challenge of determining frequencies absolutely; and the first measurements were made during the century. The idea that pitch corresponds to frequency motivated efforts to understand overtones, since, during most of the 17th century, it seemed paradoxical that a single object could vibrate simultaneously at different frequencies. This paradox was resolved by the end of the century through an initial understanding of the ‘principle of superposition’. Also by this time the connection between overtones and timbre was noticed, and beats were explained quantitatively. During most of the century, sound was described as a succession of pulses, its wave nature being understood qualitatively. But late in the century the first mathematical analysis of the propagation of sound waves was made.

At least since the time of the Pythagoreans, musical intervals had been characterized by the length ratios of similar and equally tense strings – 2:1 for the octave, and so on. In music theory these ratios, although based on string lengths, were usually understood in purely arithmetical terms. As Palisca (1961) has shown, scepticism about arithmetical dogmatism in music led to an interest in the physical determinants of pitch. Around 1590 Vincenzo Galilei showed that various ratios could be associated with an interval. For example, if the strings’ tensions rather than their lengths were considered, the ratio for the octave would be 1:4 rather than 2:1. Also, Francis Bacon (1627) was dissatisfied with arithmetical analysis of musical sound and recommended that empirical information be obtained from instrument makers. Even Kepler (1619), who was inspired by the Pythagorean idea of a celestial harmony, criticized the Pythagoreans for overemphasizing arithmetical considerations when judging the consonance of musical intervals. But the validity of the traditional ratios remained apparent, so the emphasis shifted and there was interest in finding physical (rather than numerological) reasons for using them. Descartes (1650; written in 1618) suggested that the octave was the first consonance because it was the interval obtained most easily by overblowing flutes.

The ambiguity originally demonstrated by Vincenzo Galilei was resolved most clearly by his son Galileo (1564–1642). By considering the sound that reaches the ear rather than the vibrating object that produces it, Galileo came to realize that pitch corresponds to frequency and showed that musical intervals could be uniquely characterized by frequency ratios. To explain why some intervals are more consonant than others, one of the ‘musical problems’ that he proposed to solve, Galileo wrote, in 1638, that ‘the length of strings is not the direct and immediate reason behind the forms [ratios] of musical intervals, nor is their tension, nor their thickness, but rather, the ratios of the numbers of vibrations and impacts of air waves that go to strike our eardrum’ (see Drake, 1974). He asserted that the degree of consonance produced by a pair of tones is determined by the proportion of impacts from the higher tone that coincide with impacts from the lower. (Benedetti had realized by 1563 that pitch corresponded to

frequency, but his idea had not become known. In the early 17th century Beeckman, Descartes and Mersenne made statements about this correspondence, but Galileo's presentation was the clearest.)

Mersenne, who specialized in the physics of music, experimented extensively to relate vibrational frequencies to other properties of sources of sound. According to Mersenne's Law, the (fundamental) frequency of a string of given material is proportional to $\sqrt{T/l}\sqrt{m}$, where l is the length, T the tension and m the mass per unit length. In his experiments to establish this, which he described (1636–7), Mersenne tuned pairs of strings that differed in one or two properties. The musical interval indicated the strings' relative frequencies, and the dependence of frequency on each variable was found separately. To a certain extent the law was known by others; for example, the explicit statement that the frequency is inversely proportional to the square root of the density is due to Galileo. Mersenne tried to find for the vibrating air column a relation similar to the one he had found for the string. Although there is no simple precise relation between the frequency of a pipe and its dimensions, Mersenne did observe various effects of length, width and blowing pressure on the pitches of organ pipes, and he noted the octave difference between open and closed pipes.

Assuming that Mersenne's Law holds even for a string so long that its vibrations can be counted visually, Mersenne estimated the frequency of a note, that is, he found experimentally the constant of proportionality in the law. Some decades later Robert Hooke may have made a direct measurement of frequency; in 1665 he wrote about estimating the frequency of a fly's wings' vibration from its buzz. In 1681 he demonstrated before the Royal Society a way of making musical sounds 'by the striking of the teeth of several Brass Wheels, proportionally cut as to their numbers, and turned very fast round, in which it was observable that the equal or proportional strokes of the Teeth, that is 2 to 1, 4 to 3, etc., made the musical [intervals]'. Hooke's wheel (usually known as Savart's wheel), which demonstrates explicitly that pitch corresponds to frequency, could have been used to make a rough measurement of frequencies.

Mersenne realized the importance of overtones, and urged his numerous correspondents to seek an explanation of them. In the case of an open string he identified at least four harmonic overtones, typically finding it paradoxical that a string should vibrate at different frequencies simultaneously. He also raised the problem of understanding instruments, such as the trumpet marine and the wind instruments, in which harmonics are produced separately.

[Physics of music](#)

2. From Huygens to Sauveur and Newton.

Like Galileo, Christiaan Huygens was the son of a musician, played a number of instruments and was interested in consonance and dissonance. Around 1673, influenced by Mersenne, he gave a derivation (under simplifying assumptions) of Mersenne's Law for the vibrating string. Like Mersenne, he was interested in overtones. He estimated absolute frequency, and understood the relationship between wavelength and pipe length.

In 1677 the mathematician John Wallis published a report on experiments showing that the overtones of a vibrating string, which are harmonic, are associated with the existence of nodal points on the string; according to him the phenomenon had been known to the Oxford musicians for a number of years. In his experiments a string was made to vibrate in a higher mode by resonance with a string tuned so that either its fundamental or one of its harmonics was at the pitch of the mode. Paper riders showed the nodal points. Wallis suggested that a similar situation must exist for wind instruments. He observed that the tone of a string was 'rough' if the string was excited at a potential node. In 1692 Francis Robartes published a similar description of nodes and harmonics in connection with his study of the scales of the trumpet and the trumpet marine.

At the beginning of the 18th century Joseph Sauveur proposed the development of a science of sound, which would be called 'acoustique'. His own studies, which grew out of an interest in music and a background in mathematics, dealt with the physics of musical sound. He seems to have been the first to recognize that the frequency of the beats produced by a pair of notes is equal to their frequency difference, and was able to determine frequencies absolutely, probably to within a few per cent, by counting the beat frequency for two low-pitched organ pipes tuned a small semitone apart in just intonation (frequency ratio 25:24). Like Wallis and Robartes, but independently of them, he explained that nodes are present when a string vibrates in a higher mode. He introduced the terms 'son harmonique', 'noeud' and 'ventre'.

Sauveur noted that organ builders had intuitively discovered the harmonic pitches, which they mixed by means of stops to obtain various timbres. As Fontenelle, *secrétaire perpétuel* of the Paris Académie, reported: 'Nature [had] the strength to make musicians fall into the system of harmonic sounds, but they fell into it without knowing it, led only by their ear and their experience. Sauveur has given a very remarkable example of this'. Sauveur remarked that the organist mixes the stops 'almost the way the painters mix colours', and that 'by the mixture of its stops, the organ is only imitating the harmony that nature observes in sonorous objects'. Fontenelle referred essentially to the principle of superposition in his explanation of harmonics: 'each half, each third, each quarter of the string of an instrument makes its partial vibrations while the total vibration of the entire string continues'. In 1713 Sauveur ingeniously derived Mersenne's Law with a constant of proportionality for the ideal string that was correct but for a factor of $\sqrt{10/\pi}$. He did this by considering a horizontal string, hanging in a curve because of the gravitational field, which he treated as a compound pendulum. (In the same year Brook Taylor also gave a derivation. His style of analysis belongs to the 18th century, Sauveur's to the 17th.) The most important of Sauveur's ideas for later developments was the implicit theme of superposition, which appeared in his studies of beats, harmonics and timbre.

Newton first commented on musical sound in some of his early papers on optics. In a major achievement of the *Principia* (1687–1726) he analysed the propagation of sound mathematically. (His analysis was correct except for his use of Boyle's Law for the relation between pressure and volume rather than the adiabatic law, which was not known until the beginning of

the 19th century.) Recognizing that the velocity of sound equals the product of wavelength and frequency, and using Mersenne's and Sauveur's determinations of the frequencies of organ pipes, Newton was able to conjecture 'that the wavelengths, in the sounds of all open pipes, are equal to twice the lengths of the pipes'.

Physics of music

3. The age of Euler.

The audible overtones of taut strings and of other bodies used to make music are harmonious to the ear. In the 18th century it was popularly believed that the overtones of all natural bodies were harmonious (see for example *BurneyH*, i, 164), and some readers claimed that Rameau had founded his system of harmony upon this idea; in fact Rameau's extensive passages on acoustics are confused and often misrepresented the knowledge in his time.

The dominant acoustic problem of the 18th century was to calculate the fundamental and the overtones of a given sonorous body. In 1713 Taylor attempted to determine the motion of the monochord on the basis of Newton's rational mechanics. His pioneer approach was fruitful for later work, but he himself could not carry it through without restricting the shape of the string to be a single sine wave. He confirmed Mersenne's Law and showed that its constant of proportionality is $\frac{1}{2}$. In 1727 Johann Bernoulli proposed a model of the string as a set of n little balls connected by massless cords and calculated the fundamental frequency for a few small values of n . Both Taylor and Bernoulli had equations from which they could have calculated the frequencies and nodes of the overtones, but neither of them did so. Bernoulli's discrete model, which had been proposed in the previous century, was to be studied in increasing detail, but it contributed nothing to acoustics.

In 1727, too, Euler published his *Dissertatio physica de sono*, a clear, short pamphlet that at once became a classic and guided acoustical research for about 75 years. Euler divided sounds into three kinds: the tremblings of solid bodies, such as the reeds of wind instruments, strings, chimes and drumskins; the sudden release of compressed or rarefied air, as by clapping the hands; and the oscillations of air, either free or confined by a chamber, such as the tube of a flute, an organ pipe or a trumpet. The first two kinds refer to the production of sound, the third also to its transmission to the ear.

Euler recalled Newton's determination of the speed of sound in air. Although the ideas upon which that determination rested seemed to be correct, the numerical result was far too small to agree with measured values. The problem of correcting Newton's analysis was to dog theorists for the whole century and to remain unsolved until 1868; however, the early theorists gradually came to see that mechanical principles could give correct ratios of frequencies, even if the pitch of the fundamental was incorrect, and they often reported their results in terms of such ratios. Fortunately for the earlier theories of music, it is the ratios that determine musical intervals. Similarly, pitches of all instruments were only uniformly incorrect; two instruments predicted to be consonant would be so indeed. Thus musical acoustics could make spectacular advances in the 18th

century despite the standstill on what would seem to be the basic and central problem of physical acoustics.

In his next significant work on acoustics, *Tentamen novae theoriae musicae* (1739), Euler presented a developed theory of consonance, based upon an explicit, mathematical rule for determining the 'simplicity' of a set of frequencies such as those making up a chord. He derived his rule from ideas of the ancients, Ptolemy in particular. It could not take account of difference tones and summation tones, for they had not yet been reported, but it permitted Euler to determine by routine calculations the most complete systems of scales or modes ever published. The last chapter sketches a theory of modulation. Euler thus began to construct a mathematical theory of the consonance of a progression of chords.

The 7th and the combination of the 6th and the 5th have high measures of dissonance yet were often used by musicians of the 18th century. To explain this fact, Euler many years later suggested that 'we must distinguish carefully the ratios that our ears really perceive from those that the sounds expressed as numbers include' ('Conjecture', 1764). In the equally tempered scale there are no exact consonances, yet the ear seems to hear the ratio 2:3 when its irrational, equal-tempered substitute $1:2^{0.583}$ is sounded. The ear tends to simplify the ratio perceived, especially if the dissonant tones follow after a harmonious progression; for example, 36–45–54–64 is indistinguishable from 36–45–54–63, which is the same set of ratios as 4–5–6–7. The paper closes with the suggestion that the music of the day had already replaced Leibniz's basic numbers 2, 3 and 5, beyond which 'music had not yet learned to count', by 2, 3, 5 and 7. Apparently Euler was not familiar with Tartini's beats, though by the time he wrote this work they had been demonstrated. In the succeeding paper on the 'true character of modern music' (1764), Euler reasserted the position he took in his treatise: consonances and dissonances are not essentially different but just sounds that are more 'simple' or less so, according to the value of his numerical measure. The ancients admitted a smaller range of consonances than do the moderns; both the ancient and the modern practices perfectly obey the principles of harmony, but the modern composers have achieved 'a very considerable extension of the limits of ancient music'. Euler recommended that the musical scale of 12 notes based on the numbers 2, 3 and 5 be augmented by 12 more, based on the numbers 2, 3, 5 and 7; all of these 'foreign notes' are obtained by multiplying one of the usual notes by 7. A harpsichord with 24 keys per octave should be constructed so as to try out this extended scale. Presumably Euler did not know of Vito Trasuntino's celebrated *arcicembalo* of 1606 (now in the Civico Museo of Bologna), which has 31 keys per octave. These works on the theory of harmony are exceptional in Euler's research on acoustics, the rest of which concern strictly physical problems.

It is now known that a body in undergoing a free vibration at a single frequency must assume a shape proportional to some particular one. The amplitude of vibration is arbitrary, but both the proper frequency of the vibration and the generating shape, which is the normal mode that corresponds to it, are determined uniquely. The several normal modes correspond to the several pure tones that a free sonorous body may emit simultaneously; the sound of such a body is thus a mixture of its normal

mode frequencies. What this mixture is depends upon the amplitudes given to the several normal modes, and therefore on the way in which the body is set into vibration. This idea, of central and indispensable importance in acoustics, is due to Daniel Bernoulli. One of the few scientists of the 18th century who produced important experiments as well as important theory, he formed it gradually upon the basis of accumulated musical experience, simple theoretical assumptions and calculations, and experimental checks. He was not only the first to conceive of vibratory motions in this way but also the first to calculate the complete set of proper frequencies and normal modes for a particular vibrating body. He chose to consider first a heavy cord hung up from one end, but he saw and stated that his ideas were general and would apply to musical bodies (see his papers of 1732–3 and 1734–5). His results showed that the partials of the hanging cord were incommensurable and not harmonious; he showed also that a normal mode of higher frequency had a greater number of nodes than did one of lower frequency.

Euler and Bernoulli in friendly competition poured out a torrent of research on the small vibrations of bodies. Of course the long-awaited explanation of the tones and frequencies of the monochord fell into their hands at once. All the modal shapes were found to be sine waves, as Taylor could have shown but did not; and their frequencies follow the series 1–2–3–4 The transverse vibrations of elastic bars or chimes, variously supported at their ends, confirmed abundantly the facts suggested by Bernoulli's work on heavy cords (see Bernoulli, 1741–3, and Euler, 1734–5, 1744 and 1772). Only for exceptional bodies or conditions are the modal shapes sinusoidal; most of the partials are strikingly dissonant. The theory showed Bernoulli where to expect the nodes; by supporting a chime 'with the tips of two fingers' at the predicted nodes and then striking it he could easily induce a vibration in the corresponding pure mode. He recorded the tones 'by observing, as best as I was able, the consonant sound on my harpsichord'. The idea that harmony could be founded upon the 'naturalness' of the progression of partials was destroyed. Rather, as it appeared, bodies fit for making music are most unusual ones, having been selected precisely because their series of partials are harmonious to the ear. Of course the traditional idea that 'simplicity' made a chord harmonious, which had been rendered precise by Euler, was not affected. Nature had been shown not to be simple in this regard. The idea, then commonly attributed to Rameau, that simplicity was harmonious because favoured by nature, was thereby destroyed. Euler (1739) also explained the long-known phenomenon of resonance by showing that if an (undamped) harmonic oscillator is driven at its natural frequency the amplitude of its vibration increases without limit.

The methods used to calculate the modal forms and frequencies of bodies were special; the motions considered, likewise, were special. Daniel Bernoulli had claimed that any free vibration of a sounding body could be regarded as a superposition of its simple modes with various amplitudes, but there were no general principles upon which proof of such a statement could be attempted. At the mid-century, the Newtonian framework of mechanics was vastly expanded by Euler and Jean Lerond d'Alembert to make possible a concise mathematical description, in principle, of all motions of a body. These statements came later to be called 'differential equations of motion'; for bodies having infinitely many degrees of freedom,

such as a bar or drumhead or chamber full of air, they are 'field equations', for they govern the local motion at each place in the body. On the basis of these equations, supplemented by suitable additional conditions on the boundary of the body, it is possible to ask whether Bernoulli's principle of superposed simple oscillations is valid. The mathematical tools developed in the 18th century were insufficient to answer the question, but in the 19th century mathematicians were to justify application of Bernoulli's idea to a multitude of vibrating bodies, and it forms an indispensable part of acoustics today.

A great controversy on this and related matters began in 1749, when d'Alembert published his discovery of the field equation for a taut cord; the other disputants were Euler, Bernoulli and, later, Joseph Louis Lagrange. From the very beginning the solutions of d'Alembert's equation indicated that every possible form of string could be generated by suitable waves travelling both to the right and to the left with the same speed, namely, $\sqrt{T/m}$. Euler based all of his discussion of the matter on this fact alone; d'Alembert contended that only particular 'equations' were amenable to mathematics; Bernoulli claimed that use of a sufficient number of simple modes would explain everything with any accuracy desired. The dispute was of a technical nature, unresolvable with the mathematics then known, and in the 18th century it bore no direct fruit for acoustics. However, both Bernoulli and Euler pursued the subject in the constructive spirit that characterized all their work; each showed that his approach could produce new and valuable information about sounding bodies.

Bernoulli (1753 and 1762), proceeding by analogy to his concept of transverse vibrations in strings and bars, formed a special theory of longitudinal vibrations of air in wind instruments. He found that the partials of a closed pipe followed the progression 1–3–5–7 He analysed the tones of an organ pipe à *cheminée* and concluded that his results were in accord with his formula for determining the length of a consonant uniform pipe. He also calculated the series of partials of a conical horn.

The year 1759 is decisive for acoustics, for in that year Euler derived the general field equations for vibrations of air in one, two or three dimensions. The modern theory of aerial acoustics rests upon these 'partial differential' equations or upon modifications of them so as to take account of internal friction and the conduction of heat. Euler's own research on them (1759) entered into only the simplest cases. He introduced the method of 'separation of variables', which is still the starting-point for solving many problems of aerial acoustics. He also determined the laws of propagation of cylindrical and spherical waves, calculating the diminution of their amplitudes as they spread out from a source. Euler had communicated some of his results to Lagrange during the weeks in which he discovered them. Lagrange applied them at once (1760–61) and extended the analysis in various directions. He obtained the field equations for longitudinal vibration of air in a tube of general cross-section; this equation was rediscovered over a century later, called the 'Webster horn equation', and put to extensive use in the design of loudspeakers.

One simple phenomenon remained ill-comprehended. If, as the theory asserts, sonic motion consists of waves running both ways continually, how

can part of a string remain long at rest, and how can an echo be heard successively? In 1765 Euler easily showed how the opposing waves may simply annul each other for periods of time. He did so by explaining the general solution of the one-dimensional equation in terms of pulses which obey definite rules of reflection upon reaching a terminus such as the end of a wire, the vent or stopper of a pipe, or the face of a cliff. For example, he exhibited (1772) the complete solution for motion of a monochord plucked to triangular form and then released, thus settling the old problem of Beeckman, Mersenne and Taylor.

On the basis of this formulation of the transverse vibrations of a straight elastic bar in terms of a single partial differential equation, Euler in 1772 and 1774 calculated the frequencies and nodal forms of the modes corresponding to all six possible kinds of support. In 1782 Riccati published still more accurate calculations concerning the first six modes of a bar free at both ends, along with a detailed verification by experiments on chimes of brass and steel. The theory has been universally accepted ever since and is usually called 'the Bernoulli-Euler theory'.

In the second half of the 18th century theories for vibrating bodies of more complicated kinds were proposed, but the only success lay in Euler's field equations ('De motu vibratorio tympanorum', 1764) for a perfectly flexible drumhead, discovered in 1759. Euler obtained some particular solutions, but mathematical analysis was too primitive then to do much more. An epoch of acoustics closed with Euler's death in 1783. That the great achievements of the 18th century were only imperfectly recognized and in some cases had to be rediscovered in the 19th may be due partly to the lack of a textbook or even a treatise for specialists. The nearest to the latter is Euler's 'Sectio quarta de motu aëris in tubis' (1771), which is the last section of his treatise on fluid mechanics; the final chapters are devoted to the hyperbolic horn and the conical flute.

Physics of music

4. From Chladni to Ohm.

The research of the 18th century produced mainly theory such as to consolidate and extend understanding already formed by musical experience and by known experiments. It was nearly always presumed tacitly that music was first produced and then transmitted to the ear, which registered exactly the sound that fell upon it. There were occasional remarks about the nature of the ear, but little more than that. Rameau (1737) wrote: 'What has been said of sonorous bodies should be applied equally to the fibres which carpet the bottom of the ear; these fibres are so many sonorous bodies, to which the air transmits its vibration, and from which the perception of sounds and harmony is carried to the soul'. Riccati suggested (1767) that the auditory nerve was 'a bundle of nerves which by the smallest degrees pass from the lowest tone to the highest, and the one of these that corresponds to unison with a sounding body is set a-trembling'. Such an ear, if its fibres were tuned at intervals of one tenth of a comma, would smooth over small differences of frequency but otherwise would be a perfect receiver.

In 1787 appeared a pamphlet by Ernst Chladni, *Entdeckungen über die Theorie des Klanges*, which opened a new period in physical acoustics.

Mathematics had dominated the subject for a century; now, for the first time, a master experimenter who understood and knew how to use existing theory broke new ground with experiments which at once suggested and demanded a theory of a new kind. To Chladni the idea of partials with their nodes corresponding to various kinds of support was second nature. He chose to determine them by experiment for thin, springy plates, and did so by scattering fine sand over the surface, supporting the plate at points conjectured to be nodal, and stroking the free edge with a violin bow (fig.1). He used this technique first to confirm the Bernoulli-Euler theory of straight rods; then he turned his attention to thin elastic surfaces, mainly circular discs but also square plates. The enormous variety of nodal patterns he obtained may be illustrated by the samples in fig.2. He recorded the frequencies in terms of musical pitches. His results reveal the intricacy of response that must be expected in the most idealized sounding-board of a musical instrument. To explain Chladni's figures by a theory that would correlate the nodal patterns with the frequencies has remained a major open problem of acoustic theory; it has been a continuing stimulus to search of principle, and cannot be regarded as solved.

The publication of Chladni's classic work *Die Akustik* (1802) gave a clear indication of change. In the new century the physics of music was to emphasize observation. By the end of that century, observation was to reveal that some of the problems of musical acoustics were more complex than they had seemed. The timbre and acoustical nuances of interest to the performing artist sometimes arose from effects too complicated to be included in the developing physical theories. For example, while the wolf note of the cello may be readily understood as an unavoidable problem of a resonant chamber of specified dimensions, the degree and type of orthotropy or directionally orientated elasticity in the cane of an oboe reed – possibly related in some way to the silicon content which makes cane from one particular region preferable to that from another – is a complicated problem far beyond the mathematical simplifications necessary to describe the physics of music.

To explain Chladni's sand figures in the vibrating plate challenged several generations of experimentists and theorists. After a few initial mistaken steps, a theory of the vibrating plate with appropriate boundary conditions evolved in the 19th century, but further experiments by Savart, Faraday, Lord Rayleigh (J.W. Strutt) and many others revealed phenomena beyond its range. The dilemma remained until 1931, when Andrade and Smith showed that the sand did not rest along the stationary nodal curves but rather moved on the surface until it reached lines at which the maximum acceleration of the plate equalled the gravitational constant g . For oscillations of large amplitude such lines approach the nodal lines on either side, but in moderate motion they may be far from them (see fig.3). Thus Chladni and others after him were not right in interpreting the lines of sand as nodal lines; perhaps the lines of sand as interpreted by Andrade could be determined by the theory, but so far they have not been. The status of the now standard theory of elastic plates remains neither supported nor controverted by Chladni's famous results. Andrade and Smith found, as had Rayleigh, that better consistency was obtained if the violin bow used by Chladni and those who followed him was replaced at a fixed location by a mechanical driver of constant frequency.

Experiments on the physics of music require precise determination of the absolute frequency of a sustained tone. Without such a determination it is not possible to analyse the frequencies of the various components of a musical note. Cagniard de Latour (1819) made a contribution to the measurement of absolute pitch (see [fig.4](#)). He developed the siren in a form, later improved by Seebeck (1841) and Helmholtz (1863), and perfected by Koenig (1867, published 1881), which made absolute measurement possible. To a bellows chamber Cagniard affixed one plate with a series of holes; he rotated a second plate with identical holes so as to open and close the matching holes alternately. He thus produced a tone of the desired loudness at a frequency determined by the speed of rotation. In the early 19th century it was difficult to maintain that speed constant, and many people throughout the rest of the century described their efforts to do so.

The most important tool for investigators in the 19th century was provided by Scheibler, a silk merchant who lived near Düsseldorf. In a pamphlet of 1834, in which he humbly acknowledged his limitations as a writer on science, he described his 'tonometer', which for the first time made it possible to determine absolute pitch precisely. His instrument was copied, improved and widely used for fundamental studies during the rest of the century. In fact, one of Scheibler's original instruments was still being used by Alexander J. Ellis, 50 years after its construction, to determine the pitches of 16th- to 19th-century organs and the tuning-forks of historically prominent musicians.

In his long summary of these measurements Ellis observed, for a' , frequencies ranging from 374 to 567 Hz (cycles per second). Although the frequency generally increased from the 16th century to the 19th, there were wide fluctuations at any given time (see [Pitch](#)). In this context the study by van der Pol and Addink (1939) is interesting; their electronic arrangement permitted them to measure continuously, to an accuracy of 0.2 Hz, the pitch of an orchestra during a performance. In comparing 450 radio broadcasts of orchestras in England, France, Germany and the Netherlands, they found that, although the total average pitch was $a' = 440$ Hz, there were national differences. More important, there were variations of pitch during individual performances, depending upon the dominance of the various sections of the orchestra or upon the soloist.

The tonometer Scheibler described in 1834 was an array of 56 tuning-forks. One fork was tuned to $a' = 440$ Hz, the second to a , one octave below, and the rest at 4-Hz intervals in the octave. Through the careful counting of beats, the absolute frequency of an unknown tone in any 4-Hz interval could be established. At a congress of physicists in Stuttgart in the year he described his invention Scheibler introduced $a' = 440$ Hz and pressed for its selection; that value became known as the 'Stuttgart pitch'. Scheibler had made this choice not for some fundamental reason relating to scales, consonance or intonation, but because he had observed that 440 Hz was the mean of the frequencies of the a' on pianos in Vienna as they varied with temperature.

Scheibler's equally tempered scale, which he calculated to four decimal places, was a consequence of his choice of $a' = 440$ Hz rather than a

preconceived notion. Among the many attempts to provide an absolute standard this 'Stuttgart pitch' was unique in that for the first time the proposed value had meaning; it could be measured with precision. Scheibler's tonometer, developed at the same time, provided the necessary tool.

One type of experiment in the 19th century was designed less as a part of the developing new ideas than as a confirmation of the conjecture of an earlier century. In the 18th century it had been relatively easy to perceive the nodes of transverse vibration of a string or a bar, but it was not until 1820 that Jean-Baptiste Biot, using polarized light through a transparent doubly refracting solid, demonstrated the existence of nodal patterns in the interior of a solid in longitudinal oscillation. This technique of photoelasticity had been discovered in a different context by Brewster (1816).

Kundt (1866), with a variation on Chladni's original experiment with the sand figures on plates, demonstrated the existence of nodal patterns in a column of air in a transparent glass tube by means of his 'dust figures' (fig.5). He observed the distribution into nodal patterns of a fine powder which he had sprinkled in the tube. His famous dust figures became the main method in the 19th century for determining the velocity of sound in various gases and, by means of an ingenious adaptation, the velocity of sound in solids.

Knowledge of the physics of music in the early 19th century had advanced sufficiently to provide an essential background for Helmholtz's experiments between 1854 and 1862. His work culminated in the penetrating study described in his great classic of 1863 *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik*.

The theorists of the 18th century had tried again and again to repair Newton's failure to calculate a value for the speed of aerial sound that squared with experiment. They had eliminated all sources of possible error but one: Newton's having taken the pressure in sonic motion to be proportional to the density, just as it is in air at rest. The mechanical theories had yielded correct ratios of frequencies and hence correct musical intervals, but they could account for the diminution of sound only through its spreading outwards as it progressed. According to them, air once set in motion to and fro between the plane walls of an elastic box would go on sounding for ever. Real sounds die out in time. Otherwise there could be no music. It is equally necessary that all audible sounds travel at sensibly the same speed. A complete theory of propagation must account for all these facts.

Pierre-Simon de Laplace suggested by degrees in the years 1816–22 that the sonic motion was too rapid to allow differences of temperature in the neighbouring parts of the air to equalize through conduction of heat. He showed that in a 'sudden compression', later called an 'adiabatic motion', the pressure of a gas was proportional not simply to the density, but to the density raised to the power of the ratio of specific heats. Substituting this relation into Euler's formula for the speed of sound in general, Laplace at once replaced Newton's numerical value by one that agreed well with measurements. It was still not clear just why the motion should be adiabatic. The matter was settled in a masterly research by Gustav

Kirchhoff (1868). He began from the general field equations of motion which James Clerk Maxwell had obtained from his kinetic theory of gases just the year before; these, in turn, reflected the idea of internal friction due to George Gabriel Stokes, the conduction of heat as described by Fourier, the theory of interconvertibility of heat and work as elaborated by James Prescott Joule and Rudolf Julius Emmanuel Clausius, and the framework of continuum mechanics established by Augustin-Louis Cauchy. All the centuries of experience in rational mechanics were brought to bear on the problem of determining the behaviour of plane sound waves in a gas. Kirchhoff proved that for waves of low frequency the speed was given approximately by Laplace's formula, and that all such waves travelled at the same speed. However, for waves in the audible range the motion is not quite adiabatic, although it is more nearly so the slower (not the faster) is the oscillation. All sound waves are damped through the combined effects of viscosity and the conduction of heat, and sounds of higher pitch are damped out more quickly than are graver tones. 'Ultrasonic' waves, whose frequencies are very high, exhibit 'dispersion': the speed of propagation increases with frequency.

The velocity of sound in a solid had been measured first by Biot in 1808 in his experiments on waves propagating through nearly a kilometre of the newly constructed iron water pipes in Paris. Ingredients for Helmholtz's analysis were provided by the rapid, phenomenal development of the linear theory of elasticity in the 1820s by Claude-Louis Navier, Siméon-Denis Poisson and Cauchy.

Meanwhile, in his work on the conduction of heat in the first decades of the 19th century Fourier had shown how to represent any curve by superposing sine waves corresponding to the frequencies 1, 2, 3 This theorem and generalizations or analogues of it not only substantiated Daniel Bernoulli's viewpoint on acoustics but also became the basis for countless analyses of the tones, overtones and dissonant beats of musical instruments as well as unmusical ones.

Finally, as a prelude to the contributions of Helmholtz, there was the statement of Georg Ohm, better known for his law in electricity, who in 1843 proposed what became known as Ohm's Law of Acoustics. Ohm suggested that musical sounds depended only on the distribution of energies among the harmonics and had no dependence on differences of phase. The physical demonstration of Ohm's Law of Acoustics was the major accomplishment of Helmholtz, and the theory remained without effective challenge until the middle of the 20th century.

[Physics of music](#)

5. The age of Helmholtz.

Helmholtz provided a classic analysis of the role of overtones. To do so he needed an instrument sufficient to identify the existence and determine the strength of a suspected overtone. Furthermore, he was the first to understand fully that analysis of consonance and dissonance, let alone the existence of combination tones and the timbre of musical instruments, required more than the physics of the vibrating structure; analysis had to include the interaction of the sound from that source of vibration impinging upon another vibrating structure, the human ear. Helmholtz met the need

for an instrument by developing his resonator. In its early crude form it was a spherical glass chamber with a hole at either end (fig.7), of size such that when exposed to a specific frequency the resonant cavity enabled him to identify that frequency when one aperture of the sphere was placed in the ear by means of a melted wax earpiece.

To achieve a proper analysis, Helmholtz applied to the detailed study of the human ear his great talents as one of the outstanding physiologists of the 19th century. Helmholtz, who is said to have been a competent pianist in addition to having exceptional talents as a universalist in physics and physiology, developed a two-manual harmonium to produce the overtones, difference tones and summation tones he wished to study. He systematically tested the applicability of Ohm's Law of Acoustics by using his metallic reeded harmonium, improved versions of the Cagniard de Latour siren and the Scheibler tonometer, and a greatly improved model of his own resonator, which Rudolph Koenig had perfected.

It is not possible here to give much detail of Helmholtz's discoveries beyond his demonstration of the general principles enunciated in Ohm's Law. He observed that the range of 30–40 Hz in the beating of high overtones produced the most unpleasant sensation. Some may contest this on aesthetic grounds, but Helmholtz's research shed light on the centuries of debate on the subject of consonance.

Of the many particulars of his work beyond the consideration of Ohm's Law, one must be mentioned because it set straight a previous misconception concerning the mystery of 'Tartini's beats': if two pure tones are sounded, and if the ear hears a tone the frequency of which is the difference of the two, the tone heard is called a 'difference tone'. Their discovery generally is credited to Tartini, who wrote of them in 1754. If date of publication is the criterion, however, the discovery must be credited to the German organist Georg Andreas Sorge, who published a description of the same phenomenon in 1745. Before Helmholtz the usual explanation for the difference tones is that stated by Thomas Young, among others. Such a tone, according to Young, was the beating of upper partials at a frequency high enough to provide a sound an octave below the lower of the two sounded notes. That this was a conjecture which led to absurdity was demonstrated by Helmholtz's discovery of higher combination tones, which he called 'summation tones'. The measured difference tone had a frequency which was the difference between two sounded notes, whereas the summation tone lay above the highest tone, with a frequency equivalent to the sum of the two sounding frequencies. Unlike the difference tone, which requires no special aural acuity to perceive, the summation tone is extremely difficult to hear. The discovery of its existence not only eliminated the conjectures of Young and others but also provided evidence for Helmholtz's theory of the non-linearity of the ear.

A receptor such as the ear, as would be expected from a knowledge of the mechanical behaviour of other portions of the human body, performs in a manner which is best represented by recourse to non-linear mechanics. The expected behaviour is entirely different from that in the world of linearized physics, with its focus restricted to the inaudible whisper and the invisible vibration, that is, to infinitesimal phenomena. In the linearly

interpreted world, the sums of different solutions are still solutions, superposition prevails, and elementary harmonic analysis is possible. This corresponds to the general behaviour of the sources of sound in musical instruments. If non-linearity prevails, the sums of solutions are not generally solutions, superposition does not apply, and the resulting response contains elements produced by the non-linear receptor itself. Thus the human ear, first described in mathematically acceptable terms by Helmholtz, is capable of providing sounds not actually present in the musical instruments which supply the stimuli. The purely aural harmonics are in the form of sums and differences of the frequencies of the fundamental and the overtones of a given note, and in the amazing matrix of possible combinations of sums and differences when an interval or a chord is sounded. Hence the rudimentary physics of the vibration of musical instruments provides an indication of general behaviour but cannot explain the timbre.

Like many solemn pronouncements in science, Ohm's Law of Acoustics was more a summation of the accumulated wisdom of a preceding century than the sudden declaration of a newly conceived discovery. However, Helmholtz's years of experimentation in musical acoustics gave far more than mere substance to those conjectures; he provided in enormous detail and breadth the foundations for a century of further research.

The research of Helmholtz and Koenig, like that of other scholars of similar calibre, was not at once universally accepted. Mercadier (1872) criticized Helmholtz for having concentrated on the study of sustained tones rather than upon the melodious flow of the music. Koenig, too, was attacked. A sequence of correspondence in *Nature* indicates that although many of his contemporaries revered Koenig, as is affirmed by Thompson (1890–91) when describing Koenig's research and his visit to Koenig's remarkable workshop at the Quai d'Anjou on the Seine, he had some detractors, Ellis being one of them. It is difficult to see how Ellis, on the basis of what turned out to be his own flimsy measurements on a single, questionable instrument, could claim that the tuning-forks of all Koenig's tonometers were seriously in error, particularly in view of the accuracy which Koenig had achieved with his 'clock tuning-fork', among other instruments (see fig.8).

In Koenig's clock tuning-fork, the clock mechanism was driven by a 64-Hz tuning-fork which, with added weights, was adjustable between 62 and 68 Hz. It was possible to observe the motion of the opposite prong of the tuning-fork under the microscope in order to examine the Lissajous figures. Matching the clock tuning-fork to an unknown frequency, and observing the loss or gain of time of the fork-driven clock compared with a standard clock, provided the most precise measurement of frequency in the 19th century. Koenig had also developed the Scheibler tonometer to a remarkable instrument which would permit the determination of frequency over the entire audible range with what may be called 20th-century precision.

The accuracy of Koenig's tuning-forks became legendary. Each one was stamped with his own initials, to attest to his personal inspection of the validity of the stated frequency. Ellis, in his translator's notes accompanying Helmholtz's tome, described in detail the range of the

tuning-forks and their prices in 1885 when they still were available from Koenig's own workshop. Nevertheless, Ellis was adversely critical. He used Appunn's reed tonometer, borrowed from the South Kensington Museum, and too rapidly concluded that Koenig's tuning-forks erred by 2 to 12 Hz from their stated frequencies. Koenig, questioning the accuracy of the instrument Ellis had used, stoutly defended the accuracy of his own tuning-forks and of his correction of the earlier measurements of Lissajous, who had been appointed by the Académie to set the standard for the French 'diapason normal' of $a' = 435$ Hz. (Lissajous had used a siren and had introduced the famous Lissajous figures in carrying out the commission.)

That was not the end of the discussion. Rayleigh entered the argument. He described a series of experiments which revealed that, when two reeds were vibrating in the immediate vicinity of one another, as in the instrument Ellis had used, the observed beats would be in error, for stated reasons, if they were compared with those for the same unknown frequency ascertained by means of separated tuning-forks, as in Koenig's instrument. Rayleigh's analysis and experiment supported Koenig's claim of precision. One could wish that in the final letter in this series Ellis had been as gracious to the craftsmanship of Koenig as he was to the ingenuity of Rayleigh.

Physics of music

6. 20th century.

The 18th century saw the laying of a firm theoretical foundation for the physics of music, and the mechanical ingenuity of the great 19th-century experimentalists succeeded in providing empirical support for many of the theoretical predictions concerning the nature of sound and the operation of musical instruments. 20th-century acoustics has been dominated by the electronic revolution, which placed in the hands of scientists an immensely improved set of tools for measurement and computation. The resulting increase in the precision of both experiment and calculation has revealed that classical linear acoustics is incapable of describing many important aspects of the physics of music. In the last decades of the 20th century it increasingly became recognized that non-linear dynamics must be used to describe the behaviour of continuously excited instruments such as woodwinds and bowed strings (see Hirschberg, Kergomard and Weinreich, eds., 1995).

One of the most important practical problems in acoustics which was solved by electronic techniques was that of obtaining an accurate graphical record of the waveform of a sound. In the 17th century Galileo had described the possibilities of interpreting displacement against time, using traces of scratches from a vibrating stylus drawn across a metallic surface. In 1849 Guillaume Wertheim, a notable experimental physicist in 19th-century solid mechanics, while studying the 'deep tone' longitudinal vibration of rods (see Bell, 1973), had recorded the detail of vibration by a method he attributed to Duhamel. A tiny needle attached to a vibrating rod produced a trace on a transversely moving glass plate coated with carbon. Such mechanical methods of determining waveforms, with their limitations of frequency and other problems, were improved throughout the second half of the 19th century. Before the development of the vacuum tube

revolutionized such experiments, the 'phonodeik', devised by Dayton C. Miller (1909), gained much attention. The sensitive receiver of Miller's device was a diaphragm of thin glass at the end of a resonator. A tiny steel spindle mounted in jewel bearings attached to the diaphragm by a thin thread made possible the photographing of the trace of the sound produced by the many different musical instruments which Miller investigated. The device still had limitations of frequency response which had characterized the previous methods of mechanical measurement in this area. Miller's photographs filled the literature and influenced attitudes on musical acoustics until the mid-20th century.

The essential problem of all mechanical devices for recording sound vibrations lay in the difficulty of achieving an adequately rapid response from the mechanically moving parts. In 1897, J.J. Thomson demonstrated that a beam of electrons (which he described as a 'cathode ray') could be accelerated across an evacuated glass tube to create a visible spot on a fluorescent screen. A deflection of the beam by an electronic voltage could be observed as a movement of the visible spot. Since the electron beam, the only moving part of this system, is almost without mass, it is in principle capable of extremely rapid response. By the middle of the 20th century the cathode ray oscilloscope had become the standard method of observing the waveforms of the electrical signals generated by microphones or other vibration transducers (see [Sound, §3](#)).

Access to electronic amplification and filtering techniques made it much easier to determine the frequency and spectral content of sound. Frequency measurement systems based on tuning forks were replaced by electromechanical meters like the Stroboscopes, and later by meters which used the piezoelectric effect in a quartz crystal to provide a highly stable frequency standard. In the last 30 years of the century the phenomenal development of computers and other microprocessor-based devices led to another revolution, in which analogue electrical techniques have largely been supplanted by digital techniques. The first stage in the investigation of a sound signal consists of a digital sampling, with the signal being stored in the computer memory as a set of numbers. Subsequently a variety of sophisticated signal processing techniques can be applied, and any portion of the recorded signal can be readily reconstructed for detailed study, modification or reproduction (see [Recorded sound, §II](#), and [Signal \(ii\)](#)).

The impact of the age of electronics has been so great in terms of the variety and magnitude of measurement in musical acoustics, as well as in some other areas, that it would be impossible in a short history to do more than emphasize a few important points. In one sense, the successes of Helmholtz and of Koenig had led to a hiatus in which few advances were made until well into the 20th century, despite the continued interest in acoustics and musical acoustics of one of the great late 19th-century scientists, Rayleigh, who continued to experiment and write on the subject until his death in 1919. The most influential book ever published on acoustics is Rayleigh's *The Theory of Sound* (1877), which gives a fairly reliable account of the accepted theory and experiment of its period.

By the end of the 19th century a fair understanding of impulsively excited instruments, such as plucked strings or struck bars, had been reached. If

the energy imparted to the instrument by the excitation was not too great, the problem could be treated as the free decay of the normal modes of the system; the nature of the excitation determined the initial mode amplitudes. The situation was less satisfactory for continuously excited instruments, such as wind and bowed string instruments. In the 1850s Helmholtz, among others, had performed experiments to study the phenomenon of bowing, and had identified the idealised string behaviour now known as 'Helmholtz motion'. Further studies of this motion were reported by C.V. Raman in 1918. Helmholtz had also investigated the excitation mechanisms of reed woodwind and brass instruments. Several researchers, including Rayleigh and especially Strouhal (1878), had developed an understanding of the principle of edge tones, which were believed to be related to sound production in the flute. However, although theoretical models based on these researches appeared to encompass the basic physics of the instruments, such musically important issues as the variation of timbre with change of playing parameters were not explained.

The pioneering work of Helmholtz and Rayleigh did not take into account an aspect of the physics of continuously excited musical instruments which is now recognised to be of crucial importance. This is the strongly non-linear relationship which is usually at the heart of the excitation mechanism. In the case of a reed woodwind instrument, for example, the relationship between the pressure difference across the reed and the rate of air flow through it is much more complicated than a simple linear proportionality. Because of this non-linearity, a sinusoidal driving pressure in the air column of the instrument can generate an air flow into the air column with a rich mixture of frequency components. Henri Bouasse (1929–30) was the first to recognize the significance of the non-linear excitation mechanism in wind instruments; his work in this field was later taken up and greatly extended by Arthur Benade (1976). A non-linear dynamical treatment of the bowed string has also been presented by McIntyre, Schumacher and Woodhouse (1983).

The classical theory of sound wave propagation rests on an approximation proposed by Euler, which is appropriate to waves of small amplitude. The original, non-linear partial differential equations of acoustics are replaced by linear 'wave equations'. However, non-linear waves of air do occur in nature: they are an everyday occurrence in the flight of aeroplanes and also are easy to produce in the laboratory. A non-linear wave of condensation concentrates energy. If heard as a sound, such a wave seems to be louder after a short time. The linear acoustics, culminating in the work of Kirchhoff, cannot account for this 'reinforcement', for according to it, all parts of a wave travel at the same speed. Important research by Riemann (1858–9) and Hugoniot (1887, 1889) showed that Euler's original, non-linear partial differential equations of gas dynamics, if not simplified by assuming the motion to be small from the outset, did predict reinforcement. Unfortunately, however, Euler's theory predicts also that all plane waves will reinforce: every small condensation, not only those deliberately produced as music, would become audible. That is not surprising in a theory that allows sounds to continue unabated for ever because it neglects all internal causes of damping. Thus in the late 19th century two different theories, partly contradictory, were needed in order to explain the propagation of one and the same sound. This awkward artificiality persisted

for a century. Finally Coleman and Gurtin (1965), working within a conceptual framework due in part to Walter Noll, succeeded in subsuming the two older theories as approximations to a master theory which displays the behaviour of plane waves of arbitrary amplitude in a body of dissipative material. They calculated a 'critical amplitude' determined by the conditions of the medium. Sounds feebler than that amplitude are damped from the start; sounds stronger than that are reinforced and hence are perceived as louder at first; of course they, too, are finally damped out by internal friction and the conduction of heat, according to Kirchhoff's theory.

The human ear is an extremely sensitive organ, and the pressure variation caused by even a painfully loud sound is typically less than 0.1% of the mean atmospheric pressure. The small-amplitude approximation proposed by Euler is thus more than adequate for the description of almost all audible sound waves. Inside the mouthpiece of a trombone, on the other hand, the pressure can vary by around 10% when a very loud note is being played. It has been shown by Hirschberg and others (1996) that in these circumstances non-linear wave propagation in the trombone air column is musically important. Shock waves reminiscent of those generated by the 'sonic boom' of a supersonic aircraft are generated in the air column, giving rise to the rasping blare which characterizes the timbre of a loudly blown brass instrument.

There was one part of musical acoustics in which dramatic advances were made in the early 20th century, namely room acoustics, of obvious importance not only for the audience but also for the performing musician (see [Acoustics](#), §1). Wertheim (1851), in a memoir on the vibration of sounds in air, had emphasized that although we spend our daily lives responding to sounds produced in rooms, cupboards, glasses, bottles and other receptacles of air, physicists in the mid-19th century were concerned solely with behaviour in infinite space and in cylindrical tubes with open ends. With his characteristic thoroughness in experiment, Wertheim proceeded to provide measurements to broaden this focus. His basic criticism of the experiments of his contemporaries, however, remained essentially valid until the contributions, between 1898 and 1917, of Wallace Clement Sabine.

Sabine's collected papers on room acoustics present the results of a nearly single-handed achievement of importance in the physics of music. He brought the problems of reverberations, reflections, resonance and absorption in an auditorium to such a state of understanding that for the first time it became possible to design such a structure successfully on rational grounds, in advance of its construction. An outstanding example of his work was the design of the Boston Music Hall, which from its formal opening on 15 October 1900 was acclaimed for its fine acoustics. Directly from Sabine's original ideas and experiments enormous development took place in the engineering and the physics of room acoustics, during the 20th century; by its close, sophisticated computer modelling techniques had made it possible for the acoustical consequences of architectural design choices to be explored and understood before the commencement of building.

Another important area which developed greatly in the 20th century was the study of the human response to particular types of sound. This field, in which physics, psychology and physiology overlap, is often described as psychophysics or psychoacoustics. Many of the findings of 19th-century acousticians were reports of their own perceptions, and were criticized by Mercadier and others for lack of objectivity. In the 20th century a careful methodology was developed, involving suitably designed tests on large numbers of subjects. To a large extent these tests answered the criticisms by providing data on average perceptions which were in principle subject to verification.

Great care is necessary in designing the protocols and techniques used in psychoacoustic testing. In 1924 Wegel and Lane reported on tests carried out using a faint probe tone to investigate the generation of aural harmonics. These are distortion products introduced by the ear when presented with a purely sinusoidal sound wave. The finding of Wegel and Lane that many such aural harmonics were clearly audible was later shown to be due to a fault in the experimental technique (see Clack, Edreich and Knighton, 1972). It is now accepted that although such distortion products are generated by the inner ear, they are normally at such a low level as to be musically insignificant.

The ability to record, manipulate and synthesize musical sounds has made it possible to design and carry out systematic and reproducible psychoacoustic tests which have helped to answer some of the questions which intrigued the acousticians of previous centuries. Ohm's Law, stating that the human ear is insensitive to the relative phases of the partials in a complex sound, was conclusively disproved (see Plomp, 1976). In 1980 Carl Stumpf had suggested that the initial transient in the sound of a musical instrument was a crucial clue in identifying the instrument; this was verified by psychoacoustical studies carried out by Berger (1964) and by Grey and Moorer (1977).

At the end of the 20th century, the speed and memory capacity of computers continued to grow at a remarkable rate. As a consequence, it became possible to program into even a modest desktop computer a set of equations representing the theoretical behaviour of an instrument, and to obtain rapid predictions of the behaviour of the model. This proved to be of great value in testing theoretical predictions, since the equations are usually too complicated to be solved analytically. On the experimental side, laser-based vibration measuring equipment of very high accuracy has been added to the already impressive array of techniques being used to study both the detailed motion of musical instruments and the physiological responses of human and animal hearing systems.

Looking back over more than three centuries of sustained work on the physics of music, an acoustician at the end of the 20th century could not but marvel at the achievements of the past. Nevertheless, we are still a long way from being able to explain many of the features of musical sound and musical instruments which are of fundamental importance to musicians. To develop theoretical and experimental techniques to a level of accuracy that matches the sophistication of the musician's perception is the great challenge facing musical acoustics at the dawn of the 21st century.

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Piacenza.

City in northern Italy. There is evidence of a local liturgy dating from the 4th century in a letter from St Jerome to the deacon of Piacenza, Presidius (384). A bull issued by Pope Innocent IV (6 February 1248) confirming the city's privilege of a *studium generale* (i.e. a university), with faculties of canon and civil law, philosophy, literature, the sciences and the liberal arts, recognizes the existence of schools of music attached to chapters and monasteries of the Benedictine, Cistercian, Dominican, Servite and Franciscan orders. This early liturgical and musical activity in Piacenza is also shown by the neumatic manuscripts in the two major archives. S Antonino, the first cathedral (begun in the 4th century), contains the famous Antiphoner Gradual (12th century) which still shows some traces of Ambrosian influence in Piacenza's long tradition of plainchant. The present cathedral (1122) has 22 music manuscripts from before the 11th century to the 16th, a fine collection of printed music (particularly rich in single extant copies) and precious 16th-century manuscript anthologies. A 12th-century codex, the *Liber Magistri (I-PCd 65)*, contains rich illuminations of instruments (*tensibilia, inflatilia, percussionales*), an antiphoner, a gradual, a psalter, a sequentiary, a tonary, a compendium of musical theory and a troper with one of the rare examples of *Quem quaeritis*. Raimbaut de Vaqueiras, Jacopo da Bologna and Giovanni da Cascia were all probably active in or near Piacenza. Duke Galeazzo Maria Sforza, who was assassinated in 1476, intended but failed to establish *cappelle* in the principal cathedrals of the duchy, from Milan to Piacenza. Francesco Sforza employed the dancing-master Domenico da Piacenza (c1450), who taught another Piacentine, Antonio Cornazano. The links between the Sforza and Josquin Des Prez are reflected in the cathedral archive and in the marquetry-work in the choir of S Sisto, which represents music and musical instruments.

The *cappelle* of the major churches flourished during the 16th century: S Pietro, S Agostino, S Antonino, S Maria di Campagna (housing an imposing organ by Carlo Serassi, 1822), S Francesco, S Giovanni in Canale (1557–1732, the last *maestro di cappella* being Geminiano Giacomelli) and the cathedral. There music was encouraged by Bishop Claudio Rangoni (1596–1619); the most important *maestri di cappella* between about 1570 and about 1780 were the 'Frenchman' Luigi Roinci, G.C. Quintiani, Tiburtio Massaino, Michelangelo Serra, G.A. Grossi, Giuseppe Allevi, F.M. Bazzani, G.B. Benzoni and Giuseppe and Giacomo Carcani.

Academies flourished in the 16th century, including those of Guido della Porta, Alessandro Colombo and especially Annibale Malvicino. The latter was attended by Antonfrancesco Doni, also a member of the Accademia Ortolana. He dedicated to some influential men of Piacenza three parts of his *Dialogo della musica* (1544), in which appear such local musicians as P.J. Palazzo, Tommaso Bargonio, Claudio Veggio and Gerolamo

Parabosco. The Farnese, dukes of Parma and Piacenza from 1545, provided patronage and employment. Under Ottavio Farnese (1556–86) and his wife Margaret of Austria, governor of the Low Countries, Flemish composers and singers flocked to the duchy. In spite of the harsh character of Ranuccio I (1586–1622) life at his court could be festive (Fabritio Caroso dedicated to him his *Il ballarino*, 1581). Odoardo (1625–46) was a patron of Monteverdi, whose ballet *La vittoria d'amore* was performed in the Cittadella (1641) for the birth of Ottavio, Odoardo's seventh son. Ranuccio II (1646–94) encouraged musical drama; his three marriages provided opportunities for musical festivities. Through Elisabetta Farnese, the consort of Philip V of Spain, the Farnese were succeeded by Bourbons; under them Piacenza lost importance relative to Parma. Notable musicians during the Farnese period included Giuseppe Villani and his sons Gasparo and Gabriele and, under the patronage of the Bourbons, Giuseppe and Giacomo Carcani. Other natives of Piacenza included Sebastiano Nasolini, Giuseppe Nicolini, Giuseppe Ferranti (1888–1937), highly regarded by Debussy and Toscanini, and Amilcare Zanella.

From 1644 to about 1720 operas were given sporadically in the Teatro di Palazzo Gotico (also called Teatro Nuovo), built by Cristoforo Rangoni (called Ficarelli) with four rows of boxes; it was inaugurated with a performance of Francesco Saccati's *La finta pazza* given by the Febiarmonici. Other first performances there included Olivo's *Ratto d'Elena* (1646) and Cavalli's *Coriolano* (1669), probably in the absence of the composer. More active, especially in the 18th century, were the Teatro delle Saline (1593–1804) and the Regio Ducal Teatro della Cittadella (first half of the 17th century to 1797). The former specialized in *opera buffa*; the latter gave performances of both *opera seria* (A. Ziani, Chelleri, T. Albinoni, Carcani, Jommelli, Sacchini) and later *opera buffa* (Galuppi, Gazzaniga, V. Fioravanti, Tritto, G. Nicolini, Paisiello, Cimarosa). The Cittadella theatre won esteem in the late 17th century with a team consisting of the composer Bernardo Sabadini, the impresario Giuseppe Calvi and the designers Ferdinando and Francesco Galli-Bibiena. On 10 September 1804 the Teatro Comunitativo (now Teatro Municipale) opened with a performance of *Zamori, ossia L'eroe dell'Indie* by Simon Mayr. It is still one of the major provincial Italian opera houses (*teatri di tradizione*); it has five rows of boxes and seats about 1500. It was built by Lotario Tomba and important improvements were made between 1826 and 1830 by the designer Alessandro Sanquirico. Among the artists who performed there were Paganini (1812, 1818 in a contest with K.J. Lipiński, 1834) and Toscanini (1900, 1920). The 19th-century repertory in Piacenza was dominated by Rossini (15 operas performed between 1814 and 1838) and Verdi (almost all the major operas starting with *Nabucco* in 1843) and included works by Bellini, Donizetti, Puccini, Mascagni, Meyerbeer and Massenet. Wagner was introduced into the repertory with a performance of *Lohengrin* in 1889, and Mozart with *Così fan tutte* in 1961.

The Accademia dei Filarmonici, the Filarmonici di Trebbia and the Università di Filarmonici were founded in the mid-18th century. The Casino de' Virtuosi di Musica was associated with the Teatro della Cittadella, and the Società Filarmonica was active from the beginning of the 19th century. From 3 August 1822 the Accademia di Studio Musicale held regular weekly meetings throughout the 19th century to spread knowledge of both old and

contemporary Italian vocal and instrumental music. The Scuola Musicale was founded in 1839 with the purpose of supplying members of the chorus and orchestra to the Teatro Municipale; it was named after Nicolini in 1914, recognized by the state in 1933 and became a conservatory in 1970. It has a fine concert hall; its library holds an interesting music collection. Directors of the Scuola Musicale have included Giuseppe Jona, Primo Bandini, Giovanni Spezzaferri, Marcello Abbado and Giuseppe Zanaboni. In 1953 Zanaboni founded the Gruppo Ciampi to promote Piacenza's musical heritage; Francesco Bussi's 1987 foundation of the Monumenti Musicali Piacentini e Farnesiani has a similar aim.

The province of Piacenza includes the monastery at Bobbio, founded by the Irish St Columba in 599, which is famous for its collection of manuscripts in the notation of St Gallen (it is likely that the *Planctus de obitu Caroli* was written at Bobbio); Monticelli d'Ongina, the residence of Franchinus Gaffurius between 1480 and 1483; and Castell'Arquato, where the archives of the Collegiata contain the only extant copy of Monteverdi's *Sacrae cantiunculae*.

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FRANCESCO BUSSI

Piacenza, Domenico da.

See [Domenico da Piacenza](#).

Piacenza, Giuseppe Allevi.

See [Allevi, Giuseppe](#).

Piacere, a.

See [A piacere](#).

Piacevole

(It.: 'agreeable', 'pleasant').

A word that appears as a qualification to tempo designations. The finale of Beethoven's Violin Sonata in A op.12 no.2 and the opening of Elgar's Serenade op.20 are marked *allegro piacevole*.



Piaf [Gassion], Edith (Giovanna)

(*b* Paris, 19 Dec 1915; *d* Plascassier, nr Grasse, 10 Oct 1963). French singer and actress. Her mother Anita Maillard was a singer and her father Louis-Alphonse Gassion was a fairground acrobat. Her early childhood was fraught with illness, she became temporarily blind through infection, and was passed from one lodging to another, eventually staying with her grandmother who worked in a bordello. At the age of nine she joined her father on tour and began to sing while he performed his routine. It was as a street singer that she was discovered in Paris by the proprietor of the nightclub Le Gerny's, Louis Leplée, who launched her as 'La môme Piaf' ('the little sparrow') in October 1935. She was an immediate success and was engaged to record and to sing on radio. At first her repertory drew on popular songs of the day, but very soon songwriters began to write material specially for her and she found in Marguerite Monnot, Michel Emer and Raymond Asso authors and composers who understood her style perfectly.

A film career began almost as soon as she had achieved her early fame, and during World War II she remained in France and continued to record and make films, as well as appearing in the play *Le bel indifférent* which

Cocteau wrote for her. In 1945 she recorded the first of her world-wide successes, *Les trois cloches*, with the group Les Compagnons de la Chanson and the following year recorded *La vie en rose*, her most famous song. With these songs she had a huge success in New York in 1947 and for the next few years became a transatlantic star. Illness, drug addiction and alcoholism dogged her later years, and her reputation was increased with several well-publicized affairs and marriages. Her love affair with the champion boxer Marcel Cerdan, who was killed in an air crash, caught the public's imagination and seemed to be the subject of some of her love songs such as *L'orgue des amoureux* (1949), *Hymne à l'amour* (1950) and *La belle histoire d'amour* (1960).

Piaf was the inheritor of a great tradition of Parisian chanson, the logical successor to such *chanteuses réalistes* of the 1920s as Yvonne George, Damia and Frehel. At the same time she was one of the singers who began to create a new, more international style of Parisian song, more readily exportable. Her early songs such as Monnot's *Mon légionnaire* (1937) and Emer's *L'accordeoniste* (1940) belong unmistakably to the old music-hall tradition. Although her voice was strong she soon developed a microphone technique and her later performances seem to belong to the world of international pop music rather than the Paris *café-concert*. Her later recordings, using larger orchestras, choirs and echo-chambers have none of the charm of her earlier performances and melodramatic effects detract from the simplicity of her singing. Her ability to invest the lyrics with pathos and, too seldom, humour, continued to be impressive. Among her later songs the most celebrated are *Milord* (1959) by Monnot and Georges Moustaki and *Non, je ne regrette rien* (1961) by Michel Vaucaire and Charles Dumont. Her last appearances were in Paris at the Bobino music hall in March 1963, her very final performance at the Opera house in Lille at the end of the same month. Despite, or perhaps because of, the sad personal life which she seemed to bring to her songs, Piaf's fame and popularity have remained in the decades since her death. All her recordings remain in print, and several plays and films about her have introduced her songs to later generations.

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PATRICK O'CONNOR

Piaggio, Celestino

(*b* Concordia, Entre Ríos, 20 Dec 1886; *d* Buenos Aires, 28 Oct 1931). Argentine composer and conductor. He studied in Buenos Aires with Aguirre, Andrés Gaos, Carlos Marchal and Alberto Williams. In 1908 he won the European Prize which took him to the Schola Cantorum in Paris,

where he studied composition with D'Indy. He was in Romania when World War I began, and was forced to stay. Back in Paris in 1919, he took conducting lessons with Nikisch. He was later offered the directorship of the Bucharest Conservatory, but he turned it down in favour of returning to Argentina in 1921 where some of his compositions were already known. He became the conductor of the Colon Theatre orchestra and he was also a member of the Symphonic Association of Buenos Aires, an organization set up to promote Argentine music. Piaggio's music is indebted to French models, in particular *mélodie*. Though his output is small, its quality has assured its continued performance in Argentina.

WORKS

Inst (composed before 1910 unless otherwise stated): Andantino, str orch; 2 arabescos, pf; Gavota y danza, str orch; Hoja de álbum, vn, orch; Humorística, pf; Los días, pf; Miniature, str orch; Minuetto, pf; Página gris, pf; Tonada, pf; Ov., orch, 1914; Sonata en do sostenido menor, pf, 1916; Homenaje a Julián Aguirre, pf, 1925
Songs: 3 romanzas, c1903; 3 *mélodies*; Stella matutina; Ici-bas; Chanson du canard

JUAN MARÍA VENIARD

Piamor, John.

See [Pyamour, John](#).

Pian, Rulan Chao

(*b* Cambridge, MA, 20 April 1922). American ethnomusicologist. She was educated at Radcliffe College, Cambridge, MA, in Western music history and theory with A.T. Merritt (BA 1944, MA 1946), and gained the PhD at Harvard University (1960) with a dissertation on the Song dynasty, influenced by Yang Lien-sheng and in particular by John M. Ward. Her father, Yuen Ren Chao, a composer and linguist, has also had a significant influence upon her musical interests. She began teaching Chinese at Harvard University in 1947 while a part-time graduate student. In 1961 she also joined the music department, teaching Chinese music. She was made professor of east Asian languages and civilizations and professor of music in 1974, until her retirement, when she was made professor emeritus (1992). She was appointed fellow of the Academia Sinaica in Taiwan in 1994.

Her publications on Song dynasty (960–1279) musical sources, Peking opera, Peking drum songs and other historical and contemporary genres provide not only a wealth of musical data and analytical insights, but also illustrate diverse methods and issues in music studies. Her teaching at Harvard University, public lectures in China (Mainland China, Hong Kong and Taiwan) and informal discussions in her home in Cambridge, MA, a place where scholars often gathered, inspired generations of students of Chinese music. Since the late 1970s, Pian travelled to China regularly, bringing the latest Western ideas and publications there, and returning to America with a wealth of fieldwork data and audio-visual recordings, materials that preserve and illustrate Chinese music to American

audiences. As a teacher of Chinese language she was also able to examine narrative singing and other oral and performing literature of China as expressions that are both verbal and musical.

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J.S.C. LAM

Piana, Giovanni Antonio.

See [Piani, Giovanni Antonio](#).

Pianelaio de Firenze, Jachopo

(fl 1386–90). Italian composer, from Florence. He is documented as an artisan (a slipper manufacturer) from about 1386 to 1390 (see Di Bacco), and probably belonged to the Compagnia dei Laudesi di S Zenobi in

Florence. Only one simple two-voice ballata by him survives, in *GB-Lbl* 29987 (f.47; ed. in *CMM*, viii/5, 1964, p.41, and in *PMFC*, x, 1977, p.91): *Come tradir pensasti*, the first lines of text of which are cited in documents from Bologna (1382) and Udine (1331) (see Fiori). The music of this ballata was also employed for a lauda, *Come se' da laudar*.

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GIANLUCA D'AGOSTINO

Piani [Piana, Piano], Giovanni Antonio [Desplanes, Jean-Antoine]

(*b* Naples, 1678; *d* ?Vienna, after 1759). Italian violinist and composer. One of the five sons of the Bolognese–Neapolitan trumpet player Pietro Giacomo Piana who became professional musicians, he was trained at the Conservatorio della Pietà dei Turchini under Vinciprova and Cailò. He arrived in Paris in 1704, and by 1712 he was leading violinist to Louis Alexandre de Bourbon, Count of Toulouse and Admiral of the French Fleet.

In 1721 he became a musician at the imperial court in Vienna, where he was the highest-paid instrumentalist. An article in the *Mercure de France* (June 1738) recounted that Piani was 'an excellent violinist, highly esteemed in Paris at the beginning of this century, to whom a really fatal catastrophe happened in Venice where he was accused of having forged several signatures and condemned to have his hand cut off'. This anecdote was repeated by Fétis and others, who failed to notice that the story was retracted by the editor as false in the August issue of the same periodical. Piani in fact remained at the imperial court at least until 1757, rising to the position of director of instrumental music; he served with Carlo Tomaso Piani, perhaps a relative. A violinist Piani or Piana, who worked at the court of Count Carl at Cassel from 1710 to 1725, was apparently no relation.

In 1712 in Paris he published his op.1, a collection of 12 sonatas, six for violin and continuo and six for flute or violin and continuo (ed. by Jackson). This work is of considerable historical importance: by means of an extended preface and unusually thorough markings in the music itself, Piani offered detailed information about dynamics, fingering, bowing,

ornamentation and indications of tempo and character. The *privilège général* awarded Piani on 29 May 1712 mentions the publication of vocal works, but none are extant; an 'op.2', of six sonatas for flute and continuo, often cited in reference works, stems from an erroneous citation by Walther of six of the sonatas of op.1.

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NEAL ZASLAW

Pianino

(It.: 'small piano').

(1) A common term in a number of European languages for a small upright piano. It is said to have been introduced by [Pleyel \(ii\)](#) of Paris in 1815 to distinguish that firm's small upright instruments (designed by [Jean Henri Pape](#), based on a model of 1811 by Robert [Wornum \(ii\)](#)) from the larger type of upright, or *piano droit*. By 1840 German and Austrian firms had begun to produce similar small uprights under the name pianino. The term 'cottage piano', introduced by Wornum, has also gained currency for small uprights (see [Pianoforte](#), fig.24). Collard & Collard's smallest upright models were known as 'microchordons'.

(2) The name applied by [Chappell](#) to a type of small [Glasschord](#) produced during the first quarter of the 19th century with a keyboard of piano dimensions and a simple downstriking hammer action. The compass was 37 notes, c to c^{'''}. An example of 1815 is in the Victoria and Albert Museum, London.

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HOWARD SCHOTT

Pianissimo.

See [Piano \(i\)](#).

Piano (i)

(It.: 'flat', 'low').

The standard dynamic mark for soft playing, abbreviated *Pia.*, *Pian.* and *P* in the 18th century, today customarily expressed by *p*. In the early 17th century the word 'echo' often served instead: both Domenico Mazzocchi (1638) and W.C. Printz (1668) equated the two. In the anonymous *A Short Explication* (London, 1724) *ecco* and *echus* were described as being signified by *dim* and *piano*. The superlative form *pianissimo*, abbreviated in the 18th century *pian^{mo}*, *p^{mo}*, *p^{ssmo}*, is today normally abbreviated *pp*, but Brossard (*Dictionaire*, 1703) gave *pp* as meaning only *più piano* whereas *pianissimo* was represented by *ppp*, and several other 18th-century theorists agreed with him: Vivaldi often progressed from *p* to *pp* and then to *pian^{mo}*, so it is likely that he followed the same convention. The instruction *tocca pian piano* is found in the Capirola Lutebook of 1517 (*US-Cn*), and *tocchi pian piano* appears in Monteverdi's *Orfeo* (1607). Verdi used *ppppp* in his Requiem and Tchaikovsky *pppppp* in his Sixth Symphony, but in a context where the results are inevitably more like *mp*.

See also [Tempo and expression marks](#).

DAVID FALLOWS

Piano (ii).

Abbreviation of [Pianoforte](#).

Piano, Giovanni Antonio.

See [Piani, Giovanni Antonio](#).

Piano a coda

(It.).

See [Grand pianoforte](#).

Piano à prolongement

(Fr.).

See [Sostenente piano](#), §5.

Piano à queue

(Fr.).

See [Grand pianoforte](#).

Piano armonico

(It.).

See [Soundboard \(i\)](#).

Piano à sons soutenus

(Fr.: 'sustained-sound piano').

See [Sostenente piano](#), §5.

Piano carré

(Fr.).

See [Square pianoforte](#).

Piano droit

(Fr.).

See [Upright pianoforte](#).

Piano duet.

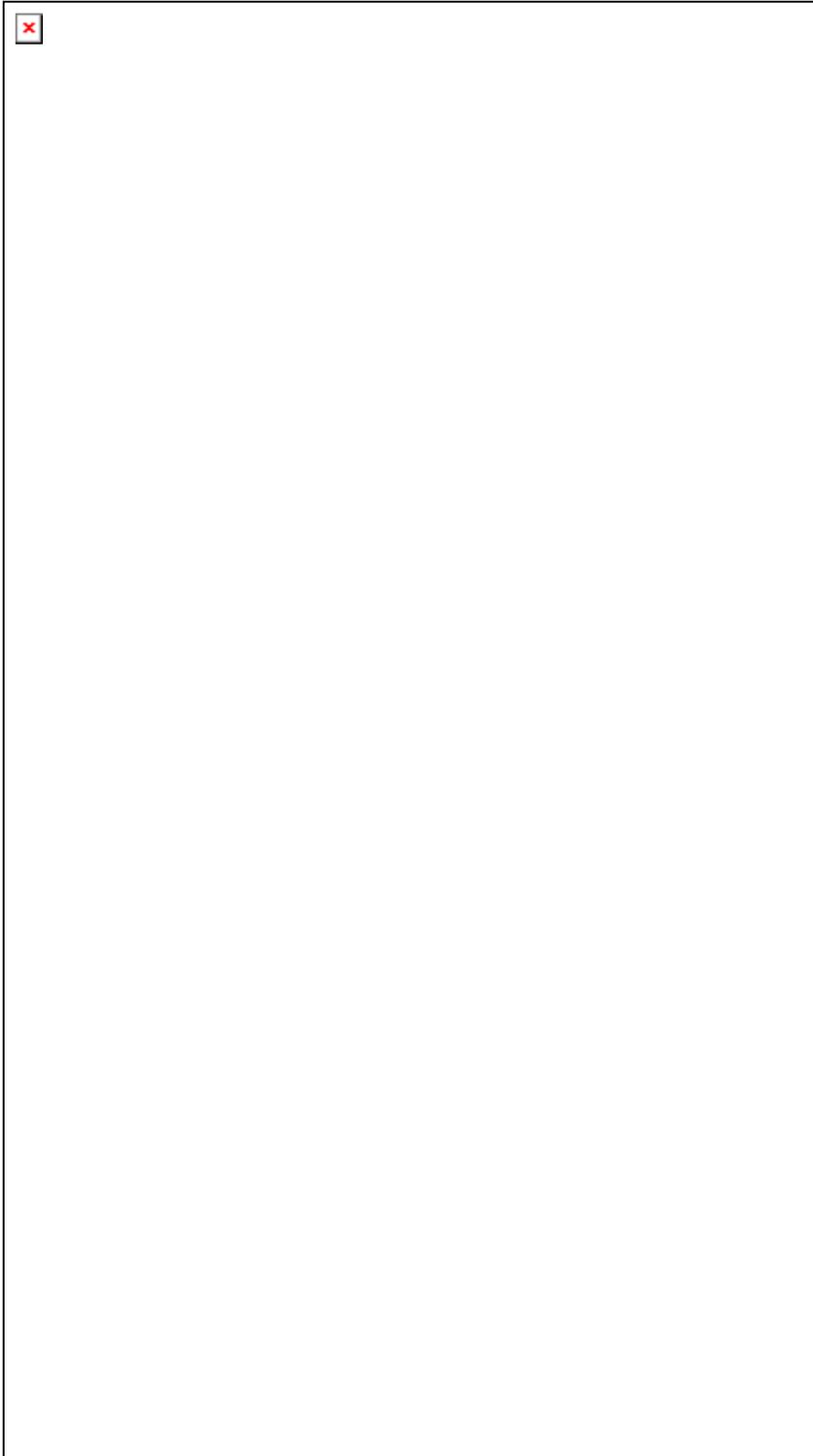
Piano duets are of two kinds: those for two players at one instrument, and those in which each of the two pianists has an instrument to him- or herself. Although the one-piano duet has the larger repertory, it has come to be regarded as a modest, essentially domestic branch of music compared with the more glamorous two-piano duet. The reason probably lies in the fact that the comparatively cramped position of two players at one keyboard inhibits an element of virtuoso display possible to pianists with the complete range of the keyboard at their disposal. Schubert was the one great composer to write extensively for the medium, although many composers, from Mozart to Ligeti, have added important works and a wide range of entertaining pieces.

Both types of duet began a more or less continuous history in the mid-18th century, but each had some isolated precursors. The earliest duets at one keyboard instrument are English and date from the early 17th century. A three-hand piece, *A Battle, and No Battle* (MB, xix, no.108), has been ascribed to John Bull; there are pieces by Nicholas Carleton and Thomas Tomkins in a manuscript that once belonged to Tomkins (*GB-Lbl* Add.29996). The two composers were close friends and neighbours in Worcestershire and the pieces may well have been composed for them to play together. Tomkins's duet (MB, v, no.32) is a fancy, that by Carleton an extended and finely constructed *In Nomine*. The superscription to this

piece, 'A Verse for two to play on one Virginal or Organ', suggests a domestic as well as a quasi-liturgical use.

The domestic character of the one-piano duet is also brought out in the famous Mozart family portrait of about 1780 by Johann Nepomuk de la Croce. It was obviously posed for in the Mozart home, for a portrait of their mother looks down from the wall on Wolfgang and Nannerl, who are playing a duet (and exhibiting a hand-crossing technique), and Leopold, who holds a violin. Mozart and his sister played duets in London in 1764–5 and the sonata K19d dates from that time. Leopold is alleged (by Nissen, *Biographie W.A. Mozarts*, 1828) to have claimed in a letter of 9 July 1765 that 'in London, little Wolfgang wrote his first piece for four hands. No-one has ever written a four-hand sonata before'. Einstein, however (*Mozart: his Character, his Work*, 1945), regarded the quotation as at least suspect.

The first duets to be printed were Charles Burney's four sonatas of 1777; he also wrote a *Sonate à trois mains* (1780). He had a six-octave piano made by Merlin expressly for duets, 'ladies at that time wearing hoops which kept them at too great a distance from each other' (Burney's article 'Ravalement' in *Rees's Cyclopaedia*). Burney also wrote of awkwardness and embarrassment likely to be caused initially by 'the near approach of the hands of the different persons'. Between 1778 and 1780 Johann Christian Bach published some duets among his op.15 and op.18 sets of sonatas which, with other and probably earlier sonatas that remained in manuscript, became prototypes for those of Clementi, three each in op.3 (1779) and op.14 (1786), and Mozart, K381/123a (1772), 358/186c (1774), 357/497a (unfinished), 497 (1786) and 521 (1787). A notable feature of the duet sonatas of Clementi and Mozart is their frequent recourse to quasi-orchestral textures (ex.1); this is not uncommon in solo music, but composers naturally took advantage of the fuller sonority available from four hands. Mozart's early K358 and 381 have affinities with his divertimentos, but his later works have all the richness of texture of his mature instrumental style. The expansive K497 has two symphonic movements and one concerto-like one and begins with a portentous slow introduction, and K521 is clearly in a concertante style.



The ability of four hands to cope with rich textures probably accounted for a spate of arrangements of symphonies and other orchestral works for piano duet. About 1798–1800 the London publisher Birchall brought out all Haydn's London symphonies in this form, and duet arrangements of these and of symphonies by Mozart, Beethoven and later composers remained the chief means whereby amateur musicians became familiar with the standard orchestral repertory until the arrival of the gramophone record in the 20th century. Anything and everything was so arranged. Liszt arranged his orchestral rhapsodies, all his symphonic poems and even *Via crucis*; and such intractable or seemingly intractable works as Bach's *St Matthew Passion*, Haydn's *The Creation*, Verdi's *Requiem*, all Strauss's tone poems

and symphonies, as well as complete operas (e.g. Wagner's entire *Ring* cycle and *Tristan*, Gounod's *Faust*), appeared in duet form. It was at one time possible to buy almost the complete works of Saint-Saëns as duets.

Mozart composed a variation set and a fugue, and Clementi some rondos, for piano duet. Beethoven composed a lightweight sonata (op.6) and a few other works, but it was left to Schubert to exploit the medium to the full. His works, which range from the tiniest of waltzes to the vast Grand Duo (op.140, d812), and which occur throughout his output from his earliest surviving composition, the G major Fantasy (d1) written in 1810 when he was 13, to several duets composed in the last year of his life, constitute a body of duet music unparalleled by any other composer. Most important are the B \flat sonata (op.30, d617), the Grand Duo, which was once thought to be a reduction of a lost 'Gastein' symphony, the *Divertissement à la hongroise* (op.54, d818), the F minor Fantasy (op.103, d940) and the *Lebensstürme* duo (op.144, d947). Schubert also composed rondos, variations, sets of marches and groups of dances, including ländler and polonaises.

19th-century composers found sets of national or pseudo-national dances eminently suited to the duet medium. Schumann composed polonaises in imitation of Schubert, some of which he incorporated with his *Papillons* op.2. Brahms's Waltzes and Hungarian Dances are justly famous, as are the splendid Slavonic Dances of Dvořák and the Norwegian Dances of Grieg. Reger composed German dances and Moszkowski, with less native instinct, Spanish and Polish dances. Folk music lay at the root of Tchaikovsky's and Balakirev's arrangements of Russian folksongs, Busoni's more expansive *Finnländische Volksweisen* (op.27) and Arnold van Wyk's Improvisations on Dutch Folk Songs (1942).

Meanwhile, substantial works appeared from time to time. In the Classical era, sonatas were composed by Pleyel, Dussek, Türk, Hummel, Diabelli, Kuhlau and others, and works in sonata form were later composed by Mendelssohn (*Allegro brillante* op.92), Grieg (whose Symphonic Pieces op.14 were rescued from an abortive symphony), Moscheles, Rubinstein, Hindemith, Toch, Arnell, Poulenc, Berkeley, Persichetti and others. Other substantial works for piano duet include Chopin's early *Variations sur un air national de Moore* (cleverly reconstructed from a damaged manuscript by Jan Ekier), Brahms's Variations on a Theme by Schumann op.23, Nicodé's *Eine Ballscene* op.26, which owes a little to Weber and more to Schumann's *Papillons*, Koechlin's Suite op.19, Carse's Variations in A minor, Ladmirault's *Rhapsodie gaélique*, Starer's *Fantasia concertante* and Richard Rodney Bennett's *Capriccio*. Stravinsky's *The Rite of Spring* exists independently as a duet (but for ease of execution is sometimes played on two pianos) as performed by Stravinsky and Debussy together.

Weber set a new fashion with his *Six petites pièces faciles* op.3 in 1801, which he followed with two further sets of short and highly engaging pieces in 1809 (op.10) and 1819 (op.60). His lead was followed by innumerable composers in the 19th and 20th centuries and sets of short pieces proliferated. Among the most significant are Schumann's *Bilder aus Osten* op.66, Alkan's *Trois marches*, Rubinstein's *Bal costumé* (possibly the longest single work for piano duet), Dvořák's *Legends* op.59, Satie's *Trois*

morceaux en forme de poire, Debussy's two suites (one from each end of his career), the early *Petite suite* (1889) and the more representative *Six épigraphes antiques* (1914), Milhaud's *Suite provençale*, Rawsthorne's *The Creel* (tiny but characteristic pieces inspired by Izaak Walton), and duets by Wallingford Riegger. Several French suites are delightfully evocative of childhood, notably Bizet's *Jeux d'enfants* op.38, Fauré's *Dolly* op.56, Ravel's *Ma mère l'oye* and Inghelbrecht's *La nursery*.

Duets have long been recognized as educationally valuable. Haydn's little variation set *Il maestro e lo scolare* is, as its title implies, one of many pieces for teacher and pupil. Others have been composed for young people with parts of equal difficulty. Czerny composed a *Practical Method for Playing in Correct Time* op.824, which was also the aim behind the *Pianoforte Method* of Annie Curwen, much used in England. Apart from specialists in the field, composers who have successfully simplified their styles in the service of education include Bruckner, Godowsky, Arensky, Rachmaninoff, Stravinsky, Milhaud, Dello Joio, Seiber, Walton and Thea Musgrave.

If we except an arrangement of a Crecquillon chanson for two keyboards (MME, ii, 158), duets for two instruments (as opposed to two players at one instrument) also began in England, with a small piece by Farnaby in the Fitzwilliam Virginal Book, and there are pre-Classical compositions for the medium by Couperin and by Bernardo Pasquini (whose 14 sonatas for two figured basses require simultaneous improvisation from the duettists). The modern history of the repertory may be said to begin with the two-keyboard works of the three Bach brothers, Wilhelm Friedemann, Carl Philipp Emanuel and Johann Christian. Clementi composed two sonatas and Mozart one (K448/375a) as well as a fugue (K426), and there are some works by Dussek. In the time of Beethoven and Schubert few were written, and it was not until the Romantic era that there was an enthusiastic resumption of two-piano writing. Liszt arranged Beethoven's Ninth Symphony as well as his own Faust and Dante symphonies, symphonic poems and both concertos. Piano concertos are normally published in two-piano form to facilitate practice. They are outside the scope of this article, though they outnumber original large-scale works for two pianos, many of which exist in more than one form. Schumann's *Andante and Variations* op.46 originally had parts for two cellos and horn; Brahms's *Variations on a Theme of Haydn* op.56b has its orchestral counterpart, and his F minor sonata op.34b exists as a piano quintet. Reger's *Variations and Fugue on a Theme of Mozart* op.132a also appeared in orchestral form and as a one-piano duet, and Busoni's *Fantasia contrappuntistica* as a piano solo. These, together with two other big sets of variations by Reger, Saint-Saëns's *Variations on a Theme of Beethoven* op.35, Debussy's *En blanc et noir*, with its disturbing undertones of war, Stravinsky's *Sonata*, Bartók's *Sonata for two pianos and percussion*, Rachmaninoff's two suites, Hindemith's *Sonata*, Messiaen's *Visions de l'amen* and Henri Martelli's sonata are among the biggest works for the medium. Debussy's *Lindaraja* of 1901 is significant as being the first of his great Spanish pieces. Among popular repertory pieces are Chopin's posthumous *Rondo* op.72, Arensky's suites, Milhaud's *Scaramouche* and short pieces by Bax, Infante and others. Curiosities are Grieg's second piano parts to Mozart solo sonatas and Ives's *Three Quarter-Tone Pieces for pianos tuned a quarter-tone*

apart. Notable modern works include sonatas by Genzmer and Cooke, variations by Mervyn Roberts and Geoffrey Bush, Louis Aubert's Suite op.6, Vaughan Williams's Introduction and Fugue and works by Martin, Hesseberg, Tailleferre, Britten, Berkeley and Jürg Wyttenbach. The avant garde is represented by works by Cage and Cardew. In this highly professional field there is little educational music (unless Bartók's arrangements of pieces from *Mikrokosmos* be considered such), though Gurlitt and others composed easy pieces. On a lighter level there was a vogue for brilliant arrangements of Johann Strauss waltzes and other light classics in the mid-20th century, dispensed with skill and urbanity by the Austrian pianists Rawicz and Landauer and other specialist teams.

Some modifications and multiplications of the duet medium have occurred, many of humorous intent. Close liaison is desirable for the gentleman and two ladies required for a proper performance of W.F.E. Bach's *Das Dreyblatt* for three players at one keyboard; it is inevitable in Chaminade's *Les noces d'argent* op.13, which squeezes four players together at one piano. Czerny composed works for three players at one piano and for four at four, Smetana for four at two, and there was an arrangement of Wagner's *Meistersinger* overture for six players at three pianos. Willem Coenen composed a *Caprice concertante* for 16 pianists at eight pianos. The English pianist Cyril Smith, after an illness which left him partly incapacitated, played with Phyllis Sellick arrangements for three hands at two pianos; several original works have been composed for this combination. 31 pianists at 16 pianos were assembled on one platform at the first of Gottschalk's 'monster concerts' in Rio de Janeiro on 5 October 1869.

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FRANK DAWES

Piano éolien

(Fr.: 'aeolian piano').

A keyboard instrument in which the strings were activated by jets of compressed air. See [Sostenente piano](#), §2.

Pianoforte [piano].

A keyboard instrument distinguished by the fact that its strings are struck by rebounding hammers rather than plucked (as in the harpsichord) or struck by tangents that remain in contact with the strings (as in the clavichord).

The present article treats the history and technique of the instrument; for discussion of the repertory see [Keyboard music](#), §III. Additional information on the contributions of particular makers is given in their individual articles.

In the Hornbostel-Sachs classification of instruments the piano is reckoned as a box zither.

- I. [History of the instrument](#)
- II. [Piano playing](#).

EDWIN M. RIPIN/STEWART POLLENS (I, 1–2), PHILIP R. BELT, MARIBEL MEISEL/ALFONS HUBER (I, 3), MICHAEL COLE (I, 4, 6), PHILIP R. BELT, MARIBEL MEISEL/GERT HECHER (I, 5), BERYL KENYON DE PASCUAL (I, 7), CYNTHIA ADAMS HOOVER (I, 8), CYRIL EHRLICH/EDWIN M. GOOD (I, 9–10), ROBERT WINTER (II, 1–3), J. BRADFORD ROBINSON (II, 4)

[Pianoforte](#)

I. History of the instrument

1. [Introduction](#).
2. [Origins to 1750](#).
3. [Germany and Austria, 1750–1800](#).
4. [England and France to 1800](#).
5. [The Viennese piano from 1800](#).
6. [England and France, 1800–60](#).
7. [Spain, 1745–1850](#).
8. [North America to 1860](#).
9. [1860–1915](#).
10. [From 1915](#).

[BIBLIOGRAPHY](#)

Pianoforte, §1: History of the instrument

1. Introduction.

The piano has occupied a central place in professional and domestic music-making since the third quarter of the 18th century. In addition to the great capacities inherent in the keyboard itself – the ability to sound simultaneously at least as many notes as one has fingers and therefore to be able to produce an approximation of any work in the entire literature of Western music – the piano's capability of playing notes at widely varying degrees of loudness in response to changes in the force with which the keys are struck, permitting crescendos and decrescendos and a natural dynamic shaping of a musical phrase, gave the instrument an enormous advantage over its predecessors, the clavichord and the harpsichord. (Although the clavichord was also capable of dynamic expression in response to changes in touch, its tone was too small to permit it to be used in ensemble music; the harpsichord, on the other hand, had a louder sound but was incapable of producing significant changes in loudness in response to changes in touch.) The capabilities later acquired of sustaining notes at will after the fingers had left the keys (by means of pedals) and of playing far more loudly than was possible on the harpsichord made this advantage even greater.

The instrument's modern name is a shortened form of that given in the first published description of it (1711) by Scipione Maffei where it is called 'gravecembalo col piano, e forte' ('harpsichord with soft and loud'). 18th-century English sources used the terms 'pianaforte' and 'fortepiano' interchangeably with 'pianoforte'; some scholars reserve 'fortepiano' for the 18th- and early 19th-century instrument, but the cognate is used in Slavonic countries to refer to the modern piano as well. The German word 'Hammerklavier' might refer to the piano in general, or alternatively to the square piano as distinct from the grand piano ('Flügel').

There is no continuity between the remote 15th-century precursors of the piano described by Henri Arnaut de Zwolle around 1440 (see [Dulce melos](#)) and the origins of the instrument as discussed in §2 below, though references made in letters dated 1598 from Hippolito Cricca of Ferrara to Duke Cesare d'Este in Modena suggest that an instrument with dynamic flexibility (perhaps equipped with a striking mechanism) was used in the d'Este court in Ferrara during the late 16th century. These letters make repeated reference to a special *instromento pian et forte*, *istromento plane e' forte*, *instromento pian e' forte* and *instromento piano et forte*. An octave spinet (now in the Metropolitan Museum of Art, New York) made in 1585 by Francesco Bonafinis may have been converted to a tangent piano in the 17th century, providing further evidence that there were isolated attempts to construct string keyboard instruments with striking mechanisms prior to Bartolomeo Cristofori's invention made around 1700 (see §2 below).

The modern piano consists of six major elements: the strings, the metal frames, the soundboard and bridges, the action, the wooden case and the pedals. There are three strings for each note in the treble, two for each note in the tenor, and one for each note in the bass. The massive metal frame supports the enormous tension that the strings impose (approximately 18 tons or 16,400 kg). The bridges communicate the

vibrations of the strings to the soundboard which enables these vibrations to be efficiently converted into sound waves, thereby making the sound of the instrument audible. The action consists of the keys, the hammers, and the mechanism that impels the hammers towards the strings when the keys are depressed. The wooden case encloses all of the foregoing. The right pedal (the 'loud' or 'sustaining' pedal) acts to undamp all the strings enabling them to vibrate freely regardless of what keys are depressed. The left pedal (the 'soft pedal' or 'una corda') acts to reduce the volume of tone, either by moving the hammers sideways so that they strike only two of the three strings provided for each note in the treble and one of the two strings provided for each note in the tenor, or by bringing the hammers closer to the strings, thus shortening their stroke, or – on some upright pianos – by interposing a strip of cloth between the hammers and the strings to produce a muffled tone. The middle pedal, when present, acts to keep the dampers raised on only those notes being played at the moment the pedal is depressed.

Logically, the ideal form of the piano is the 'grand', the wing-shape of which is determined by the fact that the strings gradually lengthen from the treble at the right to the bass at the left. Theoretically, the length of the strings might be doubled for each octave of the instrument's range, but this would be impractical for an instrument having a range of over seven octaves, as the modern piano does, and even the earliest pianos with a range of only four octaves employed some shortening of the strings in the extreme bass. The rectangular 'square' piano, which like the grand has its strings in a horizontal plane, and which was popular in the 18th and 19th centuries, has been entirely superseded by various types of 'vertical' or 'upright' piano, which have their strings in a vertical plane; the fact that uprights take up less room outweighs the disadvantage imposed by the more complex action they must use.

[Pianoforte, §I: History of the instrument](#)

2. Origins to 1750.

The musical advantages initially possessed by the piano were not generally recognized at the time of its invention even though the instrument made its first appearance in a highly developed form, the work of a single individual, [Bartolomeo Cristofori](#), keeper of instruments at the Medici court in Florence. Despite warmly argued claims on the part of such other men as Christoph Gottlieb Schröter and Jean Marius, there now seems to be no doubt that Cristofori had actually constructed a working piano before any other maker was even experimenting in this field. The detailed description of an 'arpicimbalo di nuova inventione' in an inventory of the Medici instruments for 1700 establishes that he had by that year already completed at least one instrument of this kind. A precise date is found in an inscription made by Federigo Meccoli (a court musician in Florence) in a copy of Gioseffo Zarlino's *Le istituzioni harmoniche*, which states that the 'arpi cimbalo del piano e' forte' was invented by Cristofori in 1700. Cristofori's accomplishment as seen in the three surviving pianos made by him, all of which date from the 1720s, would be difficult to exaggerate. His grasp of the essential problems involved in creating a keyboard instrument that sounded by means of strings struck by hammers was so complete that his action included features meeting every challenge that would be posed

to designers of pianos for well over a century. Unfortunately, the very completeness of his design resulted in a complicated mechanism, which builders were apparently unwilling to duplicate if they could possibly devise anything that would work and at the same time be simpler to make. As a result, much of the history of the 18th-century piano is the history of the gradual reinvention or readoption of things that were an integral part of Cristofori's original conception; and it was only with the introduction in the 19th century of increasingly massive hammers that the principles discovered by Cristofori could no longer provide the basis for a completely satisfactory piano action, requiring the still more complicated mechanism known today.

The essential difficulty in creating a workable instrument in which the strings are to be struck by hammers is to provide a means whereby the hammers will strike the strings at high speed and immediately rebound, so that the hammers will not damp out the vibrations they initiate. In order to provide for immediate rebounding, the strings must not be lifted by the impact of the hammer and must therefore be thicker and at higher tension than those of a harpsichord, and the hammers must be tossed towards the strings and be allowed to fly freely for at least some small part of their travel. The smaller this distance of free flight is, the more control the pianist has over the speed with which the hammer will strike the string and accordingly over the loudness of the sound that it will produce.

Unfortunately, the smaller this distance is, the more likely the hammer is to jam against the strings or bounce back and forth between the strings and whatever device impelled it upwards when the key was struck; hence when the distance of free flight is made small to permit control of loudness, the hammer is likely to jam or bounce and damp out the tone. Cristofori solved this problem with a mechanism that enabled the hammer to be brought quite close to the string but caused it to fall quite far away from it even if the key was still held down. Devices of this kind are called escapements and they lie at the heart of all advanced piano actions. In addition, Cristofori provided a lever system that caused the hammers to move at a high speed, and a 'check' (or 'back check') which would catch the hammer after it fell so as to eliminate all chance of its bouncing back up to restrike the strings. Finally, his action provided for silencing the strings when the keys were not held down, using slips of wood resembling harpsichord jacks which carried dampers and rested on the ends of the keys.

These features are all visible in [fig.1](#), which shows the action of the piano of 1726 (see [fig.2](#)) in the Musikinstrumenten-Museum of Leipzig University. When the key is depressed, the pivoted jack mortised through it pushes upwards on a triangular block attached to the underside of the intermediate lever, which in turn bears on the hammer shank near its point of attachment, providing for a great velocity advantage. (Although the jack rises only about as fast as the front of the key is depressed, the free end of the intermediate lever rises approximately twice as fast and the hammer rises four times more rapidly still.) The escapement is provided by the pivoted jack, which tilts forward just before the hammer reaches the string so that, when the hammer rebounds, the block on the underside of the intermediate lever contacts the padded step at the back of the jack rather than the tip of the jack. As a result, even if the key is held down, the hammer falls to a point at least 1 cm below the strings. Adjustment of the

point at which the jack tilts forward is achieved by bending the wire that supports the pad against which the jack is held by the spring. The further forward this pad is, the earlier the jack slips away from the block and the sooner escapement takes place.

The construction of Cristofori's pianos is similar to that of an 18th-century Italian harpsichord of the thick-cased type, except that it employs a novel inner bentside that supports the soundboard. The inner bentside and soundboard are structurally isolated from the stress-bearing sections of the case, rendering the soundboard more resonant. Cristofori obviously recognized the necessity of using thicker strings at higher tension. Thus, the gap between the pinblock or wrest plank and the belly rail (the stout transverse brace that supports the front edge of the soundboard) through which the hammers rise to strike the strings is bridged by a series of wooden braces ('gap spacers') not found in Italian harpsichords. These braces contribute to preventing the wrest plank from twisting or bending into the gap at its centre and are therefore of vital importance in keeping the entire structure from twisting out of shape or collapsing. (The means of ensuring the straightness and integrity of the wrest plank and case structure continued to be one of the principal concerns of piano makers throughout the 18th century.)

Two of Cristofori's three surviving pianos have an inverted wrest plank in which the tuning-pins are driven completely through, with the strings attached to their lower ends after passing across a nut attached to the underside of the wrest plank. According to Maffei, this plan was adopted to provide more space for the action, but it provides at least two other advantages: since the strings bear upwards against the nut, the blow of the hammer, instead of tending to dislodge them, upsetting the tuning and adversely affecting the tone, seats them even more firmly; second, the inverted wrest plank permits placement of the strings close to the top of the action, so that the hammers need not be tall to reach the strings. They can therefore be quite light, an important factor, since Cristofori's lever system, providing for an acceleration of the hammer to eight times the velocity with which the key is depressed, automatically causes the player to feel (at the key) the weight of the hammer multiplied eightfold.

The sound of the surviving Cristofori pianos is very reminiscent of that of the harpsichord owing to the thinness of the strings compared with later instruments and the hardness of the hammers; but it is less brilliant and rather less loud than that of a firmly quilled Italian harpsichord of the time. These points are mentioned in Maffei's account as reasons for the lack of universal praise for the instrument, as is the fact that contemporary keyboard players found the touch difficult to master (in Germany, where the clavichord was used as both a teaching and a practice instrument, no such objection seems to have been raised when the piano became known). On two of the surviving Cristofori pianos it is possible to slide the keyboard sideways so that the hammers strike only one of the two strings provided for each note. Possibly it was the desire to include such a device that caused Cristofori to space his strings widely rather than placing the unisons struck by each hammer close to one another with a wider space between. Apart from this *una corda* capability, Cristofori's pianos make no provision for alteration of the tone by stops or other such devices; however, one

would not expect to find such a provision in view of the lack of any multiplicity of stops in Italian harpsichords.

There seems to have been little direct result in Italy of Cristofori's monumental achievement. Maffei, in his account, clearly recognized the important differences between Cristofori's pianos and the harpsichord (even if he had no better name for the new instrument than 'harpsichord with soft and loud'), and an interesting collection of 12 sonatas for the instrument that includes dynamic markings implying crescendos and decrescendos was published in 1732 (Lodovico Giustini's *Sonate da cimballo di piano e forte*). But only a handful of other Italian instrument makers seem to have followed in Cristofori's footsteps, notably Giovanni Ferrini and Domenico del Mela. It was left primarily to German, Spanish and Portuguese builders and musicians to exploit his work in the years after his death in 1732.

A German translation of Maffei's account was published in Johann Mattheson's *Critica musica*, ii (1725) where it was presumably seen by Gottfried Silbermann, who is reported to have begun experimenting on pianos of his own in the 1730s. He is said to have offered one for Bach's inspection, and at the composer's adverse reaction to its heavy touch and weak treble to have gone on to further experiments resulting in improved instruments, a number of which were bought by Frederick the Great. These are reported to have met with Bach's complete approval when he visited Potsdam in 1747. The two Silbermann pianos owned by Frederick that have survived have actions identical with those in the surviving Cristofori instruments; it seems more than likely that by the time Silbermann made them he had seen an example, whereas his earlier attempts had failed as a result of having been based on the diagram accompanying Maffei's description – which Maffei admitted had been drawn from memory without the instrument before him. Silbermann retained Cristofori's inverted wrest plank and the equidistant spacing of the strings (see fig.3) and he used the hollow hammers made of rolled paper found in the 1726 instrument which, together with the check replacing silk strands, evidently replaced the small blocks shown in Maffei's diagram. As might be expected from a representative of the north European keyboard instrument building tradition, Silbermann included hand stops for raising the treble and bass dampers in addition to devices for sliding the keyboard sideways so that the hammers would strike only one of the two strings provided for each note. Thus, these two most characteristic means of modifying the piano's tone, integral to all modern pianos, were found together as early as the 1740s.

Although Gottfried Silbermann and his nephew Johann Heinrich Silbermann seem to have made direct copies of Cristofori's hammer action, virtually unchanged except for the addition of damper-lifting mechanisms, other German makers, some of whom may perhaps not even have been explicitly informed of Cristofori's work to the extent of knowing of the existence of 'hammer harpsichords', devised a host of less complicated actions, many adapted to the rectangular clavichord-shaped square pianos. In an early example, a hammer hinged to the back of the case is thrust upwards by a block at the end of the key, reducing Cristofori's mechanism to an absolute minimum. This type of action became known as the

Stossmechanik and is the principle upon which the later English builders and their followers built their pianos (see §4 below). The great period of piano building in the German-speaking world is not, however, represented by these developments or even by Silbermann's work, which with the death of his son seems to have led to no direct line of Cristofori-inspired instrument building. Rather, a different approach evolved – using a type of action known as the *Prellmechanik* – which dominated German piano building for the next 75 years.

[Pianoforte, §I: History of the instrument](#)

3. Germany and Austria, 1750–1800.

Whereas Cristofori, the Silbermanns and the later piano makers of other schools sought to create a harpsichord capable of dynamic expression, the main thrust of German and Austrian piano building in the later part of the century seems to have been towards creating an instrument that would be like a louder clavichord (Austria, Germany and Scandinavia being virtually the only countries in which the clavichord was still esteemed at this period). These German and Austrian pianos have a relatively clear singing tone and an extremely light touch (12–20 grams). The simplest of the so-called square models with the *Prellmechanik* show clearly the inspiration of their origin: all that separates them from the clavichord is the addition of a nut at the rear to determine the speaking length of the strings, and the replacement of the tangent by a hammer hinged to the back of the key. In the simple *Prellmechanik* most commonly (and apparently exclusively) used in square models, each of the hammer shanks is attached to its own key – either directly to the top or side (see [fig.4](#)), or by a wooden or metal fork or block (the *Kapsel*) – with the hammer head towards the player. A point (the 'beak') on the opposite end of the hammer shank extends beyond the end of the key. This beak is stopped vertically either by the underside of the hitch-pin apron or by a fixed rail called the *Prelleiste*: as the back of the key rises, the hammer is thereby flipped upwards towards the string. As the distance from the tip of the beak to the hammer shank pivot is far shorter than the distance from the pivot to the hammer, the hammer ascends much more rapidly than does the back of the key. An adequate free-flight distance had to be left as there was no escapement mechanism to prevent the hammers from restriking the string or blocking and interrupting the tone. A significant number of these pianos had uncovered hammer heads, giving a harpsichord-like sound. Others had only a meagre covering of leather on the hammers.

The development of an individual escapement for the *Prellmechanik* is credited to Johann Andreas Stein (1728–92), a keyboard instrument maker in Augsburg. In some of Stein's instruments the labels are missing, altered or falsified, so there has been confusion in the dating of his earliest pianos. But some of the questionable instruments are also signed and dated with silver pencil on the underside of the soundboard (Latcham, D1998). The claviorgan, a combination of organ and piano made by Stein in 1781 (now in the Historiska Museum, Göteborg), is the oldest known dated piano with the *Prellmechanik* escapement. By 1777 a type of action with an escapement mechanism must have evolved sufficiently to satisfy Mozart when he visited Stein in Augsburg (Mozart complained of hammers jamming on other instruments). The harpsichord-piano of the same year,

located now in the Museo Civico di Castelvecchio, Verona, has stationary mounted hammers while the individual escapement hoppers are hinged to the keys (*Zuggetriebe*; see Pfeiffer, C1948). The hammer heads are still uncovered.

In the developed *Prellmechanik* there is an individual hinged escapement hopper for each key instead of a stationary rail serving all keys. Each hopper has a notch into which the beak of the hammer shank fits, and each hopper has its own return spring (see [fig.5](#)). As the key is depressed, the beak is caught by the top of the notch in the escapement hopper, lifting the hammer. The combined arcs traversed by the key and the hammer shank cause the beak to withdraw from the escapement hopper and slip free just before the hammer meets the string, after which it is free to fall back to its rest position. When the key is released, the beak slides down the face of the escapement hopper back into the notch.

An important feature in such pianos is the extremely small and light hammers (see [fig.19](#) below); their thin leather covering (instead of felt) is vital to these instruments' clavichord-like delicacy of articulation and nuance. Typically, the Stein action has either round hollow hammers similar to those of the Silbermanns but made of barberrywood (see Koster and others, C1994), or short solid hammers usually made of pearwood (the *Kapseln* are also of felt-covered pearwood). Surviving Stein instruments from 1781 to 1783 all have the round hollow hammers, as do the instruments of J.D. Schiedmayer, who worked for Stein from 1778 to 1781. In Stein's instruments each key has a post supporting the hammer in a rest position above the level of the keys; this rest post is provided with a soft cloth which helps absorb the shock of the returning hammers thus preventing them from rebounding, a useful function in the absence of a true back check. To place the action in its proper position (behind the wrest plank in a grand) a 'sled' or drawer about 5 cm high is slipped under the action. The keyboard itself is generally of spruce or lime with ebony key slips for the naturals and with sharps of dyed pearwood topped with bone or ivory.

The individual dampers are fitted into a rack above the strings, which the player can raise by means of two joined knee levers under the keyboard; the claviorganum of 1781 has hand stops for this purpose. Some of Stein's instruments have hand levers for other stops, but these are probably not original. On the outside the Stein case (see [figs.6 and 7](#)) has a double curved bentside. Inside, the liners for the soundboard are made of solid wood and reach down to the baseboard. The frame is braced by two or three members perpendicular to the spine (the straight side of the instrument) and two or three diagonal supports. The case is closed at the bottom by a thick baseboard with the grain running parallel to the straight part of the bentside, and is usually veneered in plain walnut or cherry with a band of moulding around the lower edge. The soundboards of Stein's instruments are of quarter-sawn spruce, graduated in thickness and with a system of ribbing glued to the underside. Typical of Stein's ribbing systems is the position of the long diagonal rib, glued very close to the bridge. The compass of all Stein's pianos is five octaves, *F* to *f*". Some variations of detail and design in Stein's late instruments, e.g. the shape of the action

parts and the use of gap spacers, wire-guided dampers, and slides to raise the action, were continued by his children until 1805.

It has not yet been discovered how knowledge of Cristofori's hammer action reached Vienna. The Viennese court account books of 1763 record a fee to Johann Baptist Schmidt 'for a concert on the fortipiano', the first documented usage of this term (this may have been a square piano): Quite a number of the oldest extant Viennese pianos have the *Stossmechanik* rather than Stein's *Prellmechanik* (Huber, D1991); Stein was probably not using his new mechanisms before 1780 (Latcham, D1993, D1998). A number of piano makers came to Austria from South Germany and Bohemia in the later 18th century, most notable among them Anton Walter (1752–1826). In about 1782 W.A. Mozart bought a piano from Walter (Rampe, D1995). Certain alterations to the action suggest that this piano and two other instruments of Walter's earliest creative period could originally have had a *Stossmechanik* action.

In the mid-1780s Walter developed the *Prellmechanik* further, departing significantly from Stein's model (Luithlein, F1954; Rück, D1955). The escapement hoppers are tilted forward with the effect that the hammers, which are longer and larger and rest close to the level of the key (there are no rest posts as such), decelerate as they rise, and their beaks gradually slip out from the notches in the hoppers. A movable rail adjusts the point at which the beak finally leaves the notch. There is a sprung back-check rail to prevent the hammers from rebounding. After about 1785 brass *Kapseln* were used in Vienna as well as the wooden felt-covered *Kapseln* of the Stein action (the two types continued in parallel use for some 20 years). The double-pointed iron axle of the hammer fits into two shallow sockets in a springy, U-shaped fork of brass. This invention, attributed to the Viennese piano maker Johann Jakob Seidel [Seydel] (1759–1806), allowed more precise and relatively frictionless movement of the hammer shank and greater efficiency of manufacture (for illustration of a later version of this action, see §5 [fig. 18](#) below). Both Stein's and Walter's actions are capable of great expressivity and dynamic variation, but Walter's, with its check rail, could produce greater volume, suiting the fashion for virtuoso performance. In expressive power, subtlety and the production of swiftly repeated notes, if not in volume, the *Prellmechanik* with back check (described in the 19th century as the 'Viennese action'; see §5 below) was undoubtedly superior to the various *Stossmechanik* actions then being built.

The cases of these pianos at first resembled those of south German and Austrian harpsichords. The body was usually plain, made of native woods (walnut, cherry, oak, yew), sometimes solid wood and sometimes veneered. The naturals usually had ebony key slips and the sharps were dyed black, with slips of bone or ivory. From the mid-1790s some keyboards had ivory or bone slips on the naturals as well; the cases of these instruments were usually of mahogany, and in more expensive instruments were decorated with brass appliqué work, partly gilded. In some instruments (e.g. by Ignatz Kober, Johann Jakob Könnicke, L. Gress) the soundboard has a rose. The compass was usually *F* to *f*^{'''} or *g*^{'''}; the treble register was extended only towards the turn of the century. Most pianos were double-strung in the bass and middle registers, with the treble

triple-strung from about a' to c'' , while most square pianos were double-strung throughout. Strings were usually of soft low-carbon phosphorous steel ('iron strings') with brass in the lowest octave. Many makers used 'copper' (red brass) for the lowest notes. The low notes of square pianos usually had overspun strings made of silvered, tinned or zinc-covered copper wire on a brass or iron core. Contemporary sources and significant differences in scaling, as well as several preserved claviorgans, provide evidence that pianos were built (or played) in different pitches: low chamber pitch ($a' = c405-25$), high chamber pitch ($a' = c430-40$), and choir pitch ($a' = c450-65$).

Both grand and square pianos usually had one or more devices to change tone colour, known as mutations or stops. Sometimes, especially in earlier instruments, they were divided into bass and treble areas. The *forte* stop raises all the dampers. The *piano* or mute stop (or *sourdine*) inserts a strip of cloth between strings and hammers, producing a slightly muted colour. The lute or harp stop (rarer) presses a leather or fabric-covered strip against the strings close to the bridge, the effect being a lute-like sound that quickly dies away. The stops could be operated by hand, as on an organ, or by knee levers (square pianos usually used hand levers). At the end of the 1790s the so-called bassoon stop (probably originating in Prague) became fashionable. It was a strip of wood supporting a roll of paper, silk or extremely thin parchment, pressed against the bass strings to give them a buzzing sound. The kind of sound expected by instrument makers, musicians and audiences was clearly not firmly established at first, and tone colours of different instruments might resemble those of the clavichord, harpsichord, dulcimer, harp or pantaleon. Many instruments of the period had hammer heads without leather covers, the result being a very bright, harpsichord-like sound. Until the end of the 18th century the central concern of piano makers was clearly to build an action which would be easy to operate, subtle and capable of swift repetition of notes, with a reliable damping system, and to balance a rounded bass with good tone colour against an expressive, not too weak treble. Volume and carrying power do not seem to have been a priority. Besides iconographical evidence, this is indicated by the fact that a great majority of preserved 18th-century south German and Austrian pianos originally had no sticks to hold their lids open. Grand pianos were usually played with the lid closed; or when performances were given on a larger scale the entire lid was removed (Huber, G1987). The distributed and importance of square pianos should not be underestimated; for average musicians and amateurs they were easier to acquire than the far more expensive grand pianos, which must have been largely reserved for the aristocracy until the last quarter of the 18th century.

At the end of the 18th century some 60 piano makers and organ builders were active in Vienna. Instruments made in the tradition of J.A. Stein should be regarded as the typical pianos of the early Viennese Classical period, in particular those made by his two children, Nannette Stein (later Streicher) and Matthäus Andreas Stein (known as André Stein), who moved their workshop from Augsburg to Vienna in 1794 (Frère & Soeur Stein à Vienne). German makers of note include Stein's pupil J.D. Schiedmayer in Erlangen; J.L. Dulcken (ii) in Munich; the brothers Johann Gottfried (1736–1808) and Johann Wilhelm Gräbner (1737–98) in Dresden;

and C.F.W. Lemme (1747–1808) and J.J. Könnicke (1756–1811) in Brunswick (Könnicke moved to Vienna in 1790). J.E. Schmidt (1757–1804), who was appointed court organ builder in Salzburg in 1785 on the recommendation of Leopold Mozart, and Ferdinand Hofmann (1756–1829) also worked in the Stein tradition in Vienna. Notable among the followers of Anton Walter were his pupil Kaspar Katholnik (1763–1829) and Michael Rosenberger (1766–1832). There was a third Viennese tradition of piano making, its most important maker being Ignatz Kober (c1755–1813). Features of his instruments include very precisely made *Stossmechanik* actions and a rose on the soundboard. The oldest preserved signed and dated Viennese piano was made in 1787 (Kunsthistorisches Museum, Vienna) by Gottfried Mallek (1731–98).

[Pianoforte, §I: History of the instrument](#)

4. England and France to 1800.

Before 1765 the pianoforte did not occupy a prominent position in France or Britain. Nevertheless, scattered documentary sources indicate that, as in northern Germany, some early examples were heard and admired during the 1730s and 40s. Writing to his brother James from London on 17 May 1740, Thomas Harris (1712–85) reported that Handel had ‘played finely on the Piano-forte’ the day before (Dunhill, G1995). As he did not explain what this instrument was, we may conclude that both men had seen it previously. Charles Jennens, Handel’s librettist for *Messiah*, owned a ‘Piano-forte Harpsichord’, sent from Florence as early as 1732, together with ‘a book of Sonatas compos’d purposely for the Piano forte’, presumably Giustini’s. In about 1740 Samuel Crisp (1706–83) returned from Italy with a pianoforte made in Rome by an Englishman named Wood. In 1747 Charles Burney played it at the country home of his new patron Fulke Greville. Listeners were delighted by its tone, and its ‘magnificent and new effect’ of light and shade produced simply ‘by the finger’. It was, however, severely limited by poor repetition. ‘Nothing quick could be executed upon it’, wrote Burney, but he perfected the performance of slow and solemn pieces, and some ‘pathetic strains [from] Italian operas’, exciting ‘wonder and delight in the hearers’. Greville liked it so much that he prevailed on Crisp to sell it to him for 100 guineas – about double the price of a new harpsichord. Roger Plenius, a London harpsichord maker, made an improved version about 1750 but met with little encouragement; he was declared bankrupt in 1756. On 27 June 1755 the Rev. William Mason wrote from Hanover to the poet Thomas Gray: ‘I bought at Hamburg such a Pianoforte, and so cheap! It is a Harpsichord too, of 2 Unisons, and the Jacks serve as Mutes when the Pianoforte is played by the cleverest Mechanism imaginable’. The maker’s name is not known, but Friedrich Neubauer was advertising such combination instruments in Hamburg in 1754, as well as clavichords and harpsichords, and hammer-action instruments called *Pantelong*, evidently inspired by Hebenstreit’s giant dulcimer (known as pantaleon). By 1758 Neubauer had moved to London where he advertised the same instruments, dropping the name ‘Pantelong’ in favour of ‘Piano forte’. Thus hammer instruments of both German and Italian designs were seen in London before 1760. Nevertheless, in an environment dominated by the harpsichord, pianos were comparatively scarce and undeveloped, and had little influence on repertory or performance.

In Paris there was a similarly slow response. In 1716 Jean Marius presented plans to the Académie des Sciences for a *clavecin à maillets*. But the originality of his invention was successfully challenged in the courts and no such instrument is known to have been completed by Marius. In 1759 the academy saw another novel harpsichord, made by 'Weltman' (possibly the Dutch maker Andries Veltman), containing both conventional jacks and a hammer action; again there was no discernible response. After Gottfried Silbermann's death (Dresden, 1753) his pianoforte design was perpetuated by his nephew Johann Heinrich Silbermann in Strasbourg. The latter's instruments, described in Paris in *L'avant coureur* of 6 April 1761, were bichord grands of five octaves, with hand-operated stops to raise the dampers. The prodigious asking price – 1500 livres – would have deterred all but the wealthiest patrons; reportedly there were only four of these *piano e forte clavecins* in Paris. Schobert and Eckard probably played on such instruments when the opportunity arose. The preface of Eckard's Sonatas op.1 (1763) explains that dynamic markings appear so as to make the music 'equally useful to performers on the harpsichord, clavichord or pianoforte'.

The tardy acceptance of the piano was soon to be rapidly accelerated by events in London. In September 1761 Princess Charlotte of Mecklenburg-Strelitz became queen of England, aged 17. Her enthusiastic harpsichord playing and penchant for modern music led to the selection of J.C. Bach as her music master by 1763. Burney reported that after J.C. Bach's arrival in London to prepare works for the opera season of 1762–3, 'all the harpsichord makers tried their mechanical powers at piano-fortes, but their first attempts were always on the large size till Zumpé ... constructed small piano-fortes of the shape and size of the virginal'. Johannes Zumpé (1726–90) emigrated to London around 1750 and studied instrument making with Burkat Shudi. He set up his own workshop in 1761, at first supplying metal-strung English guitars, but then turned to pianos. His earliest surviving square pianos date from 1766. In the same year, on the title page of J.C. Bach's six keyboard sonatas op.5, Bach first nominated the pianoforte as an alternative to the harpsichord. Zumpé's instruments were enthusiastically endorsed by Bach, Burney, Mason and, by association, the queen herself. For several decades this type of square piano was much the most popular form of pianoforte throughout Europe and North America. Burney attributed this to its sweet tone, good repetition, compact size and low price: the instruments sold at 16 to 18 guineas, about a third of the cost of a harpsichord.

Zumpé's standard keyboard (fig.8) has 58 playing notes (G', A'–f''') and a distinctive dummy sharp attached to the lowest note. The action, commonly called English single action, is shown in fig.9. Instead of the jack and intermediate lever of Cristofori's action, Zumpé used a wire (the pilot) mounted on a key with a leather-covered button at its upper extremity which acted directly on the hammer. There is no escapement or back check. A sprung damper-lever is hinged to the back of the piano case above the strings. The damper is raised by a thin wooden or whalebone rod (the sticker); the whalebone damper spring expedites its return once the key is released. Though the lack of escapement hinders subtlety of expression, it makes the mechanism almost indestructible and repetition very prompt. Zumpé's hammers are attached by flexible leather hinges

(eliminating rattling sounds), and their tiny limewood heads are covered with one or two thin layers of smooth goatskin. An important innovation is that, compared with a clavichord, the strings are much thicker and at higher tensions. This combination of hammers and strings produces a remarkably pleasant tone. Initially, one hand stop was provided to raise the dampers, but, to counter objections that the lingering harmonies were too intrusive Zumpe changed to separate hand stops for bass and treble in 1767, enabling the player to damp the bass while employing the singing, undamped tone in the treble. From 1769 the buff stop was added; this pressed soft leather against the end of the strings so that, with the full damper lift, the sound resembled the gut-strung tones of Hebenstreit's dulcimer (though in Britain it was likened to the harp). Alternatively, with the buff stop on and the dampers engaged the sound resembled the pizzicato of violins.

Zumpe's design was never patented and, since demand far outstripped his ability to supply, a host of other makers soon began producing imitations. Between 1768 and 1775 these included, in London, Johannes Pohlman, Adam Beyer, Frederick Beck, George Frösche, Christopher Ganer and Thomas Garbutt; in York, Thomas Haxby; and in Paris, Baltazar Péronard and Johann Kilian Mercken. In Paris some makers tried an alternative system using unleathered hammer heads and *Prellmechanik* (i.e. with hammers attached to keys), among them Adrien l'Epine in 1772, but tonally such designs were inferior to the 'English pianoforte', as Zumpe's invention was known. By 1784 pianos of the Zumpe type (fig.10) were widely used in France, North America, the Low Countries, Spain, Portugal, Italy, Germany and Austria. Makers included Krogmann (Hamburg), Steinbrück (Gotha), Hubert (Ansbach), Juan del Mármol (Seville), the Meyer brothers (Amsterdam), Henri van Casteel (Brussels), Sébastien Erard (Paris) and Wilhelm Zimmermann (Paris). Beyer and Ganer improved Zumpe's design, enlarging the soundboard, adding a swell that worked by raising part of the lid, and sometimes fitting pedals to work the stops. In 1774 Frösche introduced a brass under-damper; other makers ignored this improvement until John Broadwood, who had manufactured square pianos from 1780, included it in his patent of 1783. A still better damper was invented by William Southwell of Dublin (see fig.11), who also managed to extend the compass to c''' without encroaching on the soundboard or increasing the size of the instrument. In 1786 John Geib patented an escapement with an intermediate lever ('double action'), based on the Cristofori-Silbermann action (fig.11). Longman & Broderip, who bought rights to Geib's and Southwell's patents, sold square pianos that were delightful in their touch and tone, and deservedly popular. The Schoene brothers, who took over Zumpe's business in about 1783, appear to have introduced a variant form of Zumpe's action in 1786, using an intermediate lever without escapement; Erard and other French makers adopted it for square pianos until about 1820. Zumpe's single action continued in use until at least 1815 in pianos of inferior quality.

In February 1771 Americus Backers announced an exhibition in London of his 'new-invented original Forte Piano' – the direct ancestor of the modern grand. An example dated 1772 with serial number 21 (at St Cecilia's Hall, Edinburgh) resembles a Kirkman harpsichord in appearance, but its many advanced design features suggest years of development. Backers's action

dispenses with Cristofori's intermediate lever: the jack works directly on the hammer butt, having a forced escapement regulated by a set-off screw under the hammer rail. Its great advantage was that it could be easily adjusted by the owner with an ordinary tuning hammer. It has a true check as invented by Cristofori, so repetition is excellent. Two pedals attached to the front legs established the pattern for modern pianos: the left works an *una corda* and the right is the earliest known sustaining pedal, which allows a general raising of the dampers without taking a hand from the keys.

Backers pianos were used by J.C. Bach and his protégé Johann Samuel Schroeter for concerto performances in London and would certainly have been known by Clementi. After Backers's death his pioneering work was continued by Stodart and John Broadwood, who made the most significant advances in tone. An action from a Broadwood grand piano of 1799 is shown in [fig.12](#). Backers and Stodart had placed the striking point at about one-twelfth of the sounding length but Broadwood moved it to between one-ninth and one-tenth. He also gave the bridge a rectangular cross-section, carved in a sawtooth pattern to give all three unison strings an equal sounding length and tension. Then, about 1790, he divided the bridge into two lengths ([fig.13](#)), separating the brass strings in the bass from the steel ones of the treble and tenor; by stretching the different metals to their optimum tensions he achieved a purer tone. It was allegedly to please Dussek that Broadwood made his first five-and-a-half octave grand, its compass extended to c''' , in about 1791. Haydn took a Longman & Broderip grand with this range to Vienna after his London visits. The first six-octave Broadwood ($C'-c''''$) is reported to have been made in 1794. Broadwood's innovations were swiftly copied by other English makers and then by Erard, but were not generally adopted in Vienna until about 1820 (see §5 below). By 1790 French makers were constructing grand pianos to various designs. Having established a good reputation for square pianos, the Erard firm began manufacturing concert pianos in the late 1790s after the return in 1794 of Sébastien Erard from a period in London. They used the English grand action and case construction, but added extra mutation pedals including a moderator and a harp or buff stop. Erard grand pianos quickly achieved international renown (see §6 below).

[Pianoforte, §1: History of the instrument](#)

5. The Viennese piano from 1800.

Of the 200 or so Viennese instrument makers listed in Haupt's study (D1960) for the period 1791–1815, at least 135 were keyboard instrument builders. Most prominent were: Anton Walter, who from about 1817 to 1824 was in partnership with his stepson Joseph Schöffstoss (1767–1824); Johann Schantz, who had taken over the workshop of his deceased brother Wenzl in 1791, and whose business was continued from 1831 by Joseph Angst (c1786–1842); and Nannette Streicher and her brother Matthäus Andreas Stein, who had their own separate firms after 1802. After 1823 Nannette Streicher was in partnership with her son Johann Baptist, who continued the business after her death in 1833; from the late 1850s he was in partnership with his son Emil Streicher, who took over in 1871 and dissolved the firm in 1896. Other noteworthy makers included Matthias Müller (1770–1844), the number and ingenuity of whose inventions rival those of J.A. Stein in the 18th century; Joseph Brodmann

(c1771–1848), whose workshop was taken over by his pupil Ignaz Bösendorfer in 1828 and continued by his son Ludwig Bösendorfer from 1859; and Conrad Graf, who in 1804 married the widow of the piano builder Jacob Schelkle, and in 1811 moved his workshop to Vienna.

Several trends of the first half of the 19th century were already discernible by 1800. The five-octave range of the German and Viennese pianos was expanded, and the keyboards were changed from black naturals and white-topped sharps to white naturals and black sharps as on the modern keyboard. The number of tone-altering devices increased. The case structure was made heavier to accommodate the increasing size of the instruments and their heavier stringing.

Few Viennese pianos from the first years of the 19th century appear to have survived, but several extant instruments by Anton Walter with a range of *F* to *g*^{'''} may be from this period. An early instrument by Nannette Streicher (Germanisches Nationalmuseum, Nuremberg) with a range of five and a half octaves, *F* to *c*^{'''}, has most of the characteristics of a late J.A. Stein piano (see §3 above) including wooden *Kapseln*, but the naturals of the keyboard are ivory, and the grain of the bottom is parallel to the spine. Later surviving instruments by Nannette Streicher indicate that about 1805 she adopted the Walter action type with metal *Kapseln* and back checks.

The earliest known signed and dated Viennese action pianos with damper pedals instead of knee levers are by Nannette Streicher (1811; Germanisches Nationalmuseum, Nuremberg) and Joseph Brodmann (1812; Musikinstrumenten-Museum, Staatliches Institut für Musikforschung, Berlin). With one (early) exception the extant pianos by Conrad Graf all have pedals.

By the 1820s a typical Viennese grand piano was nearly 2.3 metres long and 1.25 metres wide, with a range of six or six and a half octaves and usually with two to six pedals. Certain types of space-saving and decorative upright instruments, such as the 'giraffe' (see fig.15) and 'pyramid' pianos, were popular (see [Upright pianoforte](#)), as well as smaller versions of the square such as the *Nähtisch* ('sewing table'), the *Orphica* (a tiny portable harp-shaped piano; for illustration see [Orphica](#)) and the *Querflügel* ('cocked hat'). An invention of 1800 by Mathias Müller had special significance: his *Ditanaclasis*, made at first with two keyboards opposite each other and from 1803 with a single keyboard, is an ancestor of the modern pianino or cottage piano (Haupt, D1960), its strings running from near the level of the floor rather than from keyboard level. In the second quarter of the century larger squares with the Viennese action were also made.

The 1820s and 30s were also a time of many inventions and improvements in the piano in Vienna. Soundboard structure, *Kapseln*, the keyboard and down-bearing devices for the nut and bridge seem to have received the most attention. In 1823 J.B. Streicher patented his down-striking action (Pfeiffer's *Zuggetriebe*; see §3 above), of which there are several surviving examples, and in 1831 he invented an 'Anglo-German' action in which the layout of the traditional Viennese action is combined with the action principle of the English piano (see [fig.16](#); this type of action had also

appeared in some English and German-Austrian pianos in the late 18th century, but was never widely adopted). Streicher used a system of iron bars in 1835, and Friedrich Hoxa is reputed to have been the first Austrian to use a full iron frame, in 1839; Friedrich Ehrbar (1827–1905) was one of the first in Vienna to use the iron frame (see §6 below). But these developments were behind their English counterparts by 15 or 20 years, and fortunately the basic design of the Viennese wooden instrument with its interlocking structure was more capable than that of the English of sustaining increased string tension. Graf, the most eminent Viennese builder from the early 1820s until his retirement in 1841, remained faithful to wooden framing (see fig.17). The relative virtues of English- and Viennese-style pianos – their touch and timbre – were keenly debated on many occasions. Research indicates that German composers from Beethoven to Schumann and Brahms never wavered in their allegiance to the Viennese piano. But as the century progressed, the demands of musical taste elsewhere and the predominant playing technique of the period accentuated the disadvantages of the Viennese action, rendering it unable to compete in the international market. Joseph Fischhof, a juror at the Great Exhibition of 1851, complained bitterly in his *Versuch einer Geschichte des Clavierbaues* (1853) about the other judges' emphasis on volume alone, which discriminated against the already sparsely represented Viennese pianos built to satisfy the Austrian taste for fine nuances and expressive playing.

Just as the demand for more volume with a stronger fundamental tone and fewer overtones meant heavier stringing and consequently a thicker and stronger case structure, the hammers and dampers of the Viennese piano also became heavier (see [figs. 18](#) and [19](#), below), although the simplicity of the action did not change and some Viennese makers retained until late in the century the thin layer of leather over the felt hammer-covering that had become common by the middle of the century. Inevitably, however, the heavier action destroyed that delicacy of touch and crispness of tone which had distinguished the earlier instruments. Pfeiffer suggested that pianists used to the English action were disturbed by the feeling of the hammer falling back to the rest position, which is not noticeable in an action where the hammers are not attached to the key. He also explained that the key-attached hammer had another disadvantage: the striking-point varies according to the depth of the key dip when the hammer hits the string; therefore, when the total key dip was increased as the Viennese action got heavier, this inconsistency was accentuated. However, Pfeiffer (C1948) considered that the allegedly poor capacity for repetition of the Viennese action was much exaggerated. On the same subject, Joseph Fischhof (C1853) had already commented that repetition was to be performed by the pianist, not the piano maker. Viennese pianos were still produced in the second half of the 19th century but were discontinued as a standard model by Bösendorfer in 1909; some were made to order by Bösendorfer during the next decade and a few makers of less expensive instruments in Vienna continued to use the developed *Prellmechanik* even later. In the end the decline of the Viennese action was due to changing aesthetic paradigms in playing as well as building pianos. Viennese pianos required both a sensitive, sympathetic pianist of the old school, and a piano maker who was a skilful technician and worked with intuitive feeling, since the action

was much harder to adjust with precision than a modern action with its many adjusting screws.

The modern instrument, which has become more of a machine, is also better suited to modern piano playing, which calls for great volume and precision. In this connection it is worth noting that Viennese piano makers were particularly reluctant to expand their firms (Bösendorfer, F1898), so that there was hardly any industrial manufacturing of instruments on a large scale in Austria. Viennese piano-building stands for a traditional craftsmanlike approach, and 19th-century industrialization was foreign to it. However, several Viennese piano makers in the second half of the 19th century did endeavour to comply with the west European standard. The most important firms of this period were J.B. Streicher & Sohn, Ludwig Bösendorfer, J.M. Schweighofer's Söhne and Friedrich Ehrbar. As well as making the usual Viennese instruments, all these firms also built pianos with the English action, and even with a double repeating action. Innovations such as the cross-strung solid-cast frame, and the double scale deriving from the research of the physicist Helmholtz, were already being introduced in Vienna about 1875 (Schelle, B1873; *Die Pianoforte von Schweighofer*, 1892).

In the wake of the harpsichord revival of the 20th century there was from World War II a new interest in the early models of piano with *Prellmechanik* as proper instruments for the stylistic investigation and historically accurate performance of the Classical masters such as Haydn, Mozart and Beethoven. Replicas of pianos by Stein and his contemporaries have been produced by Hugh Gough and Adlam-Burnett (England), Philip Belt (USA), Martin Scholz (Switzerland), Rück and Neupert (Germany) and others, and these have promoted a widespread recognition of the virtues of the 18th-century Viennese piano for its own repertory. By the late 1970s progress in reconstructing contemporaneous orchestral instruments and their playing techniques made it feasible to perform a Mozart concerto with instruments resembling the originals.

In the early 1980s makers such as Robert Smith and Margaret Hood (USA) and Neupert began producing replicas of the larger Viennese pianos of Graf, Streicher and Dulcken. Since the early 1990s Christopher Clark (Cluny, France) and Paul McNully (Divišov, Czech Republic) have also become famous for the high standard of their instruments. Many such builders concentrate on using the same materials and techniques as the original makers. These instruments, as well as the restorations of E.M. Frederick, Edward Swenson (both USA), Gert Hecher and Albrecht Czernin (Austria) and others, provide an opportunity to extend keyboard performing practice to include the piano repertory of the 19th century.

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6. England and France, 1800–60.

During the first half of the 19th century English and French instrument makers transformed their low-tensioned, light-action fortepianos of five or five and a half octaves into massively powerful, seven-octave instruments closely resembling the modern piano. Prominent London manufacturers of the period included the firms of Broadwood, Clementi (later Collard & Collard), Kirkman and Stodart; in Paris, the Erard and Pleyel firms were

dominant. Erard, which also ran a successful London branch, was perhaps the single most important source of innovation among these makers.

In the quest for greater power and dynamic range, which was the driving force behind these changes, string diameters and tensions were progressively increased. On the grand pianos of John Broadwood about 1801, the iron wire used for the note c" is under a tension of about 10 kg per string – virtually the same as that used in Zumpe's square pianos 30 years earlier. But by 1815, thicker wire was used in both grands and squares, with a tension of about 15 kg per string for c". Thereafter the increase was inexorable: 24 kg by 1825, 42 kg by 1850. Such high tensions were made possible only by using harder steel wire and ever-stronger forms of bracing in the case construction, progressing towards the full iron frame.

To match these heavier strings the weight of the hammers was more than doubled (see [fig. 19](#)). The more powerful, richer sonorities of the later pianos are directly related to energy input, which cannot be manufactured inside the instrument, but must come ultimately from the player's fingers. This has a profound effect on the touch, illustrated by comparing the minimum weight required to sound a note on instruments made 60 years apart. Typically, an English grand of around 1800 requires only 34 grams to sound c", but on a piano of 1860 the same note requires 80 grams. To ease the burden on the player, piano makers were compelled to reduce the gearing ratio between the finger and the hammer head. Until about 1810 English piano keys had a touch depth of about 7.5 mm, but by 1845 this had increased to 9 mm and by 1860 to 10 mm. This depth of movement required taller sharps, while the natural key heads were lengthened from 40 mm to 50 mm, encouraging a more vigorous attack with extended fingers rather than the quiet hand and curved finger techniques of the 18th century.

The extra tensile strength obtained from hardened steel strings, together with the physical properties of much tauter wire, demanded softer and thicker hammer coverings to suppress the undesirable inharmonicities produced by prominent upper partials. Many materials were tried, including woven cloth or matted fur applied over the traditional layers of leather, but compressed felt gave the best results. This led to the production of specialist hammer felts and new arts of voicing (or 'toning') the hammers. The *fortissimo* became much more powerful than before, and the *pianissimo* quieter by contrast, but there was some loss in articulation, especially noticeable in the lower notes where the tone develops more slowly.

Sébastien [Erard](#) and his nephew Pierre introduced many successful solutions to the problems created by the heavier and deeper touch, and their numerous patents of this period also chronicle the ways in which piano construction was modified so as to bear hugely augmented loads. As early as 1808 Sébastien Erard's patent drawings show a downward-sloping wrest plank with agraffes (metal staples, one for each note, secured to the wrest plank to provide a bearing for the strings which pass underneath and at the same time defining one end of the speaking-length of each string). In this arrangement the wrest plank is stronger and the hammer blow hits the

strings against their bearing, which prevents their displacement and, together with the equalized unison string lengths introduced by Broadwood, helps to preserve the tuning. But the main focus of the 1808 patent was an entirely new action: Erard's *mécanisme à étrier*. In this the intermediate lever (omitted in English grand actions) was reintroduced, but adapted to operate a downward-pulling action on a rear extension of the hammer butt. After escapement the 'stirrup mechanism' quickly re-engages the hammer so that notes may be repeated with small motions of the key. This ability to repeat notes when the key was only partially returned became increasingly important as more massive hammers produced a heavier touch. English makers paid insufficient attention to these developments, most preferring the simplicity and reliability of the action invented by Backers. In December 1821, just months before the 1808 patent expired, Pierre Erard filed a patent for another repetition action (see [fig.20](#); the patent was approved the following year). This one, with only minor modifications, provides the basis of all modern grand piano actions. After escapement, the hammer falls away by only a short distance, about 10 mm below the strings, where it rests on a sprung repetition lever. As the finger releases the key the intervention of this lever allows the hopper to re-engage the hammer quickly; so that for repeated notes it is not necessary that the key return to its original position. One of the secondary results of higher string tensions can be seen in Erard's change to under-dampers which, aided by a spring, press firmly against the strings to quell their energetic vibrations.

The construction of an entirely wooden case that would resist the enormous aggregate forces of the string tension demanded ever more drastic buttressing. For this reason there was much interest in down-striking actions because these allowed the case to have bulky wooden struts passing right through the instrument behind the soundboard. However, the better reliability of up-striking actions was ultimately persuasive. Early six-octave English grands used five steel arches to bridge the gap between wrest plank and belly rail – as in Beethoven's Broadwood of 1817. That instrument may be seen as the end of the line for piano development without metal framing. In 1820 James Thom and William Allen jointly patented a 'compensation frame', in which brass and steel tubes were placed above the strings to connect the wrest plank to a metal hitch-pin plate along the bentside. Part of their idea was to allow for slight movements of the hitch-pin plate, and to use the expansion and contraction of the tubes under changing temperatures to push or pull the frame, so maintaining the original string tension. Their system was very effective in practice. Grands made under this patent by William Stodart were vastly more stable at high tension than any previous piano. Other makers responded with more modest schemes using three to five steel struts (see [fig.21](#)). In most English square pianos after 1825 a metal hitch-pin plate on the right was braced against the wrest plank by a single strut. In Erard's 1825 patent the grand's wrest plank is reinforced with a steel plate fastened underneath, and struts bear against a metal plate at the bentside through adjustable screws.

Facility of repetition was of paramount importance to French makers, yet many of their square pianos from the early part of the 19th century feature a simple two-lever action without escapement. With this mechanism rapid reiteration was possible with practice, but as hammers increased in weight

it became more difficult to prevent rebounds and double strikes. London makers, using the more subtle escapement action of fig.11, countered this problem by adding a wire-mounted check – before 1830 on expensive models. Erard likewise added a check; the firm designed and patented a succession of innovatory actions for square pianos between 1820 and 1840, but few of these found their way into regular production. Many French square pianos employed triple stringing rather than augmenting the tone with heavier bichords as favoured in England.

Once again, as the 14-year term for the grand repetition action expired, Erard applied for another, dated December 1835, effectively preventing British rivals from using a wide selection of useful innovations. In all this time Broadwood had taken out only three quite trivial patents. It was not until the Great Exhibition of 1851 in London, when the jury awarded its most prestigious medal to Erard, that Broadwood's complacency was exposed. As the world's largest and most commercially successful manufacturers they were aggrieved at the decision, though many friends rallied to defend them, claiming that Broadwood's tone was superior – a notoriously subjective matter. (A grand piano of 1855 by Erard is shown in fig.22.)

Among British manufacturers the square piano declined rapidly after 1840 as improved uprights won approval for domestic use. In 1810 more than 80% of pianos produced in London had been squares, but by 1850 this had dwindled to less than 7%. Part of the reason for the square's demise was its increasing size: as the compass increased from five-octaves to seven such instruments inevitably grew not only longer but proportionately wider and deeper, becoming massively cumbersome pieces of furniture. The upright instrument provided an alternative. Most uprights of the period had the soundboard and strings raised above the keys – chiefly for acoustical reasons. 'Upright grands' up to 8.5 feet (2.66 m) tall incorporated the structure and action of the horizontal grand with minimal modification, the hammers striking from the back. More compact forms were basically square pianos raised vertically, using diagonal stringing; for these William Southwell designed the 'sticker action'. The first cabinet uprights, in which the strings descend to within a small distance of the floor, were five-octave instruments patented in 1800 by [John Isaac Hawkins](#), an Englishman living in Philadelphia (see also [Upright pianoforte](#)). Just over four feet high, his absurdly named 'Portable Grand Piano-forte' was in some technical respects far ahead of its time. But Hawkins was primarily an engineer, not a musical instrument maker; he paid little attention to the touch and the pianos were not a success. Southwell's sticker action ([fig.23](#)) proved useful in tall cabinet uprights (1820–50) which, like Hawkins's piano, had the wrest plank at the top. Even with an escapement such actions were not equal to *prestissimo* playing, but the structural stability of the cabinet form, in which the action could be placed entirely in front of the strings, was so superior that other forms were soon obsolete. The shortcomings of the upright action were addressed most successfully by Robert Wornum, who developed the 'tape-check' mechanism ([fig.24](#)). A light brass spring, connected to the hammer butt by a linen tape, acquires tension as the hammer approaches the strings and tweaks it away from the strings promptly, preventing rebounds or dwelling on the string. With minor modifications to improve reliability in the escapement, and with relocation

of the dampers, Wornum's invention became the prototype for modern upright actions.

To reduce the height of these front-striking uprights to the absolute minimum a simple diagonal disposition of the strings was adopted, as advocated by Thomas Loud (1802) and seen in Wornum's early instruments. But in 1828 Jean Henri Pape in Paris devised the prophetic concept of overstringing, placing the bass strings on a separate bridge in the otherwise unused area of the soundboard at the bottom right beyond the tenor bridge. The bass strings passed over the tenor in a system that has since worked well in grands. In Pape's fashionable console pianos of around 1840 the top of the case was only slightly higher than the keys, an arrangement made possible by having the rear of the keys cranked downwards. However, the compactness of such designs was achieved at the cost of some loss in sonority and in the reliability of the action. From 1835 to 1860 the most popular form of domestic instrument was the dependable 'cottage piano', a cabinet piano of modest height (one of c1825 is shown in fig.25).

Changing perceptions on the use of the sustaining tone and mutation stops were partly conditioned by the increasing power of the piano throughout this period. Beethoven's Erard grand, presented to him by the maker in 1803, had four pedals typical of French instruments up to 1825. The harp pedal produced a pizzicato sound that could be used with or without sustaining effects. (When not sustained, the tone was usually called 'lute'.) The moderator produced a muffled tone by interposing cloth tabs between the hammers and strings. The *una corda*, which Louis Adam (1804) recommended in conjunction with the fourth, sustaining pedal as the *jeu céleste*, was commended by Beethoven to Viennese makers. Parisian square pianos often had a [Bassoon stop](#), operating only from middle C downwards, whose buzzing sound added rhythmic impulse to dance music. Pianos from London were usually equipped simply with two pedals, as found on modern instruments. On early 19th-century grands and uprights the left pedal provided a genuine *una corda* or *due corde* throughout the compass, but this was often compromised after 1830 when the tenor and bass were not always tricords. The right pedal lifted the dampers. The changing use of this pedal, in consequence of the stronger reverberation of more tautly strung pianos, caused many makers to seek ways of providing selective sustaining mechanisms. The simplest was Broadwoods' split pedal, which could lift the bass and treble dampers separately, while the most complicated and least copied was the [Sostenuto pedal](#) pioneered by Boisselot and exhibited in Paris in 1844. In spite of the plethora of other mechanical aids, when felt-covered hammers became the norm after 1830, most pianos were provided only with the keyboard-shifting 'soft' pedal and the damper-lifting [Sustaining pedal](#).

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7. Spain, 1745–1850.

The earliest extant Spanish piano, dating from about 1745, was made in Seville by Francisco Pérez Mirabal. Whilst the action resembles Cristofori's 1720 model with a non-inverted wrest plank, the case has a double-curve bentside and other features of construction more typical of Sevillian

harpsichord-making. Its compass is $G'-d'''$. Unusually, it possesses trichord stringing where one set of strings could be silenced with a hand-operated stop of leather pads. Two other, unsigned, Spanish pianos with a Florentine-style action are known: a $G'-g'''$ instrument from the Pérez Mirabal workshop, and a $C-d'''$ instrument with bichord stringing whose case suggests a different school of construction. The early presence of pianos in Seville may be related in some way to the marriage of the Portuguese infanta Maria Bárbara and the Spanish crown prince Fernando in 1729 and to the Spanish court's residence in Andalusia during the following four and a half years. Maria Bárbara brought her music teacher, Domenico Scarlatti, with her to Spain. It appears probable that both were familiar with the piano and during the early years of her marriage the princess may already have owned a Florentine instrument that could have inspired Pérez Mirabal to develop similar instruments. None of the grand pianos built by Mirabal's successor in Seville, Juan del Mármol, is known to have survived; however a number of his square pianos, made from the 1780s onwards in the English style, are extant. Some of his instruments were exported to Latin America and a Juan de Mármol (father or son) emigrated to Mexico at the end of the century, as did Adam Miller, a German who moved to Mexico after working in Madrid. Information on piano building in Madrid prior to 1780 is not available. As far as the royal harpsichord maker Diego Fernández is concerned, it is not clear whether he made such instruments himself or whether a few of his harpsichords were later converted into pianos.

Grand pianos (Sp. *pianos de cola*) were usually known as *clavicordios* (or *claves*) *de piano* or *de martillos* (i.e. 'piano- or hammer-harpsichords') during the 18th century. Square pianos were called *fortepianos* or *pianos fortes* (later known as *pianos cuadrilongos* and most recently as *pianos de mesa*). The term *fortepiano* seems to have been introduced together with the first such instruments from England during the 1770s. In the following decades the most up-to-date models were imported from England and Madrid makers advertised themselves as exponents of the English style. Foremost of these was [Francisco Flórez](#), a court piano maker who became familiar with the work of English makers, including that of J.J. Merlin, during a year-long stay in England. His younger rival and successor in the royal favour, [Francisco Fernández](#), at first followed the English style but later tried to found a Spanish school of construction using native woods, while at the same time following developments abroad, particularly in France. Other Madrid piano makers in the first half of the 19th century showed little originality. An exception was the immigrant Jan Hosseschrueders, a Dutch carpenter who founded a firm in Madrid in 1814, later known as [Hazen](#) and still in operation today. Hosseschrueders patented a transposing piano in about 1824.

Little research has been carried out on the piano in other regions of Spain. It appears, however, that at the beginning of the 19th century German influence was uppermost in Catalonia. Many Catalan square pianos are to be found incorporating knee levers and a *Prellmechanik* (see §§3 and 5) comprising a *Prelleiste*, hammers held in brass *Kapseln*, but no back checks. In 1848 the French firm of Boisselot opened a branch in Barcelona (later owned by the Spanish firm of Bernareggi). This was a symptom of the increasing popularity of French instruments in Spain. As the century

progressed few Spanish firms could compete directly with the large factories in other countries and many smaller Spanish firms came to rely on cheaper parts from abroad for assembly in Spain.

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8. North America to 1860.

Pianos were used and made in North America by the 1770s. The earliest known reference to a piano there is a notice in the *New-York Gazette and Weekly Mercury* of 17 September 1770 listing a 'fortepiano' for sale by the Englishman David Propert; in Boston, Propert advertised that he taught the piano and in 1771 performed 'some select pieces on the forte piano', at the Concert Hall. In the same year in Virginia Thomas Jefferson and Robert Carter bought pianos from London. In 1772 John Scheiuble [Sheybli] announced in New York that he made and repaired pianos, and in 1774 he advertised for sale 'one hammer spinnet', which he may have made himself. Another German craftsman, John [Johann] Behrent, usually credited with making the first piano manufactured in North America, advertised in Philadelphia in 1775 that he had made an instrument 'by the name of Piano Forte, of Mahogany, in the manner of an harpsichord, with hammers and several changes'. Although both manufacture and emigration diminished during the Revolutionary War, from the mid-1780s many builders emigrated from Europe to the USA, among them Thomas Dodds (active in New York from 1785), Charles Albrecht (Philadelphia, c1785), Charles Taws (New York, 1786; Philadelphia, 1787) and John Geib (New York, 1797), who claimed by 1800 to have built 4910 pianofortes. In Milton, Massachusetts, the American-born Benjamin Crehore was building pianos by the 1790s. The type most often played and owned by Americans was the square piano, which remained in favour until the 1880s. The typical early square had wooden framing, a range of five to five and a half octaves ($F-c'''$), English action (although Albrecht made some with German action), and changes in registration activated by hand stops.

As early as 1792 Dodds & Claus noted the need to prepare their wood 'to stand the effect of our climate', a prime concern of American builders throughout most of the 19th century. [John Isaac Hawkins](#), an English civil engineer working in Philadelphia, included an iron frame and iron bracing rods in his ingenious 1800 patent for a small upright piano. Although his invention did not succeed musically, it represents one of the earliest attempts to use iron to withstand climatic changes. In 1825 Alpheus Babcock, a Boston maker who had worked with Crehore, was the first to be issued a patent (17 December 1825) for a one-piece metal frame, which he claimed would be 'stronger and more durable than a wooden frame or case' and, because the strings and metal frame would expand or contract equally, would prevent the instrument being 'put out of tune by any alteration in the temperature of the air'. He fitted this frame in a piano typical of the late 1820s, a mahogany square with decorative stencilling, two pedals and a compass of six octaves ($F-f'''$); only two Babcock squares with an iron frame are extant (fig.26). Many builders, especially in New York and Baltimore, opposed the iron frame, claiming that it resulted in a thin and nasal tone quality. Instead, many used the heavy wooden bracing and a solid five-inch (12.7 cm) wooden bottom for stability in tuning. But by the 1840s, wooden framing alone was not strong enough to

withstand the enormous tension required by the piano's expanded compass (seven octaves, A¹–a⁸) and the rigours of American climatic extremes.

By the 1830s American makers of square pianos were using the Erard repetition action. In 1840 the Boston piano maker Jonas Chickering, with whom Babcock worked from 1837 to 1842, patented a metal frame with a cast-iron bridge for a square piano, and in 1843 he patented a one-piece metal frame for grands. He was the first to devise a successful method of manufacturing and selling pianos with metal frames and was the first major American builder to make grand pianos, for which he won special notice at the Great Exhibition in London (1851). Metal frames and felt-covered hammers made American squares characteristically heavy and sonorous instruments. The Chickering factory, with about 300 workers, made over 10% of the 9000 pianos produced in the USA in 1851. After a fire destroyed the factory in late 1852 the firm built a vast new factory (fig.27) and by the 1860s it employed over 500 workers. The Chickering firm set the standard for the American piano industry: production of high-quality pianos with metal frames, an extensive steam-powered factory operation whose workers developed highly specialized skills, an energetic sales programme, and support for musical events and performers.

In 1853, the year of Jonas Chickering's death, the Steinway firm was established in New York; within a decade it had equalled the Chickering firm in production and prestige. Like Chickering, the firm designed pianos with metal frames, patenting in 1859 a new overstringing arrangement for the grand piano which transformed the sound of the instrument and was eventually adopted by manufacturers throughout the world (see also §9 below). The demand for pianos grew throughout the century. According to statistics gathered by Loesser, Ehrlich and Dolge, one in every 4800 Americans bought a new piano in 1829; by 1851 the figure had risen to one in 2777, and by 1870 to one in 1540.

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9. 1860–1915.

The great change in the period from 1860 to World War I was the shift in piano manufacture from the craft shop to a factory system. Manufacturers before this time, such as Broadwood, the largest in the world with more than 300 employees, used no machinery and achieved virtually no economies of large-scale production. The typical small craft shop used labour-intensive methods to make a few instruments each year. The spread of factories brought a tremendous growth in piano production, making much less expensive instruments available to more modest households. The greatest change of this type took place in the USA, where production, as shown in Table 1, increased by 15 times between 1870 and 1910. Germany's output increased eight times and Britain's three times, while France's production rose only about 20%. It has been estimated that, based on comparative income levels, the cost of pianos approximately halved from 1850 to the end of the century. Such growth suggests that the second half of the century saw the actualization of aspirations often expressed in the first half: that even the most modest cottage might have a piano on which the greatest music would be played, that the piano would

become the household's altar, the drawing-room's orchestra, the centre and focus of the concert hall. Pianists continued to be leading stars of the musical world. International tours by Rubinstein, Bülow, Paderewski and others continued the tradition begun by such pianists as Liszt, Thalberg and Clara Schumann, bringing the highest realms of pianism to ever-greater numbers of people.

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Year	Britain	France	Germany	USA	Japan	USA	Korea	Other	Total
1870	50	20		70			72		215
1890	75	25	12			37		10	249
1900	50	20		20		12	2		204
1935	55	20			4		61	4	146
1960	19	2	16		10	16	48	88	199

c1	17	1	24	21	22	27	20	6
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This period also saw the beginnings of the standardization of what may justly be called the modern piano. Innovations of earlier years, such as overstringing, metal frames, felt hammer-coverings, refinements in actions, and the extension of the range from five octaves to seven or seven and a third, were combined and improved. Types and shapes of instruments were somewhat simplified as the century wore on. Large vertical pianos, such as cabinet pianos and 'giraffes', disappeared to be replaced by smaller uprights, standing only 4 to 5 feet (c1.2 to 1.5 m) in height. Such instruments were rapidly becoming the pianos of choice in middle-class European homes by the 1860s, and Broadwood made its last square in 1866. The Americans and Canadians retained their affection for the square for some decades longer. When, after 1865, Theodore Steinway began to concentrate production on the upright at the expense of the square, even workers in the factory objected, and American makers produced larger and larger squares as the century went along. But Steinway, which had made its first uprights in 1862, produced its last square in 1888, and in 1904 the association of American piano manufacturers gathered together all the squares they could find at their meeting in Atlantic City, New Jersey, and burnt them in a bonfire. Many squares survive as relics, but as the symbolism showed, their manufacture had essentially ceased.

Steinway's 1859 patent for overstringing grand pianos (see fig.28) produced what was essentially the modern grand (see fig.29). It combined elements of earlier designs: the one-piece iron frame, patented for squares by Babcock, and for grands by Chickering (see §8 above); overstringing, which was pioneered by Jean Henri Pape for small uprights in the 1820s and was widely in use in squares; and the divided bridge, used by John Broadwood in the 18th century and refined in shape by Henry Steinway so that in combination with overstringing the bridge was brought closer to the centre of the soundboard, where vibrating efficiency was greater. Other design innovations came especially from the imagination of Theodore Steinway: the metal action frame, which prevented the warping of the action; the 'duplex scale', which proportioned the lengths of non-speaking parts of strings to the speaking parts in order to enhance the partials and the tone; and the laminated case, which was stiffer and more durable and, by some accounts, improved the tone with more efficient reflection of vibrations across the soundboard. His brother Albert Steinway patented the sostenuto pedal, the middle pedal in most modern grands, which allowed the sustaining of notes whose dampers were already up when the pedal was depressed. Many of these elements were copied by other makers, though Europeans on the whole did not use the sostenuto pedal until after World War II. Some experiments in redesigning keyboards were carried out, notably Józef Wieniawski's double-keyboard instrument with the treble on the right in one and on the left in the other (1876), Ferdinand Clutsum's concave keyboard (1907), and Paul von Janko's six-row, paired whole-tone keyboard (1882). These had only temporary success, Janko's more than the others. (See [Keyboard](#).)

The Erard action became the most common, though other types were in use. Bösendorfer continued to provide Viennese as well as Erard actions until about 1910. Such makers as Broadwood, Chickering, Pleyel and Blüthner used actions of their own design for quite a time, but by the early

20th century most of these had fallen out of use. Some makers, especially the English and French companies, held back from adopting the one-piece iron frame with overstringing, Broadwood making its first overstrung grand only in 1897 and Erard in 1901. Both continued to make straight-strung pianos after that. Blüthner used (throughout the 20th century) aliquot stringing in the top three octaves, with a fourth string above the others which vibrates sympathetically.

The die was cast in 1867, when at the Paris Exposition the piano competition was decisively won by the Americans. Steinway and Chickering argued inconclusively about which had taken the more important prize. Both were winners, and the outcome was dramatic. They were emulated especially by German makers and some Austrian firms. Encouraged by successes in other international exhibitions such as Philadelphia in 1876 and Amsterdam in 1883, the Americans were able by shrewd marketing and vigorous pursuit of export trade to persuade the public that what was widely called the 'American system' was now the norm. It maintained quality and lowered cost by using machinery instead of manual labour, by rationalizing the division of labour and by standardizing parts. Cottage industries had long been employed for the production of some parts, but now the system was extended to all parts, and companies specializing in supplies multiplied. Foundries could cast frames to order, and wood could be properly seasoned and wooden parts supplied to order in many shapes and sizes. Companies specializing in actions had been known since the 1840s, and they certainly saved small makers a great deal of grief and money. The action makers were probably primarily responsible for the final victory of the Erard type of action. By using parts suppliers, even small companies could take advantage of economies of scale, and interchangeable parts meant that many small makers became, in effect, 'compilers' of pianos rather than manufacturers. The leading companies still boasted that they manufactured everything in their own plants, but their smaller competitors met a large need and a large market. People who could never afford a Steinway could buy an instrument made by Joseph P. Hale in the USA and revel in the status and musical presence of a piano. If Hale's instruments were not as 'good' as Steinway's, they nevertheless served essential musical and social needs.

The piano began to be more than a European instrument. It spread to European colonies, as colonial officials and settlers desired the cultural goods they had known at home. After the Meiji Restoration, when in 1868 Japan first opened itself to the West, the Japanese government began an intensive overhauling of the educational system, including the widespread teaching of the piano and violin in schools. American and European firms provided the instruments, though some Japanese makers such as Nishikawa of Tokyo began work even before the end of the 19th century. The American successes of 1867 also contributed to the extension of exports to all the world. Many firms did not participate, partly by choice, but the Germans and Americans were especially active, the Germans simply taking the Australian market away from English makers and having large positions in South American markets. Steinway's expansion into Germany in 1880 gave the company a strong place in European and English markets, and Steinway was the export leader in the USA.

By the onset of World War I, as well as being an international instrument, the piano had become universal as well; no longer found mostly in the drawing-rooms of the wealthy, it was now a nearly ubiquitous furnishing and a source of pride and pleasure in even extremely modest homes. It had also become a modern instrument, manufactured by the latest technological means, designed to withstand climates of all sorts, and marketed by the most up-to-date methods. Some strains were to be found in the industry. The problems of labour unionization had yet to be solved, and the beginning of the 20th century saw some consolidations among firms, such as the purchase of several piano companies, including the proud old Boston firm of Chickering & Sons, by the American Piano Company. There were new companies, such as D.H. Baldwin in the USA, and rejuvenated old ones, such as Chappell in Britain and Ibach in Germany. Some old ones dropped from sight, notably Streicher in Vienna, and others were bought out, such as Brinsmead in England.

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10. From 1915.

World War I effectively stopped piano manufacture in countries immediately affected by it, though American production was only restricted. After the war, production soon reached pre-war levels in England, France and the USA, and by 1927 Germany had regained its prior capacity. Public demand for pianos increased mightily during the boom years of the 1920s, when there was also an astounding rise in the production of automatic pianos, especially in the USA. Already in 1919 their production was greater than that of ordinary pianos; in 1923 it reached a peak of 56% of the entire American output of pianos. These mechanisms, invented before the war, came to their flower afterwards (see [Player piano](#)). Earliest in general production was the Pianola of the Aeolian (later Aeolian American) Corporation, first a 'piano player' set in front of the keyboard that actually depressed the keys, and later a 'player piano' with the mechanism inside the piano's case. In Germany the Welte-Mignon was first brought out in 1904 and the Hupfeld company's DEA [Reproducing piano](#) in 1905. The major American 'reproducing' mechanisms were Aeolian's Duo-Art and the Ampico of the American Piano Company, both released in 1913.

If the rise of automatic pianos tended to diminish the level of active piano playing, other advancing modes of entertainment and recreation may have accelerated decline. During the 1920s the radio was becoming ever more popular as a source of musical and other entertainment – and it was, if anything, even easier to play than the player piano. Competition from the cinema and the automobile for recreational time and money was becoming formidable. Piano playing still attracted many people: the number of music teachers in the USA, where these competing modes of entertainment flourished to the highest degree, actually rose during the 1920s and 30s. Nonetheless, during this period the piano's status as a domestic instrument receded and has never been quite regular.

With the Depression piano manufacture underwent a drastic decline. American production fell to 10% of its pre-Depression level by 1932, German production to about 6% and English to about 30%. Various more or less drastic remedies were tried. Very small grands, well under 1.5 m in

length and sometimes in odd shapes, including symmetrical ones, were designed to appeal to families with aspirations to status but straitened finances. As sounding instruments they were 'babies' but not grand. The Mathushek Company in New York attempted unsuccessfully to reinstate the square, in sizes considerably smaller than those familiar in the late 19th century. Beginning in England, very small uprights (the Americans called them 'spinets'), barely higher than keyboard level, were made; they had small soundboards, short strings and 'drop' actions, all of which contributed to technological and tonal inadequacies. Many of them were virtually untunable, their touch was spongy and uncontrollable, their tone an assault on the ear. They were handsomely designed and took up little wall space and even less floor space, but they were probably responsible for a great many children's complete loss of interest in playing the piano. However admirable these attempts to overcome the financial difficulties of the 1930s, their musical contributions were, if anything, negative, and they have been discontinued by almost all manufacturers.

World War II brought an already badly depressed piano industry to a halt. Every country involved required piano companies to stop using valuable steel, iron and other materials for such frivolities as musical entertainment. Steinway manufactured gliders and was permitted to produce a few hundred small uprights for military use. German factories, almost entirely converted to war production, were mostly bombed out of existence (including Steinway's Hamburg factory). English and Japanese companies likewise contributed to the war effort. Some technological improvements came out of the war. The most important in materials were resin glues, less susceptible to temperature and humidity changes than hide glues, and plastics of various kinds, used for key coverings (ivory becoming unusable as elephants were endangered), for bushings, and more recently for cases, allowing considerable freedom in modifying if not completely altering external shapes. Manufacture has benefited from the efficiency of automation technologies. Otherwise there have been few advances in piano design or materials since World War II. There were experiments with microtonal pianos (see [Microtonal instruments](#)), especially in the 1920s, and various methods of modifying the sound by 'preparing' the piano, most famously by John Cage beginning in the 1930s (see [Prepared piano](#)). The actions that became standard in the late 19th century have remained so: the Erard action for grands and the tape-check for uprights, though small uprights use drop actions. Overstringing is universal, and European makers have given up their antipathy to the sostenuto pedal. Hammers and dampers are still made of felt, actions of wood, frames of cast iron, soundboards of spruce. The range of all models has been standardized at seven and a third octaves except for a few larger sizes (e.g. Bösendorfer's Imperial Grand with eight octaves, fig.34). Sizes have also been to some extent standardized. The concert grand is about 275 cm long. Bösendorfer's Imperial is about 15 cm longer; the Challen company in England celebrated King George V's silver jubilee in 1935 with a grand 356 cm long; and Fazioli made the largest grand in production in the late 20th century, 308 cm long. Upright sizes have been standardized to 'full' about 122 to 132 cm; 'studio', about 114 cm; 'console', about 107 cm; and 'spinet', about 91 cm (the latter almost entirely abandoned).

After World War II North American and European industries saw serious compressions: formerly vigorous companies disappeared, various others combined (sometimes ending in dissolution), and there was general retrenchment, though tone quality was not seriously affected. Some successful American firms acquired famous European ones: Baldwin bought Bechstein in 1963, selling it again during hard times in 1987; Kimball, itself part of the Jasper Corporation from 1959, bought Bösendorfer in 1966 and the English action manufacturer Herrburger-Brooks. Steinway has had several owners not named Steinway since 1972, and the company's stock is now traded on the New York Stock Exchange. Only a few notable new enterprises emerged in Western countries. The firm of Alfred Knight, which made impressive uprights in England from 1935 and successfully exported them after World War II, was bought by Bentley Piano Co., which was in turn bought by Whelpdale, Maxwell & Codd in 1993. The ambitious Italian firm of Fazioli, founded in 1981, concentrates on the high end of the trade; its concert grand has received some enthusiastic reports. In the USA the Walter Piano Company (founded 1975) in Elkhart, Indiana, has produced excellent uprights and introduced grands; Fandrich & Sons (founded 1993) in Hoquiam, Washington, impressed many technicians in the mid-1990s with a redesigned upright action, but their marketing has not been aggressive. The great story of the postwar period was the expansion of and dominance by the Japanese piano industry, followed closely by that of South Korea. The vigour with which Asian countries rebounded from the devastations of the 1940s and 50s was exemplified in the piano industry. By 1948 the leading Japanese companies, Yamaha (which had begun making uprights in 1900) and Kawai (established 1925), were again producing pianos, and by 1969, owing in part to extensive and systematic automation technologies, Japanese production of pianos outstripped that of all other countries. In the late 1970s, Yamaha alone was making more pianos than all American companies combined, with an output of about 200,000 annually, sold mostly in Japan. Production has recently slowed somewhat, though it remains the largest of any company. Two South Korean manufacturers, Young Chang (founded 1956) and Samick (founded 1958) have increased production and expanded their facilities. The economic difficulties experienced in 1997–8 apparently damaged the East Asian piano industry only temporarily. The Chinese industry has been less forward, though it has profited by technical advice from elsewhere, and Chinese pianos are being exported as well as sold domestically in increasing numbers. Though early exports of Asian instruments often had structural and tonal problems, considerable improvement has taken place.

A striking trend of the late 20th century was the spread of electronic keyboards and their offspring (see [Electric piano](#) and [Electronic piano](#)). Indeed, the term 'keyboard' has come in the USA to mean an electronic instrument, as distinct from a piano. Synthesizers and MIDI controllers now use the keyboard format almost exclusively, and it is a mild irony that these instruments on their stands look much like little 18th-century square pianos. Several companies have introduced computer-driven reproducing systems attached to conventional pianos, whereby the pianist can record a performance to disk and play it back on the piano itself, or play a pre-recorded performance from computer disk or compact disc. Yamaha has been in the forefront of this development, but Music Research Systems in

the USA, which owns the Mason & Hamlin, Knabe and Sohmer piano brands names, pioneered a digital instrument, and both Baldwin and Bösendorfer have produced similar systems.

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Pianoforte

II. Piano playing.

The history of piano playing is tied to a great many factors: the development of the instrument, the evolution of musical styles, shifts in the relationship of the performer to the score, the rise of virtuosity, the idiosyncrasies of individual artists, changes in audience tastes and values, and even socio-economic developments. On a more practical level piano playing is concerned primarily with matters of touch, fingering, pedalling, phrasing and interpretation. Even a discussion limited primarily to these can point out only the major signposts along the three centuries of the instrument's existence. Much of the lore surrounding the history of piano playing belongs more properly to the realm of anecdote or even myth than to scholarship; much work in this area remains to be done.

1. Classical period.
2. Romantic period.
3. 20th century.
4. Jazz piano playing.

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Pianoforte, §II: Piano Playing

1. Classical period.

The earliest performers brought with them well-established techniques for playing the harpsichord and clavichord, both of which were essentially domestic instruments in spite of their cultivation at leading courts throughout Europe. The best international keyboard repertory required considerable agility, dexterity and coordination, but minimal strength. With a maximum range of five octaves, coupled with long-standing resistance on the part of composers to the fully chromatic use of the keyboard (embraced only by J.S. Bach), there were inherent limits to the musical and technical demands a composer might make upon a player.

Much emphasis has been placed upon the similarity of the early fortepiano to both the clavichord and the harpsichord. There exist parallels in case and in soundboard construction; but as far as the performer was concerned the piano imposed a set of new demands. The various escapements introduced as early as Cristofori allowed the pianist to exert more downward pressure than was feasible on a clavichord. The fortepiano, however, was without the resistance encountered in pressing a plectrum past a string; its dip was correspondingly shallower. While the dynamic range of the new instrument was greater than that of a clavichord, it could not achieve the clavichord's various gradations of *piano*, and its maximum volume was still less than that of a well-quilled harpsichord. The special skills required for playing the piano are acknowledged obliquely in C.P.E. Bach's *Versuch*, i (1753): 'The more recent fortepiano, which is sturdy and well built, has many fine qualities, although its touch must be carefully worked out, a task that is not without its difficulties'. It is known that both Carl Philipp Emanuel and his father had access to the Silbermann pianos at the court of Frederick the Great in Potsdam, where the former was employed, but apart from Johann Sebastian's suggestions for improving

the action on his visit in 1747 there is no documentation of his performances on the new instrument. Hence for the first six decades or so after its invention the piano co-existed with its more established rivals. Marpurg's *Anleitung* (1755) treats keyboard instruments as a family with broad performance skills in common. Even Türk's *Clavierschule* (1789) – cited by Beethoven in a conversation book as late as March 1819 – is directed as much at clavichordists as pianists. Until one instrument came to be preferred by composers and players alike, it was not economically feasible to aim a method book at a specialized audience. It is probably safe to assume that a still hand and an even touch remained the primary objectives of keyboard players until well after the death of J.S. Bach.

The persistence of these virtues is displayed in a letter Mozart wrote to his father from Augsburg in October 1777, wherein he criticized in biting fashion the playing of Stein's little daughter, Nannette, presumably on one of the maker's new fortepianos:

When a passage is being played, the arm must be raised as high as possible, and according as the notes in the passage are stressed, the arm, not the fingers, must do this, and that too with great emphasis in a heavy and clumsy manner. ... When she comes to a passage that ought to flow like oil and which necessitates a change of finger ... she just leaves out the notes, raises her hand, and starts off again quite comfortably. ... She will not make progress by this method ... since she definitely does all she can to make her hands heavy.

Mozart's rival Clementi still admonished his pupils in his treatise of 1801 to hold 'the hand and arm ... in an horizontal position; neither depressing nor raising the wrist. ... All unnecessary motion must be avoided'. Similarly, Dussek (1796) counselled the student 'never [to] displace the natural position of the hand'. Although Beethoven told Ries that he had never heard Mozart play, Czerny reported otherwise, attributing to Beethoven the observation that Mozart 'had a fine but choppy [*zerhacktes*] way of playing, no legato'. This remark must be understood against the background of the gradual shift from non-legato to legato that had its beginnings in the high Classical period. Nevertheless, the keyboard music of Beethoven supplies the most imaginative examples of non-legato in the first quarter of the 19th century. In spite of his own legendary virtuosity and gift for improvisation, it is hard to form a coherent picture of Beethoven's performing style from contemporary reports. According to one of the best-known accounts, that by Carl Czerny, 'his bearing while playing was masterfully quiet, noble and beautiful, without the slightest grimace. ... In teaching he laid great stress on a correct position of the fingers (after the school of Emanuel Bach)'. But Czerny appears to contradict himself in reporting further that Beethoven's 'playing, like his compositions, was far ahead of his time; the pianofortes of the period (until 1810), still extremely weak and imperfect, could not endure his gigantic style of performance'. And, according to Beethoven's biographer Schindler, 'Cherubini, disposed to be curt, characterized Beethoven's pianoforte playing in a single word: "rough"'.

Whether Beethoven performed it himself or not, it is certain that works like the 'Hammerklavier' Sonata op.106 demanded far greater technical resourcefulness (including participation of the full arm) than anything written before 1818. The last articulate spokesman for the conservative Viennese tradition was Hummel, whose *Anweisung* (1828) emphasized 'ease, quiet and security' of performance. In order to realize these goals, 'every sharp motion of the elbows and hands must be avoided'. Nevertheless, Hummel consolidated many of the innovations in fingering that had been adopted by Beethoven and others. Almost two-thirds of his method is devoted to this subject, with great stress on the pivotal importance of the thumb. Along with his own music Hummel advocated serious study of J.B. Cramer's *Studio per il pianoforte* (1804–10) and Clementi's *Gradus ad Parnassum* (1817–26), two of the first systematic surveys of keyboard technique. Although Cramer's goal of the absolute equality of the ten fingers was eventually abandoned, his studies were recommended enthusiastically by composers with aims as diverse as Beethoven, Schumann and Chopin. The heavier, more resonant (and less clear) English instruments preferred (and, in Clementi's case, manufactured) by English and French performers are compared without prejudice by Hummel with the lighter, transparent Viennese instruments. The gradual domination of the English type, including the eventual adoption of the repetition patented by Erard in 1821, exercised a profound influence on the development of piano playing in the second half of the century.

[Pianoforte, §II: Piano Playing](#)

2. Romantic period.

The dawn of Romanticism in the 1830s brought with it the specialization that produced a breed of pianists who were to dominate the salons and concert halls of Europe for the next 80 years. Although the number of amateur pianists continued to grow, the keyboard became increasingly the realm of the virtuoso who performed music written by and for other virtuosos. It is no accident that two composers on the threshold of the new movement, Weber and Schubert, each wrote a great deal of highly original piano music but were also highly original orchestrators, while two full-blooded Romantics of the next generation, Chopin and Schumann, have their achievements more clearly bounded by the capabilities and limitations of the piano. Weber was an accomplished pianist, but both he and Schubert dreamt of success in opera; Chopin became a highly polished virtuoso, while Schumann tried to become one. Among Romantic composers, some shunned or showed little interest in the piano (Berlioz, Verdi, Wagner), and others lived from its extraordinary powers, both as performers and teachers (Chopin, Liszt, Thalberg). This division helps to explain the intense interest after Beethoven's death in developing a range of sonorities for the solo piano that could be compared to an orchestra. Perhaps the most colourful example of this concern is the account by Charles Hallé of a concert he attended in Paris in 1836:

At an orchestral concert given by him and conducted by Berlioz, the 'Marche au supplice', from the latter's *Symphonie fantastique*, that most gorgeously orchestrated piece, was performed, at the conclusion of which Liszt sat down and

played his own arrangement, for the piano alone, of the same movement, with an effect even surpassing that of the full orchestra, and creating an indescribable furore.

The problems of studying piano playing are even more formidable over the Romantic era than over its beginnings. There are several reasons for this. In spite of the proliferation of method books by such artists as Moscheles, Herz and Kalkbrenner, none of the most innovatory contributors to 19th-century pianism (Schumann, Mendelssohn, Chopin, Tausig, Liszt, Brahms and Leschetizky) compiled similar guides. Chopin left behind the barest torso of a method book, apparently prompted largely by financial considerations and perfunctory in all but two respects. The closest testimonial in the case of Liszt is the largely neglected *Liszt-Pedagogium* (Leipzig, 1902), assembled by Lina Ramann with fellow pupils including August Göllerich.

Even more exasperating than the lack of guidance from the major performers themselves is the imprecision of the accounts in an age that worshipped flights of poetic fancy. From a novelist like George Sand one might expect the following description of Liszt at the keyboard:

I adore the broken phrases he strikes from his piano so that they seem to stay suspended, one foot in the air, dancing in space like limping will-o'-the-wisps. The leaves on the lime trees take on themselves the duty of completing the melody in a hushed, mysterious whisper, as though they were murmuring nature's secrets to one another. But the description of a professional musician like Hallé is scarcely of greater value: One of the transcendent merits of his playing was the crystal-like clearness which never failed him for a moment, even in the most complicated and, for anybody else, impossible passages ... The power he drew from the instrument was such as I have never heard since, but never harsh, never suggesting 'thumping'. Nor is Schumann's comment to Clara: 'How extraordinarily he plays, boldly and wildly, and then again tenderly and ethereally!'. Mendelssohn is only slightly more helpful:

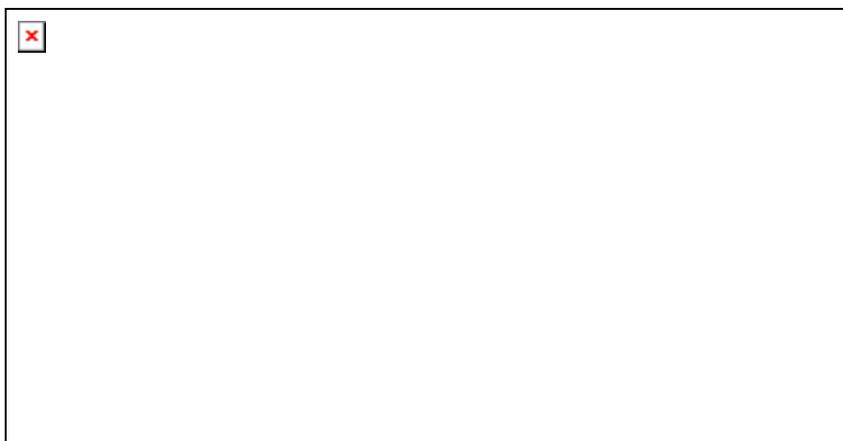
[Liszt] plays the piano with more technique than all the others ... a degree of velocity and complete finger independence, and a thoroughly musical feeling which can scarcely be equalled. In a word, I have heard no performer whose musical perceptions so extend to the very tips of his fingers.

In the case of Chopin, the other revolutionary of Romantic piano playing, the ground is slightly firmer. It seems astonishing that, even as a fresh arrival in Paris, he could make the following remark:

If Paganini is perfection itself, Kalkbrenner is his equal, but in a quite different sphere. It is difficult to describe to you his 'calm' – his enchanting touch, the incomparable evenness of his playing and that mastery which is obvious in every note. Certain characteristics of Kalkbrenner's conservative style lingered, as in Chopin's advice to his young niece Ludwika to

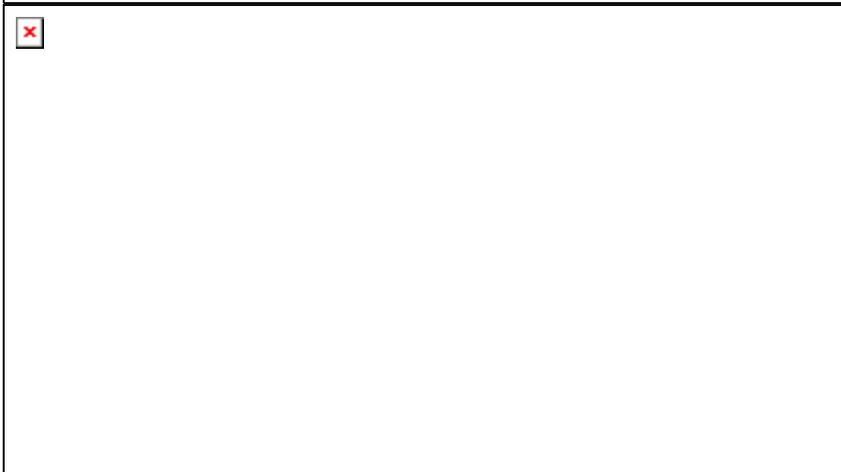
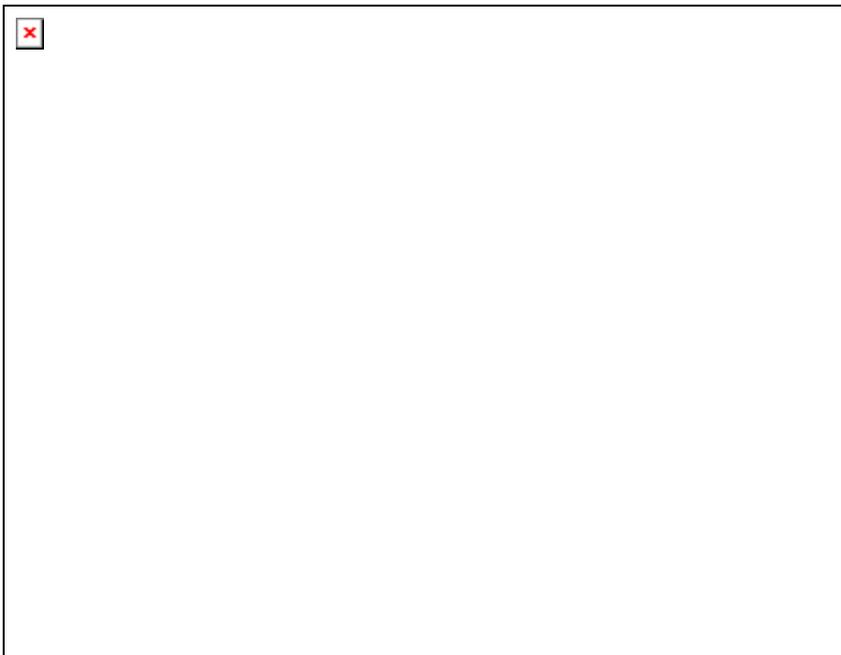
keep the 'elbow level with the white keys. Hand neither towards the right nor the left'. Chopin staked out a more individual position in the tantalizing fragment of a piano method, owned and transcribed by Alfred Cortot (now in *US-NYpm*; see J.J. Eigeldinger: *Chopin, vu par ses élèves*, Neuchâtel, 1970, 3/1988; Eng. trans., 1986 as *Chopin: Pianist and Teacher*): Provided that it is played in time, no one will notice inequality of sound in a rapid scale. Flying in the face of nature it has become customary to attempt to acquire equality of strength in the fingers. It is more desirable that the student acquire the ability to produce finely graded qualities of sound ... The ability to play everything at a level tone is not our object. ... There are as many different sounds as there are fingers. Everything hangs on knowing how to finger correctly. ... It is important to make use of the shape of the fingers and no less so to employ the rest of the hand, wrist, forearm and arm. To attempt to play entirely from the wrist, as Kalkbrenner advocates, is incorrect.

Chopin recommended beginning with the scale of B major, 'one that places the long fingers comfortably over the black keys. ... While [the scale of C major] is the easiest to read, it is the most difficult for the hands, since it contains no purchase points'. Although Hummel is cited by Chopin as the best source for advice on fingering, his own contributions to this area were bold and innovatory. The 27 studies composed in the decade between 1829 and 1839 (including three for Fétis and Moscheles's *Méthode des méthodes*) are a manifesto for techniques still in widespread use. While Cramer, Clementi and Hummel all include exercises based on arpeggios, Chopin extended their comfortable broken octaves to 10ths and even 11ths in his op.10 no.1; in spite of the easily imagined difficulties of high-speed execution he wrote to the strength of the hand, avoiding, for example, the weak link between the third and fourth fingers. The 'Black-Key' Etude op.10 no.5 teaches the thumb to be equally at home on black or white keys (ex.1). The study in octaves, op.25 no.10, demands the participation (forbidden by Kalkbrenner) of the entire arm. Chopin provided fingering more frequently than almost any other 19th-century composer, adding them not only to autographs and copies but into editions used by students such as Jane Stirling.



Although Liszt's earliest efforts at technical studies were contemporary with those of Chopin, his own 'transcendental' studies, not published in their

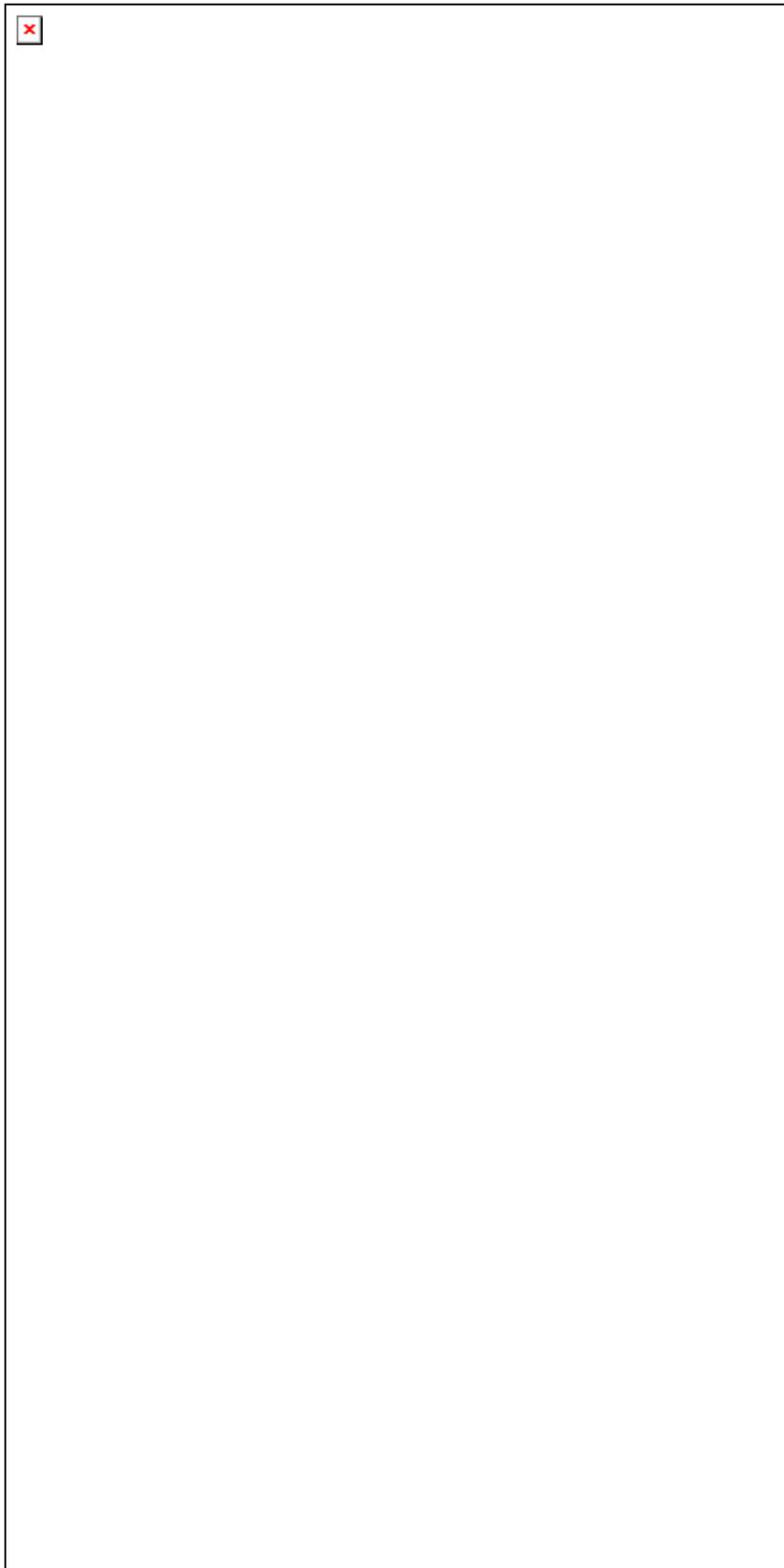
final form until after the latter's death, are repeatedly influenced by Chopin's example. The necessity for full involvement of the arm is readily evident from Liszt's fingerings in passages such as [ex.2](#), from the sixth of the Paganini Studies. Brahms, who wrote two sets of variations on the theme of Paganini's A minor Caprice, favoured extensive cross-rhythms and metric shifts in his keyboard music. His specific contributions to piano technique are summarized in the 51 *Übungen* (1893), which feature large leaps, sudden extensions and equally sudden contractions, and the passing of the fifth finger (i.e. the whole hand) over the thumb. This last device is employed freely in both hands of his last piano piece, the Rhapsody op.119 no.4 ([ex.3](#)). Because of the lesser leverage available in the actions of the Viennese pianos that Brahms preferred, much of this technical expansion was accomplished on instruments with markedly greater resistance than that of present-day grands. Although data has been published purporting to show a steady increase in resistance through the 1870s, followed by a fall in the 20th century, much more extensive and reliable information will be needed before generalization about the relative touch of differing instruments will be possible. In the second half of the 19th century the only constant in this area was probably variety.



The single most important development in the sound of the Romantic piano was doubtless the new emphasis on the sustaining (or damper) pedal.

Although Czerny claimed that Beethoven 'made frequent use of the pedals, much more frequent than is indicated in his works', the sustaining pedal was almost universally regarded, up to the first quarter of the 19th century, as a special effect. Writers from Dussek (1796) to Adam (1802) and Hummel (1828) condemned the indiscriminate use of the sustaining pedal, reserving it for passages where an unusual sound was desired (as in the recitative added at the recapitulation of Beethoven's D minor Sonata op.31 no.2; [ex.4](#)). Directions for raising the dampers were transmitted in very individual ways by Romantic composers; Schumann was among the first to specify simply 'Pedal' at the head of a passage or movement, while Chopin generally supplied precise and detailed instructions (frequently ignored or suppressed by his 19th-century editors). It is seldom clear whether Chopin intended those passages not marked (such as all but the first three bars of the opening section of the F major Ballade op.38) to be played without the sustaining pedal, or whether it was to be added as general colouring at the performer's discretion.

Liszt's teacher Czerny was one of the first to exchange public performing for full-time instruction, but a dominant specialist teacher did not emerge until after mid-century in the person of Theodor Leschetizky, who numbered among his pupils Paderewski, Gabilovich, Schnabel, Friedman, Brailowsky, Horszowski, Moiseiwitsch and many more who achieved international fame. Although it became fashionable to speak of the 'Leschetizky method', Leschetizky himself steadfastly refused to freeze his views into print. In searching for the kernel his student Moiseiwitsch observed that 'above all there was his tone. No-one had a tone like his. He never taught us any "secret" there; one just picked up something of the lustre from him'. Perhaps an even greater contribution was Leschetizky's detailed and painstaking approach to the study of repertory, a tradition still pursued in countless masterclasses. Although his English successor Tobias Matthay (of German parentage) produced many books on piano playing, their tortuous language required explications by students (e.g. A. Coviello: *What Matthay meant*, 1948). Matthay's emphasis on muscular relaxation and forearm rotation was valuable as far as it went but has needed modification in the face of more detailed physiological investigations such as those of Otto Ortmann (1929). Ortmann's research led him to the not surprising conclusion that the most efficient playing requires a judicious balance between muscular relaxation and tension.



Few editors of piano music before 1930 approached their task with the reverence for the composer's intentions found in Schenker's 'Erläuterungsausgaben' (1913–21) of the late Beethoven sonatas. It was not only customary but expected that an editor would add his interpretative suggestions to those provided by the composer, rarely bothering to distinguish between the two. Since most 19th-century editors were

themselves active performers who frequently claimed direct association with the composer of the repertory being edited, an interventionist attitude was inevitable. The most frequent text changes were the addition of articulation slurs in the music of Bach and Handel – then considered a regular part of the piano repertory – or the exchanging of articulation slurs (especially in the Viennese repertory from Haydn to Schubert) for longer phrase markings. The wholesale addition of dynamic and pedal indications was equally acceptable. In performance the pianist reserved the right to introduce further changes, perhaps restricted to a few discreet octave doublings but perhaps also extending to the interpolation of embellishments and cadenzas. Although it is known that both Beethoven and Chopin objected to such practices, the practices flourished. The most gifted practitioner may have been Liszt, who did not regard even Chopin's music (as the latter bitterly noted) as sacrosanct. Nevertheless, Chopin himself occasionally interpolated embellishments and cadenzas into his music, as shown in an annotated version of op.9 no.2, which shows a variant of the cadenza and an added flourish to the final bar. In later years Liszt renounced his earlier habits, crusading relentlessly over the tinkling of salon music for the acceptance of works by Beethoven, Schubert, Berlioz and others.

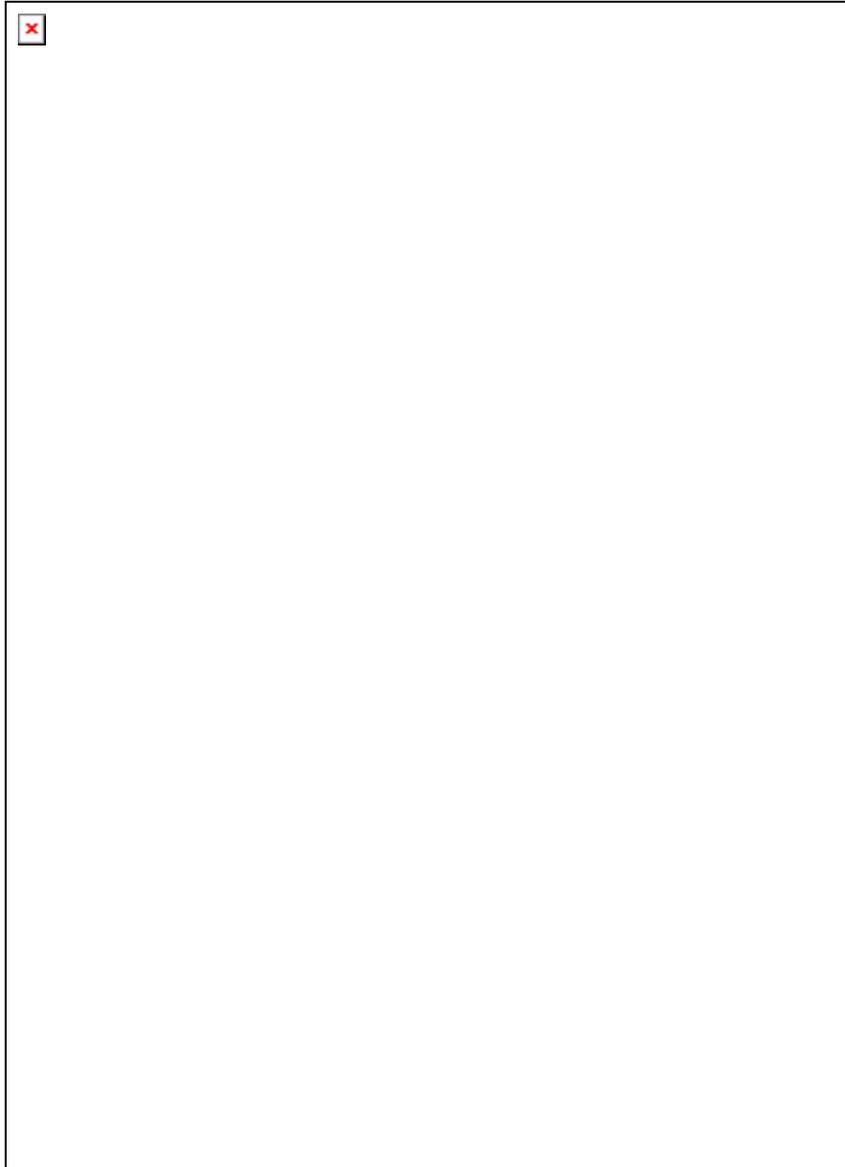
The recent vogue for 'Urtext' editions has reaffirmed the importance of the composer in the chain leading to actual performance, but an enthusiasm for textual purity can prove dangerous when accompanied by naivety about the performing conventions and traditions known to contemporary players. In general, variety in articulation persisted much longer than is usually acknowledged, proving essential not only in the music of Haydn and Mozart but also in that of Schubert and Chopin. Romantic composers handled the issues of phrasing and articulation in highly individual ways, frequently alternating between the two types of notation within the same movement, section or even phrase. Because of the complex relationships among primary sources it is rarely a simple matter to establish an 'Urtext', as the comparison of two such editions of almost any work will prove. The realization that not only Mozart and Beethoven but also Chopin and Liszt played on instruments quite different from our own raises the nagging question of whether a modern performer on a modern instrument should attempt to adapt his playing style to that of the earlier piano or should feel free to make changes he feels are necessitated by intervening developments. Indeed, until a significant number of 19th-century instruments by such makers as Graf, Streicher, Broadwood, Bösendorfer, Pleyel, Erard and Steinway are restored to concert condition, there can be little more than speculation as to how they actually sounded, or even whether it would be desirable to include them as a regular part of concert life. Who would advocate playing keyboard music before Dussek (supposed to have been the first to turn his right profile to the audience) with his back to his listeners? Should music before Liszt (the first to perform regularly in public from memory) be played with the music and a page-turner? The renewed interest in historical performance will not make the performer's task less complex; it both increases the number of options and the obligation to become fully informed.

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3. 20th century.

The development of piano playing in the 20th century received its major impetus from Claude Debussy, who took up where Chopin had left off five decades earlier. Unlike most 19th-century piano composers, Debussy was no virtuoso (few accounts of his playing, and only a fragmentary recording accompanying Mary Garden in a scene from *Pelléas*, survive), but he was on intimate terms with the instrument to which he returned again and again. His piano music is an eclectic blend of Couperin and Chopin (the keyboard composers he admired most) combined with daring new harmonies and textures. The *Suite pour le piano* (1901) proved a landmark in 20th-century pianism, skilfully blending three centuries of keyboard tradition. It should be noted that Debussy achieved his finely graded pedal effects (never specified but always an integral part of the texture) without the benefit of the middle 'sostenuto' pedal found on most modern concert instruments. The capstone to Debussy's piano writing is the set of twelve *Etudes* (1915), fittingly dedicated to Chopin. Beginning with the spoof on 'five-finger exercises' through a chord study, these essays prepare the performer not only for the rest of Debussy's piano music but for much of the keyboard music that followed. Unlike the Romantic composers who cultivated a homogeneous blend, Debussy revelled in 'opposed sonorities', as in his *Etude* of that name (ex.5). In spite of notational fastidiousness in matters of dynamics and phrasing, he elected in the preface of the *Etudes* to grant the performer complete freedom in another important area:

To impose a fingering cannot logically meet the different conformations of our hands. ... Our old Masters ... never indicated fingerings, relying, probably, on the ingenuity of their contemporaries. To doubt that of the modern virtuosos would be ill-mannered. To conclude: the absence of fingerings is an excellent exercise, suppresses the spirit of contradiction which induces us to choose to ignore the fingerings of the composer, and proves those eternal words: 'One is never better served than by oneself'. Let us seek our fingerings!



The cross-influences between Debussy and Ravel may never be entirely sorted out, but it is at least clear that Ravel remained more drawn to the cascades of virtuosity inherited from Liszt. His special fondness for rapid repeated notes (as in *Gaspard de la nuit*) presupposes a crystalline control of touch and nuance essential to all of his music. Although also influenced by Debussy, Bartók travelled an increasingly individual path, beginning with the *Allegro barbaro* of 1911. He is noted for the spiky dissonance that punctuates his keyboard music, but it is too often forgotten that his own playing – both from the recollections of contemporaries and the evidence of numerous sound recordings – was infused with great elegance and rhythmic subtlety. Nevertheless, his frank exploitation of the percussive capabilities of the piano helped pave the way for the experiments with ‘prepared’ pianos first introduced in Cage’s *Bacchanale* (1940) and embraced by many composers since. The placing of small wedges of india-rubber or other materials between the strings to modify the sound is curiously analogous to the mechanical means used in the harpsichord of two centuries earlier. Other means of tone production, such as tapping the case or the soundboard, have also been added. No standardized notation for transmitting these directions has evolved, varying not only from composer to composer but from work to work by the same composer.

These idiosyncratic developments, along with the new interest in historical performance, have helped mitigate the increasing postwar homogenization in the interpretation of the standard repertory.

See *also* Keyboard music, §III, 6–7.

Pianoforte, §II: Piano Playing

4. Jazz piano playing.

As an improvised art which is often highly complex, jazz places special demands on piano technique, and jazz pianists have evolved a brand of virtuosity quite distinct from that of the classical tradition. Jazz and blues pianists have not generally set out to acquire an all-embracing technique capable of handling a wide-ranging body of literature; each has concentrated instead on mastering a few technical problems which pertain to his or her individual style, personality and interests. Within these deliberately narrow confines their technical attainments have been quite remarkable, for example the perfect rhythmic separation of the hands required by the boogie-woogie style, the rapid negotiation of wide left-hand leaps in the stride style, or such individual traits as Teddy Wilson's gentle emphasis of inner counterpoints with the left thumb; even classical pianists have difficulty handling these technical problems without sacrificing jazz propulsion or 'swing'. Thus pianists of quite limited technique such as Jimmy Yancey, Thelonious Monk and Horace Silver have developed distinctive and inventive jazz styles, whereas virtuosos such as Friedrich Gulda, André Previn or Peter Nero have not been as successful.

Jazz piano playing evolved early in the 20th century from several separate strands, the most important being ragtime, which was easily within the grasp of the amateur pianist. Its characteristic features – a march-like accompaniment pattern in the left hand against syncopated broken chords in the right – became more technically complex in the 1920s with the Harlem stride school. In a spirit of keen competition its members deliberately set out to dazzle listeners, and especially colleagues, with the speed and daring of their technique. One feature that became almost a fetish was the 'solid left hand', where three-octave leaps at rapid tempo were not uncommon and octaves were regularly replaced by 10ths. By contrast, the right hand played light and feathery passage-work with rapid irregular 3rds, 4ths and pentatonic runs (fingered 3–2–1–2–1). The finest jazz technician, Art Tatum, was especially adept at integrating the hands in rapid passage-work and commanded the admiration of Horowitz; few jazz pianists have been able to match his virtuosity, the only exception perhaps being Oscar Peterson.

A contrasting style arose in the late 1920s with the work of Earl Hines. His 'trumpet style' translated many of the inflections of jazz trumpeting to the right hand of the piano in the form of irregular tremolandos, clusters and punched chords and a thin texture with abrupt *sforzati* and cross-accents. Another development was the boogie-woogie blues style of the 1930s.

Here an unwavering rhythmic pattern in the left hand was offset by irregular cross-rhythms and superimposed quintuplet and sextuplet subdivisions in the right, necessitating an absolutely secure rhythmic separation of the hands. Though crude and homespun by the standards of Tatum and Hines, boogie-woogie nevertheless left its mark on later rhythm-and-blues and rock pianists.

In the 1940s, the 'bebop' style represented a radical rethinking and simplification of previous jazz piano playing. The rhythmic function of the left hand was taken over by the drums and bass of an ensemble and the pianist was left to spin out long lines of 'single-note' melodies (i.e. with one note played at a time) while outlining the harmonic progressions and 'kicking' the beat with sparse chords in the left hand. The emphasis was on a precise and mobile right-hand technique capable of sudden cross-accents, which were generally accomplished by a quick wrist staccato. The inevitable outcome of this approach was an extremely restrained sonority (the pedals were virtually ignored), yet the best bop pianists such as Bud Powell, Thelonious Monk and Horace Silver cultivated a readily recognizable and inimitable touch.

Key figures of the late 1950s to rediscover the different timbres of the instrument were Bill Evans and Cecil Taylor. Evans cultivated an understated technique consisting of blurred pedal effects, careful spacing of notes in a chord ('voicing'), a fondness for low dynamic levels and implied rather than explicitly stated rhythms. Taylor, who had conservatory training, chose avant-garde art music as his starting-point and pursued an extrovert and physically demanding style with clusters, glissandos and palm- and elbow-effects such as those found in Stockhausen's later piano pieces. Both pianists made use of the full tonal range of the instrument, but to completely different ends.

By the later 20th century, emerging jazz pianists were usually trained in a sound classical technique and had a historical grasp of earlier jazz piano playing. This has led to interesting hybrids of classical and jazz technique, especially apparent in the work of Keith Jarrett and Chick Corea. The technical expertise of the players is considerable and almost encyclopedic in scope. The advent of the electric piano has brought a new array of technical problems, such as the handling of the bend bar and the manipulation of volume, wah-wah and other pedals; these have been particularly well mastered by Herbie Hancock and Josef Zawinul. Present-day jazz pianists, however generally prefer the acoustic to the electronic instrument and continue to probe new styles, whether the intricate rhythmic procedures of JoAnne Brackeen and Brad Mehldau, or the virtuoso effusions of Simon Nabatov.

[Pianoforte, §II: Piano Playing](#)

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Pianola.

A [Player piano](#) invented in 1895 by E.S. Votey and subsequently made by [Aeolian \(ii\)](#). The trademark 'Pianola' (registered in the USA, Great Britain, Canada, South Africa, Australia, Japan and other countries) has become widely known and is frequently misapplied to other makes of player pianos.

FRANK W. HOLLAND

Piano-luthéal.

See [Luthéal](#).

Piano music.

See [Keyboard music](#), §III.

Piano orchestrion.

A variation of the [Orchestrion](#), being a self-playing piano with organ pipes and other devices (such as percussion) added. See also [Mechanical instrument](#).

Piano player [cabinet player, push-up player].

An automatic piano-playing attachment consisting of a self-contained cabinet pushed in front of an ordinary piano and having a row of felt-covered wooden 'fingers' projecting over the keyboard. The cabinet contains a pinned barrel, perforated paper roll or other medium containing the musical programme, which, when set in motion by means of a foot pedal or other mechanism, causes the wooden fingers to depress the keys of the piano keyboard. The piano player developed from the [Barrel piano](#), and was the forerunner of the self-contained [Player piano](#). See also [Mechanical instruments](#).



Piano quartet.

A composition for piano and three other instruments, usually violin, viola and cello. The form grew out of the accompanied keyboard divertimentos of the 1750s to 80s (see [Accompanied keyboard music](#)) and is loosely related to the early keyboard concerto; many concertos were published for keyboard with two violins and bass instrument (cello). Before about 1780

that scoring was preferred in many quartets; works with viola started to appear in significant numbers from 1780 to 1800, during which time the two-violin scoring was especially common in arranged quartets published in Paris. From 1800 onwards the scoring for viola was more common, although a separate tradition developed of quartets for keyboard with miscellaneous (including wind) instruments.

In England and France, the accompanied sonata tradition (with the keyboard part as the central focus and the strings lightly accompanying) held sway during the early period (works by Tommaso Giordani, Charles Avison, Garth and Pugnani in England; Gaetano Boni, Bonjour and J.A. Bauer in France; and Giardini, J.-F. Edelmann, J.S. Schröter, Venanzio Rauzzini in both), while in Vienna and elsewhere concerto-like works by Vanhal and G.C. Wagenseil were widely disseminated. Most works from before 1790 were entitled 'sonata', but 'quartet' in various forms gained favour by 1800. The viola scoring and quartet designation seems to have become standardized first in Vienna during the 1780s in parallel with the increasing use of the piano and the growth there in music publishing.

During the 1780s and 90s, Vienna exhibited something of a flowering of piano quartets. After Mozart's two of 1785 and 1787 (K478 and 493), Hoffmeister followed with a set of six in 1788 and E.A. Förster with six in 1794–6. During the same period large numbers of arrangements of works by Haydn and Pleyel were published in Paris and quickly picked up by other publishers across Europe. The Viennese outpouring continued with works by Paul Wranitzky in 1798, and grew further between 1800 and 1805, with quartets by Beethoven, Eberl, Kauer, Franz Clement, Struck, Tomašek and several others.

Beethoven's three earliest piano quartets date from his youth in Bonn (WoO 36, 1785). His Op. 16 arrangement of his piano and wind quintet is one of many widely disseminated arrangements. Music dealers' catalogues published in 1799 and 1817 listed arrangements of works by Haydn, Mozart and Pleyel amounting to 18 and 51 respectively, many of them originating in Paris and perhaps motivated by a desire to provide new materials for dilettante keyboard players (especially women). Andréin Offenbach produced two different periodical series of keyboard music and chamber music intended for female audiences that included both original and arranged piano quartets (*Journal de musique pour les dames* and *Etrennes pour les dames*).

With changes in musical style, the piano quartet developed and came to have much in common with the [Piano quintet](#). Keyboard style and the disposition of the musical materials among the instruments has generally reflected the overall musical style of the composers writing the pieces. The quartets of Prince Louis Ferdinand of Prussia, who studied the piano with Beethoven, were especially popular. His F minor quartet Op. 6 was cited by Schumann as one of many influences that shaped his 1829 C minor quartet, along with quartets by Ferdinand Ries, Weber, Dussek, J.B. Cramer and others, and exposure to these works no doubt helped shape his later Op. 47 quartet. Mendelssohn's three quartets (Opp. 1–3) exhibit a disposition of the instruments not often found in earlier works (where the basic principle was juxtaposition and alternation of the string body with the

piano, as well as of solo with accompanimental textures), wherein the piano sometimes provides only a single line: the musical substance is conveyed by the strings, so that the piano is deployed as just another instrument within the chamber texture, not as one instrument equal in importance to the strings as a group. Brahms also avoids excessive emphasis on a soloistic role for the piano in his opp.25 and 26 quartets, where the string instruments are almost never presented as soloists accompanied by the piano, another texture quite common in earlier works.

By the late 19th century, the piano quartet was established as a genre of serious chamber music, in marked contrast to its beginnings in a tradition originally destined for dilettantes. There are works from this period by Chausson, Dvořák, Fauré, Foote, d'Indy, Raff, Reger, Rheinberger, Saint-Saëns and Richard Strauss. From the 20th century there are works by Bax, Copland, Feldman, Foss, Martinů, Milhaud, Piston, Schnittke and Walton among others, as well as works by Hindemith and Messiaen with clarinet rather than viola. Whereas quartets from 1800 to 1900 generally exhibit a unified conception of style and instrumentation, those of the 20th century exhibit a mixture of styles and approaches to texture and instrumentation almost as various as the number of composers who have turned their attention to the genre. In this move to a more flexible conception of the piano quartet, the 20th century represents something of a return to the state of affairs before 1800, when norms of form, style and instrumentation had yet to be established.

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DAVID FENTON

Piano-quatuor.

See [Sostenente piano](#), §3.

Piano quintet.

A composition for piano and four other instruments, usually, after 1800, string quartet. Along with the [Piano quartet](#), the form was one of a handful of standardized instrumentations that grew out of the accompanied keyboard sonatas or divertimentos during the second half of the 18th century (see [Accompanied keyboard music](#)) and is loosely related to the

keyboard concerto. Some early concertos (such as the three of Mozart's dating from 1782–3) can be performed 'a quattro', which is usually taken to mean by piano and string quartet, but have important formal differences from quintets proper; some quintets however show concerto-derived characteristics. The standard scoring emerged later than for the piano quartet, but some time after the rise of the string quartet in the 1770s and 80s, and it was not until the second quarter of the 19th century that the scoring with string quartet came to eclipse all others.

In all periods, piano quintets were less common than keyboard chamber music for smaller ensembles. Publishers' catalogues issued in the first half of the 19th century list more than twice as many piano quartets as quintets and larger ensembles, and many more piano trios than quartets and quintets combined. The composers of quintets were usually those who also wrote other keyboard chamber music. In the 1770s and 80s piano quintets by J.C. Bach, Tommaso Giordani, Pugnani, Wainwright, Storace and Tindal were published in England; by Tapray and Hemberger in France; and by Giardini and J.S. Schroeter in both. Many of these works, part of the accompanied sonata tradition, were conceived for amateur players and had relatively simple piano parts. As a more elaborate chamber music style emerged and as the piano emerged as the preferred keyboard instrument, the piano quintet increased in difficulty and complexity. Keyboard parts become more demanding in the period from 1780 onwards. Boccherini's two sets, from the late 1790s, show a well integrated style and the standard instrumentation. But instrumentation varied: J.C. Bach called for flute and oboe in one work, oboe and viola da gamba in another; Giardini used no viola, but a double bass; Hoffmeister used two violas; and among the later composers to use wind instruments are Mederitsch and Bachmann (flute), Triebensee and Eberl (oboe) and Brandl (bassoon). Some composers wrote works exclusively with winds instruments, notably Mozart (K452) and Beethoven (op.16) as well as Grund and Danzi. After 1800, a double bass was sometimes used rather than a second violin, most famously in Schubert's 'Trout' Quintet D667 but also by J.L. Dussek, J.B. Cramer, Hummel and Kalkbrenner. Fewer than half the piano quintets in this period used the scoring of piano with string quartet; most of the composers writing piano quintets were successful as pianists.

By the middle of the 19th century, however, works by Schumann, Spohr and Berwald followed what is now the conventional instrumentation, and the genre took on some of the seriousness of the more prestigious chamber music genres as composers who were not necessarily pianists themselves contributed to the genre. These included works by Borodin, Brahms, Rimsky-Korsakov (for piano and wind instruments), Dvořák, Anton Rubinstein, Saint-Saëns, Franck, Chadwick, Sibelius, Bruch, Stanford, Fibich, Suk, Dohnányi, Vierne, Arthur Foote, Granados and Reger. During this period the model exemplified by Schumann's op.44 or Brahms's op.34, substantial four-movement works, came to be the norm. The perennial challenge of the genre was the relationship between piano and strings, even more so than in the case of the piano quartet with its smaller group of strings. In Brahms's op.34, which had originated as a string quintet and was then arranged as a two-piano sonata before it found its ultimate form, all the instruments are treated as equals, with constant exchange of material and roles, and the piano part has equal weight with that of the

string group. Extended solo passages are seldom found, either for strings or for piano.

The Brahmsian, post-Wagnerian style predominated into the early years of the 20th century, with works from Reger, Bartók, Fauré (two), Rheinberger, Webern, Pfitzner, Amy Beach, Dohnányi, Bax and Elgar. Out of the welter of styles that emerged from the experimentation after World War I, a new kind of style divorced from the traditional piano quartet emerged. This is exemplified by Ruth Crawford Seeger's 1929 *Suite for Piano and String Quartet*, a post-tonal work spare in its writing both for strings and piano, often integrating the piano as just another instrument within the ensemble by using it to declaim only a single line.

More traditional quintets continued to be written, as exemplified in works by Frank Martin, Bloch, Korngold, Goossens, Martinů, Roy Harris and Shostakovich, and after World War II by Piston, Medtner, Bacewicz (two), Leighton, Milhaud (two), Persichetti, Ginastera, Tcherépnin and others. Most of these works departed from the late 19th-century norm in some way, especially in harmonic language, but in some cases also in the adoption of modernist instrumental techniques such as the incorporation of quarter-tone scales and harmonies and an increase in rhythmic complexity.

In the last quarter of the 20th century, the piano quintet was fertile ground for individual artistic expression, ranging from Rochberg's 1975 quintet, notable for its inclusion of a movement for piano alone (an extreme rarely seen elsewhere in the repertory), to Schnittke's 1976 quintet, which makes significant departures in its harmonic language. The extensive use of quarter tones and closely spaced chords in the strings serves to heighten the contrast between the softer sounds of the strings and the clarity of tone and fixed pitch of the piano. Further still from 19th-century norms is Morton Feldman's 1985 quintet, explicitly identified as for 'Piano and String Quartet', which stretches out over more than an hour, consisting entirely of sustained chords in the strings (often with harmonics), juxtaposed with crystalline rolled chords on the upper two-thirds of the piano keyboard. The musical motion unfolds over so long a time-frame that even the smallest alterations of the harmony and rhythm take on great significance.

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DAVID FENTON

Piano roll [music roll].

Perforated paper roll used in the operation of a [Player piano](#).

Piano scandé.

See [Sostenente piano](#), §5.

Piano score.

See [Score](#), §1.

Piano trémolophone.

(Fr.: 'tremolo piano').

See [Sostenente piano](#), §4.

Piano trio.

A composition for piano and two other instruments, usually violin and cello; standard variants include piano with flute and cello (Weber j259), clarinet and viola (Mozart k498, Schumann op.88), clarinet and cello (Beethoven op.11 and Brahms op.114), and violin and horn (Brahms op.40). The genre emerged in the mid-18th century from the Baroque duo and trio sonatas and the keyboard sonata through a shift of emphasis from the string parts to the keyboard (see [Sonata](#), §§II and III; [Accompanied keyboard music](#)).

Obbligato writing (as opposed to continuo parts) for keyboard instruments occasionally appeared in late Baroque chamber music. In a number of J.S. Bach's sonatas, for example (including those for violin, flute or viola da gamba and harpsichord), the texture is predominantly one of three equally important parts, two of them carried by the harpsichord. In his sonatas for harpsichord and violin op.3 (1734) Mondonville shifted the balance in favour of the harpsichord, often reducing the violin to an accompanying role; the change of emphasis was pursued in Rameau's *Pièces de clavecin en concerts* (1741), where the accompanying parts are merely optional. A cello part, often *colla parte* with the keyboard bass line, was sometimes added, particularly by German composers; such accompanied sonatas are the immediate antecedents of the Classical piano trio. In the piano or harpsichord trios of such composers as Johann Schobert (see DDT, xxxix) the harpsichord style of the French school gives way to a keyboard adaptation of the Mannheim style; the keyboard parts no longer relapse periodically into figured bass but are fully written out and dominate the accompanying strings, which, the cello in particular, are rarely genuinely obligatory. Many sets were published with string parts specified 'ad libitum'; sometimes cello parts were not even printed.

In some of Haydn's early piano trios (e.g. hXV:1 in G minor) the musical language recalls Baroque features, but his later examples of the form are as rich in musical substance as the late symphonies and quartets and share their musical language. The relationship between violin and piano is fruitfully exploited in the kind of dialogue anticipated by Mondonville's op.3

or Giardini's op.3 sonatas (c1751), although the cello is rarely emancipated. Haydn's formal and tonal schemes in the piano trios are often boldly imaginative: an example is the B major slow movement in the E♭ trio (H XV:29), which eventually turns to the dominant of the home key and leads directly into the finale.

Trios of this kind were written primarily for pianists, often amateurs. Textural richness could more readily be achieved by the addition of further accompanying parts without prejudicing the simplicity of the piano part with elaborate part-writing. Mozart's early B♭ trio K254, for example, is fundamentally an accompanied sonata. But in his later trios, such as K542 in E, the string parts attain a real measure of independence.

The gradual freeing of the cello part from its historical role as harmonic support continued in the piano trios of Beethoven and culminated in Schubert's trios D898 and 929. Both composers adopted a four-movement scheme for the piano trio, lending their works a scale and importance previously associated with the quartet and the symphony. Single-movement pieces such as Beethoven's 'Kakadu' Variations op.121a for piano trio also began to appear; this work's inclusion of variations for solo piano and for string duo shows how far Beethoven had moved away from the earlier concept of the accompanied sonata. The piano trio became an increasingly popular medium in the early 19th century, and many larger works were arranged for it; Beethoven himself so arranged his Second Symphony.

The piano virtuoso composers of the 19th century, such as Hummel and Chopin, tended to favour their own instrument with a part of great brilliance; the same might be said of Mendelssohn, although his string parts also contribute vitally to the musical substance. Important trios were written by Schumann, Brahms, Smetana, Dvořák and Franck, but even in Brahms's there is sometimes a feeling of striving after effects that might better have been achieved with a larger body of strings – an imbalance resulting partly from the change of musical vocabulary in the 19th century and partly from a development of the capabilities of the piano which quite eclipsed analogous developments in string instruments during the same period. Perhaps it was to compensate for this that composers wrote for all three instruments in an increasingly brilliant style. In the piano trios of Tchaikovsky and Arensky virtuosity is required of all three players, resulting in a kind of composition far removed from the amateur-orientated trios of the 18th century.

In the 20th century the range of trios for the standard ensemble was enlarged, most notably, by Ives (1904–11), Ravel (1914), Rebecca Clarke (1921), Fauré (1922–3), Copland (*Vitebsk*, 1928), Bridge (1929), Martinů (1930, 1950 and 1951), Shostakovich (1944), Alexander Goehr (1966) and Isang Yun (1972–5). There are examples of works which incorporate a single wind instrument by Bartók (*Contrasts*, 1938, clarinet and violin), Lennox Berkeley (1954, violin and horn), Hans Zender (*Trifolium*, 1966, flute and cello), Klaus Huber (*Ascensus*, 1969, flute and cello), and Ligeti (1982, violin and horn). Major technical innovations, applied to a fundamentally conservative medium, included skeletal writing for the piano (with a resultant curtailment of its traditionally dominant role), the provision

of lengthy solo sections for strings and piano separately, and the use of string devices such as scordatura tuning, microtones, *col legno* and snap pizzicato. Several piano trios from Germany reveal unusual sources of inspiration, literary and historical: these include Zimmermann's *Présence* (1961), a type of chamber ballet with a speaker, dancers, and three characters (Don Quixote, Joyce's Molly Bloom, and the farcical King Ubu) represented by the trio instrumentalists; Killmayer's *Brahms-Bildnis* (1976), a one-movement work with a 'psycho-programme' which seeks to explore 'the secret inner life-chaos of Brahms'; Wolfgang Rihm's *Fremde Szenen I–III* (1st series, 1982–3), an 'anachronistic' setting prompted by titles in Schumann's diaries; and York Höller's *Tagträume* (1994), comprising seven chamber-style 'tone-poems', based on verses by the Dutch author Ces Nootboom.

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MICHAEL TILMOUTH/BASIL SMALLMAN

Piano-violon.

See [Sostenente piano](#), §3.

Piano-vocal score.

See [Score](#), §1.

Piantanida, Giovanni (Gualberto Maria)

(*b* Livorno, 11 July 1706; *d* Bologna, on or before 28 Oct 1773). Italian violinist and composer. His father, Giuseppe Maria, was from Livorno and his mother, Maria Maddelena Cavalli, from Florence. In 1735, in the service of the Tsarina Anna Ivanovna, he travelled to St Petersburg with a company of singers to which his wife Costanza (called 'La Pasterla') belonged. He remained there until 1737 as a virtuoso violinist and teacher. During the winter of 1737–8 he performed successfully in Hamburg. With his wife he then went to Holland and in 1739 to London, where, until 1742, he gave numerous concerts, including some with Handel, and published his *VI sonate a tre, due violini e basso e cembalo* op.1 (1742). In 1743 he played at the Concert Spirituel in Paris and in 1744 went to Geneva. He finally settled in Bologna, where, on 10 March 1752, he was appointed *primo violino* of the musical chapel of S Petronio, succeeding Girolamo Nicolò Laurenti, with a monthly stipend of 8 lire.

In 1758 he was nominated to the Accademia Filarmonica. From 1762 until 1764, while still holding the post at S Petronio, he was absent, and his place taken by Antonio Villani. Because of this absence, since he had taken up service elsewhere, Piantanida was dismissed from S Petronio on 16 April the following year, immediately after the election of Giovanni Salpietro to the position. Five years later, on 30 August 1770, Piantanida appeared as a soloist in the closing sinfonia of a solemn mass at S Giovanni in Monte, Bologna. Burney heard him and reported that he played with 'all the fire of youth, with a good tone, and modern taste'. On 10 September of the same year a competition took place for the unusual position of '*capo orchestra* of the chapel and *maestro di violino* of this city of Bologna, to continue in this position over the next six years'. Piantanida, having competed with Antonio Palmini from Rome and Gaetano Mattioli from Venice, was announced the winner, with a monthly stipend of 30 lire. This time, however, the trustees, to safeguard themselves from an expected possible repeat of the newly elected maestro's absence, stipulated in the contract that he would receive only 20 lire of his agreed salary, and the other 10 lire would be placed in a special fund that would only be paid out to him at the end of the contract. On 9 October 1770 he was a judge of Mozart's application for entry in the Accademia Filarmonica. On 13 November 1772, apparently in view of his serious health problems, the trustees appointed an assistant, one Cristoforo Babbi, a 'deputy with right to succession'. Less than a year later, on 28 October 1773, the Bologna chronicler Baldassare Carrati, listed him among the dead in the church of S Giorgio in Poggiale, noting that he 'died suddenly in S Petronio on the orchestra steps. He was the famous player'.

Quantz compared Piantanida to Tartini. Opinions on his qualities as a composer, however, are conflicting: Torchi admired the compositional skill of his sonatas while Scheibe and others accused him of plagiarism. A

sonata da camera for violin and cello exists in manuscript (*A-Wgm*); six violin concertos, mentioned in the Breitkopf catalogue of 1762, are lost.

His son, Gaetano B. Piantanida (*b* before 1752; *d* Milan, Nov 1835), a pianist and composer, studied music first with his father and then with Mattei at the Liceo Musicale in Bologna. He performed as a pianist in Germany and in Copenhagen, where he published the *Sei ariette italiane* and the *Six romances françaises* sometimes attributed to his father. From 1810 he lived in Milan, where, at the Istituto Musicale, he taught harmony, theory (after 1814) and composition (after 1826); in 1827 he was elected *vice-censore*. He published a set of piano studies, *32 preparazioni alla cadenza combinate in tanti piccoli esercizi* (c1823) and a *Salve regina* (c1825).

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GUIDO SALVETTI/OSVALDO GAMBASSI

Pianto

(It.).

See [Planctus](#).

Piatigorsky, Gregor

(*b* Yekaterinoslav [now in Dnepropetrovsk], 17 April 1903; *d* Los Angeles, 6 Aug 1976). American cellist and composer of Ukrainian birth. He began to play the cello when he was seven and two years later was admitted to the Moscow Conservatory as a scholarship student of Alfred von Glehn; later he had some private lessons with Brandukov. In 1919 he was invited to join Moscow's foremost string quartet, the Lenin Quartet, led by Lev Tseytlin, and the same year he was appointed principal cellist of the Bol'shoy Theatre orchestra. He left the USSR surreptitiously in 1921, going first to Warsaw, then to Leipzig where he studied with Julius Klengel. In 1924 Furtwängler engaged him as principal cellist of the Berlin PO, a post he left in 1928 to devote himself to a solo career. In Berlin he formed a distinguished sonata partnership with Schnabel, and a trio with Schnabel and Flesch. His American début with the New York PO in December 1929 was the triumphant beginning of an international career. In 1930 he was heard in trios with Horowitz and Milstein, and he formed another trio in 1949 with Heifetz and Rubinstein. Having settled in California, in 1961

Piatigorsky joined Heifetz in establishing a chamber music series in Los Angeles, known as the Heifetz-Piatigorsky Concerts; some of their programmes were heard in New York in 1964 and 1966 and were also recorded. For a number of years he was director of chamber music at the Berkshire Music Center, Tanglewood, and from 1962 until his death was a professor at the University of Southern California, Los Angeles, where his cello classes were renowned; in 1975 a Piatigorsky chair of music was established there. Piatigorsky performed until late in his life, playing at several concerts given for his 70th birthday in 1973, and in London in 1974.

At the height of his career Piatigorsky was acclaimed as a leading cellist of his generation, combining an innate flair for virtuosity with an exquisite taste in style and phrasing; technical perfection was never a goal in itself. His vibrant tone had infinite shadings and his sweeping eloquence and aristocratic grandeur created an instant rapport with his audience. He was at his best in emotional Romantic music, and Strauss commented after hearing him play *Don Quixote*: 'I have heard the "Don" as I thought him to be'. He gave the premières of concertos by Castelnuovo-Tedesco (1935, with Toscanini), Hindemith (1941) and Walton (1957), and the first American performance of Prokofiev's Concerto op.58 (1940). Besides original works for cello (including *Pliaska*, Scherzo, Variations on a Theme of Paganini for cello and piano or orchestra), he published some skilful transcriptions and collaborated with Stravinsky on the cello version of the 'Suite italienne' from *Pulcinella*. There is a rich legacy of Piatigorsky recordings in the solo and chamber music repertory. His autobiography *Cellist* (New York, 1965) has been translated into several languages. Among his numerous awards were several honorary doctorates and membership of the Légion d'Honneur. Piatigorsky owned two magnificent Stradivari cellos, the 'Batta' (1714) and the 'Baudiot' (1725).

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BORIS SCHWARZ/R

Piatti

(It.).

See [Cymbals](#).

Piatti, Alfredo (Carlo)

(*b* Bergamo, 8 Jan 1822; *d* Crocetto di Mozzo, 18 July 1901). Italian cellist and composer. The son of Antonio Piatti, leader of the Bergamo orchestra, he studied the violin with his father and the cello with his great-uncle, Gaetano Zanetti, whom he succeeded in the theatre orchestra at the age of eight. Recognizing his talent, Mayr allowed Piatti to play a solo at a local festival. After five years at the Milan Conservatory as a pupil of Merighi, he made his début on 21 September 1837, playing his own concerto at a

public conservatory concert. In 1838 he made his first tour of Europe. His concerts were artistically successful but financially disastrous, and in 1843, falling ill in Pest, he was forced to sell his cello. In Munich on his way home, he was invited by Liszt to share a concert, which (given on a borrowed cello) proved a great success. Much impressed, Liszt encouraged Piatti to go to Paris; he did so in 1844, making his début on another borrowed instrument. During this visit he was presented by Liszt with a Nicolò Amati cello.

On 31 May 1844 Piatti made his London début and was immediately welcomed as an exceptional artist. Six more concerts were rapturously received. On 24 June he played in a Philharmonic concert; Mendelssohn (who was conductor and principal soloist) was so impressed that in 1847 he wrote at least part of a cello concerto for him. E. van der Straeten implied that the work was completed, but also stated: 'The manuscript was lost in transit and Mendelssohn never attempted to write it again. Piatti, who knew the manuscript, told the writer that the work did not come up to the violin concerto by a long way'.

In 1844–5 Piatti toured Great Britain, revisited Milan, and spent nearly a year in Russia. In 1846 he settled in London, rejoined the Italian Opera (in which he had first played in 1844), and established his long, influential career in England as performer and teacher. In 1847 he played at a concert given by the Beethoven Quartet Society in Mendelssohn's honour; during 1859 he appeared with Ernst, Joachim and Wieniawski in the society's quartet. That year the Popular Concerts were inaugurated; Piatti was engaged as soloist and as cellist of the quartet led by Joachim, and played regularly at the 'Pops' until his retirement in 1898. On 24 November 1886 he gave the première of Sullivan's concerto at Crystal Palace. He taught privately and as a professor at the RAM; Hausmann, Stern, Becker, Whitehouse and Squire were among his many distinguished pupils. He died at his daughter's home, near Bergamo; his funeral was a public occasion.

An acknowledged connoisseur of instruments, for many years Piatti played on a fine cello by Pietro Giacomo Rogeri, dated 1717; but in 1867 he was given the instrument he had coveted for nearly 25 years – one of Stradivari's finest cellos, made in 1720, and now known as 'The Piatti'. After his death it was bought by Mendelssohn's nephew. It has now been made available on loan to the winner of the Violoncello Society of New York's triennial Gregor Piatigorsky Award.

A composition pupil of Molique (who wrote a concerto for him), Piatti composed a number of works which enjoyed considerable popularity during his lifetime. He also published a good method (London, 1878), and editions of many previously neglected 18th-century works which have now become part of the standard repertory.

As a result of his distinguished playing and his teaching, Piatti had a profound influence on cello history, especially in England. Playing in the old style, without an endpin, he is said to have had a spectacularly agile technique, superb bow control, perfect intonation and a bright, singing, flexible tone, his interpretations being invariably free from the sentimentality into which so many of his contemporaries were lured.

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LYNDA MacGREGOR

Piave, Francesco Maria

(*b* Murano, 18 May 1810; *d* Milan, 5 March 1876). Italian librettist. The son of a glass-maker, he studied for the church before obtaining employment as a proofreader. On the failure of his father's business he went to Rome, where he joined a literary circle that included the librettist Jacopo Ferretti, with whom he remained on close terms. He returned to his old position in Venice in 1838, and in 1842 wrote a libretto, *Don Marzio*, for Samuel Levi, but it was not performed. He also provided the third act of Pacini's *Il duca d'Alba*, which Giovanni Peruzzini had been prevented by illness from completing. The autograph survives, heavily corrected by the composer. Piave was recommended to Verdi by Count Mocenigo, and there began a long and successful collaboration from *Ernani* (1844) to *La forza del destino* (1862). During these years Piave supplied Verdi with the texts for *I due Foscari* (1844), *Macbeth* (1847), *Il corsaro* (1848), *Stiffelio* (1850), *Rigoletto* (1851), *La traviata* (1853), *Simon Boccanegra* (1857) and *Aroldo* (1857). Following a period as poet and stage director at La Fenice, Piave moved in 1859 to Milan, where on Verdi's recommendation he obtained the corresponding position at La Scala. On 5 December 1867, on the way to La Scala for a rehearsal, he suffered a stroke which deprived him of speech and movement; he lingered on for nearly nine years in this condition, leaving unfinished a libretto (*Vico Bentivoglio*) for Ponchielli.

Verdi was initially unsure of Piave's abilities and always harried him unmercifully, often having his work revised by others; Piave rewarded him with doglike devotion, and the two remained on terms of sincere friendship.

He was frequently summoned to Verdi's side, and they worked together on librettos. Both Verdi and his wife came generously to Piave's aid in his last years.

Throughout his career Piave wrote for many other composers, some well known like Pacini, but most of them insignificant. There is, however, a wide gulf between Piave's Verdian and non-Verdian librettos. Most of the latter are of poor quality and, with the possible exception of *Elisabetta di Valois* (Antonio Buzzolla, 1850; a precursor of *Don Carlos*) and the extraordinary black comedy *Crispino e la comare* (Luigi and Federico Ricci, 1850), might almost have come from another hand: both dramatic tension and crispness of versification are absent. Verdi, however, used to give Piave explicit instructions on what he wanted, and often wrote out in prose the passages he needed to have versified. Piave had a wide vocabulary and a facile pen, and an uncanny ability for turning Verdi's drafts into verse with an economy of words that satisfied Verdi's insistence on brevity and provided him with the striking, illuminating expressions he sought. It was Piave's willingness to meet Verdi's detailed requirements which provided the basis of their work together, and it is on this partnership that his reputation as a librettist must rest.

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JOHN BLACK

Piazza, Giovanni Battista ['L'Ongaretto']

(*b* Rome; *fl* 1628–33). Italian composer and possibly instrumentalist. According to Pitoni he was a pupil of Vincenzo Ugolini, and he probably continued to live in Rome, though he may have moved to northern Italy, possibly to Venice. His sobriquet is unexplained, though it may mean that he had connections with the Ongaro family, which included the poet Antonio Ongaro. He published at least three books of instrumental music, but of these only *Balletti e correnti ... libro terzo*, for viol and continuo (Venice, 1628), survives. Two small books of *Canzonette* by him for solo voice and continuo (both Venice, 1633; facs. of bk2 in ISS, vii) also survive; they contain a total of 20 short pieces (1 ed. in Carter), most of them strophic. The music is unambitious for its date and not very skilful, but it does seem to have been influenced by Venetian songs, which were the most progressive of the time; this suggests that Piazza did have connections with Venice.

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NIGEL FORTUNE

Piazzolla, Astor

(*b* Mar del Plata, 11 March 1921; *d* Buenos Aires, 5 July 1992). Argentine composer, bandleader and *bandoneón* player. A child prodigy on the *bandoneón*, Piazzolla and his family emigrated to New York in 1924; in his teens he became acquainted with Gardel, for whom he worked as a tour guide, translator and occasional performer. Piazzolla returned to Buenos Aires in 1937 where he gave concerts and made tango arrangements for Aníbal Troilo, a leading bandleader; he also studied classical music with Ginastera. In 1944 Piazzolla left Troilo's band to form the Orquesta del 46 as a vehicle for his own compositions. A symphony composed in 1954 for the Buenos Aires PO won him a scholarship to study in Paris with Boulanger, who encouraged him in the composition of tangos; the following year he resettled in Argentina and formed the Octeto Buenos Aires and, later, the Quinteto Nuevo Tango, which performed at his own club, Jamaica. Piazzolla left Argentina in 1974, settling in Paris, where he composed a concerto for *bandoneón* and a cello sonata for Rostropovich, among other works.

Piazzolla's distinctive brand of tango, later called 'nuevo tango', initially met with resistance. Including fugue, extreme chromaticism, dissonance, elements of jazz and, at times, expanded instrumentation, it was condemned by the old-guard, including not only most tango composers and bandleaders but also Borges, whose short story *El hombre de la Esquina Rosada* was the basis for Piazzolla's *El tango* (1969); like tango itself, Piazzolla's work first found general approval outside Argentina, principally in France and the USA. By the 1980s, however, Piazzolla's music was widely accepted even in his native country, where he was now seen as the saviour of tango, which during the 1950s and 60s had declined in popularity and appeal. In the late 1980s Piazzolla's works began to be taken up by classical performers, in particular the Kronos Quartet, who commissioned *Five Tango Sensations* (1989). In all he composed about 750 works, including film scores for *Tangos: the Exile of Gardel* (1985) and *Sur* (1987). Shortly before his death, he was commissioned to write an opera on the life of Gardel.

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Pibcorn.

See [Pibgorn](#).

Pibernik, Zlatko

(*b* Zagreb, 26 Dec 1926). Croatian composer. After completing his composition studies with Krsto Odak in 1953, he became a professor at the Osijek Music School (1954–60) and then at the Jordanovac experimental elementary school in Zagreb (1960–61), and from 1961 a music editor in the drama studio of Radio-Television Zagreb. He was the artistic director of the Croatian Music Days festival from 1970 to 1979. In 1983 he became editor for *Ars Croatica* and for the complete edition of the works of Josip Slavenski.

Pibernik's music originally had its roots in folksong, especially the partisan songs of World War II. Having written a number of neo-classical and folk-influenced pieces, such as the early piano works and the *Varijacije na narodnu temu iz Slavonije* for orchestra, he developed a strong expressionistic style that showed its full stature in the cantata *Trijumfi, kantata borbe i slave* ('Triumphs, a Cantata of Struggle and Glory', 1959). An imaginative series of five works with the title *Koncertantna muzika* shows his ability to develop his style in new directions. In these pieces the model of the modern chamber concerto is enlarged to include the use of reciters and tape, and the adoption and assimilation of many new techniques. Pibernik has been at the forefront of new music in Croatia, particularly since the late 1960s. He has made extensive use of electronic techniques, mostly in combination with live instrumental resources, and produced a number of dramatic works that cover the borders between music theatre and dramatic oratorio.

WORKS

(selective list)

Dramatic: *Oni koji ne vide* [Those who Do Not See] (musical puppet play), 1963; *Sretni leptir* [The Happy Butterfly] (musical play), 1964; *Veliko modro nebo* [The Big Blue Sky] (musical tale), 1964; *Kineska priča* [Chinese Story] (musical tale), 1965; *Nezadovoljina Buba Mara* [Dissatisfied Buba Mara] (choreog. musical story), 1965; *Legenda o Amoru* (ballet), 1972; *Igre 'Sfere'* [Dances 'Surrounding'] (ballet), 1975; *Praznik Ustanka* [Revolution Holiday] (staged orat), 1985

Orch: *Preludij, passacaglia i fuga*, str, 1950; *Djecji prizori* [Children's Scenes], divertimento, 1951; *Simfonijska trilogija*, 1952; *Capriccio*, vn, orch, 1952; *Divertimento*, chbr orch, 1954; *Koncertantna muzika*, fl, sax, hp, str, 1956; *Na pragu zivota* [On the Threshold of Life], str, 1956; *Simfonijska mladosti*, 1957; *Varijacije na narodnu temu iz Slavonije*, 1958; *Slavonska raspodija*, 1958; *Simfonijska apoteoza*, 1958; *Simfonijske metamorfoze*, 2 trbn, perc, tambura orch, 1960; *Koncertantna muzika no.2*, 2 tpt, pf, str, 1961; *Ratna priča* [Wartime Story], 1964; *Conc. for 3 orch*, 1968; *Simfonijska prostora* [Space Sym.], 1977; *Tri ugodaja* [3 Moods], fl, vib, hpd, str, 1991; *Album životinja 1 i 2* [Animal Albums 1 and 2], 1992–5; *Jednostavna glazba* [Primitive Music], pf, orch, 1994; *Tranformacije*, brass band, orch, 1995

Vocal: Ponoćne ispovijesti [Midnight Confession], A, pf, 1948; Strepnja [Fear], S, pf, 1951; Kantata Osijeku, 1955; Žuti ljiljan [The Yellow Lily], Mez, fl, hp, 1957; Trijumfi, kantata borbe i slave [Triumphs, a Cantata of Struggle and Glory], 10 spkr, 2 choruses, orch, 1959; Koncertantna muzika no.3, reciter, 12 insts, 1965; Koncertantna muzika no.5 (Conclusa), solo vv, chbr orch, 1970; Kantata o krvi i kamenu [Cantata on Guilt and Stone], 1969; Hvarska madrigaleske [Madrigals from Hvar], 1v, ens, 1986; Preludij za marševe smrti [Prelude for a Funeral March], reciter, chorus, timp, pf, perc, 1995; Molitva [Prayer], S, Mez, org, 1995; partisan and war songs

Chbr: Str Qt, D, 1951, rev. 1983; Tema s varijacijama, str qt, 1954; Divertimento-trio, 1956; Koncepti 2, vn, db, 1974; Slučajnosti [Coincidences], model for improvisation, 1976; Koncepti 4, vc, perc, 1979; Istarske skice [Istrian Sketches], ob, cl, bn, gui, 1991; 4 madrigaleske za kameratu, wind qnt, vn, vc, pf, 1994

Solo inst: Tema s varijacijama, pf, 1948; Sonata eroica, pf, 1950; Sanjarenja [Reverie], pf, 1950; Minijature, pf, 1951; Koncepti 3, db, 1974; Skulpture, pf, 1972

El-ac: Vijesti [Information], reciter, S, ens, tape, 1967; Koncertantna musika no.4, soloists, 4 loudspeakers, 1970–72; Igre u prostoru [Dances in Space], 4-track tape, 1975; Koncepti 5 (Istarski), db, elect, 1982; Elektronske studije, 1987; Post festum, musico-poetic radio play, 1989

Incid music, film scores

Principal publishers: Ars Croatica, Društvo hrvatske kompozitora

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NIALL O'LOUGHLIN

Pibgorn [pibcorn].

A single hornpipe with mouth horn, of Wales. The name is formed from *pib*, meaning pipe, and *corn*, one of many Celtic synonyms for horn or trumpet. The three 18th-century specimens in the Museum of Welsh Life at St Fagans (Cardiff) consist of an elderwood or bone pipe with six finger-holes and one thumb-hole, to which is attached an upcurved bell horn carved with serrated edges and sometimes in an open-jawed shape; a mouth horn is fixed around the reed socket at the top of the pipe. The instruments are between 41 and 52 cm in length. The original reeds of the three extant pibgorns have been replaced; however it is likely (according to W.M. Morris, *British Violin Makers*, London, 1904, 2/1920) that the instruments were fitted with single reeds of cane or quill, like those used in comparable instruments elsewhere.

The importance of the pibgorn in Wales is evident in the earliest writings. The laws of Hywel Dda (codified 940–50) specify that every master employing a *pencerdd* (chief musician) should give him the necessary harp, crwth and pibgorn. However, the instrument was not described in

writing until 1775, the date of Daines Barrington's account; the extant specimens also date from that time. References in literary and manuscript sources mention the pibgorn as a pastoral instrument used in the Berwyn Hills (Meirionethshire), in North Pembrokeshire and in the rural communities of mid-South Wales, where farm hands, cattle drovers and shepherds carried their pibgorns to fairs, markets and wakes. By the late 18th century it appears to have been exclusively a rustic instrument, though perhaps more functional than was realized by Edward Jones, who wrote in *Musical and Poetical Relicks of the Welsh Bards* (1794, p.116):

Its tone is medium between the flute and the clarinet, and is remarkable for its melody... it is now peculiar to the Isle of Anglesey, where it is played by shepherds and tends greatly to enhance the innocent delight of pastoral life.

At that time some pibgorns had a wooden reed-cap instead of a mouth horn, as do surviving specimens of the equivalent Scottish instrument, the [Stock-and-horn](#). The ideal material for the middle section was thought to be bone – particularly the thigh bone (tibia) of a deer. (In lowland Scotland a rustic pipe was made from the thigh bone (stock) of a sheep: it would be reasonable to suggest that the Anglo-Saxon *swegel-horn* (shin-horn) was similar to the pibgorn.) No comparable instruments survive in Ireland, though F.W. Galpin considered that a deer bone now in the National Museum of Ireland may have been the tube of a hornpipe.

In the British Isles there is iconographic evidence from the 15th and 14th centuries. In the Beauchamp window (1447) of St Mary's Church, Warwick, one angel plays a single hornpipe while another holds an identical instrument (see [Hornpipe \(i\)](#), fig. 1). They resemble surviving pibgorns, apart from having apparently five rather than six finger-holes and straight-cut instead of serrated and jawed bell horns. An illuminated initial in the Beauchamp Psalter (1372) contains the figure of a shepherd outside the walls of Bath, playing what seems to be a single hornpipe with mouth horn. Stone carvings in the roof of the 15th-century parish church of St Eilian, Llanelian (Anglesey) depict angels playing bagpipes with pipes that end in bells like that of the pibgorn. An early western European depiction is in one manuscript of the late 13th-century *Cantigas de Santa María* (E-E b.I.2), where a double hornpipe similar to the Basque *alboka* is shown. Actual hornpipe fragments survive from a still earlier time. During the latter half of the 20th century, the pibgorn has been revived for use in Welsh folk music.

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JOAN RIMMER/WYN THOMAS

Pibrac [Pybrac], Guy du Faur de

(*b* Château de Pibrac, nr Toulouse, 1529; *d* Paris, May 1584). French poet, orator and magistrate. He followed a family tradition in pursuing a judicial and diplomatic career: he was *juge mage* at Toulouse in 1557, representative and orator for Gallicanism at the Council of Trent in 1562, *avocat-général* to the Paris parliament in 1565, chancellor to Henri d'Anjou in Poland in 1573, to Marguerite of Navarre in 1578 and to François d'Anjou in 1582. In the mid-1570s he organized the meetings of the Académie du Palais at the request of Henri III. Its meetings seem to have been less concerned with the union of music and poetry (which had been the chief preoccupation of Baïf's Académie a few years earlier) and more with philosophical, rhetorical and ethical subjects.

Pibrac is remembered today for his 126 *Quatrains*, printed between 1574 and 1576. These elevating maxims, taken from Greek and Latin poets or from the books of *Psalms* or *Proverbs*, provided a code for wisdom and virtue which remained an essential part of a moral education right up to the 19th century. They reappeared in innumerable editions during the 17th century, not only in French but in many other languages – English, German, Latin, Greek, even Turkish, Arabic and Persian. During the years of the Counter-Reformation and religious strife they provided French Catholics with a popular rival to the Huguenot Psalter. A single melody was provided for all 126 quatrains when they were published in the *Nouveau recueil et élite de plusieurs belles chansons* (Rouen, c1580, RISM c1580⁸). It is possible that Pibrac met both Lassus and Boni in Paris in the 1570s (he may have known Boni even earlier, as they were both resident in Toulouse in the 1560s). Lassus's seven four-voice settings of texts by Pibrac were published by Le Roy & Ballard first in 1581 (lost) and reprinted in 1583 (RISM 1583⁷); Boni's settings of all 126 *Quatrains* appeared in 1582. Another complete setting of the *Quatrains*, for two to six voices, that of Paschal de L'Estocart, also appeared in 1582, but this time in Geneva. The musical style is simpler than that of Boni and uses the same melody for several different quatrains. 19 quatrain settings were also published by Jean Planson (1583) and 50 by Jean de Bournonville (1622).

Pibrac's cousin, Jacques du Faur de Pibrac, more commonly called simply 'Du Faur' (*b* Toulouse, c1545; *d* after 1574), was an amateur lutenist and composer who collaborated with Baïf and Courville in the early experiments in *musique mesurée*. By 1568 he had graduated in law at the University of Paris and become prior of Saint-Germier, near Muret. All his music is lost.

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M.-A. Colin, ed.: G.Boni: *Quatrains du sieur de Pibrac (1582)* (Tours, 2000)

MARIE-ALEXIS COLIN, FRANK DOBBINS

Pibroch [pibrach, pibrugh]

(from Scots Gael. *piobaireachd*: 'piping').

A term used since the 18th century to denote that part of the Highland bagpipe repertory known otherwise as *ceòl mòr* ('great music') or a single item of that repertory. Daniel Dow in his *Collection of Ancient Scots Music* (1776) refers to 'ports, salutations, marches or pibrachs' and includes the tune *Pibrach Chlann Raonailt*. Devotees of the Highland bagpipe often use the Gaelic spelling *piobaireachd* even when writing in English, as in the dual name adopted in 1903 by a society set up to further the preservation and performance of the repertory: Commun na Piobaireachd/The Piobaireachd Society. Pibroch is often described as the 'classical' music of the Highland bagpipe to distinguish it from the rest of the piping repertory which consists of dance music, airs and military music (such as 2/4 and 6/8 quick marches).

Its early history is obscure and clouded by many legends of doubtful origin, but it apparently evolved as a form of ceremonial music played at Highland courts, for clan gatherings and as battle music. Hence the main classes of pibroch are the *failte* (salute), *cumha* (lament), *spaidsearachd* (march) and *cruineachadh* (gathering). The last named type usually consists of easily recognized repeated signal motifs. Pibrochs are all in theme and variation form.

Although in earlier times, possibly until the middle of the 18th century, the content and order of the variations were probably somewhat flexible (for example, some early manuscripts indicate frequent restatements of the theme or *urlar*), the variations are now stereotyped and played in a fixed order. This resulted from two important changes: the first was in the mode of transmission (from oral to literary), though, as with other classical traditions, the repertory had always been rigorously taught in a master-pupil situation, often at special 'colleges'; the second was a change in the social function of the pibroch following the effective demise of the clan system during the 18th century. Since 1820 the efforts of individual collectors and organizations, notably the Piobaireachd Society, have resulted in an expansion of the pibroch repertory, not only as a result of the publication and teaching of rare items from manuscript sources, but also by encouraging the composition of new pibrochs through occasional competitions. Beginning in the 1990s, there have been attempts to re-evaluate the received style of playing commonly heard in competitions, the principal platform for the performance of pibroch. This has involved experiments in reviving earlier playing styles as far as can be deduced from manuscripts and oral tradition.

For music examples, further discussion and bibliography see [Scotland, §II, 6\(i\)](#).

Picada

(Sp.: 'pricking' or 'biting').

A kind of staccato bowing; see [Bow](#), §II, 2(iv).

Picander.

See [Henrici](#), Christian Friedrich.

Picañol [Picanyol], José

(d Madrid, ?1769). Catalan composer. In 1734 he was an assistant *maestro de capilla* to Francisco Valls at Barcelona Cathedral. In 1744 he was *maestro* of the Carmelite church in Tarazona and by 17 August 1747 he was *maestro* of the Descalzas Reales convent at Madrid. Musically he was overshadowed by the chief organist of the convent from 1725, José Elías, a fellow Catalan. His comments on the examination music of Juan Nogués (1763, *E-Bc*) show his severe and uncompromising contrapuntal standards. His *Missa 'Ave regina coelorum'* blends a slow cantus firmus with other voices moving in fast functional harmony. He composed eight oratorios for performance by the cathedral chapel at S Felipe Neri, Barcelona; the four works which are dated range from 1720 to 1732. The music preserved at Puebla Cathedral features unbowed violin parts, in which ascending demisemiquaver runs are not uncommon, intermittent organ parts which duplicate the harp continuo, and extended instrumental introductions.

WORKS

Missa 'Ave regina coelorum', D, 8vv, str, hp, org, clarinos, ob; *Dixit Dominus*, 8vv, str, brass; *Laudate Dominum*, 8vv, str, brass: all Mexico City Cathedral

Stabat mater, 8vv, vn; *Miserere*, 4–8vv; *Miserere*, 12vv, orch, copied 1734; *El Sacramento de amor con gloria y pasmo (orat)*, 11vv, obs, str, org; 5 villancicos, 4–8vv; various motets, cants., orats, 1720–32: all *E-Bc*

8 villancicos, 8–12vv, insts, 1744–7, Puebla Cathedral, Mexico

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ROBERT STEVENSON

Picard.

A name held, in one form or another, by many musicians in the 15th century, among them at least three composers. It was sometimes a family

name, more often a regional suffix indicating that the holder was from Picardy, in northern France.

- (1) Pycard [Picart]
- (2) Biquardus [Wiquardus]
- (3) Anthonius Picardus [Picchardo]

MARGARET BENT (1), DAVID FALLOWS (2, 3)

Picard

(1) Pycard [Picart]

(fl c1410). English composer. The lack of an initial for the forename renders identification uncertain, though a possible candidate is a Thomas Pycharde who witnessed a charter together with Thomas Damett, probably the composer, in 1420. One Jehan Pycard alias Vaux was recruited for the chapel of John of Gaunt in 1390/91 and appears to have served until the late 1390s, as he was noted as a principal singing-man in 1392/3 and 1397/8. This may or may not have been the John Vaux resident in the Close of Lincoln Cathedral in 1382 and 1394 (Wathey; Bowers).

After Leonel Power, he is the most fully represented composer in the original layer of the Old Hall Manuscript, and the only English composer in that layer other than Leonel to be ascribed a work other than a concordance outside this source. He is remarkable for the ingenuity and resource of his compositional techniques and has many distinctive features of style. Of his eight surviving works at least four are canons, one of them a double canon. Four canons are ascribed to him in Old Hall, one more to Byttering, and the two remaining canonic works in this source (both Credos) might well be by Pycard. Anselm Hughes first suggested that he might have written the Credo Old Hall no.75, a triple mensuration canon and proportional exercise of truly doctoral complexity, which survives anonymously. The triple canon no.71, copied anonymously, is consistent with the style of Pycard's other canons. His authorship may also be suspected in the case of some canonic compositions with English features preserved in continental manuscripts. Harrison was the first scholar to publish a solution to the Sanctus, no.123, in which the plainchant itself is presented in canon (*NOHM*, iii, pp.103–4). If the canon is two in one, complete consonance results. If a third canonic part is added, as Harrison recommended, this consonance is undermined, and is not much worsened by the addition of further canonic derivations. It is no coincidence that these supernumerary parts fit as well as they do, since the harmonic framework is static and repetitive, and the plainchant has been rhythmicized to fit it. The thin texture of a canon two in one with tenor cannot stand alone, but the missing parts (probably a contratenor and an upper part, which might have been pseudo-canonic) must have been written on the facing page which is now lost. (For a discussion of the incomplete canonic Sanctus see Bent, 1969, pp.87–95, where the possibility is raised of a five-part canonically related cycle by this composer.) The remaining canons by Pycard are indicated either by an explicit Latin directive or simply by a double row of text underlay requiring telescoped performance. No.26 is unusual in applying canon for part of the composition only, and at the interval of a 4th. The Stratford Credo, *GB-STb* 1744, starts with two repeated notes followed by a rest: two of Pycard's Old Hall Glorias open

with a descending 5th, each note of which is repeated. It has several melodic and rhythmic features consistent with Pycard's style, but the two surviving parts are not sufficiently legible to determine whether this piece too was canonic, though canon can be made to work for short sections, and the recurrent harmonic pattern of the tenor commends the possibility.

None of Pycard's mass sections can be conclusively related to each other, though technical and stylistic relationships are often evident. (Andrew Hughes, for example, has discussed those of nos.26 and 76.) All Pycard's known works open in C or C time, often using exceptionally short note values and placing single text syllables on abnormally short notes. His use of *musica ficta*, explicit and implicit, is very bold, often arising from the canonic writing.

All the works that survive intact are in four or five parts, two of them having a solus tenor as an alternative to two of the lower parts. Of the non-canonic pieces only one, no.28, is isorhythmic, and it sets up some complex cross-rhythms between lower and upper parts. The Credo, no.76, uses a unique device, the placing of subsidiary red clefs to indicate 'mental transposition' of the middle section in a manner related to the technique of sights (see Bent, 1969, pp.266–76). Imitation is present in the remaining non-canonic piece, no.78, with some striking involvement of all four parts.

On the Stratford leaf, in the space between discantus and tenor parts, appears the rebus 'long joy long dolour' (with the note form of the long in place of the word 'long' in each case) which calls to mind the appearance of 'long joy bref langour' in the English source of the anonymous and rather later Mass *Quem malignus spiritus*.

WORKS

Edition: *The Old Hall Manuscript*, ed. A. Hughes and M. Bent, CMM, xlvi (1969–72) [OH]

Gloria, 4vv, OH no.26 (except at beginning, 2 middle voices in canon at 4th)

Gloria, 5(4)vv, OH no.27 (upper and lower pairs of voices in canon; alternative solus T provided)

Gloria, 5(4)vv, OH no.28 (isorhythmic, on 'Johannes Jesu care'; alternative solus T provided)

Gloria, 5vv, OH no.35 (2 upper voices in canon)

Credo, 4vv, OH no.76

Credo, 4vv, OH no.78

Credo, inc., GB-STm 1744

Sanctus, inc., OH no.123 (2 or more upper voices in canon)

anonymous works possibly by pycard

Credo, 5vv, OH no.71 (3 upper voices in canon)

Credo, 5vv, OH no.75 (3 upper voices in complex mensuration canon, including use of blue notation)

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For further bibliography see [Old Hall Manuscript](#).

Picard

(2) Biquardus [Wiquardus]

(fl c1440–50). Composer of the three-voice hymn settings *In excelsis te laudant* and *Ave stella matutina* in the St Emmeram Choirbook (D-Mbs Clm.14274). They may be contrafact songs. On another piece in the same manuscript the ascription 'Biquardus' is erased but still visible. The work is an arrangement of an English song in which the original text *Love woll I* is replaced by *Resurexit victor mortis*. It has no stylistic similarity to the other two pieces. Despite the unison imitation and masterly textural control of these hymns, they can hardly be by the English composer Pycard (1). It is far more likely that Biquardus is Arnold Pickar or Pickhart, a cleric of the diocese of Liège who was in the Kantorei of Emperor Friedrich III from 1444–80, for the pieces appear in the manuscript close to those of another musician working in Vienna, Hermann Edlerawer.

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Picard

(3) Anthonius Picardus [Picchardo]

(fl c1460–70). Composer of the three-voice hymn setting *Phebus astris cum omnibus* in I-MC 871 for the feast of St Justina. By comparison with the Biquardus pieces this one is fussy and stumbling, and can scarcely come from the same composer. An 'Ant. Picchardo' sang contrabassus at S Pietro, Rome, in 1507.

Other musicians with the same name include: Andreas Picardi, alias Druet, a singer at the ducal chapel of Savoy from 1 May 1449 to 1 October 1455, who died on 30 October 1455 and whose *exécution testamentaire* was

signed by Dufay on 8 November (see Bouquet); Johannes Piccardo [Comitus], who was soprano at the papal chapel in 1478, and was at SS Annunziata, Florence, in 1482, at Florence Cathedral in 1485, and at the chapel of Philip the Fair, 1492–1501 (as Picquet, Picavet); Filippo Pichardo, at SS Annunziata, Florence, in 1482; [Pietrequin Bonnel](#) 'di Piccardia', at Florence Cathedral, in 1490–92; Jacopo Picchardo, in the papal chapel in 1500; Clyment Thiebault dit Pickart, who sang at the funeral of Philip the Fair, 1507, and whose son Adrien Thiebault dit Pickart (1496–10 March 1546) was in Charles V's chapel, as was Joannes Robert dit Piquart.

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Picard, Le.

See [Le picard](#) family.

Picardia, Petrus de.

See [Petrus de Picardia](#).

Picardy third.

See [Tierce de Picardie](#).

Picart (i).

See [Picard](#), (1).

Picart (ii).

See [L'Epine](#) family.

Picart [Pickard, Pickart], Nicolas

(*b* Paris, 1589/90; *d* after 1648). French violinist, dancing-master and composer. He seems to have been the son of Guillaume Picart, master mat-maker, who had him apprenticed in Paris on 13 August 1602 for six years to the royal violinist Henri Picot; Picart was 12 at the time, and is recorded in Paris on his own account from 1608 to 1618. He is listed as Henrietta Maria's 'mr a danser des filles d h' (dancing-master to the Queen's maids of honour) in 1625, and may have been a member of her household before she came to England as Charles I's bride. He was given a place in the court violin band by a patent dated 22 November 1628, back-dated to Michaelmas 1627, and appears as a treble violin player in lists of the group from 1631 and 1634. He served until the beginning of the Civil War in 1642, when he apparently returned to France and joined the court violin band there. He lived in the Paris parish of St Merri in 1644. In 1646 he was recruited for a violin band at the Swedish court, where he remained until 1649. His only known composition is a rather poor suite of branles in five parts (*S-Uu*, ed. in *MMS*, viii, 1976).

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PETER HOLMAN

Piccaver [Peckover], Alfred

(*b* Long Sutton, Lincs., 24 Feb 1884; *d* Vienna, 23 Sept 1958). English tenor. He was brought up in New York, where he studied at the American Institute of Applied Music. In 1907 he went to Europe and was engaged for the Neues Deutsches Theater, Prague, where he made his début as Romeo. He continued his studies with Rosario in Milan and Prohaska-Neumann in Prague. In 1910 he joined the Vienna Hofoper, remaining a favourite there until his retirement in 1937. He sang in the first Austrian performances of *La fanciulla del West* and *Il tabarro*. His repertory included Andrea Chénier, Radames, Lohengrin, Walther, Faust, Des Grieux, Don José, Canio, Werther, Florestan and Lensky. He sang with the Chicago Opera from 1923 to 1925 and at Covent Garden in 1924. Piccaver made many recordings, both acoustic and electric, which well convey the velvety yet voluminous character of his voice.

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HAROLD ROSENTHAL/ALAN BLYTH

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See Picard, (3).

Picchi, Giovanni

(fl 1600–25). Italian composer, organist and lutenist. He is depicted playing the lute among three other instrumentalists on the title-page of Fabritio Caroso's *Nobiltà di dame* (Venice, 1600, 2/1605). He was organist of the Cà Grande, Venice, by 1615 according to Romano Micheli (*Musica vaga et artificiosa*, Venice, 1615, p.42), and the title-page of his own *Canzoni da sonar* states that he was still there in 1625. On 5 March 1623 he was also appointed organist of the Scuola di San Rocco, Venice. In 1624 he applied unsuccessfully for the post of second organist at St Marco and was passed over in favour of Giovanni Pietro Berti.

Of Picchi's keyboard works the improvisatory toccata is probably the earliest: it must have been written well before the 1620s, for it appears (in somewhat garbled form) in the *Fitzwilliam Virginal Book*, whose copyist, the younger Francis Tregian, died in 1617. The remaining pieces are dances, eight of which appear in the *Intavolatura di balli d'arpicordo*. In the dedication to the reader Picchi promised 'four books of dances which I shall have printed when I see that this first book proves pleasing to the public'. As no more than the one book has survived, the public's response can only be guessed. Besides a paduana and a large-scale passamezzo paired with a saltarello, it includes several more unusual dances such as a *ballo alla polacha* and a *ballo ongaro*. The keyboard layout consists mainly of a melodic line in the right hand, at times florid and with occasional cadential chords, plus a fuller left-hand accompaniment. But whereas the left-hand part in the earlier dances of Marco Facoli rarely contains more than plain chords, Picchi followed the example of his immediate predecessor Giovanni Maria Radino in occasionally enlivening the texture with simple counterpoint, particularly in the slower movements. His remaining keyboard pieces (in MS at *I-Tn*) are also on a large scale; since two of the three passamezzos have the simpler type of left-hand accompaniment, they at least are probably earlier than the *Intavolatura di balli* (but later than the toccata). Though Picchi was no more than a minor composer, his keyboard works competently met a demand for agreeable and not too difficult music suitable for performing in the home.

Picchi's *Canzoni da sonar*, published in partbook form, consist of 16 canzonas and three sonatas for various combinations of wind and strings: for example one of the two-part works is for two violins or cornetts; another is for violin or cornett with bassoon; and there are two for trombone with violin and two for two violins or horns.

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HOWARD FERGUSON

Picchi, Mirto

(*b* San Mauro a Signa, nr Florence, 15 March 1915; *d* Florence, 25 Sept 1980). Italian tenor. He studied in Florence with Giuseppe Armani and Giulia Tess. He made his début as Radames in the season organized by La Scala at the Milan Palazzo del Sport in 1946. At first he sang Verdi and Puccini roles in Italy and abroad, appearing at the Cambridge Theatre, London (1947–8), as the Duke of Mantua, Rodolfo and Cavaradossi, and at the 1949 Edinburgh Festival as Riccardo in *Un ballo in maschera*. In 1952 he sang Pollione at Covent Garden at Callas's London début as Norma. From the early 1950s he specialized in contemporary music, creating roles in Juan José Castro's *Proserpina y el extranjero* (1952, La Scala), Pizzetti's *Cagliostro* (1953, La Scala) and *La figlia di Iorio* (1954, Naples), and Testi's *La celestina* (1963, Florence), and took part in the Italian première of *War and Peace* (1953, Florence). He scored notable successes as Peter Grimes and as Captain Vere (*Billy Budd*), and his large repertory included the Drum Major (*Wozzeck*), Tom Rakewell, Tiresias (*The Bassarids*) and Stravinsky's Oedipus. His last appearance was as Mozart's Don Basilio at La Scala in 1974. Picchi's recordings of Riccardo (Edinburgh), Don Carlos (1951), Pollione (1952) and Jason to Callas's Medea at La Scala (1957) disclose his virtues as a singer of style and subtle artistry seldom found among Italian tenors, compensating for a voice somewhat lacking in native warmth.

ALAN BLYTH

Picchi, Silvano

(*b* Pisa, 15 Jan 1922). Argentine composer and music critic of Italian birth. His family emigrated to Córdoba, Argentina, in 1926, then moved to Buenos Aires in 1938. He studied the violin and theory at the National Conservatory in Buenos Aires with (among others) Carlos María Ramos Mejía, Erwin Leuchter and Alberto Ginastera. He has written over 140 symphonic, chamber, choral and solo vocal works, which have won numerous awards in Argentina and elsewhere, including the prestigious National Prize of Argentina. Between 1962 and 1990 he was the music critic for *La prensa* in Buenos Aires. He has also been a professor at the

Municipal Conservatory of Music Manuel de Falla in Buenos Aires. Picchi describes himself as a self-taught composer who pursues an independent course. For over ten years, beginning in 1982, he was a member of the Comisión de Música Sinfónica y de Cámara de la Sociedad Argentina de Autores y Compositores de Música (SADAIC), which awarded him its Grand Prize in 1991.

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WALTER AARON CLARK

Piccinini, Alessandro

(*b* Bologna, 30 Dec 1566; *d* probably at Bologna, c1638). Italian lutenist, composer and writer on music. His father, Leonardo Maria Piccinini, his brothers Girolamo and Filippo (see below) and his son Leonardo Maria were all lutenists too. Duke Guglielmo Gonzaga summoned him to his court at Mantua in 1582, but, because of commitments that his Father had entered into, he went instead with his family to the Este court at Ferrara, where he and his brothers remained until the death of Duke Alfonso II on 27 October 1597. He then entered the service of Cardinal Pietro Aldobrandini, papal legate at Bologna and Ferrara, who died in 1621. He was a member of the Accademia dei Filomusi, Bologna. Three autograph letters from him survive (in *I-MOs*), one of 31 January 1595 to the Duke of

Ferrara and two, of 2 June 1622 and 1 January 1623, to the Duke of Modena.

Piccinini published two volumes, *Intavolatura di liuto, et di chitarrone, libro primo, nel quale si contengano dell'uno, & dell'altro stromento arie, baletti, correnti, gagliarde, canzoni, & ricercate musicali, & altre à dui, e trè liuti concertati insieme; et una iscrizione d'avvertimenti, che insegna la maniera, & il modo di ben sonare con facilità i sudetti stromenti* (Bologna, 1623: facs and edn. in AntMI, *Monumenta bononiensis*, ii, 1962) and *Intavolatura di liuto, nel quale si contengono toccate, ricercate musicali, corrente, gagliarde, chiaccone, e passacagli alla vera spagnola, un bergamasco, con varie partite, una battaglia, & altri capricci* (Bologna, 1639), which was seen through the press after his death by his son. The first of these volumes has a particularly important preface in which he described a type of archlute that he claimed to have developed and had made in Padua in 1594. While these claims have aroused scholarly controversy (see in particular Kinsky, and *MGG1*), Piccinini's claim to have invented the archlute – the first extended-neck lute – in the 1590s is plausible, although the extended-neck chitarrone (as a restrung and retuned bass lute) predated his invention. Piccinini also made significant modifications to the chitarrone and according to Giustiniani invented an instrument 'similar to the kithara of Apollo', which he called a pandora and which was perhaps akin to the English *poliphant* (see *Bandora*). His preface also includes a short but detailed manual on performance, which advances several interesting ideas: in imitative writing the theme must be played louder so that it stands out; a technique of playing *forte* and *piano* ('ondeggiato') should be adopted in pieces rich in dissonances, which should be highlighted (as, according to him, they were at Naples); embellishments should be left to the taste of the player, but the cadential *gruppo* should always be pronounced, its notes being given equal value, and it should be completed as quickly as possible. Piccinini was a talented composer. His toccatas, which are very varied in form and style, are specially rewarding. The dances have attractive melodies and varied, piquant rhythms; some of them are arranged in suites. Piccinini wrote the music (apparently lost) to *La selva sin amore* (libretto by Lope de Vega Carpio), the first opera performed in Spain.

After working with him at the Ferrara court, Piccinini's brothers both went abroad: Girolamo (*b* Bologna; *d* Flanders, 1615) entered the service of Cardinal Guido Bentivoglio and accompanied him when he was appointed papal nuncio in Flanders, and Filippo (*b* Bologna; *d* Bologna, 1648) worked at the Spanish court until about 1645, when he returned to Bologna; a two-part madrigal by Filippo survives (RISM 1610¹⁷).

See also [Archlute](#); [Chitarrone](#); Lute, §§5, 6

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PIER PAOLO SCATTOLIN

Piccinni

Italian, later French, family of composers.

(1) (Vito) Niccolò [Nicola] (Marcello Antonio Giacomo) Piccinni [Piccini]

(2) Luigi [Lodovico] Piccinni

(3) Louis Alexandre [Luigi Alessandro; Lodovico Alessandro] Piccinni

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DENNIS LIBBY (1 with JULIAN RUSHTON), MARY HUNTER (work-list with JAMES L. JACKMAN, MARITA P. McCLYMONDS, DAVID CHARLTON)

Piccinni

(1) (Vito) Niccolò [Nicola] (Marcello Antonio Giacomo) Piccinni [Piccini]

(*b* Bari, 16 Jan 1728; *d* Passy, nr Paris, 7 May 1800). He was one of the central figures in Italian and French opera in the second half of the 18th century.

1. Life.

2. Works.

WORKS

Piccinni: (1) Niccolò Piccinni

1. Life.

Although his father was a musician and his mother the sister of the composer Latilla, he was destined originally for the church. His precocious musical talent, however, would not be suppressed. Most of the information about his early years comes from La Borde. This, the first substantial notice, was incorporated in Ginguené's memorial biography (1800–01); Ginguené claimed to have written the notice for La Borde, in which case it originated from a person close to Piccinni at a time when he could have

consulted his subject directly, a possibility strengthened by the precision of some of its details. Thus Piccinni is said to have entered the S Onofrio Conservatory in Naples in May 1742 and to have studied there until 1754, under Leo (*d* 1744), and then under Durante, who had a special affection for him. Prota-Giurleo published documents (1954) that throw doubt on this by indicating that Piccinni became a resident of Naples only in 1753. But Piccinni himself called Durante his teacher in a letter published in Alessandro Manfredi's translation of Fux's *Gradus ad Parnassum* (Carpi, 1761). Further, Villarosa (*RosaM*), using manuscript material left by Giuseppe Sigismondo, wrote that Piccinni was so devoted to his old conservatory that after leaving it he visited it frequently and even acted with some of his old companions in carnival time, as he did in Sigismondo's *I figliastri*.

In 1754 Piccinni embarked on a career of almost exclusively operatic composition. Beginning with comic works, as was the custom, he quickly gained a following in Naples, where the public had formerly been devoted to the *opere buffe* of Logroscino. It was the first of several competitive situations that were later to overshadow the career of this amiable and generous man. The extent of his early success and recognition of his promise are reflected in his soon being invited to compose an *opera seria*, his first, for the Teatro S Carlo. This work, *Zenobia* (1756), was also a success and was followed by others, so that in the next few years his output was balanced almost evenly between the serious and comic genres. In 1756 he married one of his singing pupils, the 14-year-old Vincenza Sibilla, who sang his music exquisitely in private but never appeared on the stage. The extent of Piccinni's labours in Italy, his resistance to Burney's inducements to visit England, and his subsequent reluctant move to Paris, were dictated by his desire to obtain the best conditions possible to support seven children (two more died in infancy).

The rapid growth of Piccinni's reputation is indicated by the commission from Rome in 1758 for *Alessandro nelle Indie*. His second Rome opera, *La buona figliuola* (1760), created a furore and began a period in which he remained the undisputed favourite of the reputedly fickle Roman public. Goldoni's rather crude adaptation of Richardson's *Pamela* had already been set by Duni in 1756, with scant success. The charm and vitality of Piccinni's music, which according to Ginguené was composed in only 18 days, conquered Europe; it also won the approval of Jommelli: 'Questo è inventore'. Piccinni produced new works in Rome at every Carnival up to 1773 except that of 1767. His fertility became legendary in a period when prolific operatic composition was by no means unusual. Burney reported Sacchini's assertion that Piccinni had written 300 operas. More sober commentators, like La Borde (or Ginguené), gave a figure of 130 that is not much exaggerated. Piccinni remained in Naples, where Burney met him in 1770 and called him 'a lively agreeable little man, rather grave for an Italian so full of fire and genius'. He was second *maestro di cappella* under Manna at Naples Cathedral, taught singing and on 16 February 1771 was appointed second organist of the royal chapel. Yet from 1758 to 1773 he produced over 30 operas in Naples, over 20 in Rome and others in all the main Italian cities. This period represents the first peak in his achievement.

Piccinni's position in Rome was suddenly undermined by a craze, which began in 1773, for Anfossi, an inferior composer who, although a year Piccinni's senior, had been his pupil in Naples and at first his protégé in Rome. Piccinni's fall was sudden and cruel; a cabal hissed his last Rome opera and he returned to Naples and fell seriously ill. The date of this event is somewhat in doubt. Ginguené placed it in 1775, but Piccinni did not visit Rome in either 1774 or 1775 (1775 was a jubilee year and the theatres were closed). He did go in Carnival 1776, when his *La capricciosa* (also known as *L'incostanza*) followed Anfossi's *La vera costanza* at the Teatro delle Dame, and that seems the most likely occasion for his defeat. However, he maintained his reputation in Naples with a second *Alessandro nelle Indie* and the successful comedy *I viaggiatori*, and by 1776 a superficially more alluring prospect had already arisen in Paris. In 1774 the Neapolitan ambassador there, Caraccioli, had commended Piccinni to the court, and negotiations began. A delay was imposed by the death of Louis XV, but in 1776, with the promise of an annual 'gratification', revenue from his operas and employment by the court and nobility, Piccinni left Naples (16 November). He reached Paris on the last day of the year, suffering cruelly from the cold, knowing no French and with little idea of what was in store. In the subsequent squabbles of the 'Gluckists' and the 'Piccinnists' he almost alone emerged with dignity and credit; his ability to adapt to the needs of the French stage, a far greater adjustment than Gluck had had to make, demonstrates both courage and versatility.

The Italophile party was large and influential, and Piccinni soon found friends. Marmontel undertook to adapt the librettos of Quinault and reconcile them to a modern, Italianate musical idiom. He had also to coach Piccinni daily in French; if his account is to be trusted, he may be considered as much an accessory to Piccinni's music as Calzabigi was to Gluck's. In 1777 Gluck, who claimed to have discarded his *Roland* on hearing that Piccinni was at work on one, produced *Armide*. Battle was joined over La Harpe's review of it, the performance in Paris of Sacchini's *Olimpiade* and Marmontel's polemical *Essai*. Isolated at the centre of controversy, Piccinni became depressed and expected failure; but *Roland*, performed early in 1778, won both respect and affection from the public. Among the cast even the devout Gluckist Larrivée was won over and performed the title role magnificently.

In 1778–9 Piccinni was engaged to direct a troupe of Italians, giving performances of *opere buffe* at the Académie Royale. The repertory included works by Anfossi, Paisiello, Sacchini and Traetta, as well as Piccinni himself (*Le finte gemelle*, *La sposa collerica*, *La buona figliuola*, *La buona figliuola maritata*, *Il vago disprezzato*). *La buona figliuola* was also known in Paris as *La bonne fille* (Comédie-Italienne, 1771). Later in his Paris sojourn Piccinni was in charge of singing instruction at the Ecole Royale de Musique et de Déclamation, and he undertook private teaching, including well-paid visits to the country home of La Borde, where he seems to have composed *Didon*. He was evidently used unscrupulously by the court, however, and although from 1783 he was granted a pension, the chief promise of Paris – that he would be better off while writing fewer operas – was hardly fulfilled. He also suffered from the chicanery of the Opéra management. He was promised that his *Iphigénie en Tauride* would be staged before Gluck's; in the event it came two years later and was

preceded by the composer's nervous disclaimer of any intention to rival Gluck (*Journal de Paris*, 22 January 1781). Nevertheless it survived the problems of a poor libretto (Dubreuil resisted Ginguené's attempts to improve it) and the drunkenness of Marie-Josephine Laguerre at the second performance. Only when juxtaposed with a revival of Gluck's work was its undoubted inferiority to that masterpiece demonstrated, albeit crudely, by lower receipts. It was favourably received when revived in 1785. In 1783 Piccinni reached his second peak with a highly successful revival of *Atys* and the introduction of *Didon*, which momentarily eclipsed the rising star of Sacchini. The triumph of *Didon* was partly due to the exceptional performance of Mme de Saint-Huberty in the title role; without her at rehearsal it had seemed doomed to failure. Piccinni followed it with two charming and successful comic operas, of which *Le faux lord* would stand revival as well as any of his works.

In 1784 the rival attraction of Sacchini became serious, and Salieri's *Les Danaïdes* diverted attention further from Piccinni. He was no longer a novelty; not only did the dramatically weak *Diane et Endymion* fail to please but he suffered a quite unmerited failure with *Pénélope* in 1785 (it was revived briefly in 1787). A projected revival of *Adèle de Ponthieu*, an inept work which Piccinni had nevertheless revised, came to nothing (1786), and *Clytemnestre*, although rehearsed in 1789, was never performed. Saddened rather than embittered, Piccinni remained generous; he spoke at Sacchini's funeral and proposed an annual concert in memory of Gluck. With the Revolution and the withdrawal of his pension, his position became precarious, and in 1791 he left for Naples, where he was warmly welcomed. In 1792 his daughter indiscreetly married a Frenchman of Jacobin leanings. Deemed guilty by association in the tense and reactionary atmosphere of Naples in those years, Piccinni, on returning from Venice where he had staged two new works, was quite unjustifiably placed under house arrest in 1794. He remained there in indigence and misery for four years, composing psalms, until political changes enabled him to return to France; his family followed as soon as they could. Financially he fared little better; his pension was only partly restored and he was forced to appeal to Bonaparte. By the time he was granted the post of sixth inspector at the Conservatoire he was too ill to benefit from it.

[Piccinni: \(1\) Niccolò Piccinni](#)

2. Works.

It has become customary to describe Piccinni in his Italian operas as a composer whose vein was primarily 'the tender, the intimate, the sad and the higher comic', in the words of Abert, who considered him to have been 'made of far finer and more delicate stuff than most of his predecessors and contemporaries'. The same attitude was sometimes expressed at the time; J.A. Hiller wrote (1768) that Piccinni's forte was 'the naive and the tender'. The sentimental role of Cecchina in his most famous opera, *La buona figliuola*, encouraged this view. Contemporary manuscript collections of his arias often show a preference for pieces of this sort, and there seems to be a higher proportion of them in his operas than in most others of the time. While his contemporaries had a special affection for this aspect of his work and prized the elegance and grace of his style in general, most of them also stressed its vigour and variety. Burney called

him 'among the most fertile, spirited and original' composers then working, while La Borde (or Ginguené) distinguished in his music 'a vigour, a variety, and especially a new grace, a brilliant and animated style'. Piccinni's style in his Italian operas is in fact a rather complex one in the number and variety of its elements and the sources on which it drew. Its originality, also mentioned by most writers of the time, should probably be seen in the way it brings together, balances and plays off against each other elements of simplicity and complexity in vocal lines, accompanying textures and the relationship between the two. The style (if not the form) of many of Piccinni's pieces from the 1750s would not have seemed out of date even in the 1780s. This is most remarkable in the harmonic layout, the way in which accompaniment motifs are used to clarify and articulate it, and the textures that they result in; all were to remain typical of the Classical style.

Piccinni's gifts included his dramatic imagination and his ability to adapt his music to the situation at hand. While *La buona figliuola* is a masterpiece of sentimental comedy, his intermezzo *La canterina* (1760) is noteworthy for its straightforward comic vigour, particularly in comparison with Haydn's setting of the same text. His French operas, while retaining many Italianate characteristics, nevertheless include colourful orchestration, harmonic diversity and an occasional terseness of style that reflect the practices of his adopted country. Although Anfossi's setting of *L'incognita perseguitata* (1773) contains numbers that are more immediately beautiful than anything in Piccinni's setting of 1764 (the heroine Giannetta's aria 'Come figlia ubbidiente' is a case in point), Piccinni avoided the saccharine quality of Anfossi's music by using a wide variety of aria forms and types, and by occasionally introducing rather short arias to punctuate the action. Anfossi's characters are more obviously differentiated than Piccinni's; but Anfossi's attempt to distinguish between them results in rigid stereotypes, whereas Piccinni's characters display much greater flexibility.

Piccinni's music grew over the years in fineness of detail and elegance of craftsmanship, if sometimes falling into the perfunctory. That can be seen in his accompanying techniques, which, starting from the standard mid-century texture in which the first violins doubled the vocal line, developed increasing brilliance of orchestral sound and independence and subtlety of interplay between voice and orchestra. The variety of Piccinni's style found freest play in comic opera, which made rapid shifts of dramatic tone (the sentimental, the mock serious or heroic, the farcical) a basic part of its manner. These were reflected in a tendency to sectionalism in the music, marked by changes of metre, tempo and expressive character. The comic arias fall into many formal patterns, of which the most frequent consists of two complete statements of the whole text in a binary tonal scheme. Piccinni is traditionally said to have introduced the musically and dramatically expansive multi-sectional finale – already found in the operas of Galuppi and other northern composers – into Neapolitan comic opera. His earliest use of it is in his first Roman comic opera, *La buona figliuola*, and he is said to have brought it to Naples in *La furba burlata* (1760), which is lost. Kretzschmar identified Piccinni with what he called the 'rondo-finale', by which he meant not the return of whole sections within the finale (a technique Piccinni was also to use, but which was certainly known before him), but a departure from and return to significant material within a section, linked to characters or dramatic relationships. The layout of the

text in some surviving librettos of earlier Neapolitan operas suggests, however, that something of the sort may have been done earlier. In practice his finales, like his comic arias, took many forms.

Although his comic operas have received more attention, Piccinni was also a central figure in *opera seria*, and most of his works in that genre have some remarkable songs. In the first of them, for example, *Zenobia* (1756), the aria 'Ch'io parta?' begins like an accompanied recitative (and away from the tonic of the key) and retains a fluid, declamatory character, although the form remains that of the da capo aria. The duet 'Va, ti consola' does not, as usually happens, have the second singer enter by repeating the first's solo with different words; rather, he makes a strong expressive contrast, changing to the minor, a favourite device of Piccinni's. In the form of his *opera seria* arias Piccinni mostly followed the general trends of the time. In the earliest ones the full da capo predominates, giving way in the course of the 1760s to the dal segno form. In the last to be written before his move to Paris, the dal segno form was replaced by one close to that of sonata form. A few cavatinas appear (arias of one stanza set like the first part of a da capo), and in the 1770s he also used a somewhat related, but more expansive, form (not called cavatina) in which not just one stanza but the complete poem of two stanzas is set straight through and then repeated in a binary tonal layout (a form perhaps taken over from the comic opera).

In his French operas Piccinni used a wide variety of aria forms, including arias in several movements (Dido, 'Vaines frayeurs') and with contrasting middle sections (Sangaride, 'Malheureuse, hélas', *Atys*). He also used arioso and open-ended and incomplete forms. His melodies were much admired, but he was inferior to Sacchini as a lyricist and his line lacks the tautness of Gluck's; too often his cantabile arias seem emotionally uncommitted. Often more effective are arias of that Neapolitan type which, over a motivic continuum, builds a melodic line of short, declamatory phrases (Roland, 'Je me reconnais'; Orestes, 'Cruel et tu dis que tu m'aimes', *Iphigénie*; Diana, 'Cesse d'agiter mon âme', which Grimm called 'the finest aria M. Piccinni has produced in France'). Piccinni's own ideas on proper aria composition are given by Ginguené and are reflected in the writings of N.E. Framery.

In his Italian works Piccinni was already unusually lavish in his orchestration; in France, where a fuller orchestra was normal, he scored more elaborately still and – the opinions of admirers such as Marmontel notwithstanding – more heavily than Gluck. While it is generally true that in Piccinni's French recitatives the orchestral interjections reflect the sense of the words, the effect is often weakened by a rather too regular rhythm of alternation between voice and orchestra and by a certain predictability in the orchestral figures. Piccinni's alternation between short chords and long notes played simultaneously with the voice is often quite dramatic, however, and his occasional use of tremolo accompaniments is effective.

As well as flexible forms and the insertion of ariosos in recitatives, the French heritage in the use of chorus and ballet makes his operas the natural outcome of Encyclopedist principles, embodied particularly in Marmontel's *Essai*: Italian music shorn of its unreasonable excesses, and

French forms. In *Roland* the blend is still uncomfortable. The arias and duets are too long for their contexts; but the best recitatives and ariosos, and a few arias, lend the title role, at least, great dramatic force. The monologue 'O nuit, favorisez mes désirs amoureux' and the subsequent mad scene, in which Piccinni boldly juxtaposed a chord of C major, a dominant ending to an 'open-ended' F minor Allegro, with a Grave in E \flat minor, were immediately admired and remain impressive even beside Lully's noble setting. In *Atys* Piccinni achieved a more integrated style, which set the pattern for French opera in the next decade. There are perhaps too many arias (seven for *Atys* alone), but the interest is better distributed among the roles, as it is in *Iphigénie*. In *Atys* Piccinni rose particularly well to the most French features, such as the dream sequence of song, chorus and dance and the choral lament at the death of Sangaride. He was able, however, to include without incongruity an italianate quartet, in C minor, some 200 bars long; this forms the dramatic crux. The memoirs of André Morellet assert that Piccinni, like Gluck before him, adapted material from his Italian operas in *Atys*. Although his contemporaries favoured *Didon*, *Atys* and *Pénélope* are its equals, and Act 1 of *Pénélope* is perhaps the finest fruit of Piccinni's collaboration with Marmontel.

Piccinni's French operas are not, as has been suggested, an attempt to oppose Gluck's 'reforms' with the methods of Italian *opera seria*. The 'rivalry' is over different musical styles; in dramatic organization both composers represent various possibilities of synthesis between a modern musical language and the traditional French forms. Piccinni was doubtless indebted to Gluck, and his French operas are at least as dramatically engaged as Gluck's. There is, however, more emphasis on musical colour and musical expansion for its own sake. Gluck, belonging to an older generation and inimitable through the very qualities for which he is now most admired, had no very substantial following, although aspects of his works, particularly *Alceste* and the *Iphigénie* operas, contributed to the genre one may term 'Piccinniste opera'. When Piccinni went to France, Italian music was already familiar in concert programmes and had influenced the establishment of a sophisticated *opéra comique* to which, with his skill in handling ensembles and his ability, under-used in the serious operas, to write succinct lyrical numbers, Piccinni contributed as to the manner born. At the Opéra he succeeded where the Frenchman Philidor had not in establishing this synthesis of France and Italy by using the lingua franca of the day in the main national theatre. Thereafter French and German composers increasingly adopted an italianate style. Piccinni prepared the way for Sacchini and ultimately for Spontini, who with his omnipresent lyricism, rich orchestration and dramatic vehemence, is more exactly a Piccinnist than a Gluckist.

Piccinni: (1) Niccolò Piccinni

WORKS

operas

NC	Naples, Teatro di S Carlo
NFI	Naples, Teatro dei Fiorentini
NN	Naples, Teatro Nuovo
PO	Paris, Opéra

RA Rome, Teatro Argentina
RC Rome, Teatro Capranica
RV Rome, Teatro Valle

Le donne dispettose (ob, A. Palomba), NFI, aut. 1754; also as *Le trame per amore*; *La massara spiritosa* [not *La marchesa spiritosa*]

Il curioso del suo proprio danno (ob, 3, Palomba, after M. de Cervantes: *Don Quixote*), NN, carn. ?1755–6, *I-Nc**; rev., with A. Sacchini, as *Il curioso imprudente*, NFI, aut. 1761

Le gelosie (ob, G. Lorenzi), NFI, spr. 1755; also as *Le gelosie, o Le nozze in confusione*; *Nc* [mistitled *La sponsale di D. Pomponio*]

Zenobia (os, P. Metastasio), NC, 18 Dec 1756, *Nc**, *P-La*

Nitteti (os, Metastasio), NC, 4 Nov 1757, *La*

L'amante ridicolo (int, 2, Pioli), NN, 1757, *D-MÜs*; Rome, 1762, *Hs*; also as *L'amante ridicolo deluso*, *GB-Lbl* (Act 1) [mistitled *Il servo padrone*], *P-La*; *L'amante deluso*, *I-Gl*; *L'amante ridicolo e deluso*, *S-Uu*

La schiava seria (int), Naples, 1757, *D-Bsb, Dlb, F-Pn, I-Nc* (? autograph); also as *Die Sklavinn*, *A-Wn*

Caio Mario (os, G. Roccaforte), NC, ?1757, *I-Nc**, *P-La*

Alessandro nelle Indie [1st version] (os, Metastasio), RA, 21 Jan 1758, *GB-Cfm, Lbl, I-Nc** *P-La*; also as *Alessandro e Poro*, *D-ROu*

Madama Arrighetta (ob, 3, Palomba, after Goldoni: *Monsieur Petiton*), NN, aut. or wint. 1758; also as *Petiton* (int), *I-Nc**; *Monsieur Petiton*, *P-La* (Act 1)

La scaltra letterata (ob, 3, Palomba), NN, wint. 1758; *I-Nc**, *P-La*; also as *La scaltra spiritosa*

Gli uccellatori (ob, ? after C. Goldoni), Naples or Venice, 1758

Ciro riconosciuto (os, Metastasio), NC, Nov or 26 Dec 1759, *I-Nc**, *P-La*

Siroe re di Persia (os, Metastasio), Naples, 1759

La buona figliuola [*La Cecchina*] (dg, 3, Goldoni), Rome, Dame, 6 Feb 1760, *A-KR, Wn, B-Bc, CH-Zz, D-Dlb, MÜs, Rtt* (in Ger.), *F-Pn, Po, I-Fc* (fac. in IOB, lxxx, 1983), *Gl, Mc, MOe, Nc, Rdp, Rsc, P-La, US-Wc*; vs, ed. G. Benvenuti (Milan, 1942); also as *La buona figliuola*; *Cecchina zitella*, o *La buona figliuola*; *La buona figliuola zitella*; *La buona figliuola puta*; *La baronessa riconosciuta*; *Cecchina nubile*, o *La buona figliuola*; *Das gute Mädchen*; *The Accomplish'd Maid*; *Der fromme Pige*; *La bonne fille*

L'Origille (ob, 3, Palomba), NFI, spr. 1760, *I-Nc**, *P-La*

La canterina (int), NFI, spr. 1760, *I-Nc, P-La*; perf. with *L'Origille*

La furba burlata (ob, 3, ?P. di Napoli, after Palomba), NFI, aut. 1760, collab. N. Logroscino; NN, sum. 1762, addns by G. Insanguine; also as *I furbi burlati*, Naples, 1773, *F-Pn, I-Nc**

Il re pastore (os, Metastasio), Florence, Pergola, aut. 1760, *Nc**; Naples, 1765, *P-La*

Le beffe giovevoli (ob, ? after Goldoni), NFI, wint. 1760, aria *I-Nc*

Le vicende della sorte (int, 3, G. Petrosellini, after Goldoni: *I portentosi effetti della madre natura*), RV, 3 Jan 1761, *D-Bsb, Dlb* (pt. 2), *I-Gl, Mc, Nc**; also as *Le vicende del caso ossia della sorte*; *Der Glueckswechsel*

La schiavitù per amore (int), RC, carn. 1761

Olimpiade [1st version] (os, Metastasio), Rome, Dame, carn. 1761, *Nc**

Tigrane (os, 3, ?after Goldoni's rev. of F. Silvani), Turin, Regio, carn. 1761, *CMc, Nc**, *P-La*; also as *Farnaspe*, *La*

Demofonte (os, Metastasio), Reggio nell'Emilia, Pubbico, Fiera (May) 1761, *I-Nc**, *P-La*

La buona figliuola maritata (ob, 3, Goldoni), Bologna, Formagliari, May 1761, *A-Wn, D-Dlb, Mbs, F-Pn, Po, I-Fc, MOe, Nc, P-La*; also as *La baronessa riconosciuta e maritata*; *La Cecchina maritata*; *La buona moglie*

Lo stravagante (ob, 3, A. Villani), NFI, aut. 1761

L'astuto balordo (ob, ?G.B. Fagiuoli), NFI, wint. 1761, *La*; addns by Insanguine

L'astrologa (ob, 3, P. Chiari), Venice, S Moisè, carn. 1761–2, *D-Dlb, Rtt, F-Pn, P-La*

Le avventure di Ridolfo (int), Bologna, Marsigli-Rossi, carn. 1762

Artaserse (os, Metastasio), RA, 3 Feb 1762, *D-Hs, Mbs, F-Pn, I-Fc, Nc*, P-La*, Naples, 1768 *P-La US-Wc*

La bella verità (ob, 3, Goldoni), Bologna, Marsigli-Rossi, 12 June 1762, *Nc**

Antigono (os, Metastasio), NC, 4 Nov 1762, *Nc*, P-La*; rev. RA, carn. 1771

Il cavalier parigino (ob, Palomba), NN, wint. 1762, ? collab. Sacchini

Il cavaliere per amore (ob, 2, Petrosellini), NN, wint. 1762, or RV, carn. 1763, *A-Wn, D-Dlb, I-Nc*, Rc, Tf, P-La*(pt 1); also as *Il fumo villano*

Amor senza malizia (ob), Nuremberg, Thurn und Taxis, 1762

Le donne vendicate (int, 3, after Goldoni), RV, carn. 1763, *A-Wn, D-Dlb, F-Pn* (2 copies), *Po, I-Gl, Nc*, US-Bp, Wc*; also as *Il vago disprezzato* [*Le fat méprisé*]

Le contadine bizzarre (ob, 3, Petrosellini), RC, Feb 1763, or Venice, S Samuele, aut. 1763, *A-Wn, D-Dlb, DS, F-Pn, I-Fc, Nc, Rdp, P-La** [some MSS ? of 1774 setting], rev. as *La contadina bizzarra*, Naples, 1774, *I-Nc**; also as *La sciocchezza in amore*; *Le contadine astute*; *Le villanelle astute*

Gli stravaganti, ossia *La schiava riconosciuta* (int, 2), RV, 1 Jan 1764, *D-Bsb, F-Pn, GB-Lbl, H-Bn* [with addns by Haydn], *I-Nc*, P-La*; also as *La schiava*, *A-Wn, I-Nc*; *Gli stravaganti, ossia I matrimoni alla moda*; *L'esclave, ou Le marin généreux*; *Die Ausschweifenden*

La villeggiatura (ob, 3, ? after Goldoni), Bologna, Formagliari, carn. 1764, qt *Gl*; ? rev. of *Le donne vendicate*, 1763

Il parrucchiere (int), RV, carn. 1764, *Gl*

L'incognita perseguitata (ob, 3, Petrosellini), Venice, S Samuele, carn. 1764, *A-Wn, D-Dlb, H-Bn* [with addns by Haydn], *I-Gl, P-La*

L'equivoco (ob, 3, L. Lantino [A. Villani]), NFI, sum. 1764, *La*(Act 3)

La donna vana (ob, 3, Palomba), NF, Nov 1764, *GB-Lbl, P-La*; NF, 1772, *I-Mc*

Il nuovo Orlando (ob, after L. Ariosto), Modena, Rangoni, 26 Dec 1764

Il barone di Torreforte (int, 2), RC, 10 Jan 1765, *B-Bc* (Act 2), *Br, D-Dlb, I-Fc, Gl, MOe, Nc*, Rdp, Tf, P-La*

Il finto astrologo (int, ? after Goldoni), RV, 7 Feb or wint. 1765, aria *I-MAc*

L'orfana insidiata (ob), NFI, sum. 1765, addns by G. Astarita

La pescatrice, ovvero *L'erede riconosciuta* (int, 2, ? after Goldoni), RC, 9 Jan 1766, *A-Wn, D-Bsb* (in Ger.), *Dlb, DS, Rtt, F-Pn, H-Bn, I-Fc, Gl, Nc*, P-La, US-Bp, Wc*; also as *L'erede riconosciuta*; *La pescatrice innocente*

La baronessa di Montecupo (int), RC, 27 Jan 1766

L'incostante (int, 2, Palomba), RC, Feb 1766, *I-Gl, Nc, Rdp, P-La* (pt 1); also as *Il volubile*, *D-Dlb, I-Nc**

La fiammetta generosa [Act 1] (ob), NFI, carn. 1766 [Acts 2 and 3 by Anfossi]

La molinarella (ob, 3), NN, aut. 1766, *F-Pn, I-Nc**; also as *Il cavaliere Ergasto*; *La molinara*

Il gran Cid (os, G. Pizzi), NC, 4 Nov 1766, *D-Wa, I-Nc*, P-La, US-Wc*; also as *Il Cid*

La francese maligna, Naples, 1766–7, or Rome, 1769

La notte critica (ob, 3, Goldoni), Lisbon, Salvaterra, carn. 1767, *I-Nc, P-La*; also as *Die Nacht*, *D-Bsb*

La finta baronessa (ob, F. Livigni), NFI, sum. 1767, *I-Nc**

La direttrice prudente (ob, 3), NFI, aut. 1767; also as *La prudente ingegnosa*, aria *Nc*

Mazzina, Acetone e Dindimento (ob), ?Naples, ?c1767

Olimpiade [2nd version] (os, Metastasio), Rome, 1768, *Nc*, Rdp, Rvat, P-La*; rev.

Naples, 1774, *I-Nc, Rsc*
 Li napoletani in America (ob, 3, F. Cerlone), NF, 10 June 1768, *B-Bc, F-Pn*
 La locandiera di spirito (ob, 3), NN, aut. 1768, *I-Nc*
 Lo sposo burlato (int, 2, G.B. Casti), RV, 3 Jan 1769, *A-Wn, D-Dib, F-Pc, I-Fn, Gl, Nc*, Rdp, US-Bp*
 L'innocenza riconosciuta (ob), Senigallia, 11 Jan 1769
 La finta ciarlatana, ossia Il vecchio credulo (ob), NN, carn. 1769
 Demetrio (os, Metastasio), NC, 30 May 1769, *I-Nc*, P-La*
 Gli sposi perseguitati (ob, 3, P. Mililotti), NN, 1769, *I-Nc*, P-La, US-Wc*
 Didone abbandonata (os, Metastasio), RA, 8 Jan 1770, *I-Nc*, Rvat, P-La, US-Wc; as La Didone, I-Mc*
 Cesare in Egitto (os, G.F. Bussani), Milan, Ducale, Jan 1770, *F-Pn, I-Nc**; also as Cesare e Cleopatra, *P-La*
 La donna di spirito (ob), RC, 13 Feb 1770, *F-Pn*
 Il regno della luna (ob, not by Goldoni), Milan, Ducale, spr. 1770, *D-Dib*; also as Il mondo della luna, *I-Nc*
 Gelosia per gelosia (ob, G.B. Lorenzi), NFI, sum. 1770, *Nc**
 L'olandese in Italia (ob, N. Tassi), Milan, Ducale, aut. 1770
 Catone in Utica (dm, 3, Metastasio), Mannheim, Hof, 5 Nov 1770, *D-Mbs*, Rp, GB-Lbl* (facs. in IOB, I, 1978), *I-Nc*
 Don Chisciotte (ob, Lorenzi, after Cervantes), ? Naples, 1770
 Il finto pazzo per amore (ob), ? Naples, 1770
 Le finte gemelle (int, 2 or 3, Petrosellini), RV, 2 Jan 1771, *A-Wn, D-Dib, F-Pn, Po, GB-Er, I-Bc, Bsf*(pt 1), *Fc, Nc*, Tf, Vc*; also as Le due finte gemelle; Le germane in equivoco
 La donna di bell'umore (ob), NFI, 15 May 1771, *Nc**
 La Corsara (ob, 3, Lorenzi), NFI, aut. 1771, *Nc*, US-Wc*
 L'americano (int, 2), RC, 22 Feb 1772, *A-Wn, D-Dib, F-Pn* (1786), *H-Bn, I-Fc; Ratisbana 1776, Rtt* also as L'americano incivilito; L'americano ingentilito
 L'astratto, ovvero Il giocator fortunato (ob, 3, Petrosellini), Venice, S Samuele, carn. 1772, *A-Wn, D-Dib, F-Pn*, H-Bn*[with addns by Haydn]; also as Il giocator fanatico per il lotto
 Gli amanti dispersi (farsa in prosa and int), NFI, spr. 1772
 Le trame zingaresche (ob, Lorenzi), NFI, sum. 1772, *I-Nc**
 Ipermestra (os, Metastasio), NC, 4 Nov 1772, *Nc**
 Scipione in Cartagena (os, A. Giusti), Modena, Corte, ?26 Dec 1772
 La sposa collerica (int), RV, 9 Jan 1773, *D-Dib, F-Po, I-Nc**
 Il vagabondo fortunato (ob, 3, Mililotti), NF, aut. 1773
 Le quattro nazioni, o La vedova scaltra (ob, after Goldoni's spoken comedy), ? Rome, 1773
 Alessandro nelle Indie [2nd version] (os, 3, Metastasio), NC, 12 Jan 1774, *Nc, P-La*
 Gli amanti mascherati (ob), NFI, 1774, *I-Nc**
 L'ignorante astuto (ob, 3, Mililotti), NFI, carn. 1775, *US-Wc*
 Enea in Cuma (parody, Mililotti), NFI, ?spr. 1775, *A-Wn, H-Bn, I-Nc**
 I viaggiatori (ob, Mililotti, ? after Goldoni), NFI, aut. 1775, *Nc*
 Il sordo (int), Naples, 1775, *Nc**
 La contessina (ob, 3, Coltellini, after Goldoni), Verona, Filarmonico, aut. 1775
 La capricciosa [L'incostanza] (ob, 3), RD, carn. 1776, *D-Dib, I-Nc*
 Radamisto (os, A. Marchi), ? Naples, 1776
 Vittorina (ob, Goldoni), London, King's, 16 Dec 1777, *Nc* (Acts 1, 3)
 Roland (tragédie lyrique, 3, J.F. Marmontel, after P. Quinault), PO, 27 Jan 1778 (Paris, 1778), vs (Paris, 1883)

Phaon (drame lyrique, 2, C.H. Watelet), Choisy, Court, Sept 1778

Il vago disprezzato (ob), PO, 16 May 1779

Alys (tragédie lyrique, 3, Marmontel, after Quinault), PO, 22 Feb 1780, *D-Ds, F-Pn, Po, I-BGc* (Paris, ?1780, 2/c1783/R1991 in FO, lxxv)

Iphigénie en Tauride (tragédie lyrique, 4, A. du Congé Dubreuil), PO, 23 Jan 1781, *D-Mbs, F-Po, I-Fc, Nc* (Paris, 1781/R1973)

Adèle de Ponthieu (tragédie lyrique, J.-P.-A. des Rasins de Saint-Marc), PO, 27 Oct 1781, *F-Lm, Pn, Po*; rev. or reset, Paris, 1785, unperf.

Didon (tragédie lyrique, 3, Marmontel), Fontainebleau, 16 Oct 1783, *D-Mbs, F-Pn, Po, I-Nc* (Paris, 1783), vs (Paris, 1881/R1970)

Le dormeur éveillé (oc, Marmontel), Paris, Comédie-Italienne, 14 Nov 1783, excerpts pubd separately

Le faux lord (oc, 2, G.M. Piccinni), Versailles, 5 Dec 1783 (Paris, ?1783); also as Der verstellte Lord, *D-Bsb*

Diane et Endymion (os, J.F. Espic Chevalier de Lirou), PO, 7 Sept 1784, collab. Espic, *F-Po* (Paris, 1784)

Lucette (oc, G.M. Piccinni), Paris, Comédie-Italienne (Favart), 30 Dec 1784

Pénélope (tragédie lyrique, Marmontel), Fontainebleau, 2 Nov 1785, *F-Pn, Po* (Paris, ?1786)

Clytemnestre (tragédie lyrique, ? L.G. Pitra), Paris, comp. 1787; rehearsed but unperf.

La serva onorata (ob, Lorenzi, after L. da Ponte: *Le nozze di Figaro*), NFI, ?carn. 1792

Le trame in maschera (ob), NFI, carn. 1793

Ercole al Termedonte (os, 2), NC, 12 Jan 1793, *I-Nc*; also as La disfatta delle Amazzoni

La Griselda (eroicomico, 2, ? A. Anelli), Venice, S Samuele, 8 Oct 1793, ?*D-Bsb, I-Fc, Mc*

Il servo padrone, ossia L'amor perfetto (ob, 2, C. Mazzolà), Venice, S Samuele, 17 Jan 1794

I Decemviri (os), *I-Nc**

Il finto turco (ob), *Nc*

Il conclave del MDCCLXXIV (literary satire, after P. Metastasio), Rome, Dame, carn. 1775

Arias in: Farnace, 1757

Doubtful: Berenice (os, B. Pasqualigo), Naples, c1764; Il conte bagiano (int), RV, carn. 1770; La lavandara astuta (ob), Lucca, Pubblico, aut. 1772; L'enlèvement des Sabines, comp. ? Paris, 1787; Der Schlosser (ob), 1793; Sermiculo (int), *F-Pn*; La pie voleuse, ou La servante de Valaiseau [Die Elster] (ob), *D-Bsb*; Les mensonges officieux (oc, G. Piccinni), Paris; Les fourberies de marine (oc), Paris; I portenosi effetti (ob), *Dlb*; Le donne di teatro, arias in *I-Mc* and *Nc*; Amante in campagna (int), *Tf*; Le Cigisbé (oc, 2) (Paris, 1804)

oratorios

Gioas, rè di Giuda, Naples, 1752, *A-Wn**

La morte di Abele (P. Metastasio), Naples, Oratorio de' RR. PP. della Congregazione del Oratorio, ?Lent, 1758, *D-Dhm, Dlb, GB-Lcm*

Sara, ?Rome, ?1769

Gionata (C. Sernicola), Naples, S Carlo, 4 March 1792, *Lcm* (mostly autograph), *I-Fc, Nc**

other works

Sacred: Mass, G, 5vv, orch, *I-Nc*; Mass, D, 3vv, *Ac*; Magnificat, c, 3vv, *Ac*; Da te solo, psalm, *Nc*; E quando adempirai, psalm, *Nc*; Eripe me, psalm, *Nc*; ? La tranquillità, psalm, *Nc*; Beatus vir, *GB-Lbl*; Dixit Dominus, 4vv, *A-Wgm*, ?*GB-Lbl*; Psalm lxxxvii, 1v, vv, orch, 1798, *Lcm**; Pange lingua, *A-Wn*; Tantum ergo, *Wn*; arr. of C.-H. Plantade: Regina coeli laetere, *F-Lm*

Other vocal: La pace fra Giunone ed Alcide (cant.), 3vv, Naples, S Carlo, 1765; Cant. [Pallade, Teseo, Alcide], 3vv, Naples, S Carlo, 1767; Cant. [Giove, Diane, Mercurio], ?Naples, end 1769, *I-Nc*; Giove piacevole nella regia di Partenope, ?Naples, 1771, *Nc*; Prologo e cantata [Giove, L'Aurora, La dea del piacere] (? S. Zini), ?Naples, 1776, *Nc*; Giove revotato (cant.), 3vv, Naples, S Carlino, 1790; Arco di amore (cant., D. Piccinni), 3vv, 1797; Cantata per gala per Ferdinando IV, Naples, *Nc*; 6 canzonets, 2vv (London, n.d.); Il gran re perdona (licenza), S, orch, *Bc*; Hymene e l'Hymen (coro), for wedding celebrations, *US-Bp*; Solfeggi, S, bc, ?*I-NC*; frags. of vocal music, *A-Wn**

Inst: Fl conc., D, ed. in *Diletto musicale*, dcccvii (c1981); 3 sonatas, 1 toccata, hpd, *F-Pc*; Sonata a tre motivi, hpd, *GB-Cfm*; Pièce, E, hpd, *F-Pn*; Sinfonia, B \square ; hpd/org, *I-Bsf*; sinfonie, ovs. in many libraries, incl. *CH-Bu*, *Zz*, *D-Bsb*, *SWI*, *E-Mn*, *Mp*, *I-Fc*, *S-Uu*

Piccinni

(2) Luigi [Lodovico] Piccinni

(*b* ? Rome or Naples, 1764; *d* Passy, nr Paris, 31 July 1827). He was the third son (the second to survive) of (1) Niccolò Piccinni, who was his teacher. When his father moved to Paris in 1776, Luigi remained in Naples, joining his parents about 1782; he published a set of piano sonatas with a toccata (Paris, 1782). In 1784 his first *opéra comique* was performed in Paris, followed by several others until 1790. In 1791 he returned with his father to Naples and had comic operas performed in several Italian cities during the period 1793–5. From 1796 to 1801 he was Kapellmeister at the Swedish court in Stockholm. He returned to Paris in 1801 and had several *opéras comiques* performed there, 1804–9; in 1810 he suffered a failure at the Opéra with *Hippomène et Atalante*. He thereafter confined his activities to the teaching of singing, except for one last unsuccessful *opéra comique* in 1819.

Luigi Piccinni seems to have been generally regarded as a mediocre composer. Fétis wrote that he was 'devoid of genius and even of that elegant taste that in the theatre sometimes takes its place'. None of his operas was a great success, although some were published, along with songs and piano pieces.

For list of stage works see *GroveO*.

Piccinni

(3) Louis Alexandre [Luigi Alessandro; Lodovico Alessandro] Piccinni

(*b* Paris, 10 Sept 1779; *d* Paris, 24 April 1850). He was the illegitimate son of Giuseppe Piccinni (*b* 1758), (1) Niccolò Piccinni's eldest child, who wrote the librettos of two *opéras comiques* composed by his father. Louis studied composition with Le Sueur and had advice from his grandfather on his return to France (1799). He became a skilful accompanist and rehearsal pianist, serving in that capacity first at the Théâtre Feydeau and from 1802 at the Opéra. He was also conductor at the Théâtre de la Porte-St-Martin (1803–7, 1810–16), second accompanist of the imperial chapel from 1804 (in a letter to the editor of the *Courier des Spectacles*, published on 20 Feb 1804, he signed himself 'Accompagnateur du Théâtre des Arts'), and from 1814 chief accompanist of the royal chapel and accompanist of the dauphine's private music from 1818. In 1816 he became third chorus master at the Opéra, later second and finally chief. He was accompanist at the Théâtre du Gymnase from 1820 to 1824, when he was put in charge of stage design at the Opéra, but he was dismissed from there in 1826. In 1827 he managed an unsuccessful theatre season in Boulogne and then was a teacher in Paris (to 1836), Boulogne, Toulouse and Strasbourg. In 1849 he returned to Paris.

A highly prolific composer, Piccinni was best known for his music for a large number of melodramas and ballets at the Porte-St-Martin and other popular Paris theatres.

For list of stage works see *GroveO*.

[Piccinni](#)

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Piccioli, Giacomo [Jacomo] Antonio

(*b* Corvaro, nr Rieti; *fl* 1587–8). Italian composer. He was a pupil of Costanzo Porta and, according to the title-page of his *Missa, cantica Mariae virginis ac sacrae cantiones octo vocibus concinendae* (Milan, 1587, inc.), a Franciscan conventual and *maestro di cappella* at Vercelli Cathedral. Dedicated to Costanzo Sarriano, Bishop of Vercelli, whose coat of arms appears on the title-page, this volume contains the *Missa ‘Factum est silentium’* together with three settings of the *Magnificat* and a number of motets. Piccioli was still at Vercelli in the following year, when his *Canzonette a tre voci* (Venice, 1588) were published. He contributed one mass each to two anthologies: *Missarum quinque vocum* (RISM 1588¹), which also contains four masses by Orfeo Vecchi, and *Missae quatuor, & quinque vocibus decantandae* (1588⁴), edited by Giulio Bonagiunta and including works by Hauville, Lhéritier and Lassus.

IAIN FENLON

Piccioni [Pizzoni, Pisoni], Giovanni

(*b* Rimini, 1548/9; *d* Orvieto, after 17 June 1619). Italian composer and organist. He was organist at the cathedral of Rimini from 1569 probably until shortly before 15 November 1577 when, according to the dedication of his first book of five-voice madrigals, he moved from Rimini to Conegliano, Veneto, where he became *maestro di musica* to the ‘Magnifici Signori Desiosi’, who formed an academy there. His books of canzoni of 1580 and 1582 bear dedications testifying to connections in the Romagna, and he may once again have been active there during these years. In the years 1583–6 he may have been in Dalmatia with Marc’Antonio Venier, as he later claimed (in his seventh book of madrigals). From August 1586 until 31 December 1591 he was organist at the cathedral of Gubbio. He held the same post at Orvieto Cathedral from 8 January 1592 until 1617; in 1615 he became *maestro di cappella* there as well. In 1616 he held the additional posts of organist and *maestro di cappella* at nearby Monte Fiascone. He was recalled to Orvieto as organist in 1619, and the last notice of his activity there is found in the dedication of his *Concertus ecclesiastici* on 17 June 1619.

Piccioni's extensive output falls into two categories, distinguishable not only by genre but also generally by date and style; all his extant earlier prints, up to 1602, are polyphonic music, except one secular work, while his surviving later publications are all sacred works that show the influence of the *seconda pratica*. In the preface to his *Concerti ecclesiastici* (1610) he claimed to have taken the music of Andrea and Giovanni Gabrieli as the model for his own compositions. He also gave some useful advice to the less expert performer. First, the organist must transpose the music to the octave below when playing it on 'small organs with 3½' stops such as are to be found in many Italian towns', because the actual sound they produce is an octave higher than the human voice; he particularly recommended this practice for the solo concertos. He next explained that he had indicated neither accidentals nor figures as they 'would only confuse the less expert organist', and more skilled players could in any case manage without them. Finally, he advised organists unused to playing from a basso continuo to score and intabulate the music. The *Salmi intieri concertati* (1616), which depart from the *spezzati* style, are an important example of the use of the new style of the contrast of solo and tutti.

WORKS

all published in Venice

secular vocal

Il primo libro de madrigali, 5vv (1577)

Il primo libro delle canzoni, 5vv (1578)

Il secondo libro delle canzoni, 5vv (1580)

Il terzo libro delle canzoni, 5vv (1582¹³)

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sacred vocal

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O Jesu mi dulcissime, 6vv; Elegi et sanctificavi cum istum, 8vv, both in *PL-Wn*

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PIER PAOLO SCATTOLIN

Piccola Pasta, La.

See [Tacchinardi-Persiani, Fanny](#).

Piccolo

(It.: 'small').

(1) (Fr. *petite flûte*; Ger. *kleine Flöte*, *Pickelflöte*, *Pikkoloflöte*, *Oktavflöte*; It. *ottavino*, *flauto piccolo*). A small flute sounding an octave higher than the ordinary or concert flute; see [Flute II](#), §3(i).

(2) Used as an adjective – i.e. in its correct Italian grammatical form – 'piccolo' describes various instruments, the smallest and highest in pitch of their type, e.g. the [Violino piccolo](#), [Violoncello piccolo](#), piccolo clarinet, piccolo timpani and so on. Occasionally the sopranino cornet in the 19th century was called simply 'piccolo'. The term 'piccolo bass' refers to a rare small double bass used in jazz; it is fitted with thin strings and tuned an octave higher than the standard instrument. There is also a piccolo bass guitar, which bears a similar relationship to the electric bass guitar.

(3) An [Organ stop](#).

Piccolo bass.

A rare, small [Double bass](#) used in jazz. It is fitted with thin strings and tuned up to an octave higher than the standard instruments. The player best known for using it is [Ron Carter](#).

Piccolomini, Marietta

(*b* Siena, 15 March 1834; *d* Poggio Imperiale, Florence, 23 Dec 1899). Italian soprano. She made her début in February 1852 at the Teatro della Pergola, Florence, in *Lucrezia Borgia* and later that year sang at the Teatro Apollo, Rome, in *Poliuto* and *Don Pasquale*. In 1853 she sang Gilda in *Rigoletto* at Pisa, and at Turin in 1855 she sang Violetta in *La traviata*, a role for which she became famous; she was the first Violetta in London (1856, Her Majesty's Theatre) and Paris (1856, Théâtre Italien). At Her Majesty's in 1858 she sang Arline in *La zingara*, the Italian version of Balfe's *The Bohemian Girl*, and the title role of *Luisa Miller*. She was also

heard as Serpina in *La serva padrona*, Zerlina in *Don Giovanni*, Lucia, Adina in *L'elisir d'amore*, Marie in *La fille du régiment*, Amina in *La sonnambula*, Elvira in *I puritani* and Leonora in *Il trovatore*. In 1863 she married the Marchese Gaetani della Fargia and retired from the stage. Her popularity, especially as Violetta, rested more in her youthful, attractive appearance and her acting ability than in her vocal accomplishment. According to Henry Chorley, 'her voice was weak and limited ... hardly one octave and a half in compass. She was not sure in her intonation: she had no execution'.

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ELIZABETH FORBES

Piccolomini, Niccolò

(fl first half of 16th century). Sienese priest, canon of the Cathedral, professor of canon law at Siena's university, poet and composer. A member of the important Sienese family that had included two popes, Piccolomini was provost of the Cathedral from 1521 to 1532. He is the author of two pieces in Pietro Sambonetto's *Canzone sonetti strambotti et frottole libro primo*, published in Siena (1515²): *Mentre lo sdegno*, ascribed there to 'Nico[lò] Pic[colomini] Pre[te] Sen[ese]', and *S'io fui servo*, ascribed to 'Nicholaus Pre. Se.'

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WILLIAM F. PRIZER

Picco pipe.

A small [Duct flute](#) 8.5 cm long, named after the instrument used by the Italian musician Joseph Picco [Angelo Picchi] (*b* Robbio, 1830) called the 'Sardinian Minstrel', who in 1854–7 enjoyed massive acclaim in Italy, France and England. The son of a poor shepherd and born blind, he was

inspired by the sounds of the village organ. Apparently self-taught, he was heard playing in the Apennine mountains by a huntsman and brought to Milan. After successful concerts in Italy he was awarded a diploma by the Academia di S Cecilia in Rome in 1855 for his performing and extemporizing skills. His debut in London on 21 February 1856 was at Covent Garden. According to press reports, the 'tibia pastorale' he played was nothing more than a three-holed whistle, 2.5 to 3 inches (6.35 to 7.62 cm) in length and made of common white wood which was dyed yellow, a type of child's toy then commonly found at the smallest country fair (see [Zuffolo](#)). With a range of three octaves, he was praised for 'difficult variations, those double notes, those flying octaves, those chromatic runs performed with so much precision and an accent so marked ... he makes use of all his fingers, using particularly the forefinger of the left hand to close more or less the end of the whistle, in the way that a performer on the horn employs his hand'.

Such were his successes that London flute makers sold an instrument similar to his, made in boxwood or other hardwood, for some years. Like many earlier pipes from the Bronze Age onwards, it is a flute with two finger-holes and a thumb-hole above them, played with one hand. The bore is cylindrical but widely flared at the lower end. When this end is closed with the palm of the other hand the pipe behaves like an ocarina, sounding *c''*; opening the holes gives the notes *g''* to *b''*, and partially uncovering the end produces all the semitones of this octave. The scale is continued upwards in open harmonics with the end uncovered, and further in stopped harmonics. The English maker A.W. Simpson has recently marketed a modified version in plastic to serve as an introduction to the recorder. However, none of these models appear ever to have equalled Picco's original pipe in range and response.

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WILLIAM H. STONE, ANTHONY C. BAINES/WILLIAM WATERHOUSE

Picerli, Silverio

(*b* Rieti; *f* Naples, 1629–31). Italian music theorist and theologian. He was a friar belonging to a strict order of Franciscans. According to the dedication to the reader in his *Specchio primo di musica* he was forbidden by his order to make music his profession. The same publication reveals that in 1629 he was superior of the convent of S Maria Maddalena at Naples, and the dedication of his *Specchio secondo di musica* shows that in 1631 he was living at another monastery there, S Chiara.

Picerli wrote three treatises, the first two of which are *Specchio primo di musica* (Naples, 1630) and *Specchio secondo di musica* (Naples, 1631). The *Specchio terzo* was announced by Picerli in the *Specchio primo*, but no copy now exists; it dealt with 'theory and the numbers on which music is based'. The *Specchio secondo* reveals that the superiors of Picerli's order

gave their approval to the manuscript of the *Specchio terzo* on the same date, 17 January 1631, as the *Specchio secondo*. A copy of the *Specchio terzo* is listed among the books belonging to Girolamo Chiti, who also left a collection of annotations on Picerli's writings (in *I-Bc*).

In the *Specchio primo* Picerli formulated a new system of solmization made necessary by the increasingly widespread use of accidentals; in it he tabulated three 'orders' of music. The *Specchio secondo*, which is concerned almost exclusively with counterpoint, is less original, but its subject matter is presented in a notably clear, well-ordered way, and it was the principal source for the fifth book of Kircher's *Musurgia universalis* (1650). Picerli gave much useful practical advice on consonances, dissonances and 'the way to move from one to the other and to treat them in counterpoint', cadences, canon and various other kinds of counterpoint. Chapter 22 is specially interesting; it deals with 'the particular considerations concerning composition for two, three, four and more voices and for two or more choirs, together with other important matters'. Picerli also paid attention to the art of composing for interchangeable voices, advising on the construction of such compositions so that they are practical for singing (p.189), and to the handling of the basso continuo (pp.166, 184–5 and 191). He appeared too to accept the principles of the *seconda prattica* when he stressed the need to compose 'according to the nature and demands of the subject or text to be set to music' (p.181), using 'consonance and dissonance according to the meaning [of the words], their joy, sadness, grief, failure, mistaken opinion or other emotion, expressing their significance in the music as well' (p.190). Chapter 18 is noteworthy for its discussion of the number of modes. Systems of three, four, seven and 14 modes are rejected. Picerli concludes that plainchant employs the traditional eight modes, while polyphony uses four more 'irregular' modes. The difference with traditional 12-mode theory is only a terminological one. In addition to Kircher, Picerli's writings influenced Penna, Bononcini, Berardi and Pitoni.

WRITINGS

Specchio primo di musica, nel quale si vede chiaro non sol' il vero, facile, e breve modo d'imparar di cantare di canto figurato, e fermo; ma ... scoperti nuovi segreti nella medesima circa il cantare, comporre, e sonar di tasti, nascosti (Naples, 1630)

Specchio secondo di musica, nel quale si vede chiaro il vero, e facil modo di comporre di canto figurato, e fermo, di fare con nuove regole ogni sorte di contrapunti, e canoni, di formar li toni di tutt'i generi di musica reale, e finta, con le loro cadenze à proprij luoghi e di porre in prattica quanto si vuole, e può desiderare di detti canto figurato, e fermo (Naples, 1631)

Specchio terzo di musica, written in or before 1631, announced in *Specchio primo*, lost

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EitnerQ

GaspariC

MGG1 (O. Mischiati)

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AGOSTINO ZIINO/R

Pichl [Pichel], Václav [Venceslaus; Wenzel]

(*b* Bechyně, nr Tábor, 25 Sept 1741; *d* Vienna, 23 Jan 1805). Czech composer, violinist, music director and writer. He first studied music at Bechyně with the cantor Jan Pokorný. From 1752 to 1758 he attended the Jesuit college at Březnice, where he served as a singer. In Prague he was a violinist at the Jesuit seminary of St Václav and studied philosophy, theology and law at the university. In 1762 he was appointed first violinist of the Týn Church, where he studied counterpoint with the organist J.N. Seger. In 1765 he was engaged by Dittersdorf as a violinist and assistant director for the private orchestra of Bishop Adam Patachich at Nagyvárad (Grosswardein, now Oradea, Romania). After the dissolution of the orchestra in 1769 Pichl became the music director for Count Ludwig Hartig at Prague; in about 1770 he was appointed first violinist of the Vienna court theatre. On the recommendation of the Empress Maria Theresa, who preferred him to Mozart, he became the music director and *Kammerdiener* (valet) for the Austrian governor of Lombardy at Milan, Archduke Ferdinando d'Este; he went to Italy in 1777 (not 1775). The French invasion of Lombardy (1796) caused him to return to Vienna, where he remained in the service of the archduke until his death.

While in Italy Pichl visited all the important music centres, Gyrowetz's autobiography indicates that he was appreciated as one of the foremost European composers of that time. He was in contact with Padre Martini (letters of 1778–84, see Straková, 1962), Cherubini, probably also with J.F. Reichardt and others, being a member of the Filarmonici at Mantua (from 1779) and Bologna (from 1782), and for a time music director of the theatre at Monza, near Milan. He is reported to have been Prince Nicolaus Esterházy's musical trustee at Milan; his compositions were performed at Eszterháza by Haydn (e.g. 11 February 1778), who copied his quartets to be performed there in 1780, and who remained in contact with him (see Haydn's letter to Pleyel of 6 December 1802).

Pichl was a man of broad knowledge and manifold interests. At Nagyvárad he wrote Latin librettos which were set to music by both himself and Dittersdorf. Later he compiled a history of Czech musicians in Italy (the manuscript of which was destroyed at Milan during the French occupation) and translated the libretto of Mozart's *Die Zauberflöte* into Czech (lost). He supplied information for numerous entries in Dlabáč's *Künstler-Lexikon* and visited him at Prague in December 1802.

Pichl's music stands between the early and high Classical styles. A detailed list of works that he prepared for Dlabáč's *Künstler-Lexikon* shows about 900 pieces, the greater number of which are extant. His numerous symphonies, written from about 1769 to 1803, are stylistically close to those of Dittersdorf and of Haydn's middle period (some were confused with works of these composers). They consist of three or four movements, sometimes with a slow introduction; his use of sonata form in both orchestral and chamber works shows a marked contrast between the energetic primary and melodious secondary themes, and some have elaborate development sections. His chromaticism and expressive harmony bear Mozartian traits. In his later years Pichl was appreciated more for his sacred works and violin concertos. He was one of the founders of the Viennese violin school. Dlabáč's statement (1794) that Pichl was a violin student of Dittersdorf is not supported by the latter's autobiography: Pichl had already completed his training before Dittersdorf enlisted him for Patachich's orchestra (1765). In Italy he is reported to have studied the violin with Pietro Nardini, to whom he dedicated his *Cento variazioni* op.11. His compositions for solo violin, employing all the current technical devices, are still valued as excellent pedagogical works, particularly the fugues as preparatory studies for works by J.S. Bach. There is no documentary evidence for Gyrowetz's allegation that Pichl was one of Paganini's teachers.

WORKS

MSS mostly in A-Wgm, Wn; CZ-Bm, K, KRa, Pnm; D-Bsb, Dlb, SWI; GB-Lbl; H-Bn; I-Bca, Mc, MOe; list in DlabáčKL

orchestral

Syms., symphonic concertantes: over 20 pubd as opp.1, 5–6, 8, 15, 17, 24–6, without op. nos. (1778–c1805); c70 in MS (1764–1803); 2 ed. A. Zakin (1977, 1979), 3 ed. in *The Symphony 1720–1840*, ser. B, vii (New York, 1984) [incl. thematic index]

Over 30 concs., concertinos: 16 for vn, incl. 3 as op.3 (Berlin, 1779) [1 ed. J. Čermák and J. Maštalíř (Prague, 1957)], 1 in *A-Wgm* and 1 in *I-GI*; 1 for db, *D-SWI*, ed. M. Říha and F. Pošta (Prague, 1972); 1 for bn/db, *SWI*, ed. H. Herrmann and M. Schlenker for db (Leipzig, 1957); 1 for bn, *CZ-Bm*; others, mostly lost
c20 serenatas (partitas, nocturnos), incl. 3 as op.9 (Berlin, 1784); minuets, German dances

chamber

Qnts: c20 divertimentos, str/(str, wind insts), incl. 6 as op.3 (Paris, ?c1778), 6 as op.5 (Berlin, 1781), 3 as op.30 (Offenbach, 1797)

Qts: 18 str qts, incl. 6 as op.2 (Berlin, 1779), 3 as op.13 (Berlin, 1788); 3 for fl, vn, va, vc, op.12 (Berlin, 1787); 3 for cl, vn, va, vc, op.16 (Berlin, 1790)

Trios: 45 str trios, incl. 6 as op.4 (Paris, ?c1785), 6 as op.7 (Berlin, 1783); 12 for fl, vn, vc, incl. 6 as op.1 (Lyons, n.d.), 2 ed. in *MVH*, xxiv (1969); 3 sonatas, hpd/pf, vn/fl, vc, op.26 (Vienna, 1795)

Duets: 15 for 2 vn, incl. 6 as op.4 (Berlin, 1780), 3 as op.34 (Offenbach, 1797), 3 as op.38 (Vienna, c1799); 18 for vn, va, incl. 6 as op.10 (Berlin, 1784), 6 as op.18 (Berlin, 1793), 3 for va, vc, op.14 (Berlin, 1789), also as op.16 (Paris, 1793)

Vn solo: 100 variazioni sulla scala del basso fermo per esercizio del violino, op.11 (Florence and Naples, c1787); 100 variations, 1776–96, lost; 12 variations, 1798–

1803, lost; 60 capriccios, incl. 12 as op.19 [21] (Berlin, 1796), 12 as op.46 (Vienna, c1801); 6 fughe con un preludio fugato, op.41 (Vienna, 1800), also as op.22 (Berlin and Amsterdam, 1801), as op.35 (Leipzig, 1811), ed. in MAB, vii (1951, 3/1989), 1 ed. in DČHP, no.145; 18 sonatas, b acc., incl. 6 as op.20 (Brunswick and Hamburg, ?c1796); 3 sonatas, vn/va acc., op.23 (Berlin, 1804)

c180 works, 4–8 insts, baryton, lost; c15 partitas, wind insts, *CZ-Pnm*; 9 sonatas, 6 sonatinas, hpd/pf, lost

stage

music all lost

3 Lat. ops (Pichl): Olympia Jovi sacra, Grosswardein, 1765; Pythia, seu Ludi Apolloni, Grosswardein, 1766; Certamen deorum, Grosswardein, 1767

Lat. op 'per Klosterbrack', Vienna, 1770–76

Das Schnupftuch (Spl), Pest, 1774

Der Krieg (Ger. op), Vienna, c1775

Raol de Crequi (ballet), Monza, 1795, collab. P. Winter, lib pubd

4 opere buffe, 3 opere serie

It. arrs. of 8 Fr. ops, 1776–96, incl. A.-E.-M. Grétry: La caravana del Cairo (with add nos.), Monza, 1795, lib pubd

other vocal

Over 100 sacred works, incl. over 30 masses

Mag, Gloria pastorale, *I-Bca**

6 It. ariettas (P. Metastasio), 1v, hpd, op.42 (Vienna, 1801), incl. Tu mi chiedi, ed. M. Poštolka, *Songs*, ii (Prague, 1962)

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GerberL

GerberNL

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F. Bartoš, ed. and trans.: *Vlastní životopis Vojtěcha Jírovce* (Prague, 1940) [Gyrowetz's autobiography]

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MILAN POŠTOLKA

Pick.

See [Plectrum](#).

Pickel, Conrad.

See [Celtis](#), [Conradus Protucius](#).

Pickelflöte

(Ger.).

Piccolo. See [Flute II](#), §3(i).

Picken, Laurence (Ernest Rowland)

(*b* Nottingham, 16 July 1909). English musicologist. He studied natural sciences at Cambridge as a scholar of Trinity College (BA 1931, MA 1935, PhD 1935, DSc 1952), becoming a Fellow of Jesus College in 1944. He became assistant director of research in zoology at the university (1946–66). His research into Asian music dates from 1944 when as a member of the British Council Scientific Mission to China he had the opportunity of studying the *ch'in* (board zither) with Hsü Yuan-pai and Cha Fu-hsi. From 1951 he frequently visited Turkey, collecting instruments and related data on Turkish art and folk music. He studied the *kanun* (board zither) with Nejdet Senvarol (1951) and the *baglama* (lute) with Saz Evi (1953), both in Istanbul. After acting as Walter Ames Visiting Professor of Zoology at Washington University, Seattle (1959), Picken was appointed assistant director of research at the Faculty of Oriental Studies at Cambridge (1966–76). During this time he was also an editor of the *Journal of the International Folk Music Council* (1961–3) and founder-editor of *Musica asiatica* (1977–84). He was elected Fellow of the British Academy (1973), Docteur Honoris Causa of the Université de Paris X, Nanterre (1988), and Honorary Fellow of Jesus College (1989) and Trinity College (1991), Cambridge, and of the School of Oriental and African Studies, University of London (1991). He received the Trail Medal and Award of the Linnean

Society in 1960 and the Curt Sachs Award of the American Musical Instrument Society in 1995; he has also been honoured with two Festschriften, the first one on the occasion of his 60th birthday (*Asian Music*, vi/1–2, 1975, ed. F.A. Kuttner and F. Lieberman) and the second one honouring his 70th birthday (*Music and Tradition: Essays on Asian and other Musics presented to Laurence Picken* (ed. D.R. Widdess and R.F. Wolpert, Cambridge, 1981); for a list of his publications on music see *CHIME: Journal of the European Foundation for Chinese Music Research*, iv, 1991, pp.63–5).

Picken's particular areas of musical research are China and Turkey, though he has also directed attention to other regions of Asia, including Central Asia, South-east Asia, Korea and Japan. The main emphases of his work are historical and organological. The latter is characterized by a scientific approach which embraces a range of aspects such as terminology and taxonomy, manufacturing processes, regional distribution, historical relationships, acoustic properties, ritual connotations or functions, repertory and technique. This work culminated in *The Folk Musical Instruments of Turkey* (1975), the most comprehensive study of Turkish instruments (and perhaps of any folk instrumentarium); it is organized according to the Sachs–Hornbostel system of classification, and includes a defence of that system with reference to scientific taxonomy. Smaller studies of organological problems have appeared in the pages of *Musica asiatica*.

Picken's early studies of Chinese music concentrate on the music of the Tang and Song dynasties, and particularly on the transcription, analysis and cultural history of notated repertoires in Tang and Song sources. The search for further records of the secular court repertory of Tang dynasty China led him to investigate the Tōgaku ('Tang music') repertory of Japan. Recognizing similarities between the historical scores of Tōgaku (from the 9th century onwards), Chinese notations of Tang and Song date, Chinese song lyrics from the Tang period, and musical idioms of Central Asia (where much of the Tang court repertory originated), he concluded that the Japanese belief that the Tōgaku repertory was imported from Tang China to Japan is correct; however, transformations in performing practice – including a substantial retardation of tempo – occurred after its arrival in Japan. From 1972 he established a 'Tang Music Project' to undertake the elaboration of this hypothesis and the analysis of the earliest Tōgaku scores; transcriptions of the latter, analyses of the music, and evidence for the history of the music from Chinese and Japanese sources, are brought together in the multi-volume *Music from the Tang Court* (1981–). The first volume of this series contains a full statement of the objectives and methods of this project, perhaps the most extensive yet undertaken in the historical musicology of Asia. In October 1990, Picken and N.J. Nickson were guests of the Shanghai Conservatory of Music, where they supervised a performance of his transcriptions of Tang and song music.

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LUCY DURÁN/RICHARD WIDDESS

Picker, Martin

(*b* Chicago, 3 April 1929). American musicologist. He received the PhD (1947) and the MA (1951) from the University of Chicago, where he worked with Gombosi. At the University of California at Berkeley he studied under Lowinsky and Kerman and took the doctorate in 1960. He taught at the University of Illinois from 1959, and in 1961 he joined the faculty of Rutgers University, where he was appointed professor in 1968 and became professor emeritus in 1997. He chaired the department of music from 1973 to 1979. He was editor of the *Journal of the American Musicological Society*, 1969–71. Picker's field of interest is Renaissance music, and his main work has been his critical edition of the chanson albums of Marguerite of Austria (1965; originally submitted as his dissertation); in addition to providing reliable transcriptions, he discusses the cultural background and history of the manuscripts and analyses the texts and music. His later contributions include detailed research guides to Renaissance composers and articles on Isaac.

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PAULA MORGAN

Picker, Tobias

(b New York, 18 July 1954). American composer and pianist. He studied with Charles Wuorinen (Manhattan School, 1972–6), Elliott Carter (Juilliard, 1976–8) and Milton Babbitt (Princeton, 1978–80). He quickly attracted critical attention, being characterized at age 24 by Andrew Porter as 'a

genuine creator with a fertile, unforced vein of invention' (A. Porter: 'Musical Events', *New Yorker*, 20 Nov 1978). At the age of 18, Picker was an improvising pianist for the Martha Graham School of Contemporary Dance, an experience that encouraged his intuitive, pulse-based musicality. His professed affinity for two composers, one romantic and one modern, also catalyzed his compositional style. He has met the challenge to reconcile the warm, earnest, arching continuity of Brahms and the cool, playful, fractured energy of Stravinsky with music distinctive for its emotional immediacy and impulsive, visceral rhythm.

Picker's early compositions, through to the age of 25, are exclusively chamber works that usually involve searching astringent harmonies, exclamatory gestures and motoric drive; his serialized pitches are often used in a manner that implies a transient tonality within a succession of striking moments. In succeeding works involving full orchestra, these moments are protracted, often into textures of even more sharply defined character. Breadth and grandeur is achieved through the slow, pulsed interlocking of theme and pedal point. Melodically elaborated and colorfully scored ostinato passages continually propel the music forward. Picker imbues romantic conventions with a modern spirit which rejects nostalgia, but retains considerable expressive freedom.

One work tends to engender the next, usually with a shift in focus. The unremitting bravura and textural invention of the Violin Concerto (1981) is followed by the weighty, more integrated Symphony No.1 (1982). Piano Concerto No.2, 'Keys to the City', commissioned for the centennial of New York City's Brooklyn Bridge, effectively absorbs American vernacular elements, most conspicuously in a driving boogie woogie passage. Picker's imagination responds particularly well to extramusical subjects. Based on a text by Hermann Melville, *The Encantadas* (1983), a concerto for actor and orchestra, which is distinctive for a wide variety of musical tableaux, has enjoyed internationally successful productions in seven languages. Another work which quickly gained popularity, especially in its orchestrated form, is *Old and Lost Rivers* (1986), a short, serene Texan pastorale for piano which Picker wrote while Composer-in-Residence for the Houston SO (1985–90). Its homogeneous polyphonic texture anticipates more extended works in which faster movements are balanced by those of slow, cursive chromatic lines stretched across sustained harmonies. Representative is the string quartet, *New Memories* (1987), commissioned by the Santa Fe Chamber Music Festival to commemorate the 100th birthday of the local artist Georgia O'Keefe, who died during the writing of the work. Her painting reinforced Picker's awareness of an American southwest geologic time frame that informed his slowly unfolding works of this period. In the hybrid *Romances and Interludes* (1989), Picker confronts the 19th century directly by composing a prelude and two interludes around his orchestration of Schumann's *Three Ranzes* op.94 for oboe and piano. Thematic allusion and mediating orchestration convincingly bind the otherwise disparate musics in a complementary relationship. *Two Fantasies* (1989) for orchestra revisits favoured textures: a slow, expansive, though somewhat restive movement followed by a kaleidoscopic etude in motoric frenzy.

Between 1978 and 1992, Picker wrote eight songs for soprano and piano, one of which, *Aussöhnung*, he orchestrated to become the culminating moment in his Symphony No.2 (1986–7). *The Rain in the Trees* (1993), for soprano, flute and orchestra, based on a text by W.S. Merwin, represents at this time his most expanded use of the voice. In this work, purely instrumental blocks of stratified polyphony alternate between Ivesian vigour and Javanese serenity. It is, however, the rapturous vocal movements which make the lasting effect and anticipate the composer's most ambitious completed project to date, *Emmeline* (1994–6), commissioned by the Santa Fe Opera. The story of a 19th century New England woman's unwitting marriage to a son she bore at 14 and abandoned entails a pathos appropriately met by primarily tonal music which is emotionally charged and theatrically effective. The opera's initial success was exceeded in a second production two years later by the New York City Opera, prompting international commitments and further opera commissions. Written for the Los Angeles Opera, *Fantastic Mr. Fox* (1998) is based on a children's story well served by pulsing, playfully angular counterpoint and tunes which drift in and out of tonality.

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(selective list)

Ops: *Emmeline* (2, J.D. McClatchy, after J. Rossner), 1994–6, Santa Fe Op, 27 July 1996; *Fantastic Mr Fox* (3, D. Sturrock, after R. Dahl), 1998, Los Angeles Op, 9 Dec 1998

Orch: Pf Conc. no.1, 1980; Vn Conc., 1981; Sym. no.1, 1982; *The Encantadas* (H. Melville), nar, orch, 1983, arr. nar, chbr orch, 1986; Pf Conc. no.2, 'Keys to the City', 1983; Pf Conc. no.3, 'Kilauea', 1986; *Old and Lost Rivers*, 1986 [arr. of pf work]; Sym. no.2 'Aussöhnung', S, orch, 1986–7; Sym. no.3, str, 1988 [based on Str Qt with Bass]; *Romances and Interludes*, ob, orch, 1989 [from Schumann: *Three Romances*, op.94]; 2 *Fantasies*, 1989; Séance 'Homage a Sibelius', 1991; *Bang!*, 1992 [2nd movt of 2 *Fantasies*]; Va Conc., 1990, rev. 1993; *And Suddenly It's Evening*, 1994

Chbr: Trio, ob, vc, pf, 1974, unpubd; *Flute Farm*, 4 fl, 1975; *Septet*, fl, bn, tpt, trbn, vn, pf, vib/glock, 1976; *Sextet no.2*, ob, cl, pf, vn, vc, vib/glock, 1976; *Sextet no.3*, fl, vn, vc, db, perc, 1976; *Rhapsody*, vn, pf, 1978; *Octet*, ob, b cl, hn, vn, vc, db, hp, vib/mar, 1978; *Romance*, vn, pf, 1979; *Nova*, vn, va, vc, db, pf, 1979; *The Blue Hula* (*Sextet no.4*), fl, cl, vn, vc, pf, vib/glock, 1981; *Serenade*, pf, ww qnt, 1983 [based on *Nova*]; *Keys to the City*, pf, 8 insts, 1986 [arr. of Pf Conc. no.2]; *Str Qt, 'New Memories'*, 1987; *Str Qt with Bass*, 1988, orchd; *Invisible Lilacs*, vn, pf, 1991; *Suite*, vc, pf, 1998

Pf: *Duo*, pf 4 hands, 1972, unpubd; *When Soft Voices Die*, 1977; *Old and Lost Rivers*, 1986; *Pianorama*, 2 pf, 1988; 3 *Pieces*, 1988; 4 *Etudes for Ursula*, 1995–6
Songs (S, pf unless otherwise stated): *Dayton* (Picker), 1978; *Alicante* (Picker), 1978; *Aussöhnung* (J. Goethe), 1984, arr. as last movt of Sym. no.2; *When We Meet Again* (E. St Vincent Millay), 1985; *Half a Year Together* (R. Howard), 1987; *Remembering* (E. St Vincent Millay), 1987; *Native Trees* (W.S. Merwin), 1992; *To the Insects* (Merwin), 1992; *The Rain in the Trees* (Merwin), S, fl, orch, 1993

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JOHN VAN DER SLICE

Pickett, Philip

(b London, 17 Nov 1950). English recorder player and conductor. His development as a player of the recorder, crumhorn, racket and shawm was inspired by contact with Anthony Baines and David Munrow. As professor of the recorder at the GSMD from 1972 to 1997 he also contributed significantly to the school's pioneering early music department. While noted as a flexible and colourful solo recorder player, his more recent successes have occurred as director of the New London Consort, with whom he has travelled and recorded widely. Clear if often speculative scholarship informs his enterprising programming which ranges from medieval music to mainstream 18th-century repertory. In 1988 he was appointed artistic director of the South Bank Summerscope Festival of Medieval and Renaissance Music, following successes in the City of London Festival. His recordings display a strong sense of communication, consistently accomplished solo singing and astute characterization, as demonstrated in several landmark recordings, including a majestic rendering of Praetorius's Terpisichore dances in 1985 and rhetorically sensitive performances of Monteverdi's *Orfeo* and Blow's *Venus and Adonis*. In 1994 Pickett became director of the Musicians of the Globe, with whom he has recorded music with Shakespearean associations.

JONATHAN FREEMAN-ATTWOOD

Pickett, Wilson

(b Prattville, AL, 18 March 1941). American soul singer. He moved to Detroit with his family at the age of 14. He first recorded in 1957 as part of the gospel quartet, the Violinaires. Having decided to sing secular music, Pickett replaced Joe Stubbs as lead singer of another Detroit-based vocal group, the Falcons, whose members included future soul stars Eddie Floyd and Mack Rice. In 1962 Pickett composed and sang lead on the Falcons' second hit, *I found a love*, following which he began a solo career.

After brief stints with the Correctone and Double L labels, in 1964 he signed with Atlantic Records. After an undistinguished session in New York, Atlantic co-owner Jerry Wexler suggested that Pickett should record in Memphis at Stax records. Wexler believed that the Southern musicians and approach to recording would be better suited to Pickett's gospel-based style. In 1965 Pickett recorded three sessions at Stax where he was backed by the house band, Booker T. and the MGs (without Jones, who was away at college) and the Memphis Horns. Four hits resulted, *In the Midnight Hour*, *Don't fight it*, 634-5789 (*Soulsville U.S.A.*) and *Ninety-Nine and a Half (won't do)*. After Stax closed its doors to outside sessions, Wexler took Pickett to record in Muscle Shoals, Alabama. Possessing perhaps the harshest voice in soul music, by the mid-1970s Pickett had had over 40 records in the rhythm and blues and pop charts.

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ROB BOWMAN

Pick-Mangiagalli, Riccardo

(*b* Strakonice, Bohemia, 10 July 1882; *d* Milan, 8 July 1949). Italian composer of Czech birth. The family settled in 1884 in Milan, where he studied at the conservatory (1896–1903). Until 1914 he was active as a pianist, spending some time in Vienna; subsequently he concentrated on teaching and composition, and from 1936 to 1949 was director of the Milan Conservatory. As a composer he excelled in light ballet music: already in *Il salice d'oro* there is a pleasing if facile tunefulness, combined with Viennese dance rhythms and spiced with harmonies and orchestration reminiscent of Strauss and Ravel. In *Il carillon magico*, Pick-Mangiagalli's most successful stage work, this promise reached fulfilment: though slight, the style is recognizably personal, with frequent unrelated triads, chromatic slithers, unusually placed augmented triads and diminished 7th chords and so on. Musical means are perfectly matched to dramatic context. The later stage pieces rarely explore fresh territory: in the *commedia dell'arte* opera *Basi e bote* the basic idiom is still that of *Il carillon*, proving less adequate for a full-length work, but the ballet *Casanova a Venezia* develops the style more positively, with appropriate touches of local and period colour. When in *Notturmo romantico* Pick-Mangiagalli attempted a more tragic manner, the result sounds merely second-hand from Puccini and others. His best music, whether for the theatre or not, tends to alternate between the basic moods of gentle nocturnal contemplation and sparkling mercurial exuberance. These two aspects are already evident in the early String Quartet; later they are sometimes deliberately juxtaposed in pairs of contrasted pieces, such as the *Deux lunaires* for piano and the orchestral *Notturmo e rondò fantastico*.

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(selective list)

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Orch: *Notturmo e rondò fantastico*, op.28, 1914; *Humoresque*, op.35, pf, orch, 1916; *Sortilegi*, op.39, pf, orch, 1917; 4 *poemi*, op.45, 1923–5; *Piccola suite*, 1926; *Preludio e scherzo sinfonico*, op.61, 1938; *Burlesca*, op.34, 1941; *Pf Conc.*, op.72, 1944; other works

Chbr and solo inst: *Str Qt*, op.18, 1909; 2 *lunaires*, op.33, pf, 1915; *La pendule harmonieuse*, op.51, cel/pf, 5 insts, 1929; several works, vn, pf; many other pf pieces, hp music

Small choral pieces, songs, film music, arrs. of Bach, Chopin etc.

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JOHN C.G. WATERHOUSE/R

Pickup [pick-up]

(Fr. *capteur*, *transducteur*, Ger. *Tonabnehmer*, It. *transduttore*, *pickup*).

A transducer that converts sound vibrations received directly from a musical instrument or other source (rather than from the air, as in a microphone) into variations of electrical current. The two most common types are the magnetic pickup, best known in the electric guitar, in which an object (such as a string) containing sufficient iron or steel vibrates in close proximity (typically 2–4 mm) to an electromagnetic coil, and the contact microphone, in which a piezoelectric crystal element is fixed to the source in such a way that it vibrates as if it were part of it. The term 'pickup arm' describes the tone-arm of an LP record player, at one end of which the cartridge is mounted.

See also [Electronic instruments](#) §I, 2(iv).

HUGH DAVIES

Pico, Foriano

(*b* Florence; *fl* 1628). Italian ?guitarist, ?composer and ?editor whose name appears on the *Nuova scelta di sonate per la chitarra spagnola* (?1628), containing works attributed to [Pietro Millioni](#).

Picon, Molly

(*b* New York, 1 June 1898; *d* Lancaster, PA, 6 April 1992). American singer and actress. In Philadelphia, where she grew up, she performed with vaudeville acts (from 1904) and Yiddish repertory companies. She married Jacob (Yonkel) Kalich (1881–1975), the manager of the Grand Opera House in Boston; he subsequently wrote over 40 musicals for her, including *Shmendrick* (1924), *The Little Devil* (1926), *Hello Molly* (1929), the

biographical *Oy is dus a Leben, Abi gezunt* (1949), *Mazel tov, Molly* (1950) and *Farblondjete Honeymoon* (1955). Their first tour to Europe, in 1921, marked a change of style in European Yiddish theatre from music dramas to musical comedy, and also enhanced Picon's reputation in the USA. On her return she became the leading performer at the Second Avenue Theatre in New York. She first sang on Broadway in 1929, and from 1940 performed in dramatic productions; she also performed on radio and in films. Kalich and Picon appeared together in the play *The World of Sholem Aleichem* (1957) and the film of *Fiddler on the Roof* (1971), and she created the role of Clara Weiss in Jerry Herman's *Milk and Honey* (1961). In collaboration with Joseph Rumshinsky, Picon wrote songs and lyrics for Kalich's works; the most famous were *East Side Symphony*, *Song of the Tenement*, *The Story of Grandma's Shawl*, *Working Gail* and *Hands*. An exuberant actress whose performances often included acrobatics and tap dances, the diminutive Picon coupled a natural comic flair with ingratiating warmth that made her a much-loved performer with both English- and Yiddish-speaking audiences. She wrote two memoirs, *So Laugh a Little* (1962, with E.C. Rosenberg) and *Molly!* (1980, with J.B. Grillo).

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SUSAN FEDER

Picot, Eustache

(*b* diocese of Evreux, *c*1575; *d* Paris, 26 June 1651). French composer and priest. He was a choirboy and then a *clerc de maîtrise* at the cathedral at Evreux, where in 1592 he became a member of the *puy de musique* in honour of St Cecilia. From 9 May 1601 to the beginning of 1604 he was *maître de musique* at Rouen Cathedral. He then became *sous-maître de musique* at the royal chapel for the January quarter: he appears as such in the records for 1613, together with Formé, who held the post in the July quarter. After Formé's death in 1638 Gobert succeeded him as *sous-maître*, and Picot, while continuing in his own post of *sous-maître*, assumed Formé's other position of composer to the chapel. Veillot, who was to inherit both his posts after his death, became his assistant on 4 May 1643.

According to Gantez, Picot 'cared only for amassing wealth', and indeed livings and prebends were showered on him. In 1613 he requested two permanent livings at the Ste Chapelle du Palais; he did not receive them but repeated his request successfully in May 1620. In the same year the king granted him a prebend as canon at St Hilaire-le-Grand, Poitiers, and in 1626 accorded him the benefice of the abbey of Cercamp, near Arras. This nomination was contested by the Archduchess Isabella, who had granted the same benefice to someone else, and was cancelled after a lawsuit; however, by way of compensation, Picot received on 21 January 1627 the benefice of the abbey of Chalivoy, in the diocese of Bourges. Finally, in 1639 he received the benefice of the abbey of St Bertault de Chaumont, near Reims. His will (reproduced by Brenet) bears witness to the opulence that he enjoyed as a result of these various incomes. He used his money

carefully: in 1642 he established an annual Easter Day procession at the Ste Chapelle, stipulating that during it only his own music be performed, and in 1650 made a similar endowment, for the peace of his own soul, at Evreux Cathedral. He also made handsome donations to the Hôtel-Dieu for the benefit of poor patients.

In his will Picot left all his music to Eustache Guéhennault, *maître de musique* at the Ste Chapelle. None of it remains but he listed and described it in the articles of his endowment; it consisted of psalms, responds, antiphons and motets, all with organ interludes. They were probably in a simple contrapuntal or fauxbourdon style, with accompaniment for organ alone. Picot's output included works performed at the coronation of Louis XIII and also at his funeral in 1643, when 'all those present were greatly moved by the plaintive accents of a funeral dirge'.

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DENISE LAUNAY/JAMES R. ANTHONY

Picqué

(Fr.).

Staccato. See Bow, §II, 2(vii) and 3(vi).

Pidhorets'ky [Podgoretsky], Borys Volodymyrovych

(*b* Lubny, nr Poltava, 25 March/6 April 1873; *d* Moscow, 19 Feb 1919). Ukrainian composer. He studied at Warsaw Conservatory and then in Moscow under Aleksandr Il'yinsky. In 1912 he was sent by the Music-Ethnographic Commission of the Russian Geographic Society to collect folksongs in Ukraine. He joined the faculty of the Moscow Conservatory in 1915 and was music critic for *Golos Moskvi* and from 1917 for *Izvestiya*. Besides much choral and piano music, he wrote two operas. *Kupal'na iskra* ('The Spark of Kupalo'; 2, L. Yanovs'ka; 1901, Kiev; rev. version, 1907, Lubny) is based on Ukrainian lore regarding the flame of Kupalo (St John's Eve). The principal dramatic element lies in the contrast of the real and the fantastic; in Act 1 the 'real' rests heavily on the use of folk genres in arias

and choruses, while in Act 2 the 'fantastic' is expressed through recitative, arioso and a richer harmonic and instrumental fabric. The true protagonist is the chorus, which Pidhorets'ky handles with great skill. *Bidna Liza* ('Poor Lisa'; 4, M. Vashkevych, after a novel by M. Karamzin; 1916, Moscow; rediscovered only in 1968) deals with everyday life and emotions where an individual is the victim of difficult social circumstances; here Pidhorets'ky uses a sharper harmonic language and relies more on orchestral episodes.

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VIRKO BALEY

Pidoux, Pierre

(*b* Neuchâtel, 4 March 1905). Swiss organist and musicologist. He graduated in 1933 from the theology faculty of the Eglise Libre in Lausanne and studied the organ in Geneva with Montillet from 1933 to 1936. In 1929 he founded the Choeur J.S. Bach in Lausanne, which he directed until 1948, holding at the same time an organ post in Lausanne. In 1948 he was appointed organist at the Montreux Temple. From 1946 to 1965 he was in charge of the hymnology course at the theology faculty of the Eglise Libre in Lausanne; in 1964 he was given the honorary doctorate in theology by the university.

Pidoux's activities have been devoted mostly to hymnology, musicology and teaching. Though he has edited many volumes of other early music, he is known as a specialist in the history of the Huguenot Psalter and has sought especially to promote the music of the Protestant church, for instance with his editorship of the series *Collection de Musique Protestante* (from 1935). He was co-founder (in 1954) and general editor of the sacred music series *Cantate Domino*, and in 1967 he became co-director with Luther Dittmer of the complete works of Goudimel, to which he has contributed several volumes. He has also composed many works for mixed choir and organ.

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ETIENNE DARBELLAY/DOROTHEA BAUMANN

Piece

(Fr. *pièce, morceau*; Ger. *Stück*; It. *pezzo*).

A non-technical term applied mainly to instrumental compositions from the 17th century onwards. The term was first used to describe a completed work of art or literature (as distinct from a separate portion of a larger mass or substance) in the 16th century. Its earliest use with reference to music, as recorded by the *Oxford English Dictionary*, was in 1601, in Shakespeare's *Twelfth Night* ('that piece of song'; Act 2 scene iv, line 2). The term gained a wider currency in the French genres of *pièce de clavecin* and *pièce de viole* in the later 17th century and the 18th. It is unusual to speak of movements of larger works such as symphonies or sonatas as 'pieces', but there are exceptions: Beethoven used the Italian *pezzo* to refer to the first movement of his C \flat minor Piano Sonata op.27 no.2 in his directions for performance. From the 19th century onwards, German and French composers took to using various compound forms as titles of compositions: *Konzertstück*, *Fantasiestück*, *Klavierstück* and *Orchesterstück* are common, together with more specific titles such as *Nachtstück* and *Blumenstück*. In French, *Pièce de concours* and *Morceau de concert* are found, as well as such exotic designations as *Pièce en forme de habañera*.

Attempts to pin down a more precise definition of a 'piece of music' are beset by philosophical and semantic problems, which were highlighted in the work of certain avant-garde composers of the 1950s and 60s and in subsequent musicological literature. The issues involved include how the concept of a 'piece' has been culturally constructed within Western musical tradition, and what music is thereby excluded from this category. The ontology, or mode of existence, of a piece of music, is also highly problematic. Finally, there is the question of how the concept of 'piece' relates to those of 'composition' and 'work'.

It has been suggested that no definition of 'piece' is general enough to cover every form of composition: even such basic criteria as the Aristotelian requirement of a beginning, a middle and an end have demonstrable exceptions (Crocker). Alternatively, the idea of the piece may be regarded as a way of conceiving musical form that arose during musical history and may be dated tentatively from about 1420–30 to about 1910 (Carpenter). A piece of music is conceived as an object, the qualities and structure of which are fixed by the composer, and which comprises a 'single unified gesture or motion'. The listener remains outside the musical object, and does not participate in it. Carpenter's chronological limits thus exclude medieval sacred polyphony, which was conceived as an element of the liturgy, rather than as an entity in its own right, and, at the other extreme, aleatory music which was not completely determined by the composer. (With less obvious justification, 14th-century secular polyphony is also implicitly excluded.) A number of factors contributed to the 'objectification' of music in the 15th and 16th centuries, including the humanistic understanding of the artist as a creator and the development of printing. After the Renaissance musical history shows an increasing

objectification of the piece, supported by factors including Kant's concept of the aesthetic, and composers' striving for ever greater musical unification.

This conception of the musical piece has profound implications for the understanding of musical perception, of music as a temporal entity, and of musical unity. Carpenter also touches on the problem of how a musical piece may be said to exist: it does not have a material presence and is dependent on the composer and upon individual performances for its existence, but it continues to exist beyond these. Ingarden has explored the same theme at greater length (though with reference to the term 'work'). He considers the hypotheses that the identity of a musical work or piece is located first in its performances, then in conscious experiences of it, and finally in its score, but argues that it goes beyond all of these. He concludes that musical works exist as heteronomous objects (that is, they depend for their existence on acts of the composer and listeners) and as intentional, as distinct from real, objects (that is, they have no material presence, but constitute an 'ideal boundary' at which all real performances and experiences of the work aim). The semiologists Jean Molino and Jean-Jacques Nattiez have adopted Ingarden's position, with subtle modifications: rather than viewing the material manifestations of the work as imperfect embodiments of the intentional object, as Ingarden does, Nattiez advocates a de-centred concept of the 'total musical fact', the ontology of which is located in the totality of all the acts of composition that engendered it, the musical score, and all the acts of perception to which it gives rise.

The foregoing theoretical issues are relevant equally to the concepts of 'work' and 'composition' as to 'piece'. However, the three categories differ slightly in ways that go beyond mere usage. A folk melody is a 'piece' of music, but it cannot be said to be a composition. A rudimentary student exercise is a 'composition', but does not possess the stature required to be considered a work. A composition or work must be capable of repetition; however, a skilful improvisation may be perceived as a 'piece' of music, in the sense of a finished product of artistic imagination. Moreover, if an improvisation is recorded, would it then be a composition? If jazz, pop, folk music and non-Western music are considered, the answer to what constitutes a 'piece' becomes even more elusive.

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PETER FOSTER

Pièce croisée.

A term used by François Couperin (*Troisième livre de pièces de clavecin*, 1722) and revived by modern writers to designate a harpsichord piece in which two parts, one for each hand, cross and re-cross one another in the same range, often sounding the same note simultaneously. Such pieces must be performed on a two-manual harpsichord with independent unison registers, one for each manual. The first such instruments seem to have been made in France in the 1640s, and two *pièces croisées* are included among the surviving works of Louis Couperin (*d* 1661).

EDWIN M. RIPIN

Piechteler von Greiffenthal, Matthias Siegmund.

See [Biechteler von Greiffenthal, Matthias Siegmund](#).

Piede

(It.).

The second formal unit of the Italian 14th-century [Ballata](#).

Pié de Dieu, Pierre

(*fl* early 17th century). French printer, successor to Corneille [?Camille] Hertman in the firm formerly owned by [Pierre Haultin](#).

Pieltain, Dieudonné-Pascal

(*b* Liège, bap. 4 March 1754; *d* Liège, 10 Dec 1833). Flemish violinist and composer. He seems to have studied in Liège, and from 1761 to 1763 was a choirboy at the church of St Pierre. He probably remained there until 1765, when he left Liège and went to Italy, no doubt with his friend Henri Hamal. He took lessons from Giornovich, and probably followed him to Paris: Giornovich first performed at the Concert Spirituel in 1773, and the *Spectacles de Paris* for that year mentions, among the four tenor violins of the orchestra, a certain Pieltain resident at the Hôtel de Soubise. From 1778 Pieltain regularly played as a soloist with the Concert Spirituel. He also attracted comment for his brawling lifestyle. On 21 March 1779, Pieltain performed one of his own compositions with the Concert Spirituel. Giornovich left Paris that year, and Pieltain took his place in the Prince de Guéméné's orchestra. His brother, Jacques-Joseph-Toussaint (bap. 24 Jan 1757), a well-known horn player and a pupil of Punto, joined him there. The two musicians returned to Liège with the prince's orchestra, and gave concerts at Spa with Carl Stamitz in September 1780. In 1782 the brothers went to London; Dieudonné-Pascal gave concerts at Drury Lane Theatre, the Lent Oratorios and the New Rooms, and the following year became leader of the orchestra of the Hanover Square Concerts. He also played violin solos at Vauxhall Gardens from 1783, and in 1785 became leader of

the Professional Concert. In 1786 he married Marie Chanu, a soprano who performed at the Pantheon and the Salomon concerts.

Pieltain continued his career as a soloist on the Continent while pursuing his activities in London. He was apparently on friendly terms with either Leopold or Wolfgang Amadeus Mozart. The death of Marie Chanu in 1793 caused Pieltain to leave London for good. He played in Germany, Poland and Russia, and seems to have returned to Paris and Liège at regular intervals. It was to Liège that he finally retired, when he turned to teaching and had a number of future violin virtuosos among his pupils, who included Hubert Léonard. Pieltain died in 1833, a wealthy patron of music.

Pieltain's own compositions were mostly for his own instrument: 13 of his violin concertos, six sonatas, 12 quartets, six duets and 12 *petits airs* for violin were engraved. According to Fétis and Vannes, he left some 30 concertos, 167 quartets, six sonatas for violin and cello, and 50 violin studies, all in manuscript, but these are now lost. His works reflect the various contacts he made during his career; his first concertos, for example, are in the direct line of descent from Italian concertos, but his later works reflect the Mannheim style. In his quartets, which show the characteristics of Viennese classicism, Pieltain cultivates a certain melodic elegance without neglecting virtuosity.

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Str qts: 167 mentioned by Vannes, incl. 6 quatuors concertants, bk 1 (Paris, n.d.); 6 quartettos, op.2*d* (London, n.d.) [nos.1–3, 6 are identical with nos.1–4 of 6 quatuors concertants]; 6 quatuors, op.4, bks 1, 2 (Paris, n.d.); nos.24, 41, 52, 92, 103, 115, *B-Bc*; others, lost

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PHILIPPE VENDRIX

Pieno

(It.).

Full, as in *organo pieno* ([Full organ](#)), *coro pieno* (full choir), and a *voce piena* (with full voice).

Pierce, Edward.

See [Pearce, Edward](#).

Pierement.

A term widely used since about 1912 in the Low Countries to designate the book-playing street organs of Amsterdam. It is not applied to any other type of mechanical organ. See [Fairground organ](#).

Pierlot, Denis

(*fl* Paris, 1784–92). French violinist and composer. According to Fétis, the source for Pierlot's first name, he was a violinist in the orchestra of the Concert Spirituel in 1786. There is no mention of him as soloist, nor does his name appear in connection with any other Parisian orchestra. Gerber wrote of him as still living in 1792. The only other contemporary references to him are all publication announcements by Imbault between 1784 and 1789 concerning his *Deux symphonies concertantes* (the first for two violins, the second for two violins and viola), his *Trois symphonies* op. 1, and arrangements by P. Sehnal (c1786) of the latter for keyboard with optional violin and cello parts. Only the *symphonies concertantes*, published in 1784, are extant. These show him to be a product of his time; he used a simple harmonic structure, clear-cut four- and eight-bar phrases and an effective but uncomplicated orchestration. Their principal feature is their attractive melodic line, which shows an undeniable lyric gift. Incipits of the three lost symphonies, which also appeared by 1784, are in Imbault's thematic catalogue (Paris, 1790). (BrookSF; Choron-FayolleD; FétisB; GerberL)

BARRY S. BROOK, JAIME GONZALEZ

Pierné, (Henri Constant) Gabriel

(*b* Metz, 16 Aug 1863; *d* Ploujean, Finistère, 17 July 1937). French composer and conductor. His parents were musicians: his baritone father introduced him to singing and his mother to the piano. When Lorraine was annexed by Germany following the Franco-Prussian War of 1870, the family moved to Paris where Pierné became a student at the Conservatoire. He won *premiers prix* for organ (at 16, Marmontel's class), harmony (at 17, Durand's class), counterpoint (at 18) and *second prix* for organ (Franck's class). He was also in Massenet's composition class, and at 19 he won the Prix de Rome for his cantata *Edith*. After three years in Rome at the Villa Medici, he returned to Paris, to teach at his parents' private school of piano and singing; one of his pupils for piano, Louise Bergon, became his wife in 1890. In that year he succeeded Franck as organist at Ste Clotilde, a post he retained until 1898.

In 1903 he became deputy conductor of the Concerts Colonne. When Edouard Colonne died in 1910 Pierné was appointed principal conductor, remaining president and director of the orchestra until 1933. At the Concerts Colonne he conducted the symphonic repertory of Mozart, Beethoven and Berlioz, he made Franck's works better known, and he

conducted first performances of works by leading composers of the time, notably Debussy (*Ibéria, Images, Jeux, Chansons de Bilitis* and *Khamma*), Ravel (*Une barque sur l'océan, Tzigane*, and the first suite from *Daphnis et Chloé* over a year before the première of the complete ballet) and Roussel (*Pour une fête de printemps*). For Diaghilev's Ballets Russes he conducted the première of Stravinsky's *Firebird*. From March 1928 to May 1931 he recorded extensively with the Concerts Colonne orchestra for the French Odéon company, including some interesting Berlioz performances (reissued on CD) and works by Ravel.

While Pierné's principal activity was conducting during the musical season in Paris, entailing at least 48 different programmes a year, he was able to devote himself to composition during the summer months, which he spent with his wife and their three children at their house at Ploujean in Brittany. The period of Pierné's compositional activity (1880–1936) falls into three distinct periods. The first was dominated by the piano works, *mélodies*, incidental music and the light early operas. At the threshold of the 20th century he embarked on the ten years of vocal-orchestral frescos, the triptych of oratorios (*La croisade des enfants, Les enfants à Bethléem, Saint François d'Assise*) which were followed by the Piano Quintet, a work typical of the manner of the second period, on the one hand, and on the other some solid concertante works and other orchestral pieces. The final period, 1916–36, was dominated by the chamber music, the best of the ballet scores (above all *Cydalise et le chèvre-pied*), the comic opera *Fragonard* and the *Divertissements sur un thème pastoral* for orchestra.

Pierné forged a very personal language, classical in form and modern in spirit, balancing technique and individuality, discipline and instinct. From Massenet he learnt the art of melody, and a lightness of touch that is evident in such works as the operatic comedy *On ne badine pas avec l'amour*, staged in 1910. Meanwhile Franck imbued him with the high consciousness of art, the sense of vast architectural structures and the taste for religiously inspired music, which yielded not only the oratorios, but also instrumental works such as the *Paysages franciscains* (1919). Pierné was influenced by Saint-Saëns's notion of 'ars gallica'; he composed a number of works inspired by early French dance forms. He was also open to the style of his contemporaries and was attracted to the exoticism that was much in vogue at the time: oriental scales, pentatonic modes and Spanish-Basque rhythms (for instance, in the second movement of the Quintet). His rostrum at the Concerts Colonne was like an observation post from which he surveyed contemporary musical trends, freely absorbing many of them into his own personal style. That style is pure and refined, incorporating gentle humour and a palpable charm, as well as intermittent gravity and mystical depth. While there is abundant melodic invention, thematic designs tend towards brevity. In terms of form, Pierné shared a preference for cyclical structure and chromatic development. His later style owed something to Debussy's harmonies, to Ravel's luxuriant orchestration, and to Roussel's dynamism.

Pierné was elected a member of the Académie des Beaux-Arts in 1925 and was also made a Commandeur of the Légion d'Honneur in 1935. His cousin Paul Pierné (1874–1952) was also a composer.

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(selective list)

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Piero [M(agister) Piero]

(fl northern Italy, 1340–50). Italian composer. He was one of the earliest generation of Trecento musicians. Since he was not of Florentine origin he is not mentioned in Villani's Florentine chronicle. It is possible that Piero is the 'Magister Petrus Andreutii' who came from Assisi and who stayed in Perugia in 1335 where he was employed as a 'doctor comunis Perusii in arte cantus'. Piero certainly spent some time in the 1340s and early 1350s with Giovanni da Cascia and Jacopo da Bologna at the courts of the Visconti family in Milan and of the della Scala family in Verona. This is indicated by the texts of his madrigals and cacce. The caccia *Con brachi assai*, also set to music by Giovanni, was composed at the court of the Visconti: the text mentions the river Adda, which flowed through territory at that time under Milanese rule. *All'ombra* and *Sovra un fiume* sing the praises of 'Anna', who also appears in the madrigals of Giovanni and Jacopo and who was presumably associated with the court of the della Scala family. The name 'Margherita' occurs in *Sì com'al canto*, a madrigal that was also set to music by Jacopo.

Piero was evidently older than Jacopo. He presumably died shortly after 1350. In a legal manuscript from Bologna apparently dating from the first half of the 14th century (*D-FUI* D23) there is a miniature with musical representation: among other figures, an old man with a beard and tonsure is depicted and named as 'Ser Piero'; despite the very conventional style of the miniature he may be identifiable with the composer (see illustration; also von Fischer, 1973).

Only eight works by Piero are known, all in the Biblioteca Nazionale in Florence (*I-Fn* Pan.26), although two occur in an older manuscript (*I-Rvat* Rossi 215) presumably of Paduan or Veronese origin, where they are entered as anonymous pieces. In addition, there are two further cacce, suspected by Pirrotta (1959) to be works of Piero (in *I-Rvat* 215 and *I-Fn* 26 – with concordance in *GB-Lbl* 29987). None of the pieces seems to have been widely known.

The most striking feature of Piero's work is the canonic technique. He may with certainty be regarded as the composer of the earliest surviving two- and three-part canonic madrigals and cacce. The eight works can be divided into four distinct groups, each of which represents one stage of development from the simple two-voice madrigal to the three-voice caccia. The madrigals *Quando l'aire* and *Sovra un fiume* are written in the style of the oldest and simplest madrigals of the manuscript *I-Rvat* 215. In *All'ombra* and *Sì com'al canto* there are ritornellos with imitative free voice-exchange technique (similar to some anonymous pieces in *I-Rvat* 215). *Cavalcando* and *Ogni diletto* are set to music as two-voice canonic caccia-madrigals (with non-canonic ritornellos), whereas *Con brachi assai* and *Con dolce brama* represent the fully developed Italian caccia genre with canon in the upper voices and a textless tenor. The works of the two last-named groups by Piero had an enduring effect on the younger Jacopo da

Bologna and perhaps also on his approximate contemporary, Giovanni da Cascia.

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madrigals

All'ombra d'un perlaro, 2vv, P, M vi (Senhal: 'Anna')

Cavalcando con un giovine, 2vv, P, M vi (caccia-madrigal)

Ogni diletto, 2vv, P, M vi (It.-Fr. text; caccia-madrigal)

Quando l'aire comença, P, M vi

Sì com'al canto, 2vv, P, M vi

Sovra un fiume regale, 2vv, P, M vi (text inc.)

cacce

Con brachi assai, 3vv, P, M vi

Con dolce brama, 3vv, P, M vi

doubtful works

2 cacce: Or qua, compagni, 3vv, P, M viii; Segugi a corda, 3vv, P, M viii (see Pirrotta, 1959)

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- K. von Fischer:** "Portraits" von Piero, Giovanni da Firenze und Jacopo da Bologna in einer Bologneser Handschrift des 14. Jahrhunderts?', *MD*, xxvii (1973), 61–4
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KURT VON FISCHER/GIANLUCA D’AGOSTINO

Piero degli Organi [Pierino Fiorentino].

Italian musician, son of [Bartolomeo degli Organi](#).

Pierray, Claude

(*d* Paris, 28 Dec 1729). French violin maker. The finest of the early French makers, his instruments often pass as Italian. He worked in the rue des Fossés-St-Germain-des-Prés; his shop was situated ‘proche la Comédie française’. He was a contemporary of [Jacques Boquay](#), whose instruments are similar in appearance, but Pierray on the whole had a better choice of wood for his fronts and achieved a certain extra elegance in the details of his workmanship. Even so, his instruments were not so highly valued at the time as those of Boquay. In addition to the violins, which are now much appreciated by players, Pierray made a number of fine cellos, though some would criticize their rather small dimensions. He also built viols and repaired harpsichords.

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CHARLES BEARE/SYLVETTE MILLIOT

Pierre, Constant (-Victor-Désiré)

(*b* Passy, nr Paris, 24 Aug 1855; *d* Paris, 12 Feb 1918). French musicologist. He entered the Paris Conservatoire in 1878 and won a prize for bassoon in 1881. Between 1877 and 1882 he played the bassoon in various Paris theatres. He then took a variety of administrative posts, including clerk at the war ministry from 1876 to 1880, and at the Conservatoire in 1881, where he became assistant secretary from 1900 to 1910. He wrote for a number of journals including *Le monde musical* (1891–1900) which he also edited, and won awards from the Société des

Compositeurs (1889) and from the Institut de France (Bordin prize, 1900, 1905). His studies on the music of the French Revolution and on the Conservatoire from its founding until 1900 are still the basic source of any research into these subjects, because of their fullness and scientific precision.

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- La 'Marseillaise': comparaison des différentes versions* (Paris, 1887)
Histoire de l'orchestre de l'Opéra (MS, F-Po, 1889)
La facture instrumentale à l'Exposition universelle de 1889 (Paris, 1890)
Les facteurs d'instruments de musique, les luthiers et la facture instrumentale (Paris, 1893/R)
Le magasin de décors de l'Opéra rue Richer: son histoire (1781–1894) (Paris, 1894)
'La musique à la fête du 14 juillet 1794', *Revue dramatique et musicale*, ii (1894), 608–13
B. Sarrette et les origines du Conservatoire national de musique et de déclamation (Paris, 1895)
L'école de chant de l'Opéra, 1672–1807 (Paris, 1895/R)
Le Magasin de musique à l'usage des fêtes nationales et du Conservatoire (Paris, 1895/R)
Sur quelques hymnes et faits de la Révolution (Paris, 1898)
'L'Hymne à l'Être suprême enseigné au peuple par l'Institut national de musique', *La Révolution française: revue d'histoire moderne et contemporaine*, xliii (1899), 54–64
Notes inédites sur la musique de la Chapelle Royale (1532–1790) (Paris, 1899)
Le Conservatoire national de musique et de déclamation: documents historiques et administratifs (Paris, 1900)
'Le Conservatoire National de Musique', *RHCM*, iii (1903), 313–34
Les hymnes et chansons de la Révolution: aperçu général et catalogue avec notices (Paris, 1904/R)
'Notes sur les chansons de la période révolutionnaire', *RHCM*, iv (1904), 179–86
Histoire du Concert spirituel 1725–1790 (Paris, 1975) [written 1899]

EDITIONS

- Musique exécutée aux fêtes nationales de la Révolution française* (Paris, 1894)
Quatre hymnes et chants composés pour les fêtes nationales de la Révolution, transcrits pour piano (Paris, 1897)
Musique des fêtes et cérémonies de la Révolution française (Paris, 1899) [incl. transcrs. of works by Gossec, Cherubini, Le Sueur, Méhul, Catel and others]
Basses et chants donnés aux examens et concours des classes d'harmonie et d'accompagnement [du Conservatoire, 1827–1900] (Paris, 1900)
Sujets de fugue et thèmes d'improvisation donnés aux concours d'essai pour le Grand Prix de Rome (1804–1900) (Paris, 1900)
Hymne à l'Être Suprême: strophe supprimée reconstituée (Paris, 1904) [works by Gossec]

Pierre, Francis

(b Amiens, 9 March 1931). French harpist. He entered Lily Laskine's class at the Paris Conservatoire, gaining a *premier prix* in 1950, and then continued his studies with Pierre Jamet. He has been particularly active in contemporary and experimental music, having worked closely with Boulez and Maderna in the late 1960s and 1970s, and has given the first performances of many solo and ensemble works by such composers as Berio (*Circles*, *Sequenza II*, *Chemins I*, *Rands (Formants I – Les gestes)*), Jolas (*Tranche*) and Miroglio (*Réseaux*). Pierre was appointed solo harpist Of the Orchestre de Paris on its formation in 1967. In 1972 he formed the Trio Debussy, to play the repertory for flute, viola and harp.

ANN GRIFFITHS

Pierre, Paul de la.

See [La Pierre, Paul de](#).

Pierre Bonnel.

See [Pietrequin Bonnel](#).

Pierre de Corbeil

(d Sens, 1222). French theologian and prelate. He was a master of theology at the University of Paris; his best-known pupil later became Pope Innocent III. Pierre received ecclesiastical preferment, becoming a canon of Notre Dame in Paris, Archdeacon of York (1198), Bishop of Cambrai (1199) and Archbishop of Sens (1200). He led the council at Paris in 1210 which forbade the public teaching and private reading of Aristotle's works on natural history. As archbishop Pierre was a respected familiar of King Philip Augustus. Of his works, including sermons and commentaries, very few have survived. An Office of the Assumption, used at Sens until the 17th century, and the Office for Circumcision are attributed to him.

It is on the latter that his musical reputation is founded. In 1198 Cardinal Peter of Capua, papal legate for France, addressed a letter to the Bishop and cathedral chapter of Paris concerning the Feast of Fools which traditionally took place on the Feast of Circumcision and which had become the focus for much abuse. This document, an attempt to regulate the celebration of the feast, sets guidelines including prescriptions for processions and the performance of liturgical items 'in organo, vel triplo, vel quadruplo'. Reference to 'quadruplo' at once suggests the four-voice compositions of Parisian composers associated with Notre Dame. Other works of the Notre Dame repertory are, furthermore, associated with Sens; it seems possible that Pierre, who is named among the other members of the chapter, responded to the cardinal's letter by writing an Office for the Feast of Circumcision, and by taking the decrees on musical practice with him to Sens.

The Office for Circumcision (ed. H. Villetard, Paris, 1907) was first attributed to Pierre in 1524 and thereafter in various notes referring to documents no longer traceable, but his association with the Office is circumstantially acceptable. His role in creating it would, however, be rather that of a compiler than author, since the majority of items are of standard liturgical use, or are drawn from the Christmas cycle. Of the 57 pieces not in the normal Circumcision Office, about half have not been traced to other sources: the additions consist mainly of tropes, to versicles such as *Deus in adiutorium*, to *Benedicamus Domino*, to the Ordinary and Proper of the Mass including the Credo, and to responsories and the like. As well as tropes, the Office includes seven conductus, the most famous of which is *Orientis partibus*, a *conductus ad tabulam* from one line of which derives the common but false title of the Office, the 'Feast of the Ass'. Other interesting features are the presence of invitatory and hymn in each of the three nocturnes of Matins, and the rubrics, which refer to performance 'in falso' or 'cum organo'.

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ANDREW HUGHES/RANDALL ROSENFELD

Pierre de Corbie

(*d* after 1195). French trouvère. He came from the region of the Ile de France, and is probably identifiable with the 'Magister Petrus de Corbeia' who was canon of Notre Dame d'Arras in the late 12th century. He is mentioned as such in contemporary documents from 1188 to 1195, and is thus a member of the older generation of trouvères. Seven songs including one jeu-parti are attributed to him in a very small group of sources. Metrically, all are of the very common bar form type, and several survive with more than one melody.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997) [T]

Amis Guillaume, ainc si sage ne vi, R.1085, T vii, no.625 (jeu-parti; several melodies)

Dame, ne vous doit desplaire, R.158, T ii, no.93

En aventure ai chante, R.408, T iii, no.234 (several melodies)

Esbahis en lonc voiage, R.46, T i, no.34

Limounier, du mariage, R.29, T i, no.20 (two melodies)

Par un ajournant, R.291, T iii, no.171/1

Pensis com fins amours, R.2041, T xiii, no.1165

For bibliography see [Troubadours, trouvères](#).

ROBERT FALCK

Pierre de la Croix.

See [Petrus de Cruce](#).

Pierre de Molins [Molaines]

(fl ?1190–1220). French trouvère. He was probably a member either of a family with estates in the region of Epernay (Marne), or (less likely) of a family residing in the region of Noyon (Oise). A 'Pierre II' appears in archival sources between 1210 and 1224. Pierre de Molins was acquainted with one or more of the oldest generation of trouvères, probably with either Gace Brulé or the Chastelain de Couci. Four works are ascribed to Pierre in the *Manuscrit du Roi* (*F-Pn* fr.844) and the *Noailles manuscript* (*F-Pn* fr.12615), all with conflicting ascriptions in other sources. They are in bar form, with no evidence of regular rhythmic organization. Somewhat unusual is the introduction of the outline of a melodic tritone in *Fine amours* through the use of written accidentals in two sources, and the suggestion of the sharpened 4th in *Chanter me fet*.

[Sources, MS](#)

WORKS

(V) etc. MS (using Schwan sigla: see [Sources, ms](#)) containing a late setting of a poem

Chanter me fet ce dont je crien morir, R.1429 [model for: Anon., 'Destroiz d'amours et pensis sans deport', R.1932; music used in two readings of Gautier de Coincy, 'Pour la pucele en chantant me deport', R.1930 = 1600] (V, a); ed. in CMM, cvii (1997)

Quant foillissent li boschage, R.14 (V); ed. in CMM, cvii (1997)

Tant sai d'amours con cil qui plus l'emprent, R.661 = 715 (R); ed. in CMM, cvii (1997)

Fine amours et bone esperance, R.221 [model for: Anon., 'Fine amours et bone esperance/Me fait', R.222; Anon., 'L'autrier par une matinee', R.530a = 528; Anon., 'Douce dame, vierge Marie', R.1179] (R) (doubtful); ed. in CMM, cvii (1997)

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For further bibliography see [Troubadours, trouvères](#).

Pierrekin de la Coupele

(fl 1240–60). French trouvère. Probably a native of the Pas-de-Calais area now designated Coupelle-Vieille and Coupelle-Neuve, Pierrekin addressed *Je chant en aventure* to a count of Soissons, probably Jehan ('le Bon et le Bègue') of Nesle, brother of the trouvère Raoul de Soissons. A poor poet, Pierrekin is credited with six works, three of which survive with music. The most interesting of the melodies is the non-strophic setting of *A mon poir ai servi*, one of the late additions to the main corpus of the *Manuscrit du Roi* (*F-Pn* fr.844). Mensurally notated, the work documents various exceptions to strict modal usage, and shows that equivalent line lengths do not always receive the same rhythmic treatment.

[Sources, MS](#)

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete and Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

(nm) **no music**

A mon poir ai servi, R.1081 (M [Schwan siglum: see Sources, ms])

Cançon faz non pas vilaine, R.145

J'ai la meillor qui soit en vie, R.1219 (nm)

Je chant en aventure, R.2089

Quant ivers et frois depart, R.374 (nm)

Quant li tens jolis revient, R.1244 (nm)

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For further bibliography see [Troubadours, trouvères](#).

Pierrequin de Thérache.

See [Thérache, Pierrequin de](#).

Pierreson Cambio.

See [Perissone Cambio](#).

Piersanti, Franco

(b Rome, 12 Jan 1950). Italian composer. He graduated from the Conservatorio di S Cecilia in double bass and composition, studying with Armando Renzi, director of music at the Cappella Giulia. He also took classes in conducting there with Franco Ferrara and became assistant to Rota. His first incidental music for the theatre came in 1976 and the following year he made his film début with the score to *Io sono un autarchico* directed by Nanni Moretti. He has since composed more than 60 film scores (working with, among others, Carlo Lizzani, Margarethe von Trotta, Ermanno Olmi and Roberto Faenza) and incidental music to more than 30 plays (with such directors as Carlo Cecchi, Giancarlo Cobelli and Luigi Squarzina). Piersanti's melancholy, introspective streak, punctuated by fleeting bursts of lyricism made him the ideal composer for Moretti's *Ecce Bombo* (1977), *Sogni d'oro* (1981) and *Bianca* (1984) and particularly for Gianni Amelio's work including *Colpire al cuore* (1982), *Porte aperte* (1990) and *Lamerica* (1994). However it is in the theatre, for example in a production of Aristophanes's *Acharnians* (Teatro Greco, Siracusa, 1994), in which he has been able to experiment most fruitfully, arriving at a personal style in which the moods and colours of Mediterranean culture, ancient and contemporary, are merged. He has won two David di Donatello awards.

WORKS

(selective list)

Stage: *Notte con ospiti* (op, P. Weiss), 1975; incid music incl. *Acharnians* (Aristophanes, dir. E. Marcucci), 1994

Film scores: *Ecce Bombo* (dir. N. Moretti), 1977; *Io sono un autarchico* (dir. Moretti), 1977; *Sogni d'oro* (dir. Moretti), 1981; *Colpire al cuore* (dir. G. Amelio), 1982; *I velieri* (dir. Amelio), 1983; *Bianca* (dir. Moretti), 1984; *Porte aperte* (dir. Amelio), 1990; *Il ladro di bambini* (dir. Amelio), 1992; *Il segreto del bosco vecchio* (dir. E. Olmi), 1993; *Lamerica* (dir. Amelio), 1994; *Marianna Ucrìa* (dir. R. Faenza), 1997

Other works: *Rorate coeli, solo vv, vv, orch*, 1975; *Last Blues to be Read Someday* (various authors, 19th-century Italian text), vv, orch, 1977; *Tenso*, va, pf, 1979; *Adonai*, orch, 1994; *3 anagrammi su Nino Rota*, fl, 10 insts, 1997; *Litania della violenza*, (G. Ungazetti, Ho Chi Minh), vv, orch; *2 salmi*, vv, orch

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E. Comuzio: *Colonna sonora* (Rome, 1992)

S. Miceli: 'Presenze musicali in un secolo di cinema italiano', *Biennale di Venezia* (Venice, 1996)

SERGIO MICELI

Pierson [Pearson], Henry Hugo [Hugh]

(b Oxford, 12 April 1815; d Leipzig, 28 Jan 1873). German composer of English origin. Educated at Harrow School, he spent two years in London preparing himself for the medical profession, but also studying music with Attwood and Corfe despite his father's opposition. He entered Trinity

College, Cambridge, in October 1836; while there he composed two sets of songs, with words by Byron and Shelley. From 1839 to 1844 he lived in Germany, where he studied under Rinck and Reissiger, and also under Tomášek at Prague; he continued to compose, and his op.7 songs were reviewed by Schumann in 1842. Dresden appears to have been his main centre. In July 1842 he joined Mary Shelley, the poet's widow, on a trip that took him from Dresden to Florence, which he left in November. He also took up with the poet J.P. Lyser, became involved with his wife Caroline (née Leonhardt, 1811–99), an 'improvisatrice', and married her in 1844 after she had secured a divorce. During this period he adopted the *nom de plume* of Edgar Mannsfeldt, from his wife's family; in about 1853 he decided on Henry Hugo Pierson as the final form of his name (he rarely used the form 'Heinrich').

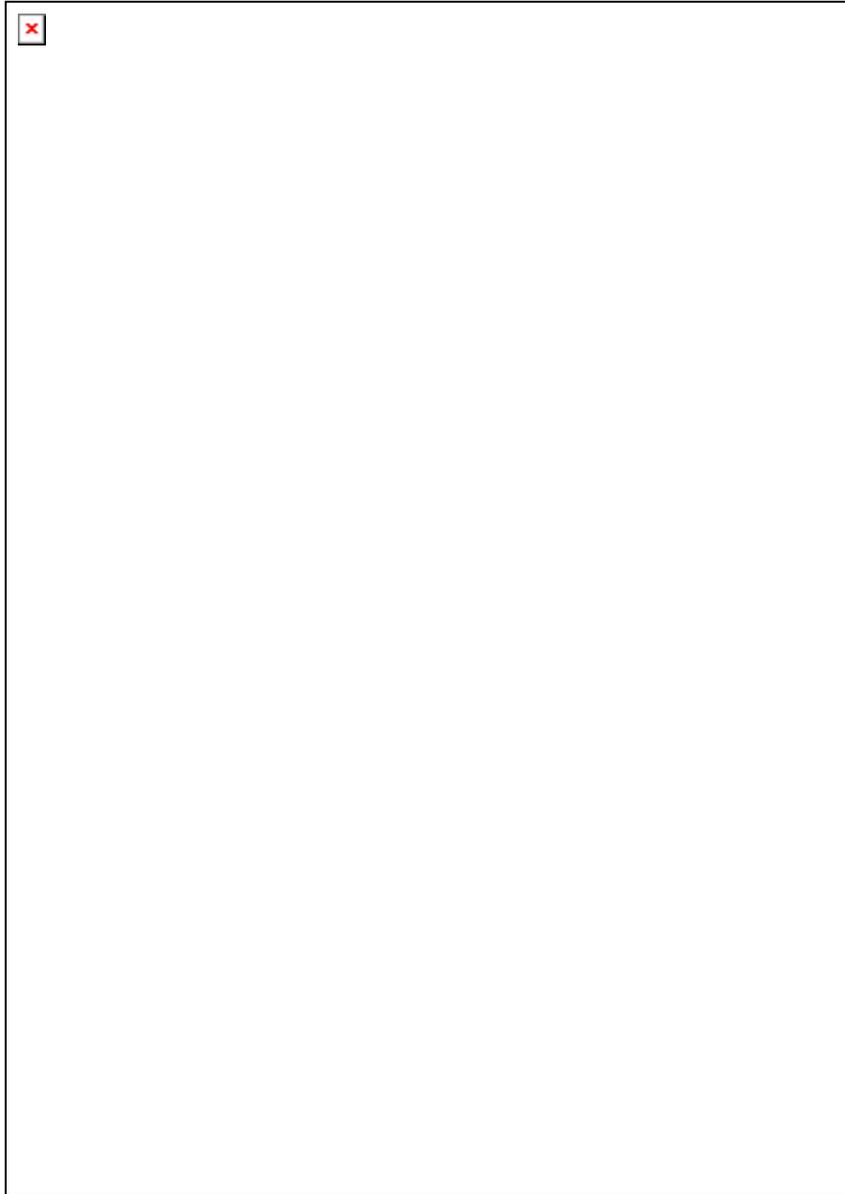
On 1 June 1844 he was elected to the Reid Professorship of Music at Edinburgh University in succession to Bishop (and in preference to S.S. Wesley and Sterndale Bennett, among others) but he resigned eight months later, having settled in Germany with his wife. His reputation in that country increased with the production of *Leila* (1848, Hamburg), with a libretto by Caroline, and reached its greatest height when his incidental music to the second part of Goethe's *Faust* was performed (1854, Hamburg). So popular was this work that for a time it was played in many of the leading German towns annually on Goethe's birthday. His songs were published in Germany and acclaimed by German critics. Meanwhile he tried to improve his hitherto negligible reputation in England. In collaboration with W. Sancroft Holmes, he prepared an oratorio, *Jerusalem*, which was performed at the Norwich Festival of 1852. A kind of contest was worked up by the press between this work and Bexfield's *Israel Restored*; although the audience at Norwich seemed to prefer Pierson's oratorio, the London press, led by Davison in *The Times*, attacked it with extraordinary energy. Davison associated Pierson with the 'aesthetic' school of Schumann, and, less plausibly, with Wagner; this was enough to condemn him out of hand. Chorley in *The Athenaeum* wrote of 'the crude and fierce noises', 'the high pretensions, fantastic and unauthorized method of construction', and the 'desperate intervals' for the voices. Not unnaturally Pierson was deeply wounded. He did not feel inclined to try his luck in England for some time after this episode. Instead he developed his character as a German composer, publishing a long series of lieder and male-voice partsongs. In 1863 he settled at Stuttgart, where Parry, who studied with him in summer 1867, found him 'kind and jolly', 'a wonderfully well-read man', and knowledgeable about orchestration. According to Frehn, he composed in 1869 an opera based on Byron's 'Childe Harold', to a libretto by his son-in-law C.L. Bauer. Pierson visited Norwich again in 1869 for the performance of his unfinished oratorio *Hezekiah*, but this too met with a hostile reception from the press.

In contrast, Meyerbeer said 'H.H. Pearson is in truth a genius; and promises accordingly, as far as I know him, great things for the German opera'. Pierson's reputation in Germany remained at a high level for some time after his death, and his music continued to be performed there. A Leipzig obituary called him a 'great artist, whose strivings were after the noblest ends ... highly educated, but after the fashion of true genius somewhat of a recluse'. He adapted the music of his partsong *Ye Mariners*

of England for a German nationalistic hymn *O Deutschland hoch in Ehren*, which was a hit throughout World War I. In England too Pierson was known by a patriotic song, *Hurrah for Merry England*.

His larger works are of great interest, for in place of the slavish conventionality that constrained most English music of the time, he set up the opposite ideal of unfettered originality. His melodies, his forms, his harmonies, are quite as unpredictable as those of Berlioz – so much so that when he did occasionally bring a phrase to its normal cadence, even this comes as a surprise. It must be admitted that such methods can quickly exhaust the listener and almost preclude the possibility of cumulative musical structure such as a full-length opera or oratorio requires. Pierson's operas have not been located. Of his extant larger works, the most successful are the *Faust* music and the symphonic poem *Macbeth*. Programmatic and episodic, they are well suited to Pierson's gift for short-term interest and surprise; their scoring is colourful, after the manner of Berlioz; they hold closely to detailed programmes which are linked to short motifs. It is not surprising that their success was confined to German-speaking countries.

It was in his songs that Pierson made his most remarkable contribution. German critics were aware of him as a secondary, but by no means negligible, figure in the history of the lied; in England his songs have hardly been known. Nevertheless he did not adopt entirely the German manner, though Schumann was certainly a strong influence. His English background is noticeable chiefly in his choice and treatment of texts. Throughout his life he returned to great English poets, and above all to Shakespeare, who also inspired much of his orchestral music. He frequently published his songs with both German and English texts, but his minute attention to the verbal stresses of the English texts shows that his native language remained a major force in his art. His melodies are complex, sometimes pretentious: Schumann found them too cumbersome for the simple Burns verses. Often they take a surprising turn, as if in rejection of the English ballad style that he had learnt in his youth (see [ex.1](#)). The eccentricity of Pierson's musical thought is like a spice: in his most successful songs, such as *Heimweh*, *Ruhe* and *Die weisse Eul'*, it is applied in just sufficient quantity to enhance interest; in his worst, of which *Der Malteser Ritter* may serve as an example, it overwhelms and destroys the lyrical essence. Every one of his songs has points of interest and surprise, if only because of his avoidance of the sentimental clichés of his era.



Pierson also mastered the selfconsciously 'manly' style of the German *Männerchor*, here relying perhaps more obviously on Weber, Schumann and Liszt as models. In his English choral music, including *Jerusalem*, he was less successful, never reaching an understanding with his audience. Of his Anglican church music, commissioned near the end of his life by a London publisher, one beautiful Agnus Dei stands out from a dull and perfunctory collection. His only important work for piano, the three *Musical Meditations*, dedicated to Meyerbeer, is a rare and early example of English programme music.

Pierson translated into English Seyfried's *Beethovens Studien*, Schumann's *Musikalische Haus- und Lebens-Regeln* and several German song lyrics.

[WORKS](#)
[BIBLIOGRAPHY](#)

NICHOLAS TEMPERLEY

[Pierson, Henry Hugo](#)

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published in Leipzig unless otherwise stated

stage

Der Elfensieg, oder Die Macht des Glaubens (Feenoper, 3, C. Pierson), Brno, 7 May 1845, unpubd

Lelia (romantische Oper, 3, C. Pierson, after her *Schneewittchen*), Hamburg, 22 Feb 1848, unpubd

Contarini, oder Die Verschwörung zu Padua (grosse Oper, 5, M.E. Lindau), 1853, Hamburg, 16 April 1872, unpubd; revived as Fenice, Dessau, 1883

Musik zu Goethe's Faust, zweiter Theil (incid music), 1854, Hamburg, Stadt, 25 March 1854 (Mainz, 1858)

choral

op.

9 6 Gesänge, chorus, pf ad lib (Dresden, c1843): Grablied, Die Heimath, An den Tod, Das Vaterland, Lied des Trostes, Nacht

— Now the bright morning star (J. Milton), ode, chorus, pf (London, c1850)

— Salve eternum (B. Lytton), int, S, B, chorus, orch, 1850, vs (London, 1853), *GB-Lcm*

— Jerusalem, orat, solo, vv, chorus, orch (London, 1852), as op.100 (c1877)

30 O Deutschland hoch in Ehren (Beharrlich!) (L. Bauer), Volkshymne, male vv (c1860)

31 2 Männerchöre (c1860): Kein schön'rer Tod, Der Liedertafeln Ständchen

32 3 Gesänge (c1860): Die Stimme der Zeit, Wie schlummert sanft, Sag' mir, du vielgeliebtes Herz

35 2 Männerchöre (1862): Reiterlied vor der Schlacht (Bauer), Des Helden Braut (C. Pierson, after V. Alfieri)

— Germania (Bauer), male vv (1862)

37 Der deutsche Männergesang (c1862)

42 Zu den Waffen, male vv, pf (c1864)

43 Einladung in den Wald, male vv (1864)

— Des Waldes Wiegenlied (Vienna, c1864)

— 4 Männerchöre (in Tauwitz's Deutsches Liederbuch, Prague, 1865): Erklang dein traulich Wiegenlied, Liedergruss, Ein deutscher Kaufherr, An die Todten

— Hezekiah, orat, solo vv, chorus, orch, unfinished, perf. Norwich Festival, 1869

73 2 Männerchöre (c1869): Süß und leis (Der Fischerin Wiegenlied) (after A. Tennyson), Vertraue nur der reichen Gnade (Beruhigung) (F. Dahn)

— Communion Service, F, chorus, org (London, 1870)

— Te Deum, Benedictus, F, chorus, org (London, 1870)

— 60 hymn tunes (London, 1870–72)

— Te Deum, B♭; 3 vv, org (London, 1872)

— Hurrah for Merry England (B. Cornwall), 1v, chorus, pf (London, 1880)

songs

for solo voice with piano unless otherwise stated

Editions: *H. Hugo Pierson Album* (Leipzig, c1875) [P] *English Songs 1800–1860*, ed. G. Bush and N. Temperley, MB, xliii (1979) [B]

op.

- Thoughts of Melody: 10 Canzonetts (London, 1839, 2/1852): There be none of beauty's daughters (Byron); Beware of the black friar (Byron); Maid of Athens, ere we part (Byron); The isles of Greece (Byron); When we two parted (Byron); Under the greenwood tree (W. Shakespeare); Go, you may call it madness (S. Rogers); Had I a cave on some far distant shore (R. Burns); Maiden, weep, thy mantle round thee (H. Kirke White); When lovely woman stoops to folly, cavatina (O. Goldsmith)
- [5] Characteristic Songs of Shelley (London, 1840): The odour from the flower is gone (On a Faded Violet); Arethusa arose; Swiftly walk over the western wave (Invocation to Night); Sacred goddess, mother earth (Hymn to Proserpine); False friend, wilt thou smile or weep? (Song of Beatrice Cenci)
- Rheinlied (N. Becker), Leipzig, 2 Dec 1840
- 2 Lieder (Wahl, after Shelley) (1841): Dein Bild im Traum erweckt (Indisches Ständchen); Windsbraut, du Klägerin (Herbststgrablied); Eng. trans. as Serenade, An Autumn Dirge (London, 1852)
- 7 6 Lieder (F. Freiligrath, after Burns) (1842): Die finstre Nacht (Die Ayren-Ufer); Nun holt mir eine Kanne Wein (Soldatenlied); Mein Herz ist im Hochland (Des Jägers Heimweh), later pubd with hn obbl; John Anderson, mein Lieb, B; O säh' ich auf der Heide (Liebe), P; Die süsse Dirn (Die Maid von Inverness)
- 12 2 Lieder (Dresden, c1843): Wohl glücklich ist (Sängers Glück); Die alten bösen Lieder (Romanze) (? H. Heine)
- All my heart's thine own (London, 1844), later pubd as All mein Herz, op.22 no.2, P, B
- O fairy child (Wilson), cavatina (London, 1844)
- O listen while I sing to thee (M. Shelley), canzonet (London, 1844)
- 22/1 Verrathene Liebe (A. von Chamisso) (c1845)
- Durch alle Auen ist's gedrungen (Elegie, den Manen F. Mendelssohn Bartholdys) (C. Pierson) (Hamburg, 1847)
- Ein Blick (Schlönbach), dramatic romance (Hamburg, c1847)
- Erscheinung (Schlönbach) (Hamburg, c1847)
- Liebesübermuth (L. Tieck) (Dresden, c1847)
- Mondlied (J.W. von Goethe) (Dresden, c1847)
- Der Heimat fern mit nassem Blick (Heimweh) (C. Beck) (Vienna, c1848), later pubd as op.41, P
- Es war dein erster Kuss (Marie) (E. Janinski) (Hamburg, c1848)
- O meine schönste Hoffnung (An Madonna Consolatrice) (Vienna, c1848)
- Wenn der kalte Schnee zergangen (Der Schnee) (J. Eichendorff) (Vienna, c1848)
- Wenn in Lenz die Berge grünen (Weinlied) (C. Pierson) (Vienna, c1848)
- Ave Maria (Offertorium), 1v, orch/pf (Vienna, c1850)
- Schlachtgetös' ist meine Lust (Vor der Schlacht) (Vienna, c1850)
- 23 4 Lieder (c1851): Es schlafen rings die Haine (Ruhe), P; Wiegenlied; Nähe der Geliebten; Ach, wenn du wär'st mein Eigen (An die Geliebte), P
- 26 4 Lieder (c1852), P: Kehrt nie die Lieblichkeit (Erste Liebe); Sie schwuren sich kein Liebeseide (Die Liebenden) (Beck); Bleibt, o bleibt ihr Lippen ferne (Lieb und Leid) (after Shakespeare), B; Willst kommen zur Laube?
- 27 2 Lieder (1853), P: O weine nicht, du holdes Kind (An Henriette); Tief wohnt in mir (Treue Liebe) (after Byron)
- 28 2 Lieder (c1854); P: O Abendglocken, Abendhall (C. Pierson, after T. Moore), B; Wo die Myrthen ewig blüh'n (Sehnsucht nach Italien)
- Viribus unitis (Oestreichs Wahlspruch) (Vienna, c1855)

29	2 Lieder (1859), P: Ich hatt' einen Cameraden (Der gute Camerad) (L. Uhland); Nun schmückt die Rosse (Der Malteser Ritter) (Freiligrath)
33	6 Concert-Lieder (c1861): Sie gleicht der wundervollen Nacht (Das Portrait) (after Byron), P; Wo Claribel tief lieget (Claribel) (C. Pierson, after Tennyson), P; Du tratest in mein dunkles Leben (Mein Glück) (after Lamartine), P; Wenn durch die Piazzetta (Ninetta) (Freiligrath, after Moore), P; Der Eichwald brauset (Thekla's Klage) (F. von Schiller), P; Die Zauberin
34	2 Lieder (c1861): Ständchen; Elegie
—	Der beste Schütz (H. Marggraf), ballad (c1862)
40	2 Gesänge für tiefe Stimme (1863), P: Lass die Rose schlummern (An der Nachtwind) (R. Hamerling); Es war die Zeit der Rosen (C. Held)
44	4 Lieder (c1864): In Venedig, barcarolle; O komm zu mir (E. Geibel, after Moore), serenade, P; Roland der Held! (Freiligrath, after T. Campbell), ballade, P; Mein Lieb ist eine rothe Ros' (Freiligrath, after Burns), P
—	Geh, wo Ruhm dir zuwinkt (Vienna, c1864)
—	Holkisches Reiterlied (Vienna, c1864)
—	4 songs in Tauwitz's Deutsches Liederbuch (Prague, 1865): Gebet für das Reich; Von der Koppe; Die Dorfglocke; Beim Friedhof
60	2 Gesänge (c1865): Rastlos Herz will Ruhm erjagen (F. Seebach, after Cornwall); Sängers Vorüberziehen (Uhland)
61	Über fremde Gräber (Der Friedhof) (F. Dingelstedt), aria, B solo, pf (c1865)
62	Der Burgwall glänzt (Das Hifthorn) (Bauer, after Tennyson), romance (c1865)
63	3 Gedichte von Shakespeare (c1865): Sagt, woher stammt Liebeslust?; Wer ist Sylvia?; Fürchte nicht meine Sonnengluth, B
64	O du, mein alles auf der Welt (F. Oser) (c1865)
65	2 religiöse Gesänge (c1865): Birg mich unter deinen Flügeln (Gebet) (Oser); Der Himmel bringt die Ruhe nur (Freiligrath, after Moore)
66	Mein Herz ist schwer (F. Kohlhauer, after Burns), concert aria, 1v, orch (c1865)
89	2 zweistimmige Lieder, 2vv, pf (c1867): Über allen Gipfeln ist Ruh' (Goethe); Frühling im Herbst (Bauer)
95	3 Gesänge (1868): Hörst du nicht die Quellen gehen (Nachtzauber) (Eichendorff); Das macht das dunkelgrüne Laub' (Herbst); Wenn's Kätzchen heimkehrt (Die weisse Eul') (C. Pierson, after Tennyson), P, B
81	O lieb', so lang' du lieben kannst (Freiligrath) (c1869)
69	Zu Ross, zu Ross (Sturmritt) (F. Löwe), 1v, pf/orch (c1870)
90	2 Lieder (after I. Hill) (c1870): Wie gern ich doch (Liebesträumen); Im hellen, klaren Mondenschein (Ständchen), P
—	Das schlafende Kind (c1875)
—	Die Rose wendet ihr (Traum und Liebe) (A. Bube), 1871, OO. Neighbour's private collection, London

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Pierson, Henry Hugo

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See Pyrszyński, kasper.

Pietersen, David.

See Petersen, David.

Pieterszoon, Adriaan

(*b* Delft, ?c1400; *d* Delft, 1480). Netherlandish organ builder. He may have learnt his trade from the Delft organ builders Godschalk and Jannes. In 1446 he was granted, as an organ builder, the freedom of the city of Bruges. In 1472 he was in Tournai, and was also in Lille as a surveyor. He was patron of a prebend at St Pancraskerk, Leiden, and in 1476 named a Franco Wilhelmi as his deputy. He lived to a great age and died in a Delft home for the aged.

In 1448 Pieterszoon built a new organ in St Niklaaskerk, Veurne, and in 1449–50 enlarged the organ in Antwerp Cathedral. In 1450 or 1451 he returned to Delft, where in 1451 he built a new organ in the Nieuwe Kerk for the Fellowship of the Cross. He built a large organ for the same church in 1454–5 (which during his lifetime was replaced by another) and in 1458–60 began a large organ for the Oude Kerk in Delft (this was given to another builder in 1461 for completion). Apart from the unusually extended keyboard (beyond the normal *f''*, to *a''*), the Oude Kerk organ was generally old-fashioned in design: it was in the medieval 'steep' scale rather than the new diapason scale; the Mixtur stop on the second manual could not be played separately, although the builders Vastart in 1454 and Van Bilsteyn in 1455 had Mixturs which could be used alone; and the Mixtur of the *Blockwerk* had no repetitions (a device which had recently achieved the aim of 'sweetness', i.e. brilliance).

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HANS KLOTZ

Pietkin, Lambert

(*b* Liège, bap. 22 June 1613; *d* Liège, 16 Sept 1696). Flemish composer and organist. He was probably trained at the cathedral of St Lambert, Liège; he then entered holy orders and became second organist in 1630. In 1632 he became first organist and the following year served temporarily as *maître de chapelle* (in place of Léonard de Hodemont, who was his godfather). He was appointed permanently to the post in 1644, and he also

held prebends as canon of St Materne and as imperial canon of the cathedral. He retired in 1674.

The ten early motets in the *Grand livre de choeur de Saint Lambert*, several of them based on Marian antiphons and chants from the liturgy for Corpus Christi, show Pietkin's contrapuntal skill but are close in style to music by his immediate predecessors, much of which is in the same collection. His surviving mature works, two sonatas for four instruments and continuo and the 32 motets for voices and instruments published as op.3, are all in a more modern style, with freer contrapuntal textures, italianate melodic lines, expressive chromaticism, and (in the vocal works) rhythms derived from the declamation of the Latin poetry. Sébastien de Brossard, who owned a copy of the *Sacri concentus*, remarked in his famous catalogue that 'all that one might ask or desire for good and solid music is found in this op.3'.

WORKS

Grand livre de choeur de Saint Lambert, 1645, 11 motets (incl. 1 motet for which only the bc part survives), 5–8vv, bc, B-Lc Fonds Terry 1325, 520

2 sonatas, 4 insts (3 tr, b), bc, GB-Ob Mus.Sch.C.44

Sacri concentus, op.3 (Liège, 1668), 32 motets, 2–5vv, insts, bc

Opp.1–2 and various masses and motets mentioned in church records at Ghent, Oudenaarde and Tongeren are lost

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JAMES MUSE ANTHONY

Piéton, Loyset [Aloysius, Louys, Loys]

(fl c1530–45). Composer. His works were widely disseminated in both manuscript and printed sources between 1532 and 1574; the greatest concentration of his works appeared during the 1530s and 40s. Much of his music survives in Italian sources (in Gardane's motet books, in a group of Vatican manuscripts and in such sources of Florentine provenance as the Vallicelliana Manuscript and *I-Fn Magl.XIX.125^{bis}*), suggesting that he lived in Italy. But his ties to Lyons would appear to be equally strong: Moderne printed some eight motets by Piéton as well as the *Davidici Poenitentiales Psalmi septem*, published in about 1532; a lost Lyonnaise book of *Psalmi penitentiales* exclusively by him was purchased by Ferdinand Columbus in Lyonsin, summer 1535.

Florence, Rome, Venice and Lyons represent by no means, however, the only cities in which Piéton's works were known. German printers in Augsburg, Nuremberg and Wittenberg published his works, as did their Flemish counterparts in Antwerp and Leuven. Only a few of Piéton's pieces

were printed in Paris; even his one surviving chanson did not appear there, having been printed in the first book of Susato's main series of chansonniers in the company of works by such thoroughly Flemish masters as Josquin Baston, Cornelius Canis and Thomas Crecquillon. Another sign both of Piéton's links with Flemish musicians and of the broad dissemination his music attained may be seen in a reference to his *Magnificat* in the inventory of the music library at the Spanish court of Felipe II, prepared by Géry de Ghersem late in 1602.

The musical style of *Par faulte d'une je suis seulle* reflects, in its pervasive imitation, meandering melody, marked independence of line, and paucity of chordal writing and cadences, the Flemish approach to the chanson. The same is true of such motets as *Salve crux digna* and *Vive Deo semper* and of the *Magnificat quarti toni*, underscoring all the more Piéton's affinity with the Flemish school of composition. A number of the motets use unusual combinations of voices and 'modulations' as far as A₁ or D₁ (as in the six-voice setting of the antiphon *O beata infantia*).

Loyset Piéton should not be confused with Loyset Compère, Luiset Patin, Jean Louys or any of the Loysets attached to the court of Philip the Fair.

WORKS

Davidici Poenitentiales Psalmi septem, 4vv (Lyons, c1532)

Missa 'In te Domine speravi', 5vv, *I-Rvat C.S.19*

Ave Maria, 5vv, 1547²⁵ (intabulation); *Beati omnes qui timent Dominum*, 4vv (attrib. Lhéritier in 1539¹², 1564⁶; attrib. Piéton in 1532¹⁰, 1542⁶, 1545⁴, 1569¹), ed. in *SCMot*, ix (1998); *Benedicta es celorum regina*, 6vv, ed. in *SCMot*, xiii (1993) [intabulation ed. in *DTÖ*, xxxvii, Jg.xviii/2 (1911/R), 74]; *Inviolata integra et casta*, 6vv, *I-Fn Magl.XIX.125^{bis}*; *Jesum queritis*, 5vv, 1547²⁵ (intabulation); *Laudem dicite deo nostro*, 4vv, 1542⁷; *Magnificat quarti toni*, 4vv, ed. P. Bunjes: Georg Rhaw: *Postremum vespertini officii opus ... Magnificat octo modorum seu tonorum*, 1544 (Kassel, 1970), 123

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Par faulte d'une je suis seulle, 4vv, ed. in *SCC*, xxx (1994)

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LAWRENCE F. BERNSTEIN/RELF CLARK

Pietoso

(It.: 'pitiful', 'piteous'; in non-musical contexts 'compassionate', 'merciful').

An expression mark. Brossard (*Dictionnaire*, 1703) defined the term as 'd'une manière capable d'exciter de la pitié ou de la compassion', but the word is of limited usefulness.

For bibliography see [Tempo and expression marks](#).

DAVID FALLOWS

Pietragrua [Grua].

Family of Italian and German musicians.

- (1) Gasparo Pietragrua [Cranesteyn]
- (2) Carlo Luigi Pietragrua
- (3) Carlo (Luigi) Grua [Pietragrua]
- (4) Paul [Paolo] (Joseph) Grua

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*Gerber*NL

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- NONA PYRON (1), ROLAND WÜRTZ/PAUL CORNEILSON (2–4)

Pietragrua

(1) Gasparo Pietragrua [Cranesteyn]

(*b* Milan, late 16th century; *d* ?Monza, nr Milan, after 1651). Italian composer and organist. He was an uncle of (2) Carlo Luigi Pietragrua. In 1629 he was organist at the collegiate church of S Leonardo, Pallanza. Fétis stated that he was organist at the collegiate church of nearby Canobio at this time; it is possible that he held the two posts simultaneously or that both statements refer to the same post. He held the same post at the collegiate church of Giovanni Battista at Monza, near Milan, in 1651. He published *Concerti et canzoni francesi* for one to four voices, op.1 (Milan, 1629), and *Musica spedita, cioè Messa, salmi alla romana per cantarsi alli vesperi di tutto l'anno con dio Magnificat, le quattro antifone, & falsibordoni otto, con il Gloria intiero libro 5*, op.9 (Venice, 1651). Fétis also mentioned *Canzonette* for three voices, op.2, and *Motetti* for solo voice, op.3. Settings of *Beatus vir* and *Laetatus sum* for four voices and instruments are now lost (formerly in *D-Dkh*).

Pietragrua

(2) Carlo Luigi Pietragrua

(*b* Florence, c1665; *d* Venice, 27 March 1726). Italian composer, active in Germany. He was an alto in the Hofkapelle of the Elector of Saxony in Dresden from 1687. By a decree of 20 February 1693 he was made vice-Kapellmeister, and during Carnival 1693 his opera *Camillo generoso* was given in Dresden. He left in the following year for Düsseldorf, the residence of the Elector Palatine Johann Wilhelm, where he served under J.H. Wilderer as vice-Kapellmeister of the Hofkapelle; his opera *Telegono* was performed there during Carnival 1697. He served in Düsseldorf until the death of Johann Wilhelm in 1716, when the court moved to Heidelberg and merged with the Innsbruck Kapelle of the new Elector Carl Philipp in 1718; his brother, Vinzenz Paul, also went with the court and was an organist until his death in 1732. A serenade given in Heidelberg in 1718 by 'Carl Peter Grua, Kapellmeister to his Highness, the Elector Palatine' (according to the libretto) has been attributed to (3) Carlo (Luigi) Grua but is probably the work of Carlo Luigi Pietragrua. In 1719 he was appointed *maestro di*

coro at the Ospedale della Pietà, Venice. Three of his operas were performed there in 1721 and 1722; the librettos give the composer as 'Carlo Luigi Pietragnua, Fiorentino'. Among Steffani's literary remains (in the archive of the Propaganda Fide, Rome) are letters from Pietragnua to Steffani, whom he knew from Düsseldorf, which reveal that while in Italy he recruited singers on behalf of Steffani for the Schönborn Kapelle at Würzburg. In manuscript collections numerous chamber duets by Pietragnua are wrongly attributed to Steffani.

WORKS

music lost unless otherwise stated

dramatic

Camillo generoso (dramma [per musica]), Dresden, carn. 1693, 12 arias, *D-Dlb*, aria in *Bsb*

Telegono (tragedia in musica, 5, S.B. Pallavicino), Düsseldorf, carn. 1697, *A-Wn*

Il pastor fido (tragicommedia pastorale, 5, B. Pasquaglio, after G.B. Guarini), Venice, S Angelo, carn. 1721, *Wgm*

La fede ne'tradimenti (dramma per musica, 3, G. Gigli), Venice, S Angelo, aut. 1721

Romolo e Tazio (dramma per musica, 3, V. Cassani), Venice, S Giovanni Grisostomo, aut. 1722

Das fünfte Element der Welt (serenata, ?G.M. Rapparini), Heidelberg, Nov 1718, lib *D-HEu*

Doubtful: Arsinöe, Dresden, 1693; Aleramo ed Adelaide, Dresden, 1694; Festa boschereccia (serenata), Düsseldorf, 9 July 1697

other works

Chamber duets, *D-DI*, *WD*; *GB-Cfm*, *Lbbc*, *Lcm*; *I-Bc*

Mass (Ky, Gl), 5vv, insts; Beatus vir (motet), 4vv, insts, *D-Dlb*; Alleluja (Easter cant.), 5vv, insts, *Bsb*, *GB-Lbl*

Pietragnua

(3) Carlo (Luigi) Grua [Pietragnua]

(*b* ?Milan, c1700; *d* Mannheim, 11 April 1773). Italian composer active in Germany, a nephew of Carlo Luigi Pietragnua. Fétis stated that he was born in Milan. The first printed court calendar of the Elector Palatine's establishment at Mannheim in 1734 names him as Kapellmeister; he accompanied his father, Vinzenz Paul, an organist, from Düsseldorf, and became a member of the orchestra between 1723 and 1728. He held the position of Kapellmeister from 1734 until his death, though after the arrival of Ignaz Holzbauer in Mannheim in 1753 he directed only church music. His most important contributions to Mannheim's music history were the festival opera *Meride*, produced both for the marriage of the future elector, Carl Theodor, and the opening of the new court opera on 17 January 1742, and *La clemenza di Tito*, performed on the birthday of the elector's wife on 17 January 1748. Besides these two operas several oratorios by Grua are known to have been performed in Mannheim between 1740 and 1750. In style his music is typical of the first-generation Mannheim School.

WORKS

music lost, performed in Mannheim, unless otherwise stated

operas

Meride (dramma per musica, 3, G.C. Pasquini), Jan 1742, lib *US-Wc*

La clemenza di Tito (dramma per musica, 3, P. Metastasio), 1748, lib *D-MHrm*

oratorios

La conversione di S Ignazio (2, L. Santorini), 1740, lib *DHEu*

Bersabea, ovvero il pentimento di David (azione tragico-sacra per musica), 1741, lib *HEu*

Jaele (2, Santorini), 1741, lib *HEu*

Il figliuol prodigo (azione sacra, 2, Pasquini), 1742; revived 1749, lib *HEu*

La missione sacerdotale (Santorini), 1746

S Elena al Calvario (azione sacra, 2, Metastasio), 1750, lib *HEu*

La passione di Giesù Christo nostro Signore (Metastasio), Bamberg, 1754

other sacred works

Mass, 4vv, insts, 1733, ed. in DTB, new ser., ii/1 (1982); Missa brevis, D, 4vv, insts, 1751; Missa brevis, d, 4vv, insts, 1751, *Mbs*; Mass, E♭, 4vv, insts, 1757, *Mbs*; Missa brevis, F, 4vv, insts, 1766, *Mbs*

Litanie della Beata Vergine, 5vv, insts, 1737, ed. in DTB, new ser., ii/1 (1982)

Pietragrua

(4) Paul [Paolo] (Joseph) Grua

(b Mannheim, 1 Feb 1753; d Munich, 5 July 1833). German composer of Italian descent, son of (3) Carlo (Luigi) Grua. He studied composition under Ignaz Holzbauer and the violin under Ignaz Fränzl. In 1776 he is named as a deputy violinist in the court calendar of the electoral court at Mannheim. A year later he received a grant of 350 florins from Elector Palatine Carl Theodor for study in Italy with Padre Martini in Bologna and probably also with Traetta. In November 1778 he went with the Mannheim orchestra to Munich, where in 1779 (according to the court calendar of 1780) he was named vice-Kapellmeister under Andrea Bernasconi, whom he succeeded in 1784 as Hofkapellmeister with a salary of 1200 florins. His only opera, *Telemaco*, introduced him to the Munich public during Carnival 1780 (with ballet music by C.J. Toeschi). After Peter Winter became vice-Kapellmeister in Munich in 1787, Grua confined his activity to church music, as his father had done. Mozart wrote to his father from Munich on 13 November 1780 concerning one of Grua's 31 masses: 'one can easily compose half a dozen of this sort of thing a day'. This judgment relates not only to the quality of Grua's church music but also to his prolific output of it.

WORKS

Telemaco (os, 3, Count Serimann), Munich, Jan 1780, *D-Mbs*

28 masses, 4vv, orch, *Mbs*; 2 masses, 4vv, Frauenkirche, Munich; 1 mass, E♭, 1786, *WEY*; 4 Requiem, 4vv, orch, *Mbs*

29 offs, some with insts; 4 grads, 4vv, org; 6 Miserere, 4vv, orch; 3 Stabat mater, 4vv, orch; 138 smaller sacred works incl. settings of Beatus vir, Dixit Dominus, Laudate Dominum, Laudate pueri, Magnificat, Regina coeli, Ave regina, Salve regina, hymns: all *Mbs*

Sym. movt, *AB*; several solo concs. for cl, fl, kbd and ob, *Mbs*

Pietrequin [Pierre] Bonnel

(*b* Picardy; *f* late 15th century). French singer and composer. It is just possible that he is identifiable with the 'Pierre Donnell' or 'Donelli' reported at the court of King René of Anjou from 1462 to 1472 and again in 1479. But he certainly worked at the court of Savoy in 1488–9 and at both the cathedral and the convent church of the SS Annunziata in Florence in 1490–91 and 1492–3; later in the decade – perhaps from 1496 to 1499 – he sang in the chapel of Anne of Brittany, Queen of France. He had probably worked at the French court before, for he copied one of his chansons, *Qu'en dictez vous*, and added attributions for three others in *I-Fr* 2794, a manuscript almost certainly written at the court during the 1480s. In this source as elsewhere his works appear under his first name alone, which has led some writers to ascribe them to Pierre de La Rue or to Guillaume Pietrequin, a musician by whom no compositions survive.

Pietrequin's chansons – all rondeaux except *Adieu florens* – vary widely in quality. The pieces in *I-Fr* 2794 observe the contrapuntal and formal conventions of their genre without notable imagination or technical polish; *Mais que ce fust*, however, achieves much greater success and merits the popularity suggested by its appearance in nine sources. *Adieu florens* also shows inventiveness in Pietrequin's varied treatment of repetition within the tenor melody – perhaps a popular tune – that serves as its foundation.

WORKS

Adieu florens la yolye, 4vv; ed. in Brown

En desirant ce que ne puis avoir, 3vv; ed. in Jones

Mais que ce fust secretement, 3vv; ed. H. Hewitt, *Harmonice musices odhecaton A* (Cambridge, MA, 1942/R)

Mes douleurs sont incomparables, 3vv; ed. in Jones

Qu'en dictez vous suis je en danger, 3vv; ed. in Jones

Sans y penser a l'aventure, 3vv; ed. in Jones

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Pietrobelli, Francesco.

See [Petrobelli, Francesco](#).

Pietrobono [Petrus Bonus] de Burzellis [de Bruzellis, del Chitarino]

(*b* Ferrara, ?1417; *d* Ferrara, 20 Sept 1497). Italian lutenist and singer, one of the most important musicians in Italy in the 15th century. He spent most of his career at the Este court in Ferrara, with periods of service at Milan, Naples, Mantua and the Hungarian court. He is first documented in 1441 as a member of the household of Leonello d'Este, marquis of Ferrara, who gave him the considerable sum of 20 gold ducats (the same amount Du Fay had received in 1437). His reputation grew during his service with Leonello in the 1440s and his successor Borso d'Este in the 1450s and 1460s, by which time he was reported to be earning 1000 ducats a year (chiefly in gifts). The first of several portrait medals of him was struck in 1447. He was in close contact with Francesco Sforza, duke of Milan, in the mid-1450s and early 1460s, visiting Milan in 1456. He accompanied Borso to Rome for his investiture as duke of Ferrara in 1471.

Pietrobono remained in Ferrarese service when Borso's brother Ercole I became duke later in 1471, and was a member of the retinue sent to Naples in 1473 to bring back Ercole's bride Eleonora d'Aragona. Tinctoris, who praised him highly in *De inventione et usu musicae*, may have heard him at this time or perhaps on a visit to Ferrara in 1479. He made a strong impression at Naples: King Ferrante I requested the loan of his services in 1476, and he later entered the service of Beatrice d'Aragona, daughter of Ferrante and sister-in-law of Ercole. Plague and a war between Ferrara and Venice drove Pietrobono to Mantua in 1482; he returned between 1484 and 1486. In 1487 he was sent to Hungary in the train of Ippolito I d'Este, the eight-year-old archbishop of Esztergom. He had been particularly requested by Beatrice d'Aragona, wife of Matthias Corvinus, king of Hungary, and he probably remained in her service for several years, as he is not recorded again in the Ferrarese salary rolls until 1493. In 1488 he had written to Francesco Gonzaga, marquis of Mantua, recommending his grandson to Francesco's patronage. He died at an advanced age in 1497.

Pietrobono played the lute as a melodic instrument in ensembles of various sorts. From 1449 onwards he was regularly accompanied by a *tenorista* (perhaps a tenor-viol player), he was said in 1484 to excel in 'soprano' playing, and in 1486 Beatrice d'Aragona asked Ercole d'Este to send her 'Pietrobono and his viols'. He also accompanied his own singing, either alone (as attested by Antonio Cornazzano) or with other instruments. He is frequently recorded as a teacher of both playing and singing. Besides Tinctoris and Cornazzano, his music was extolled by a number of

prominent humanists, including Aurelio Brandolino Lippi, Battista Guarini, Filippo Beroaldo, Paolo Cortese and Raffaello Maffei. Although not a note of his music survives, no other musician in 15th-century Italy made such a profound impression on such a wide range of his contemporaries.

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LEWIS LOCKWOOD/R

Pietrowski, Karol

(fl c1790–1800). Polish composer. There is no extant biographical information about him, but like other 18th-century Polish composers he was a local musician who composed for chapel orchestras. The manuscript material of one of his two symphonies, both in D, was found with other Polish symphonies among the music at the parish church of Grodzisk near Poznań, together with a *Veni Creator* for soprano, alto and bass, two violins, two horns and organ continuo. The other symphony and an offertorium, *Benedictus sit Deus*, for soprano, alto, tenor and bass, two violins and organ continuo, came to light in the archives of the collegiate church at Poznań itself, where the *Benedictus* remains. The three other works are now in *PL-Pu*. The symphonies, edited by Jacek Berwaldt in the series *Symfonie Polskie*, are remarkable chiefly for having been modelled on specific Viennese Classics: the first movement of the 'Grodzisk' Symphony on the *Zauberflöte* overture, the first movement of the 'Poznań' on Haydn's no.70 in the same key and its finale on Haydn's finale (both in D minor and in the same free and peculiar form). Both of Pietrowski's symphonies are scored for two flutes, two horns, two trumpets, timpani and strings, the first consisting of Grave–Allegro, Andante, Minuetto and Presto, the second of Allegro, Andante ma non troppo, Minuetto and Prestissimo. In style and form they represent an advanced stage in the development of

the 18th-century symphony in Poland. The two religious works have been edited by Jacek Berwaldt and Jan Prosnak in the series *Źródła do Historii Muzyki Polskiej*. These are Pietrowski's only known compositions; an offertorium, *Jesu corona virginum*, formerly attributed to him, is the work of F. Piotrowski, director of the cathedral choir of Płock in the early 19th century.

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GERALD ABRAHAM

Pietruszyńska, Jadwiga.

See [Sobieska, Jadwiga](#).

Pifait.

See [Piffet](#) family.

Pífano

(Sp.).

An [Organ stop](#).

Pifaro, Marc'Antonio [del]

(*b* ?Bologna, c1500). Italian composer. Although a native of Bologna, he probably lived too early to be the Marc'Antonio Pifaro mentioned in a Bolognese catalogue as *maestro di cappella* at Carpi Cathedral in 1575. His *Intabolutura de lauto ... Libro I* (Venice, 1546) contains a repertory of dances (pavans or chiarenzanas paired with saltarellos having the same tune in triple metre); three are related to vocal pieces. Two of these are modelled on Janequin and Passereau, and the third is based on an unknown Italian work.

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JANE ILLINGWORTH PIERCE

Pifaro, Nicolo.

See [Niccolò Piffaro](#).

Pifay.

See [Piffet](#) family.

Piffaro (i) [piffero]

(It.).

A woodwind instrument. The use of the term (an Italian cognate of fife and *Pfeife*) goes back at least to the 15th century. In the 16th century the term denoted a [Shawm](#); the closely related term *fiffaro* was used to indicate a transverse flute. 17th-century documents, however, imply that the term *piffaro* could also be used for a flute, and this ambiguity has been the source of some confusion. In present-day Italy the name is still applied to the small shawms that peasants from the Abruzzi (*pifferari*) play at the Christmas season in the streets of Italian cities, accompanied by *zampogne* (bagpipes), but it is also used as a generic name for woodwind instruments. In the 16th century and the early 17th the term also indicated an instrumentalist who played in a wind band.

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HOWARD MAYER BROWN/GIULIO ONGARO

Piffaro (ii).

See [Organ stop](#).

Piffet [Pifet, Pifay, Pifait].

French family of violinists and composers. The activities of the various members are difficult to document because most of the 18th-century references lack forenames.

- (1) Pierre Piffet
- (2) Pierre-Louis Piffet
- (3) Joseph-Antoine Piffet
- (4) Louis-François-Barthélemy Piffet [*le fils* or *le neveu*]

JEFFREY COOPER

Piffet

(1) Pierre Piffet

(*b* late 17th century; *d* after 1760). Violinist. He was probably the Piffet who on 17 October 1728 played at a funeral (the earliest known reference to the family's musical activity). On 7 August 1729 he became a member of the 24 Violons du Roi.

Piffet

(2) Pierre-Louis Piffet

(*b* 1706 or 1707; *d* Blois, 26 Sept 1773). Violinist, son of (1) Pierre Piffet. From 1733 he was resident in Amiens. He gained the reversion of his father's position in the 24 Violons on 20 March 1734, and retained membership to at least 1754 and probably into the early 1760s. Of his four children only (4) Louis-François-Barthélemy became a professional musician.

Piffet

(3) Joseph-Antoine Piffet

(*b* ?c1710; *d* late 18th century). Violinist and composer, son of (1) Pierre Piffet. A teacher whose pupils included La Houssaye, he joined the Opéra orchestra in 1739, where he remained until 1751. It is reported that he had been a member of the Musique de la Chambre du Roi from 1734. He was possibly a member of the Concert Spirituel orchestra from 1751 and was probably the Piffet who frequently performed solos there from 1756 to 1761, often his own violin concertos. His last documented performance was in 1761. It is also likely that he was the Piffet *le cadet* who published a collection of six violin sonatas with continuo and another of violin duos in about 1750. These pieces, in three or four movements, are mostly bithematic, with both contrapuntal passages and accompanied melody, and, though conventional, they show a mastery of violin technique, especially that involving double stops.

Piffet

(4) Louis-François-Barthélemy Piffet [*le fils* or *le neveu*]

(*b* Amiens, 22 April 1734; *d* Port-au-Prince, Haiti, 19 Aug 1779). Violinist and composer, son of (2) Pierre-Louis Piffet. In 1751 he (or (3) Joseph-Antoine, whom Louis replaced in the Opéra orchestra in that year) joined the Concert Spirituel orchestra. The membership of a Piffet in both organizations, though not continuous, can be traced to 1761. On 23 April 1753 he played a solo at the Concert Spirituel, and on 5 September 1754 he became a member of the 24 Violons. A Piffet *le fils* is also listed among the retired members of the Comédie-Française after 1765 (a Piffet was a member of this organization from 1749 to 1758). Louis was apparently the composer of three cantatas for solo voice and instruments – *Les travaux*

d'Hercule, La nouvelle nimphe and *Le départ de Roquette*; the first two were written and published by 1747, when he was only 13.

Other musicians named Piffet, whose relation (if any) to this family remains uncertain, include Antoine-Joseph Piffet (possibly identical with (3) Joseph-Antoine Piffet), who joined the 24 Violons on 5 February 1734, and Etienne Piffet, called 'Le grand nez'. The latter has frequently been equated with Piffet *le cadet*; it is possible that he was identical with either (3) Joseph-Antoine Piffet or (4) Louis-François-Barthélemy Piffet. He composed two songs published in the *Mercure de France* (November 1751 and March 1752; the first was also published separately in 1763) and may have been the Piffet who performed in London in 1762. A Piffet was praised by the *Mercure de France* (1738); various musicians called Piffet gave concerts in London (1750), competed unsuccessfully for the post of Opéra director (1757), and published a trio called *Petits soupers* (1760).

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(*b* Dover, 15 June 1915; *d* Bristol, 9 May 1990). English composer, pianist and writer. He studied at the RAM in London (1932–8) with Harold Craxton and Benjamin Dale, and won the coveted Mendelssohn Scholarship, which allowed him to study with Nadia Boulanger in Paris. He performed and broadcast widely, taught at the RAM and later at the Welsh College of Music and Drama, also lecturing at the University of Wales at Cardiff. Between 1965 and 1970 he was head of music at the Midland Region of the BBC. From 1972 he concentrated increasingly on composition, and also completed a pioneering study of John Field.

Piggott's early works show an excellent craftsmanship, as well as the extent of his debt to Ireland, Bridge and Bax. His fastidious approach led him later to destroy or withdraw many compositions, especially those written before 1963. After 1972 he developed an ever more personal style in which, while still paying tribute to the traditional forms of his youth, he found an expressive use of dissonance to match his already strongly marked lyricism. This is particularly apparent in two of his extended last works, *The Quest* for piano and orchestra (1987) and the song-cycle *Rosanes Lieder* (1987–9), commissioned by the BBC and completed only months before his death. His writing for piano reflects his own polished, virtuoso and highly sensitive playing.

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(selective list)

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THOMAS COOPER

Pigmy music.

See [Pygmy music](#).

Pignatta [Pignati], Pietro Romulo

(*b* Rome; *d* after 1699). Italian composer and librettist. In 1683 he was *maestro di cappella* of S Apollinare, Rome. He may have lived in Venice, at least between 1695 and 1700, when five operas by him (whose librettos describe him as an abbot) were given there; three were to his own librettos.

WORKS

operas

known only from librettos; all first performed in Venice

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La costanza vince il destino (Pignatta), SS Giovanni e Paolo, 15 Oct 1695; revivals as L'Oronta d'Egitto

Sigismondo Primo al diadema (G. Grimani), SS Giovanni e Paolo, 1696

Il Paolo Emilio (F. Rossi), Canal Regio, aut. 1699; attrib. Pignatta by Bonlini

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other works

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Sonata, C, ob [?tpf], 2 vn, org, b, ?1693, A-Wn (see Smithers)

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Pignoni, Zanobi di Francesco

(fl 1607–41). Italian bookseller and printer, active in Florence. He matriculated in the *Arte dei medici e speziali* on 15 November 1607 and by 1614 had become head of the printing firm founded by Giorgio Marescotti and continued by his son Cristofano. He was also a singer trained in the choir of Florence Cathedral. Pignoni made an auspicious entry into music printing in 1614–15 with no fewer than six editions, including masses and motets by Marco da Gagliano, madrigals by Giovanni del Turco, and Giulio Caccini's *Nuove musiche e nuova maniera di scriverle*. This initiative was prompted by a generous, if shortlived, financial investment in the firm (in June 1614) by three prominent Florentine patrons, Giovanni del Turco, Lodovico Arrighetti and (for Cosimo del Sera) Giovanni Battista da Gagliano: hence the imprint 'Zanobi Pignoni, e Compagni'.

Thereafter Pignoni diversified his interests, printing poetry, occasional items and *descrizioni* of court festivities, while publishing music less frequently: three titles survive from 1617, one from 1618 and two from 1619, including music by Francesco Caccini, Jacopo Peri and Filippo Vitali. All these music editions are closely related in format, typography and content to the earlier ones of Cristofano Marescotti.

By the 1620s Pignoni was in competition with Pietro Cecconcelli, and he produced very few new music editions. The printing quality in Marco da Gagliano's opera *La Flora* (1628) is poor, and Pignoni's later editions of music by Antonio Guelfi (1631), Gregorio Veneri (1631) and Bartolomeo Spighi (1641) are provincial in content, while a reprint (1637) of Giovanni Abatessa's *Cespuglio di varii fiori* (Orvieto, 1635), a set of guitar intabulations, suggests an attempt to reach a popular market. No music editions bearing the Pignoni imprint survive from after 1641, although the C. Marescotti/Pignoni music fount appears in Vitali's *Musiche a tre voci ... libro quinto* (Florence, 1647), printed by Lando Landi and Giovanni Antonio Bonardi.

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TIM CARTER

Pigott [Pickett, Pigot], Francis

(b 1665–6; d London, 15 May 1704). English organist and composer. He was perhaps related to Francis and George Piggot, members of the Old Jewry music society in the 1660s; a George Pigot was also appointed clerk of the Corporation of Musick in February 1672. He was a Chapel Royal choirboy from at least August 1678 to Michaelmas 1683. Soon after leaving the chapel he became organist of St John's College, Oxford, and in January 1686 succeeded Benjamin Rogers as organist of Magdalen College. On 27 May 1688 he became the first organist of the Temple Church, London, and on 5 December he married Anne Pelling at St Benet Paul's Wharf. Despite promising the Temple authorities not to be 'organist in any other church or chapel whatsoever', he became organist-extraordinary of the Chapel Royal on 11 December 1695 and succeeded William Child as organist on 24 March 1697. In 1698 he took the MusB at Cambridge. He was succeeded at the Temple Church by his son John (d 24 Nov 1762), who also held appointments at St George's Chapel, Windsor (1719), and Eton College (1733) before inheriting a fortune in 1756. Only a few pieces by Pigott survive, but they are good quality. The duet, *The Consort of the Sprinkling Lute*, was apparently 'Sung at St. Ce[cij]lia's Feast'; it may come from an ode written for the 1694 celebrations.

WORKS

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2 songs, 1688¹

The Consort of the Sprinkling Lute, 2vv, 1695¹²

3 dialogues, frags., GB-Och, by 'Picket' and 'Pigot'

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PETER HOLMAN

Piguet, Michel

(*b* Geneva, 30 April 1932). Swiss oboist, recorder player and teacher. One of the first professional musicians to devote his attention to the Baroque oboe, he studied with Roland Lamorlette at the Paris Conservatoire and played first oboe in the Zürich Tonhalle Orchestra from 1956. In 1964 he resigned his orchestral post to concentrate on Renaissance, Baroque and Classical repertory and the revival of the playing techniques of the shawm, early oboe and recorder. In 1972 he opened the first professional class for recorder at the Schola Cantorum Basiliensis, and in 1974 inaugurated a class there for the historical oboe. Piguet assembled an important collection of wind instruments, much of which he sold in 1997, and his research has contributed significantly to the history of the technique of the oboe and the reassessment of the importance of original recorder fingerings. Outstanding among his many recordings are Mozart's Oboe Quartet and Oboe Concerto – both first recordings using historical instruments – and performances of Renaissance music by the Ricercare Ensemble, of which he is director.

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GEOFFREY BURGESS

Pijper, Willem [Frederik Johannes]

(*b* Zeist, 8 Sept 1894; *d* Leidschendam, 18 March 1947). Dutch composer and teacher.

1. Life.

2. Works.

WORKS

WRITINGS

BIBLIOGRAPHY

HARRISON RYKER

Pijper, Willem

1. Life.

He was, with Vermeulen, the most important composer in the Netherlands in the first half of the 20th century; his teaching and writing also made a significant impact. He grew up in a working-class Calvinist milieu in a village outside Utrecht. Due to recurring bronchitis and asthma, he was educated at home until the age of 14 but then attended Gymnasium in Utrecht. Already studying the organ, he left school in 1911 to enroll in the Utrecht Toonkunst Muziekschool, where he studied composition with Johan Wagenaar and the piano with Helena van Lunteren-Hansen. His final

examination, in 1915, was in theory, and he continued composition lessons privately for three more years.

The family of his first wife, Annie Werker (they married in 1918), brought him social and musical opportunities in Utrecht, and he came under the influence of two older, Francophile colleagues: Diepenbrock and the critic J.S. Brandts Buys. It was Mengelberg's Concertgebouw première (April 1918) of the Mahler-like First Symphony which brought him national recognition. During 1918–21 he taught theory at the Amsterdam Muziek lyceum and from 1917 to 1923 he wrote for the *Utrechtsch Dagblad*. His long, pithy reviews crusaded against complacency and amateurishness; one victim was the conductor Jan van Gilse, who resigned his post with the Utrecht orchestra in 1922 as a result of Pijper's criticisms. This incident created a nationwide furore, and his reputation as a musical essayist was assured.

A radical new compositional style, confirmed in 1920 with *Heer Halewijn* and the Septet, made Pijper leader of the Dutch musical avant garde. He represented the Netherlands at the founding of the ISCM in Salzburg, 1922; soon after, backed by Sem Dresden, he established the Dutch ISCM section. In 1923 he met the playwright Balthazar Verhagen, and new co-productions of Greek dramas resulted, beginning with *De bacchanten*. Otherwise this was a difficult period. An anticipated critic's post in Amsterdam failed, and he was left almost without work. An affair with his student let Stants ended unhappily in spring 1925, and in July he attempted suicide. He then separated from his wife and moved to Amsterdam. His prospects improved when, in September of that year, Dresden appointed him head of composition and orchestration at the Amsterdam Conservatory. Monteux, now second conductor in Amsterdam, was also in search of new compositions; and after two major successes, the Symphony no.3 and the Piano Concerto, he was to champion Pijper's music internationally, performing it in France, Belgium, the UK and the USA. ISCM contacts led to concert tours in France, Belgium, England and Germany, through which his chamber and vocal music gained admirers. Dent and Edward Clark recommended him to Oxford University Press, which now began to publish his piano and chamber works. In 1926 he became co-editor (with Sanders) of *De Muziek*, an outstanding professional journal which they ran for seven years. In the meantime he began a relationship with the author Emmy van Lokhorst; they married in 1927.

Following an earlier, unsuccessful attempt, Pijper in 1930 became head of the Rotterdam Conservatory, a position he held until his death. Several of his former students joined the teaching staff, and together with the local conductor, Flipse, they made Rotterdam a centre for contemporary music. In 1932, supported by his wife, he moved to a luxurious house in Wassenaar, and two years later, following the triumphant Amsterdam première of the opera *Halewijn*, he was knighted. But in 1935, personal troubles again erupted, as another process of separation and divorce began, with subsequent moves to Rotterdam and Leidschendam.

Pijper joined a masonic lodge in 1938 and simultaneously began to practise astrology. From then and throughout World War II, he was preoccupied with *gematris* (a kind of numerological thinking in music which

dates back to the Netherlandish polyphonists and also to Bach) and other symbolic thought. In May 1940, following the German bombardment of Rotterdam, fire destroyed his house and most of his possessions; yet copies of nearly all his compositions survived in safekeeping. He kept his conservatory alive during wartime, under very meagre conditions, and served briefly on artistic reconstruction panels after liberation in 1945. Falling ill in the summer of 1946, after the London ISCM Festival, he was diagnosed with cancer in November and died four months later.

His students, including Karel Mengelberg, Stants, van Lier, van Hemel, Bosmans, Guillaume Landré, Piet Ketting, Badings, Henkemans, van Baaren, Escher, Jan van Dijk and Masséus, were prominent in Dutch musical life throughout the 1960s. For a time younger composers attacked this Pijper group (de Leeuw, 1966), but in the mid-1980s a counter-reaction occurred, and since then there have been numerous performances, and recordings, of the orchestral and chamber works and the operas *Halewijn* and *Merlijn*.

Pijper, Willem

2. Works.

Pijper's compositions before 1919 are juvenilia reflecting Wagenaar's insistence on learning from older models. However, the *Tema con 5 variazioni* (1913), the *Passepied* for carillon (1916) and especially the String Quartet no.1 (1914), cyclic in structure, deserve to be played, as do the succinct, atonal 3 *Aphorismen* (1915), which foreshadow his mature style. For a time his music echoed Mahler (e.g. Symphony no.1) and Debussy (e.g. *Fêtes galantes*, *Romance sans paroles*), but with the first sonatas for violin and for cello and *Maumariée I* (1919), the style became personal and Mediterranean in flavour. Here, as later in life, he wrote for fine performers sympathetic to his work.

A radical departure is the *a cappella* double choir composition *Heer Halewijn* (1920), based on a Bluebeard-like ballad which Pijper knew from his school days in Utrecht. He identified with its opening line: 'Heer Halewijn sang a song; all who heard it had to go to him'. The complex, atonal idiom cost Dresden and his chamber choir, the Madrigaalvereniging, 35 rehearsals before the première in 1922. Similar *a cappella* pieces were to follow: *Heer Daniëlken* in 1925, *Van den coninc van Castilien* in 1936.

The press typified him as a composer who worked in 'germ cells', a term borrowed from d'Indy and reflecting Pijper's youthful interest in biology. The earliest of these cells (beginning with the Septet in 1920) consist of four notes, which recur throughout a movement or an entire work. The Piano Trio no.2 (1921), Symphony no.2 (1921) and Sextet (1923) are all formed this way, while the Violin Sonata no.2 (1922) uses one mirror-chord as its cell. Traditional thematic development and chord relations are replaced by linear counterpoint (Septet) and occasional heterophony (Trio no.2, Symphony no.2). The Symphony no.2 is remarkable for its lavish instrumentation, which recalls Mahler's Seventh Symphony, including a solo tenor horn, organ, 4 harps, 3 pianos, 6 mandolins and a large steel plate. It created a break with Mengelberg, who could not understand the

score; the Amsterdam première in November 1922 under Pijper's direction was a failure.

Starting with the employment of germ cells, Pijper's music from the 1920s consists of an eclectic mix of devices. The habanera rhythm introduced in the second of the *Fêtes galantes* progressively becomes a fixation in later works. Polymetre apparently stems from Ravel's Piano Trio; it is used widely in Pijper's solo and chamber pieces (briefly in *Merlijn*). Bitonality and polytonality were acquired, soon after World War I, from the music of Milhaud. These 'poly' formations yield a music in which two or more distinct actions, loosely coordinated, appear to be taking place at once. Yet the compositional style also becomes strikingly original. Terseness, abrupt changes and conclusions, thunderous climaxes, restless rhythmic motion and truncated, varied reprises are common to his mature works. The bitonal harmonies, used hauntingly in the *Twee liederen* on old Dutch texts (1923), provide a special flavour. In the incidental music to *De Bacchanten* he superimposes triads of B, D and F major (he had stumbled upon octatonic scales of alternating tones and semitones and their associated harmonies, apparently without knowledge of Stravinsky's octatonic writing). In the Cello Sonata no.2 (1923–4), cello and piano parts are mostly autonomous, chordally and rhythmically; polymetre is widespread, and microtones appear in the finale.

Pijper's foreign reputation arose from pieces written in the late twenties: not only the Monteux commissions, but also the fresh and individual Flute Sonata (1925). In three movements, it uses a germ cell based on an altered overtone series. Like the Second Cello Sonata, it has entered the standard repertory. Over time the habanera figures grew more complex and were combined with other Caribbean rhythms; one such formation creates a violent climax near the end of the Piano Concerto (1927). The ragtime-filled Second and Third Piano Sonatinas and the Third Symphony are strongly octatonic, and all have met with success internationally (the latter through Monteux's efforts). This octatonic trend, which Pijper described in his writings as 'pluritonality', continued through the blues-laden Piano Concerto and the *Marialied* (1929). The String Quartet no.4 (1928), based on an octatonic germ cell, attains polymetric extremes; during moments in the finale, none of the players share a common downbeat.

The octatonic focus in Pijper's music diminished after the opera *Halewijn* (1932–3), where one phrase of the Halewijn ballad, used as a germ motif, fits octatonic pitches. In this psychological drama, to Emmy van Lokhorst's libretto, Halewijn's magical song predestines a tragic encounter between himself, symbol of nature (a sung role), and the king's daughter, symbol of reason (in Sprechgesang). Recalling Debussy's *Pelléas et Mélisande*, its exotically perfumed octatonic harmony continues an air of decadence. After *Halewijn* there is a growing preoccupation with counterpoint and a reversion to simpler forms of tonality. In the Sonata for two pianos (1935), written for Bartlett and Robertson, the slow movement is an invention, the finale a fugue. The Violin Concerto (1938–9) employs updated Baroque ritornello forms. The Cello Concerto (1936), however, is a work of Bergian darkness; in six short sections, it emphasizes the lowest registers of the

solo instrument. Like most of his later compositions, it gained public acceptance slowly.

Pijper's accession to freemasonry and astrology led to intense numerical calculations in his compositions (as in the *6 Adagios*, largely in C major, written in 1940 for a masonic initiation) and occasional use of *soggetti cavati*. In the unfinished Arthurian opera *Merlijn* (1939–45), a rigorous system of proportion and key relations is based on numerology and astrology (Van Dijk and Vestdijk 1992, 147–77). New chord combinations, learned counterpoint and brilliant, Wagnerian brass scoring suggest an overall renovation of style. The last major composition after *Merlijn* is the nostalgic String Quartet no.5 (1946), of which two movements and a fragment of a third were completed.

Pijper made numerous arrangements, among which the collections of Dutch and French songs show a keen feeling for the old texts and tunes, tastefully enhanced by simple piano accompaniments. By contrast, the *Wachterliederen* and *Old Dutch Songs* series no.2 (1934–5) display his devotion at the time to counterpoint. Pijper's vocal music, including several of these arrangements, is among his best work but remains largely neglected.

[Pijper, Willem](#)

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instrumental

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arrangements

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Pijper, Willem

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Pikayzen, Viktor Aleksandrovich

(b Kiev, 15 Feb 1933). Ukrainian violinist. After graduating from David Oistrakh's class at the Moscow Conservatory in 1957, he completed postgraduate studies under his direction in 1960. He was a prizewinner at international violin competitions in Prague (1949), Paris (1957), Moscow (1958) and Genoa (1965). In 1960 he became a soloist with the Moscow PO. He is an outstanding virtuoso whose playing is distinguished by exceptional technique and nobility of style, and is noted for his performances of the Bach and Paganini works for violin solo. He tours in many countries and has also served on the juries of many international competitions. In 1966 he began teaching at the Moscow Conservatory.

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I.M. YAMPOL'SKY/R

Pilati, Mario

(b Naples, 16 Oct 1903; d Naples 10 Dec 1938). Italian composer and critic. He studied composition with A. Savasta at the Naples Conservatory before teaching at the Liceo Musicale in Cagliari (1924–6) and at the Milan Conservatory (1926–30). He returned to Naples, where he held the professorship of counterpoint at the conservatory there (1930–33) and then, that of composition in Palermo, before returning to Naples Conservatory at the end of his life. He was active as a critic for various newspapers and journals, including *Rassegna Musicale*, and published guides to two operas by Pizzetti, *Orsólolo* and *Fra Gherardo*. Pilati shared with many other early 20th-century Italian composers an interest in reviving instrumental music of the past, both Italian and European (his Suite for piano and strings and Piano Quintet are clearly neo-classical and reminiscent of Ravel, while later works assume the characteristics of sonatas of the Romantic era). The influence of Pizzetti is significant, especially in his assimilation of linguistic and formal models (*Il battesimo di Cristo* for soloists, chorus and orchestra) and in a structural rigour, tempered in Pilati's case by a rich vein of folksong inspiration which finds full expression in his last works.

WORKS

(selective list)

Vocal: 2 canciones españolas, 1v, pf, 1921; Dialogo di marionette (S. Corazzini), 1v, pf, 1921, arr. female vv, chbr orch, 1922; Nanna nanna (14th-century popular poems), 1v, pf, 1924; 3 canti napoletani, 1v, pf, 1925, arr. 1v, chbr orch, 1926; Ps

cxxxiii, double chorus, 1925; La sera di A. Fogazzaro, female chorus, orch, 1926; Il battesimo di Cristo (orat), solo vv, chorus, orch, 1927; Sonetto XV (A. Dante: *Vita nova*), 1v, pf, 1927; 2 madrigali (G. Guarini), 1v, pf, 1932; Echi di Napoli (popular texts), 8 songs, 1v, pf, 1933, arr. 1v, orch, 1935; Amore (V. Cardarelli), 1v, pf, 1934, arr. 1v, 2 va, 2 vc, pf, 1937; La tartaruga (C.A. Trilussa), 1v, pf, 1934

Orch: Notturmo, 1922; Suite, pf, str, 1925; 3 pezzi, 1929; 4 canzoni popolari italiane, small orch, 1931; Bagatelle, 1933, arr. pf, 1935; Conc., C, pf obbl, orch, 1933; Alla culla, lullaby, 5 wind, hp, triangle, str, 1938

Chbr and solo inst: 2 pezzi, pf 4 hands, 1924; Sonata, fl, pf, 1925; Pf Qnt, D, 1927; 6 bagatelle, pf, 1929; Canzone a ballo, pf, 1929; Sonata, F, vn, pf, 1929; Sonata, A, vc, pf, 1929; Inquiétude, étude mélodique, cl/va/vc, pf, 1930; Preludio, aria e tarantella, vn, pf, 1930, orchd 1932; Str Qt, A, 1931; Caccia, vn, pf, 1932; Divertimento, 3 tpt, 4 hn, 2 trbn, 1932; 2 pezzi facili, pf, 1932; 3 studi, pf, 1932; Tammurriata, vn, pf, 1936 [from Echi di Napoli, 1v, pf]

Principal publishers: Curci, Ricordi

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Fra Gherardo di Ildebrando Pizzetti, (Milan, 1928) [incl. work-list and bibliography, both repr. in *Bollettino bibliografico musicale*, iii/5 (1928), 1–12

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R. Zanetti: *La musica italiana nel Novecento* (Busto Arsizio, 1985), 952–4

ANTONIO TRUDU

Pilcher.

American firm of organ builders. It was founded by Henry Pilcher (1798–1880), a native of Dover who emigrated to the USA about 1832. He set up a business in Newark, New Jersey, in 1833, moving to New Haven, Connecticut, in 1839 and back to Newark in 1844. In 1856 he was joined by his sons Henry jr (1828–90) and William Pilcher (*b* 1830), the firm becoming known as Henry Pilcher & Sons; it moved to St Louis about 1858. There some notable organs were built, including a large instrument for St Paul's Church (1859). In 1863 the firm moved to Chicago, where it remained until 1871 when its factory was destroyed in the great fire. The following year Henry Pilcher senior retired, and the firm, under the directorship of Henry jr and his sons R.E., William E., Paul B. and J.V. Pilcher opened a new factory in Louisville, where it grew and prospered. In 1893 one of its largest organs was built for the St Louis World's Fair (Louisiana Purchase Exhibition). The firm carried on an English tonal

tradition and was noted for its complex but reliable wind-chest design, patented early in the 20th century by William E. Pilcher. His sons, Gerard W. and William E. jr, succeeded to the firm, the latter continuing until shortly after his brother's death in 1941; in 1944 the company and its assets were sold to the M.P. Möller Co.

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BARBARA OWEN

Pilgrimage.

Pilgrimage provides a metaphor for life's sacred journey for religions throughout the world. Music is used not only to contextualize and to articulate the different stages of the pilgrim's journey – departure from the quotidian world, the formation of a new community of fellow travellers and arrival at a shrine – but to facilitate the spiritual and physical transformation of the pilgrim's life. The sacred is interpreted through the music of pilgrimage, and it has been argued that in certain cultures, notably Buddhism and Islam, the understanding of music itself may be rooted in pilgrimage practices.

Pilgrimage music metaphorically traces the passage of a human being through life and, upon completing the sacred journey, pilgrims re-experience the event through subsequent performance of pilgrimage repertoires (for example, in *talbiyyah*, the song genre associated with the Muslim *hajj*). In most religions pilgrimage repertoires are distinct from other sacred repertoires and, when they are performed, are especially powerful forms of remembering the genealogies of those who have passed along the path.

Pilgrimage repertoires depend on mass participation and therefore they use familiar forms (e.g. hymns) and repetitive structures (e.g. Buddhist mantras). Mass participation, moreover, involves the entire body, not only in the passage along the sacred journey and in processions at the shrine, but also in dance and other forms of ritualized expression. The metaphors of pilgrimage also lend themselves, through stylization and dissemination, to popular and art musics. Metaphors of the sacred journey in the African diaspora pervade blues, gospel and reggae repertoires. In addition music representing pilgrimage spills from sacred to secular genres, accompanying processes of sacralization.

Pilgrimage becomes a spatial template by which people map human experience, through music, the landscapes of religious community, nation and politics. Music enables the crossing of political and linguistic borders often required in sacred journey, further inculcating pilgrimage repertoires with political significance, such as the return to Jerusalem in songs of the

Passover *seder*. The sacred landscapes embedded in pilgrimage repertoires often conflict with secular geographies, thereby heightening music's potential to be used in the making of history.

The musical practices of pilgrimage yield genealogies in which music and history intersect. In Buddhism, for example, the sacred journey undertaken by devout Buddhists retraces the journey of the Buddha himself. The musical narratives of Buddhist mantras are therefore individual only in so far as they connect to the larger chain of Buddhist history. Pilgrimage is immanent in Buddhist musical practice with chant and song metaphorically reproducing transitions that have cut across regional and stylistic differences in the musics of Asia during the course of Buddhist history.

The historical tension of diaspora is present in Jewish pilgrimage repertoires. The holidays most explicitly associated with exodus and return, Passover, Shavuot and Succot, are collectively known as the 'Three Pilgrimage Festivals', and the songs performed during them bear witness to the exigencies of survival away from the sacred site, Israel, and more specifically, Jerusalem. Jewish repertoires are also localized, coalescing around the shrines of saints specific to individual communities. Among Iraqi Jews, for example, women's songs in Judeo-Arabic were performed as part of the trips to shrines of saints whose role in Iraqi-Jewish history was particularly significant.

Western music history owes many aspects of its genealogical and geographical construction to the music of pilgrims of different historical moments, especially during the early Middle Ages and the Early Modern Era. For medieval Christians the known world comprised a cosmos of pilgrimage sites, with Jerusalem at the centre and marginal sites such as Santiago de Compostela on the periphery. Within Europe itself pilgrimage sites often took shape in areas that were sacred to pre-Christian religions, with Christian musical genealogies and histories supplanting those of pre-literate cultures. When the Christian world expanded so too did the sacred landscapes of pilgrimage practices, particularly in Central and South America. The appearance of the Virgin Mary at Guadalupe in Mexico occurred in 1530, only 11 years after the Conquest of Mexico. In the 20th century the music of the Guadalupe pilgrimage is essential to the fabric of Mexican national identity and diaspora.

The pilgrimage practices of Islam give rise to distinctive repertoires on local, regional and global levels (see [Islamic religious music](#), §1, 5(i)). The repertoires on all these levels express distinctive genealogies and histories ranging from the local to the global. Local music practices emanate from the shrine of an individual Sufi saint and they interact stylistically with regional musics. *Qawwālī* in North India and Pakistan, for example, responds to the canon of Hindustani music. However, the saints celebrated by *qawwālī* at Sufi shrines, such as Amir Khusrau, have themselves been active participants in the shaping of Hindustani music history.

The texts of pilgrimage songs express subjectivities constructed from five primary themes: a specific saint or individual; a miracle; a sacred geography; a genealogy of previous pilgrims; and a political or historical event revisited by pilgrims. Specific musical genres incorporate these themes in different ways according to both religious and musical practice.

The most common genre of pilgrimage song in Catholicism, Marian song, is profoundly eponymous. However, individual songs and repertoires may also express special connections to space, such as the multilingual Marian songs of the Italian Tyrol, which refer to the political strife that has historically characterized the border region. Hindu *bhajans* may also be used as pilgrimage songs, evoking a spatial dimension by tracing the paths, ancient and modern, taken by Hindu pilgrims to holy sites. *Bhajans* nonetheless may retain a strong sense of authorship and the names of specific poet-composers may be inscribed in the texts themselves.

The musical texts of pilgrimage both specify and generalize the sacred geographies to which they are connected. Many songs accumulate around a single place and bear witness to the significance of that place. The 'Medjugorje song' appeared soon after Marian appearances in Herzegovina in 1981 and during the Bosnian civil war (1992–5) it spread throughout Europe. The melody of the 'Medjugorje song', however, is a contrafact from the so-called 'Fatima song' which musically connects the song to the most important pilgrimage site in Portugal, which has its own musical practices.

Although pilgrimage songs circulate widely in oral tradition, undergoing extensive variation, numerous other media participate in the production and distribution of texts. Passover songs are frequently inscribed in elaborately decorated *haggadot*, the books used in the *seder* services. With the explosion of print technology in the Early Modern Era, Christian pilgrimage songs quickly appeared on broadsides, on votive paintings and cards, and in printed songbooks intended for lay use. Recording technology in the 20th century has been no less profound in the ways it has expanded the mass dissemination of pilgrimage music. With the advent of inexpensive cassettes in the late 20th century, pilgrimage songs became available on an almost universal scale. Because of the widespread distribution of pilgrimage songs, extensive trade networks developed, with musical artefacts sold at sacred sites, in markets and at other stations along the pilgrimage route itself.

As pilgrimage underwent a global revival in the late 20th century, music contributed fundamentally to the representation of the religious, social and political issues revitalized through late-modern and postmodern religious movements. In the late decades of the 20th century, for example, more than 100 million Europeans embarked on pilgrimages every year, with most evidence suggesting that these numbers would increase even more sharply with the return of officially sanctioned religion to Eastern Europe. Sacred shrines in contested areas – the Middle East, Sri Lanka, national borders in Europe and the Andes – were the sites of a proliferation of traditional repertoires and the creation of new musical practices that made the experience of pilgrimage available to a broader population. CD, videotape and the internet have provided new media for pilgrims helping them to interact musically with the public religious practices of pilgrimage.

The music of modern and postmodern pilgrimage often historicized the political response to rising nationalism, racism and political repression. Just as pilgrims cross national borders, so too do they join with co-religionists from other nations and linguistic regions. The miracles and healing that

20th-century pilgrims sought assumed the forms of metaphors, in which spiritual and physical healing often represented the healing of national strife or the extension of resources to those lacking sufficient resources for survival. The music of 20th-century pilgrimages often gave voice to the powerless and used religious faith as a means of empowering subaltern resistance. In doing so it mapped music histories on the political and sacred histories of modernity.

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PHILIP V. BOHLMAN

Piliński, Stanisław

(*b* Paris, 5 April 1839; *d* Paris, 20 Jan 1905). Polish pianist and composer, active in France. He was the son of the well-known lithographer Adam Piliński (1810–87), who emigrated in 1831. He spent his childhood in Clermont-Ferrand, singing in the cathedral choir. From 1855 he lived in Paris, attended the Polish school and for five years studied music at Niedermeyer's Ecole de Musique Religieuse et Classique. He then became organist at the church of Ste Marguerite, gave piano lessons and worked with his father on the engraving of old manuscripts. In this work they achieved considerable artistic success, winning a number of prizes at exhibitions in Clermont-Ferrand and Paris (including one at the Exposition Universelle of 1878). His popularity as a musician and composer came largely from the Polish community, particularly during the 1880s when he was conductor of the Polish Philharmonic Society. He was a member of the

Société des Auteurs, Compositeurs et Editeurs de Musique; the Société des Etudes Japonaises, Chinoises, Tartares et Indo-chinoises; the Académie des Sciences, Belles-Lettres et Arts de Clermont-Ferrand; and an honorary member of the Association des Anciens Elèves d'Ecole Polonaise in Paris. In the 1890s financial difficulties compelled him to accept the post of librarian at the Centre de l'Union Artistique. He wrote mostly piano pieces and solo songs with piano accompaniment; he was extremely prolific, his works showing strong links with Romantic and national themes, as well as an interest in oriental thematic themes.

WORKS

MSS of unpublished works and of works published in arrangements in F-Pc, Pon, PL-KO; not all works with opus numbers were published.

stage

Żmija (Zmiya) [The Viper] (op. 5, W. Gasztowtt, after J. Słowacki), op.50, 1881

Balladyna (ov. and incid music, 5, Słowacki, trans. Gasztowtt), op.162, 1893, orchd 1895

vocal

12 accompanied choral works, incl. Hymne à Bouddha, solo vv, chorus, pf, op.51 (Paris, 1873); Ode aux montagnes d'Auvergne, chorus, orch, op.65, pf score (Paris, 1880)

c75 solo songs, pf acc., incl. Le pêcheur de Venise (P. Fauré), op.10 (Paris, 1875); Au rossignol, harmonie poétique (A. de Lamartine), op.17 (Paris, 1875); Menuet and Le printemps (F. Coppée), opp.60, 61 (Paris, 1877); [5] Mélodies (P. Blanchemain, Lamartine), opp.63, 64, 109, 129, 154 (Paris, n.d.); Chants de l'exil (Gasztowtt), pubd as 3 mélodies (Paris, 1906); Les danaïdes (S. Prudhomme), op.120 (Paris, 1907); Présent et avenir (Martin), op.122 (Paris, 1907)

Arrs. of Pol. folk tunes

instrumental

Orch: Souvenir de Mazovie, polka-mazurka, op.1, 1857; Polka de puces, op.2, 1857; Sibilla: souvenirs de Pulawy, elegy, op.21, 1863; Souvenir d'Edgar Poë, sym., op.42, ?1869; Fantasia on 'Pije Kuba do Jakuba', op.47, 1869; Overture fantastique, op.49, 1870; Polka de quatre pattes, op.133, 1887; Sym., f, op.24, 1896; Fantasia, f, op.12, 1899; Overture symphonique ... sur la mélodie japonaise, op.68, 1899

Chbr: Qnt, F, fl, 2 vn, vc, pf, hmn ad lib, op.14, 1862; Mao-li-hoa, fantasia on a Chin. air, fl, vn, va, vc, pf, op.58, 1874; Pf Trio, E, op.34, 1880; Souvenirs de l'Ukraine, fantasia, pf, vn, op.3, 1857; Notturmo, pf, vn, op.39, ?1868; Fudjiyou, pf, vn, op.67, 1878; Overture sur deux chants de Noël, fl, pf, op.192, 1900

Kbd (pf unless otherwise stated): Fantasia, g, org/hmn, op.23, 1862; 2 rêveries, op.4, 1857, 1860; Grande valse fantaisie, op.6, 1858; Valse romantique, op.9, 1858 (Paris, 1905); Elégie sur l'hymne nationale 'Boże coś Polskę', pf/org/hmn (Paris, 1864); Fantaisie ouverture, op.28, 1865; Fantasia, g, op.33bis, 1867; Marche funèbre sur le carillon des morts, org/hmn, op.37, 1867; Praga, marche funèbre, op.38, 1868; Fantasia, B, org/hmn, op.48, 1869; Ov. for an orat, op.41, 1869; Fantasia, E♭; op.45, 1869; Ov. for an oc, op.46, 1869

[8] Scènes polonaises, opp.58, 89, 92, 161, 164, 180, 190, 191, 1876–1900; Intermède entr'acte, op.115, 1884; Intermède-introduction alla pastorale, for an orator or os, op.123, 1886; Fantaisie-ballet, op.144, 1889; [10] Fantaisies alpestres, opp.156, 166, 172, 174, 181, 184–6, 190 and without op. no., 1892–1904; Idéales harmonies, les cloches des jours de fête à la campagne, op.163, 1894; Offertoire pour l'inauguration de l'orgue de Beaumont-le-Roger, org/hmn, op.168, 1895; Nuit devant la mer, fantaisie nocturne, op.173, 1897; Ouverture de fête, op.179, 1898; Souvenir de Beaumont-le-Roger 'Dans les ruines', fantasia, 1903; many other pieces, incl. barcarolles, fantasias, farandoles, marches, mazurkas, minuets, nocturnes, polonaises, rondos, waltzes; arrs. of orch works, Pol. songs etc.

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IRENA PONIATOWSKA

Pilkington, Francis

(*b* c1570; *d* Chester, 1638). English composer. Other musical members of this Lancashire family included Zacharias and Thomas Pilkington (i), both probably sons of Francis. The former was a chorister at Chester Cathedral until 1612, the latter from 1612 to 1618; by 1625 he was the sixth conduct (or lay clerk), holding this position for at least two more years. Thomas Pilkington (ii), probably Francis's grandchild, was a later chorister at Chester Cathedral. Fellowes stated that Thomas (i) died at Wolverhampton, but it was probably Thomas (ii) of whom Hawkins wrote '[he] died about 1660, at Wolverhampton, aged 35'. It was this Pilkington who, Hawkins asserted, invented an instrument called the orphion, and who was a musician to Queen Henrietta Maria, wife of Charles I.

In 1595 Francis took the BMus at Lincoln College, Oxford, stating that he had been a student of music for 16 years. His father and brother were under the patronage of the Earl of Derby, and Pilkington himself was indebted to the family. By midsummer 1602 he was a conduct at Chester Cathedral, and in 1612 he was made a minor canon, although still a layman. Subsequently he took holy orders, being made a 'full minister' on 18 December 1614. He held a number of curacies in Chester: at Holy Trinity (in 1614), St Bridget's (by 1616; this, as Jeffery has shown, was his main charge), and at St Martin's (by 1622). By 1631 he had added the rectory of Aldford, near Chester, to these, though he relinquished this between 1634 and 1636. Notwithstanding all this, Pilkington maintained his position in the cathedral choir, and from 1623 until his death was precentor, or 'chaunter'. In the preface to his second collection of madrigals (1624) he

wrote of his 'now aged Muse', yet suggested that he intended to compile another collection. This did not materialize. On his death his place as a minor canon was filled by John Pilkington – possibly a son or grandson – who had previously been a conduct.

Pilkington's volume of lute-songs (1605) contains much poetry of real quality. Though showing less variety of musical style than Morley's volume of songs (1600), Pilkington's also has the marks of a transitional volume in which the exploration of the powerful new expression that Dowland had introduced into English music in his second volume (1600) is still timid and unsure, despite the predominant seriousness of his choice of verse. Most of Pilkington's songs come closer to the ayres of Campion and Rosseter, though the substantial, long-lined stanzas of his lyrics foster more extensive structures than are typical of the ayres of these two composers. Pilkington lacked their gifts for fresh melodic invention and for devising clearcut, integrated structures. His harmonic movement is sometimes uncomfortable, prone to loss of direction and stagnation. Of the more extensive songs, *Down a down thus Phillis sung* is one of the most attractive. *Beautie sate bathing* shows a lightly humorous touch, but the best pieces in the collection are among the shortest, notably *Diaphenia*, and especially the exquisite *Rest sweet nimphe*s. The lyric of *Thanks gentle moone* appears to be from a play, and *With fragrant flowers* is an adaptation for James I of a text used for Elizabeth's entertainment at Elvetham in her progress of 1591 (there is, however, no evidence that Pilkington set the verse on that earlier occasion). There are several occasional pieces, including *Come, come all you*, an elegy to Pilkington's friend Thomas Leighton, probably a relative of Sir William Leighton to whose *Teares or Lamentacions* (RISM 1614⁷) Pilkington contributed two pieces. All Pilkington's ayres were issued in an alternative form for four voices.

The lyrics in Pilkington's first collection of madrigals (1613/14) show a surprising reversion to the light type of verse which Morley had set in the 1590s, and Pilkington's musical style is equally rooted in that period. Pilkington shows little invention or defined character in this first set, and his technique is limited. In the three-voice madrigals he made no attempt to go beyond the simplest canzonet manner used by Morley, but in the four- and five-voice works he essayed a wider range of expression, and his weaknesses are more apparent; his counterpoint is in places feeble and faltering, and his harmonic thrust tends to weaken suddenly (as in his ayres) or be lost completely. A comparison of Pilkington's settings of *Have I found her?* and the Oriana text, *When Oriana walkt*, with those of his Chester Cathedral colleague, Thomas Bateson, is not to Pilkington's advantage (in the latter madrigal the final line is altered, as in Bateson's 'Orianaes farewell' (1604), to 'In heaven lives Oriana').

The prefatory material of Pilkington's second madrigal collection reveals an aggressive provincialism, and it was doubtless his remoteness from London that accounts for his continuing retention of outmoded poetic and musical manners. In general quality, however, the volume shows a marked improvement over its predecessor. In addition to madrigals, it includes two viol-accompanied works, a fantasia for six viols, and a sonorous psalm setting, *O praise the Lord*, which contains a remarkably high level of

dissonance. The viol-accompanied *Weepe sad Urania* is an elegy on Pilkington's friend Thomas Purcell (who may have belonged to the same family as Henry Purcell). The best piece in the volume is *Care, for thy soule*, in which Pilkington reset a text which Byrd had treated and published 36 years earlier. In this piece Pilkington combined something of the 'gravitie' of an earlier English tradition with a more emotional expression characteristic of his own times; indeed he borrowed a passage from Weelkes's deeply affective *O my son, Absalom* to begin *Care, for thy soule*, and later employed extended chromaticism in what is expressively the most advanced passage in all his work. In general Pilkington's technique is more secure throughout this volume, and his handling of five and six voices is more assured, with the textures at times taking on a massiveness redolent of Weelkes.

On the title-page of each of his three printed collections Pilkington described himself as a lutenist, and a small quantity of lute music by him survives. Jeffery has suggested that most, if not all of it, is early work. Though well written for the instrument, none is of much musical importance.

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sacred

2 pieces, 4, 5vv, 1614⁷; ed. in EECM, xi (1970)

Sacred madrigal, 6vv, in *The Second Set of Madrigals* (London, 1624¹⁷); ed. in EM, xxv (1923, 2/1959)

secular

The First Booke of Songs or Ayres, 4vv, lute/orpharion, b viol (London, 1605/R); the versions for 4vv, lute pubd in *The Old English Edition*, xviii–xx (London, 1897–8/R); the versions for v, lute ed. in EL, 1st ser., vii (1922, 2/1971), xv (1925, 2/1971)

The First Set of Madrigals and Pastorals, 3–5vv (London, 1613/14); ed. in EM, xxv (1923, 2/1959)

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instrumental

A Fancie for the Violls in *The Second Set of Madrigals* (London, 1624¹⁷); ed. in EM, xxv (2/1959)

Lute music (all ed. in Jeffery): 6 galliards, including Mrs Anne Harccourts Galliarde, Mrs Elizabeth Murcots, Mrs E. Murcots Delight, Mrs Marie Oldfeilds Galliard and Mr Ti. Wagstaffs Content of Desier; 6 pavanas, including Georg Pilkingtons Funerall, Pavin for the lute and base violl and The Spanish paven; Curranta for Mrs E. Murcott; Goe from my windowe; The L Hastins god morow

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DAVID BROWN

Pilková [née Volbrachtová], Zdeňka

(b Prague, 15 June 1931; d Prague, 13 April 1999). Czech musicologist. She studied musicology and ethnography at Prague University (1951–5) graduating in 1955 with a study of the melodramas and Singspiele of Jiří Benda; she took the doctorate in Prague (1968) with a study of the music section of the Prague Artistic Society. After working in the music division of Czechoslovak Radio, Prague (1955–64), she joined the Musicology Institute of the Czechoslovak Academy of Sciences (1964–91). Her special field was Czech 18th-century music, and in particular those Czech musicians who worked abroad, including the Benda family, Kammel, Mysliveček, J.L. Dussek, Antoine Reicha and J.B.G. Neruda. Her preferred medium was the small, fact-based article, solving well-defined questions rather than addressing larger speculative issues. A good linguist, she was one of the few Czech musicologists allowed to travel abroad freely during the communist era and was a frequent participant at international conferences. With her numerous foreign contacts she helped co-ordinate the Garland series *The Symphony 1720–1840*, to which she contributed editions of symphonies by Neruda, Kammel and Mysliveček. With Sonja Gerlach she also edited a two-volume edition of Czech violin sonatas (1982–5).

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JOHN TYRRELL

Pillai, T(iruvaduthurai) N. Rajarathnam (Balasubramaniam)

(*b* Tirumarugal, Tamil Nadu, 27 Aug 1898; *d* Madras, 12 Dec 1956). South Indian *nāgasvaram* player. During his lifetime T.N. Rajarathnam was hailed as the 'emperor of *nāgasvaram* music', a testament to his skill as a performer. Although interested in technique (he exchanged a shorter instrument for a longer, less strident, *nāgasvaram*) his great strength was his musical imagination. Required to explore and develop *rāga* over a long period of time during night-long processions of temple deities, he revelled in the challenge of unfolding and expanding a *rāga* without repetition, often at the expense of the initial song and its associated text. He was closely identified with a number of *rāga*, in particular *Tōḍi*. Disdainful of authority during a period when feudal elements were strong in the patronage system, he had a larger-than-life image. He married more than once – reportedly as many as five times – and spent his large earnings on a lavish lifestyle. However, when he died his admirers had to raise funds to conduct his funeral.

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N. PATTABHI RAMAN

Pillays [Pilloys], Johannes.

See Pullois, Johannes.

Pilotti-Schiavonetti, Elisabetta

(*d* Hanover, 5 May 1742). Italian soprano. A virtuoso of the Hanover royal house, she was a member of the Queen's (later King's) Theatre company in London from 1710 to 1717, making her *début* in Mancini's *Idaspe fedele*. She sang in the first performances of Handel's *Rinaldo* (Armida), *Il pastor fido* (Amarillis), *Teseo* (Medea) and *Amadigi* (Melissa), in Francesco Gasparini's *Antioco* and *Ambleto*, Giovanni Bononcini's *Etearco*, the pasticcios *Ercole*, *Dorinda*, *Ernelinda*, *Lucio Vero* and *Clearte*, and probably in Handel's *Silla* (Metella). She was the only singer who appeared in all 47 performances of *Rinaldo* between 1711 and 1717. The four parts Handel composed for her, three of them sorceresses, show that she was an exceptional artist with technical agility, dramatic fire and a compass of two octaves (*c'* to *c'''*). In 1726 she sang at Stuttgart in a comic opera, *Pyramus und Thisbe*, directed by her husband Giovanni Schiavonetti (*d* 19 March 1730), a Venetian cellist. (*SartoriL*)

WINTON DEAN

Pilsen

(Ger.).

See [Plzeň](#).

Pinacci, Giovanni Battista

(*b* Florence, 1694–5; *d* Florence, 1750). Italian tenor. For many years he was in the service of the Prince of Darmstadt. He sang in Rome in 1717 (Francesco Gasparini's *Il Trace in Catena*), 1721–3, 1727, 1728 (Vinci's *Catone in Utica* and Feo's *Ipermestra*) and 1731 (including Vinci's *Artaserse*), Milan in 1718–22, 1727 and 1729–30, Florence in 1718 and many later seasons (at least 16 operas), Bologna in 1719 and 1722 (Orlandini's *Ormisda*), Genoa in 1720 and 1723–5, Naples in 1721 (A.M. Bononcini's *Rosiclea in Dania* and Porpora's *Gli orti esperidi*) and Venice in 1723–4 (operas by Giacomelli and Francesco and Michelangelo Gasparini) and 1728. He also appeared in Mantua, Reggio nell'Emilia, Alessandria, Turin and Pistoia. Engaged by Handel for London in 1731–2, he probably made his debut as Bajazet in *Tamerlano*, sang in the revivals of *Porro*, *Admeto*, *Giulio Cesare* and *Flavio*, in the new operas *Ezio* (Maximus) and *Sosarme* (Haliarte), and in Ariosti's *Coriolano* and Handel's pasticcio *Lucio Papirio dittatore*. Handel adapted and recomposed Hercules and Lotario in *Admeto* and *Flavio* for him. His wife, Anna Maria Antonia Bagnolesi, was in Handel's company at the same time.

After leaving London, Pinacci sang in Florence in 1732–3, 1739, 1743–4 (when he managed the carnival season) and 1748–9, Naples in 1733–4 (three operas, including Hasse's *Cajo Fabricio* and Pergolesi's *Il prigionier superbo*) and 1747 (Jommelli's *Eumene*), Rome in 1735 (Pergolesi's *L'olimpiade* and two other operas), 1740 and 1742, Venice in 1740–43 (seven operas, including Galuppi's *Oronte re de' sciti*, Hasse's *Alessandro*

nell'Indie and Jommelli's *Semiramide*), 1746 (Jommelli's *Tito Manlio*) and 1747 (Hasse's *Demetrio* and Pescetti's *Ezio*) and Livorno in 1738 and 1746. He also appeared in Milan, Padua and Pisa. He was one of the leading tenors of his generation, a dramatic singer with powerful low notes, to judge by the parts Handel composed for him; the compass is c to a'. He was often criticized for bellowing. (*SartoriL*)

WINTON DEAN

Pinaire [first name unknown]

(*fl* Paris, 1748–52). French composer. His name appeared three times in the Paris press between 1748 and 1752 (*Affiches*, 11 March 1748; *Annonces*, 19 Nov 1751; *Mercure de France*, Feb 1752), twice in publication announcements and once as composer of a symphony played at the Concert Spirituel. His 12 known works all appeared in this same period and mark him as one of the earliest French Classical symphonists. Along with his Parisian contemporaries Guillemain, L'Abbé *le fils*, François Martin and others, he explored pre-Classical symphonic trends coming mainly from Italy. His op.1, *Six symphonies en trio* (Paris, 1748), combines elements of the Baroque trio sonata with *galant* traits, and follows the structure of the three-movement Italian sinfonia. The *Six symphonies à quatre* op.2 (Paris, 1751), also in three movements, are more varied in expression; the middle movements bear affective tempo markings and the allegros show a greater awareness of dynamics, orchestral sonority and balanced phrasing. Pinaire's rather advanced writing for the violin suggests that he was a violinist.

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BARRY S. BROOK, BARBARA S. KAFKA

Pinarol, Johannes de

(*fl* late 15th century). Composer. He is one of a number of composers whose few works are extant only in Petrucci prints (and manuscripts derived from them). His four-voice motet *Surge prospera* (*I-Fn* Panc.27, ed. in *SCMot*, i, 1991) was published in Petrucci's *Motetti A* of 1502. Most of the motets in this collection were written in a manner which combined homophony and imitative four-voice sections with occasionally imitative duets; this style has been associated with late 15th-century Milan and the works of Compère and Weerbeke. As Drake notes, Pinarol's motet fits squarely within this style: the text, from the *Song of Songs*, is divided more or less according to its syntax among four-voice sections that begin in imitation and with imitative duets; straight four-voice homophony is reserved for the affective words 'columba mea' and 'vox enim tua dulcis' (where a strongly implied false relation between B₄ and B₃ emphasizes 'dulcis'). His style of composition may indicate that Pinarol worked at some

time in northern Italy. His one extant secular work is a four-voice setting of *Fortuna desperata* (1504³, D-Mbs 1516) in which three contrapuntal voices are added to the superius of the chanson, now in the bass.

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RICHARD SHERR

Pin block.

See [Wrest plank](#).

Pincé (i)

(Fr.).

Plucked, as in plucked instruments, and hence a word for [Pizzicato](#). See also [Punteado](#).

Pincé (ii).

An ornament (see [Ornaments](#), §7(ii)), variously a mordent, a trill (*pincé renversé*), or an acciaccatura (*pincé étouffé*), and sometimes the word for 'vibrato'.

Pincement

(Fr.).

A type of mordent. See [Ornaments](#), §7.

Pincherle, Marc

(*b* Constantine, Algeria, 13 June 1888; *d* Paris, 20 June 1974). French musicologist. He studied musicology at the Sorbonne with Rolland, Laloy and Pirro. After World War I, he taught the history of the violin at the Ecole Normale de Musique in Paris; he also worked as editor-in-chief of *Le monde musical* (1925–7) and *Musique* (1927–30) and as music critic of several newspapers. He was artistic director of the Société Pleyel (1927–55), founding president of the Académie Charles Cros (from 1948), vice-president (1945–8), president (1948–56) and honorary president (from 1956) of the Société Française de Musicologie, a member of the Académie Royale de Belgique and an honorary member of the Royal Musical Association, London.

Pincherle's research was mainly concerned with French and Italian music of the 17th and 18th centuries. His outstanding achievement was his first

book on Vivaldi (1948), a pioneer study in which he considered Vivaldi's life, musical environment, instrumental and vocal works and influence with thorough scholarship and imaginative insight, fully supported by musical and pictorial illustrations and documentary evidence. Throughout his work he concentrated on instrumental music, producing books on the quartet and the chamber orchestra, showing particular interest in performance. His library, containing books on the violin, music for strings, autograph compositions and letters, was sold by auction in Paris in 1975.

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JEAN GRIBENSKI

Pindar [Pindaros]

(*b* 522–518 bce; *d* 442–436 bce). Theban lyric poet. As a young man Pindar went to study in Athens, which had become an unequalled centre of musical and poetic influences from Ionia and the Peloponnesus. Tradition credits him with having had eminent teachers of choral lyric, chief among them [Lasus of Hermione](#) and Agathocles. Lasus developed the dithyramb into a mature art form and supposedly wrote the first prose treatise on music; Plato (*Laches*, 180d1) mentioned Agathocles as Damon's music teacher.

Although Pindar's compositions include all the various types of choral lyric, only the *epinikion*, or victory ode, is well represented by complete surviving examples. The four substantial books of Pindar's *epinikia* are among the great monuments of Greek lyric: each corresponds to one of the four festivals – the Olympia, Pythia, Isthmia and Nemea – and a number of the

epinikia can be assigned to particular festivals and victors (for example, *Pythian*, xii, written in honour of Midas of Acragas, the prize-winning aulete at the 24th and 25th Pythian festivals in 490 and 486 bce). His works were for the most part religious; even the secular victory odes show a strength of religious feeling and exaltation that only Aeschylus could match. The literary handling goes far beyond the immediate occasion, usually that of a triumph in the national games. Myth receives special prominence, together with a gnomic element, and the victor is shown in the transfiguring moment of supreme achievement.

All but seven of the 45 extant odes have a triadic metrical scheme of stanza groups: strophe, matching antistrophe and dissimilar epode. Where multiple triadic groups appear, the epodes correspond in metric structure. Pindar's *epinikia* make use of three basic rhythmic patterns: the paeonic, the dactylo-epitritic and the logaoedic. One dactylo-epitritic *epinikion* is described by the poet as Dorian (*Olympian*, iii.5) and one logaoedic *epinikion* as Aeolian (*Olympian*, i.102), but there are also references to the Lydian aulos, *harmonia* and mode (*tropos*) in both rhythmic types (*Olympian*, v.19 and xiv.17; *Nemean*, iv.45 and viii.15). The references to Dorian and Aeolian would seem to pertain more to the overall style of the *epinikia* than to any specific *tonos* or *harmonia*.

The poet refers freely to musical details, displaying a wholly professional pride in his skill. He speaks most often of the kithara, usually calling it 'phorminx' rather than 'lyra' and describing it variously: it was Dorian, seven-stringed and had a deep, ringing tone. The double aulos is virtually always mentioned in any ode that also mentions the lyra, and often the two are in close conjunction; the sole exception (*Olympian*, v) has been thought suspect. This repeated and often explicit evidence for a concerted accompaniment of lyras and auloi serves as a safeguard against creating false antitheses between the two types of instrument. Attempts to parallel metre with mode and strophic responsion with melody have not succeeded. Pindar mentions in passing the *Nomos*, a stylized melodic pattern (*Olympian*, i.101; *Pythian*, xii.23), and the *tropos*, literally 'turning' (*Olympian*, xiv.17) – a term that at this period quite possibly described the contour of a melody, especially when taken in a given mode. The supposedly Pindaric melody of *Pythian*, i, printed by Athanasius Kircher in his *Musurgia universalis* (Rome, 1650), is spurious.

The fragments of Pindar's other works contain a number of noteworthy musical references. 'The Dorian melody is [?the] most dignified', he declares (Bowra, frag.56), seeming to anticipate the later development of doctrines of modal ethos; elsewhere (frag.288), as reported by Plutarch, he confesses his own inattention to the melodic *tropos* and continues by referring strangely to the unjust nature of destructive change in skills and capacities produced by certain kinds of modulations (*metabolai*). The first of these statements is not easily credited to Pindar; the second shows a direct concern with ethos and sounds remarkably like the later complaints of a Phrynichus or a Plato. He also credits *Terpander* with having discovered the *Barbitos* (frag.110a), and speaks cryptically of an Aeolian double aulos entering upon 'a Dorian pathway of hymns' (frag.180). Music had ultimate significance for Pindar, however, not as an aggregate of technical details but as the power to which he paid tribute in the opening

strophes of *Pythian*, i: a cosmic force capable of instilling order and peace into the communal life of men.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Pineda, Francisco de Atienza y.

See [Atienza y Pineda, Francisco de.](#)

Pinel, Germain

(*b* early 1600s; *d* Paris, early Oct 1661). French lutenist and composer. From a well-to-do Parisian family, he is first mentioned as master lutenist in 1630. In 1645 he entered the service of Marguerite de Lorraine, Duchess of Orléans. In 1647 he was appointed lute teacher to Louis XIV, then nine years old, a post he held until 1656 when he became lutenist and theorbo player of the *chambre*, with a salary that put him among the highest-paid members of the royal music. In the same year he took part in Lully's *Ballet de Psyché* with his younger brother François and youngest son Séraphin, as well as Louis Couperin and others. He is listed among participants in further Lully ballets in 1657 and 1659. In 1658 he is described as composer and ordinary of the king's music.

Pinel wrote 78 dances and eight *préludes non mesurés* for lute, and one *prélude non mesuré* for theorbo (ed. M. Rollin and J.-M. Vaccaro, Paris, 1982). The exceptionally wide diffusion of his works in manuscript points to his stature as one of the greatest lute composers of the century (for sources see edition and Ledbetter). In their technical resourcefulness and broad paragrapping his *préludes non mesurés* provide the nearest lute equivalent to the harpsichord preludes of Louis Couperin.

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DAVID LEDBETTER

Pinelli, Ettore

(*b* Rome, 18 Oct 1843; *d* Rome, 17 Sept 1915). Italian violinist, conductor, teacher and composer. He studied the violin with his uncle Tullio Ramacciotti and at 13 was giving concerts. In 1864 he studied with Joachim at Hanover. At Rome again, he joined his uncle's ensemble, the original Quartetto Romano, which in 1866, when Ramacciotti left it, became a quintet with the addition of Tito Monachesi, violin, and Giovanni Sgambati, piano. For almost half a century Pinelli and Sgambati, both individually and jointly, made important contributions to Rome's musical life. In 1869 they established a free school of violin and piano for poor children; this was the nucleus of the Liceo Musicale of the Accademia di S Cecilia, founded in 1877, where Pinelli and Sgambati taught for the rest of their lives. Pinelli excelled as a teacher, and many of his pupils had distinguished careers. With Sgambati he founded the Chamber Music Society of Rome; they also alternated as directors of the Royal Court Concerts. In 1874 Pinelli founded the Società Orchestrale Romana which he directed for 25 years. He composed a symphony, a string quartet, an Italian Rhapsody and a number of songs. His editions of works by Bach and Corelli and of études by Campagnoli, Kreutzer and Rolla are no longer in print. His brothers, the pianist Oreste and cellist Decio, also became professional musicians.

Pinello di Ghirardi [Pinello di Gherardi; Pinellus de Gerardis], Giovanni Battista

(*b* Genoa, c1544; *d* Prague, 15 June 1587). Italian composer and singer, active in Germany. Born into a noble Genoese family, he served at a number of important institutions, rising to the position of Kapellmeister at the electoral court in Dresden. In a letter written in 1580 as an application for this post, he stated that he had been 'in der Sangerey' for about 30 years. The exact nature of his education, beyond this suggestion of choirboy training, remains unknown, but coming from an established noble family he may have had some form of private musical training.

His earliest known professional activity dates from 1569, when he was appointed to the chapel of Duke Wilhelm V in Landshut. This experience no doubt exposed him to the works of the already legendary Lassus. Unfortunately, debt was beginning to have an adverse effect on Bavarian court music, and the Landshut chapel was disbanded in 1570. Pinello subsequently moved to Vicenza, where he served as *maestro di cappella* in the cathedral. His earliest extant collection, three books of *canzoni napolitane*, were published in Venice during this period. He returned to Germany no later than 1576, serving as a singer in the Habsburg chapel in Innsbruck. Exactly how long he remained in imperial service is unclear, but it is most probable that he was at the Prague court of Emperor Rudolf II by 1580. On the death of Antonio Scandello in 1580, Elector August of Saxony seemed determined to appoint a foreigner to the post of Kapellmeister in his court. It was offered to Lassus and to Jacob Regnart, but both declined the post. Pinello's name was submitted to August by the Emperor, and the Italian was appointed in November 1580.

Pinello's tenure as Kapellmeister in the Saxon court was one of considerable compositional activity, comprising lieder, German *Magnificat* settings and motets. In other respects, however, it seems as though his employment in Dresden was a failure: he experienced trouble with the choirboys, with his Vice-Kapellmeister, Georg Forster (who had served as interim Kapellmeister before Pinello was appointed) and with the court in general. All this culminated in his release from his duties in 1584. Although these issues probably played a part in his dismissal, Pinello's ties with Rudolf suggest that the composer might also have been a spy. He subsequently returned to Prague, where he assumed the duties of *Knabenpræceptor*, and he served the imperial court until his death in 1587. A collection of five-voice motets was published one year later.

Pinello's output includes settings of Italian, Latin and German texts. His early canzoni are typical of the three-voice Neapolitan style, as exemplified by the works of Nola. His motets and German works, however, reveal a relatively daring use of chromaticism and dissonance. Ranging from dense polyphonic and complex polychoral textures to relatively brief chordal works, some of his Latin and German settings are intensely emotional.

Additional collections of masses and madrigals, attributed to Pinello by Walther, are no longer extant. Pinello's first book of three-voice canzoni is also lost. A collection of five-voice *napolitane*, listed by Walther as missing, has apparently survived, in German translation, as the 1584 collection of lieder.

In terms of total impact, however, it seems that Pinello's reputation was limited. None of his collections was ever republished, and just two works were included in printed anthologies. One of these, *When I would thee embrace*, is in Nicholas Yonge's *Musica transalpina* (RISM 1588²⁹). This work is an English translation of *Quand'io voleva*, which as *Wenn ich habe gewolt* was included in the 1584 publication of lieder. Copies of his works in manuscript sources are also relatively infrequent; a six-voice setting of *Veni in hortum meum*, attributed to Pinello in *D-Bsb* 40039, is concordant with a copy ascribed to Caspar Speiser in *D-Dlb* Glashütte 5.

WORKS

extant works ed. in Heuchemer

sacred

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Durorumque mutetarum adiunctarum, 8, 10 and more vv (Dresden, 1584)

[18] Muteta, 5vv (Prague, 1588)

Motet, 8vv, 1621²

Motet, *D-Bsb*, *Dlb*, doubtful

secular

Il secondo libro delle canzone napolitane, 3vv (Venice, 1571)

Il terzo libro delle canzone napolitane, 3vv (Venice, 1572)

El quarto libro delle canzone napolitane, 3vv (Venice, 1575)

Nawe kurtzweilige deutsche Lieder, 5vv (Dresden, 1584)

lost works

Il primo libro delle canzone napolitane, 3vv

6 Messen, 4vv (Dresden, 1582)

Madrigali a più voci (Dresden, 1584)

Libro primo de napolitane, 5vv (Dresden, 1585) [probably Italian-language version of Nawe kurtzweilige deutsche Lieder]

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DANE O. HEUCHEMER

Piñera (Infante), Juan (Manuel)

(b Havana, 18 Jan 1949). Cuban composer and pianist. He studied the piano with César Pérez Sentenat, Silvio Rodríguez Cárdenas, Margot Rojas and Ninowska Fernández-Britto, and composition with Enrique Bellver. When the Instituto Superior de Arte was established (1976) he studied composition with Ardévol, as his last pupil. He has won numerous prizes for composition, the most outstanding of which include La Edad de Oro, for music for children, the Unión de Escritores y Artistas de Cuba awards for both symphonic and electro-acoustic music, the 12th International Electro-acoustic Music Competition in Bourges (France) in 1984, and the 3rd TRIMALACA in Rio de Janeiro (1985). As the composer himself affirms, his music can be both profoundly lyrical and an obvious joke at the expense of conventionality. His earliest composition, *La 'cosa' no está en el título* for piano (1972–3), is in sonata form and exploits the rich effects produced by the pianistic treatment of avant-garde concepts. His songs are based on complex poetic texts, especially the work of poets such as José Martí, Mirta Aguirre, Nicolás Guillén and Virgilio Piñera. Associated with theatre music from an early age, his recent theatre pieces have included reworkings of music originally from zarzuelas or musical comedies to create highly contemporary versions for original productions (*Las hijas de Bernarda Alba*, 1992, *El tío Francisco y las Leandras*, 1991), and operas such as *Amor con amor se paga* (1987–97) and *La taza de café* (1989–93).

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(selective list)

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Chbr: *La 'cosa' no está en el título*, pf, 1972–3; *Passoyaglia*, pf, 1983; *Residuos*, str qt, 1984; *El impromptu en Fa de F. Chopin*, pf, vn, vc, 1990; *Diurno y Postludio*, para la mano derecha, pf, 1992; *El último viaje del buque fantasma*, 1996

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Vocal: *Elogio del cartero*, song cycle, 1v, pf, (A.O. Rodríguez), 1988; *Arpa y sol*, vocalise, 1988; *Lejos ya de la inquietud*, S, hp, str, 1989; *Llueve cada domingo*, 1v, pf, (N. Guillén), 1996

Pinet.

Variant of the [Hommel](#) (box zither) of the Low Countries.

Pingirolo, Gabriele

(*b* Lodi; *fl* 1589–91). Italian composer. His *Vespertina concertus quatuor concinendi vocibus* (Venice, 1589) was dedicated from Alessandria to Ottavio Saraceno, Bishop of that city, suggesting that Pingirolo was living and working there at the time. Further indications of contacts in the area are offered by the contents of the book, which include a sequence of Vespers psalms together with a setting of the *Magnificat* by Flaminio Tresti who is known to have been in nearby Casale Monferrato in the following year. Another work, the *Missarum quinque vocum liber priumus* (Venice, 1591) survives incomplete. This may be the book of masses that Eitner attributed to an otherwise unknown Paolo Pingirolo (*EitnerQ*).

IAIN FENLON

Pingirolo, Paolo.

See [Pingirolo, Gabriele](#).

Pingoud, Ernest

(*b* St Petersburg, 14 Oct 1888; *d* Helsinki, 1 June 1942). Finnish composer of Russian birth and Huguenot origin. He studied privately with Siloti and at the St Petersburg Conservatory with Anton Rubinstein, Rimsky-Korsakov and Glazunov. He studied in Germany until 1906 with Hugo Riemann and spent three years with Reger. As a student he began his remarkable activity on the *St Petersburger Zeitung*, to which he sent articles on music from Berlin (1910–11) and wrote concert and opera reviews (1911–14). In 1918 he emigrated to Finland, where he worked initially as a music teacher. He was director of the Fazer concert agency (1924–31, 1935–7), and ran his own agency from 1931 to 1933. In 1924 he also became manager of the Helsinki City Orchestra, and continued in that role until his death.

The first concert of Pingoud's work, in Helsinki in 1918, marked the arrival of modernism in Finnish music. Works showing the influence of Strauss, Debussy and Skryabin were the boldest that had been heard in Finland, and Pingoud was dubbed a futurist, cubist, ultra-modernist and even a musical bolshevik. He was praised for his brilliant command of orchestration but censured for aspiring to extremes. His feverish productivity was reflected in the rapid succession of premières throughout

the early 1920s. His music, conducted by himself, was also performed in Berlin (1923) and in Viipuri, Finland (now Vyborg, Russia), in 1936. Pingoud was above all an orchestral composer, and his work concentrated on the Skryabin-inspired idealist-symbolist symphonic poem. His three piano concertos, however, are in a more traditional style redolent of Liszt and Rachmaninoff. He is at his most modern in the *Fünf Sonette*, which approach the aphoristic early style of the Second Viennese School. His works, however, remained tonal. His *La face d'une grande ville*, heard in Helsinki at the end of the 1930s, was the first Finnish composition to belong to the sphere of urban machine-poetry. In the interwar period when almost all composers drew on nationalist themes and texts, Pingoud was an isolated phenomenon. He was a cosmopolitan, sternly opposed to national aspirations, and for this reason he was to some extent shunned.

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(selective list)

Syms: op.18, 1920, op.20, 1920, op.27, 1923–7

Other orch: Prologue, op.4, 1915; Confessions, op.5, 1916; La dernière aventure de Pierrot, op.6, 1916; Diableries galantes 'Le fétiche', op.7, 1917; Pf Conc., op.8, 1917; Hymnejä yölle [Hymns to the Night], op.9, 1917; Danse macabre, op.10, chorus, orch, 1918; 5 Sonette, op.11, chbr orch, 1918; *Un chevalier sans peur et sans reproche*, op.12, adventure, 1918; Mysterium, op.13, 1919; Flambeaux éteints, op.14, 1919; Chantecler, op.15, 1919; Le sacrifice, op.17, 1919; Profeetta [The prophet], op.21, 1921; Pf concs., op.22, 1921, op.23, 1922; Cor ardens, 1927; Narcissos, 1930; Le chant de l'espace, 1931, rev. 1938; La face d'une grande ville, pf, orch, 1937; La flamme éternelle, 1938–9; Epäjumala [The idol], 1939

Vocal: Nuori Psykhe [The Young Psyche], S, orch, 1923; songs

Chbr: 2 str qts, 2 sonatas, vn, pf, 2 sonatas, vc, pf, Pf Sonata

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ERKKI SALMENHAARA

Pinheiro, António

(*b* ? Montemor-o-Novo, c1550; *d* Évora, 19 June 1617). Portuguese composer. According to Barbosa Machado he was a pupil of Guerrero. However, Alegria (1983, p.156) suggests that Pinheiro studied at Évora, probably with Francisco Velez or Matheo de Aranda. The *Reitor do Colégio dos moços do coro* at Évora from 1579 was Vicente Guerreiro but he is not known to have been a musician (see Alegria 1997, p.75). According to Manuel Joaquim, Pinheiro was appointed *mestre de capela* to the Duke of Bragança from 12 March 1576, the first Portuguese known to have held the position. In the *Mercês de D. Teodósio II* (MS, P-VV), Pinheiro is recorded as receiving regular payments from 4 January 1584 which amounted to a modest annual salary of around 10,000 reis plus extras. He was, for

example, paid an additional 6000 reis for the *chançonetas* for Christmas of 1593. For the year 1605 his salary was increased to 20,000 reis and he was given two further payments, 3000 reis in 1606 and 4000 reis in 1609. However, by this time, he had already been appointed to and dismissed, on 4 October 1608, from the position of *mestre da crasta* at Évora Cathedral, where his salary had been 40,000 reis. The reasons for the dismissal are not recorded, but both Pinheiro and Miguel Bravo, a bass and rebec player, were dismissed on the same day. Four days later, Domingos Martins was appointed to replace Pinheiro with the much lower salary of 16,000 reis. Pinheiro made an appeal on 11 October and was granted his salary but not reinstated. Bravo was reinstated as an instrumentalist at the cathedral from January 1609 and Domingos's salary was raised to 40,000 reis from February 1610.

Pinheiro's settings of the even-numbered verses of five psalms survive at Vila Viçosa, three in a manuscript probably dating from the early 18th century and two in a volume copied by Julião Ferreira da Crus in 1735. In most verses, the psalm tone is presented in one of the parts with the others providing contrapuntal elaboration. His verses are, on average, slightly longer than those of Juan Navarro (i) (copies of whose psalms also survive at Vila Viçosa) though his doxologies, usually in triple metre, tend to be shorter.

The library of João IV included Pinheiro's four-part settings of *Ave Regina caelorum*, and *Inter natus mulierum* and a five-part *Tollite jungum meum*. The *Biblioteca Lusitana* also lists a book of *Magnificat* settings. All this music is lost.

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MICHAEL RYAN

Pinho Vargas (Silva), António (Manuel Faria)

(b Vila Nova de Gaia, 15 Aug 1951). Portuguese composer and jazz pianist. He studied piano at the Oporto Conservatory and took a degree in history at the University of Oporto. As a jazz pianist he has performed in many countries with his group as well as making six CDs (1974–96), for

which he has three times won the Prémio de Imprensa Sete de Ouro for the best instrumental record of the year. His interest in contemporary classical composition came a little later, and he went to study with Klaas de Vries at the Rotterdam Conservatory (graduated 1990). In 1991 he was appointed a teacher at the Escola Superior de Música in Lisbon. He has been musical advisor to the Casa Serralves, Oporto (since 1994), and the Centro Cultural de Belém, Lisbon (1996–9). He was awarded the Comenda da Ordem do Infante D. Henrique in 1995.

Showing many influences, his music ranges from an unequivocal atonal language to neo-tonal passages. The structural starting-points in his music are usually of great simplicity and clarity. Recently, his rhythmic language has become more audibly striated and his harmony more tonally orientated. His second opera, *Os dias levantados*, written for the 25th anniversary of the 1974 revolution, is typical of the present more eclectic phase.

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(selective list)

Dramatic: Hamlet (incid music, W. Shakespeare), 1987; Tempos difíceis (film score), 1988; A bailarina do mar (dance score), 1990; Aqui na terra (film score), 1993; Edipo, tragédia do saber (chbr op, after P. Paixão), 1995–6; Richard II (incid music, Shakespeare), 1995; Cinco dias, cinco noites (film score), 1996; Os dias levantados (op, 2, M. Gusmão), 1997–8

Orch: Geometral, 22 insts, 1988; Mechanical String Toys, str, 1992; Acting Out, pf, perc, orch, 1998; A impaciência de Mahler, 1999

Vocal: 9 Songs (A.R. Rosa), 1v, pf, 1995

Chbr and solo inst: 3 Fragments, cl, 1987; Mirrors, pf, 1989; Estudo/Figura, 8 insts, 1990; Poetica dell'estinsione, fl, str qt, 1992; Monodia – quasi un requiem, str qt, 1993; Nocturno/Diurno, str sextet, 1994; 3 quadros para Almada, 10 insts, 1994; La luna – quatro fases, gui, 1996; 3 versos de Caeiro, 12 insts, 1997

Selected jazz recordings: Outros lugares (1983); Cores e aromas (1985); As folhas novas mudam de cor (1987); Os jogos do mundo (1989); Selos e borboletas (1991); A luz e a escuridão (1996); As mãos (1998) [collection]

CHRISTOPHER BOCHMANN

Pini, Anthony [Carlos Antonio]

(*b* Buenos Aires, 15 April 1902; *d* Barcombe, Sussex, 1 Jan 1989). British cellist of French and Scottish parentage. As a soloist, orchestral leader and chamber musician he had a long and distinguished career. For 13 years he was a soloist at the London Promenade Concerts and also played concertos, particularly Elgar's, with Beecham, Sargent and van Beinum in England and the USA. Pini gave the first performance of Rawsthorne's Cello Sonata (1949), dedicated to him. He was principal cellist of the LPO (1932–9), the BBC SO (1939–43), the Liverpool PO (1943–5), the RPO (1947–63) and the Royal Opera House orchestra (1964–76). He was a member of the Brosa and Philharmonia string quartets; the latter's recordings of Schubert's 'Death and the Maiden' and Mozart's 'Hunt' are classics, as are Pini's recordings of Elgar's Concerto, with the LPO under

van Beinum, and Beethoven's 'Archduke' Trio with Solomon and Henry Holst. He taught at the RCM and the GSM (1948–76). His tone was remarkably pure and he played a Grancino cello of 1696. He was awarded the OBE in 1976. His son, Carl Pini (*b* London, 2 Jan 1934), a violinist, is a soloist and was leader of several major British orchestras.

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WATSON FORBES/MARGARET CAMPBELL

Pini-Corsi, Antonio

(*b* Zara [now Zadar], Dalmatia, June 1858; *d* Milan, 22 April 1918). Italian baritone. He made his début in 1878 at Cremona as Dandini in *La Cenerentola*, and for 15 years appeared throughout Italy, specializing in the comic operas of Rossini and Donizetti. Having made his first appearance at La Scala in January 1893, as Rigoletto, he created the role of Ford in Verdi's *Falstaff* on 9 February. That year he also sang Ford at Genoa, Rome, Venice and Brescia, and on 19 May 1894 he repeated the part at Covent Garden, where he had made his début five days before as Puccini's Lescaut. He sang Schaunard in the first performance of Puccini's *La bohème* at Turin (1896), appeared in Franchetti's *Signor di Pourceaugnac* at Genoa and Rome (1898), and made his début at the Metropolitan, New York, in 1899 as Masetto. At La Scala he took part in the first performances of Giordano's *Siberia* (1903) and Franchetti's *La figlia di Iorio* (1906), and appeared in Catalani's *La Wally* (1905) and in *Der Freischütz* (1906). At the Metropolitan, between 1909 and 1914, he sang many character roles, and he created the miner Happy in *La fanciulla del West* (1910) and the Innkeeper in Humperdinck's *Königskinder* (1910). His last appearance was in 1917 in Rossini's *Signor Brusolino* at the Teatro Dal Verme, Milan, when his voice, if not as powerful as it had been 40 years previously, was still as agile as ever and used with the same keen intelligence that had distinguished his performances throughout his long career. His brother, Gaetano Pini-Corsi, a character tenor, sang at La Scala as David in *Die Meistersinger* (1898), Mime in *Siegfried* (1899) and Goro in the first performance of *Madama Butterfly* (1904).

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ELIZABETH FORBES

Pinilla, Enrique

(*b* Lima, 3 Aug 1927; *d* Lima, 22 Sept 1989). Peruvian composer. He studied in Lima with Carlos Sánchez Málaga at the Bach Institute, with Andrés Sas at the Sas-Rosay Academy and with Rodolfo Holzmann at the National Conservatory. Holzmann introduced him to various 20th-century

compositional techniques, principally those of Hindemith. At the age of 20 he went to Spain where he studied with del Campo, and then to Paris where he studied with Koechlin. Between 1950 and 1958 he lived in Madrid, studying music with Francisco Calés Otero and taking a degree in composition at the Royal Conservatory. A scholarship from the Deutscher Akademischer Auslandsdienst took him to the Berlin Hochschule für Musik to study for two years with Blacher, who opened wide perspectives in the field of rhythm; particularly important to Pinilla was Blacher's concept of 'variable metres'. This lengthy European training freed Pinilla from the marked nationalist tendency of most Latin American composers, though this did not prevent him from often using elements of Peruvian popular traditions as starting material. He particularly favoured the rhythmic motifs of coastal music (e.g. in *Estudio sobre el ritmo de la marinera*, where he employs 'variable metres', or in *Cinco piezas* for percussion), pentatonic scales (e.g. in *Tema y variaciones*) and Amazonian melodies (e.g. in *Suite peruana*). He returned to Lima in 1961 to teach music history and ethnomusicology at the National Conservatory, and he also held musicological and administrative posts in the National Cultural Institute (1967–73). In 1966–7 he spent a year studying electronic music with Ussachevsky and Alcides Lanza at Columbia University on a Fulbright grant. Pinilla received the Dunker Laval Prize in 1966 and a composition award from San Marcos University in 1967. He believed in making use of all available procedures and means, including serial, polytonal or atonal writing and electronic composition (only in *Prisma* for tape), but his stated aim was to widen expressive possibilities rather than to search out unusual sounds. *Evoluciones 1* is probably the best example of his explorations of timbral variation and orchestral writing. In his final years he became interested in a new approach to tonality. Parallel to his activity as a composer, Pinilla was active in literature, cinema and television. He was also the first person to carry out a comprehensive musicological study of 20th-century Peruvian music and is the author of an important account of the history of academic and popular music in Peru.

WORKS

(selective list)

Orch: 4 Pieces, 1960–61; Festejo, 1965; Evoluciones I, 1967; Canción, 1968; Pf Conc., 1970; Suite peruana, 1972; Ayacucho 1824, 1974; Evoluciones II, perc, orch, 1976

Vocal: Cant. (Peruvian trad.), reciter, solo, vv, choir, wind, perc, 1954; 3 canciones (Pinilla), S, orch, 1955; 3 canciones (X. Abril), 1v, pf, 1945; Canciones (M. Adán, C. Vallejo), 1v, pf, 1977; La niña de la lamparaza azul (J.N. Eguren), 1v, 1982; Eventail (J. Sologuren), 1v, pf, 1982; Aloysius Acker (Adán), choir, 1983; He dejado descansar tristemente mi cabeza (E.A. Westphalen), 1v, pf, 1984

Chbr and solo inst: Sonatina, fl, 1950; Sonata, pf, 1952; Suite peruana, pf, 1953; Tema y variaciones sobre un tema pentafónico, pf, 1954; Estudio sobre el ritmo de la marinera, no.2, pf, 1959; Wind Trio, 1959; 3 Movts, pf, perc, 1960; Str Qt no.1, 1960; Coral, pf, 1963; Collages I, II, pf, 1966; Prisma, tape, 1967; 3 Pieces, str, 1968; 5 Pieces, perc, 1977; Variaciones a un coral, pf, 1984; Str Qt no.2, 1989, unfinished

Ballets, film scores, incid music

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CÉSAR ARRÓSPIDE DE LA FLOR/J. CARLOS ESTENSSORO

Pink Floyd.

English rock group. It was formed in London in 1965 by architecture students Syd Barrett (Roger Keith Barrett; *b* Cambridge, 6 Jan 1946; guitar and vocals), Nick Mason (Nicholas Berkeley Mason; *b* Birmingham, 27 Jan 1945; drums), Roger Waters (George Roger Waters; *b* Great Bookham, Surrey, 9 Sept 1944; bass guitar and vocals) and Rick Wright (Richard William Wright; *b* London, 28 July 1945; keyboards). They began by playing covers of rhythm and blues standards, but combined these with a highly innovatory light show, promising a 'total environment of light and sound'. They thus became the most visible initial exponents of 'psychedelia' and by 1966 were headlining the new UFO club in central London. They deftly exploited media horror at the psychedelic movement, dispassionately denying any use of drugs. In late 1966 they played at the launch of the radical *International Times*, an important counter-cultural event. The early style was typified both by the song *Interstellar Overdrive*, which consisted of an opening and closing chromatic riff, enclosing an improvisation structured through a gradual loss and recovery of consistent metre, texture and registral spacing, and also by *Bike*, a childlike song full of metrical shifts and unsuspected timbres. By 1968 Barrett had become impossible to work with (a situation normally credited to psychiatric problems brought on by drug abuse) and his childhood friend Dave Gilmour (David Jon Gilmour; *b* Cambridge, 6 March 1947) was drafted in first to supplement his work on stage, then by mid-1968 to replace him. In this guise they began to move away from the spaced-out, freely improvised material on *Piper at the Gates of Dawn* (Col., 1967) and *A Saucerful of Secrets* (Col., 1968), although in live performance they still employed vivid light shows and back projections.

Up until this time Barrett had been their chief songwriter, a role subsequently taken by Waters. *Atom Heart Mother* (an eclectic mix of acoustic songs and richly orchestrated choral textures) reached number one in the UK in 1970, and a mature style was finally achieved by the long-awaited *The Dark Side of the Moon* (Harvest, 1973). This album brought them to the awareness of a US public, staying in the US album charts for 15 years; it sold more than 19 million copies worldwide and still proved immensely popular when re-released in 1993. Their music had become slow, with resonant, uncluttered guitar work and lyrics concerning various aspects of alienation (lunacy, despair and death). This theme was becoming ever more present in Waters's writing, particularly on the 1979 double album *The Wall* (Harvest). The intervening years had seen two

important albums, *Wish You Were Here* (Harvest, 1975), which was previewed at their much praised performance at the Knebworth Festival some months earlier, and *Animals* (Harvest, 1977).

Waters's growing megalomania, much in evidence on *The Wall*, became harder to handle; Wright left in 1980 and after the poorly received, though high selling, *The Final Cut* (Harvest, 1983), Waters also departed. Mason and Gilmour recruited various others (including Wright from the mid-1980s) for the occasional album, most notably *A Momentary Lapse of Reason* (EMI, 1987) and *The Division Bell* (EMI, 1994), in addition to undertaking two international tours and individual projects. Although Gilmour's ringing guitar and their songs' generally slow pace help their style retain its identity, it has long since lost its psychedelic and experimental edge, acting as a voice for a middle-aged, financially successful British audience for whom it evokes exciting memories.

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ALLAN F. MOORE

Pinkham, Daniel (Rogers)

(*b* Lynn, MA, 5 June 1923). American composer. He started playing the piano and composing at the age of five, and received organ and harmony lessons from C. Pfatteicher at Phillips Academy, Andover, MA (1937–40). Subsequently he studied composition with A.T. Merritt, A.T. Davison, Piston and Copland at Harvard University (1940–44) and with Hindemith, Honegger and Barber at the Berkshire Music Center at Tanglewood. He took private lessons with Nadia Boulanger in composition (1941–7), with Jean Chiasson, P.C. Aldrich and Landowska on the harpsichord and with E. Power Biggs on the organ. He has held teaching positions at the Boston Conservatory of Music, Simmons College in Boston, the University of Boston, Dartington Hall and Harvard (1946–58); he became music director of King's Chapel, Boston (1958). In 1959 he joined the faculty of the New England Conservatory as a lecturer in music history, theory, composition and the harpsichord, later establishing and chairing there the department of early music performance. He performed extensively on the harpsichord in a duo with the violinist Robert Brink, with the Boston SO and in solo recitals. Among his numerous awards are a Fulbright scholarship (1950), a Ford Foundation grant (1962), an American Academy of Arts and Sciences Prize and five honorary doctorates. His works have been commissioned by major institutions and have been widely performed.

Pinkham is a versatile composer whose prolific output covers a great variety of genres. His early involvement with church music as a student organist at Christ Church, Boston, and his attraction to biblical stories and liturgy led to a large body of work for organ, short choral pieces, songs and extended sacred compositions for choir and instruments. Attracted to bell-like sonorities since his time as a school carillonneur at Andover, he incorporated the evocation of bells into many of his instrumental compositions. Reflecting the influence of Stravinsky and Hindemith and his commitment to the early music revival, Pinkham's music of the 1930s and 40s embraces church modes, 16th-century contrapuntal techniques and 17th-century forms and instruments. Though in the 1950s and 60s he employed chromaticism and dodecaphonic techniques and investigated new tonal and intervallic relationships, he never used serial techniques dogmatically, instead combining 12-note rows with tonal elements. In 1970 he began to explore electronic music, creating tapes in his own studio. In many of his numerous works for tape and live musicians, especially organ and voices, he allows the performer rhythmic flexibility and free choice in the order of events to avoid rigid synchronization. With his strong interest in theatre and drama, Pinkham provides theatrical instructions for some of his cantatas, while other works, such as *The Passion of Judas* (1976), can be performed either in concert or as a theatre piece. He has written articles for journals on music.

WORKS

(selective list)

Stage: *Passion of Judas* (cant./op), 1976; *Garden Party* (op, Pinkham, N. Farber), S, Bar, 2 actors, chorus, 5 insts, tape, 1976; *The Dreadful Dining Car* (comic melodrama, Pinkham, after M. Twain, N. Farber), Mez, actors, solo vv, 7 insts, 1982; *The Left-Behind Beasts* (music play for children, Pinkham), actors, chorus, chbr ens, perc, 1985

Choral: *Wedding Cant.*, opt. solo vv, chorus, insts, 1956; *Christmas Cant.*, chorus, insts, 1957; *Easter Cant.*, chorus, insts, 1961; *Requiem*, solo vv, chorus, insts, 1963; *Stabat mater*, S, chorus, orch, 1964; *St Mark Passion*, solo vv, chorus, orch, 1965; *Jonah*, spkr, solo vv, chorus, orch, 1967; *Ascension Cant.*, chorus, orch, 1970; *To Troubled Friends* (J. Wright), chorus, str, tape, 1972; *Daniel in the Lions' Den*, nar, solo vv, chorus, insts, tape, 1972; *Fanfares (Bible)*, T, chorus, insts, tape, 1975; *Descent into Hell* (Pinkham), solo vv, chorus, insts, tape, 1979; *Hezekiah*, solo vv, chorus, tpt, org, 1979; *When God Arose*, solo vv, chorus, insts, 1979; *Before the Dust Returns*, chorus, insts, 1981; *Lauds*, 2vv, insts, 1983; *Dallas Anthem Book*, chorus, org, 1984; *Advent Cant.*, chorus, insts, 1991; *Christmas Syms.*, solo vv, chorus, insts, 1992; *The Dryden Te Deum* (J. Dryden), chorus, insts, 1992; *The Creation of the World*, nar, chorus, insts, 1994; many Psalm motets and works for choir with acc.

Solo vocal: *The Song of Jephtha's Daughter* (R. Hillyer), S, pf, 1963; *8 Poems of Gerard Manley Hopkins*, Bar, va, 1964; *Letters from St Paul*, S/T, org, 1965; *Safe in their Alabaster Chambers* (E. Dickinson), Mez, tape, 1972; *Charm me Asleep*, Bar/Mez, gui, 1977; *Transitions*, Mez, bn/pf, 1979; *Manger Scenes* (N. Farber), S, pf, 1980; *The Death of the Witch of Endor*, A, hpd, perc, 1981; *Music in the Manger* (Farber), S, hpd/pf, 1981; *The Wellesley Hills Psalm Book*, medium v, org, 1983; *Called Home* (Dickinson), Mez, pf, 1996

Orch: *Vn Conc.*, 1956; *Sym. no.1*, 1961; *Catacoustical Measures*, 1962; *Sym. no.2*, 1962; *Signs of the Zodiac*, opt. nar, orch, 1964; *Org. Conc. no.1*, 1970; *Serenades*,

tpt, wind orch, 1979; Sym. no.3, 1985–6; Sym. no.4, 1990; Ov. Concertante, org solo, orch, 1992; Org. Conc. no.2, 1995; Org. Conc. no.3, 1996; works for band, music for TV and film

Chbr and solo inst: Sonata no.1, org, str, 1943; Conc., cel, hpd, 1955; Concertante no.3, org, cel, perc, 1962; Partita, hpd, 1962; Sonata no.3, org, str, 1968; Lessons, hpd, 1971; Toccatas for the Vault of Heaven, org, tape, 1971; Blessings, org, 1977; Epiphanies, org, 1978; Masks, hpd, chbr ens, 1978; Miracles, fl, org, 1978; Vigils, hp, 1982; Brass Qnt, 1983; Psalms, tpt, org, 1983; Str Qt, 1990; Organbook nos.1 and 2, 1991; Nocturnes, fl, gui, 1992; Preludes, pf, 1995–6; Divertimento, tpt, hp, 1997; Str Trio, 1998; works for carillon

Arrs., many vocal, of works by Handel, Purcell, Schubert, Selby

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SABINE FEISST

Pinkullu [pinkillu, pincullo, pincollo, pincuyllu, pingullo, pinkayllu].

A generic term for 'flute', in the Andean languages Quechua and Aymara. Today, the many variants of this name apply principally to end-blown [Duct flutes](#), made from cane, wood or bone, of which numerous types are played throughout the Andean regions of Ecuador, Peru, Bolivia, northern Chile and north-west Argentina. The name applies equally to the three-hole pipe, played with a drum by a single player, or to five-, six- or seven-hole duct

flutes which are typically played in consort. In a few isolated cases this name is also used to refer to transverse and notch flutes. Due to the paucity of archaeological evidence of pre-Hispanic duct flutes in the region, it is unclear whether the *pincollo* of Inca times, played widely as a courtship instrument, was a duct or notch flute (see [Kena](#)).

In today's Bolivian and Peruvian Andes, *pinkullu* or *pinkillu* duct flute performance is exclusively male, strongly associated with courtship and usually restricted to the rainy growing season between All Saints (November) and Carnival (February or March). The instrument's sound is widely claimed to attract rain and to cause the crops to grow. On the Bolivian high plateau the clear, high-pitched sound of cane *pinkillu* flutes, played to attract the rain and prevent frosts, is alternated with the harsher and vibrant sound of wooden *tarka* duct flutes, which herald the harvest season and are believed to reduce rainfall.

In central Bolivia, wooden *pinkillu* flutes with six fingerholes, but otherwise closely resembling Renaissance recorders in sizes and voicing, are played in consorts of four to six sizes. They are made by scraping and burning out the pithy centre of, for example, elder (*sauco*) branches. Exceptionally, these flutes are played using interlocking technique (like many Andean panpipes) between paired *tara* and *q'iwa* instruments, pitched a 5th apart.

In parts of northern and southern Bolivia and southern Peru, many types and sizes of wooden *pinkullu* or *pinkillu* duct flute are constructed by splitting curved branches (e.g. acacia) lengthwise. A central channel is gouged from each half, fingerholes and voicing cut, and the two halves bound back together using ox or llama sinews. Complex cross-fingerings are typical in performance and players often favour notes with a rich, vibrant timbre (*tara*).

In contrast to the above rainy-season flutes, three-hole pipes, played by single players as [Pipe and tabor](#) tend to be associated with festivals of the dry winter months. These include the Ecuadorian *pingullo* and the cane *waka pinkillu* (bull flute) of the Bolivian high plateau, played at Corpus Christi to accompany a dance which parodies the Spanish bullfight. In central Bolivia, the three-hole *kuntur pinkillu* (condor flute) or *quri pinkillu* (golden flute), made from the wingbone of a condor, is occasionally played beside the church door during patronal festivals to accompany the exit of the congregation.

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HENRY STOBART

Pinnock, Trevor

(*b* Canterbury, 16 Dec 1946). English harpsichordist and conductor. He received his musical education as a chorister at Canterbury Cathedral and keyboard player at the RCM in London. His professional début was as a solo harpsichordist, and he has sustained this aspect of his performing career, with many admired recordings of music from the Baroque and Classical periods, including Scarlatti sonatas, Handel's harpsichord suites, and Bach's partitas and Goldberg Variations. Among his recorded performances as a concerto soloist are Poulenc's *Concert champêtre* with the Boston SO, and Bach and Haydn keyboard concertos with the [English Concert](#), the chamber orchestra which he founded in 1973. He directs it from the keyboard with a characteristic energy and enthusiasm which are readily communicated to audiences. Here, as in his solo career, he has remained almost exclusively within his chosen field of the Italian and German Baroque and some later 18th-century repertory. After their début appearance at the English Bach Festival in 1973, Pinnock and the orchestra recorded keyboard concertos by C.P.E. Bach in 1974 and the following year made a highly acclaimed recording of Vivaldi's *Four Seasons* with Simon Standage. Since then, their numerous recordings have included the major orchestral works of Handel and Bach, symphonies by C.P.E. Bach and Haydn and a notably vital, stylish Mozart symphony cycle. Pinnock has often added the English Concert Choir to his forces, first for a performance of Handel's *Ode to St Cecilia* at the Proms and subsequently for performances and recordings of works including *Messiah*, *Belshazzar* and Haydn masses.

Pinnock has also appeared as a guest conductor with many leading orchestras, including the Boston, San Francisco and Detroit symphony orchestras and with the St Paul and Los Angeles chamber orchestras. He made his Metropolitan Opera début in 1988 with Handel's *Giulio Cesare*. From 1991 to 1996 he was artistic director and principal conductor of the National Arts Centre Orchestra, Ottawa. He was made a CBE in 1992.

GEORGE PRATT

Pinnosa

(probably corruption of *vinnosa*, from late Lat. *vinnus*: 'lock of hair').

In Western chant notations a neume signifying three notes, the second higher than the others, the third being semi-vocalized. The *pinnosa* is the [Liquescent](#) form of the [Torculus](#). Liquescence arises on certain diphthongs and consonants to provide for a semi-vocalized passing note to the next pitch. The *pinnosa* is one of the rarer ornamental neumes, and does not appear on most neume tables, medieval or modern.

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DAVID HILEY

Piños, Alois (Simandl)

(b Vyškov, Moravia, 2 Oct 1925). Czech composer and theorist. While qualifying as a forestry engineer in Brno, he was a private composition pupil of Blažek; later he studied under Petrželka (1948–9) at the Brno Conservatory and under Kvapil (1949–53) at the Brno Academy, where he joined the teaching staff in 1953. He was appointed professor of composition at the academy in 1990 and for the next two years was head of composition and conducting. He has taught at the Darmstadt summer courses (1984–94), at international masterclasses run by the Vienna Hochschule für Musik, and at foreign universities, among them Malmö, Freiburg and Riga. In 1994 he was awarded the Czech Critics' Prize for his third string quartet.

In the late 1950s Piños, with his colleagues Ištvan and Kohoutek, thoroughly applied principles taken from the 20th-century classics. At first they were influenced by Bartók and, in part, Prokofiev, Honegger and Janáček; in the 1960s they drew increasingly on the Second Viennese School and the postwar avant garde. Piños's detailed study of 12-note serialism, and his contact with aleatory writing and other new developments at the Darmstadt summer courses of 1965 and 1966, contributed greatly to the formation of his technique. His new understanding of dodecaphony, summarized in his theoretical work *Tónové skupiny* ('Note groups'; Prague, 1971), has been used compositionally in his works after the mid-1960s, particularly fine examples being *Konflikty* ('Conflicts') and the concertos. In the late 1960s these detailed miniatures gave way to more complicated forms generated principally by tone-colour. Piños has sometimes applied his theory of note groups to other parameters than pitch, and his use of chance is generally restricted to a choice in the ordering of controlled structures. Some of his music displays an ironic humour. In 1967 he founded a composers' group with Parsch, Růžička and Miloš Štědroň; during the period 1967–73 they produced ten collaborative works, including *Teamworks peripatie* for soprano, baritone, orchestra and tape (1968–9), and in the 1990s Ivo Medek joined original members Piños and Štědroň for the collective composition of two chamber operas.

WORKS

(selective list)

Chbr ops, collab. I. Medek and M. Štědroň: *Věc Cage aneb Anály avantgardy dokořán* [The Cage Affair, or the Annal of the Avant Garde Thrown Open], perf. Brno, 1995; *Anály předchůdců avantgardy aneb Setkání slovanských velikánů* [Annals of the Predecessors of the Avant Garde, or the Meeting of Slavonic Giants] **Orch: Zkratky [Abbreviations], 1963; Conc., orch, tape, 1964; Double Conc., vc, pf,**

ww, tape, 1966; Chbr Conc., str, 1967; Conc. on BACH, b cl, pf, vc, orch, 1968; Apollo XI, sym., 1970; Serenáda pro BBB [Brno Brass Band], 1983; Org Conc., 1985; Lyrická předehra [Lyric Ov.], orch, 1994; Concertino (Homage à Leoš Janáček), brass, orch, 1995

Vocal: 2 lyrické skici (J. Skácel), spkr, fl, va, 1964; 4 lyrické skici (Skácel), reciter, fl, b cl, pf, 1965; Ludus floralis (J. Novák), B-Bar, female chorus, tape, 1966; Dicta antiquorum, B-Bar, 1966; Ars amatoria (cant., Ovid), B-Bar, male chorus, orch, 1967; Gesta machabeorum, chorus, tape, 1967; Vyvolavači [Market Criers] (cant., J. Berg), 1969; Síla a moc lásky [Power of Love] (3 songs, B-Bar, str qt, 1982; Pastorela (cant., Moravian folk), chorus, brass ens, perc, 1984; Obžalovaný [The Accused] (F. Kafka), Bar, cl, vn, vc, pf, perc, tape, 1993; Carmina Lauretana, Bar, 1997; Carmina psalmisona, bar, 1998

Chbr: Wind Qnt, 1959; Sonata, va, vc, 1960; Pf Trio, 1960; Suite, str trio, 1961; Karikatury, fl, b cl/bn, pf, 1962; Str Qt, 1962; Konflikty, vn, b cl, pf, perc, 1964; '16.1.1969', pf qnt, timp, 1969; Sonata Concertante, vc, pf, 1974; Composition for 3, fl, cl, mar, marimbaphone, 1975; Wind Qnt, t sax, 2 tpt, 2 trbn, 1980; Für Königstein, vn, perc, 1981; Euphoria I–V, 2–6 players, 1983–98; Nonet, 1983; Cantilena, vn, vc, chbr str, 1988; Dolce far niente, basset-hn/cl, va, vc, db, pf, 1992; Str Qt no.3, 1993; Přiblížení [Approach], elec vn, perc, 1994; Musica affabilis, pf, 1994; 5 vět [5 Movts], fl, ob, cl, hn, bn, vn, va, vc, pf, vib, 1996; Sonnenschein für Mondschein Ensemble, fl, cl, vn, va, vc, pf, 1997; Thanks for Every Day, 4 sax/str qt/(fl, ob, cl, bn), 1998

Solo inst: Monology, b cl, 1962; Pulsus intermissi, 1 inst, tape, 1965; Paradoxy, pf, 1965; Paradoxy II, pf, tape, 1966; Hyperboly, hp, 1966; Dialog s Josefem Horákem, b cl, 1969; 231, pf, 1968–9; Kasematy [Casemates], pf, 1982; Sursum corda, org, 1988; Laudatio, org, 1992; Serenade, fl, 1992

El-ac: Statická hudba [Static Music], tape, 1969; Korespondence, 1971; Hudba pro dva, 1972; Nekonečná melodie [Endless Melody], 1973; Panta rhei?, triptych: Antiphon, Metamorphosis, Catharsis, 1985; Lux in tenebris, 1990; Advent, tpt, tape, 1991

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'Hudba jako provokace' [Music as provocation], *OM*, xxvii (1995), 87–90
'Prvky banality a jejich ironizace v soudobé hudbě' [Commonplace elements and their ironic treatment in contemporary music], *OM*, iii (1971), 49–54

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- M. Štědroň:** 'Alois Piňos: k profilu skladatele', *Zprávy muzea vyškovska* (1969), no.77, p.27
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MILOŠ ŠTĚDRŇ

Pin Peat.

Cambodian ensemble which accompanies court dance, masked plays, shadow plays and ceremonies, in addition to performing outside these contexts. The large ensemble consists of *kornŋ tauch* and *kornŋ thom*, (circular gong-chimes); *sralai tauch* and *sralai thom* (quadruple reed aerophones); *roneat daik* (metallophone); *roneat aik* and *roneat thung* (xylophones); *ching* (a pair of small cymbals); *skor thom* and *sampho* (drums); and vocalists (*neak chrieng*). The reduced ensemble often comprises *kornŋ thom*, *sralai thom*, *roneat aik*, *sampho*, *ching* and vocalists (see [Cambodia](#), §2).

TRẦN QUANG HAI

Pinsuti, Ciro

(*b* Sinalunga, 9 May 1829; *d* Florence, 10 March 1888). Italian composer and singing teacher. He made his début as a pianist at the age of nine, and two years later was made an honorary member of the Accademia Filarmonica, Rome. In 1840 he was taken to London, where he studied the piano, composition and the violin. He returned to Italy in 1845 and took lessons with Rossini in Bologna, while teaching the piano at the Liceo Musicale. In 1848 he settled in London as a singing teacher and coached many Italian opera singers, among them Grisi, Mario and Ronconi. From 1856 he was on the staff of the RAM; he was also greatly in demand as an accompanist. A prolific composer, he had three operas produced in Italy: *Il mercante di Venezia* (4, G.T. Cimino; Bologna, 8 Nov 1873), *Mattia Corvino* (3, C. D'Ormeville; Milan, Scala, 24 March 1877) and *Margherita* (2, A. Zanardini; Venice, Fenice, 8 March 1882). He also composed occasional vocal works, piano pieces and nearly 250 songs, many of which were extremely popular.

ELIZABETH FORBES

Pintarić, Fortunat (Josip)

(*b* Čakovec, 3 March 1798; *d* Koprivnica, 25 Feb 1867). Croatian composer and organist. He studied music in Varaždin and Zagreb with F. Langer and J.K. Wisner-Morgenstern, and in 1821 was ordained into the Franciscan Order. Besides his other monastic duties he served as cantor and organist, and taught singing and organ in Franciscan monasteries in Zagreb (1821–9, 1832–5, 1857–60), Varaždin (1830–31, 1836–56), Virovitica (1860–65) and Koprivnica (1866–7). Pintarić was a very prolific composer of religious and secular music. As an enthusiastic advocate and supporter of the Croatian national movement of the 1830s and 40s, he attempted to imitate in his compositions the idiom of traditional Croatian music. However, because of his training in the Viennese Classical style he rarely succeeded in this. His best compositions are piano miniatures, particularly genre pieces such as his several *Dudaš*, and organ movements which involve elaborate polyphony. In 1849 he published in Vienna *Knjiga bogoljubnosti kárstjanske*, an anthology of 45 religious hymns in Croatian, and in 1860 finished an anthology of church music (revised in 1867), *Crkvena lira*, with 378 instrumental and vocal movements to Latin and Croatian texts, to be used by the congregation and church choirs. Both anthologies were largely based on his own compositions. Pintarić also wrote about 30 masses in Croatian and Latin, many other liturgical works, organ and piano pieces, as well as patriotic songs (MSS in *HR-Zh, Zn, Zhk, Zs*).

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ZDRAVKO BLAŽEKOVIĆ

Pintelli, Johannes

(*b* ?Avignon, c1460; *d* Rome, before 26 May 1505). Singer and composer. He was employed at various Florentine musical institutions in the late 15th century, as was his brother Thomas. Johannes was a singer at Siena Cathedral between 1481 and 1484, when he moved to Florence where he is recorded as a singer at the Baptistry, SS Annunziata and the cathedral until 1491. In July 1504 he is described in documents as a member of the papal chapel and he died in Rome shortly before 26 May 1505. D'Accone has suggested that the Pintellis, despite their Italian name, came originally from France and this is confirmed by Vatican documents in which Johannes is consistently called a cleric of the diocese of Avignon (Avignon was, of course, a papal territory at that time and they could have come from an Italian family resident in the area).

Pintelli's extant works consist of one mass and one setting of an Italian text. His *Missa 'Gentils gallans de France'* (*I-Rvat C.S.41*) is based on a monophonic melody found in the collection *F-Pn f. fr.12744*, but also makes reference to two polyphonic settings, both in Florentine sources: an anonymous setting in *I-Fn Magl.xix.164–7*, no.63, and a setting of a different 'Gentils gallans' ascribed to Agricola in *I-Fn B.R.229*. Both his Gloria and Credo are extremely homophonic. His setting of a ballata, *Questo mostrarsi adirata di fiore* (ed. D'Accone, 1970), shows his familiarity with the style of Italian-texted music popular in Florence in the late 15th century.

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RICHARD SHERR

Pinto, Mrs.

See [Sibilla](#).

Pinto, Francisco António Norberto dos Santos

(*b* Lisbon, 6 June 1815; *d* Lisbon, 30 Jan 1860). Portuguese composer. A boy soprano, he studied solfège with a singer in the royal chapel of Bemposta, then the horn with the royal cavalry bandmaster Justino José Garcia. At 15 he became a member of the same band and, on 30 September 1830, of the Brotherhood of St Cecilia, not being required to take the usual tests because of his already recognized ability. Two years later he became cornettist in the royal police guard band and in 1833 first horn player of the S Carlos Theatre orchestra. During the next five years he studied composition and orchestration with Manuel Joaquim Botelho, second flautist of that orchestra from 1825 to 1865. In 1854 he won the competition to succeed Franz Kuckembuk as professor of brass instruments at the National Conservatory and in 1857 he was promoted to director of the S Carlos orchestra.

Pinto made his début as a composer with music for the ballet *Adoração do sol* (S Carlos, 19 October 1838), which was danced by Huguet Vestris both that season and the next. During the next 15 years he composed 18 more ballets and, between 1841 and 1859, incidental music for 33 plays by such leading dramatists as Mendes Leal, Augusto Lacerda, José Romano and Silva Leal. His 46 sacred works composed between 1833 and 1859 culminated in the ambitious *Te Deum* given its posthumous première on 17 October 1863 in the church of Loreto in Lisbon in honour of D. Fernando. Although italianate, Pinto's prolific output of theatre and church music competed with Casimiro's for first honours in mid-19th-century Lisbon. Both his eighth orchestral overture (1845), dedicated to Liszt, and his

Symphonia in D major in one movement with slow introduction (MS, *P-Em* 147) extracted maximum brilliance from a reduced theatre orchestra.

WORKS

(selective list)

for fuller list see DBP

Stage: 19 ballets, incl. contradanças from *Dionisio tirano de Syracusa*, 1841, in *Semario harmonico*, 3rd ser., no.63; incid music for 33 plays, incl. ballet from *O tributo das cem donzellas* (Mendes Leal), 1845, arr. pf in *Semario harmonico*, 3rd ser., nos.126–7

Sacred: 46 works, incl. 3 solemn masses, solo vv, 4vv, orch; 6 masses, 2–4vv, orch; 2 Gloria, 3–4vv, orch; 4 Cr, 3–4vv, orch; 5 matins, 3–4vv, orch; 8 Tantum ergo, 1–4vv, orch; 3 novenas, 1 for 4vv, org, 2 for 3–4vv, orch; 2 TeD, 3vv, orch; 3 Litanies of Our Lady, 3–4vv, orch; 2 Lamentations, 4vv, orch; other pieces for Holy Week

Other vocal: 1 modinha, 1v, pf, in *Semario harmonico*, 3rd ser., no.71; Romance, sung by Clara Novello, S Carlos, 18 June 1851 (Lisbon, n.d.); 2 romances (J. Romano) (Lisbon, n.d.); A pomba e a saudade (Romano), melodia, in memory of Queen Maria II (Lisbon, n.d.)

ROBERT STEVENSON

Pinto, George Frederick

(*b* Lambeth, 25 Sept 1785; *d* Chelsea [now in London], 23 March 1806). English composer. His father's name was Samuel Saunders or Sanders, but he took his surname from his mother Julia Pinto, daughter of Thomas Pinto and herself the composer of a published vocal duet, *The Morning* (c1788). He began studying the violin very early, and at eight became a pupil of Salomon, who soon presented him as a prodigy. His first public appearance was at Signora Salvini's benefit on 4 May 1796, when he played a violin concerto. Between 1798 and 1803 he played frequently at concerts in London and the provinces, and is said to have made two excursions to Paris. At Salomon's benefit on 10 March 1800 he played a violin and piano sonata with John Field. He also learnt the piano, which became his favourite instrument. At Corri's Edinburgh concerts in January 1803 he 'presided at the pianoforte', though only 17 years old, when Corri was incapacitated by an accident. Pinto was particularly idolized in Edinburgh; Campbell wrote prophetically in 1802:

Young Pinto is not only an admirable violin player, but also a first-rate performer on the grand piano forte: to excel on two instruments so widely different from each other, is a proof of genius and unwearied application very seldom to be met with. If dissipation, and consequent idleness, do not impede him in his career, what may not the musical world expect in his riper manhood ... ?

But 'riper manhood' did not await Pinto. After the 1804 season he became increasingly ill; in November 1805 he was engaged for a series of concerts

at Oxford, but was able to play in only one, his last public performance. A few months later he was dead, 'a martyr to dissipation'. The symptoms described by eyewitnesses suggest that in fact he died of tuberculosis.

Pinto was a remarkably handsome youth, and was intelligent and well informed on many subjects. He was apparently a tender-hearted person: he loved animals and birds, and he visited prisons to distribute money to the inmates. As a musician he excited an extraordinary degree of admiration from well-qualified critics. Samuel Wesley said that 'a greater musical Genius has not been known'; Salomon remarked that 'if he had lived and been able to resist the allurements of society, England would have had the honour of producing a second Mozart'; J.B. Cramer, William Ayrtton and others joined the chorus of enthusiasm. The chief source of their admiration seems to have been Pinto's compositions. Yet within a few years of his death, his name was almost forgotten by the public. There was a brief revival of interest in the 1840s and 1850s led by Sterndale Bennett, Davison and Hallé, then oblivion for a century. Only in the early 1960s did Pinto's importance as a composer begin to be recognized once again.

The most remarkable group of works comprises the sonatas for piano solo, more particularly the two sonatas op.3 and the Grand Sonata in C minor 'Inscribed to his Friend John Field' (1803); a Fantasia and Sonata in C minor, left unfinished and completed by Wesley and Wölfl; and three sets of Variations, one of which (in E minor, on 'Je crains de lui parler la nuit' from Grétry's *Richard Coeur-de-lion*) comes up to Pinto's best standards. These works are lavishly endowed with beautiful and original ideas; although the influences of Mozart, Dussek and Cramer are clearly discernible, there are many original touches to give freshness to a well-known idiom, and there are astonishing anticipations of Beethoven, Schubert and even Chopin. Indeed Ringer suggested a direct influence on Beethoven, and remarked, 'as a "prophet" of keyboard things to come Pinto is virtually without peer'. Some of the piano music is comparatively trivial, but in the Rondo and Minuetto printed by Ayrtton in *The Harmonicon* the true Pinto is evident on a smaller scale. 'Either would do credit to the name of the greatest composer that ever lived', as Ayrtton commented.

Pinto also wrote for his other instrument, the violin. At least one violin concerto is known to have existed (Davison described the manuscript in 1850), but it is lost, and we cannot know how Pinto would have written for orchestra. The violin duets are models of their kind (it was a very popular genre in Pinto's day), comparing favourably with Viotti's. Of the four sonatas for violin and piano, all are genuine duos rather than 'accompanied sonatas', and one (in G minor) is fully up to the standard of the best solo sonatas. Its first movement is 'passionate in mood, cogent in argument, and full of splendid thematic invention' (Geoffrey Bush; see Temperley, 1981).

The third group of compositions, the songs (or canzonets, as Pinto modishly called them), displays a vast range of expression, from the despair of *The Galley Slave* and *Eloisa to Abelard*, through the charming coyness of *Little Warbler* and the nostalgia of *Absence* and *Dear is my Little Native Vale*, to the classic repose of *Invocation to Nature*. The text and music are not always balanced, for this was not Pinto's own performing

medium; some are embarrassingly naive in sentiment. But their promise is quite as tantalizing as that of the instrumental music. Only Schubert himself wrote more striking songs before the age of 20.

The speed and intensity with which Pinto produced all this remarkable music in a space of little more than three years, while at the same time pursuing an active career as a performer, seems to give the lie to the stories of his idleness and dissipation. He must have been an extraordinarily fast worker. The one autograph that survives, of an unfinished *Sonata for Scotland*, does show some evidence of haste and impatience; and Wesley, in his preface to the music he edited after Pinto's death, complained of his carelessness. The frequency of errors in his published music is unusually high for the time and place.

One other aspect of Pinto's musicianship has earned him frequent mention in books of music history: his place in the English Bach Revival. In about 1800 a small group of musicians in England, as well as in Germany, began to circulate and discuss the hitherto unknown music of J.S. Bach, and more particularly the preludes and fugues of *Das wohltemperirte Clavier*. No one has conclusively shown that A.F.C. Kollmann was the originator of this movement in England, though his claim would seem to be a strong one. But Samuel Wesley unequivocally stated in his *Memoirs* that it was Pinto who first showed him a copy of Bach's fugues. Other evidence connecting Pinto with Bach is slight, but suggestive; no Bach influence however can be detected in Pinto's music, except perhaps in the fugue of the posthumous Fantasia and Sonata in C minor.

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piano

Waltz, G (c1800), T

3 Divertimentos, op.1 (1801), lost, advertised in *Morning Post* (5 Nov 1801)

'Cory Owen' as a Rondo, G (?1801), T

3 Favorite Airs with Variations, op.2 (?1802), T

2 Grand Sonatas, e \flat ; A, op.3 (1803), T; no.1 ed. N. Temperley (London, 1963)

A Grand Sonata, c (1803), T

Sonata for Scotland, G, 1803, unfinished, *D-Bsb*

3 Sonatas (Sonatinas), G, B \flat ; C, op.4 (1804–5), T

Fantasia and Sonata, c, ed. J. Woelfl, W, T

Minuetto, A \flat ; in *The Harmonicon*, ii (1824), 21–3, T

Rondo, E \flat ; in *The Harmonicon*, v (1827), 209–15, T

instrumental

3 Duets, F, E♭; A, 2 vn, op.5 (1805)

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Sonata, A, pf, vn/fl, ed. J. Woelfl, W

Concerto, vn, lost, MS described in *Musical World*, xxv (1850), 2

March, C, in 24 Short Pieces, org, transcr. W.J. Westbrook (1885)

Edns/arrs.: III Classical Duets, 2 vn (?1799); J. Haydn: Fugue, f, org/pf (?1804)
[from Divertimento op.20/5]

songs

6 Canzonets (Birmingham, ?1803): It was a winter's evening (The Distress'd Mother); A shepherd lov'd a nymph so fair; The smiling plains; Nature! sweet mistress (Invocation to Nature), B; Little warbler, cheerful be; From thee, Eliza, I must go, B

4 songs pubd singly (1804): Mine be a cot (The Wish); Say, lovely youth (Sapho to Phaon); Dear is my little native vale; Within that heart so good (L'amour timide)

4 canzonets, ed. S. Wesley, W: Oh! think on my fate (The Galley Slave); Alas! what pains (Absence); Soon as the letters (A Canzonett ... from Pope's Abeldard & Eloisa), B; Oh! he was almost speechless (A Canzonett on the Death of a Friend)

3 songs pubd singly (?1810): Oh Phyllyda fair is the morn; Say Celia why that harsh decree; Sweet blended with the smiles of hope

3 songs pubd singly (?1804), lost, mentioned in Gordon (1807): I live alone for love; In vain to forget the dear maid; No longer now I seek delight

The Tear (1805), lost, advertised in op.5

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NICHOLAS TEMPERLEY

Pinto, Guiomar.

See [Novaës, Guiomar](#).

Pinto, Julia.

Singer, daughter of [Sibilla](#).

Pinto, Luiz Álvares

(*b* Recife, 1719; *d* Recife, ?1789). Brazilian composer, poet and teacher. Diniz discovered two of his works and substantial archival documentation of his activity in 1967; 19th- and early 20th-century Brazilian biographical dictionaries had reported his middle name as Alves, creating confusion with another musician active in the area in the early 19th century, Luiz Alves Pinto.

After elementary studies in Latin, rhetoric, philosophy and music Álvares Pinto went to Portugal about 1740 and studied theory and composition in Lisbon under Henrique da Silva Esteves Negrão (*d* 1787). According to de Mello he taught in 'some noble houses' in the Portuguese capital and was a cellist in the royal chapel ensemble. By 1762 he had returned to Pernambuco, married and become a member of the Irmandade de Nossa Senhora do Livramento. He then devoted himself to music and teaching; among his pupils were several composers and chapelmasters active until the mid-19th century. On the inauguration in 1782 of S Pedro dos Clérigos at Recife he was appointed its first *mestre de capela*. His last achievement for the city's musical life was the founding in about 1787 of the Irmandade de S Cecília dos Músicos, a sort of musicians' union in the Portuguese tradition.

Of the several compositions by Álvares Pinto mentioned in the biographical literature (liturgical works, hymns, Passion music and masses) only two are now known: a *Te Deum* (c1760) and a *Salve regina*, both in a private collection. Other works that may be attributed to him on stylistic grounds include two four-voice *Mandatum*, one of them a cappella, a *Miserere* and seven motets. The *Te Deum*, of which only the voice parts, continuo and one horn part remain, reveals in Diniz's edition (Recife, 1968) good technical command of counterpoint (the 'In te Domine' is a double fugue) and fine melodic invention. A manuscript *Arte de solfejar* bearing Álvares Pinto's name was completed at Recife in 1761 (*P-Ln*; facs. (Recife, 1977), ed. J.C. Diniz), and his three-act comedy *Amor mal correspondido*, written in verses and containing a sung chorus, was produced at the Recife Casa da Opera in 1780.

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GERARD BÉHAGUE

Pinto, Thomas

(bap. Cripplegate, London, 2 Feb 1727; *d* ?Dublin, Dec 1782/Jan 1783). English violinist. His father, William (Guglielmo) Pinto, was a civil servant of Naples who fled to England for political reasons. It is not known who taught Thomas the violin; as a child he played in Corelli's concertos, and led the band at concerts in Edinburgh. He soon became one of the most prominent violinists in Britain, playing both as soloist and leader in many London and provincial concerts and theatres. He replaced Giardini in 1757 as principal violinist at the King's Theatre, London. Having lost £2000 in a joint speculation with Samuel Arnold (they had bought shares in Marylebone Gardens) he withdrew to Ireland, where he was leader of the band at Smock Alley Theatre, Dublin, from 1773 to 1779. He then seems to have retired to Edinburgh, possibly returning to Dublin later still. About 1770 he published a set of six sonatas for violin and bass.

Pinto married first Anna Maria Sibylla Catharina Groneman (b.1721), a German soprano resident in London, and second (16 October 1766) Charlotte Brent, the well-known soprano. His daughter by the first marriage, Julia Pinto, married Samuel Sanders and was the mother of George Frederick Pinto.

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NICHOLAS TEMPERLEY

Pintscher, Matthias

(*b* Marl, 29 Jan 1971). German composer. While still at school, he acquired experience as an instrumentalist and as an occasional conductor of the youth orchestra in his native city. His first compositions, written as an adolescent, resulted from his fascination with the symphony orchestra. He began studying composition with Klebe in 1989 and continued his studies with Trojahn in Düsseldorf (1992–3); Henze also gave him support and encouragement. His early success is reflected in his many honours, which include composition prizes, stipends and commissions from famous opera

houses, orchestras, conductors and soloists. He established his reputation as a conductor with the Berlin Staatsoper's première of his ballet *Gesprungene Glocken* in 1994.

Pintscher's music, with its attention to tone colour and its response to compositional impulse, relies on poetic force. Ideas from the visual arts (as in *Figura I–II*) and literature suggest associative structures and dimensions that he translates into music, transforming the intensity gradient of objects or metaphors into atmospheric densities of sound. He has described many of his poetry-inspired works (such as *Monumento I–V*, after Rimbaud) as 'speech-music'; these compositions seek a way through the colour of poetic language into the heart of the poetic scene, while acknowledging that such an ideal cannot be achieved. This sense of imaginary drama led him to compose his first opera, *Thomas Chatterton* (1994–7), on a subject who is, in the words of the composer, 'a creative figure destroyed by his own ordinary nature'.

WORKS

(selective list)

Stage: *Gesprungene Glocken* (ballet, V.G. Büchner, J. Paul, A. Rimbaud), 1993–4, Berlin, 25 April 1994, orch suite, 1996; *Thomas Chatterton* (op, 2, C.H. Henneberg and Pintscher, after H.H. Jahn), 1994–7, Dresden, 25 May 1998

Orch: *Invocazioni*, 1991, rev. 1993; *La metamorfosi di Narciso*, vc, chbr orch, 1992; *Devant une neige* (*Monumento II*), 1993; *Dunkles Feld – Berückung*, 1993, rev. 1998; *Choc* (*Monumento IV*), 1996; *5 Orchesterstücke*, 1997

Vocal: *a twilight's song* (e.e. cummings), S, 7 insts, 1997; *Monumento V* (Rimbaud), 8 female vv, 3 vc, ens, 1998; *Hérodiade-Fragmente* (St. Mallarmé), dramatic scene, S, orch, 1999

Chbr and solo inst: *Str Qt no.2*, 1990; *Monumento I*, pf, 1991; *Omaggio a Giovanni Paisiello*, vn, 1991, rev. 1995; *Partita*, vc, 1991; *Str Qt no.4 'Ritratto di Gesualdo'*, 1992; *Tableau/Miroir*, pf, 1992; *7 Bagatellen*, b cl, 1993; *Départ* (*Monumento III*), b cl, trbn, vn, vc, pf, 2 perc, 1993; *dernier espace avec introspecteur*, accdn, vc, 1994; *Nacht. Mondschein*, pf, 1994 [from ballet *Gesprungene Glocken*]; *Figura II/Frammento*, str qt, 1997; *Figura I*, accdn, str qt, 1998; *In nomine*, va, 1999

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M. Töpel: 'Confidence in the Power of the Poetic: the Composer Matthias Pintscher', *Tempo*, no.205 (1998), 12–14

MICHAEL TÖPEL

Pinza, Ezio (Fortunato)

(*b* Rome, 18 May 1892; *d* Stamford, CT, 9 May 1957). Italian bass. Having studied at the Bologna Conservatory, he made his début in 1914 in Soncino, near Crema, as Oroveso in *Norma*. After World War I he began to sing in the principal Italian houses: at Rome in 1920 as King Mark in *Tristan und Isolde*, and at La Scala, under Toscanini, from 1922 to 1924 in various roles, including Pogner, Ramfis, Colline, Raimondo (in *Lucia di Lammermoor*) and Tigellino in the première of Boito's *Nerone*. His appearance at the Metropolitan Opera as the Pontifex Maximus in Spontini's *La vestale* in 1926 began a period of 22 consecutive years as a leading bass in New York, where he sang 50 roles and became a great favourite of the public, as much for his handsome presence, engaging personality and spirited acting as for his beautiful and cultivated *basso cantante*. Besides all the main Italian bass roles (among which his Padre Guardiano in *La forza del destino* and Fiesco in *Simon Boccanegra* deserve special mention), he was outstandingly successful as Don Giovanni and as Figaro; he sang also in many French operas, occasionally essayed Wagner in German, and undertook the title role of *Boris Godunov* in Italian. Between 1930 and 1939 he sang in five Covent Garden seasons, and during the same decade he gave numerous performances as Don Giovanni and Figaro at the Salzburg Festival. After leaving the Metropolitan, at the age of 56, he began a second career in musical comedy, operetta and musical films, scoring an enormous success on Broadway in *South Pacific* (1949, Rodgers and Hammerstein). Pinza was unquestionably the most richly gifted and most accomplished Italian bass of his day, as is demonstrated by his numerous recordings, especially those made for Victor (1927–30), when his voice was in its prime.

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DESMOND SHAWE-TAYLOR/R

Pinzauti, Leonardo

(*b* Florence, 17 Nov 1926). Italian music critic. He studied the violin first at the Florence Conservatory with V. Papini (diploma 1944), and continued studying the violin with Sandro Materassi and harmony and counterpoint with Roberto Lupi (1944–50). In 1950 he took an arts degree from the University of Florence in music history with Torre Franca, and then became Torre Franca's assistant (1950–53). He began his career as a music critic with the *Giornale del mattino* (1949–57), of which he became managing editor (1960–63). He became music critic of *La nazione* in 1965 and *Il resto del Carlino* in 1967; the same year he joined the editorial board of the newly founded *Nuova rivista musicale italiana*, to which he contributed a series of sympathetic interviews with contemporary composers, including Berio, Boulez and Dallapiccola. He taught history of music at the Florence Conservatory (1970–93) and was a member of the government central

commission for theatre and tourism; he also acted as musical consultant for RAI television (1965–83). His main areas of interest are Italian Renaissance lute music, the restoration of instruments, Puccini, and Italian 18th-century and contemporary composers. He has received awards from the National Academy and the governments of Italy and Salzburg.

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Pinzón (Urrea), Jesús

(*b* Bucaramanga, 10 Aug 1928). Colombian composer. He came from a musical family and received his first degree in composition and conducting at the National University of Colombia in 1967. He was head of the music department at the University of America, Bogotá (1968–71), and directed

the music department of the National Pedagogical University (1972–82). He has taught composition at the National University of Colombia (1967–91) and conducted the Bogotá PO from its foundation in 1967. An active member of the Centro de Estudios Folklóricos y Musicales of the National University (1967–70), his study of vernacular music of the Andean region is one of the first serious writings about traditional music in Colombia. His interest in indigenous music and ritual has been a constant inspiration throughout his life, as is his preference for ‘endogenous’ music, by which he means music composed for players who know nothing about music theory, often performed on native instruments like the marimba and bombo. He uses modern graphic notation and has created the concept of ‘sonoptics’, i.e. music to be seen and heard as an extension of conventional notational and improvisatory practices, a concept he discussed at an international symposium held in Rome in 1972. His multi-faceted production has been acclaimed in Sweden, Tokyo, London, Baltimore, Cuba and throughout Latin America.

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(selective list)

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J.I. Perdomo Escobar: *Historia de la música en Colombia* (Bogotá, 5/1980), 178

SUSANA FRIEDMANN

Pio [Pius], Francesco

(*b* Parma, probably c1590; *d* Parma, c1660). Italian composer. He was a priest. In 1621 he was a teacher at the Collegio di S Caterina, Parma, and from 1655 until his death held an ecclesiastical position at Parma Cathedral (see N. Pelicelli: 'Musicisti in Parma nel secolo XVII [part 4]', NA, x, 1933, pp.233–48, esp. 237–8). Much of his small output, which is entirely of church music, consists of double-choir works in the Venetian manner.

WORKS

Il primo libro de salmi concertati, 9vv, et non concertati, 8vv, con una messa concertata, 9vv, bc (Venice, 1621)

Liber primus motectorum, 2–5vv, bc (org) (Venice, 1624)

Liber secundus et secunda pars psalmodum, 8–9vv, bc (org) (Venice, 1625)

1 work, 1628³

ARGIA BERTINI

Pìobaireachd

(Scots Gael.: 'piping'; from *piobair*: 'piper', *eachd*: suffix of function).

The term, or its anglicized form 'pibroch', is used in English to denote a specific category of music for the Scottish Highland bagpipes. See [Pibroch](#) and [Scotland](#), §II, 6(i).

Piochi, Cristofano [Cristoforo]

(*b* Foligno; *d* Siena, in or after 1675). Italian composer and teacher. In 1612 (April–August) he was organist of S Maria in Trastevere, Rome. He was *maestro di cappella* at Amelia from 6 November 1619 to 15 September 1623, and later held similar posts at Faenza and Orvieto. He was *maestro di cappella* of Siena Cathedral from 1668 to at least 1675, and during these years he ran a school for counterpoint at Siena. His three volumes of *ricercares* and his theoretical writing all no doubt stemmed from his teaching. His six earlier collections of music consist mainly of motets, all of them in the concertato style for small forces with continuo.

WORKS

Cantiones sacrae ... liber I, 2–4vv, bc (Orvieto, 1623); Fontes et omnia and Ave rex noster in Catalucci

Il primo libro delli madrigali concertati ... con alcune arie nel fine, 2–4vv, bc (Venice, 1626)

Sacrae cantiones ... liber II, 2–3vv, bc (Rome, 1637)

Sacrae cantiones ... liber III, 2–3vv, bc (Rome, 1651)

Motecta, liber IV, 2–4vv, bc (Bologna, 1668)

Responsoria feria quarta, quinta, & sexta hebdomadae sanctae decantenda, 4vv,

bc ad lib (Bologna, 1669)

Ricercari ... utilissimi a chi desidera imparare presto a cantare e sonare, libro I, 2–3vv (Bologna, 1671)

Ricercari, libro II, 2vv, op.8 (Bologna, 1673)

Il terzo libro dei ricercari, 3vv, op.9 (Bologna, 1675)

WRITINGS

Compendio in pratica et in teorica delle principali regole da sapersi per un musico, utile sì nel cantare come nel comporre, da diversi autori raccolto, I-Bc, dated 1703 [by G. Chiti, partly based on writings by Piochi]

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NIGEL FORTUNE/RODOBALDO TIBALDI

Pionne

(Fr.).

A type of bird organ. See [Bird instruments](#).

Pionnier [Pyonnier, Pionerio], Joannes

(d Loreto, 17 Nov 1573). French composer, active in Italy. After holding a singer's post at the Santa Casa, Loreto, for several years, Pionnier became director of the choir on 1 March 1541 and *maestro di cappella* in 1564. He retained this position until his death and was succeeded by Costanzo Porta (G. Tebaldini, *L'archivio musicale della Cappella lauretana*, Loreto, 1921).

Antonio Gardano published three books of Pionnier's motets in 1548, 1561 and 1564, of which only the first, containing 19 motets in five parts, survives. Six motets for five voices, probably duplicating Gardano's prints, and two for six voices appeared in collections between 1539 and 1558 (RISM 1539³; ed. in SCMot, xiii, 1993, 1550², 1554¹⁰, 1555¹⁰, 1556⁸ and 1558⁴). Additional motets are found in manuscripts at *CS-HK*, *D-Rp*, *I-Bc*, *TVca*, *PL-WRu* and *S-Sk*. A single madrigal was included in two of Vincenzo Ruffo's madrigal books (1554²⁹, 1555³¹). Although Pionnier dealt competently with the problems of an imitative style in musical construction, he lacked complete compositional mastery. (There is a modern edition of *Quem dicunt homines* in Cw, xciv, 1963.)

BARTON HUDSON

Piovani, Nicola

(b Rome, 26 May 1946). Italian composer. He studied privately and after graduating in the piano at the Milan Conservatory (1967) became a pupil of Manos Hadjidakis (1969). Of his more than 80 film scores, the first was for Silvano Agosti. A spare, personal idiom – contemporary but also suffused with archaic traces – is to be found in his work with Marco Bellochio (*Nel nome del Padre*, 1970; *Sbatti il mostro in prima pagina*, 1973; *Marcia trionfale*, 1975) and the Taviani brothers (*La notte di San Lorenzo*, 1982; *Kaos*, 1984; *Good Morning Babylon*, 1987; *Il sole anche di notte*, 1990). His scores for Fellini (*Ginger and Fred*, 1985; *L'intervista*, 1987; *La voce della luna*, 1990), however, are memorable more for the prestige they brought than for their expressive qualities. As well as other film collaborations with Sergio Citti, Mario Monicelli, Giuseppe Bertolucci, Luigi Magni, Nanni Moretti and Bigas Luna, Piovani has written a considerable amount of incidental music (for Carlo Cecchi, Luca De Filippo, Maurizio Scaparro and Vittorio Gassman) and has had great theatrical success with his *racconti musicali* on texts by Vincenzo Cerami (*La Cantata del Fiore*, 1988; *La Cantata del Buffo*, 1989). Other works include a musical, *I setti re di Roma* (1989), to a libretto by Luigi Magni, a ballet, *Fellini* (1995), further *racconti musicali*, *Il signor Novecento* (1992) and *Canti di scena* (1993), and chamber music, including an octet (*Quattro canti senza parole*), a piano trio (*Il demone meschino*), a flute and piano duo (*Ballata epica*) and a saxophone quartet (*L'assassino*). He has been awarded a Nastro d'argento.

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SERGIO MICELI

Piozzi, Gabriele Mario

(b Quinzano, Venice, 8 June 1740; d Dymerchion [Tremurchion], N. Wales, 26 March 1809). Italian tenor, composer and harpsichordist. Escaping from a large family, he found a patron in the wealthy Marquis D'Araciel at Milan. After travels on the Continent he went to England, about 1776–7, where he made a great impression as a concert singer. Burney reported (*Rees's Cyclopaedia*, 1819–20) that his singing was not sufficiently strong for the theatre but that his 'exquisite' voice and style were modelled on the famous Pacchierotti (who had not yet arrived in London). For several years he was active in England as a singer, teacher and pianist, publishing during that period six collections, mostly for keyboard with accompaniments. Through his friendship with Burney, Piozzi gained access to Dr Johnson's circle where he met the family of Henry Thrale, a wealthy brewer. Piozzi then taught singing to Thrale's daughters and became a regular at social events. After Thrale's death in 1781 Piozzi became increasingly intimate with Mrs Thrale, a woman not only of wealth but also of literary accomplishments; eventually, in 1784, despite resistance from both family and friends, the two were married. Piozzi had amassed a substantial fortune in England, and with this advantageous marriage he was able to discontinue his career as a professional musician, though he occasionally performed in private concerts. After an extended wedding trip (1784–7) that included a visit to

Italy, the happy couple settled in London and then at the Thrale mansion at Streatham. In 1795 they retired to their new villa 'Brynbella' in Wales. Piozzi relished his life as a country gentleman, but his last years were marred by severe attacks of gout. Both Piozzi and later his wife were buried beneath the medieval church at Dymmerchion.

Piozzi's instrumental works are of only moderate interest. The sonatas are improvisatory and prolix. On the one hand, the basic ideas are highly conventional; on the other, Piozzi strained after novelty in expression, exploiting chromaticism and the dynamic nuance made possible by the piano. In the sonatas the violin is usually dispensable, especially in op.5. The quartets op.1 are essentially harpsichord concertos with alternation of tutti and solo sections.

WORKS

printed works published in London, unless otherwise stated

op.

1	6 quatuor, hpd, 2 vn, vc (c1778)
2	6 Sonatas, hpd/pf, vn acc. (c1778)
3	A Second Sett of 6 Sonatas, hpd/pf, vn acc. (c1779)
4	6 quatuor, 2 vn, va, vc (c1780)
5	6 Sonatas, hpd/pf, vn acc. (1781)
6	3 Duets and 3 Canzonets, 1–2vv, kbd (1783)

I vescovi per patria bresciani (cant.), Brescia, 1764,
?lost

Fremia l'inverno (serenata, L. Pignotti), in *Florence Miscellany*(Florence, 1785), 218

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(1837/R)

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*Eitner*Q

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RONALD R. KIDD

Pipa.

Pear-shaped plucked lute of China and Korea. It corresponds to the Japanese *Biwa* and is related to the Vietnamese *đàn ty ba*.

1. The Chinese 'pipa'.

There are two different theories on the origin of the term *pipa*. Some Han dynasty sources state that '*pipa*' originally referred to two different plucking techniques of the right hand: *pi* meant 'to play forward' (to the player's left) with the right hand, while *pa* meant 'to play backward' (to the player's right), equivalent to the modern terms *tan* and *tiao*. But since these etymologies have not been found in any other context, and it is believed that this kind of instrument was introduced into China from a foreign country, some other scholars think *pipa* may be a transliteration of a foreign term for the instrument's name.

Pipa was a general name for various types of plucked lutes from the Han to the Tang dynasties (roughly from the 2nd century bce to the 9th century ce), including plucked lutes with long or short neck and round or pear-shaped soundbox. According to historical literature, a long straight-necked lute called *pipa* appeared in the Han dynasty (206 bce–220 ce). It had a round soundbox with four strings and 12 frets. Later, it was called *Han pipa*, or *ruanxian* after the name of an outstanding performer in the 3rd century bce. The earliest image of a musician playing this straight-necked lute is on a miniature ceramic vessel dated 260 ce. The modern *ruan* is basically the same in shape.

According to a legend described in the poem *Pipa fu* by Fu Xuan (217–78 ce), another type of *pipa* called *xiantao* with a long straight neck and small round soundbox appeared even earlier. Also called *Qin pipa*, the *xiantao* ('string *tao*') was said to have been developed under the Qin dynasty (221–207 bce) by fixing strings on to a small drum called *tao*, struck by two beads attached by strings to either side of the drum and moved by means of a long handle. But the source was written over 400 years after the Qin dynasty, and there is no supporting archaeological or iconographical evidence for the *xiantao*. Another type called the *Qin-Han pipa* or *Qin-Hanzi*, which appeared in the Sui dynasty (581–618 ce), may be seen as a variation on the straight-necked *Han-pipa*, with a smaller round soundbox and a longer neck. This is considered the ancestor of the modern *qinqin* ('Qin instrument').

The archetype of the modern *pipa*, which has a pear-shaped soundbox, was introduced into China from India in 346–53 ce, but its origin was in ancient Persia. In China this type of *pipa* was known as the *quxiang pipa*

(‘*pipa* with a crooked neck’ – actually a short-necked lute with reversed pegbox). This instrument had four strings and four frets, and was held transversely and plucked with a plectrum. It appears in much early iconography in China, such as the celestial deva-musician playing the *pipa* in a fresco of the Northern Wei dynasty (386–534 ce) in cave no.435 at Dunhuang. During the Sui and Tang dynasties, the *quxiang pipa* was used in various courtly ensembles to accompany singing and dancing, as well as for solo music. Another similar instrument popular in courtly ensembles of the Sui and Tang dynasties was the *wuxian pipa* (‘five-string pipa’), also known as *wuxian*. It was similar in shape to the *quxiang pipa*, but smaller. It is thought to have been developed in India (rather than Persia: see Lin, 1962), and was introduced to China from there in the 4th century ce. Some early iconographical representations may also be seen, such as the celestial deva-musician in a Northern Wei fresco from Dunhuang (Liu and Yuan, 1988, p.62). It disappeared gradually after the Tang dynasty. Versions of the *ruanxian*, *quxiang pipa* and *wuxian pipa* were introduced to Japan during the Tang dynasty.

After the Tang dynasty the instrument commonly known as *pipa* was the four-string *quxiang pipa*. Gradual changes occurred throughout the succeeding millennium: the playing position changed from horizontal to vertical; fingernails, real or false, replaced the plectrum; the number of frets increased from 4 to 14 or 16, and in the 20th century to 17, 24, 29 or 30. Contexts, too, changed: since the Song dynasty, the *pipa* was extensively used among folk musicians and the common people to accompany emerging genres of narrative singing and regional opera. (For living traditions see [China](#), §IV, 4(ii).)

The back body of the modern *pipa* is made of teak and the soundboard of *wutong* wood (*Firmiana platanifolia*). The upper frets (on the neck) and the tuning pegs are of ivory, buffalo horn or wood; the lower frets (on the body) are usually of bamboo. The head of the *pipa* is slanted slightly: its middle part is always bent backwards and its top part can be bent either forwards or backwards. The head is usually in the form of a symbolic object (such as a dragon's head, a phoenix's tail or a bat's head) and its middle part is sometimes inlaid with a piece of jade for decoration. The strings were traditionally made of twisted silk and now often of metal or nylon.

A series of manuscripts dated 933 ce, found in Dunhuang at the beginning of the 20th century and now in the Bibliothèque Nationale in Paris, is considered to contain 25 melodies in *pipa* tablature, although their interpretation remains controversial. Most traditional *pipa* scores surviving today use the standard *gongche* notation. Since the 1920s *pipa* music has also been notated in the cipher notation widely adopted in China since then.

Traditionally, the range of the *pipa* is about three octaves (normally from A to f[♯] or a[♯]) with 14 or 16 frets. The 16-fret *pipa* has two more high-pitch frets than the 14-fret one. Most of these frets produce intervals approximately equal to Western whole tones (W) and semitones (S), although two frets, the 11th and the 15th (or the 7th and the 11th lower frets), produce $\frac{3}{4}$ tones or ‘neutral tones’. The scheme from the open string upwards is: W S S S W S S S W W $\frac{3}{4}$ $\frac{3}{4}$ W W $\frac{3}{4}$ $\frac{3}{4}$. Traditionally, there are

several different tunings for the four open strings of the *pipa*. The most common is called *zhengdiao* or *xiaogong diao*. The intervals between the four strings are a 4th, 2nd and 4th; today the four strings are normally tuned as A, d, e, a. In this tuning, the strings on the 16-fret *pipa* have the series of pitches shown in Table 1. Although the fretting and tuning systems represent the basic pitches available on the instruments, microtonal changes of pitch of up to a semitone are often effected by pulling or pushing the string sideways. In the 1920s and 30s some musicians rearranged the frets of the *pipa* based on the 12-tone equal temperament, making a 24-fret *pipa*. Since the 1950s this kind of *pipa* has become popular, and the number of the frets increased to 29 or 30, with a range from A to d^{'''} or e^{'''}. Intervals between all frets are semitones, except that between the 29th and 30th which is a whole tone. Although factory-made forms are increasingly common, traditional regional forms are still played, such as the *pipa* of *nanguan* in Fujian and that of balladeers in northern Shaanxi.

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2. The Korean 'pip'a'.

There were two types of *pip'a* in Korea, both now obsolete: the four-string *tang-pip'a* ('Chinese *pip'a*') and the five-string *hyang-pip'a* ('native *pip'a*', also known as *ohyŏn*: 'five strings'). According to the treatise *Akhak kwebŏm* (1493), the *tang-pip'a* was about 128 cm long and had a neck which bent backwards at the pegbox; there were four large convex frets on the neck and eight thin ones on the soundtable (see fig.2). In performances of *tangak* ('Chinese music') the player used a fan-shaped wooden plectrum and only the four frets on the neck; in *hyangak* ('native music') he used

finger-picks and the frets on the soundtable as well as those on the neck. Tunings were various, but an example of a *tangak* tuning is A–d–G–g and of a *hyangak* tuning B₁–e₁–e₂–b₁:

The *tang-pip'a* was used only for *tangak* during the Koryŏ period (918–1392), but in the 15th century it was adapted for *hyangak* as well. The *Akhak kwebŏm* demonstrates various tunings and modes, plus a certain number of tablature symbols; pieces notated in *pip'a* tablature occur as early as the *An Sang kŭmbo* ('An Sang's zither book') of 1572. Surviving instruments differ in a few details from the description in the *Akhak kwebŏm*.

The *hyang pip'a*, according to the *Akhak kwebŏm*, was 104 cm long and had a straight neck tapering gradually from the body. There were ten frets. Players used a pencil-shaped plectrum (*sultae*), as on the zither *kŏmun'go*, and nearly all the frets. As with the *tang-pip'a*, various tunings were used, a typical one being A–e–e–a–c₁. The *hyang-pip'a* was one of the three main string instruments (together with *kŏmun'go* and *kayagŭm*) of the Unified Silla period (668–935). The Chinese *Sui shu* ('History of the Sui dynasty') indicates that the Korean ensemble at the Sui court in the late 6th century included a five-string instrument. A five-string *biwa* (*gogenbiwa*) of the 8th century, in the Shōsōin repository in Nara, Japan, fits the description of the *hyang-pip'a* in the *Akhak kwebŏm*.

The *hyang-pip'a* tradition was marginally preserved by *kŏmun'go* players until 1930, but the instrument subsequently fell into disuse.

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TSUN-YUEN LUI/WU BEN (1), ROBERT C. PROVINE (2)

Pipe (i)

(Ger. *Pfeife*).

(1) Generic term for a tube, open or stopped, of wood, metal, cane or other material and with or without finger-holes. Pipes are classified as aerophones in the Sachs–Hornbostel system and subdivided according to whether the sound is generated by an 'air reed' in which the air itself vibrates, set in motion by the player's breath (either confined air reeds as with recorders, or free air reeds as with flutes, depending on whether the player's breath is directed through a rigid channel and against a sharp

edge, or not); 'lip reeds' in which the player's lips vibrate to set in motion the column of air and hence to produce a sound (as with brass instruments); or cane reeds in which a tongue of wood, cane or metal vibrates (double as with the oboe, single as with the clarinet or free as with the harmonium). Stopped pipes – those with their lower ends completely closed – sound an octave below open pipes of the same length. Open pipes overblow the 2nd harmonic, an octave above the fundamental; stopped pipes overblow the 3rd harmonic, a 12th above the fundamental. Pipes as musical instruments are of course known in all cultures from prehistoric times to the present day.

(2) Specifically, a small duct flute, usually with three holes, played with a small drum. See [Pipe and tabor](#).

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HOWARD MAYER BROWN

Pipe (ii).

For pipes in organs, see *under* [Organ stop](#).

Pipe and tabor.

A pair of musical instruments consisting usually of a three-hole [Duct flute](#) and a snared drum played together by one person chiefly to provide music for dancing (see fig.1).

1. Description.

The pipe (Fr. *flute à trois trous*; Provençal *galoubet*; Ger. *Schwegel*, *Tamerlinpfeife*, *Tämmerinpfeife*, etc.) is a duct flute with three (occasionally four) holes, played with one hand. In England it is about 30 cm long, pitched in D, usually with a range of an 11th or 12th (in some instruments up to two octaves or more). The three holes allow for fingering four notes. The fundamental tones of the instrument can be sounded by blowing gently, but are not required; hence the first four degrees of the scale are produced as 2nd partial tones an octave above the fundamentals. Overblowing causes a rise of a 5th, making available the upper tetrachord of the scale (the eighth note can also be sounded as a fourth partial) and so on to complete the compass, using whichever partials speak best. The pipe is played with the left hand (the right hand holds the drumstick). The highest hole (at the rear of the instrument) is for the thumb; the other two are for the first and second fingers. The last two fingers grip the pipe at its lower extremity; the little finger can in most cases be extended to half cover the bell and thus supply the lower leading note. (Fingering charts are given in Mersenne, and Gehot.)

The bore of most modern pipes is narrow (in English pipes about 8.5 mm) to facilitate overblowing, and is usually cylindrical, though sometimes tapered to the bottom end. One example, possibly 17th-century in date, has a sophisticated bore shape of inverse conical design (17mm to 5.7mm; see Waterhouse). The scale varies in tuning but usually includes a 'neutral' 3rd (intermediate between a major and minor 3rd) and often a 'neutral' 4th that can be lowered to a perfect 4th by cross-fingering. Emission of the high notes is often improved by making the lip of the instrument of metal, and damaged or worn wooden lips are frequently replaced with metal. Larger and deeper pipes have existed. Vidal (1864) mentioned several sizes. Spanish tabor pipes generally have a wider bore and a more powerful tone than English and French pipes. The common Basque *txistu* (Sp. *chistu*), in G, is about 42 cm long with a 13 mm bore; its lip is a long metal plate let into the wood.

English tabor pipes, when not home-made or supplied by regular instrument makers in London, were often imported from France, the English size matching a common size for the [Galoubet](#) of Provence. Boxwood was the usual material, but some 18th-century English-made pipes were of ivory. The manufacture of tabor pipes continues in such centres as Marseilles and San Sebastián; it was revived in England before World War II by Dolmetsch and by Louis Musical Instrument Co. Ltd (London). (Other types of three-holed pipe include [Zuffolo](#) and the [Picco pipe](#).)

The tabor (Fr. *tambourin*) is usually a small side drum with a gut snare (see [Drum, §II, 3](#), but also [Tambourin de Béarn](#)). The snare crosses the head that is struck, or snares may be provided on both heads. The tabor varies in shape; it may be shallow (like the English tabor in fig.2), or about as deep as it is wide (e.g. the Basque *atabal*), or very deep, with the shell twice as long as the heads are wide (the Provençal model; for illustration see [Tambourin \(ii\)](#)). The first two types have existed since the Middle Ages, the last from the 15th century. The tabor is slung from the wrist or shoulder of the player's left arm and is beaten by a stick held in the right hand. In Provence it is regarded as important to strike the snare itself, to produce a continuous droning sound underlying the beaten rhythm.

2. History.

A reference in the *Ars musica* of Egidius de Zamora (c1270), added to a discussion of the tympanum, may be an early mention of the pipe and tabor: 'If a pipe [*fistula*] is joined thereto, it renders the melody sweeter'. Iconography of this period shows a short, fat pipe, in contrast to its later elongated form. It has been postulated that this resembled the later *flabiol* of Catalonia (Montagu). A poem by Colin Muset (13th century) mentions the 'flaihutel' played 'avec le tabor', while the 13th-century *Roman de Cléomadés* mentions 'flauteors a ll dois', presumably referring to the two fingers used in playing. The term 'flageol' was also used from the 13th to 15th centuries; at the wedding of Charles the Bold in 1468, one of the musicians took up 'un tabourin et un flagol' in the course of a comic pantomime. The English expression 'taborer' may have frequently denoted a player of the pipe and tabor, as it later did in, for example, William Kemp's *Nine Daies Wonder* (1600), an account of how the famous actor

morris-danced to Norwich accompanied by his 'taborer' Thomas Slye, who is shown in a woodcut (fig.3) with a long tabor pipe (a type also illustrated in Arbeu, 1588).

Dance music was always the pipe and tabor's principal function, as is shown by many old miniatures. Two particularly good medieval scenes of people dancing to it are reproduced by Gérold (*Histoire de la musique*, Paris, 1936, pp.288, 328). It is also shown being used to provide music for jugglers and performing animals, and being played in the military bands of noblemen at tournaments and other occasions; the tabor is often clearly shown being beaten on the snare. In the 16th and 17th centuries the pipe and tabor remained popular and widespread, economically providing a one-man band for dances. Arbeu gave some tunes with their correct tabor beatings. Both the main sources of information about instruments at that time – Praetorius and Mersenne – suggest that the pipe and tabor was then specially well handled in England. Three examples of tabor pipes were found in the excavations of Henry VIII's battleship, the *Mary Rose* (Palmer). Praetorius described the three-hole pipe and said that it is played in conjunction with a tabor 'by some Englishmen'; it seems that in Germany the pipe and tabor had by that time been replaced by fifes and drums at weddings and other occasions. Mersenne declared that he had heard John Price get a range of three octaves out of the pipe.

The pipe did not escape the 16th-century habit of making treble-to-bass sets for every instrument, as recorded in several German court inventories of the time. In 1596, for example, the Archduke Ferdinand possessed at Schloss Ambras (Innsbruck) 'Flauti mit clainen drümbeln zu gebrauchen. 1 pasz. 3 tenor. 1 discant'. Praetorius listed a descant (47 cm long, range *d'* to *e'''*), tenor (61 cm, *g* to *a''*) and bass (70 cm, with a brass crook as in a bass recorder, range not shown), and included scale drawings of the descant and bass, and of a shallow tabor. A bass pipe in the museum of the Brussels Conservatory is about 75 cm long with a 17.5 mm bore and pitched in C, a 9th below the usual pipe. Mersenne said that consorts of three-hole flutes were not much used, and after his time they seem to have vanished altogether.

For the rest of its history the pipe and tabor was relegated to the rural environment where it may still occasionally be heard. In Oxfordshire, where it was known as 'whittle and dubb', it was the normal accompaniment to the Whitsuntide morris dancing until superseded by the violin or the concertina at the end of the 19th century. The Oxfordshire instruments resembled the set in fig.2. When George Butterworth combed the area for morris dances in 1912 he found only one pipe and tabor, in the possession of an elderly man of Bicester who was able to play *The Maid of the Mill* and *Shepherd's Hey* on it. In the second half of the 20th century, as a result of a renewal of interest in morris dancing and the resumption of the manufacture of the metal three-hole pipe, the pipe and tabor also saw a revival.

In France the pipe and tabor is still used in Provence and in Gascogne. In the Basses-Pyrénées a local substitute for the tabor is the *tambourin de Béarn*, also called *tambourin à cordes*, an oblong wooden box with six gut strings which are beaten with a stick as if they were a drumhead. The strings are said to be tuned alternately to the tonic and the dominant of the

key of the pipe. In Basque cities, dances such as the *auresku* are often accompanied by a band of pipe (*txistu*) and tabor (*tamboril* – small drum, or *atabal* – bass drum) players supported by a side-drum player. In some arrangements the *txistu* harmonizes tunes in 3rds and a bass line is supplied by the *silbote* ('big whistle'; an instrument known only from the beginning of the 19th century), which is pitched a 5th below the *txistu*. The *silbote* player does not have a drum; the other pipers mark the main rhythm on their tabors while the independent side-drum player beats more subtle rhythms. The effect recalls that of a drum and fife band (see [Basque music](#)). The simple pipe and tabor, with a pipe about 40 cm long, is found throughout western Spain (as the *pito* or *gaita*, the latter not to be confused with a bagpipe of the same name in north-west Spain, and *tambor*; see Spain, fig.5), and Portugal (as the *flauta*) from Salamanca and Miranda do Douro as far south as Huelva and the southern border of Alentejo. The instruments are used in fiesta dances and processions to shrines. In Catalonia (as *flabiol*), and sometimes in the Balearic Islands, in Castile and in the Minho, the pipe is considerably shorter than a normal tabor pipe (about 20 cm long) and has four or five holes in front and two behind. It is played by shepherds and boys, often without a drum, using both hands. If a tabor is used, the left hand covers three holes in front and the upper thumb-hole, while the upper surface of the little finger covers the lower thumb-hole. The first six or seven notes of the scale are made as fundamentals with the help of cross-fingering, which is feasible since the pipe is so short. For the *sardana* bands (or *coblas*) the *flabiol* is provided with three keys, to assist in playing in different tonalities, and is accompanied by a small *tamboret* attached to the player's arm.

Varieties of pipe and tabor are also found in Latin America. The Colombian *conjunto de gaitas* is an ensemble of two *gaitas* (duct flutes), a *tambor mayor* and a *llamador* (single-headed drums) and a maraca (see Colombia, fig.3). The player of the *gaita macho*, which has only two finger-holes, also shakes the maraca. The Tucano Indians of the Colombian Amazon region play an instrument in the form of a turtle-shell; the shell is grasped by the calf and thigh under the bent knee and is rubbed at the waxed end with the palm of the hand. Often one man plays both the turtle-shell and a panpipe together. Musicians in the Altiplano of Bolivia play several pipe and tabor combinations; an example is the use of a small drum with the *waka-pinkillo* (a pipe with two holes at the front and one at the back) played for the *waka-waka*, a Spanish dance miming bull-fighting. The *los sonajeros* Conquest dance of Mexico may also be accompanied by pipes and tabors (see Mexico, fig.6).

In eastern Europe some three-hole pipes are used in traditional music, for example in Slovakia (with the three holes in front) and in Russia (with two holes in front, one behind) where they are made as a pair tuned a 4th apart, to be played by one person. But these pipes are never combined with a drum and it is unlikely that they have any historical connection with the tabor pipe.

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ANTHONY C. BAINES/HÉLÈNE LA RUE

Pipegrop [Pipgrop, Pipgroppe], Heinrich.

See [Baryphonus, Henricus](#).

Pipelare, Matthaheus

(*b* c1450; *d* c1515). South Netherlandish composer. He was active in Antwerp but left there to become Master of the Choristers for the Confraternity of Our Lady at 's-Hertogenbosch, remaining there from the spring of 1498 until about 1 May 1500. His name indicates that either he or a forebear played woodwind instruments, perhaps as a town piper. In the words of Ornithoparchus, as translated by John Dowland in 1609, Pipelare was one of several composers whose works 'flow from the very fountaine of Art'.

Pipelare wrote in almost all the forms of his day, and his style is characterized by its wide diversity, ranging from a dense polyphony, as in the first section of the St John Credo, to a homophonic style, as in *Vray dieu d'amours*. He approached the style of Pierre de La Rue in the sombre melancholy of some of his works, such as parts of the *Missa 'Mi mi'*, but such other compositions as the chanson *Morkin ic hebbe* are gay and light.

Two characteristics of his style are the frequent use of syncopation and sequence.

The *Missa 'Floruit egregius infans Livinus'* is in an early style. The cantus firmus, which migrates freely from voice to voice, employs altogether 20 chants for St Livinus. All movements except the Kyrie conclude with the same musical section in triple metre to produce a final 'refrain' reminiscent of Faugues. The third Agnus Dei of the second *Missa sine nomine* is noteworthy for an altus part consisting only of the note A, which is symbolically notated. The *Missa 'L'homme armé'* contains some of his most exciting writing, building up to the grandiose final Agnus Dei. The *Missa 'Dicit Dominus'* is a study in the complexity of rhythmic structure: the cantus firmus appears in various mensurations conflicting with those of the other parts.

The *Missa 'Fors seulement'*, with its rich sonorities, is primarily a cantus firmus mass with the famous melody from Pipelare's own chanson (second setting) rhythmically differentiated from the other parts. On the other hand, all the parts of the first *Missa sine nomine* are so permeated with the pre-existing material that it can be called an example of 'saturation' technique. Sequence and unpretentious singable lines characterize the *Missa 'Johannes Christe care'/'Ecce puer meus'*; the texture of this mass is a 3 since the cantus firmus is absent much of the time. This work and the St John Credo were probably written in 1498 or 1499. Pipelare was a master of large complex structures, but that he did not need complicated organization to bring out his finest writing is nowhere more obvious than in his *Missa de feria*, which though simple in style contains some of his most memorable music.

Pipelare's motets show the same diversity of style as his masses. The *Salve regina* and *Ave Maria ... virgo serena* display an early style in their use of short notes in syncopated rhythms. There is a more careful declamation of the text in *Memorare mater Christi* (closely modelled on Josquin's *Stabat mater*) and the *Magnificat*, in which the composer allowed the voices to move within carefully considered vertical sonorities. Here, especially in the *Magnificat*, he looked to the future, not only in his careful treatment of dissonance but also in his sense of balance both among the voice parts and in the phrase structures.

Among his Flemish chansons, *Een vrolic wesen* seems intended as a solo with instrumental accompaniment, as was an earlier setting by Barbireau. Of the three or possibly four French chansons, there are two settings of *Fors seulement*, one version based on Ockeghem's famous chanson and a second on a new tenor melody. The second version was extremely popular, to judge both by the many manuscripts and prints that contain it and by the many compositions that in turn were based on it.

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masses

Missa de feria, 4vv, C ii (paraphrase and c.f. from Gregorian masses XV and XVIII)

Missa 'Dicit Dominus', 4vv, C ii (c.f. ?T from polyphonic composition in *A-Wn* 11883)

Missa 'Floruit egregius infans Livinus', 4vv, C ii (c.f.: text in honour of Livinus, patron saint of Ghent)

Missa 'Fors seulement', 5vv, C ii (c.f. T of his own chanson, second setting)

Missa 'Johannes Christe care'/'Ecce puer meus', 4vv, C iii (c.f. seq 'Johannes Christe care' and ant 'Ecce puer meus' in honour of St John the Evangelist; GI partly reconstructed in modern edn)

Missa 'L'homme armé', 4vv, C iii (c.f. popular tune)

Missa 'Mi mi', 4vv, C iii (Ag has material from Gregorian Ag, Mass X)

Missa omnium carminum, 4vv, MS lost in World War II

Missa sine nomine (i), 4vv, C iii (c.f. and paraphrase)

Missa sine nomine (ii), 4vv, C iii (c.f.)

Missa, 8vv, MS lost in World War II

Credo de Sancto Johanne evangelista, 5vv, C ii (c.f. ant 'Occurrit beato Johanni ab exilio')

motets

Ave castissima, 4vv, C i (text: incipit only)

Ave Maria ... virgo serena, 5vv, C i (paraphrase of seq melody; Ct ii reconstructed in modern edn)

Exortum est in tenebris (Ps cxi.4) [= Fors seulement], 4vv, C i

Hic est vere martyr, 4vv, C i (survives only in kbd intabulation)

Laudate, pueri, Dominum, 4vv, 1538⁸, ed. H. Albrecht (Kassel, 1959) [= Hosanna of Missa sine nomine (i)]

Magnificat, 4vv, C i (alternatim with plainsong, 3rd tone)

Memorare mater Christi, 7vv, C i (for the feast of the Seven Sorrows of the BVM; c.f. T of Urreda's *Nunca fué pena mayor*)

Salve regini, 5vv, C i (alternatim with plainsong)

Sensus carnis mors est [= Ag II of Missa 'Mi mi'], 3vv, C i (text: paraphrase of Romans viii.6)

Virga et baculus tuus (Ps xii.4), 2vv, C i

secular

Een vrolic wesen, 4vv, C i (Barbireau's Sup in Sup)

Fors seulement (i), 4vv, C i (Ockeghem's Sup in the A)

Fors seulement (ii), 4vv, C i (the basis for Pipelare's mass)

Ic weedt een molenaarinne, 4vv, C i (paraphrase; based on a folksong)

Mijns liefskins bruyn ooghen, 4vv, C i (survives in 3 transpositions)

Morkin ic hebbe, 4vv, C i (text: incipit only)

Vray dieu d'amours, 4vv, C i (survives in 2 versions)

Vray dieu que pene m'esse, 4vv, C i (also attrib. Compère and Gaspart; probably not by Pipelare)

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RONALD CROSS

Piperinus [Pfaefferli], Christoph

(*b* Berne; *d* Basle, 1565). Swiss clergyman and music teacher. In 1541 he served as a minister's assistant in Interlaken. On 5 November 1543 he enrolled at Basle University where, between November 1546 and summer 1547, he gave private music lessons to Basilius Amerbach, son of the Basle humanist Bonifacius Amerbach. By 1547, Piperinus left Basle for Burgdorf, and from 1552 to 1555 he served as a clergyman in Bueren an der Aare. He apparently returned to Basle for a brief visit in 1559 and died of the plague in 1565.

Piperinus's activities as a music teacher are documented in extraordinary detail in four manuscripts, housed today in the University Library of Basle (*CH-Bu* F IX 32–5, F X 5–9, F X 22–4 and *kk* IV 23–7). They were compiled by Piperinus solely for the purpose of teaching the 'art of singing' to Basilius Amerbach. Collectively, they document Piperinus's teaching methods, reveal the repertory that he felt appropriate for the 13-year-old to learn and show the musical progress that Basilius would have made over a six-month period. Piperinus's teaching methods encompassed reading and copying music as well as singing music to solmization syllables. His pedagogical repertory included international as well as local polyphony; lieder, chansons, motets, *Magnificat* settings, hymns and secular Latin pieces by such composers as Sermisy, Janequin, Willaert, Senfl and Johannes Wannenmacher. Piperinus also worked as a music copyist; the two surviving manuscripts of Hans Buchner's *Fundamentum* and most of Buchner's organ compositions were copied by him.

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JOHN KMETZ

Pī phāt.

Classical instrumental ensemble of [Thailand](#), consisting of both melodic and rhythmic percussion instruments and an aerophone (oboe or flute). Functionally, the *pī phāt* performs the highest classes of compositions, such as extended suites and virtuoso pieces, for serious occasions such as the 'teacher-greeting' ceremony *wai khrū*, funerals and Buddhist rituals.

The *pī phāt* also accompanies *khōn* (masked theatre), *lakhōn* (dance theatre) and *nang yai* (large shadow theatre).

The essential *pī phāt* ensemble consists of the higher-pitched xylophone *ranāt ēk*, the lower-pitched circular gong-chime *khong wong yai*, *pī* (the quadruple-reed oboe that gives its name to the ensemble) plus *ching* (a pair of small cymbals) and one or two drums: *taphōn*, *klong song nā*, or *klong khaek*. This basic group, called *khruang hā* ('five instruments'), may be expanded through the addition of the lower-pitched xylophone *ranāt thum*, circular gong-chime *khong wong lek* and one or both of the metallophones *ranāt ēk lek* and *ranāt thum lek*, as well as various rhythmic percussion. There are principally three kinds of *pī phāt* in use today: the loud, hard-mallet ensemble *pī phāt mai khaeng* including the quadruple-reed oboe *pī*, the soft-mallet ensemble *pī phāt mai nuam* which includes both the two-string fiddle *so ū* and *khlui* (flute) instead of oboe, and the 'Mon' ensemble *pī phāt mon*, which is distinct from the others. Whereas the *pī phāt mai khaeng* plays the highest class of repertory, the *pī phāt mai nuam* plays lighter, more tuneful compositions. The *pī phāt mon*, while allegedly of Mon origin, is actually played by Thai musicians primarily for funerals. Whereas the usual circular gong-chimes are laid out horizontally, those of the Mon ensemble are U-shaped and stand vertically (for illustration see [Gong-chime](#), Table 1). In addition the Mon ensemble has an oboe distinguished by its deep pitch and large, loosely-attached bell (*pī mon*) similar to the *hnè* of Myanmar and may add a set of seven tuned drums (*poeng māng khok*) which has a melodic function and is hung on the inner wall of a circular frame. Other kinds of *pī phāt* ensembles formerly in use are now either extinct or rarely encountered.

The music of the *pī phāt* is perhaps the most challenging to listen to in Thailand's classical repertory owing to its predominantly motivic character. Though the most basic form of the composition is played by the larger circular gong-chime, listeners tend to focus on the more active higher-pitched xylophone and oboe parts; the former plays continuous octaves without evidence of phrasing. Even though general listeners in Thailand may have difficulty relating to the music, the sound of the *pī phāt* is associated with the country's most sacred rituals, and most acknowledge that the *pī phāt* represents Thai classical music in its highest form.

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TERRY E. MILLER

Pipkov, Lyubomir (Panayotov)

(*b* Lovech, 6/19 Sept 1904; *d* Sofia, 9 May 1974). Bulgarian composer and conductor; son of Panayot Pipkov. He studied at the Sofia State Music Academy, graduating in 1926, and then in Paris at the Ecole Normale (1926–32) under Dukas (composition), Léfébure (piano) and Boulanger (music history). After graduating he returned to Sofia and worked at the

National Opera, first as répétiteur, then as chorus master and finally as director (1944–7). In 1948 he was appointed professor of vocal ensemble and opera at the Sofia State Academy. He co-founded the society Contemporary Music in 1933, was founder of its successor, the Union of Bulgarian Composers, and from 1945 to 1952 he served as secretary of the Bulgarian Choral Union. He was director of the festival March Musical Days in Russe, and of Lilac Musical Days in Lovech. From the mid-1960s he was a member of the ISME.

The author of celebrated works of the 1920s and 30s, Pipkov was one of the most important representatives of the second generation of Bulgarian composers; as such he was a founder of a national style. His musical language evolved naturally through successive stages. In the early 1920s he made his début with chamber pieces in the style of Chopin, Schumann, Debussy and Ravel, while in the First String Quartet (1928, the first also in Bulgaria), having mastered the principles and forms of the European tradition, he moved to embrace Bulgarian folk music. During the remaining Paris years he took on board new genres while endorsing a typically Bulgarian epic sense of drama, an example being *Yaninite devet bratya* ('Jana's Nine Brothers', 1919–32), a work that was in effect the first Bulgarian classical opera. Upon his return to Sofia, Pipkov quickly established himself as a writer, critic (his article 'Za Balgarskiyat muzikalen stil' was something of a manifesto for the society Contemporary Music) and conductor, as well as composer. His vocal-orchestral *Svadba* ('Wedding'), completed in 1935, marks the beginning of the cantata in Bulgarian music, while the equally innovative First Symphony served to summarize the achievements of his first period.

The second phase in his output spans the 1940s and the first half of the 50s. His epic dramatic style is developed and perfected, particularly in the opera *Momchil* (1939–43), and in Symphony no.2 this gives rise to his most accomplished orchestral writing yet. At this juncture in his career Pipkov extended his teaching activities and assumed a higher public profile, and as an adjudicator and representative of the Union of Bulgarian Composers he travelled extensively throughout Europe.

In addition to their expressiveness and strong sense of drama, the works from the mid-1950s onwards convey the spirit of optimism. This is particularly true of *Oratoriya za nasheto vreme* ('Oratorio for our Time') and *Priglusheni pesni* ('Muted Songs'). The Fourth Symphony (1968–70) is highly individual, while the piano piece *Proletni priumitsi* ('Spring Caprices', 1971–2) revisits compositional ideas from earlier works.

As a whole, the operas and orchestral works have qualities which are akin to the realism of Shostakovich, Bartók and Britten.

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(selective list)

dramatic

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Antigona '43 (op, V. Bashev and P. Panchev, after Sophocles), op.63, 1961–2, Ruse Opera, 1963

Film scores: Trevoga [Trouble], op.29, 1948–50; Septemvriitsi [The Septembrists], op.35, 1952–4; Zemya [The Earth], op.41, 1956; Komandirat na otryada [Group Commander], op.45, 1958–59; Stublenskite lipi [The Linden Trees of Stublena], op.58, 1960; Tsarska milost [The Mercy of the Tsar], op.55, 1961–2; Legenda za Paisii [A Legend of Paisii], op.62, before 1973

Incid music

vocal

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instrumental

Orch: Sym. no.1, op.22, 1937–40; Prolet nad Trakiya [Spring in Thrace], op.16, chbr orch, 1938; Vn Conc., op.43, 1948–50; Geroichna uvertyura [Heroic Ov.], op.37, 1949; Patuvane iz Albaniya [Journey though Albania], op.38, str, 1949–52; Pf Conc., op.48, 1952–4; Sym no. 2, op.47, 1953–5; Sym.-Conc., op.56, vc, orch, 1953–63; Sym. no. 3, op.65, tpt, str, perc, 2 pf, 1965; Cl Conc., op.70, 1966; Sym. no. 4, op.74, str, 1968–70

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IVAN HLEBAROV

Pipkov, Panayot

(*b* Plovdiv, 21 Nov 1871; *d* Sofia, 25 Aug 1942). Bulgarian composer. As a child he studied the violin and sang in Baidanov's choir. In 1893 a scholarship enabled him to study for two years at the Milan Conservatory. Thereafter he returned to Bulgaria to work as a choral and orchestral conductor in Ruse, and from 1905 until his death he was active in Sofia as a teacher, actor, bandmaster, composer, chorus master of the Sofia National Opera, collaborator on a humorous newspaper and writer of poetry and plays.

Pipkov left a large number of choral songs, many for children, but he is notable above all for his small piano pieces, the first Bulgarian contributions to the genre. His very popular choral hymn *Varvi, narode vasrodeni* ('Go, Enlightened People') is sung throughout Bulgaria each 24 May, Slavonic Literature Day.

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LADA BRASHOVANOVA, MARIA KOSTAKEVA (work-list, bibliography)

Pippo del Violoncello.

See [Amadei, Filippo](#).

Pique

(Fr.).

See [Endpin](#).

Pique, François-Louis

(*b* Roret, nr Mirecourt, 1757; *d* Charenton St Maurice, nr Paris, 26 Oct 1822). French violin maker. He was an exact contemporary of Nicolas Lupot; the two were friends and business associates, and such is the similarity of their work that it is often confused. After serving an apprenticeship with Saunier at Mirecourt, Pique moved to Paris where he settled first in the rue Coquillière, near St Eustache; he moved to the rue de Grenelle-St-Honoré in 1798, and finally to the rue des Deux-Ecus. In 1794 Lupot left Orléans to join him, staying four years before opening his own business. The pattern of Pique's violins differs slightly from Lupot's and tends to be a little oversized. He had a liking for fronts of broad grain, and his scrolls are comparatively unimpressive. How much he influenced Lupot and how much it was the other way round is a matter for speculation, but the history of violin making in France probably owes more to Pique than is usually acknowledged. (*VannesE*)

CHARLES BEARE/SYLVETTE MILLIOT

Piquer

(Fr.).

A term meaning 'to dot' in the sense of [Notes inégales](#) or, as a type of bowing, to detach or separate. According to Loulié (*Elements*, Paris, 1696), *piquer* or *pointer*, applied to a passage of quavers written as equal ('in any time signature, but especially in triple time'), meant that the first quaver was to be played much longer than the second so that the first quaver 'ought to have a dot'. The result is evidently patterns of dotted quavers followed by semiquavers. On the other hand, Brossard (*Dictionnaire*, 1703) wrote that *picqué* or *pointé* meant about the same as spiccato or staccato, which to Brossard meant to play the notes detached or separated. He did not mention Loulié's dotted quaver–semiquaver pattern in this connection. See [Bow](#), §II, 2(vii); and [Pointer](#).

DAVID D. BOYDEN

Piquigny, Nicholas.

See [Pykini](#).

Pirchner, Werner

(b Hallitirol, 13 Feb 1940). Austrian composer and jazz musician. Self-taught as a composer and vibraphone player, he followed the latest trends in jazz music as a youth. Later influences included the theories of Schoenberg, and the music of composers from Bach, Schubert and Bartók to Thelonious Monk and John Cage. After arranging music for the Austrian armed forces' dance band, he became a freelance composer and performer. Co-founder of the Pirchner-Pepl-JazzZwio (1975–85) with the guitarist Harry Pepl, he has also appeared with the Oscar Klein Quartet, Mumelter's Concertodrom, Austria Dei, the Vienna Art Orchestra, Eisenbahner-Musik Innsbruck, the Lauren Newton Quartet and other performers and ensembles. He began to compose music for classical musicians in 1981. His sound design for Austrian Radio/Ö 1 was completed in 1994.

Pirchner's music projects a state of uncertainty. Mourning and melancholy never appear unambiguously and a suggestion of subversive sadness lingers even when there is a pretence of happiness. His work represents a fragment of culture not only against the apparent culture of the bourgeoisie, but also against the smugness of a provincial, patriotic, pseudo-popularism. Unlike many contemporary composers, Pirchner has not asked himself whether what he has done is new; instead, in the interest of self-criticism, he has taken what was already in existence, subjected it to a process of alienation in a highly original, oddly bizarre fashion and thereby held a mirror up to his county and his region. In his music, seriousness and entertainment are not incompatible opposites. As Harry Larcher noted in a radio broadcast: 'Rarely has a musician, a composer so self-consciously positioned himself between every category of music, the only place where the spirit can still move freely and unsupported by dogmatic allegiance'.

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H. Christoph: 'In dein Baunzerl drin', *Profil* (16 Dec 1996)

SIGRID WIESMANN

Pirck [Birk, Birckh, Birck, Pirckh, Pürk, Pürck], Wenzel Raimund (Johann)

(*b* Leopoldstadt, Vienna, bap. 27 June 1718; *d* Leopoldstadt, 17 July 1763). Austrian composer, organist and teacher. He spent his entire career at the Viennese court. From 1726 to 1739 he was a *Hofscholar*; his teachers included Matteo Palotta. On 6 February 1739 he succeeded Georg Reutter (i) as court organist, and he held this position until his death. He also taught music – in particular, keyboard playing – to the archdukes; Christoph Sonnleithner was another of his pupils. In his upbringing and in the style of his music he was a typical product of the imperial court, but copies he made of keyboard works by Handel show the breadth of his musical interests. As Kirkendale has shown, the solid learning that informs his more austere pieces, as well as his predilection for fugues in multi-movement instrumental works, may have influenced the musical tastes of Emperor Joseph II. His output has clearly not survived complete and it has not yet been systematically studied, especially as regards its importance for the Viennese pre-Classical style.

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Trattenimenti per clavicembalo (Vienna, 1757)

12 sonatas, str, *A-Wgm*; Sonata con trombe e timpani, C, *Wn*; 17 untitled works (incl. partitas, ballet music), str, *Wgm*; 25 sinfonias, a 4, *Wn, H-Gc*; Sinfonia o ouverture della pantomina, G, 1758, *A-Wn*; Sinfonia con corni di caccia, E♭, *Wn*; 16 str qts, *Wn*; Partia, C, a 3, Partia, F, a 4, *KR*; Partitta, g, a 3, Partitta, A, a 4, *H-Gc*
2 partitas, kbd, *Bn*; other kbd works, *A-Wn*

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OTTO BIBA

Pires, (Luís) Filipe

(*b* Lisbon, 26 June 1934). Portuguese composer and pianist. From 1946 to 1953 he studied the piano with Lúcio Mendes and composition with Artur Santos and Jorge Croner de Vasconcelos at the Lisbon Conservatory. From 1950 he has pursued a prominent career as a pianist in Portugal and later abroad. From 1957–60 he studied in Hanover, on a government grant, with Winifried Wolf (piano) and Ernst-Lothar von Knorr (composition). He then taught composition at the Oporto Conservatory (1960–70). Meanwhile, he worked as a critic and gave conferences and courses on analysis. During the 1960s he attended the Darmstadt summer courses and studied 12-note composition in Berlin with Kroellreuter (1964) and electronic music in Paris with Pierre Schaeffer (1970–72). From 1972–5 he taught composition, analysis and electronic music at the Lisbon Conservatory, of which he was also director. From 1975–9 he worked as a music specialist for the International Secretariat of UNESCO in Paris, and also in various private and state institutions. Since 1993 he has been professor of composition at Oporto Conservatory. He has received numerous composition prizes in Portugal and abroad.

The music of Pires's early period combines traditional formal structures with modal, 12-note and, since 1954, atonal elements arrived at through a progressive use of chromaticism. From 1958 onwards his music gradually evolved towards a 12-note style. In the 1960s he strove to extend his serialism to duration and dynamics, and explored combinations of timbre, permutations and variable and aleatory elements in relation to the form. In the 1970s he began to compose taped music using natural sources of sound. His interest in non-European cultures is evident in his use of hybrid scales and modes, heterophony and diverse musical quotations. From the 1980s onwards, his music has also had minimalist tendencies.

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(selective list)

Stage: Instantâneo (ballet), orch, 1962–4; Namban (ballet), tape, 1970; Os persas (incid music, Aeschylus), tape, 1970; O judeu (incid music, B. Santareno), tape, 1980, concert version, 1982; Tordesyalta (musical theatre), multimedia, 1982–3; Zoocratas (musical theatre), 4vv, pf, 1984–7

Orch: Akronos, str, 1964; Perspectivas, 3 groups, 1965; Mobiles, chbr orch, pf, 1968–9; Sintra: música para uma curta metragem imaginária, 1969; Variantes, 1979–80; Evocações, 1988; Epos, 1989–91

Vocal: 2 cantigas de amigo (King Dinis, King Sancho I), 1v, pf, 1949; 4 canções populares portuguesas (folksongs), female chorus, 1951–3, arr. chorus, 1975; 2 redondilhas de Camões, 1v, pf, 1953; 3 poemas de Fernando Pessoa, 1v, pf, 1954, orchd, 1985; 6 poemas de Eduardo Mörike, chorus, 1958; Regresso eterno (R. Cinatti), Bar/spkr, orch, 1961; Portugaliae genesis (old Portuguese and Latin Texts), Bar, chorus, orch, 1968; Canção IV de Camões, 12vv, 1980; 20 canções, chorus, 1981

Chbr: Sonatina, vn, pf, 1952; Sonatina, vc, pf, 1954; Str Qt, 1958; Str Trio, 1959; Pf Trio, 1959–60; Metronomie, fl, hp, va, 1966; Figurações III, 2 pf, 1969; In memoriam Béla Bartók, str qt, 1970; Ostinati, 6 perc, 1970; Diálogos, 8 insts, tape, 1975; Monólogos, 8 insts, 1983; Septet, brass insts, 1985; Stretto, 2 pf, 1987; Miniaturas, b cl, mar, 1994

Solo inst: 3 bagatelas, pf, 1949–52; Partita, pf, 1953, orchd, 1966; Pf Sonata, 1953–4; Estudo, perc, 1966; Figurações I, fl, 1968; Figurações II, pf, 1969; Figurações IV, hp, 1970; Cantiga variada, pf, 1977; Figurações V, a sax, 1984; Figurações VI, mar, 1984; Figurações VII, gui, 1986; Zoocratas, pf [after musical theatre]; Estudos de sonoridades, pf, 1993; Figurações VIII, bn, 1995; Disimulación, gui, 1996

Tape: Estudo electrónico, 1972; Homo sapiens, 1972; Lítania, 1972; Reportagem, 1974; Canto ecuménico, 1979

Principal publishers: Are, Curci, Musicoteca, Oficina Musical, Zimmermann

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P. Figueiredo: 'Entrevista com o compositor Luís Filipe Pires', *Arte musical*, iii (1996), 101–17

ADRIANA LATINO

Pires, Maria-João

(b Lisbon, 23 July 1944). Portuguese pianist. She first appeared in public at the age of four, and between 1953 and 1960 studied at the Conservatório Nacional in Lisbon with Campos Coelho and Francine Benoit. At 18 she won a scholarship to study in Germany, first at the Musikhochschule in Munich with Rosl Schid and then in Hanover with Karl Engel. In 1970 she won the Beethoven Bicentennial Competition in Brussels and commenced an international career. She made highly acclaimed recital débuts at the

Queen Elizabeth Hall in London in 1986 and Carnegie Hall, New York, in 1989. But long periods of silence (notably between 1978 and 1982) have reflected her need for stocktaking and her dislike of the exigencies of a modern concert pianist's life. An avid chamber music player, Pires has toured extensively with the French violinist Augustin Dumay, and in 1994 formed a trio with him and the cellist Jian Wang. Her numerous recordings include two complete sets of Mozart piano sonatas and many of his piano concertos, much Chopin (for whom she shows a special affinity) and discs of Bach, Schubert and Schumann. With Dumay she has recorded chamber music by Mozart, Beethoven, Brahms, Grieg, Franck, Debussy and Ravel. All Pires's performances are distinguished by her crystalline technique, spontaneous poetry and profound, impassioned musicianship.

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BRYCE MORRISON

Pires, Vasco

(*fl* Coimbra, 1481–1509). Portuguese composer. He was appointed a singer at Coimbra Cathedral on 1 April 1481. In 1509 he was described as 'the bishop's singer' and held a prebend at S João d'Almedina. In the sale of some cathedral property on 20 December 1547 he is mentioned as a deceased *mestre de capela*. There are two extant works by him, a four-part *Magnificat quarti toni*, even-numbered verses only (*P-Cug*, choirbooks 12 and 32) and a three-part alleluia, also in the fourth tone (*P-Cug*, choirbooks 9 and 12; ed. in PM, ser.A, xxxvii, 1982). The textless alleluia was the first of a long series of similar pieces written in Portugal: these all lack text but were therefore adaptable to any feast.

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ROBERT STEVENSON

P'iri.

Small, cylindrical double-reed pipe of Korea. There are three main types: *hyang-p'iri* ('native *p'iri*'), *se-p'iri* ('thin *p'iri*') and *tang-p'iri* ('Chinese *p'iri*'); the *hyang-p'iri* is sometimes called *sagwan* or *tae-p'iri*. All three types are made of bamboo, use oversize bamboo reeds and have eight finger-holes; they are distinguished by size, timbre, tessitura and repertory. In addition to these three types, there are countless folk instruments with great differences in size, numbers of holes, and playing techniques.

The *hyang-p'iri* is about 27 cm long with a shaved bamboo double reed, itself over 7 cm long and more than 1 cm wide. The first finger-hole is in the

rear, and the instrument has a range of less than two octaves, overblowing not being used. The *hyang-p'iri* has a loud, rough and nasal timbre, and in ensembles it is always the lead instrument. It is used both in court music (such as the ensemble piece *Sujech'ŏn*) and in folk music (shaman instrumental ensembles and the virtuoso solo genre *sanjo*). There is a system of onomatopoeic notation using the nasal consonant *n* with various vowels (*na*, *nu*, *nŏ* etc).

The *se-p'iri* is somewhat shorter and more slender than the *hyang-p'iri* but similar in range and construction. Its tone is much gentler than either of the other two *p'iri*, and it is therefore reserved for ensembles which accompany singing (e.g., lyrical *kagok* or *sijo* poetry chanting) or which use the soft Korean string instruments (as in the 'string version' of the suite *Yŏngsan hoesang*). Its use is limited to aristocratic genres.

The *tang-p'iri* is the same length as the *se-p'iri* but is considerably thicker, being made of dark and aged bamboo with prominent nodes. Its bore is the largest of the three types of *p'iri*, and the thumb-hole is the second (not the first) of the eight holes. The *tang-p'iri* is considered the hardest to play and overblowing at the 11th is used to obtain three notes in the high register. Its tone is more strident than that of the *hyang-p'iri*, and it is restricted to court music, both *tangak* ('Chinese music') and *hyangak* ('native music').

All three *p'iri* have a wide dynamic range and are highly expressive. Subtle gradations of pitch, as well as the wide vibrato characteristic of Korean music, may be obtained by varying the lip pressure on the reed, the air pressure and the position of the reed in the mouth.

The *p'iri*, which bears a close relationship to the Japanese [Hichiriki](#) and the Chinese *guan*, is considered Central Asian in origin, from the ancient state of Kucha, now in western China. The name *p'iri* is used to describe instruments in a Korean ensemble at the court of the Chinese Sui dynasty (581–618 ce). Korean sources indicate that the *p'iri* was in use at the Korean court by 1076, and 20 *p'iri* were included in a gift of instruments from the Song Chinese emperor in 1114.

The Chinese treatise *Yueshu* (1103) indicates that the *p'iri* (Chin.: *bili*) had nine finger-holes, but the *Akhak kwebŏm* (1493) observes that all the necessary pitches may be obtained with only eight. The Korean instruments have subsequently retained the eight-hole configuration, while the Japanese *hichiriki* still has nine.

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ROBERT C. PROVINE

Piriou, Adolphe

(*b* Morlaix, 7 Sept 1878; *d* Paris, 3 Feb 1964). French composer. The son of a pharmacist of Scottish origin, he studied for five years at the Ecole Supérieure de Pharmacie in Paris before leaving in order to devote himself to music. He studied the violin with Joseph Debroux and Lucien Capet, and then composition with his brothers-in-law Pierre and Aymé Kunc in Toulouse, where the latter was director of the Conservatoire. On returning to Paris he completed his studies with D'Indy and Sérieyx, and was advised by Florent Schmitt. His compositions won several prizes, and he was active as a music critic and writer (he contributed to *Cobbett's Cyclopedic Survey of Chamber Music*), and as a researcher and producer for French Radio.

Piriou derived his chief inspiration from his native Brittany, which he celebrated in several of his works. Trained in the school of D'Indy, he did not always avoid a longwindedness which sometimes stifled poetic and melodic inspiration. The most original part of his work is in his symphonic compositions and his remarkable ballet with choruses, *Le rouet d'Armor* (1922–3), which skilfully integrates many traditional Breton songs and dances into its colourful language.

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Orch: *3 contes*, op.6, 1911; *Au pied d'un vieux calvaire*, op.11, 1912; *Au pays de Komor*, orch suite, op.18a, 1920 [see *Vocal and Choral: Komor*]; *Sinfonia* (Sym. no.1), op.32, 1932–3; *Par les landes fleuries* (Sym. no.2), op.46, 1944–6; *Sym. no.3*, op.65, 1943

Inst: *Sonate*, a, op.4, vn, pf, 1908–31; *A la belle saison*, op.19, pf, 1910–32; *3 contes*, op.6, pf, 1911; *Jeux d'enfants petits et grands*, op.14, pf, 1913; *Str Qt*, g, op.21, 1923–30; *Pavane pour Mélisande*, op.22, pf, 1928; *Scherzo-danse*, op.23, pf, 1928; *3 pièces*, op.37, 4 sax, 1935; *Divertissement*, op.47, 4 cl/4 sax, 1938; *Aria et final*, op.48, ob, cl, bn, 1938

Vocal and Choral: *Cornouailles* (grande fresque musicale), op.12, solo vv, chorus, orch, 1912–32; *La nativité de la très sainte Vierge* (petit orat.), op.16, S, chorus, wind, 1919; *Komor* (conte musical, C. Leconte de Lisle), op.18, solo vv, chorus, orch, 1920; *Neiges et flammes* (G.L. Garnier), op.33, 1v, orch, 1933–4

Songs (1v, pf): *Heures d'été* (A. Samain), op.1, 1905–6; *Dans l'ombre des légendes* (F. Ménez), op.10, 1912; *Chansons marines* (C. Dervenn), op.49, 1937; *Efflorescences* (L. Marschutz), op.51, 1940–41; *La danse* (J. de Lassus), op.68, 1955–6

Principal publishers: Lemoine, Salabert

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JACQUES TCHAMKERTEN

Piron, (Charles) Alexis

(b Dijon, 9 July 1689; d Paris, 21 Jan 1773). French dramatist. After studying law at Besançon, in 1719 he came to Paris where he began a long and successful association with the Fair Theatres. His first work produced there, the monologue *Arlequin Deucalion* (1722), brilliantly flouted the ban on spoken dialogue imposed by the official theatres and immediately established his reputation. In several *opéras comiques* of the 1720s he collaborated with composers of the stature of Rameau (*L'Endriague*, 1723; *L'enrôlement d'Arlequin*, 1726; *La P[ucelage], ou La rose*, 1726; *La robe de dissension*, 1726) and Royer (*Le fâcheux veuvage*, 1725; *Crédit est mort*, 1726). Their newly composed music not only relieved the staple diet of traditional melodies that was still the norm at the Fairs but also, in its 'operatic' style, acted as a clever foil to the *doubles entendres* and the farcical, episodic nature of the plays themselves. Other plays included music by L'abbé (*l'âne*) (*Le mariage de Momus*, 1722; *Tirésias*, 1722; *L'âne d'or*, 1725) and Voisin (*L'âne d'or*; *Les chimères*, 1725). The playwright probably introduced Rameau to several of his future librettists, among them Fuzelier, who also worked at the Fair Theatres.

Piron's plays for the Comédie-Française – one of which, *Les courses de Tempé* (1734), involved a further collaboration with Rameau – were more coolly received, though the comedy *La métromanie* (1738) was an outright and enduring success.

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- G. von Proschwitz, ed.:** *Alexis Piron, épistolier: choix de ses lettres* (Göteborg, 1982)

GRAHAM SADLER

Pironkov, Simeon (Angelov)

(b Lom, 18 June 1927). Bulgarian composer. He studied composition with Hadjiev and Stoyanov at the State Music Academy, Sofia, graduating in 1953. Before becoming a freelance composer (1962), he worked as a

violinist and conductor. He was later appointed associate professor at the Higher Institute of Theatrical Arts and in 1980 became vice-president of the Union of Bulgarian Composers. In 1985 he was awarded the Herder Prize. His marked intellectual background has led him to adopt ideas found in avant-garde music, though with restraint and always from a philosophical perspective. His writing for films and the theatre has helped shape a laconic and structurally clear musical expression. The orchestral *Noshtna muzika* ('Night Music', 1968) is representative of the so-called Bulgarian neo-romanticism, which began with Nenov and continued in the work of Aleksandar Kandov. The Bulgarian folk influences in *Night Music* signify a way of combining the experience of the individual with that of the contemporary age. Moral and philosophical questions are preferred subjects in his stage works.

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(selective list)

stage

librettos by the composer

Istinskata apologiya na Sokrat [Socrates' Real Apology] (op, 1, after K. Varnalis), concert perf., 1967; staged Sofia, National, 16 June 1982

Dobriyat chovek ot Sechuan [The Good Person of Szechwan] (op, after B. Brecht), 1969, Stara Zagora Opera, 24 June 1972

Zhitiye i stradaniye greshnago Sofroniya [The Life and Suffering of Sinful Sophronius] (op, 1), 1976; concert perf., 1977

Pustrata ptitsa [The Motley Bird] (comic op, 2 parts), 1979, Ruse Opera, 28 Sept 1980

O, moya mechta [Oh, My Dream] (lyrical comedy, 2 parts), 1985, Ruse Opera, 19 May 1987

other works

Orch: Sym., str, 1960; Dvizheniya [Movements], 1967; Noshtna muzika [Nightmusic], 1968; Rekviyem za ydin neizvesten mlad chovek [Requiem for an Unknown Young Person], 1968; Baletna muzika v pamet na Stravinski [Ballet Music in memoriam Stravinsky], 1972; Music for 2 Pf, Orch, 1973; Conc. rustico, vc, orch, 1982; Lirichna syuita [Lyric Suite], 1983; FI Conc., 1987; Vn Conc., 1989; Passacaglia, 1991

Vocal: Posveshteniye [Dedication], female v, fl, vc, gui, vib, 1962, rev. 1997; Songs (B. Brecht), 1977; Bosnenska prispivna [Bosnian Lullaby], 1993; Zeleniyat dazhd [Green Rain], chorus, 1994; Fantaziya (H. Heine), Bar, vc, pf, 1997

Chbr and solo inst: Str Qt no.2, 1966; Detski albom [Children's Album], pf, 1983; Str Qt no.3, 1985; Variations, vn, pf, 1985; Ecological Trio, vn, cl, db, 1987; Pesni za smarta [Songs about Death], 1988; Pesni za zhivota [Songs about Life], 1988; Kamerna simfoniya [Chbr Sym.], 11 insts, 1990; Pametna na pianoto [The Memory of Piano], pf, 1995

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MAGDALENA MANOLOVA

Pirot, André.

See [Pirro, André](#).

Pirouette.

The term used by Mersenne in *Harmonie universelle* for the turned wooden component mounted on a conical brass tube which is inserted into the upper end of a shawm and receives the double reed (see [Shawm](#), §1). It functions as a support for the lips, allowing the reed to vibrate freely inside the player's mouth, facilitating embouchure technique. It was also used on the earlier type of [Racket](#) and on the 18th-century *bason d'amour* (see [Hautbois d'église](#)). The French term, which Mersenne claimed was used by makers, became universally adopted by modern historians before a 17th-century English term 'fliew' (flue) came to notice in James Talbot's MS treatise of c1695 (*GB-Och*). In modern Catalonia, where shawms are still played, the corresponding term is *tudél*, also meaning a bassoon crook.

ANTHONY C. BAINES

Piroye, Charles

(*b* ?Paris, 1668–72; *d* ?Paris, 1717–30). French composer, organist and harpsichordist. A pupil of Lully and Lambert, he served from 1690 to 1712 as organist of the Jacobins and from 1708 to 1717 at St Honoré. After leaving St Honoré he seems to have spent the remainder of his life as a harpsichord teacher. In 1732 he was mentioned by Titon du Tillet as one of the 'most able organists recently deceased', so the claim in the publisher's preface to his *Pièces choisies* that 'his compositions have acquired for him a well established reputation and his learned and delicate way of playing the organ and harpsichord bring each day renewed applause' is not without corroboration. Yet in the *capitation* lists of 1695 Piroye is taxed in the second of three classes, a step below such masters as Couperin, Marchand, d'Anglebert and Grigny. He was among the organists and harpsichordists who had to defend their profession against the onerous claims of the corporation of dance musicians in a dispute which dragged on from 1692 to 1773.

Piroye's works, though not numerous, cover a much broader range than is usual with French organists. His *Pièces choisies* are quite unlike other French organ music of the period, being clearly theatrical in nature. The titles – *La paix*, *L'allegresse* etc. – suggest divertissements, and the musical styles are those of the dance, with rhythms of the chaconne, gavotte, gigue and so forth. The textures, however, are closer to organ music than to typical harpsichord style. They are all in the form of multi-sectional 'dialogues' between different choirs of the instrument. According

to Jean Bonfils (*MGG1*), the chromaticism and unconventional approach to form in *Jephté* suggest the influence of M.-A. Charpentier more than that of Lully and Lambert.

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Jephté (tragedy, 3), 1703, *F-Pn*

Messe de M. Biroat ('plain-chant musical'), *Pn*

Cantique pour le temps de Noël, S, bc (Paris, 1703); ed. E. Borrel (Paris, 1922)

Le retour d'Eurydice aux enfers, S, 2 vn/fl, bc, intended as an afterpiece to Clérambault's cant. 'Orphée'

3 livres d'airs sérieux et à boire (Paris, 1695–7)

9 airs in *Recueil d'airs sérieux et à boire de différents auteurs* (Paris, 1695³–1724)

Pièces choisies ... tant pour l'orgue et le clavecin, que pour toutes sortes d'instruments de musique (Paris, 1712/*R*); La béatitude (inc.), ed. F. Raugel, *Les maîtres français de l'orgue aux XVIIe et XVIIIe siècles*, ii (Paris, ?1951)

Premier livre de clavecin, lost (cited in catalogues, 1742 and 1751; facs. of the first piece, *La Royale*, in *Un Livre d'orgue d'Entrevaux*, Alpes-Maritime, 1984)

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DAVID FULLER

Pirro, André(-Gabriel-Edme)

(*b* St Dizier, Haute-Marne, 12 Feb 1869; *d* Paris, 11 Nov 1943). French musicologist and organist. After studying with his father Jean Pirro, the local organist, he attended Franck's and Widor's organ classes at the Paris Conservatoire as a listener (1889–91); at this time he was organist and *maître de chapelle* at the Collège Stanislas. He also studied law at the Sorbonne while making a private study of music technique, and later attended the arts faculty at Nancy (1898–9). Subsequently he took the doctorat ès lettres at the Sorbonne in 1907 with an important dissertation on Bach's aesthetic. On the foundation of the Schola Cantorum (1896) he became a member of the directorial committee and professor of music history and the organ; after a period as organist at St Jean-Baptiste-de-Belleville (1900–04) he taught at the Ecole des Hautes Etudes (1904–14). His career reached its climax with his appointment as Rolland's successor as professor of music history at the Sorbonne (1912–37), where in 1920 he established the first practical music university course in France. His pupils included Bridgman, Féodorov, Hertzmann, Machabey, Pincherle, Plamenac, Rokseth and Thibault.

Pirro's early interest in organ playing led him naturally to Bach as the subject of his first book, *L'orgue de Jean-Sébastien Bach*, which provides a valuable examination of Bach's output in relation to that of his precursors. His outstanding *L'esthétique de Jean-Sébastien Bach* attempted to define

the symbolism of the music and earned him commendation from Schweitzer.

With three other books Pirro became established as a pioneer of modern French musicology: *Les clavecinistes*, Schütz and *Dietrich Buxtehude*, a figure that had attracted his interest during his work on Bach's predecessors. Pirro's numerous articles on early music include studies of the notation and performance of 15th- and 16th-century music, the frottola, Frescobaldi, 17th- and early 18th-century German music and several accounts of French organists; these show his awareness of the necessity for precise documentation of what was then largely uncharted material. His last and greatest work, *Histoire de la musique de la fin du XVIe siècle à la fin du XVIIe* is an object lesson in scholarship, being packed with material gained at first hand or checked from reliable sources, and informed by keen critical insight.

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Pirrotta, Nino [Antonino]

(*b* Palermo, 13 June 1908; *d* Palermo, 23 Jan 1998). Italian musicologist. He studied music first at Palermo Conservatory and then from 1927 at Florence Conservatory (organ and organ composition diploma, 1930), and took a liberal arts degree with a thesis in art history at the University of Florence (1931). After a brief period as a radio organist he taught music history and worked as librarian at the Palermo Conservatory (1936–48), later becoming chief librarian of the Conservatorio di S Cecilia, Rome (1948–56); he was a founder (1951) and vice-president of the IAML (1951–4). In 1954–5 he was visiting professor at Princeton University and also lectured at UCLA (summer 1955) and Columbia University (1955); from 1956 to 1972 he was professor at Harvard University, where he was also chairman of the department (1965–8). He returned to Italy in 1972 to take up an appointment as professor of music history at Rome University. He was a member of the American Academy of Arts and Sciences (from 1967), the Accademia Nazionale di S Cecilia and the Accademia Nazionale dei Lincei, as well as honorary member of the AMS, the IMS, the Royal Musical Association and corresponding fellow of the British Academy. A council member for Harvard Publications in Music (1968–72), he received honorary doctorates from Holy Cross College (1970), Chicago University (1975), the University of Cambridge (1985), Princeton University (1985) and the University of Urbino (1996). He was awarded the Feltrinelli prize from the Accademia di Lincei in 1983.

Pirrotta's interest in musicology was stimulated by a request from Ettore Li Gotti, professor of philology at the University of Palermo, to collaborate with him on a study of Sacchetti and the music of his period; for this research (published 1935) Pirrotta taught himself the notation, theory, forms and various other aspects of 14th-century Italian music. His next significant publications (delayed by the war) included an examination of French influence on Italian music of about the same period, and a study of the 14th-century madrigal and caccia. With Li Gotti he examined the newly discovered Lucca manuscript; this led him to an important account of Ciconia (then little known) and his style in relation to his Italian contemporaries. Paolo da Firenze, another composer represented in the manuscript, also became the subject of an independent study. As a result of these investigations he began to edit *The Music of Fourteenth-Century Italy* (1954–64). His writings on the music of the Ars Nova exhibit a patient logic and clarity of thought that characterize all his work: while never refusing to admit the existence of other points of view, his intellectual and musical honesty often led him to adopt a conservative (and thus often wholly independent) position. In many of his studies (e.g. 'Music and Cultural Tendencies in 15th-Century Italy', 1966) Pirrotta used his wide cultural knowledge and informed understanding of humanist sources to illustrate his analysis of the texts and his account of music's place in society. Breadth of understanding and freshness of approach also characterized his study of 17th-century opera; 'Early Opera and Aria' (1968) is an excellent disentanglement of the many interrelated applications of early monodic style. His work on the connections between

commedia dell'arte and opera further demonstrated his ability to recognize relationships between the various traditions he examined. His articles have been reprinted in four different collections (see 1984, 1987 and 1994).

Pirrotta's thorough knowledge of so many periods (not only of Italian music but other areas of Italian culture as well) made him highly influential in the formation of several prominent American musicologists, and in Italy his careful, methodical approach greatly benefited young scholars. He was honoured with three Festschriften: *In cantu et in sermone: for Nino Pirrotta on his 80th Birthday*, ed. F. Della Seta and F. Piperno (Florence, 1989); *Cecilianiana per Nino Pirrotta*, ed. M.A. Balsano and G. Collisani (Palermo, 1994); and 'A Memorial Gathering for Nino Pirrotta', *Studi Musicali*, xxviii (1999). Five issues of periodicals were dedicated to him: *RIM*, x (1975); *MD*, xlix (1975); *Ricerca*, x (1998); *Avidi lumi*, i (1998); and a section of *Studi musicali*, xxviii (1999), 43–63.

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Pirumov, Aleksandr Ivanovich

(*b* Tbilisi, 6 Feb 1930; *d* Moscow, 20 July 1995). Russian composer. He studied the piano with Vissarion Shiukashvili at the Music School in Tbilisi. From the 1950s he lived in Moscow; he graduated from the class of Kabalevsky at the Moscow Conservatory (1956) and completed his postgraduate studies in 1960. From 1962 he taught composition and counterpoint at the Moscow Conservatory. He was made Honoured Representative of the Arts of Russia in 1983.

Initially Pirumov worked principally with instrumental genres and quickly established himself as a composer with a refined technique and an original style based on the unique synthesis of Armenian folk idiom and contemporary European concert music. He composed several set pieces for the International Tchaikovsky Competition – Prelude and Toccata for the second competition (1962) and Scherzo for the fifth (1974) – and for the All-Union Competition of Young Performers he composed *Kontsert-variatsii* (1972). Shostakovich had a high regard for Pirumov's String Quartet no.2, which was presented as his diploma work on graduation from the Conservatory.

Echoes of Armenian choral songs can be discerned as early as the cantata *Dvadtsat' shest'* ('Twenty-Six', 1956); later, the oriental theme manifests itself in the composer's frequent use of poetry from the East (Rabindranath Tagore, Abulkosim Lakhuti, Avetik Isaakian, Ashot Grashi, Rasul Gamzatov) and in the liberal sprinkling of national tunes and rhythms (e.g. the *Lezghinka* as thematic material). The Second String Quartet and the Third Symphony in particular quote traditional melodies, the latter from the *Sayat'-Nova* collection of songs. Other characteristics include the use of exotic instruments such as the *Duduk*, *Saz* and *Tār*, and choruses based

on the verse-refrain form more commonly associated with folksong. The colourfulness, the picturesqueness and the reliance on folk dance genres in his symphonies suggest a link with the music of Khachaturian. But, as distinct from the latter, Pirumov is predisposed towards epic profundity, and towards lucid, lyrical meditation.

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JURY IVANOVICH PAISOV

Pisa.

City in Italy, in Tuscany. Settled by the Romans in 89 bce, it was one of the four medieval Sea Republics and was conquered by the Medici in 1494. Its oldest musical documents are three *Exultet* settings, two from the 11th century (*campo aperto*, almost completely diastematic) and one from the 13th (in central Italian notation). By the 11th century, the cathedral had a *canonico cantor* (later called *magister schola*), who directed the clerics in liturgical singing, and there is evidence that it had an organ by the 16th century (its bellows were restored in 1571). On 7 February 1556 the clerics' *schola cantorum* was replaced by a new *cappella* based on Flemish models. The cathedral was closed in 1595 because of a fire which apparently destroyed its library; the 17th-century inventories of the library show that during the 16th century the *cappella* repertory had included works by Willaert, Palestrina, Lassus, Marenzio and Vincenzo Galilei. The building was reopened in 1605. The cathedral organ was rebuilt, according to Banchieri (*Conclusioni del suono dell'organo*, 1609), by a 'Flemish' builder in consultation with the cathedral organist Antonio Buonavita, and Emilio de' Cavalieri. Among the *maestri di cappella* of the 17th century were Pompeo Signorucci, Vincenzo Mercanti and Teofilo Macchetti, whose musical manuscripts were acquired in 1715 by the Opera del Duomo (the administrative body of the cathedral) and whose liturgical services (mostly lost) were regularly performed. In the 18th century G.C.M. Clari and G.G. Brunetti were *maestri di cappella*; they performed works by Haydn, Cimarosa and Cherubini and their own four-part compositions with string or organ accompaniment. In the late 20th century the cathedral had a choir of 16 singers, an organist and a music director.

The Cavalieri di S Stefano, a lay order of knights, was founded by Cosimo I de' Medici in 1561. In 1571 their church (S Stefano dei Cavalieri) was consecrated and a *cappella musicale* founded; it had only voices at first but from the 17th century instruments as well. Notable *maestri* include Antonio Brunelli, G.L. Cattani and F.M. Gherardeschi. 311 volumes of music dating from the 17th century to the 19th are extant, as well as 65 volumes of chant (the earliest dated 1561). The order was suppressed in 1859 and the *cappella* disbanded, leaving only an organist. A large organ was built in 1571 by Onofrio Zeffirini of Cortona, and a second and smaller one in 1618 by Cosimo Ravani. In 1733–7 A.B. della Ciaia supervised the construction of a new, grand instrument, built by the best Italian makers of the period, with 60 stops and four manuals (a fifth keyboard was a harpsichord), which became one of the most famous organs in Europe. It was modified several times (1839, 1870, 1913–14), and finally connected to the Zeffirini organ and furnished with pneumatic and electric action.

Other centres of sacred music were the church of S Caterina and S Nicola, the church of the Medici grand dukes, who spent Carnival to Holy Week in Pisa regularly from 1601 to 1625 and occasionally until 1684. They brought their Florentine musicians to participate in services at S Nicola, where until 1614 Caccini was *maestro di cappella* and his family performed; works by Peri were also heard there. The first record of secular music dates from 1588, when two 20-part madrigals by Buonavita, then organist at S Stefano, were performed for the arrival of Grand Duke Ferdinand I. The next year, for the arrival of Ferdinand's bride Christina of Lorena, there were mock battles with three pieces by Buonavita interspersed. In 1605 the grand dukes offered *giostre*, *abbattimenti d'armi*, *casi armigeri* and a *ballo*

martiale to celebrate the marriage of Enea Piccolomini and Caterina Adimari, and in 1606 an *Abatimento di Diario et il finto Alessandro* with words and music by Duke Ferdinand Gonzaga was performed. Further court performances included an opera by Gonzaga (1607, in the hall of the Consoli di Mare, later the Teatro Pubblico) and C. Galletti's *L'Orindo* (1608). Antonio Pisani's cantata *Alfea reverente* (1639) was composed for the arrival of Vittoria della Rovere, wife of Grand Duke Ferdinand II. A number of court opera performances are documented from 1671 until 1701, after which there seems to have been a hiatus until Carnival 1732. The oratorio *Il martirio di San Giovanni Nepomuceno* was given in the cathedral in 1737, and another in 1761 at S Francesco; in 1790 *Debora e Sisara*, an *azione sacra* by P.A. Guglielmi, was given in the Teatro dei Nobili Fratelli Prini (opened 1771). On the whole, however, secular works seem to have dominated, many in honour of the ruling family, notably works by Brunetti in 1761 and 1766. The Teatro dei Nobili continued to operate until the last years of the century, offering two seasons of opera a year (Carnival and spring). It was later administered by the Accademia dei Costanti (1798) and the Accademia dei Ravvivati (1822); in 1878 it became the Teatro Ernesto Rossi. Operas were given up to 1900; it closed in 1930.

In 1807 an outdoor arena was built, the Teatro Diurno (the Arena Garibaldi from 1882). It was originally intended to be a racecourse, but from 1873 it also presented opera (the first being Verdi's *Il trovatore*); it closed in 1895. The Politeama, another outdoor opera theatre, opened in 1865 with Ricci's *Crespino e la Comare*; it was destroyed during World War II. The Regio Teatro Nuovo (now the Teatro Comunale Giuseppe Verdi) opened in 1867 with Rossini's *Guillaume Tell*. It has excellent acoustics, and mounts a short but popular autumn opera season. It was restored from 1985 to 1989 and reopened with the world première of Roberto De Simone's *Mistero e processo di Giovanna d'Arco*.

A Banda dei Cacciatori was founded by the Cavalieri and other Pisan noblemen in 1765; it played at ceremonies all over Tuscany. In 1803 it was reorganized as the Corpo Filarmonico degli Urbani, in 1819 as the Società Filarmonica degli Alfei, and in 1849 (as part of the Guardia Civica) as the Società Filarmonica Militare degli Alfei. From 1868 it was called the Società Filarmonica Pisana. It was still active in the late 20th century.

The first choral society, the Vincenzo Galilei Male-Voice Choir (founded 1881), was a product of the Scuola Corale. In the early 20th century it began to participate in local opera productions; it was reorganized in 1910 as the Società Corale Pisana, and in 1958, under B. Pizzi, it won first prize in the Arezzo International Choral Competition. In 1976 it became a mixed choir. At S Nicola a children's choir, Pueri Cantores, was established in 1963, followed by a young people's choir, Coro Polifonico, in 1991. In 1973 P. Farulli organized a chorus and orchestra to perform Bach; only the choir is still active.

The first concert society, the Società Amici della Musica (1920–60), was succeeded by a section of the Gioventù Musicale (from 1959), the Goethe Institute (1961–6), the Scuola Normale (from 1967), the Associazione Pisana Amici della Lirica (from 1972) and the International Federation of Business and Professional Women (from 1978). This organization also

holds a national piano competition each year. Organ concerts are given in the cathedral, where a new organ by Mascioni was inaugurated in 1981; at S Stefano; and at S Nicola, which has a three-manual Tamburini organ. The Teatro Verdi organizes an annual opera and concert season. Concerts are also given in the Aula Magna of the university, the Sala degli Stemmi of the Scuola Normale, the church of S Paolo all'Orto (restored as a concert hall in 1992) and, in summer, in Giardino Scotto, in the 'Sapienza' quadrangle of the university and in the gardens of villas on the outskirts of the city.

As early as the 11th century music was taught at the cathedral school, and from the 16th century at the church of the Cavalieri as well. The Scuola Corale was founded by the Società Filarmonica degli Alfei (1855). Because of the proximity of Pisa to the conservatory at Florence and the municipal music schools at Lucca and Livorno, there are no such establishments in the city. There are, however, two private music schools: the Scuola di Musica Giuseppe Bonamici and the Scuola della Società Filarmonica. The International Society for Music Education has a branch in Pisa. The holdings of the Biblioteca Universitaria include 323 librettos and 334 music and music-related manuscripts, several including medieval treatises. In 1987 the Associazione Toscana per la Ricerca delle Fonti Musicali was founded in Pisa; the university series Studi Musicali Toscani was founded by Carolyn Gianturco in 1993.

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STEFANO BARANDONI, CAROLYN GIANTURCO

Pisa, Agostino

(fl Rome, 1611). Italian music theorist. In Rome in 1611 he published *Breve dichiarazione della battuta musicale, opera non solo utile ma necessaria a quelli che desiderano fare profitto nella musica*. Later that year a revised and enlarged version appeared there, as *Battuta della musica ... opera nova utile e necessaria alli professori della musica* (1611/R), as did a sonnet from the latter as *Brevissima dichiarazione della battuta della musica*. He was a priest and styled himself a 'doctor of canon and civil law, and theoretical and practising musician' on the title-page of *Battuta della musica*. Since the dedication was signed in Rome it appears that he lived there at the time.

In his manuscript *Trattato della battuta musicale* (1643), P.F. Valentini stated that 'during the year 1611 differences of opinion arose among certain virtuosos in Rome about musical beat, and books and sonnets about it were published'; Pisa's three publications were among them, and the aura of controversy no doubt accounts for the polemical tone of the two main ones. Of fundamental importance in Pisa's writings is the structure of the musical beat, in particular the establishment of its beginning and end. He cited many authors to support his point of view but his principal authority was Zarlino (*Le istituzioni harmoniche*, iii, Venice, 1558/R), who maintained that the beat, like the human pulse, had two movements (falling and rising) and two rests, one at the end of each movement. The beat thus begins with a falling movement and ends with the rest after the rising movement. In the introduction to *Battuta della musica* Pisa described six common erroneous views of the musical beat, which he blamed on the 'new practitioners' attempts to make the beat coincide with the rhythmic and musical accent. He could not accept that the beat should be regulated by the music but maintained exactly the opposite, that it should provide an abstract measurement to which the music must conform.

Pisa's books and ideas were widely circulated and achieved remarkable notoriety up to the end of the 17th century. Valentini explicitly criticized Pisa – whom he called Asip – on many points. Pisa is further quoted by, among others, Banchieri, G.M. Bononcini, Andrea da Modena, Zaccaria Tevo, Zacconi and even Mattheson.

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AGOSTINO ZIINO (with FRANS WIERING)

Pisador, Diego

(*b* Salamanca, 1509/10; *d* ?Salamanca, after 1557). Spanish vihuelist and composer. He was the eldest son of Alonso Pisador and Isabel Ortiz, whose father, Alfonso III de Fonseca, had been an enthusiastic patron of music. Diego took minor orders in 1526 but did not become a priest. In 1532 his father took a position as administrator for the count of Monterrey in Galicia: Diego remained in Salamanca, taking his father's place as major-domo of the city as well as administering the family estate and looking after his mother and younger brother. After his mother's death in September 1550, Diego inherited the bulk of her estate. His brother contested the will; in a letter dated 13 October 1550 his father sided with Diego against his brother, urged him to marry, to sell the office of major-domo and to abandon work on his vihuela tablature. Returning to Salamanca shortly thereafter the father reversed his original position, forced Diego to leave the family home and supported the brother in his attempt to break the will. Diego obtained 30,000 maravedís from the estate on 3 August 1553, and father and son were still unreconciled in 1557.

Pisador's anthology *Libro de música de vihuela* (Salamanca, 1552/R1973) reveals a mediocre musician, but an educated amateur well versed in the principal musical currents of the era. The book, compiled over a 15-year period, contains 95 works including eight masses by Josquin. Also included are motets by Josquin, Gombert, Basurto, Morales, Mouton and Willaert, 22 Spanish songs and *romances*, and madrigals and *villanesche* by Arcadelt, Willaert, Fontana, Nola and Sebastiano Festa. 13 of Pisador's 26 fantasias are monothematic, while the remainder are imitative polythematic works. The best of them show considerable deftness; many are flawed by defective counterpoint and harmonic blandness, though they are elegant in form. Other original works include variations on *Conde claros* and *Guárdame las vacas*, a pavan, contrapuntal hymn settings and psalms set in *fabordón* style. The book is printed in conventional Spanish tablature using either red tablature figures or a separate staff to notate the voices to be sung by the vihuelist.

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JOHN GRIFFITHS

Pisanelli, Pompilio

(*b* Bologna; *d* after 1606). Italian composer. He is first recorded at the seminary of S Petronio, Bologna, where he was taught by Cimateore, the *maestro di cappella* there. The title-page of his only surviving work *Madrigali a cinque voci* (Ferrara, 1586) describes him as *maestro di cappella* at Pisa Cathedral, and in January 1599 he was appointed to a similar post at S Petronio which he retained until 31 August 1604. The records of Reggio nell'Emilia Cathedral refer to him as *maestro di cappella* from 6 August 1604, when the chapter decided to engage him while he was still in Bologna. His work at Reggio nell'Emilia met with disapproval, he was dismissed on 6 October 1606 and there is no mention of him after 17 October 1606. Eitner's claim that Pisanelli died in May 1617 aged 80 is based on an incorrect interpretation of a passage in Gaspari's *Catalogo*. Gaspari also cited another work by Pisanelli, *Himnodia totius anni* (1603), for four voices.

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PIER PAOLO SCATTOLIN

Pisano [Pagoli], Bernardo

(*b* Florence, 12 Oct 1490; *d* Rome, 23 Jan 1548). Italian composer, singer and classical scholar. He may have acquired the name 'Pisano' as a result of having spent some time in Pisa. Trained at the cathedral school in Florence, he also sang in the chapel of the church of the SS Annunziata as a student. In 1511, after being ordained a priest, he was appointed master of the choristers at the cathedral school and a singer in the chapels at the cathedral and the baptistry. He became master of the cathedral chapel less than a year later. Evidently he obtained the post through the good offices of

Cardinal Giovanni de' Medici, whose family had recently been restored to power in Florence.

Shortly after the cardinal's election to the papacy as Leo X, Pisano went to Rome, where on 20 August 1514 he was appointed a singer in the papal chapel – a position he retained until his death. Leo also gave him several ecclesiastical benefices, among them canonries in the cathedrals of Segovia and Lerida and a chaplaincy in the Medici family church of S Lorenzo in Florence. From 1515 to 1519 he divided his duties between the papal and Florentine chapels, but settled permanently in Rome after the spring of 1520. During the course of a visit to Florence in 1529, while the city was in revolt against another Medici pope, Clement VII, Pisano was accused of being a papal spy. He was imprisoned and tortured before being expelled by the republican government. The incident illustrates how aware his contemporaries were of his close ties with the Medici. He also enjoyed the favour of Clement's successor, Paul III, and in 1546 served as master of his private chapel, a group of six singers including Arcadelt. He was buried in S Maria sopra Minerva, Rome.

Pisano's wide range of interests brought him into contact with some of the leading intellectual and artistic figures of the age. He was a friend of Michelangelo, the painters Bugiardini and Rustici, the poet Annibale Caro and the poet-historian Benedetto Varchi. His edition of the works of Apuleius, *Quae in toto opere continentur L. Apuleij* (Florence, 1522), was dedicated to Filippo Strozzi, husband of Leo X's niece and liberal patron of the arts. Several of his secular works are settings of poems by Filippo's brother, Lorenzo, who was also a playwright and prominent man of letters.

Pisano's settings of the responsories for Tenebrae services in Holy Week are in a simple chordal style, occasionally varied by short contrapuntal passages for two or three voices. Slow rhythms in even semibreve motion and low tessituras are used throughout in all parts and serve to emphasize the solemn, penitential character. According to Pisano's pupil Francesco Corteccia, these works were composed during Pisano's tenure as master of the cathedral chapel. The secular pieces display two distinct styles. The earlier of these is illustrated by the strophic ballatas and canzonettas (composed before 1515), modelled on similar pieces by elder Florentine composers such as Alessandro Coppini and Bartolomeo degli Organi, with whom Pisano may have studied. The principal characteristics are a light homophonic texture, sprightly rhythms, clearly articulated phrases and some repetition of material within the fixed formal structure.

17 pieces in his later style were published by Petrucci in *Musica di messer Bernardo Pisano sopra le canzone del Petrarca* (Venice, 1520), the first printed collection of secular music containing the works of a single composer and the first to be issued in separate, fully-texted partbooks. These works help to establish his position as a leading figure in the early history of the 16th-century madrigal. In addition to seven canzoni by Petrarch (of which only the first stanza is set), Pisano's *Musica* includes settings of the same kinds of texts favoured by the earliest madrigalists, among them single-stanza ballatas, dialogue-ballatas and madrigals. Features generally associated with the contemporary madrigal are also evident: each is vocally conceived and correct text accentuation is

observed. There are a few examples of specific word-painting: Pisano was more often content with conveying the general mood of the text. He accomplished this by contrasting chordal sections with passages in imitation, by alternating short duos or trios within the four-part texture, by repeating individual words or lines of the text with or without new music and by juxtaposing and overlapping musical phrases of different length. Repetition of the last line of the text or a large part of it, a prominent feature of the early madrigal, is also found in several of these settings. Pisano's *Musica* is important because it shows that by 1520 he was writing what may properly be called madrigals. It is impossible to assess what specific influence it had on the works of the genre's earliest masters, notably Festa, Verdelot and Arcadelt, but clearly these composers, with whom Pisano was associated in the papal and Florentine chapels, were aware of his musical achievements.

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[incl. edn of all except inc. pieces and responds 1–8 for Feria V]

sacred

Feria V in Coena Domini, responds 1–9, 4vv, *I-F/N*: In monte Oliveti, Tristis est anima mea, Ecce vidimus eum, Amicus meus, Judas mercator pessimus, Unus est discipulis meis, Eram quasi agnus innocens, Una hora non potuistis, Seniores populi; responds 1–3, *Bc Q* 132

Feria VI in Parasceve, responds 1–9, 4vv: Omnes amici mei, Velum templi scissum est, Vineam electam, Tanquam ad latronem, Tenebrae factae sunt, Animam meam, Tradiderunt me, Jesum tradidit, Caligaverunt oculi mei

Sabbato Sancto, responds 1–9, 4vv: Sicut ovis, Jerusalem surge, Plange quasi virgo, Recessit pastor noster, O vos omnes, Ecce quomodo moritur justus, Astiterunt reges terrae, Aestimatus sum, Sepulto Domino

secular

for 4vv unless otherwise stated

Musica ... sopra le canzone del Petrarca (Venice, 1520), inc. [1520]

Amore, quando io speravo; Amor, se vuoi ch'ì torni; Amor sia ringratiato, 3vv; Cantiano, horsù, cantiano! (anon. in source); Che debb'io far?; Chiare, fresche e dolci acque; Chi della fede altui (anon. in source); Così nel mio parlare (anon. in source); De', perchè in odio m'hai; Donna, benchè di rado

El ridir, ciò che tu fai; Fondo le mie speranze, 1520, inc.; Già mai non vider gli occhi (anon. in source); Lasso me ch'ì non so, 1520, inc.; Lasso a me, donna (anon. in source); Lieto non hebbi mai, 3vv (anon. in source); Madonna, se depende (anon. in source); Ne la stagion; Non la lassar, 1520, inc.; Nova angeletta (anon. in source); Or vedi, Amor (anon. in source); Perchè, donna, non vuoi; Poi ch'io parti' (anon. in source)

Quando e begli occhi, 3vv (anon. in source); Quanto più desiar (anon. in source); Questo mostrarsi lieta, 3vv; S'amor lega un gentil cor; Se mai provasti, 1520, inc.; Si è debile il filo; Si 'l dissi mai, 1520, inc.; Son io, donna (3 settings; 1 anon. in source); Tanta pietà; Una donna l'altrier, 3vv (also attrib. incorrectly to C. Festa)

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FRANK A. D'ACCONE

Pisano [Pisani], Nicola

(*f* Naples, 1720–38). Italian composer. He was second harpsichordist at the Teatro S Bartolomeo during the 1720s. Viviani reproduced passages from his dedication letter for the Neapolitan dialect comedy *Le mbroglie de la notte* (1720) in which, in effect, he pleaded indulgence from the cabal of critics who had recently forced the librettist A. Piscopo to retire from working for the Teatro dei Fiorentini. Besides *Le mbroglie* (N. Corvò; Collegio de' Nobili, November 1720), Pisano wrote two other *opere buffe*: *La Rina* (B. Saddumene, in dialect; Fiorentini, spring 1731) and *Climene* (C. de Palma; Nuovo, autumn 1738). A recitative and aria survive (*D-W*); works of a 'Pisani' are in the Archivio del Duomo, Rieti.

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JAMES L. JACKMAN

Pisari [Piseri], Pasquale

(*b* Rome, c1725; *d* Rome, 27 March 1778). Italian composer. The son of a bricklayer, he had a beautiful voice and (according to Baini) was given singing lessons by Francesco Gasparino. His excessive shyness prevented him from taking full advantage of this gift, and he turned to composition, taking lessons from Giovanni Biordi, who trained him in the style of Palestrina. From 1752 he sang bass in the Cappella Sistina, but for a long

time only as a poorly paid supernumerary. Baini relates several anecdotes illustrating his extreme poverty. In 1777 a *Dixit* for four choruses (in *D-MÜs*), commissioned by the King of Portugal, was performed at SS Apostoli in Rome. The king also commissioned a cycle of Proper settings for four voices and organ for the whole year. Pisari completed this large undertaking in a few months, but, perhaps worn out by it, died before receiving his payment. The settings have not survived.

Pisari closely followed the stylistic principles of Palestrina with such success that Martini called him the 'Palestrina of the 18th century'. Burney, visiting Rome in 1770, expressed great admiration for a 'mass in 16 real parts, which was full of canons, fugues, and imitations: I never saw a more learned or ingenious composition of the kind'. His psalm settings incorporate elements of *falsobordone*, but motet-like textures predominate. Effective use is made of the contrast between homophony and polyphony, and of the interaction of different choral groups. At times Pisari wrote in a more modern style, and even juxtaposed the old manner with the new. The greater part of his output is polyphonic, however, and modern features such as formal symmetry and greater emphasis on expression are completely fused with the *stile antico*.

WORKS

principal sources: D-Bsb, Mbs, MÜs, Rp; GB-Ob; I-Bc, Pca, Rc, Rvat

Masses: Missa detta Pio VI, 8vv; Missa detta Clemente XIV, 6vv; 5 other masses 6vv, 8vv, ?16vv (see Burney)

Psalms: *Dixit Dominus*, 16vv, 1775, ed. L. Feininger (Trent, 1961); *Miserere*, 9vv; other psalms, 4vv, 5vv, 8vv

O Salutaris hostia, 3vv, ed. in *Sammlung ausgezeichneter Compositionen für die Kirche*, ii (Trier, 1859)

Other works: *Mag*; 3 *TeD*, 4vv–9vv; *Stabat mater*; motets, 6–8vv

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SIEGFRIED GMEINWIESER

Pisaroni, Benedetta Rosmunda

(*b* Piacenza, 16 May 1793; *d* Piacenza, 6 Aug 1872). Italian soprano, later contralto. She studied in Milan and made her début in Bergamo in 1811 in Mayr's *La rosa bianca e la rosa rossa*. After appearances in Padua, Bologna and Venice, she sang in the première of Meyerbeer's *Romilda e Costanza* (1817, Padua) and was subsequently engaged in Naples, where she created major roles in three of Rossini's operas: Zomira in *Ricciardo e Zoraide* (1818), Andromache in *Ermione* (1819) and Malcolm in *La donna del lago* (1819), repeating Malcolm in Rome (1823) and at La Scala (1824).

She also sang in the première of Meyerbeer's *L'esule di Granata* (1821, Milan) and added Arsace in *Semiramide* (1824) and Tancredi (1825) to her repertory. She made her Paris début as Arsace at the Théâtre Italien (1827), and during the next three seasons sang Malcolm, Tancredi and Isabella (*L'italiana in Algeri*) there. In 1829 she appeared in the première of Carafa's *Le nozze di Lammermoor* and sang in London at the King's Theatre. She returned to La Scala in 1831, in Generali's *Romito di Provenza* and Rossini's *Bianca e Falliero*, and then retired.

She had a range of nearly three octaves but a serious illness in 1813 resulted in the loss of her top notes, and she subsequently cultivated her lower register, which increased greatly in volume.

ELIZABETH FORBES

Pisari, Alessandro

(*fl* Bologna, 1660–62). Italian publisher. He was the son of Antonio Pisari (*d* 1650), who founded the family publishing firm in the early 1600s. Alessandro was the first to publish music, issuing ten volumes of compositions by Maurizio Cazzati between 1660 and 1662 (opp.21–30). After his death, the firm continued under the direction of the Pisari heirs, publishing in 1689 a set of rules for members of the Accademia Filarmonica (*Ricordi per li signori compositori e per i cantori e sonatori dell'Accademia dei Filarmonici*) and in 1691 Benedetto Bacchini's treatise *De sistrorum figuris ac differentis*.

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ANNE SCHNOEBELEN

Piscator [Fischer], Georg

(*fl* c1610–after 1643). Austrian composer and organist. He was a son-in-law of Reimundo Ballestra. He probably began his career as a choirboy in the chapel of Archduke Leopold of Tyrol at Alsace and Innsbruck. By 1622 he was an organist to the archduke, in whose service he travelled to Italy in 1625 and at whose expense he studied further in Venice and Rome between 1626 and 1628. He returned to Innsbruck and in 1630 was promoted to the position of first organist under Stadlmayr. Italian influences continued to surround him, since several composers from both the Venetian and Roman schools were employed at Innsbruck, and Archduke Leopold maintained close links with Italy. The size of the Innsbruck music chapel was gradually reduced following the death of Archduke Leopold in 1632, and in 1635 Piscator succeeded Georg Holzner as organist at the court of Maximilian I in Munich. He still held that post in 1637, when he received a gift from Ferdinand III for a composition presented to the newly crowned emperor. By 1643 he was chapel master and organist at the

Schottenkirche in Vienna and a member of the city's Rosenkranz Brotherhood.

The only complete surviving collection of Piscator's music is the *Quadriga musica* (Innsbruck, 1632), a book of motets for one to four voices dedicated to Archduke Leopold. This collection includes the contents of the earlier *Concerti*, of which only a single partbook without title-page survives. Piscator's solo motets often contrast slow-moving, syllabic sections with cadential passages dominated by elaborate, written-out passaggi. While the music is thoroughly Italianate, the restricted harmonic palette, asymmetrical phrases and active continuo lines recall the generation of composers after Viadana rather than more forward-looking contemporaries such as Grandi and Rovetta. The motets for two to four voices, like his two Marian antiphons (in RISM 1629¹) display a concertato idiom, with short syllabic ideas often combined to create Monteverdian multiple-subject points of imitation. Three organ works are also preserved in an organ book from Neresheim (now in *D-Mbs*); a number of lost works are listed in a 1656 Munich inventory.

WORKS

[*Concerti*], 1–4vv (n.p., n.d.)

Quadriga musica, 1–4vv (Innsbruck, 1632) [incl. some works from *Concerti*]

2 Marian antiphons, 1629¹

3 organ works [incl. 2 fugues], *D-Mbs Mus. Mss. 5368*

numerous lost sacred works

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A. LINDSEY KIRWAN/STEVEN SAUNDERS

Piscek, Jan Křtitel.

See Pišek, Jan Křtitel.

Pischner, Hans

(b Breslau [now Wrocław], 20 Feb 1914). German musicologist, harpsichordist and administrator. In Breslau he studied keyboard instruments with Bronisław von Pozniak and musicology at the university, and worked as a music teacher and concert soloist (1933–9). After war service he joined the staff of the Musikhochschule in Weimar (1946–50),

directed the music department of East German radio (1950–54) and held a leading post in the East German Ministry of Culture (1954–62). He took the doctorate at the Humboldt University in 1961 (*Die Harmonielehre Jean-Philippe Rameaus*, Leipzig, 1963/R), before becoming Intendant of the Staatsoper in East Berlin (1963). His publications include *Musik und Musikerziehung in der Geschichte Weimars* (Weimar, 1954), *Musik in China* (Berlin, 1955) and articles (mainly in programmes and daily papers) on J.S. Bach, Wagner, Brecht, Paul Dessau and the political role of culture. As a harpsichordist he played in many European musical capitals and recorded much of Bach's keyboard music, including the violin sonatas with David Oistrakh. His writings and lectures have been published in the collection, *Musik–Theater–Wirklichkeit: ausgewählte Schriften und Reden* (ed. W. Rösler, Berlin, 1979), and he has written an autobiography, *Premieren eines Lebens* (Berlin, 1986).

HORST SEEGER/R

Pišek [Pischek], Jan Křtitel [Johann Baptist]

(*b* Mšeno, 13 Oct 1814 [not 14 Oct, which is the baptismal date]; *d* Sigmaringen, 16 Feb 1873). Bohemian baritone. He forsook the study of law for a career as a singer, making his stage début at Prague in 1835 as Oroveso in *Norma*, but was not appreciated. After appearances at Brno, Vienna and Frankfurt, he was engaged in 1884 as Court singer in Stuttgart, where he remained until 1863.

Pišek appeared in London for the first time in 1845, and took part in four concerts given by the Philharmonic Society in that season. He made further appearances with the Society in 1846, 1847, 1849 and 1853. He was very popular as a concert performer, and sang before Queen Victoria and Prince Albert in 1849. In the same year, he sang in Mendelssohn's *Elijah* at the Birmingham Festival, and also appeared in operas by C. Kreutzer and Mozart during the German opera season at the Drury Lane Theatre. His sensitive portrayal of the title role in *Don Giovanni* was highly praised. In 1865 he returned to Prague after 30 years, as Rigoletto. His wide repertory also included Mozart's and Rossini's Figaro, Don Pizarro, Spohr's Faust, Count Luna (*Il trovatore*), Enrico (*Lucia di Lammermoor*), Giorgio (*I puritani*) and the title roles of Herold's *Zampa* and Marschner's *Hans Heiling*, as well as many concert pieces and lieder.

Pišek's voice was rich and expressive over a range of two octaves, and his use of the *mezza voce* and falsetto was particularly admired. Some critics considered his singing mannered and his acting artificial and exaggerated. Berlioz (*Mémoires*), however, had a very high opinion of his talents, and considered him 'perhaps the greatest dramatic singer of the age'. He was also a talented pianist and a composer of songs.

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JENNIFER SPENCER/ELIZABETH FORBES

Pisendel, Johann Georg

(*b* Cadolzburg, 26 Dec 1687; *d* Dresden, 25 Nov 1755). German violinist and composer. His family came from Markneukirchen, but in 1680 Pisendel's father settled in Cadolzburg as a Kantor. Pisendel entered the Ansbach court chapel as a chorister in 1697, and six years later became a violinist in the court orchestra. While at Ansbach he studied singing with Pistocchi and the violin with Torelli. In 1709 he travelled to Leipzig, breaking the journey at Weimar where he met Bach. Pisendel studied at Leipzig University for some time and was soon accepted in musical circles there. In 1709 he performed a concerto by Albinoni (not Torelli) with the collegium musicum, and when Melchior Hoffmann embarked on a concert tour in 1710, Pisendel deputized for him both in the collegium and in the opera orchestra. The following year Pisendel visited Darmstadt; there he took part in a performance of Graupner's opera *Telemach*, but declined the offer of a permanent post at court.

From January 1712, Pisendel was employed as a violinist with the Dresden court orchestra. He took over the Konzertmeister's duties when Volumier died in 1728, the official title being conferred upon him in 1730. During the early years of his employment Pisendel made several tours in the entourage of the electoral prince, visiting France (1714), Berlin (1715) and Italy (1716–17). The Italian visit influenced Pisendel profoundly: a nine-month stay in Venice (from April 1716) enabled him to study with Vivaldi and a close friendship developed between the two musicians. In 1717 Pisendel moved on to Rome (where he took lessons from Montanari), Naples and other Italian cities before returning to Dresden that autumn. After a visit to Vienna in 1718 his tours became less frequent, but he accompanied his royal patron to Berlin (1728, 1744) and Warsaw (1734).

Pisendel was the foremost German violinist of his day. Quantz praised his interpretation of adagio movements and Hasse commented on his assured grasp of tempo. Several leading composers (Vivaldi, Albinoni and Telemann) dedicated works to him. Pisendel was also admired for his success as an orchestral director, in which his precision and thoroughness played a major part. It was said that, before the performance of a new work, he would go through every orchestral part adding detailed bowing and expression marks. Although Pisendel's duties left little time for composition his small output of instrumental music is of the highest quality. A pupil of Heinichen in composition, he also came, through his travels, into direct contact with the French and Italian styles. Italian influence predominates in the violin concertos, which are written in Vivaldian manner but with occasional traces of a more overtly *galant* idiom. The solo violin sonata (dated ?1716 by Jung), is a fine work in the German tradition and may have influenced Bach's music for unaccompanied violin. Manuscript collections in Dresden show Pisendel to have been among the most important collectors of music in central Germany; many of the scores he owned were later added to those of the Dresden Kapelle and catalogued along with them. The most famous of Pisendel's pupils were J.G. Graun and Franz Benda.

WORKS

7 vn concs.: g, E♭; E♭; G, D, G, D

4 concerti grossi, 1-movt works: E♭; G, D, D; 1–3 arr. from other concs. by Pisendel, 4 an arr. of the first movt of a conc. by J.F. Fasch (Küntzel no.38)

Sinfonia, B♭; orch piece, c (a 4, but described as trio)

Sonatas, vn, bc, e, D; Sonata, vn, a

Gigue, vn, a, in Telemann: Der getreue Music-Meister (Hamburg, 1728–9)

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PIPPA DRUMMOND

Piseri, Pasquale.

See [Pisari, Pasquale](#).

Pising [Pisinge], William.

See [Pysing, William](#).

Pisk, Paul A(madeus)

(*b* Vienna, 16 May 1893; *d* Los Angeles, 12 Jan 1990). American composer and musicologist of Austrian birth. His teachers included Schreker (counterpoint) and Schoenberg (composition). After receiving the doctorate in musicology from the University of Vienna (1916) and a diploma in conducting from the Vienna Conservatory (1919), he served as secretary of Schoenberg's Society for Private Musical Performances (1918–21). He went on to champion contemporary music as co-editor (with Alban Berg and Paul Stefan) of the *Musikblätter des Anbruch* (1920–28), and as a founding member and secretary of the Austrian section of ISCM (1922). He was music editor of the *Wiener Arbeiter-Zeitung* (1921–34) and active in the ACA (founded in 1927). He also served as director of the music department of the Volkshochschule, Vienna (1922–34), and taught theory at the New Vienna Conservatory (1925–6) and the Austro-American Conservatory near Salzburg (1931–3).

Pisk's connections with ISCM led to acquaintances with American composers such as Cowell and Sessions. Through Frederick Jacobi, he was invited to New York to play Austrian music on CBS and hear performances, sponsored by the League of Composers, of his own works. He emigrated to the USA in 1936, where he renewed contact with Schoenberg, Milhaud and Hindemith. In 1937 he joined the faculty of the University of Redlands, California, becoming head of the music department in 1948. He was later appointed professor at the University of Texas, Austin (1951–63), and Washington University in St Louis (1963–72).

Pisk's compositions tend towards atonality, but do not employ 12-note techniques. His thematic and motivic construction reveals a concern for linear relationships that develop contrapuntally within traditional forms and procedures. Harmonies are based on intervallic structures derived from the melodic contour. Many of his works, while chromatic, employ folk melodies.

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(selective list)

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instrumental

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Chbr: Sonata no.1, op.5, vn, pf, 1921; Str Qt, op.8, 1924; Phantasy, op.13, cl, pf, 1925; Trio no.1, op.18, ob, cl, bn, 1926; Sonata no.2, op.22, vn, pf, 1927; Pf Trio, op.30, 1933–5; Sonata no.3, op.43, vn, pf, 1938–9; Little Ww Music, op.53a, ob, 2 cl, bn, 1943–5; Cortège, op.53b, brass choir, 1945; Sonata, op.59, cl, pf, 1947; Suite, op.60, ob, pf, 1947; Introduction and Rondo, op.61, fl, pf, 1948; Qt, op.72, hn, 2 tpt, trbn, 1951; Suite, ob, cl, pf, 1954–5; Ww Qnt, op.96, 1958; Trio no.2, op.100, ob, cl, bn, 1960; Envoi, op.104, ob, cl, bn, str trio, 1964; 13 Variations on an 8-bar Theme, op.107, pf, 1967; Perpetuum mobile, op.109, brass, org, 1968; Discussions, op.116, ob, cl, bn, va, vc, 1974; Brass Qnt, 1976; many other chbr works

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vocal

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ELLIOTT ANTOKOLETZ

Piskáček, Rudolf

(*b* Prague, 15 March 1884; *d* Prague, 24 Oct 1940). Czech composer. He studied composition and the organ at the Prague Conservatory (1903–6). At first he was a composer of serious music, such as the symphonic poem *Sardanapal* (1906), his graduation piece and his only extensive essay in this vein, and the Violin Sonata in A minor, which won the prize of the Czech Academy of Arts and Sciences. Shortly after graduating, however, he began to devote himself to operetta. He also worked in this genre as a conductor at theatres in Prague – the Pištěkova Aréna (1907), the

Vinohradské Divadlo (1908–18 and 1921–5) and the Akropolis (1937) – and České Budějovice (1925–6). Of his 40 operettas those that have survived in the repertory are *Slovácká princezna* ('The Moravian-Slovak Princess', 1917), *Tulák* ('The Tramp, 1924) and *Perly panny Serafínky* ('Miss Serafínka's Pearls', 1928). In the first of these he used stylized Moravian folksongs and dances; folk music was also the subject of his non-dramatic works, which include the Fantasia for piano on Czech and Moravian songs, the piano miscellany *Květy Tater* ('Flowers of the Tatras') and miscellanies of Czech folksongs from Bechyňsko and Blatácko for male chorus. Pieces of this type reveal Piskáček as a deft stylist. His music was published by J.K. Barvitijs and F.A. Urbánek. Piskáček's brother Adolf (1873–1919) was a composer and choirmaster. (L. Pacák: *Opereta*, Prague, 1946)

OLDŘICH PUKL

Pisoni, Giovanni.

See [Piccioni, Giovanni](#).

Pistoia.

City in Italy, in Tuscany, to the west of Florence. Music was performed in the cathedral from the 12th century and a singing school for the priests was established soon afterwards. The *cappella* of 1565 had a *maestro*, six singers and two instrumentalists. A bull issued in 1669 by the Pistoiese Pope Clement IX redirected income there from a suppressed convent; from then on, the number of singers averaged about 14, with one or two organists, and a trombone player was added at the end of the 17th century. Freelance instrumentalists were employed for important occasions and some of the chapel singers doubled as string players. The Basilica di S Maria dell'Umiltà also had a *maestro di cappella* and a salaried choir who sang *laudi* on Saturdays during Lent and before Christmas.

Fetonte Cancellieri, a cathedral chorister, was first responsible for the opulent musical festival of S Cecilia in 1611, which was held for almost two centuries. His nephew Felice Cancellieri, an ex-Habsburg singer, founded the Congregazione dei Trentatré, active by 1644, to finance music for the Oratorians at S Prospero (later renamed S Filippo Neri). Early in the 18th century up to seven oratorios were mounted each carnival season; the number had declined by mid-century, but occasional performances were given until the final suppression of 1808. Many of the city's numerous confraternities included music making and an occasional oratorio among their activities. Conspicuous sums of money went to provide secular and sacred music for the feasts of St James and St Bartholomew. The Jesuit Collegio dei Nobili, 1635–1773, attached to the church of S Ignazio (later Spirito Santo), was patronized by the Rospigliosi family; music, including music drama in honour of the patrons, was performed by the scholars.

Passion plays with music were performed in the cathedral on Good Friday from the 14th century until 1476, when they were moved to the Loggia del Giuramento in the main city square. This served as the city's only theatre

until the great hall of the Palazzo del Comune opened its doors, despite much opposition from the Church, at the end of the 16th century. It was used around 1700 for musical events held for the Medici and for the feast of St Agatha, and in the 1800s for celebratory cantatas.

The Accademia dei Risvegliati was founded in 1642 by Felice Cancellieri, who included music in their weekly meetings. The Teatro Risvegliati opened in 1694 with regular seasons of opera for the carnival and the feast of St James on 24 July; late spring and autumn seasons were added later. Concerts were held there, many given by the Accademia degli Armonici (founded in 1787), as well as occasional oratorio performances. It was renamed the Teatro Manzoni in 1864. The 50-year period from 1871 saw lively operatic activity under Vittorio Bellini. After World War II, with easy travel to Florence, few productions were mounted.

The private theatres of the nobility housed music drama in the 17th century, while the popular Teatrino del Corso was active in the 18th. The Arena Matteini (later called the Politeama and Politeama Mabellini) was first used as an open-air venue in 1855. Rebuilt as an opera house a few years later, it staged both opera and operetta until destroyed by fire in 1943.

The city has spawned many famous performers and composers, most of whom made their reputations outside Pistoia. The cathedral music school was important in the training of singers, especially the early 17th-century castratos. The Accademia degli Armonici helped start a music school (now the Scuola di Musica Mabellini) in 1858 to provide members for the chorus and orchestra of the theatre; the school was active throughout the 20th century.

The city was home to the Tronci family of organ builders, active from about 1750 until well into the 20th century. They worked alone and in collaboration with the Agati. A school of organ builders and an organ school, the Accademia dell'Organo, still flourish. Although the city is now culturally dependent on Florence, the open-air jazz festival held each summer in the Piazza del Duomo is of international standing.

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JEAN GRUNDY FANELLI

Pistocchi, Francesco Antonio Mamiliano ['Il Pistocchino']

(*b* Palermo, 1659; *d* Bologna, 13 May 1726). Italian composer and singer. He was a child prodigy, singing in public at the age of three and publishing his first work, *Capricci puerili*, at the age of eight. His father Giovanni was a violinist in the *cappella musicale* at S Petronio, Bologna, from 9 September 1661. In May 1670 Francesco was employed there occasionally as a singer and in 1674 he was given a regular position as a soprano. However, because of their frequent absences both he and his father were dismissed in May 1675. Within ten years he had embarked on a brilliant career as a contralto, performing on various Italian and German stages. From 1 May 1686 to 15 February 1695 he was in the service of the court at Parma. In 1696 he became Kapellmeister at Ansbach to the Margrave of Brandenburg-Ansbach (some of his letters to whom are in *D-BAa* 2006). In May 1697 he went with Giuseppe Torelli to Berlin at the request of the Electress Sophia Charlotte but returned to Ansbach early in 1698. At the end of 1699 he and Torelli moved to Vienna, and in the autumn of 1700 he was in Bologna, where he performed in several churches. Between 1701 and 1708 he was occasionally engaged to sing at S Petronio, Bologna, in the newly reconstituted *cappella musicale*. In 1702 he was named *virtuoso di camera e di cappella* to Prince Ferdinando de' Medici of Tuscany. As a contralto Pistocchi was active in the principal Italian theatres. In 1675 he was the subject of a sonnet, *Ai numi dell'Adria*, published in Ferrara.

Although Pistocchi's operatic career ended about 1705, he continued to sing for several years at functions in various Bolognese churches. He was famous as a singing teacher, and Antonio Bernacchi, A.P. Fabri, Antonio Pasi, Gaetano Berenstadt and G.B. Martini were among his pupils. In 1708 and 1710 he served as *principe* of the Accademia Filarmonica, of which he had been a member since 1687. In 1709 he took holy orders and in 1714

was named honorary chaplain to the Elector Palatine Johann Wilhelm. In November 1715 he became a member of the Congregation of the Oratory at Forlì.

Pistocchi's art of singing probably centred on his ability to ornament, both melodically and rhythmically. Tosi thought him the best singer of all time, with impeccable taste and the ability to teach the beauties of the art of singing without departing from the established tempo. Burney related the story (perhaps legendary) that he ruined his soprano voice by dissolute living, was reduced to being a copyist and while thus employed learnt counterpoint and became a proficient composer. Several years later, according to Burney and others, he recovered his voice, which had by then changed to contralto.

As a composer Pistocchi is notable for melodic elegance and colourful harmony, especially in his treatment of chromaticism. Burney singled out his dramatic recitative in the oratorio *Maria Vergine addolorata* and noted his use of a wide dynamic range in which 'all degrees of the diminution of sound' are used. His letters to Perti (*I-Bc* K.44, P.143–6) also reveal him as an astute critic of music.

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dramatic

music lost unless otherwise stated

Il Leandro (op, C. Badovero), Venice, Riva delle Zattere, 15 May 1679 [probably by Pistocchi; another version as *Gli amori fatali*, Venice, S Moisè, Jan 1682, definitely by Pistocchi]

Sant'Adriano (orat), Modena, 1692, *I-MOe*

Il Narciso (pastorale, A. Zeno), Ansbach, Hoftheater, March 1697

Maria Vergine addolorata (orat), Ansbach, 1698; 1 aria ed. in *BurneyH*, ii, 589

Le pazzie d'amore e dell'interesse (op), Ansbach, Hoftheater, 16 June 1699

Le risa di Democrito (op, N. Minato), Vienna, Hoftheater, 17 Feb 1700; part of Act 2, *A-Wn*

La pace tra l'armi, sorpresa notturna nel campo del Piacere (cant.), Ansbach, 5 Sept 1700

I rivali generosi [Act 2] (op, Zeno), Reggio nell'Emilia, Pubblico, April 1710 [collab. C. Monari and G.M. Cappelli]

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I pastori al Presepe (orat), Bologna, Oratorio di S Filippo Neri, 25 Dec 1721

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other works

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Lauda Jerusalem, 3vv, insts, bc (org); Lauda Jerusalem, 5vv, bc (org); Gloria in excelsis, 3vv, 2 vn, bc: *D-Bsb*

Capricci puerili ... in 40 modi sopra un basso d'un balletto, vn, hpd, hp, other insts, op.1 (Bologna, 1667)

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ANNE SCHNOEBELEN

Piston (i).

In brass instruments, the moving component in the many types of valve described generically as 'piston valves' (see [Valve \(i\)](#)). In French the term designates the entire piston valve, hence *cor à pistons* (valved horn), *cornet à pistons* etc. After 1850 the cornet itself became commonly known among musicians in France, Germany and eastern Europe as 'piston' and was so named in scores, even though in the last two areas the cornet usually had rotary valves, which have no pistons. A later term, 'jazz-piston', was used in central Europe to denote the B♭ trumpet when built with piston (Périmet) valves. 'Piston' has also been used in connection with certain duct flutes on which the note is changed by means of a sliding plunger instead of by finger-holes, for example, the [Swanee whistle](#). This principle is widely known in Europe and Asia.

ANTHONY C. BAINES/EDWARD H. TARR

Piston (ii).

In organs, a button placed above or below the manuals or above the pedal-board, controlling pre-set combinations of stops. The mechanism facilitates rapid changes in registration.

ANTHONY C. BAINES/EDWARD H. TARR

Piston, Walter (Hamor)

(*b* Rockland, ME, 20 Jan 1894; *d* Belmont, MA, 12 Nov 1976). American composer and teacher. His family was largely of English origin, though his paternal grandfather, Antonio Pistone, an Italian seaman, arrived in Maine from Genoa. In 1905 the family moved from Rockland, Maine, to Boston, where Piston, after concentrating on engineering in high school, studied art at the Massachusetts Normal Art School (1912–16). It was there that he met his future wife, the painter Kathryn Nason. Largely self-taught as a musician, he earned money playing the piano and violin in dance bands. From 1917 to 1921 he also played the violin in orchestras and chamber ensembles under the direction of Georges Longy. When the USA entered World War I, he quickly learnt to play the saxophone so that he could join the Navy Band. During his service in the Navy, he learnt to play other band instruments as well.

Piston entered Harvard in 1919 as a special music student; he enrolled formally in 1920 and graduated with honours in 1924. His teachers included A.T. Davison and Edward Burlingame Hill, among others. From 1921 to 1924 he conducted the Pierian Sodality, Harvard's student orchestra. He pursued further studies with Dukas, Boulanger and Enescu at the Ecole Normale de Musique (1924–6), where he played the viola in the school orchestra. His two earliest extant works, *Three Pieces for the flute, clarinet and bassoon* (1925) and the *Piano Sonata* (1926), reveal the influences of Boulanger and Dukas, respectively. The lean counterpoint of the former reveals a neo-classical elegance related to the styles of Stravinsky and Hindemith, while the romantic grandeur of the latter suggests an affinity with Brahms and Franck. In subsequent scores, such as the *Flute Sonata* (1930), Piston merged these two aesthetics, forging a conservative modernist style of his own.

Upon his return to Boston in 1926, Piston joined the music department at Harvard, a position he held until his retirement in 1960. He did most of his composing during the summer months, which he spent on a dairy farm in Woodstock, Vermont. His occasional attempts at descriptive music, such as *Tunbridge Fair* for symphonic band (1950) and *Three New England Sketches* for orchestra (1959), took rural New England as their subject. Even in his more abstract works, his syncopated rhythms, austere textures and clipped forms bespoke a special attachment to that part of the country. 'Is the Dust Bowl more American than, say, a corner in the Boston Athenaeum?' he asked. 'Would not a Vermont village furnish as American a background for a composition as the Great Plains?'

Finding an early advocate in Koussevitzky, Piston's first works for orchestra were commissioned by the Boston SO (although Koussevitzky handed over the baton to the composer for their premières). Piston eventually wrote 11 works for that ensemble, as well as fulfilling commissions from the major orchestras of New York, Philadelphia, Cleveland, Dallas, Louisville, Minneapolis and Cincinnati, among others. Copland also helped to bring him to national attention by featuring his music at Yaddo and the New School for Social Research, and by declaring him in 1936 'one of the most expert craftsmen American music can boast'. He also earned the admiration of numerous other composers, including Igor Stravinsky, Ernst Krenek, Roger Sessions, Howard Hanson, Virgil Thomson and Elliott Carter, for whom in 1946 Piston offered 'hope that the qualities of integrity and reason are still with us'.

Piston's mastery took many forms, including a meticulous hand that allowed his publisher, AMP, to publish his scores in facsimile. (He penned all but one of the illustrations to his *Orchestration* text as well.) Intimately familiar with instruments and possessing a phenomenal ear, he worked primarily at a desk, scoring his music as he composed it, rather than beginning with a piano reduction. His masterful orchestrations emphasize clarity and brilliance as opposed to novelty and effect. Along with a compelling sense of form, he also displayed a dazzling handling of canon, invertible counterpoint, melodic retrograde and inversion, and other contrapuntal techniques. The traditional forms of sonata, rondo, variation, fugue and passacaglia acquired a distinctive lucidity and compression in his hands. One can readily discern in his music an engineer's concern for formal precision, a painter's care for colouristic detail and a violist's attention to inner voices. 'Melody and tonality are extended to allow for all sorts of new sounds and new rhythms', observed William Austin of the Fourth Symphony, 'but melody and tonality organize the whole in essentially the same way they do in Mozart's world, as they rarely do in ours.' While some thought the reserved quality of his music a limitation, his admirers extolled not only his impressive technical skills, but the 'longing tenderness' of his slow movements and the 'sparkling gaiety' of his scherzos.

Having absorbed Schoenberg's 12-note method as early as the Flute Sonata (1930) and having composed a strict (albeit tonal) 12-note work as early as the *Chromatic Study on the Name of Bach* for the organ (1940), Piston initially established a reputation as a composer's composer. Some of his more accessible efforts in the late 1930s and early 40s, notably *Carnival Song* for chorus (1938), the ballet suite from *The Incredible Flutist* (1938) and the *Second Symphony* (1943), however, found favour among the concert-going public. The *Symphony no.4* (1950) and the *Symphony no.6* (1955) became particular favourites. As he made more extensive use of the 12-note method in the 1950s and especially the 1960s, his music became more chromatic and dense. These late works were also more adventurous formally, featuring complex one-movement designs, rather than his more traditional three- and four-movement forms.

A relatively slow worker, Piston joked that it took him an hour to decide upon a note and another hour to decide to erase it. He produced about one work a year, the eight symphonies and five string quartets representing the

heart of his achievement. During his last two decades he produced a series of concertos (although not necessarily titled as such) for the viola (1957), two pianos (1959), the violin (1960), the harp (1963), the cello (1966), the clarinet (1967), the flute (1971) and string quartet (1976). He often composed with the capabilities and traits of particular players, ensembles and even halls in mind, and these works are no exception. Some of them were written for such celebrated virtuosi as Accardo, Zabaleta and Rostropovich; others were undertaken for distinguished members of the Boston SO, such as the flautist Doriot Anthony Dwyer and other friends. All attest to his great knowledge of instrumental technique.

As a teacher, Piston was the acclaimed author of a series of texts: *Principles of Harmonic Analysis* (Boston, 1933), *Harmony* (New York, 1941), *Counterpoint* (New York, 1947) and *Orchestration* (New York, 1955). Translated into numerous languages, the latter three were among the most esteemed and widely used books of their kind. The harmony texts in particular initiated a modern era of music theory, in which theoretical principles derived 'from the observation of musical practice', as David Thompson has noted. These texts also shed new light on the relationship between harmonic root movement and rhythmic structure, and between orchestration and form. In his occasional critical essays, Piston wrote thoughtfully on subjects such as the music of Roy Harris and the limitations of the 12-note method. Elliott Carter, Leroy Anderson, Arthur Berger, Gail Kubik, Irving Fine, Gordon Binkerd, Ellis Kohs, Leonard Bernstein, Robert Middleton, Robert Moevs, Harold Shapero, Allen Sapp, Daniel Pinkham, Noël Lee, Billy Jim Layton, Claudio Spies, Samuel Adler, Frederic Rzewski and John Harbison, who numbered among his students at Harvard, benefited not only from, in Bernstein's words, his 'non-pedantic approach to such academic subjects as fugue', but from close familiarity with his finely crafted music. Although he encouraged them to find their own way, many of these composers show his stylistic influence, especially in matters of contrapuntal finesse and textural clarity.

Piston's achievements were recognized by Pulitzer prizes for the symphonies nos.3 and 7, a Naumburg Award for the Symphony no.4 and New York Music Critics' Circle awards for the Symphony no.2, the Viola Concerto and the Fifth String Quartet. He was elected to the National Institute of Arts and Letters in 1938, the American Academy of Arts and Sciences in 1940, and the American Academy of Arts and Letters in 1955. He also received a Guggenheim Fellowship, the Coolidge Medal and numerous honorary doctorates. In addition, the French government bestowed upon him the decoration Officier of the Ordre des Arts et des Lettres.

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orchestral

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HOWARD POLLACK

Piston flute [pipe].

See [Swanee whistle](#).

Pitanus, Friedrich.

See [Pittanus, Friedrich](#).

Pitch.

The particular quality of a sound (e.g. an individual musical note) that fixes its position in the scale. Certain sounds used in music that occupy no particular scale position, such as those produced by cymbals or the side drum, can be said to be of indefinite pitch. Pitch is determined by what the ear judges to be the most fundamental wave-frequency of the sound (even when, as for example with difference tones, this is an aural illusion, not actually present in the physical sound wave). Experimental studies, in which listeners have been tested for their perception and memory of pitch differences among sounds with wave-frequencies known to the experimenter, have shown that marked differences of timbre, loudness and musical context affect pitch, albeit in relatively small degree. But long-term memory, called [Absolute pitch](#), enables some people to identify the pitch of sounds quite apart from their contextual relation to other sounds. Such aspects of pitch are discussed in [Psychology of music](#), §II, 1.

Pitch is expressed by combining a frequency value (such as 440 Hz) with a note name. $a' = 440$ Hz is a pitch, as is $g' = 440$. If g' is 440, in equal temperament, then a' will be 494 Hz; if $a' = 440$, g' will be 392 Hz. Frequencies and pitches by themselves are simply natural phenomena; it is

only when they are connected to pitch standards that they take on a musical dimension. A pitch standard is a convention of uniform pitch that is understood, prescribed and generally used by musicians at a given time or place. The statement '*Cammerton* was at $a' = 415$ ', for example, combines the name of a pitch standard (*Cammerton* or 'chamber pitch') with a note-name (a') and a frequency (415 Hz). Over the last 400 years in Europe, the point that has been considered optimal for pitch standards has varied by about six semitones, depending on time and place.

This article discusses the pitch standards that have been used in various places and periods in Europe. The concept of pitch standards and attempts to measure pitch systems in non-Western music are also discussed.

I. Western pitch standards

II. Non-Western and traditional concepts

BRUCE HAYNES (I), PETER R. COOKE (II)

Pitch

I. Western pitch standards

1. Introduction: historical pitch standards.

2. History of European pitch standards since the late 16th century.

BIBLIOGRAPHY

Pitch, §I: Western pitch standards

1. Introduction: historical pitch standards.

Pitch standards were not an issue until voices and instruments began playing together. Singers performing *a cappella* found their pitch according to the compass of a given piece and the range of their voices. Consorts of instruments were tuned together, but only in reference to themselves. Until the second half of the 16th century, the only instrument that was played in church music was the organ (which even then played only *alternatim* passages). When secular instruments such as the violin and cornett finally entered the church, pitch standards had to be agreed upon. But the universal standard that we now take for granted was not yet necessary, and different standards operated side by side. In effect this practice survives today in so-called [Transposing instruments](#) such as horns, saxophones and clarinets. An 18th-century hautboy at *Cammerton* was a whole tone or minor 3rd below the organ at *Cornet-Ton*, just as a modern clarinet in B \flat or A is a whole tone or minor 3rd below $a' = 440$. The only difference is that today the existence of a single standard ($a' = 440$) is assumed, so some instruments are thought of as 'transposing' and others 'in concert pitch'.

As instruments (particularly wind instruments) travelled, they took their pitches with them. In the 16th and early 17th centuries wind instrument making was highly centralized: the best woodwinds came from Venice, the best brass from Nuremberg. The resulting consistency in pitch over large parts of Europe compared strikingly to the fragmentation that occurred during the Baroque and Classical periods. Since about 1830, with the standardization of the Industrial Revolution, deviations in pitch standards have again become relatively small (which is probably why it was possible eventually to agree on a universal standard at the International

Standardizing Organization (ISO) meeting in London in May 1939, confirmed in 1953. There had been international meetings in 1834, 1858, 1862 and 1885, and laws fixing pitch have been passed in Italy in 1887, 1936 and 1888). The present level is about the same as it was in Beethoven's day.

There is little evidence to support the theory that differing pitches were the result of local length standards. Organ builders speak of '5 1/3' pitch' and so on as if pitch and length were almost synonymous, but such terms are not always meant literally. The known length standards of a number of European cities bear no obvious relation to their pitch standards, and some cities, like Nuremberg, show an almost continuous range of pitches, depending on the period. Many makers also copied instruments from other places.

It is rarely possible to generalize about pitch standards. Even when the exact period and location are known, different kinds of music often had their own standards (reflected in names such as 'opera pitch', 'chamber pitch' and 'choir pitch'). Although the levels shifted with time, the breaks were rarely clean, so older standards overlapped with newer ones.

Among the most important early writings on pitch history were those by the 19th-century English philologist and mathematician Alexander Ellis. He provided a great quantity of raw data but, lacking a body of practical knowledge of how music had been performed in the past, he was able to give little indication of how it had been used by musicians. Many of Ellis's pitches, calculated to a tenth of Hertz, appear to be more accurate than a careful reading of his text allows, and most later writers have accepted them too literally. It was the 20th-century American musicologist Arthur Mendel who clarified the way musicians thought about pitch, as a series of standards that sometimes related to each other in transposable intervals (Chorton was a major 2nd above Cammerton, for instance). He also emphasized the importance of both place and date in discussing standards. Despite Mendel's rigorous approach to the subject, however, he gave few absolute values for the relative standards he discussed, and those that he gave were usually conditional. Thus, between the extremes of Ellis's pitch frequencies without names and Mendel's pitch standards without values, performing musicians found little practical guidance.

Until the latter part of the 20th century, in fact, there was no great urgency to know the absolute Hertz values of historical pitches. As a practical matter they affected only singers, who whenever they sang with instruments either accepted the standard $a' = 440$ or persuaded the instrumentalists to transpose for them. The increase of performances on period instruments led to wider acceptance of the possibility of using pitches different to the modern standard, and to a realization that the sonorities and playing techniques of period instruments depended on their pitch levels. It thus became vital to know the performing pitches of works such as the cantatas of J.S. Bach, in which the original parts to the same piece were sometimes written in different keys (see §3(iv) below).

As the techniques of playing, making and restoring early instruments have become better understood, they have provided an important new source of empirical information on pitch that, if carefully approached, enables us to

make plausible reconstructions of pitch levels as far back as the late Renaissance. The instruments that yield the most reliable historical pitch data are those that are hardest to alter: cornetts, early flutes, recorders, clarinets and organs. Other instruments are too flexible to be used as direct evidence: pitch estimates based on vocal ranges and string tension, for example, have proven unreliable except as corroboration of other kinds of evidence (written descriptions, musical notation, records of travelling musicians, etc.). Some early pitchpipes and tuning-forks survive, but it is difficult to know whether, when and how most of them were used. A few individual instruments (often organs) still exist whose pitches not only survive but were described at the time they were built. Other instruments can plausibly be associated with named pitch standards (for instance, recorders made in Leipzig with Bach's Cammerton). However, a number of factors can distort pitch evidence, such as the context in which each instrument was used, temperature (which is important for organs but is solved by a warm-up period on woodwinds), physical alterations, wood shrinkage, nominal pitch (e.g. whether the instrument is in F at $a' = 440$ or in G at $a' = 392$), location and date of manufacture, temperament, quality of information and modern assumptions about technique. The sections that follow are based on a study of the pitches of 1,194 original instruments that give plausible information, reported in Haynes, 1995.

Musicians today, playing music from a vast range of times and places, normally identify pitch standards by Hertz values. This convention breaks down when $a' = 415$, for instance, is used in a generic sense to mean all pitch frequencies from, say, $a' = 410$ to 420 Hz. A pitch standard is a musical rather than an acoustical unit, however; in terms of single cycles per second pitch changes radically during concerts, but is nevertheless acceptable to those listening. Hertz values are too specific to represent pitch standards; in fact, our vocabulary lacks a terminology appropriate to this subject. In this article pitches are identified by note names: $a' = 440$ (or thereabouts) is given as A+0; a semitone lower as A-1; a major 2nd above as A+2, and so on. This system helps to visualize transpositions, which are an integral factor in the discussion of pitch, and accommodates the physical reality that although they start by tuning in the same frequency, most instruments are not tuned to an exact Hertz value but rather to a pitch standard. These standards are identified by semitones, a tolerance of half that size (i.e. plus or minus a quarter-tone, or 50 cents) being understood.

[Pitch, §I: Western pitch standards](#)

2. History of European pitch standards since the late 16th century.

- (i) Italy.
- (ii) France.
- (iii) Germany.
- (iv) J.S. Bach.
- (v) The Habsburg lands.
- (vi) England.
- (vii) Classical pitches, 1765–1830.
- (viii) Pitch standards since c1830.

[Pitch, §I, 2: History of European pitch standards since the late 16th century](#)

(i) Italy.

Mezzo punto and *tutto punto* were the names of pitch standards associated with the cornett, violin and organ in northern Italy from about 1580 to the end of the 17th century. *Mezzo punto*, clearly the more common level, was at $a' \approx 464$ (A+1), *tutto punto* was at $a' \approx 440$ (A+0). Church choirs of the period usually performed at A–1, a pitch known as *tuono corista*. Certain soft-voiced instruments such as transverse flutes and mute cornetts were also associated with this pitch. Organs were most often tuned at *mezzo punto* for playing with instruments, and organists transposed down a major 2nd when accompanying singers. Because temperaments and fingering technique made semitone transpositions impractical, wind players may have owned several instruments pitched in consecutive semitones, allowing whole-tone transpositions in various combinations to produce any required scale.

String players probably tuned up or down in order to play in reasonable keys. Most string instruments made in Cremona were probably designed to be played at *mezzo punto* or *tutto punto*. Antonio Barcotto (1652) wrote: 'Organs that are high work well with lower voices and violins, which are for this reason more spirited. The lower-pitched organs ... do not work as well with violins as the high organs'. The gut strings used on the larger sizes of violin could probably have been tuned at least as high as A+1; smaller violins (which were especially popular in the 17th century) could go a semitone higher. Instrumental music was thus performed at A+1 or, less commonly, A+0; music involving choirs was at A–1 or, less commonly, at A+0.

By the 18th century, *mezzo punto* at A+1 was generally being called *corista di Lombardia*; it was the normal pitch of church organs in Venice until about 1740, when the organ maker Pietro Nachini began using A+0 (*tutto punto*), which then became known as *corista Veneto*. Although A–1 was used in Venetian opera in the early part of the century, it was A+0, apparently regarded as a compromise, that was to remain the principal pitch in Venice throughout the century, and which was adopted as the standard instrumental pitch, firstly in Vienna, and then all over Europe by the end of the 18th century. San Petronio in Bologna, which had been at *mezzo punto* since 1531, moved down to *corista Veneto* in 1708. Thus, the 20th-century pitch standard of $a' = 440$ may ultimately be descended from *corista Veneto*.

Tuono corista at A–1 still had currency in northern Italy during the 18th century; surviving Italian woodwinds were made at this level (as well as A+0). J.M. Anciuti and Carlo Palanca, who were among the important makers, made flutes with alternate joints at both levels, as well as individual recorders at each. Naples and Florence were generally associated with a pitch at A–1 during much of the 18th century.

In Rome, organs were generally at A–1 in Palestrina's time. But about 1600, evidently for the sake of the new castratos, church organs were lowered to A–2 (about $a' = 384$). One source called this pitch *corista di S Pietro*. Some Roman organs stayed at this level until late in the 19th century. Evidently, strings also played at this low pitch. Hautboy parts written by Handel and Antonio Caldara in Rome are notated a major 2nd lower than those for the rest of the orchestra, indicating that the hautboys

involved were pitched a major 2nd higher. The principal hautboist for most or all these pieces was Ignazio Rion, who had come from Venice (where he had taught at the Ospedale della Pietà along with Vivaldi). Rion was evidently playing an hautboy at *corista Veneto*, while the other instruments (led by Arcangelo Corelli) were at A–2.

Pitch, §I, 2: History of European pitch standards since the late 16th century (ii) France.

Mersenne wrote that a normal pitchpipe was tuned to *ton de chapelle*, presumably the pitch associated with church organs and choirs. The known pitches of most large organs built in France before 1680 range from $a' = 388$ to $a' = 396$ (A–2); this was the principal level associated with organs in France right into the 19th century. According to Mersenne's dimensions and illustrations of the 1630s, French wind instruments (which in this period never played in church) were at a level similar to the Italian *mezzo punto* (A+1). In France it was called *Ton d'écurie*, and woodwinds continued to be made to it until the 18th century (hence the C-hautboys that appear to be 'in D' and the F-records 'in G'). But most woodwinds were played at two other pitch standards: *Ton de l'Opéra* and *Ton de la chambre*. The orchestra of the new Opéra, created in the second half of the 17th century, adopted the singer's *Ton de chapelle* at A–2, and called it *Ton de l'Opéra*. To include winds in the new orchestra required that they be fundamentally redesigned, since (among other reasons) up to that time they had functioned separately in consorts at A+1. Pitch at the Opéra was fixed by the repertory: as long as works by Lully continued to be performed, a change in *Ton de l'Opéra* would have affected voice ranges and was therefore out of the question. The Opéra may have owned its own instruments and lent them to its players.

Several authors described two separate instrumental pitches in France from the late 17th century. In 1698, Georg Muffat reported one called 'ordinaire' and another approximately a semitone lower that he associated with 'Teatralischen Sachen'. Guillaume-Gabriel Nivers in 1683 also distinguished 'Ton de la Chambre du Roy' from *Ton de chapelle* a semitone lower. This *Ton de la chambre*, or 'court' pitch, seems to have been $a' \approx 404$ (A–1½); it is the pitch of many surviving French woodwinds of the period, of some organs, and of many French folk instruments. The name *Ton de la chambre* was used by other writers, including Loulié (1696) and Brossard (1703). Joseph Sauveur measured the pitches of harpsichords in 1700 and 1713 at $a' \approx 404$. This level is observable in France from about 1680 to 1800, although its period of importance was the reign of Louis XIV. The same frequency was dominant in England in the same period, and was known there as 'consort-pitch'.

There is evidence that all the royal organs (and some others as well) were raised from *Ton de chapelle* (A–2) to *Ton de la chambre* at A–1½ in the 1680s. This may have occurred because court musicians regularly performed in the royal chapels. Organs in other churches did not need to be changed in pitch to accommodate other instrumentalists, since there was a general interdiction on 'symphonists' playing in church (and when on special occasions they did, they usually came from the Opéra). Later in the 18th century the royal organs (like the one in the chapel at Versailles) were

tuned back down to A–2. The organ at St Gervais, for example, where François Couperin was organist, was built in 1601 at A–2, and was raised a semitone in 1676 by Alexandre Thierry, organ maker to the King. In 1768 it was lowered to its original pitch of A–2. Thus all of Couperin's music, written either for St Gervais or the royal organs, and all his chamber music written for the court, was probably conceived at *Ton de la chambre* (A–1½).

Many woodwinds from Couperin's period survive at A–2 as well, and not all of them could have been used in the *Opéra* orchestra. Both A–1½ and A–2 were evidently current. Starting in the second decade of the 18th century French woodwinds began to be made at another somewhat higher pitch: $a' = 410\text{--}415$, or A–1. The term *Ton de la chambre* is not mentioned in later French sources. In 1737, Jacques Hotteterre was using *Ton ordinaire* for instrumental pitch (presumably A–1).

Pitch standards, like other aspects of French music making, changed rapidly after the death of Louis XIV in 1715. A–1 apparently became the predominant woodwind pitch until the 1740s, but this was the period when Italian style overwhelmed the traditional French, and *corista Veneto* came in at the same time; flutes were already appearing at A+0. In 1752, Quantz reported that Parisian pitch was 'beginning almost to equal that of Venice', and in 1757 J.F. Agricola spoke of 'französischen Stimmung' (by which he meant $a' \approx 390$) as a thing of the past. French flutes at A–2 no longer appeared after about 1770. From the time woodwinds at A+0 became common, they may have been used as transposing instruments at the *Opéra* (within the prevailing standard of A–2. Although this is mere speculation, that would explain the extreme sharp keys and difficult high notes in the woodwind parts to Rameau's operas starting in the 1740s.). The Concert Spirituel was also known for its high pitch. A number of well-known wind soloists from abroad played there starting in the 1730s, and may have influenced pitch through the instruments they brought with them.

By the 1760s *Ton de chapelle*, which had been ambiguous during Louis XIV's reign, was again fixed at its old level of A–2. But both Dom Bedos de Celles and Rousseau reported that *Ton de l'Opéra* was no longer stable, being raised and lowered a quarter-tone or more, depending on the ranges of voices. Repertory also played a part: Lully's works now began to undergo major revisions and additions which may have affected the ranges required from the singers and thus influenced their pitch preferences. The works of Lully and Rameau were still being performed in the early 1770s, but Gluck's 'reform operas' began in 1774, and from 1778 new and old operas were performed alternately. It was probably this state of affairs that the first bassoonist at the *Opéra*, Pierre Cugnier, described in 1780:

Bassoons that are made in the proportion of eight feet reduced to four, according to the old system of manufacture, are appropriate for playing in cathedrals, where ordinarily the pitch of the organ is very low, as was that of the *Eglise des Innocents* and is still *Ste Chapelle* at Paris and the *Chapelle du Roi* in Versailles. These bassoons can still be used in the Paris *Opéra*, where one changes pitch when the solo voice parts are lower or less high; so that there are of necessity some problems with intonation caused by the difficulty (one

can even say the impossibility) of playing in tune with an instrument that is too high or too low.

In the same year that Cugnier's comments were published, an anonymous tract gave the pitch of the Opéra as $a' \approx 404$, or $A-1\frac{1}{2}$, which was probably preferred for the newer repertory.

Pitch, §I, 2: History of European pitch standards since the late 16th century (iii) Germany.

The detailed pitch information in Praetorius's *De organographia* of 1618 is pivotal, looking back on the practices of the end of the 16th century and forward to the situation of German musicians confronted with the arrival of the new French orchestral instruments in the later 17th. But (although Praetorius was not confused) his terminology is confusing. He called his reference pitch *CammerThon* (which he used to mean 'secular instrumental pitch' at $A+1$), but its frequency was quite different from that of 18th-century *CammerTon*. Praetorius used *ChorThon* to mean 'church organ pitch'. Earlier this pitch had been a tone lower than his *CammerThon*, thus $A-1$, and in certain places, he said, it still was. But *ChorThon* was in process of changing in Praetorius's day. He explained that organs had gradually risen in pitch 'about a tone' until they too were at *CammerThon*. This is why Praetorius was inconsistent in his meaning of the term *ChorThon*, sometimes equating it to *CammerThon* and sometimes making it a major 2nd below it. (Fortunately, he reserved *CammerThon* as his unmoving reference, although he gave it other names as well, like *rechte Thon* and *Cornettenthon*.) Praetorius described with approval the situation in Prague:

Normal modern pitch, to which nearly all of our organs are now tuned, is there called *CammerThon* ... *ChorThon*, however, which is a whole tone lower, is used only in the churches, primarily for the sake of the singers ... as it allows their voices to bear up longer, and saves them from becoming husky from working at high pitch.

Evidence from the Habsburg lands confirms his description, *ChorThon* being the usual term for a pitch a 2nd below $A+1$ (*Zinck-Thon* or *Cornett-Ton*) until at least the time of Janowka (Prague, 1701; see §I, 2(v) below). Praetorius also appears to have been describing a corollary to the system used in northern Italy, in which the organist transposed down a whole step (to *tuono corista* or $A-1$) from a high instrumental pitch ($A+1$) for the sake of the singers. The parallel is underlined by Praetorius's use of the phrase '*Chöristen- oder ChorThon*'.

Another aspect of Praetorius's pitch information that has led to confusion is his scale diagram of a set of organ pipes, or *Pfeiffin zur Chormass*, whose principal purpose, he explained, was to indicate the pitch level of his *CammerThon*. This diagram has been the subject of considerable debate, but it is now generally agreed that it, like other indications (including extant original wind instruments of the period), shows a level at $A+1$ (Myers, A1997, and Koster, D forthcoming). Praetorius's *CammerThon* was thus parallel to the most common pitch in Italy at the same time, *mezzo punto*.

In the latter part of the 17th century developments in France inspired a revolution in the instrumentarium in Germany. The new designs of woodwinds were tuned a tone or more below most German organs. For various practical reasons, neither the organs nor the woodwinds could adapt to each other's pitch for a period of several generations. As secular instrumental music gradually came to dominate music making, however, so did its pitch. Thus Praetorius's *CammerThon* effectively swapped its meaning with that of *Chorton* (which continued to mean 'church organ pitch'). Jakob Adlung in 1768 referred to this confusion, writing that 'organs are tuned to *Chorton*, as it is now called, which is 1 or 1½ tones higher than *Cammerton*. Formerly it was the reverse, and *Cammerton* was higher than *Chorton*; organs were tuned to what was then called *Cammerton*'. Thus the approximate frequencies of established German pitch standards (A+1 and A-1) were not altered by the musical revolution caused by the arrival of French orchestral instruments, but their names were interchanged.

In the new configuration, transposition became necessary when organs played with other instruments. Vocal parts could be notated at either standard. In some cases, it was simpler (as for Bach at Weimar) to notate the voices with the organ, since the strings were still tuned high. As time went on, it became more common to write voice and string parts at the new low *Cammerton* (as Bach did at Leipzig), leaving only the organ and the brass (the latter representing a stronghold of tradition) at *Chorton*.

The older instruments in the German 17th-century tradition did not vanish immediately. The *chorist-Fagott* or *deutsche Fagott* (i.e. the curtal) long continued its traditional role in providing discrete accompaniment to choirs, and traditional shawms were played well into the 18th century. These instruments were pitched at Praetorius's old high *CammerThon* at A+1. But since the word *Cammerton* was now associated with a low pitch, 'deutsche' (e.g. *deutsche Schalmey*) gradually developed a secondary connotation as an indication of instruments at high pitch. Just as the term 'French' before an instrument's name (*französische Schalmey*), or the use of the French name itself (*Hautbois*) was a sign of an instrument in *Cammerton*, the word 'deutsche' was used to indicate an instrument at A+1 (see [Shawm, §4](#)).

We are fortunate in having the original frequencies of at least 36 German organs whose pitch standard was also identified by name:

There are 13 examples of *Cornet-Ton* within a narrow and specific range, averaging $a' = 463$. This level agrees well with the pitch of surviving cornetts.

There are 11 examples of *Chorton*, as high as $a' = 487$ and as low as $a' = 437$ (i.e. A+0, A+1, A+2). They average, however, $a' = 467$.

There are two examples of *Chormass* at $a' = 489$ and $a' = 466$. (*Chormass* is a term frequently encountered in the 17th century and less in the 18th; it was evidently synonymous with *Chorton*).

Cammerton (ten examples) is also consistent and averages $a' = 416$. This level compares well with woodwind pitch between 1680 and 1770.

From this it can be seen that *Chorton* in the 18th century could have been any pitch from A+0 to A+2. 18th-century *Cornet-Ton*, by contrast, was relatively specific and consistent in frequency. Cornetts were commonly used as a reference for pitch frequency in Italy, Germany and the Habsburg lands. Cornetts made in Germany in the 16th and 17th centuries range in pitch from $a' = 450$ to $a' = 480$, but most are close to $a' = 465$.

Praetorius used *CammerThon* and *Cornettenthon* synonymously in the early 17th century. But while the names *CammerThon* and *ChorThon* traded places between the 17th and 18th centuries, *Cornet-Ton* (*Cornettenthon*) remained at the same level, since cornetts did not change in pitch from the 16th to the 18th centuries. *Cornet-Ton*, then, was equivalent to the early 17th-century *CammerThon*, but by the 18th century it had become a specific kind of *Chorton*.

The words *Cornet-Ton* and *Chorton* sounded so similar, and the concepts they denoted overlapped so closely, that it would be surprising if they had not sometimes been confused. *Chorton* was variously described as different from, lower than, and equal to *Cornet-ton*. Because *Chorton* was a general concept rather than a specific frequency, there are a number of references to a 'gewöhnlichen (ordinairen) Chortone' and 'hohe Chortone'. The 'gewöhnlichen' was a whole-tone above *Cammerton* (which was A-1). *Hohe Chorton* was found in the extreme north of Germany: Buxtehude's organ at the Marienkirche, Lübeck, was in *hoch-Chorton* and pitched at A+2. About a third of the surviving organs by Arp Schnitger are at A+2 (the others are at A+1). Organs at A+2 were used to accompany congregational singing in churches that did not use other instruments.

There were those who preferred the sound of organs at *Chorton* (in its general sense) over *Cammerton*. But the most important reason for making high-pitched organs was the expense: a lower pitch required extra pipes at the bottom of each stop, and being the longest pipes they used the most tin. The new organ built in Bach's Thomaskirche in Leipzig in 1773 was still at *Chorton*. By the beginning of the 19th century most organs were built in *Kammerton* (as it was then usually called), although in Saxony in the early 19th century an organ pitch of A+1 was still common.

Cammerton was associated with secular music; in the 18th century it was the usual pitch of instruments other than the organ and brass. Eventually many organs adopted *Cammerton*, which was more convenient when playing with other instruments. As noted above, nine 18th-century German organs at *Cammerton* survive, all at A-1 (which we can assume represented its normal frequency). There were other, lower species of *Cammerton*: the family of *tief-Cammertons*, including *Opera-Ton* and *französischer Thon*. These levels were all approximately a minor 3rd below A+1 and are thus difficult to keep distinct. The existence of *ton de la chambre* in France at A-1½ was probably the root cause of the confusion, since this frequency fell between the levels at A-1 and A-2 that were transposable on most German organ keyboards. The *Cammerton* levels at A-2 and A-1½, being common French pitches, probably came in when the first French woodwinds arrived in the 1680s. But A-1 must also have been current by the 1690s, as a stop in the Jacobikirche organ, Hamburg

(Schnitger, 1693), was at $a' = 408$, a minor 3rd below the rest of the organ at $a' = 489$.

Praetorius documented the use of a pitch a minor 3rd below his *CammerThon* (at A+1) that was used, he said, 'a great deal in different Catholic chapels in Germany'. So the level at A-2 was not a complete innovation in Germany with the arrival of French instruments. Indications for *tief-Cammerton* in wind parts disappear after the mid-1720s, though German woodwinds were still made at A-2 until at least 1770.

The parts and occasionally the scores to German music of the early 18th century (such as works for organ and other instruments) that involved the simultaneous use of two and sometimes three different pitch standards were normally notated in different keys. In transposing, composers were obliged to consider a number of interrelated practical factors: the technical effects on different kinds of performers, changes of sonority, key and its relation to affect, and temperament. The effect of transposition on voices was a primary consideration. The tone qualities of the different vocal registers were consciously distinguished until the Classical period, and breaks from chest to head voice, which generally occur at specific frequencies, were avoided. Register placement is obviously shifted by transposition. Transposition could also turn a high tenor part into one for falsettist (countertenor) by changing its range.

Although string instruments were also sensitive to changes of pitch and key, some or all the individual strings were regularly retuned as much as a whole step up and down in the 18th century; examples are found in works by Biber, Kuhnau, Bach and Mozart. Many string instruments then in use had been made in an earlier period when standard instrumental pitch was A+1; they were often tuned up to *Cornet-ton* in the early 18th century.

When parts were not in the appropriate key, organists were expected to transpose at sight. Woodwinds were less flexible. Their fingering system limited them to keys with no more than four sharps or flats, and each tonality had an associated character, technique and intonation. Some woodwinds like the traverso and hautbois d'amour were specialists in sharp keys, while others like the recorder and bassoon tended towards flats.

Temperament was a consideration for the fixed-pitch instruments such as keyboards and lute; melody instruments made ad hoc tuning adjustments as needed. Transpositions of a semitone were impractical in meantone, but when the intervals involved were the major 2nd and minor 3rd, and a so-called 'regular' meantone was used (i.e. one in which all the 5ths but one were tuned the same), intervals were virtually identical in standard tonalities.

[Pitch, §I, 2: History of European pitch standards since the late 16th century](#) **(iv) J.S. Bach.**

Throughout his career, Bach worked with instruments at *Cornet-ton* (A+1) and various levels of *Cammerton*, although his method of notating their parts was different in each of the places he worked. The most complex situation was at Weimar. The organ in the court chapel where Bach was Konzertmeister was documented as in 'Cornet Thon'. During the first year

he wrote cantatas, Bach wrote parts for a single 'Oboe' notated a major 2nd above the other parts (organ, voices and strings). The strings must therefore have been tuned up to *Cornet-ton*, and the 'Oboe' must have sounded a tone below the organ (and therefore at the higher level of *Cammerton*, A-1). But the 'Oboe' disappeared at the end of 1714, to be replaced by an instrument Bach consistently called an 'Hautbois', whose parts now differed a minor 3rd from the organ and strings. From this time, Bach also notated certain other instruments at the interval of a minor 3rd, like the 'Basson' and 'Flaut' (recorder). Since the organ stayed at A+1, these instruments must have been at *tief-Cammerton*, or A-2. All the remaining works written for the Weimar chapel show this relationship.

The parts to Bach's music written at Cöthen, on the other hand, are in a single key; presumably all the instruments were at the same pitch. But there is reason to think the prevailing pitch at Cöthen was a form of *tief-Cammerton*, either A-1½ or A-2. The voice ranges of cantatas written there are unusually high, and when he used material from Cöthen later at Leipzig, Bach sometimes performed it at '*tief-Cammerthon*'. The problematic trumpet part to the second Brandenburg concerto would be significantly easier on an instrument at *tief-Cammerton* instead of A-1.

At Leipzig, the performing materials for most of Bach's vocal works indicate that the strings, voices and woodwinds were at *Cammerton* and the organ and brass were a major 2nd higher. Bach's predecessor, Johann Kuhnau, had specified in 1717 that the pitch of the organs at the Thomas- and Nicolaikirchen was *Cornet-ton*. But Kuhnau had used figural instruments at intervals of both a 2nd and a minor 3rd below *Cornet-ton*, 'depending', he said, 'on which is most convenient' (i.e. which pitch would yield mutually satisfying keys). He had woodwinds available, in other words, at both normal *Cammerton* and at *tief-Cammerton*. Since tonalities with open strings were preferable on the string instruments, and appropriate tonalities were critical for the unkeyed woodwinds, the presence of woodwinds tuned a semitone apart was extremely practical: it offered Kuhnau a choice of more combinations of keys in which to compose.

During Bach's first year and a half at Leipzig, he took advantage of this option by writing several cantatas at *tief-Cammerton*: nos.22, 23, 63 and 194, and also the first version of the *Magnificat*. (Cantatas nos.22 and 23 were his trial pieces and were performed together; Cantata no.63 had been conceived some years earlier, probably for performance at *tief-Cammerton*, and in Leipzig was performed on the same day as the *Magnificat* – which, with Cantata no.194, had antecedents in Cöthen.) The last known date that Bach used the *tief-Cammerton* option with his regular winds was 4 June 1724. He revised the *Magnificat* for a performance in the 1730s, transposing it from E♭ to D, probably because *tief-Cammerton* woodwinds were no longer available. Questions of notation and transposition caused by pitch differences affect the following works by Bach: bwv12, 18, 21, 22, 23, 31, 63, 70a, 71, 80a, 106, 131, 132, 147a, 150, 152, 155, 161, 162, 172, 182, 185, 186a, 194, 199, 208 and 243a. Most but not all these questions are addressed by the *Neue Bach-Ausgabe* (for a detailed discussion, see Haynes, A1995).

Pitch, §I, 2: History of European pitch standards since the late 16th century

(v) The Habsburg lands.

The description Praetorius gave of pitch relations in Prague (see §I, 2(iii), above) applied to Vienna as well. There, *ChorThon* (at A–1) was the pitch of church music and was a tone lower than *CammerThon/Cornettenthon* (at A+1). 70 years later Muffat, writing in 1698 for the Habsburg emperors, used the same concepts to describe French pitch:

The pitch to which the French usually tune their instruments is a whole tone lower than our German one (called *Cornet-Ton*), and in operas, even one and a half tones lower. They find the German pitch too high, too screechy, and too forced. If it were up to me to choose a pitch, and there were no other considerations, I would choose the former [of the French pitches], called in Germany old *Chorton*, using somewhat thicker strings. This pitch lacks nothing in liveliness along with its sweetness.

Writing in Prague in 1701, T.B. Janowka still used Praetorius's terminology; he called the higher pitch *Zinck-thon* and associated the lower one, *Chor-Thon*, with the new French and Italian wind instruments (which he considered to be 'ex B', i.e. in B \flat). The older Praetorius-style pitch names persisted well into the 18th century in the Habsburg lands, though by mid-century the terminology began to reverse itself as it had done 50 years earlier in northern Germany. The nomenclature, though not the musical practice, was in direct opposition to the usage in northern Germany at the same time.

The Habsburg court was strongly influenced by northern Italy, and many of its important musicians were Italian. Since instrumental pitch in Venice was normally A+0, it is not surprising to observe *Cammerton* move up a semitone already in Fux's time. By the period 1740–70, if not before, woodwinds being made in Vienna were at $a' \approx 430$ –435. In the same period, there are steady reports of organs being tuned down a semitone to A+0, and a number of new ones were also built at this level. In both cases, the influence of Venice was probably responsible (see §I, 2(i), above).

Pitch, §I, 2: History of European pitch standards since the late 16th century

(vi) England.

Various kinds of evidence suggest that at the beginning of the 17th century the primary English church standard was known as 'Quire-pitch', and that its level was $a' \approx 473$, i.e. between A+1 and A+2. Instruments like recorders, cornetts and sackbuts were generally pitched a semitone lower than Quire-pitch (Q–1, $a' \approx 448$; cf. Praetorius: 'The English pitch, however, is a very little lower [than *CammerThon* at $a' \approx 464$], as the instruments made in that country show, for instance cornetts and shawms'). Viol consorts, at Consort-pitch, were another whole-step lower at Q–3, or $a' \approx 400$.

Very few church organs escaped destruction during the Civil War and subsequent Commonwealth (1642–60). At the Restoration the instruments and pitches from before 1642 were temporarily re-established and a number of new organs were built. The newer French woodwinds that came

into fashion in the 1670s and their pitch of A-1½ (*Ton de la chambre*; it was conveniently compatible with Consort-pitch at Q-3) eventually became important enough that organs had to be rebuilt or replaced at lower pitches in order to play with other instruments. English organs whose pitches have survived are thus almost always at Quire-pitch, a semitone, or a whole tone below it ($a' \approx 473$, $a' \approx 448$ or $a' \approx 423$). The lowest of these levels, $a' \approx 423$ or Q-2, became the dominant organ pitch in England in the 18th century and into the 19th, identified at least once as 'Chappell-pitch'; when it was later adopted by orchestral instruments in about the 1730s, it was called 'new Consort-pitch'. The other two higher levels vanished during the course of the 18th century. Handel often played an organ built in 1708 by Bernard Smith at the chapel of St James's Palace; this instrument was at $a' = 466$ (A+1).

Old consort pitch at Q-3 or $a' \approx 400$ is represented by woodwinds made by Peter Bressan, Joseph Bradbury, Thomas Cahusac and Thomas Stanesby jr, and by at least one chamber organ attributed to Smith. That it probably extended backwards to the early 17th century is indicated by Praetorius ('Formerly in England ... most instruments were made to sound a minor 3rd lower than our present-day *CammerThon*') and suggested by the fact that chamber and house music actually flourished during the Interregnum (its pitch therefore remaining unchanged). It is also likely that this was the pitch used by Blow and Purcell when they wrote for wind instruments. It is known that the pitch of the opera orchestra at the Queen's Theatre where Handel produced his first operas was a quarter-tone higher than *Ton d'Opéra* in France; this would put it at Q-3/A-1½. By the early 1720s, Handel was probably using A-1, which was standard opera pitch on the Continent. His later oratorios were probably performed at 'new Consort-pitch', or Q-2 ($a' \approx 423$); the famous tuning fork left by Handel in 1751 at the Foundling Hospital is at $a' = 422\frac{1}{2}$.

Not all instruments fit into the Quire-pitch grid. The consorts of foreign musicians maintained by Henry VIII played as separate units, for instance, and had no need to conform to organ pitch standards. The organ and cornetts at Christ Church, Oxford, were at A+2 and A+0 respectively. While the quire pitch system was generally valid for all instruments until the first quarter of the 18th century, it began losing importance with the influx of Italians like Giuseppe Sammartini and their instruments at A-1 and A+0. In the period 1730-70 both new Consort-pitch at Q-2 ($a' \approx 423$) and A+0 ($a' \approx 435$) began to appear in woodwinds. By 1770 there were almost no woodwinds at the older Consort-pitch (Q-3); Q-2 was still present but most woodwinds were at A+0 (which was by then common in Venice, Paris, Vienna and much of Germany). Only organs retained the last vestige of the Quire-pitch grid, the majority being tuned to Q-2.

[Pitch, §I, 2: History of European pitch standards since the late 16th century](#) **(vii) Classical pitches, 1765-1830.**

By the last part of the 18th century church organs throughout Europe tended to be in different pitches than orchestral instruments. Organs were generally pitched as they had been a century before, which, in relation to other instruments, made them too high in Germany and too low in France and England.

The two principal orchestral pitches were A−1 and A+0, and in the course of the Classical period the latter (more accurately $a' = 430\text{--}440$) became predominant, although the process of change was gradual and not universal. A+0 was already the predominant instrumental pitch in Venice at the beginning of the 18th century, in Vienna and Prague about 1740, in London and Rome by about 1770, in France about 1780 (officially in the 1790s) and in northern Germany at the beginning of the 19th century.

The Classical period was characterized by minor pitch differences of about a comma (a ninth of a whole-tone or about 21 cents) that could be accommodated on woodwinds by using alternate joints or tuning slides. Each theatre in Vienna and Paris, for instance, had its own slightly different pitch until the 1820s. Multiple joints were usually numbered from lowest to highest, and today often only one joint with a higher number remains; this is an indication that pitch was generally on the rise, since the lower-pitched joints were probably laid aside and eventually separated from the instruments.

In northern Italy at the end of the 18th century wind players were evidently getting their instruments from abroad; many woodwinds by Augustin and Heinrich Grenser are found now in Italian collections. Grensers are normally at about $a' = 433$, a pitch observed in Venice throughout the century. Although the *corista di S Pietro* at A−2 was maintained on organs at the Vatican until late in the 19th century, at the end of the 18th there were reports of woodwinds in Rome at about the same level as Venice. By this time, A+0 had come to be called *coristo Lombardo* and was considered normal in most parts of Italy, including Naples.

In France *Ton d'Opéra*, which had been at A−2 in mid-century (since the traditional repertory, including Lully's works, was still on the boards), began fluctuating between A−2 and A−1½ in the 1770s as a result of reforms and changing repertory. Harpsichords and woodwinds in France varied between A−1 and A+0, the latter predominating by the 1780s. They were sometimes classified according to their pitches as 'modern' (i.e. at A+0) or 'ancien' (A−1). The Concert Spirituel regularly featured soloists from abroad and had a reputation for a high pitch, probably A+0 ($a' \approx 435$). At the end of the century this pitch, called *Ton d'orchestre*, was officially adopted in Paris by the new Conservatoire. Many of the best woodwinds were shortened at this period, in the hope that they could be retained. The rationalist mentality of the age did not eliminate small variations in pitch standard, as the multiple joints of instruments made at the time testify. Even the *Opéra* was eventually forced to adopt *Ton d'orchestre*, though the poor showing of the singers of the time who attempted the earlier repertory was blamed on the raised pitch level. Charles Delezenne (1854) reported pitches at various theatres in Paris in 1823 as $a' = 424, 428, 432$ and, in 1834, 440.

The Italian influence on pitch throughout Europe was reinforced by the dynamism of the so-called 'Wiener Klassik'. By the second third of the century performances in Vienna were generally at $a' \approx 430\text{--}435$. Pitch remained at this level in Viennese instrumental, dramatic and much church music until the end of the century. Prague and other cities in the Habsburg empire were probably at the same pitch, since the court and many

musicians circulated frequently. The latter part of the century saw much coming and going of wind players between Vienna and other places, suggesting a general agreement on pitch: famous soloists would not have switched instruments or set-ups merely for the sake of fluctuating pitch standards.

Reports in the 1770s compared Berlin's low pitch with the high one in Vienna. In some parts of northern Germany A–1 remained the standard until at least 1832. In Dresden, the famous *Cammerton* organs by Silbermann were probably responsible. It may also be that when A+0 became the general European standard, A–1 survived in many places because it had become a church pitch. Not only had organs been made to it in the mid-18th century, but being a whole tone below A+1, it remained more practical than A+0 for transpositions with older organs. Dresden was also a principal woodwind-making centre, and surviving instruments from there are at both A–1 and A+0 (the latter apparently for export). Berlin may have remained low as a result of the lingering influence of Frederick the Great's court (being a flautist, Frederick favoured a low pitch). A general pitch reference in Saxony at this time was the organ at the Nicolaikirche Leipzig, at A–1 (although flutes were made there at both A–1 and A+0).

[Pitch, §I, 2: History of European pitch standards since the late 16th century](#)
(viii) Pitch standards since c1830.

Since the early 19th century orchestral instruments have evolved through small adaptations rather than revolutionary new designs. As a result, fluctuations in pitch standards have been relatively minor. The mean pitch in Europe in 1858, when the *diapason normal* ($a' = 435$) was promulgated in France, was about $a' = 446$, just as it is today. The universal standard $a' = 440$ established in 1939 was no less artificial and unrealistic.

Historically, as we have seen, pitch has fluctuated both up and down. Present-day pitch is noticeably lower than Victorian England's 'sharp pitch' of $a' = 452$. Pitch at La Scala was at that same level in 1867, up from $a' = 450$ in 1856. In Vienna a generation after Mozart's death pitch seems to have been somewhat lower, at $a' = 440$ – 445 . Thus almost from the beginning singers have been obliged to perform the music of Mozart and Verdi at a level several Hertz higher than the composers intended. At present pitch appears once again to be on the rise from a theoretical (and rarely used in orchestras) $a' = 440$ to as high as $a' = 450$. From a broader perspective these vacillations can be seen as temporary departures from a remarkably stable norm.

[Pitch, §I: Western pitch standards](#)

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Pitch

II. Non-Western and traditional concepts

1. Pitch standards.

The earliest information of interest regarding musical pitch is the discovery of 65 clapperless two-tone bells unearthed among 7000 items of funerary goods from the tomb of Marquis Yi, of the Zeng state (*d* c433 bce) at Zuizhou in China (see [Zhong, §2](#)). Bell chimes were apparently restricted to the highest ranks of nobility and could apparently be used to play pentatonic music in a variety of keys. Though bronze bells, stone chimes and ocarinas have been found dating from as early as the second millennium bce, the importance of the Zeng bells lies in the inscriptions on many of them, for they document the names of standard pitches (*lū*) belonging to each of the different states throughout the domain, that is the pitch to which instruments in official ensembles would be tuned (see [China, §II, 4](#)). Subsequently standard pitch in China came to acquire a symbolic

and cosmological importance and to be related to other official standards of measurement for length, capacity and weight as manifested in the length and diameter of official pitch pipes. Other traditions may, like the Chinese, have inspired a considerable body of theory concerned with intervals, tunings and temperaments but seem to have shown less concern for absolute pitch standards.

Attention to pitch standards is not confined to literate societies and a standard is likely to be required for any ensemble which includes one or more instruments which are difficult to retune. Clearly ideal vocal ranges will have an impact on the choice of pitch for fixed pitch instruments in ensembles that incorporate the voice. This is still the case, for example, in the performance of Indian classical music where the system tonic pitch *sa* will be selected by the singer to suit his or her own preferred vocal range and other instrumentalists involved in the performance will tune their instruments up or down accordingly or select the most appropriate instrument from a range (flute players, for instance, will carry with them a number of differently pitched flutes). The introduction of factory-made harmoniums has had less effect on South Asian pitch standards than might have been expected, though all harmoniums are assumed to be of the same pitch. Harmonium players also learn to perform in different 'keys' when accompanying the voice so as to suit the preferred choice of pitch for *sa*. This is often centred on or around C for male singers and A or A \flat for female singers. A common way of referring to pitch levels is by specifying the corresponding black or white key on a harmonium. Thus in North India a *tablā* (whose pitch range is limited to a minor 3rd) may be described as *kāli pānc* ('black five', i.e. the fifth black key from the left hand side of the harmonium) which means it is suitable for use at or near the pitch level of D \flat .

Apart from harmoniums made for the Indian market, since the mid-19th century other Western instruments and ensembles (accordions, pianos and wind bands, for example) have found a place in the musical practice of other nations and peoples and, as a result, Western pitch standards have come to be adopted. In Japan, where issues of pitch as well as interval structures dominated the work of early scholars, even traditional ensembles have accommodated to a Western pitch norm during the 20th century. The most traditional of instruments, the *shakuhachi* flute, which was formerly of a standard pitch resulting from a standard length of 54.5 cm, is now made in 12 different sizes equivalent to the pitch of the 12 Western semitones so that any one flute can be chosen to suite the 'key' of a modern ensemble, obviating the need to shade tones which could conflict with the desired tonal effect. Modern European pitch pipes were introduced in Japan around 1920.

In the Arab world European pitch standards are also used. In Cairo, for example, classical musicians in the present day use $a' = 440$ as a standard, though a respected Egyptian musician writing at the beginning of the 20th century indicated that the standard was $a' = 435$ (al-Khulaī in his 1904 *Kitāb al mūsīqī al-sharqī*). Classical ensembles in Cairo today recognize two tunings, the lower of which gives b' as 440 and which involves violinists and 'ud players in tuning down a whole step while *nāy*

(flute) players select a larger flute. However, as they get older, singers often prefer ensembles to tune down, sometimes as much as a minor 3rd.

2. Pitch systems.

Towards the end of the 19th century European comparative musicologists became keenly interested in the pitch systems of non-Western peoples, believing that research in this area would help them with their theories on the origins and development of music. Stumpf and his younger colleague Hornbostel wrestled with related concepts such as *Tondistanz* (interval, see Abraham and Hornbostel, 1926), *Helligkeit* (brightness) and *Tonigkeit* (tone quality or chroma). Stumpf made use of tuning measurements supplied by Alexander Ellis who published mathematical descriptions of various non-Western scales such as the roughly equidistant five-tone Javanese *sléndro* and the Thai equidistant seven-tone scale. For this Ellis had invented the cents system which divided the equal-tempered semitone interval into 100 cents for purposes of accurate comparison of interval size. His essay 'On the Musical Scales of Various Nations' has long been considered a landmark in the development of comparative musicology because it was first to show that a great variety of pitch systems have evolved throughout the world including equal-tempered five- and seven-note scales. The usefulness of his detailed measurements, however, which were derived from work with museum instruments, including gongs and xylophones of doubtful quality and condition, has since been questioned (Schneider, 1990).

Benjamin Ives Gilman pioneered similar work in the USA, making recordings during expeditions among Zuñi and Hopi Indians to understand their pitch systems; he also recorded a Javanese gamelan and other musical traditions that were featured in the World's Columbian Exposition in Chicago in 1893.

The early researchers depended on subjective pitch matching of instrumental and vocal tones with sounds produced from devices such as tuning forks and monochords and faced different problems from those confronting later researchers who used electronic equipment such as the strobocom (Jones) and the melograph (Seeger and Hood). Electronic instruments work by isolating and measuring the lowest pitch (or fundamental) of any musical sound and the problem here is that psychologists have shown that fundamental frequency cannot be assumed to equate with perceived pitch. Schneider has pointed out that this especially applies to measurements taken from 'inharmonic' instruments such as gongs and xylophones rich in partials that do not bear a simple frequency relationship to the supposed fundamental. He further argues that a complex of tones (timbre) influences the experience of pitch and this seriously complicates the investigation of pitch systems, especially those where the indigenous musicians and theorists (if any) have not articulated their knowledge of the system other than through performance or tuning of instruments.

So-called equidistant or near equidistant scales have presented special problems to researchers since scales of fixed pitch instruments frequently did not achieve theoretically equidistant standards when measured and researchers were left with the problem of deciding if deviations from the

norm were musically significant to the musicians and what degree of tolerance in tuning one should allow for. There is some evidence for suggesting that there is a greater degree of tolerance of pitch deviation in the case of musical systems employing large scale steps (such as an anhemitonic equipentatonic scale with steps of 240 cents) than in those traditions using semitones. For instance a Ganda harp or xylophone (Uganda) might be assumed to be tuned to a theoretically equidistant pentatonic scale, yet when measured incorporates steps as small as 200 cents or as large as 280. The problem then remains to discover if these larger and smaller intervals are an essential part of the scalic system or if they are to be disregarded because they are not conceived as different from other intervals which come closer to the equidistant norm (Cooke). Ellis was perhaps the first to face such a problem when a Thai xylophone, whose pitches he had measured, did not turn out to be equidistant. He simply constructed an equidistant seven-note scale on his bichord and asked Thai musicians to compare this scale with the scale derived from the xylophone. The musicians unanimously declared the first (exactly equidistant) scale to be good and the scale derived from the xylophone to be out of tune. He was able to conclude that 'The ideal Siamese scale is, consequently, an equal division of an Octave into seven parts, so that there are no Semitones and no Tones, when the instrument is properly tuned' (p.1105).

Even supposedly well-tuned musical instruments do not necessarily provide all the information one needs about a pitch system, for like the scale of the pianoforte, the tunings may be a compromise and the 'ideal' pitches are more likely to be found from variable pitch instruments or from the singing voice. Furthermore, instruments may provide more pitches than are actually utilized in performance: for instance the *khene* (mouth organ) of Laos is tuned to a diatonic scale but is used to produce basic pentatonic systems.

One cannot assume that pitch systems do not change through time. Berliner, for example (1978, pp.60–61), observed that *mbira* players of Zimbabwe changed the tunings of their instruments and cited the example of the musician Mude who over a period of several years used five different tunings with his group and how he liked to sing with different *chunings* 'for a change'. Berliner added, 'While I would have liked to have been able to posit a theory of Shona *mbira* tuning ... the complexity of the matter makes it premature at this time'. With the increasing globalization of musical culture the Western pitch system is impacting on many non-Western systems. Keeler (*GEWM*, p.390) reported that when the piano was first introduced to Myanmar (Burma) in the 19th century, the white keys were retuned to a Burmese scale for accompanying singers and other instrumentalists, but that this practice has since been abandoned. There are many other examples of the increasing acceptance of Western scales: much has been written about the problems of the *pélog* and *sléndro* scales of Indonesian gamelans over the past century, yet it has also been noted that 'the Indonesian National Anthem, all patriotic school songs and virtually all popular music use the Western Diatonic Scale' (Perlman and Krumhansl, 100). A similar situation exists in many other cultures.

At the end of the 20th century acoustical measurement of vocal and instrumental scales and melodies has been aided by the use of computer programs which can sample frequency over a period of several seconds or more which allows the averaging of frequencies to ascertain the most significant in determining the pitch areas of a musical system. Such work is being supplemented with intra-cultural and cross-cultural tests of musical cognition and perception in the effort to better comprehend the pitch systems. Awareness of issues such as categorical perception of pitch classes and tuning tolerance are being built into experiments and careful observations of tuning processes seek to understand better the ideal scale or most 'comfortable' temperament that an instrument tuner may be aiming at. Nevertheless, the exploration of non-Western musical pitch systems continues to pose challenging problems.

For more information on individual pitch systems refer to individual country articles.

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Pitch class.

The type of a pitch. Pitches belong to the same class if they have some relation – for example, the octave relation – of compositional or analytical

interest. This relation is called an 'equivalence' because, in the context of a particular description of musical structure, pitches in the same class are interchangeable, or equivalent.

Different equivalence relations, each associated with a distinct theory of music, give rise to different kinds of pitch class. Where pitches related by octave transposition are considered equivalent, as in chords described by the theory of harmonic inversion, one may speak of an 'octave-equivalence pitch class'. Thus letter-names, possibly modified by accidentals, such as C, C \flat , D \sharp , D and E \flat , all denote different classes of pitch. 12-note equal temperament, commonly used to model highly chromatic music, induces another equivalence relation, the enharmonic, and an 'enharmonic-equivalence pitch class' includes all the pitches played on the same key of an equal-tempered keyboard.

In [Set](#) theory, pitch classes are defined by both these equivalence relations, so that there are just 12 pitch classes, corresponding to the notes of the chromatic scale, often numbered from 0 to 11. The choice of which pitch class to call 0 is a matter of convention or expedience. The commonest conventional choice is C, in which case C \flat is 1, D is 2 and so on. Or, if the music under consideration is a 12-note serial piece, 0 could stand for the first pitch of the row in its prime or initial statement. Thus each pitch class in a 12-note row denotes one of many possible pitches, related by octave or enharmonic equivalence, all of which are equally appropriate as far as the identity of the row is concerned.

Other kinds of equivalence relations are possible. Division of the octave into more or fewer than 12 equal parts, as in some microtonal and diatonic systems, will yield more or fewer than 12 pitch classes. Compositions – especially of electronic music – can also be made to project an equivalence among pitches related by intervals other than the octave, an equivalence that can be reinforced by the way in which harmonic spectra are constructed.

JOHN ROEDER

Pitch nomenclature.

The naming and definition of a particular pitch or class of note. In Western tonal music 12 classes of note are distinguished and may be further defined by their octave. The following discussion describes the systems of pitch nomenclature currently used in Western music and traces their historical development. For systems used by non-Western cultures, see [Notation](#), §II, 2–4; see also [Greece](#), §I, 6.

The names most commonly used today are those based on the seven notes of the octave, further modified by the addition of accidentals. In English and German practice the letters of the alphabet form the basis of the nomenclature, A–G being used in the former and A–H in the latter. In French, Italian and Spanish the names are ultimately derived from the Guidonian hexachord (see below). In German, suffixes are added to the letter to denote sharp, double sharp, flat and double flat, whereas English,

French, Italian and Spanish add the usual words for sharp, flat and so on to the basic name. See Table 1.

The origins of modern pitch nomenclature lie in the scale or gamut of Guido of Arezzo (c991–2; *d* after 1033), which is set out conveniently in a diagram in the first lesson of Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke* of 1597 (fig.1; see also [Hexachord](#); [Solmization](#)). In this system notes of different octaves are in many cases distinguished by different names: for example D *sol re* and d *la sol re*. This terminology occurs not only in musical writings but (in the 17th and 18th centuries) also in the writings of the 'natural philosophers' who were Fellows of the Royal Society, such as John Wallis and Robert Smith (iii). In it may be sought the origin of the distinctions between notes of different octaves through the use of upper- and lower-case letters, duplicated letters and so forth, which occur in later, more extended pitch nomenclatures.

In this article (and this dictionary as a whole) *italic* letters are used exclusively with application to pitches as shown in ex.1 line (1). Except in the discussion of other pitch nomenclatures, non-italic capital letters denote pitch classes, not specific pitches.

In Morley's diagram the letters in the left-hand column run by octaves from A to G and from a to g, and continue from aa. In this particular diagram they differ from the letters used in later systems, which run upwards by octaves from each C; yet the terminology of the gamut is the key to such systems of nomenclature, of which the seven most generally encountered in the 20th century are shown in ex.1. (There is one partial exception to this rule of octaves starting with C, in the bass notes of line (2) of ex.1 as applied to the earlier organs.) The first two have been the most important in Britain; the last two are technical methods of designating pitches for instruments tuned in equal temperament. The figures standing above or below each C on the staves at the head of the table in ex.1 give an approximate value, in vibration cycles per second (or Hertz: Hz), for the vibration frequency corresponding to each. More exactly they are the frequencies of each C of the so-called 'philosophical pitch', built up by octaves from an initial frequency of 1 Hz, which makes middle C correspond to 256 Hz (see [Pitch](#)).

No attempt will be made here to catalogue all the systems of pitch nomenclature used by different writers, most of which are for specialist use or variants of established systems. The apparent confusion is clarified by some acquaintance with their history and by their relationship to the nomenclature of the gamut.

The following explanatory comments on the various schemes set out in ex.1 are numbered to correspond with the lines of the table.

(1) The pitch designation on which this is based is often called the Helmholtz system because its use by Hermann von Helmholtz in his *Tonempfindungen* (1863) made it familiar in Britain. As in three if not four of the systems that follow, the notes are named in octave groups extending from C to the B above. As it is the most widely used pitch nomenclature it is used throughout this dictionary when such a designation is wanted: the usage here prefers C' (etc.) to Helmholtz's original C'.

(2) This line of ex.1 really groups together, because they are in general consistent, three more or less separate English systems.

The middle portion of the nomenclature in this line was used by Robert Smith (iii) in his *Harmonics* (1748). By this date a pitch classification using C, c, c', c'' and so on had come into use in England, though its use may not have been at all general. This scheme used C for the note called C *fa ut* in the gamut, and c for middle C, which was called c *sol fa ut* in the gamut. Logically there is much to be said for this system. For since very high and very low notes are the natural extremes in music there would be some advantage in taking middle C as a starting point, and using capital letters for all notes below it and lower-case for all above. On the other hand, the Helmholtz system, not used for organs in Britain, would seem to be more logical for organs, for it would be based on C as the bottom note of an 8' stop on the manuals. This indeed was its origin in Germany, as is indicated by Helmholtz. The reason why the Helmholtz designations differ from those of this English system, which had a less technical origin, is to be found in that fact.

The use of repeated letters in the left-hand part of line (2) extending downwards through three octaves from the C in the bass staff, is now commonly employed by English organ builders for specifications. Like the names C and c in the middle of the line, the capital C used here is evidently derived from the names given to C in the gamut. Interesting light is thrown on the development of the nomenclature used by English organ builders by the historical section of Hopkins's article 'Organ' in the first edition of this dictionary. If two things are remembered, there is no difficulty in fixing the pitches intended by Hopkins by the designations he used or quoted. First, the number of notes in each organ stop gives a definite indication of its compass. Thus an interval of two octaves and a 5th, say from 'fiddle G to D in alt', the compass Hopkins gave for the Swell in the organ of St Mary Redcliffe, Bristol, 1726, would contain 32 notes (for 'in alt', see below). Secondly, an open pipe of 8' nominal length would sound CC, one of 16' nominal length would sound CCC, and one of 12' nominal length would sound FFF a 4th higher.

The earliest English organ specification recorded by Hopkins is that for a 'payer of organs' for the parish 'of Alhalowe, Barking, next ye Tower of London', 1519. The compass was to be from 'dowble Ce fa ut', which shows why CC would be two leger lines below the bass staff. From the specifications as a whole it is clear that, for some three centuries, the sequence in this organ nomenclature was CC, DD, EE, FF, G, A, B, C and so on, and in it the point of change from capital to lower-case letters as shown in Morley's diagram of the gamut is shifted down by a whole tone. The reason is evident. It was inconvenient to use GG for *Gam ut* which originally used the Greek capital gamma. So G was used instead. The specification for the Swell in the organ for St James's, Bermondsey, 1829 (see *Grove 1*), ran from 'Gamut G', which is an octave higher than GG on the Great, as is shown by the number of notes in the two organs, 47 and 59 respectively, both rising to F in alt (f'''). Also GGG on the pedals of this organ used a pipe of nominal length 21 1/3', a 4th below the 16' CCC. To take the change of lettering between FFF and GG was important in the older organs, in which the manuals usually ran down to GG, a note

between CCC and CC, and not, as we might expect, above CC. Today, when the manuals always run down to CC, the old point of change loses its significance. The modern English organ-builder commonly speaks of the succession of C's in the keyboard of full compass, with 61 notes (five octaves), as Bottom C (CC), Tenor C (C), Middle C, Treble C, High C (C in alt) and Top C (C in altissimo) and the necessity to distinguish in lettering between FFF and GG does not arise. (Another system calls them respectively Great C, Small C, One-line C, Two-line C and so on; an octave below Great C is Contra C.)

Were a writer on organs today to use the upper part of the nomenclature in line (2), they would (or should) denote the pitches shown. This upper portion of the system was used in the 20th century by some carillon makers and bell-founders. Its immediate source is probably a modern authority, but its ultimate source may be the older English pitch designations used by Robert Smith. It is consistent with the English organ builders' method of naming pitches, though the scale of a carillon seldom goes below G of the organ builder's system (*G sol re ut*, Fiddle G, or *g*). This appears to be an isolated example of the use of Robert Smith's nomenclature today. There is no system of pitch definition in use among English makers of wind instruments; no need for one arises in practice.

(3) This line is the pitch nomenclature in use in France. Its origin lies in the gamut, and the names for notes between *ut* and *si* will be clear from the octave shown in [ex.2](#). With the development of the leading-note in European music a name was needed for it, and *si* was adapted from the initials of Sancte Ioannes in the Latin hymn from which Guido took his names for the notes of the hexachord. As in the corresponding German system, shown in line (1) of [ex.1](#), this scheme begins with the bottom C of the organ manual – as *ut*. The rather clumsy *ut*₋₁ and *ut*₋₂ are therefore used for the notes one and two octaves lower respectively. Some academic musicians and physicists have tended to replace *ut*₋₁ by *ut*₀, and *ut*₋₂ by *ut*₀₁.

(4) This line of [ex.1](#) gives the pitch nomenclature in use in Italy. It differs from the French system only in substituting for *ut* the more singable name *do*, which appears to have replaced *ut* in countries other than France.

(5) This is a pitch nomenclature that has been adopted in the USA for scientific work. It starts with C₀ as the lowest C that the human ear can perceive as a musical tone. The deepest audible tone normally has a frequency of about 20 Hz. An instrument tuned in equal temperament with *a'* at 440 Hz would theoretically produce for the deepest sound of a 32' stop a frequency of 16.352 Hz. This is less than a major 3rd below the sound produced by 20 Hz; no human ear will ever hear a deeper C. Many people cannot hear a pure tone corresponding to 16 Hz; what they hear in the deepest note of the 32' stop in the organ is the effect of its upper partials. This system reckons frequencies in octaves and uses 16.352 Hz as a reference frequency.

(6) and (7). These are American technical methods of defining the notes of keyboard instruments tuned in equal temperament. They are pitch designations only in a narrow sense. In (6) the black and white keys of the piano are numbered consecutively, upwards, the bottom note A being

numbered 1. (7) also numbers by the semitones of equal temperament, beginning with the C of the extreme left of the table in ex.1 as 0. In this system, the pitch class C is consequently numbered in multiples of 12, and so *c'* becomes 48. Other notes which are known by the same letter add constant numbers to these multiples of 12, for example, G always adding 7 and A always adding 9. Thus *a'* is $48 + 9 = 57$. This system of numbering is called 'semitone count' (SC). These nomenclatures, like so many others, are confusing in their similarity.

'In alt' is a term used to describe notes in the octave immediately above the top line of the treble staff – those running from *g''* to *f''*. Notes in the next octave (*g'''* to *f'''*) are called 'in altissimo'. The term is derived from the Italian *in alto*, 'high'. It was used by Thomas Morley in his *Plaine and Easie Introduction*, but not in its precise modern sense: he used 'in alt' to mean 'an octave higher' (and 'in base' to mean an octave lower).

Later the term was limited to notes which lay above the gamut. Morley had explained that when Guido enlarged the scale from 15 to 20 notes the result was to 'fill up ... the reach of most voices'. And while he taught Philomathes that 'there can be no note given so high, but you may give a higher, and none so lowe, but that you may give a lower', he added that his scale consisted of but 20 notes 'because that compasse was the reach of most voyces, so that under *Gam ut* the voice seemed as a kind of *humming*, and above *E la* a kinde of constrained skricking'.

It is therefore a reasonable inference that when notes were required to describe the high pitches reached by good sopranos the term 'in alt' was employed to describe notes an octave higher than the top seven notes of the gamut, *f fa ut* to *ee la*. The note on the top line of the treble staff which had no name in Guido's hexachords would thus become 'f *fa ut* in alt'. That very note was called 'F in alt' in the specification for the organ in St James's, Bermondsey, 1829, already quoted. This doubtless explains an ambiguity that writers have noted in the use of 'in alt'. In the usage just indicated it would refer to an octave of notes beginning with F on the top line of the treble staff, *f''*, and running up to E on the third leger line, *e'''*. But in the 19th century, as musicians forgot the old nomenclature of the gamut, there would be an increasing tendency to use 'in alt' with the meaning we began with, for the octave above the treble staff.

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LLEWELYN S. LLOYD/RICHARD RASTALL

Pitchpipe

(Fr. *flûte d'accord*, *diapason*; Ger. *Stimpfpeife*; It. *corista a fiato*).

A term used for various aerophones designed to give standard pitches to singers or to aid tuning an instrument. Originally it referred to a 'piston flute' (see [Swanee whistle](#), consisting of a recorder head fitted with a movable wooden plunger or piston on which a scale of notes with a range of about

one octave was marked. Bédos de Celles (1766–78, p.35) described 'Un Tuyau de ton' as 'a small flute used to give the pitch to the organ and other instruments. It is made of hardwood, such as boxwood, green or black ebony, ivory Along the plunger, pitches are marked that correspond to a well-tuned organ at the proper pitch'.

Pitchpipes operate on the same level of accuracy as recorders, with a pitch tolerance of about 15 cents. They are important sources of information on earlier pitch standards, since they give names for each of the notes they produce, they are often stamped by the maker, and they sometimes include a date. The spacing of their scales also indicates what kinds of tuning systems were used in practical, everyday music-making. Numerous sources indicate that pitchpipes rather than tuning-forks were normally used as tuning devices for vocal and instrumental ensembles and keyboard instruments until the beginning of the 19th century. Pitchpipes were described by Mersenne (1636–7, p.169), William Turner (i) (1697), Mattheson (1721, p.428), Tans'ur (1746, p.57) and others. Mendel (p.82) cites a pitchpipe which Handel 'constantly carried with him'.

Pitchpipes were often used to fix the pitch of keyboard instruments. Couchet provided his customers with a 'fluijtien' ('little flute') with which to tune his harpsichords. J.C. Petit advised that for tuning the harpsichord the first note should be 'true to the Flute. It should be a small, square Pipe, with which Organ-builders take the fixed Tone to tune the Organ' (*Apologie de l'excellence de la musique*, London, c1740). Pitchpipes were described as commonplace for tuning pianos in the *Clavier-Stimmbuch* by Gall (first name unknown) published in Vienna in 1805, but by 1827 they had been replaced by tuning-forks, according to Kiesewetter (*AMZ*, xxix, cols.145–56).

A number of early pitchpipes have survived. Three that are preserved at the Musée de la Musique, Paris, are especially interesting. One, probably made after 1711, gives 'Ton de l'opera' as $a' = 394$ and 'Plus haut de la chapelle a versaille' as $a' = 407$. Another is believed to be by the maker Dupuis (*fl* 1682) and is pitched at about $a' = 391$. The third, made in the late 18th century by Christophe Delusse (no.E.244, C.743), gives two sets of pitches, neither named, at $a' = 395$ and $a' = 419$. Such small 'pocket' pitchpipes should not be confused with the *Stimmpfeife* used by organ makers and described by Adlung (1758; see also Barbour, pp.85–7). The latter were usually larger metal affairs and were blown through the organ's wind-channel. Modern free-reed pitchpipes made of metal (often cased in plastic), which give a series of discrete pitches, are still much-used by students and amateurs.

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BRUCE HAYNES

Pitfield, Thomas B(aron)

(b Bolton, 5 April 1903; d Bowden, Cheshire, 11 Nov 1999). English composer, teacher, poet and visual artist. He left school unwillingly at the age of 14 to work as an apprentice in an engineering factory. During this period he took private harmony, piano and cello lessons, before abandoning a career in engineering to enrol at the RNCM (1924). Among his earliest published compositions were *Prelude Minuet and Reel* for piano (1931) and a Piano Trio (1931–2), both published by Oxford University Press. On the recommendation of Hubert J. Foss, OUP commissioned Pitfield to produce book illustrations, including a cover for the first edition of Britten's *Simple Symphony*. In 1931 he obtained a scholarship to study at the Bolton School of Art as a teacher of art and cabinet-work, and after qualifying took various teaching posts in the Midlands. During World War II he was a conscientious objector and composed a song for the Peace Pledge Union. From 1947 to 1973 he taught composition at the RCM, where his students included McCabe, Ogdon, David Ellis, John Golland and Ronald Stevenson. Pitfield's writings on music include *Musicianship for Guitarists* and *Musicianly Scale Practice* (London, 1959 and 1962, respectively).

As a composer Pitfield was self-taught, though he was given early advice by Eric Fogg. He writes in a melodically fresh and delicate diatonic style, with Gallic wit, baroque figuration and tinges of Delian harmony. Though most pieces in his substantial output are miniatures, he has successfully maintained a larger span in works such as the Piano Concerto no.1 and the sonatas for violin and oboe. His music is predominantly light – many works exhibit a sense of humour – but a deeper vein is explored in some of his songs and chamber works. A stylistic trait is the use of irregular time signatures, particularly 7/8, while his melodies make frequent use of folk material.

WORKS

(selective list)

Stage (librettos by Pitfield unless otherwise stated): *The Elm-Spirit* (ballet), perf. 1934; *The Rejected Pieman* (ballet), perf. 1936; *Maid of Hearts* (ballet), perf. 1937; *The Hallowed Manger* (nativity play, 1), 1950–51; *The Barnyard Singers* (children's op, 2, R. Foster) (1954); *Adam and the Creatures* (morality play, 1), 1967; *Coney Warren* (children's comic operetta, 1), 1971; *St Columba in Iona* (morality play, 1), 1981–82

Orch: *Pf Conc. no.1*, 1946–7; *Sinfonietta*, perf. 1947; *Theme and Variations*, str, 1948; *Fantasia*, vn, orch, 1953; *Ov. on North Country Tunes*, 1953; *Concert Ov.*, perf. 1957; *Concerto Lirico*, vn, orch, 1956–58; *Pf Conc. no.2 'The Student'*, 1958; *Concertino*, perc, orch, 1961; *Ruminations*, pf, str, perf. 1970; *Conversations*, cl, hp, str (1970); *Fl/Rec Conc.*, str, 1985–6; *Bucolics*, perf. 1991

Choral: *Night Music*, SATB, 1933, rev. 1947; *The Rhyming Shopman*, Bar, SATB, orch/str, pf/pf, 1940; *A Sketchbook of Women*, female chorus, str, perc, pf, 1951; *A Sketchbook of Men*, B, male chorus, str, perc, pf, 1953; *A Sketchbook of Animals*, SATB, perc, pf, 1954; *The Hills*, SATB, orch/org, 1960; many partsongs

Solo vocal: *3 Miniatures*, s, vn, 1958; *By the Dee* (song cycle), Mez/Bar, vn, va, vc (opt. db), pf, perf. 1962; *A Shropshire Lass*, Mez, orch, 1987; many songs

Other inst: Prelude Minuet and Reel, pf, 1931; Pf Trio, c, 1931–2; Sonatina, a, pf, perf. 1932; The Circle Suite, pf, 1932; Sonata, d, vc, pf, 1937–8; Sonata no.1, A, vn, pf, 1939; Sonatina, va, pf, perf. 1945; Sonata, a, ob, pf (1948); Sonatina, fl, pf, 1948; 2 Russian Tunes, pf (1948); Pf Trio 'Lyric', f, 1948–9; Trio, fl, ob, pf, 1948; Sonatina, F, vn, pf, 1949; Trio, ob, bn, pf, 1952; Sonatina, vc, pf, 1953; Sonatina, hp, 1956; Diversions on a Russian Air, pf (1959); Sonata, accdn, 1963; Studies on an English Dance Tune, pf, 1960; Sonatina no.1, cl, pf, 1964; Sonata, xyl, 1965; Divertimento, ob, vn, va, vc, 1966–7; Sonatina, perc, 1969; Danserye, rec, pf, 1973; Sonatina, db, pf (1974); Sonata no.2, vn, pf, 1979; 3 Nautical Sketches, rec, pf, 1982; Sonatina Pastorale, rec, 1985; Sonata, timp (1985)

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JOHN B. TURNER

Piticchio, Francesco

(*b* ?Palermo; *fl* 1760–1800). Italian composer. He is sometimes said to have been born in Rome, but this seems to result from the confusion of him with the contemporary Roman composer Pietro Paolo Piticchio, some of whose music has also been attributed to Francesco. About 1760 he was a *maestro di cappella* in Palermo. In 1778 he collaborated with Giuseppe Gazzaniga on a comic opera in Rome. His opera *Didone* was performed in Palermo in 1780, followed by a comic opera in Rome in Carnival 1781 and an oratorio in Venice later that year. He then went to Germany as *maestro al cembalo* of an Italian opera company. For about two years, probably from 1782, he was at Brunswick, in 1784–5 at Dresden and in 1785 at Madrid. He spent the years 1786–91 in Vienna and then apparently returned to Italy. In Naples in 1798 he had an opera performed at the S Carlo, the libretto of which describes him as *maestro di cappella* to the hereditary princess. He probably accompanied the royal family when it fled to Palermo to escape the Revolution of 1799, since he composed there an occasional cantata, *La concordia felice*, to celebrate the return of the king and Nelson from their visit to Naples after the revolution had been put down.

Gerber thought highly of Piticchio's operas, calling him a 'passionate and highly expressive' composer, a judgment that has been echoed by later lexicographers. However, to Da Ponte, who collaborated with him on an opera in Vienna, he was a 'maestro bestia' and 'a man of very little intellect

and of the most limited musical gifts'. According to Da Ponte, Joseph II held a similar opinion.

WORKS

operas

Il ciarlatano accusato (dg), Florence, Pallacorda, aut. 1777

Il marchese di Verde Antico (int), Rome, Capranica, Jan 1778, collab. G. Gazzaniga

Didone abbandonata (os, P. Metastasio), Palermo, S Cecilia, carn. 1780; rev. Brunswick, wint. 1784, *D-Wa*

Il militare amante (dg), Rome, Dame, carn. 1781

Gli amanti alla prova [Die Liebhaber auf der Probe] (dg, G. Bertati), Dresden, Hof, 4 Jan 1785, *D-Dlb*

Il Bertoldo (dg, 2, L. da Ponte, after Brunati), Vienna, Hof, 22 June 1787, *F-Pn*

La vendetta di Medea (os, O. Balsamo), Naples, S Carlo, 13 Aug 1798

other works

Orats: Samson, Venice, 1781; Pharisei conversio ad sepulchrum, Venice, 1782, *D-Dlb*; La Betulia liberata, 1786, *A-Wgm*

Cants.: Il Parnaso (serenata), Madrid, 5 July 1785; Tirsi e Clori, 2 S, insts, Vienna, 27 Feb 1788, *D-Dlb*; I voti della nazione napoletana (Da Ponte), 4vv, orch, Vienna, 12 Jan 1791, *Dlb, I-Mc*; La concordia felice, Palermo, 1799

Songs: 12 petites chansons italiennes (Vienna, 1793); 12 italianische Canzonetten op.3 (Vienna, n.d.); songs, arias, *A-Wn*

Inst: 6 qnts, 2 vn, 2 va, vc (Offenbach, c1785); contredanses, vn, b, *I-Mc*; Sym., D, *D-W*

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RON RABIN

Pitoni, Giuseppe Ottavio

(*b* Rieti, 18 March 1657; *d* Rome, 1 Feb 1743). Italian composer and writer on music. According to Chiti he was taken to Rome by his parents at the age of 11 months, attended Pompeo Natali's music school at the age of five and sang at S Giovanni dei Fiorentini when he was eight and soon afterwards at SS Apostoli. When he was still very young he became a pupil of Francesco Foggia. In 1673 he became *maestro di cappella* at Monterotondo, near Rome. The following year he went to Assisi Cathedral, where he devoted himself to studying the works of Palestrina. In 1676 he became *maestro di cappella* of Rieti Cathedral and from 1677 until his death he held a similar post at the collegiate church of S Marco in the

Palazzo Venezia, Rome (during this time he also held several other appointments in Rome). From 1686 until his death he lived at the Collegio Germanico and directed its church music, which at that time was performed at S Apollinare. From 1694 to 1721 he worked for the chapter of S Lorenzo in Damaso, where from at least 1696 to 1731 he was also responsible for the performances promoted by the music-loving Cardinal Pietro Ottoboni. In 1709 he declined to succeed Alessandro Scarlatti as *maestro di cappella* of S Maria Maggiore, but he was *maestro di cappella* of S Giovanni in Laterano from the previous year until 1719, when he took up a similar post at the Cappella Giulia at S Pietro. He was also employed as a musician at other churches. He was several times first guardian of the Congregazione di S Cecilia, Rome.

Pitoni was an exceedingly prolific composer of church music and was greatly respected in Rome. His music is fundamentally in the Palestrina tradition but contains elements of the concertato and polychoral styles (even four-part works by him were sung by two separated choirs). He frequently distinguished in his titles between the *stile concertato* and the *stile pieno*, the latter denoting the *stile antico*. Organ accompaniments are optional only in a number of four-part *stile pieno* compositions. The pure counterpoint that informed his early works gradually disappeared until, by about 1720, his music was predominantly chordal, with only vestiges of counterpoint. The *stile pieno*, used primarily for penitential liturgical works, reappeared, however, after 1730. In the four-part concertato works solo sections are clearly contrasted with choral sections that include parlando tutti. After about 1720 solos also appeared in the masses in place of concertato sections for several voices. Concertante instrumental parts were sometimes added. Notable features of Pitoni's polychoral music are its brilliant counterpoint, the exchange of melodic material between voices, and the use of alternating choirs. From 1724 this style is less important in his output, though Chiti reported that at the end of his life he was working on, but was unable to complete, a mass for 12 choirs. Most of his numerous Office hymns are simple monodic or four-part settings, but the psalm settings include works for 16 voices; in many of the psalms a solo voice is contrasted with the ripieno choir.

Pitoni was also a writer on music theory and history. His *Notitia de contrapuntisti*, an important early landmark in music lexicography, provides much useful and otherwise unobtainable information (not always accurate) about, in particular, earlier practitioners in the traditions of church music which he cultivated so assiduously himself.

WORKS

almost all with continuo

sacred

1 ps in 1683¹

1 motet, 2vv (Rome, 1697)

The MSS of the following works can be found in A-Wn, KR; D-Bsb, BG, Dkh, Dlb, LEm, Mbm, Mbs, Mf, Mk, Mm, MÚs, Po, Rp, TRb; DK-Kk; F-Pn; GB-Cfm, Lbl, Lcm; I-Ac, Bc, Ls, Nc, Nf, Pca, PS, Rc, Rf, Rli, Rn, Rsc, Rsg, Rsm, Rsm̄t, Rvat (incl. many dated autographs)

270 masses and mass parts, 4–6, 8vv, some with insts, most with titles, 2 masses ed. in *Musica divina*, i/1 (Regensburg, 1853), 2 masses ed. in *Monumenta liturgiae polychoralis Sanctae Ecclesiae Romanae*, i/5, 7 (Rome, 1955, 1960), 5 masses ed. in *Documenta maiora liturgiae polychoralis Sanctae Ecclesiae Romanae*, i–v (Rome, 1958–9); 14 ints and Kys, 4, 8vv, 1 ed. in *Documenta*, ix (1959)

Over 205 ints, 4vv, 1 ed. in *Documenta*, vi (1959); over 230 grads, 1 ed. in *Musica divina*, i/4 (Regensburg, 1862); all settings with tracts, 1–5, 8vv, 1 with insts; 15 seqs, 2, 4, 6, 8, 10vv; over 210 offs, 1–2, 4–5, 8vv, 2 ed. in *Documenta*, vii, viii (1959); 16 comms, 4vv

Mag verses; 1 Mag, ed. in *Musica divina*, i/3 (Regensburg, 1859); 37 lits, 4–5, 8vv; improperia, Passions and response cycles, 1, 4, 9vv; c780 pss, 3–5, 8, 16vv, 1–4 solo vv, some with insts, 2 ed. in *Musica divina*, i/3 (Regensburg, 1859), 3 ed. in *Monumenta*, iv/5–7 (1959–60); c220 canticles, 4–5vv; 25 Lamentations; c640 ants, 1–4vv

Over 250 hymns, 1, 4–5, 8vv, 1 with insts, 1 ed. in *Musica divina*, i/3 (Regensburg, 1859)

Over 235 motets, 1–4, 6, 8–9vv, some with insts, 6 ed. in *Musica divina*, i/2 (Regensburg, 1854)

secular

1 madrigal; 3 canons, *D-Bsb*, *D-MÜs*

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SIEGFRIED GMEINWIESER

Pitra, Jean Baptiste

(*b* Champforgeuil, nr Autun, 1, 12 or 31 Aug 1812; *d* Rome, 9 Feb 1889). French Benedictine scholar. Ordained in 1836, he joined the Solesmes brotherhood in 1841 under Abbé Guéranger, and after his profession of faith in 1843 was appointed prior of St Germain-des-Prés in Paris; while there he assisted Migne with the Latin and Greek patrologies. Between 1845 and 1850 he travelled extensively, seeking in particular Greek and Latin manuscripts for the Solesmes library; many of the texts were later published in *Spicilegium solesmense* (1852–8/R). During a visit to St Petersburg (1860) he rediscovered the metric and strophic structure of medieval Greek liturgical poetry; the results, announced in 1863, were published in his now celebrated study *Hymnographie de l'église grecque* (Rome, 1867). He was made a cardinal in 1863 and appointed librarian of the Vatican libraries in 1869. An authority on the canon law of the Eastern Churches, he published *Juris ecclesiastici Graecorum historia et monumenta* (Rome, 1864–8/R) and collections of early Christian literature (*Analecta sacra spicilegio solesmensi parata*, Paris, 1876–91/R). While it is true that [Franz Joseph Mone](#) was already aware of the principles of structure of Greek verses, it is not proven that Pitra knew these results and claimed the discovery for himself. Pitra's explanation is much more methodical and clearer than Mone's, and his findings were better disseminated.

MILOŠ VELIMIROVIĆ

Pitschner, Gregor.

See [Peschin, Gregor.](#)

Pitt, Percy

(*b* London, 4 Jan 1869; *d* London, 23 Nov 1932). English conductor, composer and manager. He studied with Reinecke and Jadassohn in Leipzig and with Rheinberger in Munich. In 1896 he became accompanist, organist and celesta player for the Queen's Hall concerts conducted by Henry Wood, but in 1902 made a decisive switch to opera with an appointment as musical adviser to the Grand Opera Syndicate which ran Covent Garden. The title of musical director, to which he was advanced in 1907, in fact gave him little more than the function of coach, assistant conductor and consultant, but it placed him centrally in the politics of opera. Pitt was the close ally of Hans Richter in the latter's performances of the *Ring* in English at Covent Garden (1908–9) and shared Richter's disappointment that the further establishment of an English repertory was frustrated by the management. On Richter's nomination, Pitt had already

become the first English conductor at Covent Garden during the 'grand season' with Poldini's one-act *Der Vagabund und die Prinzessin* (1907). He also conducted *Don Giovanni* in 1909 (with McCormack as Ottavio) and Sullivan's *Ivanhoe* (1910). In Beecham's 1919–20 season at Covent Garden, Pitt conducted *Khovanshchina*, *Pelléas et Mélisande* and other works, and on the subsequent financial collapse of Beecham's operatic enterprise it was Pitt who became artistic director of the succeeding British National Opera Company from 1922 until 1924. From 1922 he was also musical adviser to the newly formed BBC, a post which became a full-time musical directorship from 1924 until he was succeeded by Boult on his retirement in 1930. He conducted the first of the BBC's public symphony concerts at the Central Hall, Westminster, in February 1924, having previously conducted the broadcast of parts of *Die Zauberflöte* from Covent Garden on 8 January 1923. Under Pitt's leadership, the future tone of the BBC's musical enterprise was established.

In earlier years Pitt had a good reputation as a composer. Tetrazzini sang a song he wrote for her, *Sérénade du passant*, at her first Queen's Hall appearance in 1917. His other works include a *Ballade* for violin and orchestra (composed for Ysaÿe), a clarinet concerto and a variety of stage music.

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ARTHUR JACOBS

Pittanus [Pitanus, Pittach], Friedrich

(*b* Frankfurt an der Oder, c1568; *d* in or after 1606). German composer and clergyman. He attended the local school, where he was taught by Gregor Lange, and in the winter term of 1578 he matriculated at the local university, where he later studied music and theology. On 8 February 1591 he was appointed Kantor of the Marienkirche, Frankfurt an der Oder, but he carried out his duties less satisfactorily than had been hoped, and as early as the beginning of March 1593 he was replaced by the more substantial figure of Bartholomäus Gesius. According to the title-page of a wedding song by him of 1595, he was then a musician at Bernau, near Berlin, and he appears still to have been there in 1599. Shortly afterwards he became a preacher not far away at Grimnitz, near Eberswalde. Most of his music is either lost or inaccessible. He published *Sacrae cantiones* (Frankfurt an der Oder, 1590), for five and six voices, a volume that possibly helped him to his first appointment as Kantor. It seems to have been followed by only a few isolated occasional pieces including the five-voice *Ein Hochzeit gesang ... dem Friedrich Hartmann* (Frankfurt an der Oder, 1595) and *Epithalamium in honorem nuptiarum ... Caspari Ottonis medicinae doctoris* (Frankfurt an der Oder, 1606), for six voices, while in manuscript there is an organ tablature version of a five-part motet, *Quare tristis*, which may be from his 1590 print (in *PL-PE* 305; facs. in *AMP*, iii, 1965, pp.58–9; extended incipit in *AMP*, i, 1963, p.97); a few sacred songs by him were formerly in the Stadtbibliothek, Elbing (new Elbląg).

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NIGEL FORTUNE/CLYTUS GOTTWALD

Pittar, Fanny Krumpholtz.

English composer. Daughter of Anne-Marie Krumpholtz (see [Krumpholtz family](#), (3)).

Pittel, Harvey

(*b* Great Falls, MT, 22 June 1943). American saxophonist. He studied with Kalman Bloch and Franklyn Stokes and from 1961 to 1965 attended the University of Southern California, where he obtained his doctorate in music education. Further studies were with Frederick Hemke at Northwestern University (1965–6) and with Joseph Allard (1966–9) while he was in the US Military Academy Band. In 1970 he won a silver medal at the Concours International in Geneva. He made his solo début with the Boston SO in Ingolf Dahl's *Saxophone Concerto* (1971); his recital début was in 1973 at Carnegie Recital Hall. He has performed with major orchestras in the USA and Europe. In 1972 he formed a saxophone quartet; he has also performed in a trio consisting of saxophone, piano and cello. Among the premières he has presented are those of Berio's *Chemins II b/c*, Babbitt's *Images* and Chihara's *Saxophone Concerto*. Pittel has taught at the University of Southern California, California State University (Fullerton and Long Beach campuses), Boston University, the Mannes College and, from 1980, the University of Texas, Austin. He has also held workshops at the Aspen Music School and the Berkshire Music Center.

SORAB MODI/R

Pittman, Josiah

(*b* London, 3 Sept 1816; *d* London, 23 April 1886). English organist and church musician. The son of a musician, Pittman learnt music from an early age, later studying the organ with S.S. Wesley and the piano with Moscheles. Appointed organist of Christ Church, Spitalfields, at the age of 15, he held similar posts at Tooting (1833) and Sydenham (1835). In 1852, when the Benchers of Lincoln's Inn first elected to introduce a choral form of service in their chapel, Pittman was appointed organist with the task of forming a professional choir of men and boys. Under his leadership a new tradition was created, and Pittman composed many services and anthems for use there; the choir soon earned for the chapel a high position in the ranks of London's 'musical' churches. At a time when the movement to introduce surpliced choirs was arousing wide controversy, Pittman published *The People in Church* (1858), a treatise on the musical privileges and duties of a congregation. The book reflected the seriousness and

enthusiasm with which he regarded his own duties; but that high-mindedness was to bring about his downfall. Called upon to include the tune 'Helmsley' in the chapel service during Advent, 1864, Pittman objected to its secular origin. When his objection was overruled, he rashly parodied the tune at the organ during the service and was promptly dismissed. Thereafter he held the post of accompanist at Her Majesty's Theatre (1865–8) and at the Royal Italian Opera, Covent Garden (1868–80).

Pittman was among the first to introduce Bach's 'pedal' fugues to English audiences; and he achieved note as a lecturer on music at the London Institution. His other publications include *The People in the Cathedral: a Letter to the Very Revd Henry Hart Milman* (1859), *Songs of Scotland* and *Songs from the Operas*. He was co-editor with Sullivan of the Royal Edition of Operas, and made an edition of Callcott's *Grammar of Music*.

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BERNARR RAINBOW

Pittsburgh.

American city in western Pennsylvania. It was founded in 1758 as a military settlement. The earliest musical heritage was English, but from the start of the 19th century important contributions were made by Welsh and German immigrants. The Welsh brought their singing festivals, known as *cymanfaganu*, and in 1807 the American artist Samuel H. Dearborn founded the Apollonian Society, devoted to performing popular songs and marches of the day, as well as the music of Mozart and his contemporaries. From 1820 Handel's choruses were regularly performed, and most musical instruments were available after 1830. Choral singing became quite popular, although in Presbyterian churches the presence of choirs and instruments was a matter of controversy through much of the 19th century.

The best-known native composer of the 19th century was Stephen C. Foster (1826–64). An active musician after the Civil War was P.L.C. Tetedoux, a singing teacher and former pupil of Rossini, who organized a Cantata Society that performed sacred works. In the 1890s the industrialist Andrew Carnegie presented Allegheny (which became part of Pittsburgh in 1906) with a library and a music hall containing a large Roosevelt organ. The renovated Carnegie Music Hall (cap. 1972), part of Carnegie Institute in the city's Oakland district, remains the chief venue for chamber music and recitals. The music division of Carnegie Library (founded 1938) is a rich collection that is still the city's major resource for these materials. Among the other wealthy families who have contributed significantly to Pittsburgh's cultural life in the 20th century are the Fricks, the Heinzes, the Mellons and the Scaifes.

1. Orchestras.

The first ensemble in the city that endured for more than a couple of concerts was the Pittsburgh Orchestral Society, organized and conducted by Gottlieb A. Anton (1854–6). Ad hoc ensembles and visiting orchestras performed during the following decades, until the city's first permanent professional orchestra, the Pittsburgh Orchestra, was established in 1895. Conducted by a local organist named Frederick Archer, the Pittsburgh Orchestra – which developed into the present Pittsburgh SO – gave its first concert in the new Carnegie Music Hall on 28 February 1896. Victor Herbert (1859–1924) was the first to be named music director, a post he held from 1898 to 1904. Herbert was succeeded by Emil Paul until 1910, when financial problems arose and the board disbanded the orchestra. It was not until 1926 that the orchestra was reorganized as the Pittsburgh SO, performing in the 3750-seat Syria Mosque (built 1916), and not until 1930 that a new music director was named: the Pittsburgher Antonio Modarelli (1927–37). Subsequent music directors have been Fritz Reiner (1938–48), William Steinberg (1952–76), André Previn (1976–85), Lorin Maazel (1988–96) and Mariss Jansons, who took over in 1997. In September 1971 the orchestra moved to the 2856-seat Heinz Hall, an elegantly converted 1920s cinema which it owns. Under Maazel's leadership the orchestra achieved international status, with numerous recordings, successful tours to several continents and an ever-growing endowment. Its regular season in Heinz Hall is 22 weeks long, plus seven weekends of Pops concerts. Marvin Hamlisch, composer of *A Chorus Line*, was appointed principal Pops conductor in 1995.

In 1945 Marie Maazel (mother of the conductor) founded the Pittsburgh Youth Symphony, which is conducted by one of the Pittsburgh SO's resident or associate conductors. A second professional orchestra, composed of local union members, now plays for the Pittsburgh Opera, Pittsburgh Ballet and the Civic Light Opera Association (which presents Broadway musicals) as well as several smaller local ensembles.

The Pittsburgh New Music Ensemble, founded by the composer and conductor David Stock in 1976, performs a wide range of contemporary repertory, commissions new works and has been enormously successful in increasing awareness of contemporary music among conservative Pittsburgh audiences. Stock resigned as music director at the end of the 1998–9 season and was succeeded by Pittsburgh-born Gil Rose in August 1999.

2. Opera.

The first opera given in Pittsburgh was an English version of Rossini's *Il barbiere di Siviglia* by the visiting Francis Courtney Weymyss Troupe on 16 April 1838, but opera did not flourish in Pittsburgh until 1873, when the Frohsinn Society gave Flotow's *Alessandro Stradella* (in German) to much acclaim. In 1874 the Gounod Club performed another of Flotow's operas, *Martha*, in its first operatic series. While famous opera companies (including the New York Metropolitan Opera) visited the city regularly on their tours in the early 20th century, the first permanent professional organization, Pittsburgh Opera, was not established until 1939. Richard Karp, a German viola player who came to the USA to escape Nazi oppression and played in the Pittsburgh SO under Reiner, directed the

opera company from 1942 to 1975, when illness forced him to step down in favour of his daughter, Barbara. Cincinnati Opera director James DeBlasis became artistic adviser after Karp resigned following a disagreement with the board in 1979, remaining in that position until Tito Capobianco was appointed general director in 1983. Capobianco increased the budget and production values, especially after the company moved into the state-of-the-art Benedum Center – another renovated cinema – in October 1987. A reorganization took place in 1997, when Capobianco's title was changed to artistic director and Mark Weinstein was brought in for the newly created post of executive director, to take up the administrative responsibilities Capobianco had relinquished. Capobianco retired from Pittsburgh Opera at the end of the 1999–2000 season. Weinstein was appointed general director.

With few exceptions, Pittsburgh Opera sticks stubbornly to the most familiar repertory. Contemporary operas, American works, even most of the German repertory, have been ignored. *Der Rosenkavalier* did not reach Pittsburgh until 1995. The gap has partly been filled by the Opera Theater of Pittsburgh, an enterprising small company operated on a shoestring budget by former Metropolitan Opera mezzo-soprano Mildred Miller Posvar, who founded the troupe in 1978. It was known until 1987 as Pittsburgh Chamber Opera. Dedicated to promoting young professional singers in standard and modern repertory, the company tours with educational projects in addition to its performances at home. Jonathan Eaton succeeded Posvar as director in August 1999.

3. Chamber and choral music.

Jenny Lind gave concerts in Pittsburgh in 1851. Today the Y Music Society has the city's oldest recital series, which since 1926 has brought in first-rank artists, from Nathan Milstein and Marian Anderson to Vladimir Feltsman and Itzhak Perlman. The Pittsburgh Chamber Music Society, founded in 1961, offers six concerts each year by well-known ensembles. The Tuesday Musical Club presents free recitals by entry-level performers in the élite, exclusive spaces of the Frick Art Museum. Early music is well served by the Renaissance and Baroque Society, which has developed one of the area's most faithful and enthusiastic followings.

One of the earliest choral societies in the area was the Teutonia Männerchor, formed in 1854. Numerous other singing societies soon arose. The Mozart Club (1879–1919), founded and directed by James Knox Polk McCollum, presented oratorios and other large-scale choral works. The oldest choral society still functioning in Pittsburgh is the Mendelssohn Choir, founded in 1908. Under its music director Robert Page it is the official choir of the Pittsburgh SO, but also gives a three-event subscription series of its own. Other thriving choral groups include the Bach Choir (founded 1934) and the Pittsburgh Camerata, an *a cappella* chamber choir.

4. Music education.

The earliest music teachers and performers in Pittsburgh were trained in England. Peter Declary, who arrived in Pittsburgh in 1799, was the city's first teacher of music, while William Evens, a native of Sussex who came to

Pittsburgh from Philadelphia in 1811, opened a singing school soon afterwards. He also amassed Pittsburgh's first collection of music scores, histories, theory books and biographies, but was a reluctant lender who allowed few people access. His collection eventually went to the Carnegie Library.

Pittsburgh was one of the first American cities to introduce music into schools (in 1844). Will Earhart, who became music director for the Pittsburgh Public Schools in 1912, produced a widely read report, 'Music in the Public Schools', that strongly influenced music education at this level.

The city's three universities all offer strong undergraduate and graduate courses in music. The state-related University of Pittsburgh is strongest in musicology and composition, while Carnegie Mellon University and Duquesne University (affiliated with the Roman Catholic Church) have extensive courses for performance and music education. All have faculty and student recital series, chamber music, orchestral and choral ensembles, opera workshops and contemporary music groups that perform regularly on their respective campuses and explore repertory more adventurous than do the area's commercial organizations.

5. Broadcasting.

Pittsburgh was an early centre in the development of radio and the home of KDKA, one of the first commercial radio stations in the USA. KDKA was the first to produce a choral broadcast (by the Westinghouse Community Chorus, in 1922) and the first to have its own orchestra, also in 1922. Pittsburgh's arts radio station, WQED-FM, broadcasts classical music for a large part of every day. Some of its programmes are locally produced and feature local performers. It is associated with the public television station WQED-TV.

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IDA REED/ROBERT CROAN

Pitz, Wilhelm

(*b* Breinig, 25 Aug 1897; *d* Aachen, 21 Nov 1973). German chorus master and conductor. He served as a violinist in the Städtisches Orchester at Aachen from 1913, then in 1933 became chorus master of the Aachen Städtische Oper (with Karajan as musical director) and director of the municipal choir. From 1947 to 1960 he was first conductor of the opera. Karajan's recommendation led to Pitz's appointment as chorus master of the Bayreuth Festival on its postwar reopening in 1951. The remarkable standards he achieved there led Walter Legge to invite him to London in 1957 to build a chorus to partner the Philharmonia Orchestra. The

Philharmonia Chorus, a predominantly amateur organization, supported by a few professionals, soon acquired a first-class reputation. After the Philharmonia Orchestra ceased operations and the New Philharmonia Orchestra was established in 1964 the chorus was similarly renamed the New Philharmonia Chorus. Pitz continued as its director until retiring through ill-health in 1971. He occasionally appeared as conductor in his own right, but his special fame arose from the quality of his choral preparation for the concerts and recordings of Klemperer, Giulini and others, and for Bayreuth, from which he also retired in 1971. He was made an honorary OBE in 1969 and held the Grosses Verdienstkreuz of the German Federal Republic.

ARTHUR JACOBS

Più

(It.: 'more').

An adverb used in music particularly for tempo adjustments: *più mosso*, 'faster'; *più animato*, 'more animated'; etc.

Pius, Francesco.

See [Pio, Francesco](#).

Piuttosto

(It.: 'rather', 'somewhat').

An adverb used in music in such contexts as *allegro piuttosto presto*, 'lively and fairly fast'.

Piva (i)

(It.: 'bagpipe').

An Italian dance of the 15th and 16th centuries. Perhaps originally a peasant dance to the accompaniment of bagpipes, it is described in 15th-century dance manuals as the fastest variety of the courtly bassadanza. Its steps were twice as quick as those of the bassadanza proper and were enlivened by leaps and turns. By about 1450 it had gone somewhat out of fashion, though occasionally a few bars of it were included in ballo melodies as a contrast to their more sedate sections (see [Ballo](#) and [Basse danse](#)).

The term reappears in early 16th-century sources as the title of a lute dance in quick triple time. The first seven of the nine suites in Dalza's *Intabulatura de lauto* (Venice, 1508) consist of a pavan, saltarello and piva. These dances are very repetitive but have no clearly defined sectional form. The piva is the fastest of the three, usually being notated in *proportio tripla*. In the last two suites the final dance is called 'spingardo': nevertheless these two spingardos and the pivas of the sixth and seventh

suites all begin with the same tune ([ex.1](#)). Dalza's book also contains a saltarello and piva for two lutes, in which, bagpipe-like, the second lute is restricted to a tonic chord ostinato. What is probably the earliest source of Italian keyboard dances (*I-Vnm* ital.iv.1227, dating from c1520) opens with a *Padovana in piva* ('Padoana in the style of a bagpipe dance'). An isolated piva occurs in the *Intabolatura di lauto libro nono il Bembo* of Melchiorre de Barberiis (Venice, 1549).

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ALAN BROWN

Piva (ii).

See [Bassano](#) family.

Piva torta

(It.).

See [Crumhorn](#).

Pivoda, František

(*b* Žeravice, nr Hodonín, 19 Oct 1824; *d* Prague, 4 Jan 1898). Czech singing teacher and composer. He was first taught music by his elder brother in Bučovice, and continued his education in Brno (1839). In 1844 he moved to Vienna, completing his musical studies and establishing himself as a teacher of singing, piano and theory. He began to compose and publish songs, and acquired a knowledge of Italian singing methods from Giovanni Basadonna. He also developed an interest in politics and Czech nationalism; he participated in and organized soirées (including amateur theatre productions and concerts) involving Czech artists, and was active in the 1848 uprisings. After settling in Prague in 1860, Pivoda directed his energies towards the development of Czech musical culture. He became popular as a singing teacher and song composer, and was a prolific writer and critic. He was co-founder of several musical institutions, including the Umělecká Beseda (1863) and the Prague choral society Hlahol (1861). In 1869 he established a successful singing school, where many prominent Czech singers were taught. He published many locally influential Czech songbooks and textbooks, in particular his *Nová nauka zpěvu* ('New singing manual', Prague, 1879).

Despite his many positive contributions to the development of Czech music, Pivoda was primarily responsible for the vitriolic disputes over aesthetics which affected Czech musical life in the 1870s. A staunch conservative, he was implacably opposed both to the music of Wagner and to the basic principles of Wagner's reforms. This drew him into conflict with Smetana, as he failed to understand that his contemporary was not striving to write in an openly Germanic, Wagnerian style, but in a patriotic Czech spirit inspired by Wagnerian precepts. He vigorously criticized many of Smetana's later works, especially *Dalibor*, and succeeded in splitting Prague musical circles into two irreconcilable camps. In later years his opposition became irrelevant and, except for his teaching works, his influence and importance diminished. His own compositional output (see complete list in Horák) included many slight piano works, choruses, and over 150 German and Czech songs. The latter, predominantly cast in a simple, folk-like style, remained popular well into the 1880s.

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KARL STAPLETON

Pivot.

A chord (or a note) having different harmonic (or melodic) functions in two different keys, this property being used to effect a smooth transition from one key to the other. Pivot chords are therefore fundamental to the concept of modulation (see [Modulation \(i\)](#)). In moving from F major to C major, for instance, a D minor chord can be used as a pivot, since it functions as VI of F major and II of C major (Beethoven, Pastoral Symphony, bars 53–66 of first movement). More distant modulations may be effected by the use of such chords as the diminished 7th or the Neapolitan 6th. Another type of chord frequently used as a pivot is the [Applied dominant](#). 'Pivot' can also describe a note that belongs, either literally or enharmonically (see [Enharmonic](#)), to the tonic triads of two juxtaposed keys and is exploited melodically in such a way that this relationship is made clear. In Chopin's Second Scherzo op.31, F is the fifth scale degree of B \flat minor (bars 1–48) and third of D \flat major (bars 49–132). D \flat in turn, serves not only as the key note of D \flat major but also – spelt as C \flat – as the third degree of A major (bars 265ff).

WILLIAM DRABKIN

Pixell, John Pryn Parkes

(*b* Birmingham, bap. 12 Nov 1725; *d* Edgbaston, bur. 4 Aug 1784). English song composer. He was educated at the King Edward School, Birmingham,

and Queen's College, Oxford, where he probably developed his interest in music from the weekly concerts presented by William Hayes. In 1750 he was appointed vicar of St Bartholomew's, Edgbaston, where he remained for the rest of his life. He printed two books of songs: *A Collection of Songs with their Recitatives and Symphonies for the German Flute, Violins, etc., with a Thorough Bass for the Harpsichord* (Birmingham, 1759) and *Odes, Cantatas, Songs, etc., divine, moral, entertaining*, op.2 (Birmingham, 1775). The first has the distinction of having its title-page and list of subscribers (342) printed by the eminent John Baskerville. The books contain 44 songs for high voice, with a range of obbligato instruments including horns, oboes, flutes, organ, bassoon and even pipe and tabor, which probably reflects the instruments available at the various local music societies that subscribed to Pixell's work (Lichfield, Oxford, Coventry, Gloucester, Stourbridge and three in Birmingham). The songs, ranging from strophic ballads to psalms and to cantatas with chorus, display competence though no particular originality. A manuscript song, 'Seek ye not these paths to view' (in *GB-Bp*), although tentatively dated ?1820, is thought to have been by Pixell and may in fact be an autograph.

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ROBERT SPENCER

Pixérécourt, René Charles Guilbert de

(*b* Nancy, 22 Jan 1773; *d* Nancy, 25 July 1844). French librettist and dramatist. Son of a nobleman, he intended to become a lawyer, but his plans were interrupted by the French Revolution and he fled to Germany in 1789. By 1793 he had returned to Nancy, then moved on to Paris, where he began writing plays and librettos. Not until 1797 did one of his works reach the public: *Les petits auvergnats*, at the Théâtre de l'Ambigu-Comique which, along with the Porte-St-Martin and Gaîté theatres, was always eager to produce his melodramas once their appeal was clear.

Throughout the 1820s and into the 30s Pixérécourt continued to write melodramas, *opéras comiques* and other stage works; at the same time, he held government posts and was director of the Opéra-Comique (1822–7). He took over the administration of the Gaîté, but in 1835 fire destroyed this house, along with many of his manuscripts, and he was forced to sell his country estate and his considerable library in order to survive financially. He retired and returned to Nancy later that year. His total output for the stage, including the works that were not performed, reached 120 pieces.

Dubbed 'the Corneille of the Boulevards', Pixérécourt was practically the inventor, and certainly the codifier, of the popular French stage form *mélodrame*. Noted for its stock characters, complex plots, sensationalism, startling *coups de théâtre*, scenic virtuosity and a strongly moral outlook,

the *mélodrame* flourished in the early decades of the 19th century. Pixérécourt built a catalogue of nearly 60 such plays, beginning in 1798 with *Victor, ou L'enfant de la forêt* (originally intended as an *opéra comique*), developing an international reputation. He also wrote comedies, tragedies, vaudevilles, *féeries*, pantomimes and the librettos of some 21 *opéras comiques*. However, he did not emerge in the front rank of librettists for two reasons: his *opéras comiques*, though skilfully written, are quite conventional; and he seldom had the opportunity to collaborate with a really first-rate musician. Yet he certainly was not ignorant of the dramatic potential of music, for he worked a great deal of it into his melodramas. His most frequent collaborators in that genre were Louis Alexandre Piccinni and Adrien Quaisain. In both dramas and librettos he saw himself as a successor of Sedaine.

Though Pixérécourt's melodramas are best known for the influence they exercised on Romantic drama, they were no less influential on the genre that came to be known as French grand opera. Pixérécourt planned innovatory *mises en scène* and more modern approaches to staging than had been used at the Opéra, and called for ballets with authentic period and national dress. Along with these features, the melodramas' frequent historical associations, their use of tableau-like scenes (especially at the ends of acts) and their lavish, highly contrasting sets clearly affected the character of the new style of opera. Also, like French grand opera, Pixérécourt's dramas were ensemble pieces requiring careful preparation and well-rehearsed stage business. Though he was often accused of treating his actors like slaves, his precise, finely honed productions won praise even from those who were not fond of their crowd-pleasing qualities. In addition, many of the Opéra's finest designers, choreographers and dancers in the 19th century first worked with Pixérécourt at the boulevard theatres, where they were encouraged to develop ideas that were to become the hallmarks of French grand opera.

WORKS SET TO MUSIC

opéra comique librettos

Jacques et Georgette, 1793, not set; *Marat Mauger*, comp. unknown, 1794; *Le mannequin vivant*, Gaveaux, 1796; *Les petits auvergnats*, Morange, 1797; *Les trois tantes*, Solié, 1797; *Victor, ou L'enfant de la forêt*, Solié, 1797 (planned as oc, but perf. the following year as spoken melodrama); *La forêt de Sicile*, Gresnick, 1798; *Léonidas*, Persuis and Gresnick, 1799; *La musicomanie*, Quaisain, 1800 (It., Carafa, 1806); *Le petit page* (with L. T. Lambert), R. Kreutzer and Isouard, 1800; *Le chansonnier de la paix*, 1801; *Flaminius à Corinthe* (with Lambert), Kreutzer and Isouard, 1801; *Marcel, ou L'héritier supposé*, Persuis, 1801; *Quatre maris pour un*, Solié, 1801; *Raymond de Toulouse*, C. G. Foignet and F. Foignet, 1802; *Avis aux femmes*, Gaveaux, 1804; *Koulouf, ou Les chinois*, Dalayrac, 1806; *La rose blanche et la rose rouge*, Gaveaux, 1809 (It., Mayr, 1813); *Ovide en exil*, Hérold, 1818; *L'amant sans maîtresse*, García, 1821; *Le pavillon des fleurs*, Dalayrac, 1822

plays on which operas have been based

L'homme à trois visages (1801): T. S. Cooke, c1813, as Rugantino, or The Bravo of Venice

Tékéli, ou Le siège de Montgatz (1803): Hook, 1806, as Tekeli, or The Siege of

Montgatz

La forteresse du Danube (1805): Hook, 1807, as *The Fortress*

Les mines de Pologne (1805): Hook, 1808, as *The Siege of St Quintin, or Spanish Heroism*

La cisterne (1809): Donizetti, 1822, as *Chiara e Serafina*

Marguerite d'Anjou (1810): Meyerbeer, 1820, as *Margherita d'Anjou*

La fille de l'exilé (1819): Donizetti, 1827, as *Otto mesi in due ore, ossia Gli esiliati in Siberia*

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KARIN PENDLE

Pixérécourt Chansonnier

(*F-Pn* fr.15123). See [Sources](#), [MS](#), §IX, 8.

Pixies, the.

American rock band. It was formed in 1986 in Boston by Black Francis (Charles Michael Kittridge Thompson IV; *b* Long Beach, CA, 1965; vocals and rhythm guitar), Joey Santiago (*b* Manila, Philippines, 10 June 1965; lead guitar), Kim Deal (Mrs John Murphy; *b* Dayton, OH; bass and vocals) and Dave Lovering (*b* 6 Dec 1961; drums). Although they never attained widespread commercial acceptability, their importance, like that of the Velvet Underground 20 years before, lies in the succession of American bands formed in their wake. The Pixies played a blend of uncompromising minimalist rock interwoven with surprising and memorable surf-guitar figures. Francis's hoarse, screaming vocal style was instantly recognizable, and by the release of *Doolittle* (4 AD, 1989), which contained *Debaser* and the minor UK hit single *Monkey Gone to Heaven*, they had emerged as one of the most important bands of their day. Their music played heavily with distortion, dynamics and tempo, and can best be described as 'proto-grunge'. In Francis, the Pixies possessed a songwriter who, with his sense of the absurd, captured perfectly the disenfranchisement of American youth of the 'pre-slacker' generation. The huge success of Nirvana's Seattle sound of the early 1990s was a direct consequence of the Pixies' work in the 1980s. The Pixies disbanded in 1992, with Black Francis (now under the pseudonym of Frank Black) embarking on a solo career and Kim Deal continuing her work with the Breeders. A Pixies retrospective, *Death to the Pixies* (1997), reaffirmed their enduring influence.

DAVID BUCKLEY

Pixinguinha [Vianna Filho, Alfredo da Rocha]

(b Rio de Janeiro, 23 April 1897/8; d Rio de Janeiro, 17 Feb 1973). Brazilian composer, flautist, saxophonist, arranger and bandleader. His father was an amateur flute player and cultivator of the old *choro*. Around the age of ten Pixinguinha played the *cavaquinho* and accompanied his father, who also taught him the flute. He participated in carnival band parades (1911–12), played in night clubs and in the orchestra of the Rio Branco cinema, specializing in musical comedies and operettas. His talents as a flautist were widely recognized and through this he formed his first significant group, Os Oito Batutas, with other important musicians of the period, such as Donga, China and Nelson Alves. Originally including flute, three guitars, singer, *cavaquinho*, mandoline, tambourine, *reco-reco* and *ganzá*, they were presented at the Cinema Palais in 1919 with a typically national repertory that included waltzes, polkas, tangos, *maxixes*, *choros*, *modinhas* and sambas. Within three years the group toured the major cities of southern and north-eastern Brazil, and finally abroad in Paris (1922) and Buenos Aires, also recording works by Pixinguinha, Donga and others.

In 1928 he co-organized the Orquestra Típica Pixinguinha-Donga, mostly for studio work, recording the famous *samba-choro*, *Carinhoso*. After working as an arranger for the Victor Talking Machine of Brazil (1929), he organized the Guarda Velha (1931) from leading Brazilian instrumentalists, and with whom he achieved his best work as a band leader, providing a coherent and effective ensemble structure while allowing room for solo virtuoso display. The band recorded dozens of albums and backed major popular stars of the period, such as Carmen Miranda, Mário Reis and Sílvio Caldas.

Pixinguinha's own compositions number about 140 pieces, mostly *choros*, *polcas-choro*, sambas and a few carnival marches and waltzes, some of which won widespread popularity from the 1920s to 50s. He contributed substantially to the development of a genuinely national popular music and to an increased instrumental sophistication in orchestration and band arrangement.

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GERARD BÉHAGUE

Pixis.

German family of musicians.

- (1) Friedrich Wilhelm Pixis (i)
(2) Friedrich Wilhelm Pixis (ii)

(3) Johann Peter Pixis

(4) Francilla Pixis [Franziska Helma Göhringer]

(5) Theodor Pixis

GAYNOR G. JONES/LUCIAN SCHIWETZ, STEPHAN D. LINDEMAN

Pixis

(1) Friedrich Wilhelm Pixis (i)

(*b* Lambrecht, 17 May 1755; *d* Vienna, 28 Feb 1820). Organist and composer. He moved to Mannheim in 1771, where he probably studied with Georg Joseph Vogler. In 1790 he was appointed church organist and teacher, following his father, Johann Friedrich Pixis (1735–1805), and between 1790 and 1795 he is also believed to have taught at the Mannheim court. From about 1797 he undertook extensive concert tours with his family, throughout Germany and to Scandinavia, St Petersburg and Warsaw, where his two child prodigy sons, (2) Friedrich Wilhelm (ii) and (3) Johann Peter, attracted much attention and became known in musical circles as ‘the Pixis brothers’. Towards the end of 1806 he settled in Vienna. Of his compositions, only a small number of piano trios, two sonatinas for piano and two volumes of organ preludes are extant.

Pixis

(2) Friedrich Wilhelm Pixis (ii)

(*b* Mannheim, 12 March 1785; *d* Prague, 20 Oct 1842). Violinist and composer, elder son of (1) Friedrich Wilhelm Pixis (i). He studied first with his father, and by the age of seven had attracted attention as a pianist. He soon concentrated on the violin, however, and studied with Heinrich Ritter and Fränzl-Schüler Luci, before his rapid progress led to study with Ignaz Fränzl. After the successful début of both sons at Mannheim, Friedrich playing the violin and his brother the piano, their father took them on tour in 1796. They travelled first to Karlsruhe and Stuttgart, then to Göttingen, Cassel, Brunswick, Celle, Bremen and Hamburg. During their two-month stay in Hamburg in 1798 Friedrich studied with Viotti, who was so impressed that he wrote duets for him. During their tours Friedrich also performed four-hand piano works with his brother. They subsequently visited Hanover, Leipzig, Berlin and Dresden, and then travelled in Poland, Russia and Denmark. After his return to Mannheim Friedrich was a member of the electoral chapel orchestra until 1806, when the family moved to Vienna so that the brothers could finish their musical training and meet the composers who lived there. Pixis gave concerts in Vienna and further studied music theory and compositions with Albrechtsberger. In 1807 he gave acclaimed performances with his brother in Carlsbad and Prague, and became increasingly drawn to the musical life of Prague. In 1808 he directed quartet programmes there, based on the model of Schuppanzigh in Vienna. In 1810 he became professor at the Prague conservatory, succeeding Heinrich Dionys Weber, and conductor of the theatre orchestra. Pixis was a renowned teacher and is credited as the founder of the Prague violin school. His pupils included Josef Slavík, Raimund Dreyschock, Kalliwoda, Carl Maria von Bocklet, Moritz Mildner, Johann Kra’l and Michael Kolesvovsky. As a composer he was little known except for one violin sonata; he also wrote a violin concerto and variations

for violin and orchestra on *War's vielleicht um eins*. Anna, the elder daughter of his first marriage, was a successful pianist in Prague.

Pixis

(3) Johann Peter Pixis

(b Mannheim, 10 Feb 1788; d Baden-Baden, 22 Dec 1874). Pianist and composer, younger son of (1) Friedrich Wilhelm Pixis (i). Like his brother, (2) Friedrich Wilhelm (ii), he was first taught by his father. He became famous as a pianist at a very early age through his concert tour with his brother and the favourable publicity it received. In addition to being an excellent pianist he accompanied his brother on the cello and played the violin. When the brothers returned to Mannheim after their tour Johann Peter also studied composition. During the summer of 1807 in Carlsbad, he began to perform his own compositions, as his brother had done before him. In 1808 he joined his family in Vienna, where both brothers studied with Albrechtsberger and Johann Peter met Beethoven, Meyerbeer and Schubert. Apart from the war years of 1809–12, he lived in Vienna until 1823. In Vienna he was active as a pianist, teacher and composer; he appeared in concert with various violinists, including his brother in 1816 in Prague, Franz Pechatschek in 1817, and Joseph Boehm in 1818 during a tour to Italy. His attempts to establish himself in Vienna as an opera composer (*Almazinde* and *Der Zauberspruch* were performed in the Theater an der Wien in 1820 and 1822 respectively) proved unsuccessful. His greatest success as a pianist and composer came during his second tour with Boehm in 1823, and his reception in Paris in particular persuaded him to move there permanently in October 1824.

In Paris Pixis met Alexander von Humboldt, Heine, Cherubini, Moscheles, Liszt, Halévy, Berlioz and Rossini. He was regarded there as one of the best piano virtuosos and teachers; many of his works were published in Paris. In 1828 he travelled to England with Henriette Sontag, whom he had met in Vienna. By 1834 his career as a composer and virtuoso was coming to an end, and he devoted himself principally to the career of his foster-daughter (4) Francilla Pixis; they went on concert tours together throughout Europe. In 1840 he moved to Baden-Baden, where he had inherited a house in 1834. In Baden-Baden he taught the piano and, from 1846, promoted the career of his nephew (5) Theodor. He remained there for the rest of his life.

At the height of his career (c1818 to the early 1830s) Pixis was a pianist of the first rank. Like Moscheles, Czerny and Kalkbrenner, he exploited the increasing technical resources of the instrument, with subtle differentiation of tone colour, a variety of attack and articulation, with contrasts between lyrical *cantabile* and boldly dramatic playing, and between delicacy of touch and fuller orchestral textures. Pixis was commercially aware, and published many works in popular genres of the time, often utilizing a style of piano writing that was brilliant but technically accessible. His works on a larger scale embody some Romantic characteristics, including tonal flexibility and variety of colour, within a generally conservative formal outline. His Piano Concerto in C op.100 shows the influence of Weber in its instrumentation and of Hummel in its pianistic figuration. Pixis wrote several sets of variations on operatic themes; with Liszt, Thalberg, Henri Herz, Czerny and

Chopin he contributed one variation to the *Hexaméron*, a set of variations on a theme from Bellini's *I puritani*. In the 19th century one of Pixis's most frequently performed compositions was the concert rondo op.120, *Les trois clochettes*.

WORKS

for complete list see Pazdírek

operas

Almazinde oder Die Höhle Sesam (3, H. Schmidt), Vienna, April 1820

Der Zauberspruch, Vienna, 1822

Bibiana oder Die Kapelle im Walde (3, L. Lax), Aachen, 8 Oct 1829

Die Sprache des Herzens (J. Lyser), Berlin-Königstadt, 1836

other works

Orch: Sym., C, op.5 (1812); Ov., F (c1815); Pf Concertino, E♭; op.68 (c1830); Pf Conc., C, op.100 (c1830); Fantasie-militaire, E, pf, orch, op.121 (1833); other works, pf, orch

Chbr: Pf Qt, op.4 (1812); 3 Str Qts, A, d, fl; op.7 (1814); Souvenir de Paris, vn, pf, op.12; Sonata, vn, pf, op.14; Sonata, fl/vn, pf, op.17; Str Qt, C, op.23 (1817); 8 Sonata, G, fl/ob, pf, op.35 (1823), ed. T. Wye (Frankfurt, 1980); 3 Str Qts, F, c, G, op.69 (1824); Grande Sonata concertante, fl; vn, pf, op.62 (1825); Pf Qt, d, pf, vn, va, vc, db, op.99 (?1827); Introduction and Rondo, A, fl, pf, op.102 (1829); 8 pf trios, opp.75, 76, 86, 95, 118, 129, 139, 147; other works

2 pf: Rondo hongrois, E, op.33 (?1819); Variations militaire, op.66 [also for 2 pf, orch/str qt]; Variations brillant, D, op.112 (1829) [also for pf 4 hands]

Pf 4 hands: marches, polonaises, waltzes, variations, other works

Pf solo: 4 sonatas: e♭; op.2, E♭; op.3 (1811), c, op.10 (1815), E♭; op.85 (1826); many variation sets on opera themes, folksongs etc.; 1 variation in *Hexaméron* [with Liszt and others]; rondos, incl. *Les trois clochettes*, E, op.120 [also for pf, vn/str qt/orch]; polonaises, fantasias, waltzes, écossais, caprices, other dances and character-pieces

1v, pf: German folksongs, other songs

Pixis

(4) Francilla Pixis [Franziska Helma Göhringer]

(b Lichtenthal in Baden, 15 May 1816; d ?1888). Contralto, foster-daughter of (3) Johann Peter Pixis. At the age of 15 she was placed by her family in the care of Johann Peter Pixis, who had recognized her vocal gifts. Pixis was her principal teacher, although she studied further with Josephine Fodor-Mainville, Henriette Sontag, Rossini and Paer. She made her concert début in London in 1833 and her stage début in Karlsruhe the following year, and she undertook extensive concert tours with her foster-father. She received exuberant praise from the *Neue Zeitschrift* and was particularly successful in Naples and Palermo. After her marriage to a Sicilian Count in 1843 she continued to give concerts, but after the birth of her son in 1844 and poor performances during the carnival operas of 1846 in Cremona, she withdrew from the stage. Her voice was powerful and sonorous, free from strain at louder dynamics and, when required, softly beautiful. Among her most renowned roles were Amina (*La sonnambula*), Romeo (*I Capuleti e i Montecchi*), Norma, Rosina (*Il barbiere di Siviglia*)

and Gabriella (Mercadante's *Gabriella di Vergy*). Pixis conceived his operetta *Die Sprache des Herzens* for her, and Pacini wrote for her the leading role in his *Saffo* (1840).

Pixis

(5) Theodor Pixis

(b Prague, 15 April 1831; d Cologne, 1 Aug 1856). Violinist, son of (2) Friedrich Wilhelm Pixis (ii) from his second marriage. He studied the violin first with his father and then at the Prague Conservatory with Moritz Mildner. In 1846–7, while giving concerts in Paris, he met Vieuxtemps, with whom he studied further. He continued to tour successfully, and from 1850 taught at the Rheinische Musikschule in Cologne. According to Ludwig Bischoff, his playing had a pure, noble and full tone, with astonishing confidence in double stopping and grace and tenderness in ornamentation. He was renowned for his memory and sight-reading ability. Always physically weak, he died of a heart attack at the age of 25. His few compositions, including fantasies for violin and piano on opera themes and other popular melodies, remain unpublished.

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Pizarro, Artur

(*b* Lisbon, 17 Aug 1968). American pianist of Portuguese birth. He studied with Sequeira Costa in both Lisbon and America and triumphed in the International Vianna da Motta Competition (Lisbon, 1987), the Greater Palm Beach International Competition (Florida, 1988) and in the Leeds International Piano Competition (1990), where his fine tone and effortless command were revealed notably in Chopin's op.25 Etudes. Since making his London debut at the Wigmore Hall in 1988, he has given recitals in Japan, Australia and the USA, appeared with many of the world's leading orchestras and conductors and performed a wide variety of chamber music. His enterprising recorded repertory ranges from music by Liszt and Rachmaninoff to Skryabin (the complete mazurkas as well as the Piano Concerto and 24 Preludes op.11), Kabalevsky, Shostakovich, Milhaud, Rodrigo and Voříšek. He has also recorded a two-piano recital of Spanish music with Sequeira Costa.

BRYCE MORRISON

Pizzetti, Ildebrando [Parma, Ildebrando da]

(*b* Parma, 20 Sept 1880; *d* Rome, 13 Feb 1968). Italian composer, conductor and critic. He was the most respected and influential of the more conservative Italian musicians of his generation.

1. Life.

2. Works.

WORKS

WRITINGS

BIBLIOGRAPHY

GUIDO M. GATTI, JOHN C.G. WATERHOUSE

Pizzetti, Ildebrando

1. Life.

The son of a piano teacher, Pizzetti spent most of his childhood (from 1884) in Reggio Emilia. While at school there he showed less inclination towards music than towards the theatre, writing plays for casual performance among his schoolmates. In 1895, however, he entered the Parma Conservatory, where he studied under Telesforo Righi, a modest but outstanding teacher of harmony and counterpoint, and gained his composition diploma in 1901. Meanwhile he became conversant with 15th- and 16th-century Italian instrumental and choral music performed and expounded by Giovanni Tebaldini, one of the pioneers of Italian musicology, who directed the conservatory from 1897 and took a personal interest in his development. Pizzetti's leanings towards the theatre by no means diminished, and he grew more and more anxious to compose an opera. Various early attempts, mostly unfinished, already showed his preference for heroic subjects, exalted romantic characters and large-scale construction.

In 1905, having read part of the prologue to D'Annunzio's *La nave* (then a work in progress), Pizzetti formed a close friendship with the poet, who

invited him to write incidental music for the play as it was completed, and nicknamed him 'Ildebrando da Parma' (a pseudonym which appears on the covers of several of Pizzetti's early published compositions). Their collaboration culminated, in 1909–12, in *Fedra*: D'Annunzio wrote the original spoken version of this tragedy with the idea already in mind of adapting it as a libretto for Pizzetti. Meanwhile the composer, who had lived by giving private lessons and by acting as assistant conductor (1902–4) at the Teatro Regio di Parma, was appointed to teach harmony and counterpoint at the Parma Conservatory (1907) and then at the Istituto Musicale (later Conservatory) of Florence (1908). During this period he published an article in the *Rivista musicale italiana* on his music for *La nave* (xiv, 1907, pp.855–62) and another on Dukas's *Ariane et Barbe-bleue* (xv, 1908, pp.73–111). His years in Florence, where he lived from 1908 until 1924 (becoming the conservatory's director in 1917), were decisive: the city's keen intellectual and cultural life contributed much to his artistic ripening. This was the time of the famous Florentine periodical *La voce* (1908–16), round which gathered many influential Italian philosophers, writers and other artists: Pizzetti became personally associated with De Robertis, Prezzolini, Papini, Soffici, Bastianelli and others, and himself wrote for *La voce*, *Il marzocco* and the newspapers *Il secolo* (Milan) and *La nazione* (Florence). That he was by nature more conservative than some other 'vocians' is, however, shown by his perplexity and disorientation when he attended the première of *The Rite of Spring* in 1913, by the speedy break-up of his collaboration with Bastianelli in editing the anthology–periodical *Dissonanza* (founded in 1914 and discontinued after only three numbers), and by his largely nominal links with Casella's Società Italiana di Musica Moderna (1917–19).

In later life Pizzetti increasingly withdrew from 'advanced' musical circles, until 1932 he joined with Respighi, Zandonai and other reactionaries in signing a notorious manifesto, published in several Italian newspapers, attacking the more forward-looking trends of the time and recommending a return to tradition (he later, at least partly, recanted). Meanwhile he had become director (1924) of the Milan Conservatory, whence he moved in 1936 to Rome to take the advanced composition course at the Accademia di S Cecilia (president, 1947 to 1952; retired 1958). He conducted more often from about 1930 onwards, in the Americas as well as in Europe, and continued also to write music criticism – notably in *La rassegna musicale* (1932–47) and the *Corriere della sera* (from 1953). He remained active well into the 1960s.

[Pizzetti, Ildebrando](#)

2. Works.

In Italy critical attention has tended to focus especially on Pizzetti's operas, and it was certainly in that direction that his greatest ambitions lay, although he also wrote much instrumental music and some fine choral works and songs. After the preliminary gropings of his unpublished juvenilia he formulated, about 1908, a basic set of musico-dramatic principles (first alluded to in his article on Dukas' *Ariane et Barbe-bleue* which thereafter, to a greater or lesser degree, conditioned his entire operatic output. The exception is *La sacra rappresentazione di Abram e d'Isaac*, whose uncharacteristically self-contained lyrical 'numbers' reflect the work's origin

in incidental music to a play. Otherwise (obviously in extreme reaction against the melodic indulgences of Mascagni and Puccini) all Pizzetti's operas, from *Fedra* to *Clitennestra*, systematically set out to avoid self-sufficient lyricism, except (as in the beautiful 'Trenodia per Ippolito morto' in *Fedra* or Mara's song near the end of Act 1 in *Deborá e Jaele*) when choral groups or individuals are actually depicted as singing songs.

The bulk of Pizzetti's operatic vocal writing consists, rather, of a continuous flexible arioso, sensitive to every nuance of the text and governed by the natural rhythms of the Italian language – the 'Pizzettian declamation' which has been the subject of so much Italian critical discussion, favourable and unfavourable. Although the shade of Wagner can sometimes be perceived in the background, the main models for this arioso are non-Germanic: on the one hand Pizzetti was obviously far from indifferent to the methods of *Pelléas et Mélisande*, and, on the other, there are recurrent signs of his sympathy with the Florentine monodists and the recitatives of Monteverdi. The result has a distinctive physiognomy and can be intensely expressive, despite a serious risk of monotony in the less inspired scenes, notably those where Pizzetti's characters show a weakness for prolonged ethical discussion.

An outstanding feature of most Pizzetti operas (and the main saving grace of some of the weaker ones) is his richly imaginative, often highly dramatic choral writing. The first act of *Deborá e Jaele* in particular – taking more than a hint from *Boris Godunov* – brings the chorus right into the foreground as a complex multiple protagonist whose powerful presence tends to dwarf the individual characters. This probably remains the most intense and moving act in any Pizzetti opera, even if the elegiac last act of *Fedra* is of comparable stature in its more restrained, contemplative way. *Fedra* was written to a libretto by D'Annunzio, a shortened version of his play of the same name. The intricate verbosity of the text undeniably gives rise to occasional longueurs. Moreover Pizzetti's orchestral fabric may at times seem grey. Yet it fuses linear chromaticism and modality into an individual synthesis; while the volatile heroine, and her impact on the other characters are powerfully embodied in the subtly moulded freely declamatory writing.

None of the later dramatic works can quite equal *Deborá e Jaele* and *Fedra*, the two major achievements of Pizzetti's early maturity, although the austere, intermittent intense *Lo straniero* is still worthy of attention. So is the more colourful and theatrical effective *Fra Gherardo* – though parts of it show clear signs that his operatic methods were degenerating into routine. By the 1930s Pizzetti had become so hidebound by his own theories and his lack of stylistic self-renewal that the imaginative tension of his operas was being seriously undermined. Only after the war did the situation show signs of improving again, notably in the better – especially (once again) choral – parts of *Ifigeuia*, *Assassinio nella cattedrale* and to a lesser extent *La figlia di Iorio*. This partial recovery was undoubtedly helped by happy choices of subjects and texts. Nowhere is this more the case than in *Assassinio* for T.S. Eliot's great play, upon which the work is based, contained several elements that were likely to bring out the best in Pizzetti: plentiful choruses; a central character tormented by moral dilemmas; ethical discourses controlled by a literary talent greater than the

composer's own elevated atmosphere in a religious context. The opera has been highly successful in Italy, and has had some currency abroad.

Immediately after Pizzetti's operas in order of importance stand his choral works and other vocal compositions, which may, indeed, in the long run prove more durable, though obviously less ambitious. His studies of Renaissance polyphony had made him conscious, from his student days, of the rich expressive possibilities inherent in pure vocal counterpoint; these he explored in an important series of pieces for unaccompanied voices, ranging from the beautiful choruses in the music for *La nave* to the *Due composizioni corali* of 1961. The free re-creation of Renaissance styles in 20th-century terms, seen in these pieces, sometimes shows striking parallels with the more archaic aspects of Vaughan Williams; it is significant that the fine *Messa di requiem* is almost exactly contemporary with the English composer's G minor Mass, which it in some ways resembles. In Pizzetti's songs, too, it is possible to detect archaic influences, interacting with others of later origin (here too Musorgsky and Debussy were among his main recent models). The structures, without being strophic, are nevertheless unified, in many of the best songs, by a recurrent germinal phrase round which the music has taken shape. Good examples of the kind range from the early *I pastori*, one of Pizzetti's freshest and most justly popular creations, to the *Due poesie di Ungaretti* and the best of the *Altre cinque liriche*.

As he grew towards maturity, a more dramatic conception became discernible in some of his more elaborate songs, a culminating point being reached in the *Due liriche drammatiche napoletane*, in which the operatic methods of *Debora* are foreshadowed in miniature. Moreover, a similar evolution is evident even in his instrumental music, from the frankly lyrical outlook of the First String Quartet and the *Tre pezzi* for piano (closely akin, in their expressive worlds, to *I pastori*) to the far more dramatically conceived Violin and Cello Sonatas, with a return to a more lyrico-dramatic manner in the Trio in A and the Second String Quartet. Noteworthy in these instrumental works is the vocal nature of many of the themes, some of which seem to suggest a sung text: this is strikingly the case in the slow movement ('Preghiera per gl'innocenti') of the Violin Sonata, one of the most nobly expressive movements in the violin and piano literature. Despite the promise of the three early preludes *Per l'Edipo re di Sofocle*, in which the composer's personal voice is already clearly audible, Pizzetti's orchestral music does not, on the whole, reveal him at his best. Nevertheless the colourful incidental music for D'Annunzio's *La pisanella* (best known now through the popular concert suite) reveals that the rather grey, drab orchestral palette of so many of his other works, including most of the operas, was the result of deliberate choice rather than inability to do otherwise.

Pizzetti, Ildebrando

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dramatic

Fedra (3, G. D'Annunzio, after Euripides and Seneca), 1909–12, Milan, Scala, 20 March 1915

Gigliola (3, after D'Annunzio: *La fiaccola sotto il moggio*), 1914–15, inc., unpubd

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Pizzi, Emilio

(*b* Verona, 1 Feb 1861; *d* Milan, between 19 and 28 Nov 1940). Italian composer. Some sources state that he was born in February 1862. He began his studies in 1869 at the Istituto Musicale in Bergamo; he then studied at the Milan Conservatory (1881–4) under Bazzini and Ponchielli before working in London (1884–97, and from 1900). From 1897 to 1900 he was in Bergamo as *maestro di cappella* at S Maria Maggiore and director of the Istituto; in later life he returned to Italy, eventually retiring to a rest home in Milan.

Pizzi's operas were performed throughout Europe, and one, *Gabriella* (1893), commissioned for Adelina Patti, opened in Boston. His musical style was excessively eclectic. *The Bric-a-brac Will* (1895, London) was a comedy-drama in the popular Gilbert and Sullivan manner; *La Rosalba* (1899, Turin), to a libretto of Luigi Illica, had Puccini-like melodies; and *La*

vendetta (1906, Cologne) was a Corsican tragedy of the *verismo* type, with musical rhetoric to match. His chamber music was very popular, particularly the *romanze*; the style is simple and clear, almost trivial. The sacred works are less important; his *Ultimo canto* won sixth prize at the Steiner contest in Vienna (1896).

MARVIN TARTAK

Pizzicato

(It.).

A direction to pluck the string(s) of a (generally bowed) instrument with the fingers. It is normally abbreviated 'pizz.'. In Tobias Hume's *The First Part of Ayres* (1605) instruction is given in 'The Souldiers Song' to 'Play three letters with your Fingers', and in 'Harke, Harke' to 'Play nine letters with your finger'. Another early indication is found in Monteverdi's *Combattimento di Tancredi e Clorinda* (1624), in which the players are asked to put the bow aside and 'pluck the strings with two finger'. Heinrich Biber, in the string accompaniment to the 'Nightwatchman's Call' (1673), writes 'Testudine: ohne Bogen'. 'Testudine' (It. *testuggine*: 'tortoise') can also mean the shields used by soldiers in battle: perhaps Biber wanted to imitate the sounds of clashing shields. He also called for what can be interpreted as a snap pizzicato in the violone part of the *Battalia*. He says that the string must not be struck by the bow but plucked strongly by the right hand, probably imitating a cannon shot. Other early examples require that, for example, the violin be put under the right arm and plucked like a guitar (Carlo Farina: *Capriccio stravagante*, 1627) or that the player play 'senz'arco' with 'the tip of the finger' (J.J. Walther: 'Capriccio X', *Hortulus chelicus*, 1688). In *Musick's Recreation on the Viol, Lyra-Way* (3/1669) John Playford said that plucking with the left hand is called the **Thump**. Leopold Mozart (*Versuch einer gründlichen Violinschule*, 1756) devoted a long paragraph to defining pizzicato and explaining how it is to be played, and wrote that 'the strings are plucked with the index-finger or with the thumb of the right hand'; the thumb should be used only when 'whole chords are to be taken in one'.

In orchestral music, pizzicato was relatively uncommon before the Classical era, though Bach frequently used it to accompany the voice or to accompany a solo instrument in concerto slow movements. There are many examples of it in Haydn's symphonies and other music of the Classical era, and composers naturally came to use it in operas to imitate a plucked instrument, for example Mozart in *Die Entführung aus dem Serail* (Pedrillo's 'Im Mohrenland', to imitate his guitar) or in *Don Giovanni* to represent the serenade ('Deh vieni alla finestra'). Its truly dramatic use in orchestral music, however, had to await the age of Beethoven; notable examples are the passage linking the third and fourth movements of his Symphony no.5 or the concluding pages of the Allegretto of his Symphony no.7. Particularly striking later uses of pizzicato in orchestral music must include the Scherzo of Tchaikovsky's Fourth Symphony, where the strings are exclusively pizzicato, and the thrummed pizzicato accompaniment to the cadenza in Elgar's Violin Concerto.

Paganini was the first composer to make extensive use of left-hand pizzicato (usually indicated by a +); he asked for it either simultaneously or in alternation with bowed notes (e.g. in the 24th Caprice). In their cello and violin methods, Jean-Louis Duport (*Essai sur le doigté du violoncelle*, 1806) and Baillot (*L'art du violon*, 1834) wrote of both left- and right-hand pizzicato, as did Galamian in his method (*Contemporary Violin Technique*, 1962). Extensive use was made of both in early 20th-century music, including Bartók's striking use of pizzicato slides and a hard pizzicato in which a string is snapped back onto the fingerboard, a device indicated by the sign:

Brahms, in his Cello Sonata op.99 (4th movement, bars 128ff) asked for a slurred pizzicato, which is achieved by stopping a string firmly with the left-hand finger (or leaving it open), plucking that string with the right hand and then removing or putting down another finger on the same string. The two notes are thus successively produced, but both must be within the compass of the player's hand or a slide effect would result. Multiple stop pizzicatos are normally played from the bottom string to the top, though in some cases, for example where there are repeated chords (as in Bartók's *Music for Strings, Percussion and Celesta*), alternate bottom-to-top and top-to-bottom may be indicated, usually by upward and downward arrows (though the signs for up- and down-bow have occasionally been used for this). In jazz and dance-band music of the 20th century, the double bass part is often pizzicato throughout, sometimes requiring such techniques as 'slapping' the string. Other special pizzicato effects used in 20th-century music include plucking with the fingernail, to produce a rather sharp sound, or plucking close to the bridge which produces a dry sound lacking in resonance.

See also [Violin, §I, 5\(iii\)\(f\)](#) and, for the use of the term as applied to guitar playing, [Punteado](#).

SONYA MONOSOFF/R

Pizzini, Carlo Alberto

(*b* Rome, 22 March 1905; *d* Rome, 9 Sept 1981). Italian composer and conductor. He studied in Rome with Dobici and Respighi, and took his diploma in composition at the Bologna Conservatory in 1929. In 1931 he took the postgraduate course in composition at the Accademia di S Cecilia in Rome with Respighi, and won the prize of the Ministero della Pubblica Istruzione as his best pupil. He worked as a musical administrator and was musical inspector at the Società Italiana degli Autori ed Editori; from 1938, he was employed by the RAI, where he was involved in exchanges with foreign countries and was head of the inspectorate of orchestras and choruses. At the same time he pursued an active career as a conductor both in Italy and abroad. He was a member of the Accademia Filarmonica di Bologna.

As a composer, Pizzini demonstrates a clear dependence on the stylistic model of Respighi, revealed in his harmonic language, a propensity for descriptive and richly coloured instrumental forms, and a broad, fluid melodic manner. The symphonic poem inspired by nature is the genre he found most congenial, and the one he turned to most frequently after an initial interest in neo-classical chamber works. He also wrote incidental music, and music for radio, television and film.

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Pf works, choral works, songs

ANTONIO TRUDU

Pizzoni, Giovanni.

See [Piccioni, Giovanni](#).

Pizzuto, Filippo

(*b* Valletta, Malta, 29 Jan 1704; *d* ?Italy, after 1740). Maltese composer and singer. At the age of nine his singing and musical ability won him the salaried position of 'diacono di mezza tavola' at the conventual church of the Order of St John, Valletta. Seven years later he was in Naples studying at the Conservatorio di S Onofrio with Porpora, Ignazio Prota and Francesco Feo. When Pizzuto returned to Malta in April 1728 he joined St John's prestigious *cappella di musica* as a tenor and composed at least three Calendimaggio cantatas: *Il promoteo*, 1734, *La virtù in gara*, 1735, and *Dialogo musicale*, 1737. These are his only known works, and although only the texts survive (in Valletta, National Library of Malta) they indicate a significant talent since only leading composers were selected to compose the annual cantata for performance on the eve of Mayday, solemnly ritualized by the Order throughout the 18th century. Around 1740 Pizzuto left Malta, probably for Italy, but nothing more is known about him.

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JOSEPH VELLA BONDIN

Pla (Agustín).

Spanish or Catalan family of oboists and composers. There is some confusion about the precise authorship of their works, as in the sources the first name is rarely specified. About 70 works survive, but if lost works (mentioned in concert notices and catalogues) are taken into account the total would probably surpass 100. Works that were published include five sets of sonatas (1 for 2 fl/vn/ob, hpd/vc (London, 1754); 1 for 2 vn/ob/fl/pardessus de viole, b (Paris, 1759); 1 for 2 ob/vn/fl, b (London, ?1770); 1 for 2 fl/vn, b (London, ?1770); 1 for 2 fl/vn (London, ?1770)), a set of six duets (2 vn (London, ?1773)), and a concerto (2 fl/ob, orch (London, n.d.)); manuscript works are to be found in various European locations (*CH-E, Zz; D-KA, Rtt; E-Mm, Mn, Aránzazu Monastery; H-KE; I-CDA, Gl, Mc, PS, TRa*, Udine, Count Federico Ricardi's private collection; *S-Skma*). Almost all the extant instrumental works found outside Spain are in sources attributed, with spelling variants, to 'Sig.^r Pla' or 'Sig.^{ts} Pla's'; in the latter cases (1) Juan Bautista Pla and (3) José Pla may have been joint composers. 19th-century attribution of some manuscript works specifically to Juan or José is probably hypothetical. Attributing and dating of the works is further complicated by Juan and José's frequent re-use of material: they would insert old movements into new sonatas, combine movements from existing works to form new pieces, rework old themes, and adapt concertos for performance as sonatas and vice versa. They may also have borrowed from (2) Manuel Pla's compositions. As regards orchestral and vocal music by 'Pla' in Spanish manuscript sources, other than those cited above, attribution is even more hazardous, as other 18th-century musicians with this surname are recorded in Spain.

Generally the Plas' instrumental works are in the italianate *galant* style of the period, with transitional elements. Structural weaknesses are offset by melodic charm and vivacity. A solo sonata and various concertos preserved in manuscript were obviously written for virtuoso players, whereas most of the printed works are suitable for amateurs. Performances, reprints and manuscripts dating from the 1770s, 80s and even as late as the early 19th century, particularly in England and Germany, testify to the music's continued popularity.

(1) Juan Bautista [Joan Baptista] Pla

(2) Manuel Pla

(3) José Pla

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BERYL KENYON DE PASCUAL

Pla

(1) Juan Bautista [Joan Baptista] Pla

(*fl* 1747–73). Probably the eldest of the three Pla brothers, he was a member of the Royal Guards band and played in Madrid court opera productions before travelling abroad. He was at the Portuguese court between 1747 and 1751, in Paris from 1751 to 1752, and in London from 1753 to 1754. From 1754 to 1767 he is recorded as being at the Duke of Württemberg's court, with visits to Italy and Paris in 1762–3. By 1769 he was back in London, and from 1769 to 1773 he was bassoonist at the Portuguese court. He was greatly attached to his younger brother (3) José Pla, who accompanied him abroad and played in concerts with him. The sweetness and brilliance of their playing, their precision and empathy, were highly praised wherever they went. Juan was also a virtuoso salterio player. His compositions include five sonatas (in *I-GI*), two concertos and at least one Italian aria (mentioned in *Mercure de France*, May 1752 and Dec 1763).

Pla

(2) Manuel Pla

(*b* Torquemada; *d* ?Madrid, 13 Sept 1766). Brother of (1) Juan Bautista Pla. He appears to have spent all his life in Spain. He was an instrumentalist in the Royal Halberdiers band and at Descalzas Reales, Madrid. He played in some court opera performances and deputized in the royal chapel. José Teixidor considered that Manuel, who was also an excellent keyboard player, was more proficient than his brothers as an oboist and composer. He listed among his works 'sinfonías, conciertos, tríos, duetos; salmos, misas, Salve Regina, Stabat Mater; zarzuelas, serenatas, oratorios sacros, villancicos, tonadillas, arias, cantadas y tríos en español', and stated that he set the main scenes of Metastasio's operas and wrote some complete stage works, both serious and comic. Manuscript music survives (in *E-Mn*) for religious plays and for entr'acte pieces composed by M. Pla or Sr Plà. These works, dated between 1757 and 1762, may all be safely attributed to Manuel. The vocal material is workmanlike and typical of its milieu. His six violin duets enjoyed popularity beyond his native country; sources survive in Switzerland, Italy, England and Spain.

Pla

(3) José Pla

(*b* 1728; *d* Stuttgart, 14 Dec 1762). Brother of (1) Juan Bautista Pla. He was younger than Juan, contrary to information published by and reproduced in later biographies. When only 16 years of age he played in a Madrid court opera production. He performed in 1751–2 with Juan at the Concert Spirituel and at court in Paris, where he also played the violin, and

in 1753–4 in London. He then returned to Spain for a few years during which he occasionally deputized in the royal chapel. In 1759 he rejoined Juan in Germany, where he died three years later after returning from a visit to Italy. He composed both instrumental and vocal works, and a *Stabat mater* (1756) that can be attributed to him is still extant (in Aránzazu Monastery, Spain).

Placker, Christiaan de

(*b* Poperinge, nr Ypres, 19 June 1613; *d* Antwerp, 20 Jan 1691). Flemish poet and composer. He entered the Jesuit order as a novice at Mechelen on 27 September 1639. For some time he taught humanities and from 1649 until 1690 was a missionary in the Reformed north Netherlands. In support of his missionary work he published *Evangelische leeuwerck, ofte Historie-liedekens, op de evangeliën der Sondagen, evangelische levens der heyligen, Passie ons Heeren Jesu Christi, ende sommige evangelische deughden* (Antwerp, 1667, rev. 2/1682–3), a book of spiritual songs to Dutch texts, of which he himself was the author. In the first edition he referred the reader for the sources of the melodies to well-known songs from the Dutch, Italian, Latin and French repertory. This was common practice at that time, but in the two-volume second edition the music of the borrowed melodies is added; there are also two of his own melodies, for the songs *Den mensch zijnd'in ervedicke zonde* and *Zaligh die weet hier den tijdt van zijn leven*.

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GODELIEVE SPIESSENS

Placuzzi, Gioseffo Maria

(*b* Forlì; *fl* 1667–82). Italian composer and organist. His op.1 identifies him as a native of Forlì, a university graduate in minor orders, and a member of an unspecified academy; op.2 states that before 1682 he was organist at Forlì Cathedral. Two dedications in op.1 to violinists from S Petronio in Bologna suggest possible connections there. This set includes the only Bolognese trio sonatas before Corelli to begin consistently with a slow introduction, but the number of movements remains unstandardized. The presence of *arie* is another conspicuous Bolognese trait. Op.2 retains the old-fashioned format, consisting mainly of single dances and balletto–corrente pairings.

WORKS

Suonate a 2–5, 8, op.1 (Bologna, 1667)

Il numero sonoro modulato in modi armonici et aritmetici di balletti, correnti, gighe, allemane, sarabande e capricci, 2 vn, b (spinetta/violone)/1 vn, con una sinfonia, 2 vn, op.2 (Bologna, 1682)

PETER ALLSOP

Plagal cadence [Amen cadence]

(Fr. *cadence plagale*; Ger. *plagale Kadenz*, *unvollkommene Kadenz*; It. *cadenza plagale*).

A **Cadence** consisting of a subdominant chord followed by a tonic chord (IV–I), normally both in root position.

Plagal mode

(from Gk. *plagios*, Lat. *plagalis* or *plagis*).

Any of the church modes whose **Ambitus**, or range, includes the octave lying between the 4th below and the 5th above its **Final**. The term is thus applied to the four even-numbered modes of Gregorian chant (2, 4, 6 and 8), each of which takes its name from the corresponding odd-numbered mode, with the addition of the prefix 'hypo-': **Hypodorian**, **Hypophrygian**, **Hypolydian** and **Hypomixolydian**; the ambitus of each of these is about a 4th lower than that of its corresponding **Authentic mode**, the term with which 'plagal mode' is contrasted.

The earliest definition of the term is given in Hucbald's *De harmonica* (?c880; *GerbertS*, i, 116): 'The plagal, however, descends to the 4th [below its final] and rises as far as the 5th [above]'. In later modal definitions this general rule was extended to include the 6th above the final and the 5th below, except for the Hypolydian mode, where the 5th below the final *f* is not perfect and the 4th below, *c*, remained the lower limit.

The word 'plagalis' has a precise equivalent in the term 'plagios', which refers to the four lower-lying *echoi* in Byzantine modal theory.

HAROLD S. POWERS

Plagge, Wolfgang

(b Oslo, 23 Aug 1960). Norwegian composer and pianist. A child prodigy, he won the Norwegian national championship for young pianists in 1971 and made his *début* as a pianist one year later. He started to compose at the age of five and first had his work published aged 12. He studied the piano with Robert Riefling and Jens Harald Bratlie in Norway and with Yevgeny Koroliev at the Hochschule für Musik und Theater in Hamburg, from which he graduated in 1983. He later studied composition with Øistein Sommerfeldt and Johan Kvandal in Norway and in Hamburg with Ligeti and Werner Krutzfeldt. Through his teachers in Hamburg, Plagge came into direct contact with the East European musical traditions of the 20th century, which have considerably influenced his music. He is especially inspired by neo-classical composers such as Prokofiev and Stravinsky, his

musical style being characterized by an expanded tonal harmony and brisk, complex rhythms. Plagge has toured continental Europe as pianist and as composer a number of times, and he receives commissions regularly from Norway and abroad.

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(selective list)

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Principal publishers: Musikkhuset, Norwegian Music Information Centre

HALLGJERD AKSNES

Plagiarism.

See [Borrowing](#), §9.

Plainchant [plainsong]

(from Lat. *cantus planus*; Fr. *plainchant*; Ger. *Choral*; It. *canto plano*).

The official monophonic unison chant (originally unaccompanied) of the Christian liturgies. The term, though general, is used to refer particularly to the chant repertoires with Latin texts – that is, those of the five major Western Christian liturgies – or in a more restricted sense to the repertory of Franco-Roman chant ([Gregorian chant](#)). A third meaning refers to a style of measured ecclesiastical music, often accompanied by a bassoon, serpent or organ, cultivated in Roman Catholic France during the 17th to 19th centuries (see [Plain-chant musical](#)). This article is concerned with the chant of the Roman and derived rites considered historically, including its place within Christian chant as a whole and its relationship to the liturgy that it serves.

1. [Introduction: chant in East and West.](#)
2. [History to the 10th century.](#)
3. [Sources.](#)

4. Basic repertory.
5. Style.
6. Expansion of the repertory.
7. Chant in the religious orders.
8. Chant in northern and central Europe.
9. Chant in Latin America.
10. Developments from 1500 to 1800.
11. Restoration and reform in the 19th century.
12. 20th-century developments.

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KENNETH LEVY/R (1), JOHN A. EMERSON (2–11, with JANE BELLINGHAM and DAVID HILEY; 11(iii) with BENNETT ZON)

Plainchant

1. Introduction: chant in East and West.

The roots of the liturgical chant of the Christian Churches lie partly in established Jewish Synagogue practice of the apostolic period, partly in new developments within early Christianity itself and partly in pagan music at the diverse centres where the first churches were established (see [Christian Church, music of the early](#), and [Jewish music, §II](#)). Three centres exercised primary influence, Jerusalem, Antioch and Rome, and Constantinople, established as the eastern capital of the Roman Empire in the 4th century, became a fourth. In the centuries after the Edict of Milan (313), when freedom of Christian worship was sanctioned, there developed distinct families of Eastern and Western (Latin) rites, each local rite having its own liturgy and music. The music can be studied, however, only where notation permits: notation appears nowhere before the 9th century, and precise representation of pitch is not found in liturgical books until the 11th century.

The chief representative of the Eastern liturgies is the Greek rite of Constantinople (see [Byzantine chant](#)). This seems to have developed from Antiochean and Palestinian elements; it may have been subject also to Roman influence, since it was due to Rome that the ancient site of Byzantium was endowed with a new imperial status. From the 10th century, many manuscripts provide evidence of the Byzantine rite and its music; by the 13th century, the full repertory of Byzantine chant had been copied in a notation as unambiguous as the notation for Western Gregorian chant of the same period. The repertoires of other Eastern rites, however, can be studied only through literary and liturgical documents and from modern practice (on the assumption that some aspects of early practice have filtered down through oral tradition). This is true of the historically influential Syrian rites and the old Palestinian (Melkite), Nestorian and Chaldean rites (see [Syrian church music](#)) as well as the Coptic rite (see [Coptic church music](#)). The Georgian rite is in some respects the best evidence of early liturgical and musical practice at Jerusalem; noted Georgian hymn collections survive from the 10th century, but their notation is incomplete and transcription is problematic (see [Georgia, §II](#)). The Armenian rite has similar noted manuscripts from the 13th and 14th centuries, and the Ethiopian rite from the 14th century (see [Armenia, §II](#), and [Ethiopia, §II](#)). The Constantinopolitan liturgy and its music were taken over *en bloc* by the Slavs in the late 9th century; very full noted traditions

survive from the 11th, 12th and 13th centuries, and for a time these reflected the Byzantine tradition quite faithfully. After the 13th-century Mongol invasions the Slavonic tradition became less dependent on the Byzantine Church (see [Russian and Slavonic church music](#)).

In the Latin liturgies it became common to preserve the chant through notation. Of the medieval chant repertoires of Italy, three survive complete: the Gregorian (still the official chant of the Roman Catholic Church), Old Roman and Ambrosian (see [Ambrosian chant](#); [Gregorian chant](#); and [Old Roman chant](#)). The origins of the Gregorian are obscure; although it bears the name of [Gregory the Great](#) (590–604), it is no longer thought that this repertory represents Roman chant at the time of his papacy. It may represent a Roman recension of chant of the late 7th century or early 8th, or a Frankish recension of a Roman repertory carried out in the late 8th and early 9th centuries with the addition of some local obsolescent Gallican elements (see [Gallican chant](#)). The Old Roman chant poses a related problem. It survives only in five manuscripts from the 11th century to the early 13th from Rome and its environs. No other chant dialect appears in Roman manuscripts before the 13th century. Old Roman is variously viewed as the stylistic forerunner, in part, of the Gregorian repertory; or, in a refinement of this view, as the normal, older usage of Rome that survived in the region of Rome even after the newer Gregorian usage had spread throughout Western Europe; or, on the contrary, as a chant dialect reserved for papal ceremonial while the Gregorian was used in ordinary celebration; or as a late, stylistically degraded outgrowth of the Gregorian repertory. The complex history of the Roman rite and its music, and the problematic relationship between the Gregorian and Old Roman repertoires are discussed below (§2(ii)).

The third substantially surviving medieval Italian repertory is the chant of the region of Milan, called Ambrosian after the 4th-century bishop of that city (see [Ambrosian chant](#)). Ambrosian chant is in use at Milan to the present. There are fragmentary remains of two other Italian repertoires. The more substantial of these, dating from the 10th, 11th and 12th centuries, comes from the Beneventan zone of south Italy, which stretches across the peninsula from Naples and Monte Cassino in the west to Bari in the east and even reaches across the Adriatic to the coast of Dalmatia (see [Beneventan chant](#)). From north-east Italy there are isolated 11th- and 12th-century survivals of a chant repertory that may have had considerable importance, since what is preserved comes from Ravenna (see [Ravenna chant](#)). A centre for similar developments may also have been the influential patriarchate of Aquileia-Grado further to the north-east (see [Aquileia](#)). All these five medieval Italian dialects, but particularly the amply preserved Gregorian, Old Roman and Ambrosian, share some basic musical material. Corresponding chants in the various liturgies are melodically related. Thus in some instances an 'old-Italian' chant layer can be discerned behind the stylized regional variants. The recovery of this layer constitutes one of the major challenges in plainchant study.

As part of the movement towards political and liturgical unification begun in regions ruled by the Carolingians in the mid-8th century, all the local musical rites except the Ambrosian were progressively suppressed in favour of the Gregorian. Of the once-flourishing Gallican chant sung

throughout Merovingian Gaul and elsewhere in the Frankish kingdoms, only isolated traces survive in manuscripts dating from the 9th to the 12th centuries. Some Gallican material, however, may have been perpetuated in the Gregorian tradition, particularly among its alleluia verses, offertories, processional antiphons (see Litany, §1, 3(iii), and [Processional](#)) and Ordinary chants. The Mozarabic (Old Spanish) rite developed in the Visigothic kingdom in early medieval Spain from the end of the 5th century and continued to flourish in Christian communities during the period of Arab dominance from 711 until its suppression in favour of the Gregorian liturgy in 1085 (see [Mozarabic chant](#)).

[Table 1](#) presents a comparative synopsis of the principal chants of the Mozarabic, Roman and Ambrosian Masses (items in parentheses are sung infrequently).

The music of one other main Western rite, the Celtic, is almost completely lost. This rite developed principally in Ireland after the missionary work of St Patrick in the 5th century. Its early liturgy was very similar to that of the Gallican Church, and like the Gallican rite it varied from centre to centre. The Visigothic Church is also thought to have influenced the character of the Celtic liturgy. From the second half of the 7th century, however, the Church of Rome began to exert considerable influence in Ireland, as it did in Anglo-Saxon England at the same time, and the liturgy became increasingly romanized. By the time Irish notation first appeared, at the beginning of the 11th century, Roman plainchant had extinguished the native Celtic music (see [Celtic chant](#)).

[Plainchant](#)

2. History to the 10th century.

- (i) [The early centuries.](#)
- (ii) [The origins of Gregorian Chant.](#)
- (iii) [The origins of plainchant notation.](#)

[Plainchant, §2: History to the 10th century](#)

(i) The early centuries.

Consolidation of liturgical practices and the systematic compilation of lists of prayer formularies (*libelli missarum*) for local use in the Western Church began during the 4th, 5th and 6th centuries. This process is manifest in the oldest surviving Mass book of the Western liturgies, the so-called Leonine Sacramentary (also known as the Verona Collection: *I-VEcap* LXXXV (80); ed. Mohlberg, D1956), composed during the first quarter of the 7th century. As far as is known, this fragment containing 1331 collects and other prayers is a composite collection of Roman *libelli missarum* assembled for use at Verona some time between about 560 and 600. Most of its material is attributed to the work of earlier popes: Damasus (pontificate 366–84), Leo I (440–61), Gelasius I (492–6) and Vigilius (537–55). Although the prayers collected in the Leonine Sacramentary were clearly composed for specific feasts, there is no evidence to suggest that they were used as a Proper of the Mass, that is, specific formularies created for and permanently assigned to individual dates in the liturgical year; rather, the celebrant could choose from a *libellus* a variety of prayers relevant to each feast or he could compose his own. There is also some evidence that the texts of non-biblical chants were composed on a similarly ad hoc basis.

Consequently, in the absence of any Proper for the texts of the Eucharist there could be no Proper for the music. References in medieval literature to the institution by various popes of 'chants for the liturgical year' probably refer to the collection and arrangement of *libelli* and should not be interpreted as evidence for the development of a musical Proper. McKinnon (F1995, pp.201–02) has argued that a Proper repertory could have been created only by a group of cantors devoted to the cultivation and preservation of chant; the single group of this kind known to have existed in the Western Church before the Carolingian era is the Roman Schola Cantorum, founded probably in the second half of the 7th century. According to McKinnon, the chants of the other major Western liturgies were performed by soloists who largely improvised the melodies they sang, although the simple chants sung by the congregation must have had fixed melodies.

Most of what is known about the early history of the music of the Divine Office comes from the surviving Latin monastic *regulae* ('Rules'), which began to appear in the late 4th century and usually contain descriptions of the *cursus* – the division of the Psalter throughout the week. Among the most important pre-Carolingian *regulae* were the 5th-century *Instituta* of Cassian, used at Lérins; the early 6th-century *Regula magistri*, written for an unknown monastery near Rome; the Rule of Benedict of Nursia, composed sometime between c530 and c560 for the abbey of Monte Cassino (see Forman and Sullivan, F1997); the *regulae* of Caesarius, bishop of Arles (c470–542); and those of Columbanus (d 615), the Irish monk and founder of Luxeuil and Bobbio. Before the 9th century, monasteries in Francia were free to choose or compile their own Rule and the singing of the *cursus* varied from community to community. During the reign of Louis the Pious (814–40), however, a series of decrees were issued, imposing on Frankish communities the Rule of Benedict and the canonical Rule of Chrodegang. Although none of these *regulae* describes the actual sound of monastic chanting, they reveal that all full members of the community were expected to know the entire Psalter by heart and to participate in the singing of the Office, which included both choral and solo chanting. However, some Rules, notably the *Regula Benedicti*, state that the solo psalmody should not proceed by order of seniority of the monks, as was the case in many monasteries, but that only those who were able to edify the listeners should be permitted to chant.

Before the the mid-8th century, when the Carolingians assumed political power in the Frankish lands, the liturgical practices of the Western Churches were very diverse. Although the pope held authority over doctrinal matters, he exercised no jurisdiction over the manner in which worship was conducted outside the Roman Church. Even within separate kingdoms liturgical uniformity was unusual; the Gallican rite, in particular, embraced many local traditions. Only in the Visigothic Church in the second half of the 7th century did the bishops of Toledo assume authority over the Old Spanish liturgy and demanded uniformity of worship throughout the kingdom. The Anglo-Saxon Church established by Augustine of Canterbury in 597 is thought to have used a mixture of rites derived mainly from the Irish, Gallican and Roman Churches (Cubitt, F1996), but by the mid-8th century uniformity of liturgy was demanded by the archbishop of Canterbury. At the Council of Clovesho in 747 it was

declared that the Anglo-Saxon Church should follow the same liturgy as practised in Rome. In particular, the Anglo-Saxons revered Gregory the Great as the founder of their Church, and by the 8th century they also regarded him as the source of their liturgy. The emulation of the Roman rite by the Anglo-Saxons is particularly significant for the history of Western plainchant, for it is clear that their desire for conformity with Rome was not limited to the texts of the rite but also extended to its music, although it is impossible to judge the extent to which such ideals were enforced in practice. Furthermore, it is likely that the legend of Gregory the Great as the author of the chant repertory which bears his name may have its origins in the English Church (Hiley, C1993, pp.506–07).

Plainchant, §2: History to the 10th century

(ii) The origins of Gregorian Chant.

A fundamental policy of the early Carolingian monarchy, one that began under Pippin the Short (751–68) and continued first under Pippin's son Charlemagne (768–814) then under Charlemagne's son Louis the Pious and his grandsons Lothar, Pippin and Charles, was the reform of ecclesiastical discipline and the imposition of religious unity among the Franks and their subject peoples. An important means by which the Carolingians pursued their ideal of religious unity was through the promotion of uniformity in worship. They aimed to replace the diverse Gallican traditions by a single rite – that of the Roman Church (see Vogel, F1965 and 1966).

The first attempt to standardize the liturgy of the Frankish Church occurred during the reign of Pippin the Short and was probably implemented under his direction. A new sacramentary was issued that had been created from a mixture of Gallican and Roman elements; this type of Mass book is known as the '8th-century Gelasian' or the 'Frankish–Gelasian' Sacramentary. One of its earliest surviving exemplars is the Gellone Sacramentary (*F-Pn* lat.12048; ed. Dumas, D1981), probably copied between 790 and 800 at Meaux for Cambrai Cathedral, but given to the abbey of Gellone in 807 (see Gamber, D1963, 2/1968, no.855; and Moreton, D1976). Although copies of the 8th-century Gelasian Sacramentary were disseminated widely and rapidly, their presence only exacerbated the liturgical confusion in the Carolingian Church. Under Charlemagne, therefore, a second sacramentary was declared the standard Mass book of the Frankish Church. In order to give his liturgical reforms more authority Charlemagne asked the pope for a pure ('inmixtum') copy of the sacramentary of Pope Gregory. The book sent by Pope Hadrian I (772–95), which arrived in Francia some time between 784 and 791, was deposited in the palace library as an exemplar from which further copies could be made. Although the original manuscript of the sacramentary, known as the 'Hadrianum', is no longer extant, a single early copy of it survives in the sacramentary of Cambrai (*F-CA* 164), written in 811 or 812 under the direction of Hildoard of Cambrai (see Gamber, op. cit., no.720). This manuscript carries the title: 'In nomine Domini. Hic sacramentorum de circulo anni exposito a sancto Gregorio papa Romano editum ex authentico libro bibliothecae cubiculi scriptum' ('In the name of the Lord. This copy of the sacramentary for the liturgical year composed by Saint Gregory, the Pope of Rome, was written using the exemplar of the authentic book of the palace library').

The Hadrianum, however, proved to be unsatisfactory in two respects. First, it was clearly not the 'pure', authentic text of Gregory the Great that Charlemagne had requested, for it included a number of formularies added since the death of Gregory I in 604, of which the latest were added during the pontificate of Gregory III (731–41). Secondly, the Hadrianum was a papal sacramentary, that is, a book containing the prayers recited by the pope at stational masses, and as such it gave no formularies for the Sundays after Epiphany, Easter and Pentecost, neither did it provide prayers for the special liturgies for funerals, votive masses etc. These apparent lacunae in the sacramentary decreed to be the Frankish standard were filled only during the reign of Charlemagne's son, Louis the Pious (814–40), when Benedict of Aniane (c750–821), an Aquitanian monk and architect of many of Louis' church reforms, completed his supplement to the Hadrianum (see Wallace-Hadrill, F1983, pp.258–303; Vogel, B1966, Eng. trans., pp.79–92), with the missing material compiled from other sacramentary texts; some uniquely Gallican feasts and services were also included. Benedict not only carefully distinguished his own work from the text of the original Hadrianum but also distinguished between the prayers he thought were composed by Gregory the Great and the later Roman additions. Several Carolingian manuscripts of the supplemented Hadrianum are extant, notably *F-AUT* 19 copied around 845 in Marmoutier near Tours.

The Hadrianum and its supplement did not immediately replace the other sacramentaries still circulating in Francia in the early 9th century, but it eventually supplanted the other texts to become the standard Mass book of the Frankish Church and was the sacramentary known to the most important liturgical commentators of the 9th century, including Amalarius of Metz (c775–c850) and Walahfrid Strabo (c805–49). (For an edition of the Hadrianum and its supplement, see Deshusses, F1971–82.)

Although most of the documentary sources for the Carolingian Church reforms concern the romanization of the sacramentary and the other liturgical texts, there is also evidence that the same ideals shaped the development of plainchant under the early Carolingians. The earliest descriptions of the reform of chant were written during the reign of Charlemagne, but several of them date the beginnings of the policy of replacing Gallican melodies with those of Rome to the reign of Pippin, in particular to the visit of Pope Stephen II to Francia in 752–4. According to Paul the Deacon (c783) Bishop Chrodegang of Metz (742–66), who had escorted Pope Stephen to Francia in 752, began to instruct his clergy at Metz in the Roman manner of chanting (*PL*, xcv, 709). Chrodegang also established a stational liturgy based on the papal rite and formed a schola cantorum to perform the chant (Andrieu, F1930); this was probably the first such choir to be introduced into Francia (see McKinnon, F1995). Pippin's brother, Bishop Remedius of Rouen, also taught his clergy Roman chant. A letter from Pope Paul I (MGH, *Epistolae*, iii, 1892, pp.553–4) written in 761/2 describes how Remedius's monks were unable to learn Roman chant fully from Simeon, a member of the Roman Schola Cantorum, before he was recalled to Rome, and how Remedius then sent his monks to Rome to continue their instruction in the Schola itself. Pope Paul also sent Pippin two Roman chant books, an 'antiphonale' and a 'responsale' (see MGH, *Epistolae*, iii, 1892, p.529); neither one is extant.

Under Charlemagne a number of royal decrees promoted and enforced the Roman rite and its chant throughout Francia. The most important was the *Admonitio generalis* issued in 789 which stated that all the clergy should learn and practise the Roman chant correctly in conformity with Pippin's attempt to abolish the Gallican chant for the sake of unanimity with the Roman Church (MGH, *Capitularia*, i, 1883, p.61). In order to further knowledge of Roman chant *scholae cantorum* were established in several cathedrals and monasteries and royal envoys (*missi*) were sent to churches to ensure that the liturgy and its chant were correctly performed.

While the texts of the Roman liturgy could be introduced into Frankish churches by the dissemination of manuscripts, the learning of Roman chant must have been a much more difficult process, for without notation music could only have been transmitted orally. This raises several important questions about the success of Frankish attempts to introduce Roman chant and the nature of the relationship between the music sung in Rome in the late 8th and early 9th centuries and that sung in Francia at the same time.

The Carolingian belief that Gregory was the source of their chant was stated at the head of the earliest extant Frankish chant book, the Mont Blandin Antiphoner (*B-Br* lat.10127–44, ff.90–115; see Gamber, D1963, 2/1968, nos.1320, 856), a gradual copied in about 800, later owned by the abbey of Mont Blandin near Ghent (see fig.1). The same belief was also enshrined in the hexameter verses that prefaced many medieval chant books, among the earliest of which is the Monza Cantatorium (*I-MZ* CIX; ed. Hesbert, D1935/R, p.2), probably copied in about 800 in north-east France: 'Gregorius praesul meritis et nomine dignus ... composuit hunc libellum musicae artis scholae cantorum in nomine Dei summi' ('Bishop Gregory, worthy in his merits and name ... composed this little book of the art of music for the Schola Cantorum in the name of the highest God'; see Stäblein, F1968). By the middle of the 9th century the legend of Gregory I's composition of the Roman chant repertory had spread from Francia to Rome itself: a letter from Pope Leo IV written in the 850s threatened an abbot with excommunication if he and his monks did not perform the chant handed down by Pope Gregory I (MGH, *Epistolae*, v, 603). Later in the 9th century John the Deacon (*b* c824; *d* before 882), a monk of Monte Cassino, wrote a *Vita sancti Gregorii* (c873–5; *PL*, lxxv, 60–242) at the request of Pope John VIII (872–82) in which Gregory I was presented as the composer of Roman chant. By the time the Hartker Antiphoner was copied (c980–1011) the legend had developed into the story that the melodies of plainchant were dictated to the Pope by the Holy Spirit in the form of a dove (see fig.2; on the development of the legend see Treitler, I1974, and Hiley, C1993, pp.503–13).

Present-day scholars have rejected this image of Gregory as composer of plainchant. Van Dijk (G1961) proposed that the reform of the Roman liturgy by Pope Gregory II (715–31) had been mistakenly attributed to Gregory I by his Carolingian apologists, a theory also explored by Stäblein (F1968). There is no evidence contemporary with Gregory I to suggest that his contribution to the liturgy amounted to much more than the writing of some prayers and perhaps the compilation of a *libellus missarum*, and none of the accounts of Gregory's life written before the Carolingian era mentions

any particular interest in music. Schmidt (F1980), however, concluded that it was possible that Pope Gregory's involvement was greater than current scholarship gives him credit for.

Contemporary with the belief that Gregory the Great was the source of Carolingian chant are a number of writings indicating that the repertory performed in Francia during the 9th century was not the same as that sung in Rome. When Amalarius of Metz revised the antiphoner in the 830s he found that there were differences between the texts and *ordo* sung in Rome and those performed in Metz; Walahfrid Strabo (*d* 849) accepted that elements of the Gallican chant were still present in the so-called Roman rite of the Frankish Church. John the Deacon, the Roman author of the *Vita* of Pope Gregory the Great noticed differences between the music of the Franks and that sung in Rome and accused the 'barbaric' Gauls and Germans of being incapable of learning Roman chant. Notker Balbulus (c840–912) of St Gallen responded in an account written some time between 883 and 885: he accused the Romans of deliberate attempts to sabotage the reform of Frankish chant during the reign of Charlemagne by teaching the northern cantors incorrect melodies (see Van Dijk, 'Papal Schola', F1963).

Unfortunately there is no means of directly comparing the music sung in Rome with that sung in Francia during the Carolingian era. Notation developed in Francia in the 9th century and fully-notated chant books are known only from the end of that century; notated books from Rome, however, survive only from the 11th century onwards. The repertory notated in the Frankish chant manuscripts is known as [Gregorian chant](#) and is clearly closely related to that preserved in the Roman manuscripts, but there are sufficient differences between the two for the Roman repertory to be recognized as a variant tradition, commonly known as [Old Roman chant](#). Stäblein (G1950) was the first to emphasize the importance of this music, although it was already known to Mocquereau (*PalMus*, 1st ser., ii, 1891/R) and Andoyer (G1911–12, pp.69, 107). Since the 1950s several theories have been advanced to explain the relationship between the Gregorian and Old Roman chants and to address the question of how successful the Franks were in importing Roman music.

Some scholars have argued that both repertories were sung in Rome. Stäblein thought that the Old Roman chant was that sung in Rome at the time of Gregory the Great and that the Gregorian chant developed from it during the papacy of Vitalian (657–72), the probable founder of the Schola Cantorum. The liturgist Van Dijk, however, suggested that the differences in the Gregorian and Old Roman music reflected the existence of two different rites in Rome from the time of Vitalian: the Gregorian repertory being the chant of the papal rite and the Old Roman that of the urban churches ('Gregory the Great', F1963). Smits van Waesberghe offered a variant of this theme: the Old Roman chant was the original repertory of the Roman Church and the papal chapel and the Gregorian was a development of it that emerged during the 7th century in the basilical monasteries. The theories of Van Dijk and Smits van Waesberghe make several assumptions: that the music of these repertories changed little between their creation and the date they were first notated; that the Frankish adoption of Roman chant was limited to only one of the co-

existent repertories in Rome; and that the Carolingians were on the whole successful in reproducing the original melodies. Huckle, on the other hand, pointed to the accounts of contemporary writers such as John and Deacon and Notker and argued that the Gregorian chant resulted from the imperfect transmission of the music sung in Rome to Frankish cantors at the end of the 8th century and the virtual separation of the two repertories from around 800 when Charlemagne decreed that all Frankish cantors were to learn the 'Roman' rite from the schola cantorum at Metz (MGH, *Capitularia*, i, 1881, p.121). (For further details of the theories see [Old Roman chant](#), §2).

These widely differing theories concerning the origins of Gregorian chant reveal just how little is known about plainchant during the early Middle Ages. The relationships between different chant traditions are obscure, and very little is understood about the processes involved in the creation of melodies, how and by whom they were performed, and how they were transmitted. Of particular importance is the question of the degree to which melodies were fixed. Many of the arguments have centred on the nature of the Roman Schola Cantorum and the role it played in the creation and maintenance of Roman chant. Its precise origins are obscure; traditionally, its foundation was ascribed to Gregory the Great, a view maintained by Van Dijk ('Gregory the Great', F1963), but this theory is now generally rejected. The earliest clear evidence for its existence appears only at the end of the 7th century, in the biography of Pope Sergius I (d 701) in the *Liber pontificalis* (ed. Duchesne, F1886–92), which describes how the young Sergius was handed over to the *prior cantorum* for training. The Schola Cantorum is now generally thought to have been established some time in the second half of the 7th century (McKinnon, 'The Eighth-Century Frankish-Roman Communion Cycle', F1992; Dyer, F1993). By the time *Ordo romanus I* (ed. Andrieu, F1931–61/R, ii, 67–108) was composed, probably at the beginning of the 8th century, the structure of the Schola was firmly established. According to this *Ordo* it was led by the *primicerius* (or *prior*), whose duties included beginning and ending the chants of the liturgy, and three other sub-deacons known as the *secundus*, *tertius* and *quartus* (also called the *archiparaphonista*); the other adult members of the Schola, probably clerics in minor orders, were called *paraphonistae*, and the young pupils the *paraphonistae infantes*. The exact size of the Schola Cantorum is not known. (See also [Schola Cantorum \(i\)](#)).

The Roman Schola Cantorum is the only institution dedicated to the teaching and performance of chant known to have been formed in the West before the Carolingian era. Research by McKinnon ('The Eighth-Century Frankish-Roman Communion Cycle', F1992) suggests that it was largely responsible for the formation of the musical Proper in the Roman rite and the development of a high degree of melodic fixity in the Roman repertory. According to McKinnon the Roman musical Proper emerged quickly over a few generations beginning sometime in the second half of the 7th century and continuing into the early 8th, the reign of Pope Gregory II (715–31) being particularly significant. The idea of a fixed melodic repertory, therefore, developed in Rome and was later adopted by the Carolingians when they began to replace the Gallican chant with the chant of the Roman Schola Cantorum. The earliest fully notated chant books, all of which were written in Francia, display a remarkable uniformity in the plainchant

melodies sung throughout the Frankish Church. The variants that these manuscripts contain, though persistent, are not significant enough to detract from the overall impression of a high degree of melodic fixity in the Gregorian repertory.

A peculiar feature of Gregorian chant is its adherence to a system of classification by which chants are categorized within eight modes according to musical characteristics irrespective of their liturgical function. Although the theory of the eight modes, as it developed from the 9th century onwards, classifies melodies by their cadence note (final), ambitus and reciting note, mode also carries implications of melodic idiom, characteristic turns of phrase, which defy easy theoretical definition. Such melodic characteristics were sometimes represented in theoretical writings and in tonaries by a set of eight short melodic phrases associated with syllables such as *noeanne*, *noeagis* etc., probably borrowed from Byzantine chant (see Bailey, L1974). While the word 'tonus' was at first preferred for this complex of meanings, 'modus' gradually became more usual ('tonus' referring to the harmonic interval, especially in polyphony) (see Atkinson, L1987 and 1995). A distinction is still commonly made between the theoretical concept of 'mode' and the formulas for singing psalm verses or responsory verses, usually called 'tones'.

The first concrete evidence for the classification of Gregorian chants in eight tones or modes is the fragmentary Tonary of St Riquier, *F-Pn* lat.13159, ff.167–167v (see Gamber, D1963, 2/1968, no.1367; and Huglo, D1971, pp.25–6), dating from just before 800 and contained in the Psalter of Charlemagne copied at the abbey of St Riquier in northern France. The modal system already existed at an earlier date, however, in the Eastern Churches. It was taken up by the Franks at the time of the establishment of Gregorian chant in Francia, presumably from Byzantine practice. Apart from the earlier evidence for the *oktōēchos*, Aurelian of Réôme (*fl* 840s) says that it was adapted from the Greeks, as are also the Latin names given to the modes (*protus authentus/plagalis* etc.). (See [Mode](#), §II; [Oktōēchos](#); and [Psalm](#), §II, 6–7.)

It is probable that the classification of the repertory according to melodic type aided the efforts of Frankish cantors to learn and perform the new repertory, particularly the psalmodic chants in which the mode of the antiphon determined the tone of the psalm verse. The composition of tonaries (liturgical books listing chant incipits classified according to the eight modes; see [Tonary](#)) containing a large number of chants indicates that such books served as a reference tool for cantors, for example the Carolingian Tonary of Metz compiled in the first half of the 9th century (*F-ME* 351; ed. Lipphardt, L1965). However, it is clear that the development of the system of the eight modes also served a theoretical purpose as early as the reign of Charlemagne. The Tonary of St Riquier was probably designed as a didactic or theoretical text, for only a few chants are classified according to their modes and not all of the chant types listed (introits, graduals, alleluias, offertories and communions) contain psalm verses. It is likely that this tonary was written to demonstrate that the whole of the repertory conformed to the system. The same belief is found in many of the early medieval treatises on music theory, beginning with the anonymous work known as the *De octo tonis* which formed the basis of

part of Aurelian of Réôme's *Musica disciplina* (c840–50). With the composition of the anonymous treatise *Alia musica* in the second half of the 9th century the eight modes were identified (erroneously) with the seven octave species of ancient Greek theory. The authentic modes were the Dorian, Phrygian, Lydian and Mixolydian; and the plagal the Hypodorian, Hypophrygian, Hypolydian and the Hypomixolydian.

Although the Carolingians were convinced that their so-called Roman chant conformed to the system of the eight modes, the evidence of the notated melodies and several theorists shows that the Gregorian repertory was not originally composed in accordance with such a system. There is no evidence that the eight modes were recognized in Rome until Gregorian chant was introduced there. A significant number of Gregorian melodies are classified differently in different places and at different times, and some chants display a kind of modal ambiguity that was frequently a problem for medieval theorists. The conviction that this system encapsulated an ideal state of the repertory, however, was so strong that theorists often 'corrected' chants or sections of chants to bring the 'corrupt' melodies into line with the appropriate mode; in fact, most such melodies probably belonged to a stratum of Gregorian chant that was in use before the establishment of modal theory. This process of 'correction' may account for some of the differences between the Gregorian and Old Roman repertories.

[Plainchant, §2: History to the 10th century](#)

(iii) The origins of plainchant notation.

Few present-day scholars of medieval music would disagree with the premise that early chant melodies dating from before the time of Pippin (751–68) were transmitted from generation to generation by oral methods alone. Isidore of Seville, writing in the first half of the 7th century, said that music had to be memorized because there was no means of writing the sound, and there is no evidence that music notation existed in the medieval West before the Carolingian era. The melody for the prosula *Psalle modulamina* in *D-Mbs Clm 9543* (see [ex.2](#)) is possibly the earliest datable example of medieval notation (see Levy, F1995, esp.172, n.5). The chant is followed in the manuscript by the colophon of the scribe Engyldeo, known to have been a cleric at St Emmeram in Regensburg between 817 and 834 (see Möller, *La tradizione dei tropi liturgici*, M1985 and 1987, pp.279–96), and Bischoff (F1940) believes the notated piece to be in his hand, although this has not been universally accepted.

The earliest unambiguous evidence of the use of notation occurs in the *Musica disciplina*, a treatise written in the 840s by Aurelian of Réôme. Examples of neumes are rare before the appearance of fully notated chant books for the Mass at the very end of the 9th century (for a checklist of 9th-century notated manuscripts see [Notation, §III, 1](#), Table 2). Fully notated antiphoners containing the music for the Office did not appear until a century later. Some have argued that a large number of 9th-century notated sources have been lost and that the writing of music was therefore much more widespread than the surviving evidence suggests. Levy, in particular, has suggested that fully notated chant books existed as early as the reign of Charlemagne and that these were kept in the palace library,

together with the Hadrianum and other liturgical texts, as the authoritative exemplars for the teaching of chant (1987). In Levy's view this exemplar was central to Charlemagne's policy of transmitting Roman chant accurately throughout Francia. However, no direct evidence for such a manuscript survives, and most scholars believe that the scarcity of notation before the turn of the 10th century is a true reflection of how little notation was used during the 9th century (Corbin, J. 1977; Hughes, 1993, pp.65–6).

The notation found in the early chant books is neumatic, that is, it represents the outline of a melody without specifying the intervals or pitches. Cantors had first to learn a melody by oral methods before they could read it in the notation. The main purpose of such notation was to serve as a reminder of the melody, and the earliest notated chant books were probably used for reference rather than performance. Although specific pitch notations were developed by theorists in the second half of the 9th century, the notation of exact pitch in chant books was not used until the 11th century when several different methods appeared. Heighted point neumes are found in notated chant books from Aquitaine in the early 11th century, and an alphabetic system of defining pitch is found in the Dijon Tonary (*F-MoF* H 159) and some manuscripts from Normandy and England. At the same time Guido of Arezzo propagated the use of the staff with coloured lines or clefs to designate F and C. The development of notations that specified pitch should not be regarded as an 'improvement' on the earlier neumes but as evidence of the changing relationship between the performance and notation of liturgical music and the methods used in teaching and learning plainchant.

Attempts to recover the rhythmical traditions of the 8th, 9th and 10th centuries remain highly speculative. A few neume systems contain special signs thought to be indications of rhythm: St Gallen neumes and those from Laon contain significative (or 'Romanus') letters and supplementary signs (*episemata*), some of which concern the rhythm of the melody, but the exact interpretation of these signs is unclear. Some scholars have suggested that Gregorian chant was performed according to the quantities employed, for example in Latin metrical verse; others, including the monks of Solesmes, believe that the chant was more basically sung in equal notes but with rhythmic nuances.

As with many other aspects of early chant history, the origins of plainchant notation are obscure. A number of different explanations concern the shape of the neumes. Some scholars maintain that neumes are graphic representations of cheironomic gestures – the movement of the precentor's hands as he directed the singers (see Mocquereau, *PalMus*, 1st ser., i, 1889/R; Huglo 'La chironomie médiévale', 1963). Others believe that Western notation was derived from Byzantine ekphonic notation, a system used to direct the recitation of lections. Another group has suggested that the neumes owe their form to the accents of classical prosody, whether directly from manuals of Latin grammar or indirectly via Byzantium (see Atkinson, 1995). Treitler (1982; 'Reading and Singing' and 'Die Entstehung', 1984) has proposed that neumes developed from the various punctuation signs – question marks, points, commas etc. – employed by Carolingian scribes to aid readers in the delivery of texts.

However, it may be that none of these theories alone can adequately account for the shape of the neumes and that Carolingian notation evolved independently of any pre-existent source (see [Notation, §III, 1](#)).

Most scholars would hold that the extant varieties of Carolingian notation all derive from a common origin, but they disagree as to the exact nature of this origin. Some argue in favour of a single primitive system of neumes as the source of all the later notations; others consider it more likely that the diversity evident in the extant neumatic systems arose from a set of commonly held concepts about the function of notation and how musical sounds should be represented (Hughes, 1987; Arlt, *Musicologie médiévale: Paris 1982*, J.i 1982). It is certain, however, that neumes were subject to considerable change and adaptation in different Frankish centres throughout the 9th century. The three earliest extant notated graduals, all written around 900 (*CH-SGs* 339 from St Gallen, *F-CHRM* 47 from Brittany; *LA* 239 from Laon), display neumes of different shapes, and several other notational types appear in 10th-century manuscripts. Early notations are generally defined according to their geographical origin: Lotharingian, Breton, Aquitanian, central French, German, Anglo-Saxon, Beneventan and north Italian. The St Gallen and French notations are sometimes called 'accent' or 'stroke' notations, in which one pen-stroke may represent several notes; Aquitanian, Breton and Lorraine notations are termed 'point' neumes, because almost every note is indicated by a separate dot or dash.

Despite the different origins of early notated chant books and the variation in the styles of neumatation, the most remarkable feature of the melodic repertory is its uniformity. Variants in the melodies are generally minor and were probably caused by differing opinions about how the melodies were to be sung rather than by scribal error (see Hughes, 1987; 1993). The same variants are often found in groups of manuscripts copied in the same region.

The transition from an oral tradition to the earliest types of written plainchant notation and the role of notation in maintaining the uniformity of the tradition during the 9th century are the subject of considerable debate. Levy's argument for the existence of a notated exemplar during the reign of Charlemagne assumes that the melodic repertory was largely fixed by the end of the 8th century. This assumption is supported by Hughes (1987, esp. 377), but whereas Levy argues that the uniformity in the manuscripts resulted from the use and copying of notated chant books, Hughes maintains that the chant had acquired a fixed melodic form well before the appearance of the earliest surviving notated manuscripts and that cantors were capable of performing almost all their chants from memory with very little variation. Treitler and Huckle, however, have argued that performance of the Gregorian repertory was not necessarily frozen into uniformity by the advent of notation. In the era of oral transmission cantors would have 'reconstructed' chants at each performance according to their knowledge of traditional forms and melodic materials. To some extent this would continue to be true when notated books were available for reference (see Huckle, 1980, p.466).

[Plainchant](#)

3. Sources.

(i) Common types of liturgical book.

The determined efforts by medieval scribes to make records of the liturgy according to some kind of orderly plan paradoxically led to an almost endless diversity. Balboni's attempts (see D1961 and 1985) to classify liturgical books by general type, though admirable, failed to deal adequately with the books' internal differences. Diversity among the original medieval sources, however, does not necessarily imply disorder (a confusion that can easily occur when such a multiformity is viewed from the perspective of modern liturgical books): it is rare to find an unsystematic anthology of liturgical music (see Huglo, D1988).

Four general categories of plainchant book may be distinguished: the Mass book, the Office book, books containing 'paraliturgical' chants and didactic books. The principal types of chant book for the Mass are the gradual and the noted missal. Office chants are found in the antiphoner and in the noted breviary with psalter and hymnal. Chants to be performed during liturgical processions were commonly included in Mass books at the appropriate place in the liturgical year. In the Later Middle Ages they were frequently collected in a book of their own, the processional. Later medieval forms, which have largely fallen from use, are the paraliturgical chants (various chants consisting of musical and/or textual additions to the established liturgy): tropes, sequences, prosulas, *sequentiae* and *versus*. These occur in several configurations: in separate volumes (e.g. troparia, sequentiaria, versaria); in distinct sections within medieval Mass books; or inserted either singly or in groups within individual Mass Propers. The tonary and certain kinds of abbreviated gradual and antiphoner are pedagogical directories that assisted the cantor in the proper selection and performance of chants.

Other types of liturgical directory prominent during the Middle Ages were the ordinal (*Liber ordinarius*) and the *Consuetudines monasticae* (for modern editions of the latter see Hallinger, Q1963–). The ordinal was a code of rubrics and incipits of formularies, chants and readings, and indicated the order for celebrating the services in a particular church or monastery. The *Ordines romani* (ed. Andrieu, F1931–61/R), a collection of 50 formerly independent *ordines*, the earliest of which dates from the early 8th century, are a particularly valuable source of evidence for the development of the Romano-Frankish rite. The monastic customaries include regulations concerning chanting by monks in both liturgical and non-liturgical contexts. Such ordinals and customaries have come to play an increasingly important role in plainchant research (see Angerer, Q1977; Fassler, Q1985; Foley, Q1988; Vellekoop, D1996).

See also [Liturgy and liturgical books, §II](#), and articles on individual books.

(ii) Manuscripts: dating, origin and distribution.

Only a small proportion of the medieval sources that once existed are extant today; many manuscripts have been lost to war, fire, water and, in some cases, deliberate destruction. Books containing the texts or music for

liturgies that were no longer practised were often neglected, which explains why so few books of the Gallican rite survived the imposition of the Gregorian liturgy. The books of some ecclesiastical centres have been preserved in greater numbers than others. St Gallen, Limoges, Rouen and Benevento, for example, are still represented relatively fully by manuscript sources, but only a handful of early musical sources has survived from such major medieval religious establishments as Cluny, Camaldoli, Nevers, Tegernsee, Metz, Corbie, St Albans, Gorze and Nonantola. The survival of pre-Albigensian musical treasures from churches in southern France, such as Arles, Narbonne, Carcassonne, Albi, Toulouse, Rodez, Aurillac, Béziers, Moissac, Bordeaux and Tulle, can be attributed more to their luxuriant decoration than to their musical and liturgical content. In England and Scandinavia the systematic destruction of 'popish' books during the Reformation is well known.

Establishing an uncontested origin or date for some medieval liturgical manuscripts is, on occasion, virtually impossible. One of the most important advances relating to these problems was the realization that the series of alleluias used at Mass for the 23 Sundays after Pentecost frequently adhered to established local traditions that had persisted for decades or even centuries (Frere, D1894, p.1; Beyssac, D1921). For example, a given set of post-Pentecostal alleluias in manuscript 'x' of known origin may closely match a series in manuscript 'y', thus strongly suggesting that both sources were copied for a specific church, although the manuscripts may have been copied decades apart.

Three 11th-century series of post-Pentecostal alleluias are shown in [Table 2](#). The St Denis (Paris) series was firmly implanted by the mid-11th century (see the eight manuscripts cited by Robertson, D1991, p.106). That used by the Augustinians (Canons Regular) at the abbey of St Victor in Paris is based on the gradual *F-Pa* 197, ff.80v–104v, dating from 1270–97, and the St Victor ordinal, *Pn* lat.14452, ff.64–83v, dating from about 1200 (see the manuscript descriptions in Fassler, Q1993). The Cluniac series is taken from the 11th-century Cluniac gradual *F-Pn* lat.1087, f.87ff.

Even after centuries of obscurity, chant books in private possession have continued to come to light, including the Cadouin collection (see Corbin, D1954), the gradual of St Cecilia di Trastevere (Hourlier and Huglo, G1952), the Weingarten Troper (Irtzenkauf, D1954), the Nevers Troper (Huglo, M1957), the Wolffheim Antiphoner (Emerson, D1958–63), the St Albans Miscellany (Hartzell, D1975), the Mont-Renaud Antiphoner (PalMus, 1st ser., xvi, 1955–6) and the Feininger collection (Gozzi, D1994).

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4. Basic repertory.

Hesbert's *Antiphonale missarum sextuplex* (D1935/R), an edition of the Monza, Rheinau, Mont-Blandin, Compiègne, Corbie and Senlis graduals, is the principal documentary means of determining the size and content of the Gregorian Mass repertory performed in the Carolingian Church. In these late 8th- to early 10th-century sources the number of chant texts (any instances of musical notation are additions) agrees closely with the contents of the 11th-century noted gradual from St Gallen, Switzerland,

CH-SGs 339 (facs. in *PalMus*, 1st ser., i, 1889/*R*), which was surveyed by Peter Wagner (*C2/1901*, i, 205) (see [Table 3](#)).

Comparable statistics for the size and nature of the Gregorian Office repertory are not yet available. The documentary basis of all Office studies is the earliest source *F-Pn* lat.17346, ff.31v–107, a complete Office antiphoner from Compiègne in France, dating almost certainly from 877 (see Huglo, D1993); this unique antiphoner contains a hybrid collection of older liturgical formularies plus newly composed Offices from northern France. From that time to the 16th century a huge number of special Offices were composed in honour of local saints, such as St Thomas of Canterbury, St Louis IX, king of France, or St David, patron of Wales (see Hughes, O1983).

Biblical texts, particularly the Psalter, formed the basis of worship in the Western Churches, although some liturgies admitted a greater number of non-biblical texts than others. Various Latin translations of the psalms existed during the early Middle Ages, producing variations in the texts of chants. The Roman Psalter remained the version used in the Roman Church until the 16th century. The Gallican Psalter, one of the several translations produced by St Jerome, was favoured by the Gallican Church and declared to be the official version of the Frankish Church by Charlemagne. It forms the principal source of Gregorian psalmody, but many Gregorian psalmic texts also derive from the Roman Psalter, thereby proving their Roman rather than Frankish origin. (For a study of these early psalters and the readings of chant texts, see Dyer, F1984; see also [Psalter, liturgical](#)).

Most biblical chant texts are rather brief excerpts taken directly from the scriptures; others, such as the communion *Videns Dominus flentes sorores Lazari* for Friday of the fourth week in Lent (*John* xi.33, 35, 43–4, 39), are made up from several passages; and some are paraphrases of the scriptures. The predominance of biblical texts in the basic repertory of Mass chant Propers (about 630 melodies in *CH-SGs 339*) is shown in [Table 4](#) (after Wagner, *C2/1901*, i, 205).

Chants not normally using biblical texts include many Office antiphons, processional antiphons, Ordinary chants, creeds, acclamations, *preces*, litanies, *historiae* or special Offices for local saints, hymns, sequences and most tropes. Accounting for the textual variants between chant books is a problem sometimes encountered in plainchant research; some of the variation can undoubtedly be attributed to the transmission of distinctive biblical readings belonging to local traditions (for examples see [Gallican chant, §5](#)).

The oldest stratum of Gregorian chant may have consisted of a nucleus of about 630 melodies, but so far it has been virtually impossible to estimate the total number of chants used in conjunction with all the medieval Western liturgies. However, it is possible to draw some general conclusions from data collected from a variety of repertorial surveys (the figures cited below should nevertheless be treated with caution).

An extensive index listing about 11,000 chant incipits of the Gregorian repertory based on 19 sources, including modern published chant books,

five manuscripts and several scholarly studies, was compiled by Bryden and Hughes (B1969). Scholars collecting and studying the Ordinary chants of the Mass have identified (discounting variants and transpositions) 226 Kyrie melodies (Landwehr-Melnicki, K1955/R), 56 Gloria melodies (Bosse, K1955), 230 Sanctus melodies (Thannabaur, K1962) and 226 Agnus Dei melodies (Schildbach, K1967). Comparable melodic surveys have been made of other classes of chant: 410 alleluia melodies to about the year 1100 (Schlager, K1965), 110 offertory verses (Ott, K1935) and 732 prosulas to Office responsories (Hofmann-Brandt, M1973).

A vast number of Latin versified texts were set to a repertory of well-known hymn tunes; Stäblein (K1956/R) published 557 melodies from ten medieval hymnals and other sources. As for the paraliturgical genres, Van Deusen (M1986) drew attention to over 1400 sequence melodies and 3000 sequence texts in 1400 major extant sources – the sheer quantity of manuscripts containing the sequence is itself testimony to the genre's importance and longevity; Blume published the texts of 495 tropes to the Ordinary of the Mass (AH, xlvii, 1905/R) and 786 tropes to Proper chants of the Mass (AH, xlix, 1906/R); Weiss (M1970) edited 352 introit trope melodies from twelve 10th- and 11th-century manuscripts from southern France.

Hesbert's monumental comparison of 12 secular and monastic antiphoners from the central Middle Ages (CAO, vii–xii, 1963–79) emphasizes the complexity of the sung Office liturgy. The manuscripts that he collated contain about 185 invitatories, 4300 antiphons, 1900 responsories and 325 versicles. It must be kept in mind, however, that these numbers would increase dramatically if all the known metrical and non-metrical chants from special Offices for local saints venerated throughout Western Europe were taken into consideration. In addition, a series of antiphoners frequently containing items not found in CAO have been edited in the CANTUS series (see Collamore and Metzinger, *The Bamberg Antiphoner*, D1990; Olexy, D1992; Steiner, D1996). Randel (H1973) indexed approximately 5000 musical items of the Mozarabic rite, including many hymns that presumably had sung texts but for which the manuscripts do not provide notation.

Plainchant

5. Style.

(i) Melody.

From a purely formalistic and stylistic standpoint, plainchant melodies of all types, both liturgical and paraliturgical, may conveniently be separated into three classes according to the ornateness of their melodies: syllabic, neumatic and melismatic. In the first group each individual syllable of the text is normally set to one note; in the second, small clusters of two to ten or so notes may accompany a syllable; chants in the third group are essentially neumatic in style, but with florid passages embedded in them (in rare cases a single syllable may be sung to several hundred notes) (see [ex.1](#)).

Each liturgical category of chant is in general characterized by a specific melodic type. Scriptural readings, prayers, litanies, Glorias, sequences, creeds, psalms, antiphons, short responsories (*responsoria brevia*), most

hymns, salutations and doxologies are normally syllabic. The principal neumatic categories are tropes, introits, Sanctus and Agnus Dei melodies and communions. Graduals, Kyries, alleluias, tracts, offertories, the Great Responsories (*responsoria prolixa*) and *preces* are neumatic types that often contain extensive melismas.

It would be quite wrong, however, to suppose that the relatively simple syllabic chants invariably belong to a stratum of music historically older than the neumatic and melismatic melodies. The degree of melodic complexity is determined much more by the musical competence of the performer(s) involved: priest, congregation, trained schola or soloist(s).

(ii) Form.

Another common means of distinguishing plainchant melodies is by their internal musical structure. Three main forms are usually cited: chants sung to reciting notes or recitation formulae; repetitive and strophic forms; and a wide variety of 'free' forms.

Collects, Epistles, Gospels, prefaces, short chapters, doxologies and a variety of blessings and salutations are generally chanted isosyllabically on a monotone, their total length and phrase structure being determined by the text. More elaborate varieties of these liturgical recitatives are introit verses, communion verses, psalms and canticles, which are also sung to a monotone but with the beginning, middle and end of each verse punctuated by brief intonation, flex, mediant and cadential formulae in the manner of simple psalmody.

Two classes of chant, the hymn and the sequence, are well known for their distinctive formal structure and repetitive types of melody. The hymn is a strophic form in which, for example, each four-line stanza of the traditional iambic dimeter or octosyllabic text is sung to the same melody. Sequences are characterized by a striking form of coupled melodic phrases (strophes), frequently, but not always, paired in series (*ABBCCDD* etc.).

Peter Wagner (*Einführung*, iii, C1921/R) and, following him, Apel (C1958) made a distinction between 'gebundene' and 'freie Formen'. By 'gebunden' ('bound', 'tied') Wagner meant a type of delivery that remained constant whatever text was being sung, as for prayer, lesson and psalm tones (Apel: 'liturgical recitative'). The 'freie Formen' (Apel: 'free forms') were those where the melody would differ substantially from piece to piece (as in introits, graduals, alleluias, tracts, offertories and communions). The currency that the word 'free' thus gained may have contributed to an impression that the chants lack shape and sense, which is far from being the case. Their internal structure is largely determined by the syntactical structure of the text, reflected, for example, in the deployment of cadences. Many within a particular type are linked to each other by common melodic formulae. Many alleluias contain internal repetition.

(iii) Modality.

From the standpoint of musical analysis, modality is probably the single most homogeneous feature of Gregorian plainchant. This sense of uniformity has been greatly enhanced through the assignation of mode

numbers to melodies in modern chant books published since 1905, even though some of the designations conflict with the testimony of early treatises and tonaries. Melodies are classified according to their final cadence notes and the range or ambitus of their melodies. (The reciting note or tenor of simple psalmody could also be added to the classification.) When this system reached its maturity in the 11th century, medieval theorists normally assigned an ambitus of an octave to each mode, whose position was determined by the final cadence note of the mode. Among the four authentic modes the lowest note of the ambitus was the final note; among the plagal modes the ambitus began five semitones below the final note (see [Table 5](#)). Some chants, particularly if they are in a plagal mode, do not cadence regularly but are considered to be transposed and to end on an alternative final note. This transposition was done 'not in order to bring them into a more convenient range, but because of the intervallic structure of the melody' (Apel, C1958), particularly if, for example, both B \square and B \square were required by the same chant.

See above §2(ii); see also [Mode, §II](#).

(iv) Performance.

The plainchant repertory is frequently divided into three general families according to the manner of performance: antiphonal chants, sung by two alternating groups of singers; responsorial chants, sung by a soloist (or soloists) in alternation with the choir; chants sung entirely by the celebrant, the soloist or the choir. According to present practice, the psalms, antiphons, invitatories, introits and communions are sung antiphonally by two semichoruses; the Great and short responsories, gradual, alleluia and offertory are sung responsorially; the collects, prefaces, Pater noster, various salutations and doxologies etc. are among the solo chants sung or intoned directly by the Mass celebrant. Considered more closely from a historical perspective and not simply from the basis of modern usage, this seemingly orderly classification is subject to many exceptions and conjectures. For example, some scholars consider the offertory an antiphonal chant; others believe it was responsorial. Huckle (K1970, pp.193–4) admitted three forms: an antiphonal type, a responsorial type and a middle or 'mixed' type. Later, Dyer (K1982, p.30) concluded that there is no evidence whatsoever to support the commonly held view that the offertory's mode of performance changed from responsorial to antiphonal: 'Neither the *Ordines romani*, the medieval liturgists and music theorists (with the possible exception of Aurelian), nor the Gregorian tonaries imply anything other than a responsorial refrain with a few verses. None of them regard the offertory the way they do the antiphonal chants of the Mass, the Introit and Communion'.

It is almost axiomatic that over the centuries performing practice was to some extent modified. Originally, choral antiphons appear to have been sung as a refrain between the verses of the Office psalms, but they have now disappeared. The introit, formerly a processional psalm, was sung antiphonally either by two semichoruses or by a lector and cantor. During

the reign of Pope Leo I (440–61) the gradual was still a full psalm, but by the 6th century the text had probably been reduced to a single verse with an elaborate melody sung by a soloist. Even the grand counter-movement of 10th- and 11th-century liturgical expansion, the age of troping and Cluniac prolixity, was short-lived. By the mid-13th century the ornate melismatic verses of the offertory and the psalm verses of the communion had virtually disappeared, except in most German sources.

The performance of the principal Mozarabic chants – the antiphons, responsories, *psalmi*, *clamores*, *threni*, *laudes* and *vespertini* – has been reviewed at length by Randel ('Responsorial Psalmody', H1969), and some of his interpretations differ from those advanced by Brou and by Brockett. There is disagreement, for example, over whether the responsory was sung by one, two or three soloists, by three choirs, or by a combination of soloists and choir (see Brockett, H1968, p.141); on the other hand, a passage in the second prologue of the 10th-century León Antiphoner (*E-L* 8; see Brou and Vives, H1953–9) provides almost indisputable evidence that the Mozarabic antiphon was sung by two alternating choirs (see Randel, *op. cit.*, 87).

The performance of Ambrosian chant in Milan towards the beginning of the 12th century is well documented (see Weakland, H1966/R; and Borella, H1964, pp.141ff). The duties of singers at the Ambrosian Mass and at Vespers and the manner of performing various chants are described in the ordinal of Beroldus (ed. Magistretti, H1894/R) written shortly after 1125 and in the chronicle of Landulphus senior (c1085).

See *also* Performing practice, §I, 2(i).

For more detailed discussion of the various Mass and Office chants see their individual articles.

Plainchant

6. Expansion of the repertory.

- (i) Trope.
- (ii) Prosula.
- (iii) Melisma.
- (iv) Sequence.
- (v) Conductus, versus, cantio.
- (vi) Rorate chants.
- (vii) Liturgical dramas, laments.
- (viii) The medieval Office.

Plainchant, §6: Expansion of the repertory

(i) Trope.

In its common generic sense, troping designates the intercalation or addition of music or texts, or both, to pre-existing chants. Specific musical

forms associated, correctly or mistakenly, with troping are the trope, prosula and sequence. It is advisable, however, to distinguish them according to clear liturgical and compositional criteria. In particular, not all can be regarded as additions to already existing chants. The notion of 'a single, clear explanation ... for the confusing wealth of musical forms introduced in the 9th- and 10th-centuries ... a ruling idea of a process whereby all medieval music was necessarily and intimately tied to preexisting materials' is illusory (Crocker, M1966).

The group of scholars at Stockholm University working on the Corpus Troporum project proposed that tropes added to the Gregorian repertory be divided into three categories: 'logogene', in which a verse (or 'element') of chant was inserted before or between the phrases of a pre-existing chant; 'melogene', in which a newly composed text was set to the notes of a previously vocalized melody, one syllable per note; and 'meloform', or pure, wordless melismas, attached to the cadences of chants (usually the introit and Gloria). Logogene tropes are most commonly found with the introit and Gloria, but also with the offertory and communion; their texts frequently point up the theme of the feast day, to which the texts of the parent chants often bear a less tangible relationship, and the added verses generally respect the melodic style and tonality of the parent chant. Melogene tropes are most commonly found with the alleluias and offertory, frequently also with the Office responsory.

The survey by Odelmann (M1975), while revealing much variety in medieval practice, makes it clear that the term 'tropus' was used primarily to refer to the logogene category, and this nomenclature is retained here. An added text of the melogene type was usually referred to as a 'prosa' or 'prosula' (see §6(ii) below). The *sequentia* sequence (also sometimes called 'prosa') is a largely self-contained liturgical genre with its own independent musical form (for separate discussion see §6(iv)).

The texts of trope verses for introit, offertory and communion that have been edited in the series Corpus Troporum (by 1999 only those for Christmas, Easter and Marian feasts had appeared), from manuscripts mostly of the 10th to 12th centuries from all over Europe, already number many hundreds. Since the manuscript sources are highly variable in their selection of verses and in variant readings, musical editions have tended to concentrate on small groups of sources from particular areas (Aquitaine: Weiss and Evans; Benevento: Planchart; Nonantola: Borders). Gloria tropes have been studied by Rönna, Falconer and others, but are not yet available in substantial numbers in modern editions.

After the 12th century, the logogene type of trope rapidly fell out of use, but a late and rather special example of it lived on: the famous Marian trope 'Spiritus et alme' to the Mass Gloria (see Schmid, M1988). Literary devices such as simple rhyme ('Christe'/'Paraclete', 'Patris'/'Matris') and the matching of syllables helped bind its six lines to the older Mass text. The melody of the parent Gloria text is still in use as Vatican/Solesmes Gloria IX (GR, A.i 1908). The oldest known copy is found in *F-R* U.158, ff.40–40v, which is noted with 11th-century Norman neumes (see Hesbert, D1954, p.64 and pls.lxiv–lxv) (see fig.3):

Domine Fili unigenite, Jesu Christe,
(1) 'Spiritus et alme orphanorum Paraclete',
Domine Deus, Agnus Dei, Filius Patris,
(2) 'Primogenitus Marie, virginis matris',
... suscipe deprecationem nostram
(3) 'Ad Marie gloriam',
... Quoniam tu solus sanctus,
(4) 'Mariam sanctificans',
Tu solus Dominus,
(5) 'Mariam gubernans',
Tu solus altissimus
(6) 'Mariam coronans',
Jesu Christe

The duality of thought in the trope, acclaiming the Trinity and the Blessed Virgin Mary, was imitated by subsequent medieval and Renaissance composers. For example, the fourth, fifth and sixth phrases were joined to a troped Sanctus (from Marxer, R1908, p.105):

Sanctus, Pater omnipotens, 'Mariam coronans',
Sanctus, Filius unigenitus, 'Mariam gubernans',
Sanctus, Spiritus Paraclitus, 'Mariam sanctificans',
Dominus Deus Sabaoth [etc.]

In yet another adaptation, the 'Spiritus' lines were taken apart and interlaced into another poetic text (from Bukofzer, M1942, 165–6):

'Mariam' matrem gratie,
Rex regis regni glorie,
Matrem pie 'sanctificans'.
'Mariam' sine crimine,
Omni pleni dulcedine,
Virgo matrem semper verans
Matrem Filio 'gubernans' [etc.]

In an anonymous three-part doubly troped polyphonic Gloria from Italy, the 'Spiritus' trope appears to have gained the status of an accepted Gregorian text, for it is combined with the tetrameter trope 'Clementie pax baiula' (PMFC, xii, 1976, no.9, pp.30–37):

Domine Fili unigenite, Jesu Christe.
'Spiritus et alme orphanorum Paraclete'
[EMSP]Ex Patre semper genitus,
[EMSP]Per flamen dulcis halitus,
[EMSP]Ut flos novus est editus,
[EMSP]Virga Jesse fecundata.
Domine Deus, Agnus Dei, Filius Patris.
'Primogenitus Marie, virginis matris'
[EMSP]Agnus Dei pacificus,
[EMSP]Ysaac risus celitus [etc.]

On 8 August 1562 bishops at the Council of Trent declared that references to the Virgin Mary in the Trinitarian Gloria in excelsis were particularly inappropriate (*Concilium tridentinum*, viii: *Actorum*, ed. S. Ehses, Freiburg,

1919, p.917, lines 28–30), and the trope, in any form or context, was deleted from the liturgy.

The oldest reference to Kyrie tropes was once thought to be that by Amalarius of Metz in the third edition (c832) of his *Liber officialis* (iii; see Hanssens, F1948–50, ii, 283):

Ac ideo dicant cantores:
Kyrie eleison, Domine pater, miserere,
Christe eleison, miserere, qui nos redemisti sanguine tuo, et
iterum:
Kyrie eleison, Domine, Spiritus Sancte, miserere.

However, Jonsson (M1973) has shown convincingly that these interpolations have nothing to do with tropes but are exegetical comments by Amalarius on the Trinity.

Although a number of logogene-type trope verses were composed for the Kyrie, principally in the area of southern Germany (see Bjork, M1980), the genesis of many other Kyries with Latin verses presents special difficulties. These are the Kyries where the Latin verses have the same melodies as the Greek acclamations, and, moreover, seem to add text to the melody on the principle of one syllable per note. In other words, they look like melogene-type prosulas. Since the earliest sources (mainly Aquitanian) of these pieces already contain the Latin verses, it cannot be proved that the melody existed before the Latin verses were composed, that is, they may well have been conceived simultaneously (see Crocker, M1966, p.196; and Bjork, K1976). The designations 'trope' and 'prosula' are, therefore, both misleading from a historical point of view; the compositions are a special festal type of Kyrie with Latin verses. (See also [Kyrie eleison](#) and [Trope \(i\)](#).)

According to the *Liber pontificalis*, a biographical history of the popes in Rome (see Noble, F1985), the Agnus Dei was introduced into the Mass as a separate chant, unconnected with the Gloria in excelsis, by Pope Sergius I (687–701), and was sung by both clergy and congregation at the rite of the Fraction (breaking of the bread). Later 8th- and 9th-century accounts state that it was sung by the Schola Cantorum and performed during the Kiss of Peace. In his study of this Ordinary chant, Atkinson (M1975) regarded the earliest verses as distinctive tropes added to the ancient text: 'one can, without hesitation, speak of the Agnus Dei *and* its tropes, even with regard to its earliest settings'. His chronological categories take into consideration a hypothesis advanced by Huglo (M1975). According to this theory, which has since become central to many early chant studies, the regionalization of the early trope repertory reflects the political division of the Carolingian Empire from about 843 (the Treaty of Verdun) to shortly after 870 (the Colloquy of Meersen). Agnus tropes found in both East and West Frankish manuscripts, which display few variant melodic readings, represent the oldest layer (before 850); a second group of trope texts found in both regions but set to different melodies was written between 850 and 875; a third class was written after 875, and these tropes are restricted to one of the two geographical zones. The appearance of poetic and symmetrical texts is characteristic of 10th-century troping techniques.

The terms 'farsing' and 'glossing' have also been used as synonyms for troping (see [Farse](#)). 'Farsa' often occurred in connection with a special type of troping used in the Epistle in some of the festal liturgies of the Christmas season (New Year, Epiphany etc.; see §6(v) below). Here verses of the lesson alternated with phrases borrowed from pre-existing chants (sequences, hymns etc.). The terms were also employed for certain 'troped' devotional songs popular especially in Bohemia during the 14th and 15th centuries (see Göllner, S1988).

See also [Trope \(i\)](#).

Plainchant, §6: Expansion of the repertory

(ii) Prosula.

A prosula is a text added syllabically to a pre-existing melisma. One of the oldest recorded examples is *Psalle modulamina*, in *D-Mbs Clm 9543*, f.119v, for the alleluia with verse *Christus resurgens*; this alleluia is not to be found in the earliest graduals (see Hesbert's *Antiphonale missarum sextuplex*, D1935/R, 102–03) or in the late 9th-century full gradual-antiphoner *F-AI 44*, but is now assigned to the fourth Sunday after Easter. The manuscript *D-Mbs Clm 9543* may be the oldest datable source of neumatic notation. For each note of the original melody a syllable of new text is provided, the complete alleluia text being itself incorporated, syllable by syllable, in the new prosula. A transcription (by Richard Crocker) of *Psalle modulamina* is given in [ex.2](#) (the words in capitals represent the text of the original verse).

More common than the textung of a complete melody in this fashion was the textung of individual melismas within a chant, particularly those of the alleluia, offertory verse and the Great Responsories (*responsoria prolixa*) of the Office. (See, respectively, Marcusson, M1976; Hankeln, O1998; Hofmann-Brandt, M1973.) Since many such melismas display an internal repeat structure (e.g. *AABBC*), the result may resemble a miniature sequence. In many cases these small sequence-like compositions may have been newly composed as a unit, rather than having originated in the textung of a pre-existing melisma.

A substantial collection of 91 alleluia, offertory and responsory prosulas is found in *F-Pn lat.1118*, ff.115–31, an Aquitanian troper dating from 985–96 (see Steiner, M1969). In prosulation the neume forms of the original melismatic notation, particularly such integral binary and ternary combinations as the *quilisma*, *podatus*, *cephalicus* and *epiphonus*, were often separated, in a somewhat unorthodox manner, into individual notes, and each component note of the neume was assigned a text syllable. Evidence of this splitting can be observed in the alleluia prosula *Laudetur omnis tibi caterva* (see [ex.3](#)) from *F-Pn lat.903*, the gradual-troper-proser of St Yrieix-la-Perche, near Limoges (see PalMus, 1st ser., xiii, 1925/R, p.173, lines 6, 8–10).

The dual notation (melismatic/texted) of prosulas has raised many questions about the method of performance: simultaneous or alternatim (see, for example, Hofmann-Brandt, M1973, pp.148–9; Kelly, M1974; More, P1965–6, pp.121–2). The same question has been raised in connection with sequences, which in most early sources were also set out in both melismatic and texted form.

See also [Prosula](#).

[Plainchant, §6: Expansion of the repertory](#)

(iii) Melisma.

Since the presence or absence of responsory melismas is somewhat variable in the manuscript tradition, it is not always clear whether they were there from the beginning (whatever that may mean) or additions to a parent responsory. Some appear to have led a semi-independent life, as in the case of the famous ‘threefold melisma’ (the ‘neuma triplex’ or ‘trifarium neuma’) described by Amalarius of Metz in his *Liber de ordine antiphonarii* (18; see Hanssens, F1948–50, iii, 56). According to Amalarius this neumed melisma (see Kelly, M1988) originally belonged to the Christmas responsory *In medio ecclesiae* (CAO, iv, 1970, no.6913) for the feast of St John the Evangelist (28 December), but singers of his day, the ‘moderni cantores’, transferred it to the Christmas responsory *Descendit de caelis* (ibid., no.6411), which ended with the phrase ‘lux et decus universae fabricae mundi’. Prosulation of the last two words of the triple melisma, ‘fabrice mundi’, and one of its associate texts, *Facinora nostra relaxari mundi gloriam*, that is, the addition of words to the interpolated neumed melodic melisma, may already have begun in the late 9th century.

Added melismas of a different sort are to be found as embellishments of numerous introits and Glorias, above all in early manuscripts from St Gallen (*CH-SGs* 484 and 381; see Huglo, M1978; and Haug, *Cantus planus IV*, M1990). Many of these, too, were texted by the customary method, one syllable for each note of the melisma.

[Plainchant, §6: Expansion of the repertory](#)

(iv) Sequence.

The term ‘sequentia’ is used here to refer to the textless melismas of varying length and melodic complexity designed to replace the repetition of the liturgical [Jubilus](#) of the alleluia of the Mass with a more extended melody: alleluia–jubilus–verse–*sequentia*. There is controversy as to whether such melodies were actually performed as textless melismas, or whether they were texted from the beginning – the state in which they are known from the late 9th century onwards. The earliest references to such melodies do indeed imply a textless state. The oldest record occurs in the Codex Blandiniensis of the end of the 8th century (ff.114v–115; for manuscript details see §2(ii) above; see also Hesbert, D1935/R, 198), where six alleluia incipits – *Jubilare Deo; Dominus regnavit; Beatus vir; Te*

deceat hymnus; Cantate Domino canticum novum; Confitemini Domino – are followed by the rubric ‘cum sequentia’. Writing between two and four decades later, Amalarius of Metz (*Liber officialis*, iii, 16; see Hanssens, F1948–50, ii, 304) alluded to the *sequentia* as ‘jubilatio quam cantores sequentiam vocant’ (‘this jubilatio which the singers call a sequentia’). The term also appears in the late 9th-century *Ordo romanus V* (see Andrieu, F1931–61/R, ii, 215). Again, Amalarius (*Liber de ordine antiphonarii*, 18; see Hanssens, op. cit., iii, 56) related that when the pope celebrated Easter Vespers the alleluia was adorned with verses and *sequentiae*; such melodies do indeed survive in sources of Old Roman chant, and much longer ones in Ambrosian alleluias (see Bailey, H1983). Most interesting are the canons of the Synod of Meaux in 845, which not only mention the *sequentia* as a solemn part of the alleluia but also forbid the addition of texts (‘quaslibet compositiones, quas prosas vocant’) (see *Liturgische Tropen*, M1983–4, p.vii).

Only one surviving manuscript of the 9th century, *F-AUT S28* (24), transmits *sequentiae* in musical notation, but the texts that Notker of St Gallen composed to sequence melodies – some 40 texts to 33 different melodies – afford at least partial evidence of what melodies were known in the late 9th century (Notker’s work was completed in 884). Exactly which melodies were known to Amalarius or the delegates to the Synod of Meaux has not been determined; those cited in the Blandiniensis can be identified with reasonable certainty. But the balance of the evidence seems to favour the existence of at least a moderate number of untexted *sequentiae* early in the 9th century, the practice of texting them already being known by the middle of the century. (See also [Sequentia](#).)

The sequences found in manuscripts from the early 10th century onwards are usually transmitted in both melismatic and texted forms. It is, however, difficult to say exactly how many of the melodies thus recorded date back to the early 9th century. Some may have been relatively recently composed as a unity, that is, text and music being conceived simultaneously. Crocker in particular (M1973) has stressed this view of the genre; indeed, he would argue that most if not all of the sequences that have come down to us were texted from the start. At the same time, a few notated collections of sequence melodies survive without any texts. For example, *F-CHRM 47*, dating from about 900, is the oldest; *CH-SGs 484* is a St Gallen melody collection, copied in the second quarter of the 10th century; and in the late 11th century, most sequences at Cluny (among other places) were still sung without texts. The fact that very many sequence melodies were texted more than once also shows that to some extent the melodies were regarded as independent musical entities. A famous account of the composition of texts for sequence melodies is to be found in the ‘proemium’ that Notker of St Gallen wrote for his sequence collection. In early French and English sources it was customary to copy sequence melodies in one part of a manuscript, their texts in another. A peculiarity of many early sources is the names given to the melodies (different names in different areas). Some relate to alleluia verses, others (in French sources) to sequence texts, while many are colourful appellatives whose meanings seem quite obscure, such as *Metensis*, *Aurea*, *Planctus cigni* and *Ploratum* (see fig.4).

Planchart (*Recherches nouvelles sur les tropes liturgiques*, M1993, pp.371–2, n.5) has underlined the confusion in terminology that exists between the terms *sequentia* and *prosa*:

The problems are as old as the repertory itself in that, west of the Rhine, the purely melodic addition to the alleluia was called *sequentia*, and the text to the *sequentia* – and by extension the entire piece – was called *prosa*. East of the Rhine, *sequentiae* were virtually never copied as separate pieces, instead they were entered in the margin of the texts to which they were sung, which were provided with no music other than the marginal *sequentiae*. The singer had thus the possibility of singing the melody with or without words. East Franks used the term *sequentia* for the entire combination of words and music. Independent *sequentiae* were all but unknown in Italy, where virtually all manuscripts transmit the text with the music set directly above it. Yet, the Italians adopted the West Frankish terminology, where the text with its music was called *prosa* or prose, and the purely melodic work was called *sequentia*.

The sequence was the single most important genre with an independent musical structure to emerge during the 9th century. Its normal position within the Mass was between the alleluia verse and the reading of the Gospel. In its standard form it is a syllabic chant consisting of a series of paired verses (e.g. *ABBCCDD* etc.), each line of a pair usually having the same number of syllables and the same musical phrase. The strophes vary in length, long ones being frequently placed in immediate contrast next to shorter ones. A distinct modal relationship often exists between the final note of the composition and its many internal cadences. The origin of the sequence's distinctive double-verse structure is not clear. De Goede (M1965, pp.lix–lx), Stäblein (M1978) and other scholars have discussed a small group of topical songs dating from between approximately 840 and 880 in a similar double-versicle form, but the verse structure of these pieces is quite different from that of the sequence and they are not liturgical compositions. As Huglo and Phillips (M1982) assert:

There is no need to insist further that the identification of these texts as 'archaic sequences' rests on questionable grounds. Aspects of their text structure, content, and early manuscript tradition simply do not support a ninth- and tenth-century function as sequences of the mass. It is our twentieth-century approach to the music of that era which is the principal difficulty here. We know nothing of the early use of these texts, and most seem to have been of very limited dispersion.

The parallel structure characteristic of normal sequences occurs in a Gallican preface for the Easter Vigil, the *contestatio Quam mirabilis sit*, which is made up of 25 double and triple strophes. This *contestatio* is found in a 7th- or 8th-century leaf in the Escorial Library (*E-E*). According to Levy (M1971, p.59), however, the piece was probably sung to a flexible recitative and not to an already existing melisma.

A small number of sequences in the early sources are much shorter than the majority and lack the parallel versicle structure. These short 'a-parallel' sequences (surveyed by Kohrs, M1978) appear to be associated with less important feasts.

From the 11th century, other styles were cultivated based on a new approach to rhyme and accent. By the end of the 12th century fully rhymed sequences in regular accentual verse were already entering the repertory in large numbers. The regularity of the texts made it possible to use different pre-existing melodies for the same text, while the usual process of contrafacture, providing new texts for established melodies, continued as before. Many texts composed by the Parisian canon Adam of St Victor (*fl* first half of the 12th century) gained special popularity. (For a discussion of the Victorine sequences used in Paris, see Fassler, M1993).

See also [Sequence \(i\)](#).

[Plainchant, §6: Expansion of the repertory](#)

(v) Conductus, versus, cantio.

A number of 12th- and early 13th-century sources contain Latin songs, variously named *conductus* or *versus*, mostly in accentual, rhyming verse, which exhibit strophic and refrain forms of the utmost variety and inventiveness. The manuscripts fall into two groups. Song collections with relatively little indication of the liturgical function of the songs are *F-Pn* lat.1139, 3719 and 3549 (from Aquitaine; many songs set polyphonically), *GB-Lbl* Add.36881 (from ?France; many polyphonic), *Cu* Ff.i.17 (from ?England; many polyphonic), and *E-Mn* 288, 289 and 19421 (from Norman Sicily). Many of the same songs and others like them are also found in sources of the special festal liturgies of the Christmas season associated with the 'Feast of Fools' on New Year's Day, the Feast of the Circumcision. These are the New Year's Day Office of Sens (*F-SE* 46; ed. Villetard, O1907), the New Year's Day Office of Beauvais (*GB-Lbl* Egerton 2615; ed. Arit, O1970), the Epiphany Office of Laon (*F-LA* 263), and the St James Office of Santiago de Compostela (*E-SC*, ed. Wagner, O1931; many polyphonic songs). The picture that emerges is one where the songs are used as substitutes for traditional chants, especially for the versicle *Benedicamus Domino: Deo gratias*, and for accompanying liturgical actions (entrances and exits, the procession of the reader to the lectern, etc.).

Such songs subsequently take their place in an extensive literature of rhymed prayers and devotional verse poetry cultivated in southern Germany, Switzerland, Austria, Bohemia and Poland from the late 13th century to the 17th. Many of these Latin poems were published by Mone (K1853–5/R) and Dreves (AH, D1886–1922/R, i, xx, xxi, xxxviii, xlvb).

Among the favourite objects of this pious devotion were the Trinity, Corpus Christi, the Holy Cross, patron saints, the angels and, above all, the Virgin Mary. A few of the earlier songs reveal Hussite sympathies, such as the

Corpus Christi chant *Jesus Christus nostra salus* (AH, xlvb, 1904/R, no.105), which contains as an acrostic the name I–O–H–A–N–N–E–S, the Latinized first name of Jan Hus (see H. Kaminsky: *A History of the Hussite Revolution*, Berkeley, 1967; and David, S1995). It is often difficult to determine the function of these pieces because the sources provide few helpful titles or rubrics; they may have been sung generally at Vespers, during processions and for private devotions. A clue pointing to some formal use in a service is the frequent inclusion of the terminal abbreviation [Evovae](#) of the doxology. It is also interesting to note that many of these moderately short poems are in trochaic metre, popular for marches or processions.

The texts of these poems and songs are deeply imbued with stylized symbolism expressed in botanical, astronomical, musical and biblical metaphors. Many are constructed on an acrostic scheme or contain glosses from the Lord's Prayer, *Ave Maria* or *Salve regina*. Among the lengthy metrical Marian psalters, some of which have musical prologues, each of the 150 verses may begin with stock acclamations, such as 'Ave', 'Salve', 'Vale' or 'Eia'. The musical forms are highly variable. Strict poetic forms tend to follow regular patterns such as *aab*, *aabbc* or similar arrangements. Macaronic texts and musical refrains are used, but not to the same extent as in the contemporary English carol. On the other hand, through-composed melodies, which contain at most a few brief internal repeats, are associated with poems lacking end-lines, free poetic metre, or artificial constructions such as the alphabetic acrostic in [ex.4](#).

A [Cantional](#) is a collection of these devotional songs and other chants brought together either as a separate section within a gradual, antiphoner or processional, or as an independent book. Most of the music is monophonic with Latin texts, but polyphonic pieces and vernacular translations often appear. The principal manuscript cantionals are *CZ-HK* II.A.6 (olim 43) (16th century); *Pnm* XIII.A.2 (16th century); *Pu* III.D.10 (15th century), V.H.11 (14th century), VI.B.24 (16th century), VI.C.20a (15th or 16th century), X.E.2 (15th or 16th century); *VB* 42 (dated 1410); *D-Bsb* germ.8° 180 (15th century) and 280 (15th or 16th century); *EN* 314 (14th century); *Mbs* Cgm 716 (probably from Tegernsee, c1430), Clm 5539 (15th century); *Mu* 2° 156, the Moosburg Gradual (14th century); *TRs* 322 (1994); *PL-WRk* 58 (15th century).

[Plainchant, §6: Expansion of the repertory](#)

(vi) Rorate chants.

Another group of Bohemian liturgical songs with Latin and Czech texts are the [Rorate chants](#), a repertory of Masses and cantiones linked with the introit for the fourth Sunday in Advent, *Rorate coeli*. These votive chants, which were used during the season of Advent, probably originated in Prague in about the mid-14th century and enjoyed wide circulation from the 16th century onwards (see Mráček, M1978).

[Plainchant, §6: Expansion of the repertory](#)

(vii) Liturgical dramas, laments.

There has been much discussion about the time and place of origin of the famous dialogue between the Marys and angel(s) at the tomb of Christ,

Quem queritis in sepulchro, which is generally seen as marking the beginning of the so-called 'liturgical drama'. The earliest sources are roughly contemporaneous, *F-Pn* lat. 1240 from Limoges and *CH-SGs* 484 from St Gallen, both from the 930s, and this suggests a date of composition around the beginning of the century, perhaps earlier. By the end of the 10th century *Quem queritis* was quite widely known, but the centre of diffusion remains unclear. Whatever its original purpose, it came to occupy one of three standard places in the liturgy: (1) as part of the procession before Mass on Easter Day, the procession making a station by a 'sepulchre'; (2) as an introduction to the introit at Mass on Easter Day; (3) at the end of the Night Office on Easter morning, following the final responsory. (For a discussion of origins see Rankin, N1983–4, and Davril, N1995; on liturgical function see McGee, N1976, and Bjork, N1980.)

At its simplest *Quem queritis in sepulchro* is no more than the question of the angel(s), the reply of the Marys and the assertion of Christ's resurrection by the angel(s), but supplementary verses were usually added. The dialogue was also adapted to the Christmas season, as an exchange between the midwives at the stable and the shepherds seeking the infant Christ, and for Ascension, where angels ask the apostles whom they believe to have risen into heaven. From the 11th century onwards extra scenes from the Easter story were also given a dramatic form. Particularly interesting is the way in which pre-existing Office antiphons and responsories with biblical texts might be drafted in as part of a new ceremony. Sometimes they retained their original liturgical melody, which might cause changes of mode from one item to another; sometimes they received a new setting, with unified musical material (see Rankin, N1981).

Another important development of the 11th century was a revision of the old dialogue *Quem queritis in sepulchro*, with new text and music (the central verses in E mode instead of D). The new version was made in south Germany, although the actual place is not definitely known. The incipits of the central chants are as follows: Already further scenes are indicated here, with the participation of Mary Magdalen (*Ad monumentum venimus*). *Currevant duo simul* is a liturgical antiphon, sung by the choir to explain that Peter and John run to the tomb. The sequence *Victime paschali laudes*, which includes elements of dialogue, and the German hymn *Christ ist erstanden*, after the triumphal announcement of Christ's resurrection, were frequently worked into the ceremony.

From the 12th century, texts in accentual, rhyming verse become increasingly common, sometimes replacing earlier prose chants, more often as part of new scenes or whole new plays. In many cases the connection with the liturgy appears tenuous, and a distinction seems appropriate between the older type of liturgical ceremony with a representational element, and the newer dramatic play, although such a distinction is difficult to define precisely or to apply in individual cases. Some of the earliest representations of the Epiphany story (the Magi seeking Jesus, Herod, the Slaughter of the Innocents) seem to go well beyond reasonable liturgical bounds (see Drumb, N1981) and suggest non-liturgical origins. Other plays on sacred matter but with no obvious liturgical connection are the *Sponsus* play, about the wise and foolish virgins awaiting the 'sponsus' (bridegroom), in *F-Pn* 1139 (early 12th

century, from Limoges) and the verse plays about the miracles of St Nicholas, in *F-O 201* (early 13th century, known as the 'Fleury Playbook', perhaps from the cathedral school at Orléans). These plays are linked by the use of strophic verse, where the same music may be used for several strophes (in the case of one of the Nicholas plays, for all strophes). By contrast, the *Ludus Danielis* composed by students of the cathedral school of Beauvais (in *GB-Lbl Egerton 2615*, early 13th century) is astoundingly rich and varied in musical material, mixing the occasional reference to liturgical melodies and conductus from the Circumcision repertory with a large number of original compositions.

The episode of the Slaughter of the Innocents inspired a number of laments of the mother Rachel. Far more numerous, at least in Italian and German sources, are laments sung by the Virgin Mary beneath the cross. Although both types connect loosely with a large repertory of non-liturgical laments (or *planctus*; see Yearley, N1981), the Marian laments, at least, had a place in the regular liturgy, often being sung after the Reproaches during the Adoration of the Cross on Good Friday. (The many German examples are known in the secondary literature as 'Marienklagen'.)

See also [Medieval drama](#), and [Planctus](#).

[Plainchant, §6: Expansion of the repertory](#)

(viii) The medieval Office.

The most ambitious compound musical form that flourished in the central Middle Ages was the Office in honour of local saints. Such Offices frequently contained more than 40 separate chants and a plethora of recited prayers: invitatories, antiphons, responsories, versicles, hymns, canticles, collects, psalms, lessons etc.

The three nocturns of the night Office, [Matins](#) (*Ad matutinum*), generally followed one of two main schemes. Among the monastic ('regular') orders, who lived according to the Rule of St Benedict (ed. A. de Vogüé, *La Règle de Saint Benoît*, Paris, 1971–7), the Office adhered to the 'monastic cursus'. Matins was made up of 13 antiphons and psalms, 12 lessons and 12 responsories, the 1st and 2nd nocturns each consisting of 6 antiphons and psalms, 4 lessons and 4 responsories, and the 3rd ('Ad cantica') of 1 antiphon with its canticles, 4 lessons and 4 responsories. At diocesan ('secular') establishments, where the Office was said according to the 'canonical' or 'Roman' cursus, Matins consisted of 9 antiphons and psalms, 9 lessons and 9 responsories, equally distributed among the three nocturns. Not all medieval Offices followed these schemes rigidly, however; Hesbert (CAO, ii, 1965, p.vii) demonstrated that some Offices in the early 11th-century Hartker Antiphoner from St Gallen (PalMus, 2nd ser., i, 1970), display a 'mixed' cursus. Taken together, the antiphon, lesson, and responsory texts in both the canonical and monastic Offices were called the 'historia', a term that can be traced back to the early 9th century (see P.J.G. Lehmann: *Erforschung des Mittelalters*, v, Stuttgart, 1962, pp.1–93).

Among the oldest Gregorian Offices the *historiae* texts were derived primarily from the scriptures and the writings of the Church Fathers, but the texts of later patronal Offices were based on hagiographical sources, such as the lives (*vitae*) of the saints, stories of sufferings (*passiones*), stories pertaining to the recovery or the transfer (*translationes*) of relics, and stories of miracles, sermons etc. In these patronal Offices the narrative continuity of the saint's biography was carried on at some length in the lessons, while the normally brief antiphon and responsory texts provided a pious commentary.

The technique of creating a single liturgical formulary from an older *vita* is shown in the following example. Here, an antiphon from the oldest surviving Office of St Valeria of Limoges (in *F-Pn* lat.1085, ff.79–81v) is derived from the *Vita antiquior* of St Martial, the first bishop of Limoges, which dates from before 846 (see Emerson, O1965):

At the basilica of St Salvatoris Mundi in Limoges, eight feasts commemorating St Martial were introduced into the local liturgy at various times between 930 and 1550. These included his 'Natalis' (30 June and its Octave, 7 July), the first Translation of his relics to Solignac (10 and 17 October), the second Translation to Mons Gaudii (12 and 19 November), the 'Apparitio Martialis' (16 June) and an Office said on certain Thursdays. For purposes of identification the principal 'Natalis' Office of Martial (30 June) is referred to as the 'Venerandam', a name tag taken from its first distinctive patronal formula, the antiphon *Venerandam beatissimi patroni nostri domni Martialis*. In fact, the 'Venerandam' Office in a truncated form (dating from before 932 in *F-Pn* lat.1240, f.68) served as a 'mother' Office: as these various feasts entered the basilical liturgy over the decades, this prototype Office was reformatted, frequently with new patronal material, to create Offices for the new 'offspring' feasts. The two examples that follow indicate the manner by which patronal Offices were often assembled using the practice of shifting pre-existing liturgical formulae from one source to another.

The first concerns the 'Apparitio' feast of St Martial on 16 June; dating from shortly before 1200, it commemorated the miraculous manifestation of Christ to Martial 15 days before the saint's death (i.e. his 'natalis' or 'birth' into heaven – 30 June – according to the *Vita prolixior*, a lengthy and highly imaginative recension of the *Vita antiquior*). In this particular case, some of the original 'Venerandam' responsories for Matins (first column) were transferred to the later monastic rhymed Office of Martial, *Martialis festum recolens Aquitania plaude* (second column) found in *F-Pn* lat.5240, ff.116v–119v:

The second example is a feast unique to Notre Dame in Paris (4 December), the canonical Office *In susceptione reliquiarum*, probably composed between 1180 and 1200 (see Wright, O1985; and Baltzer, O1988), commemorating the reception of five relics into the newly built gothic cathedral. Based on *F-Pn* lat.15181, f.361v, this was a composite Office, 'cut wholecloth from pre-existing liturgical materials' (see Wright, op. cit., 7); its nine Matins responsories, for example, were borrowed from five different feasts:

These local saints' Offices were initially composed in the Frankish empire.

The dating of the Compiègne gradual–antiphoner (*F-Pn* lat.17436) to 877 (Huglo, D1993) indicates that the Offices for such northern French saints as Medardus, bishop of Noyon (8 June), Crispinus and Crispinianus, martyrs of Soissons (25 October), Vedastus, bishop of Arras (6 February), Quintinus, martyr of St Quentin (31 October), and Germanus, bishop of Paris (28 May), were in circulation before 877.

As new patronal feast-days entered the liturgy, especially after the 11th century, hundreds of new Offices were composed, frequently with texts in alliterative prose, and, from the 12th century, in accentual, rhymed verse. The tunes of the chants accompanying these texts were frequently arranged in modal order, as found in the first nocturn of the monastic Valeria Office cited above:

For basic studies of rhymed and versified Offices, see Hughes, O1983 and O1994–6; see also [Versified Office](#).

Plainchant

7. Chant in the religious orders.

(i) Cluny.

From an examination of the extensive literature about Cluny, it is clear that the monastery, exempt from episcopal and lay control since its foundation in 910, was the dominant monastic institution in Western Europe at least until 1175. Under the direction of a remarkable succession of abbots, Berno (910–27), Odo (927–42), Aymard (942–54), Majolus (954–93), Odilo (994–1049) and Hugh (1049–1109), the monastery set patterns of reform that influenced the entire Church. The Rule of St Benedict was followed fervently; there was a marked tendency towards uniformity, since Cluny's many provincial dependencies were administered directly from the monastery; and there was a strong emphasis on contemplative spirituality.

An elaborate liturgy occupied most of the monks' daily life at Cluny, yet there are few substantial modern studies of the Cluniac liturgy (see Rosenwein, Q1971). It has been suggested that Cluny was not creative in its liturgy – 'the monastery borrowed and did not create' (Hunt, Q1967, p.109) – and that there were few unprecedented customs (see Rosenwein, op. cit., 132). Plainchant practice at the monastery is also poorly documented (but see Steiner, Q1984). Liturgical books with musical notation that are known to have been used at Cluny itself are rare (see Hourlier, Q1951, pp.231–2); they were probably destroyed when the monastery was pillaged in the 16th, 17th and 18th centuries. The major 11th-century source *F-Pn* lat.1087 (a gradual, proser, kyriale and sequentiary; see [Sources, MS, §I](#)) may not, in fact, be from the monastery at all, even though it contains the Office of St Odilo, the patron saint of Cluny (see fig.5). Research into Cluniac plainchant is of necessity based primarily on documents from the monasteries dependent on Cluny (see Huglo, Q1957, pp.81–2; and Hourlier, Q1959).

During the abbacy of Hugh of Cluny, an obscure monk named Bernard was directed to codify the traditional liturgical and administrative practices of the monastery. The resulting institutionalized customary of Bernard (ed. M. Herrgott, *Vetus disciplina monastica*, Paris, 1726, pp.134–364) was probably compiled between 1078 and 1082 (see Bishko, Q1961, pp.53–4), or compiled about 1075 and revised between 1084 and 1086 (see Hallinger, Q1970, pp.212–13). Less than a decade later (1083–5) Ulrich of Cluny prepared another customary, heavily indebted to Bernard's work, for Wilhelm of Hirsau (*PL*, cxlix, 635–778).

The liturgical usage of Cluny is also reflected in the order of chanted services adopted by houses dependent on Cluny. The basilica of St Salvatoris Mundi at the monastery of St Martial in Limoges is a good example. In September 1062 this monastery was forcibly reformed by a contingent of Cluniac monks and placed under the ecclesiastical province of Bourges; Adémar de Chabannes was installed as abbot, and the basilica remained under Cluniac rule for 472 years, until 1535. Soon after the reform, the Cluniac alleluia cycle (see above, §4) was used in a gradual and two proseres from the basilica (*F-Pn* lat.1132, 1134 and 1137). Later sources from the basilica that date from the 12th to the 16th centuries adhere closely to the Cluniac order of service codified by Bernard; these include *F-Pn* lat.1320 and 1042 (editions of Bernard's *Ordo officii* and *Ordo missae*), lat.741 (a capitulary and collectarium), lat.810 (a lectionary) and *LG* 4 (a breviary copied in 1491).

See also [Cluniac monks](#), and [Benedictine monks](#).

(ii) Other orders.

The development of the other major religious orders took place in two stages. Three monastic orders were founded in the 11th and 12th centuries: the Carthusians in 1084, the Cistercians in 1098 and the Premonstratensians in 1120 (see [Carthusian monks](#); [Cistercian monks](#); [Premonstratensian canons](#)). The two mendicant orders followed later: the Franciscans in 1209 and Dominicans in 1217 (see [Franciscan friars](#) and [Dominican friars](#)).

Much of this type of monasticism, with a zealous emphasis on poverty, simplicity, solitude and a return to strict conformity to the Rule of St Benedict, had its roots in such 11th-century centres as Camaldoli, Fonte Avellana and Vallombrosa. Even though the formal establishment of the Augustinians took place in 1256 with the 'Great Union', a loose federation of canons already existed in Italy and southern France as early as 1039 (see [Augustinian canons](#)). Monastic reforms of a localized nature occurred about 1100 at Savigny, Fontévrault, and Grandmont, near Limoges.

Several studies of plainchant in the various monastic orders have appeared, including those by Lambres (Q1970) and Becker (Q1971) on Carthusian chant, Marosszéki (Q1952) on Cistercian, Lefèvre (Q1957) and Weyns (Q1973) on Premonstratensian, Hüschen ('Franziskaner', *MGG*1) on Franciscan, and Delalande (Q1949) on Dominican, but for a number of

reasons no adequate overview of this music has so far been possible. Firstly, there has been a tendency to neglect the monastic repertory because it is thought to represent the beginnings of a 'decadent' or 'debased' chant, one that deteriorated progressively until the restoration reforms of the late 19th century. Secondly, research in this field has often lacked objectivity and breadth of perspective because it has been carried out by ardent apologists for particular religious orders. Thirdly, and more seriously, there are no substantial studies of Cluniac chant, the precursor of all these monastic chant repertories; undue emphasis is placed on the Cistercian reforms as the 'crest of a wave', the implication being that the liturgy of Cluny was simply a ponderous forerunner of a more enlightened use that evolved at Cîteaux.

(a) Carthusians.

Over 40 years separate the foundation of the Carthusian order in 1084 by St Bruno and the first *Consuetudines cartusiae* (PL, cliii, 635–760) in 1127 by Guigo, fifth prior of the Grande Chartreuse. No music manuscripts have been identified from this formative period, but it is now generally conceded that the early Carthusians, despite their severe ascetic and solitary life, did use plainchant. Later investigations have concentrated on two underlying problems: the nature of the primitive liturgy and the origins of Carthusian chant.

Becker's work (Q1971) seems to confirm what had long been suspected: that the original Carthusian breviary and antiphoner followed the Roman (secular) *cursus*, with nine lessons and nine responsories prescribed for Matins; and that by the time of Guigo, the Carthusian Office had become 'monasticized', with 12 antiphons, 12 lessons and 12 responsories as the norm. Concerning the origins of this chant, Becker postulated that the prototype of the Carthusian antiphoner was compiled during the abbacy of Landuin, prior from 1090 to 1100, but it is not known who prepared this redaction or precisely when it was undertaken.

The first Carthusian books may well have drawn on the practice of such religious establishments as Reims, St Ruf, Sèche-Fontaine, Vienne, Grenoble and Lyons, which were associated with St Bruno and his companions. The categorical statement that the 'predominant and exclusive influence in the formation of the Carthusian liturgy was the rite of the primatial See of Lyons' (*New Catholic Encyclopedia*, iii, New York, 1967, p.167) is not acceptable. Lambres (Q1970) pointed out that the Carthusian series of graduals and alleluias for the Pentecost season agrees very closely with that of Grenoble. Later, Becker (Q1975, pp.151–2) produced evidence that the canonical liturgy of Grandmont exerted an important influence on the formation of the Carthusian Office.

The prologue to the Carthusian antiphoner, *Institutionis heremitice gravitas*, written before 1132, is usually attributed to Guigo (but see the conflicting views of Becker, Q1971, pp.183–4, and Lambres, Q1973, pp.216–17, concerning its authorship). Though very brief and unspecific, it is unlike Bernard's *Prologus* to the Cistercian antiphoner (c1147) in that it sets forth the general principles of Carthusian plainchant reform. Firstly, 'since the gravity of eremitical life does not permit much time to be spent in the study of the chant', the compilers drastically reduced and simplified the entire

repertory. This simplification assisted the hermits in memorizing the rules and melodies of plainchant. Secondly, texts that were not authentically biblical, such as those taken from the Apocrypha, those based on lives of the saints, or texts of private poetic inspiration, were suppressed. Thirdly, lengthy melodic melismas were discouraged, ornamental neumes that required special performance, such as the *quilisma*, were abandoned, and vertical bars were added to the melodies to assist the singers (see Lambres, Q1970, pp.23–4). Use or exclusion of the B \bar{L} in Carthusian chant was not uniform (see [Carthusian monks](#)).

(b) Cistercians.

There are understandable reasons for the interest of scholars in 12th-century Cistercian chant reforms. The stylistic changes initiated at Cîteaux are historically important; the modifications to the melodies can be readily observed in the sources; the principles of melodic and modal revision are supported by the evidence of a group of early Cistercian musical treatises; and traditional Cluniac liturgical and musical practice can usefully be studied in the light of Cistercian reforms.

The basic Cistercian treatises (*PL*, clxxxii, 1121–66) have been reviewed by Sweeney (Q1972, pp.48–9). According to the *Exordium parvum* (compiled c1111), one of the early documents of Cistercian history, Robert, abbot of Molesme, together with 21 monks broke away from the monastery because of ‘hindering circumstances’ and founded a community at Cîteaux, near Dijon. For the next 40 years, during the tenures of Alberic (1099–1109) and Stephen Harding (1109–32), practically nothing is known of musical practice, except that the *Carta carita prior* of 1119 called for uniformity in all liturgical books and chanting. After 1140 the picture begins to change. Two unique musical statements – a prologue, *Bernardus humilis Abbas Clarevallis*, and a preface, *Cantum quem Cisterciensis ordinis* (ed. Guentner, Q1974) – were included in the Cistercian antiphoner of about 1147.

The author of the prologue, undoubtedly [Bernard of Clairvaux](#) (1090–1153), described the origins of Cistercian chant. The founding fathers of the order were dissatisfied with their chant books and dispatched several men (scribes) to Metz to transcribe and bring back a copy of the cathedral’s antiphoner, which was considered to be authentically Gregorian. Although the newly acquired books were found to be corrupt, they were used for many years. Eventually a committee of brethren deemed to be well instructed in the practice and theory of chant authorized Bernard to supervise the books’ revision. Waddell (‘The Origin and Early Evolution of the Cistercian Antiphony’, Q1970) expressed his conviction that this pre-Bernardine Messine chant survives in two 13th-century manuscripts, *F-ME* 83 (from the Benedictine monastery of St Arnould) and *ME* 461 (from Metz Cathedral).

Guy d’Eu, a monk at Clairvaux, is generally regarded as the author of the preface (see [Guido of Eu](#) and [Tonary](#), §6(iv)). This treatise contains the rudiments of Cistercian chant theory. Those responsible for correcting the antiphoner deliberately pursued a course that they considered ‘natural’: ‘chant melodies should conform with certain natural laws rather than perpetuate corrupt usage’. Chant books from Reims, Beauvais, Amiens,

Soissons and Metz were singled out as particularly objectionable. A number of fundamental principles were set out in the preface: the unity of the mode must be maintained and cadence notes should belong to their proper *maneria* (the four modes of D, E, F and G); melodies should be modified so that their normal range would lie within the octave and their outer limits would never exceed a ten-note ambitus; B \square in the musical notation should be excluded wherever possible; long melismas should be shortened; textual repetitions should be avoided; the scribes (notators) should preserve the integrity of proper neumatic structures and not separate them or join them together at will; and Guy insisted that the *neumae*, the *enēchēmata* (intonation formulae), should be corrected so that the *maneria* of each mode was clearly recognizable. As a result of the implementation of these 'natural' laws, the Cistercian sources contain many transposed and truncated melodies. One of the most easily detected stylistic adjustments made in Cistercian chant is the abbreviated melisma, as occurs, for example, in the alleluia *Dominus dixit ad me* for the first Mass of Christmas Day (ex.5).

Another well-known text commonly found appended to Cistercian chant sources is the *Tonale sancti Bernardi* (PL, clxxxii, 1153–4), a musical treatise that also sets out the reform principles of the Cistercians. Huglo (*Les tonaires*, L1971, pp.357–8) identified three versions, some conforming to the original and others abridged. The complex history of the Cistercian hymnal was reviewed by Kaul (see Q1948: xiii, 1951, p.257), Stäblein edited 86 melodies from A-HE 20 (12th- or 13th-century) and other manuscripts (K1956/R), and Waddell later edited the Cistercian hymnary anew (Q1984). Most sections of the prototype manuscript used to correct the copies (*correctorium*, *Normalcodex*), a collection of 15 liturgical books compiled in 1179 and 1191 to ensure uniformity of Cistercian liturgical texts and melodies, are now lost (F-Dm 114; see Leroquais, D1934, pp.333–4).

Plainchant

8. Chant in northern and central europe.

- (i) General.
- (ii) Denmark, Norway, Sweden and Finland.
- (iii) Poland.
- (iv) Bohemia and Moravia.
- (v) Hungary.
- (vi) Slovenia and Croatia.

Plainchant, §8: Chant in northern and central europe

(i) General.

A significant phase in the history of the Western Church from about 950 to 1350 was the conversion of Scandinavia and central Europe. This expansion of Latin Christianity into Iceland and Norway in the north and to Croatia and Dalmatia in the south began with the decisive defeat of the Magyars and Slavs by Otto I at the Lech river near Augsburg in the summer of 955. Evangelization under the Ottonian emperors followed, leading first to the formation of national kingdoms and then to modern states. The consolidation of Christianity among the Slavs, Bulgar-Turks, Magyars, Uzhs, Pechenegs and Kumans adhered to a general pattern (see Falvy, S1987). At first, influential ruling families were accepted into the

Church, then networks of dioceses were formed, among them Magdeburg (955), Poznań (968), Prague (973), Esztergom (1000), Lund (then part of Denmark, 1060) and Zagreb (1094). At the same time Benedictine monasteries were founded and by the 13th century the influx of other monastic and mendicant orders was well under way.

From a musical standpoint this process of Christianization raises several fundamental questions concerning the types of liturgical book that were brought into these lands by missionaries, the types of musical notation they contained, and the types of plainchant that were transmitted to the new dioceses.

As the conversion proceeded, cults of local saints grew up, and by the late 11th century these confessors and martyrs were beginning to be recognized officially in local liturgies; for example, Thorlac of Skálholt in Iceland; Magnus in the Orkney Islands; Olaf II Haraldsson, Hallvard and Sunniva in Norway; Anskar and Canute in Denmark; Eric, Bridget (Birgitta) and Sigfrid in Sweden; Henry in Finland; Stanislas, Adalbert (Wojciech), Hedwig (Jadwiga), Hyacinth (Jacek) and Florian in Poland; Stephen (István), Emeric (Imre) and Ladislas (László) in Hungary; and Ludmilla and Wenceslas (Václav) in Bohemia.

When the construction of monasteries, cathedrals and churches was well under way, scriptoria were set up in ecclesiastical schools. Locally produced liturgical books copied after the late 12th century tended increasingly to conform to newly codified orders of service. Specific diocesan uses became well entrenched from Nidaros (Trondheim) and Linköping to Esztergom and Zagreb. Study of the ordinals and customaries reflecting these uses is valuable for the light they cast on the tradition of the imported liturgies and music, and for the means they provide for determining the nature of later reforms, which, in some cases, lasted well into the 18th century.

A good deal of research has been carried out into Polish, Czech, Hungarian and Croatian plainchant, particularly in the area of manuscript studies; extensive work has also been done on the national sequence collections of Hungary (Rajeczky), Norway (Eggen), Sweden (Moberg) and Poland (Kowalewicz and Pikulik).

[Plainchant, §8: Chant in northern and central europe](#)

(ii) Denmark, Norway, Sweden and Finland.

The conversion of the three Scandinavian kingdoms of Denmark, Norway and Sweden can be traced back to the founding of the German archbishopric of Bremen-Hamburg in 864. In Denmark, during the tenure of Bishop Adaldag (937–88), dioceses were set up in Schleswig, Ribe and Århus (all in 948), Odense (956) and Oldenburg (967/8). Although the Christianization of Denmark had been undertaken from Germany, the conversion of Norway during the Viking age came chiefly from England and Ireland in the reigns of King Håkon the Good (935–96) and King Olaf I Tryggvessøn (995–1000). In Sweden missionary efforts during the 9th and 10th centuries were largely unsuccessful; the new faith slowly replaced pagan religions after the baptism of Olof Skötkonung in about 1000 and his sons Anund Jakob (c1022–50) and Edmund (c1050–60). In Iceland Irish

hermits settled as early as the 8th century, but it was not until 1000 that the national parliament, the Althing, accepted Christianity as the national faith. During the 11th century, three northern sees came under the administration of the Bremen-Hamburg archbishopric, then at the peak of its influence: Nidaros in Norway (c1029–1103), Skálholt in Iceland (1060) and the Danish province of Skänke (1060).

During this period of conversion and the establishment of bishoprics, the liturgies and music that were introduced into Scandinavia emanated from Germany, France and England. However, the scarcity of manuscript sources resulting from the widespread destruction of medieval liturgical books during the early Reformation in the wake of strong anti-papal sentiment has created special problems for the study of early Scandinavian liturgy and chant. Practically all the surviving original sources are strips of parchment that were used to reinforce the spines of 16th- and 17th-century tax records and books. Danish sources are exceptionally rare; 12 notated manuscripts dating from the 12th to the 16th centuries have been listed by Asketorp (S1984). Over 2300 Norwegian fragments recovered from old tax lists are retained by the Norwegian State Archives (Record Office) in Oslo, and there are many fragments in several Swedish libraries, particularly the University Library in Stockholm. The Icelandic fragments are now chiefly in the Reykjavik National Museum and the Arnamagnaena Collection at the University Library in Copenhagen (see Gjerløw, S1980). In Finland about 10,000 leaves are housed in the Helsinki University Library. While many of the earliest Finnish musical fragments are notated in German or Messine (Lorraine) neumes and appear to have been copied from, or at least based on, models from the diocese of Cologne (Haapanen, S1924), a surprising number of fragments are English or derive from English traditions (Taitto, S1992). Similarly, while the scattered melodies in the 12th-century *Manuale norvegicum* (ed. Faehn, S1962, with musical commentary by Stäblein), a priest's handbook of the Norwegian rite of Nidaros, are essentially Messine forms from north-west Europe (the Low Countries and northern France), Gjerløw has shown that the roots of the Nidaros liturgy are English (S1961, 1968, 1979; see also Attinger, S1998).

Several studies of early Scandinavian liturgy and chant have therefore been devoted to the earliest printed books containing complete liturgies, including the *Breviarium nidrosiense* (Paris, 1519) and *Missale nidrosiense* (Copenhagen, 1519); the *Missale aboense* (Lübeck, 1488); the *Missale lundense* (Paris, 1514) and *Breviarium lundense* (Paris, 1517); the *Breviarium arosiense* (Basle, 1513); the *Missale upsalense vetus* (Lübeck, 1484), *Missale upsalense novum* (Basle, 1513), *Breviarium upsalense* (Stockholm, 1496) and *Breviarium strengense* (Stockholm, 1496).

A definitive discussion of compositional techniques is difficult until further studies are made, but generally speaking most of the new chants were adaptations. The hymnographers set their new texts to well-known melodies, a representative example being the great, late 12th-century Olaf sequence *Lux illuxit laetabunda*, which honours the major patron and King of Norway, St Olaf II Haraldsson (ex.6). At least seven of its melodic phrases ('timbres') have been identified as direct borrowings from the repertory of Adam of St Victor (*fl* first half of the 12th century). Both Reiss (S1912) and Sandvik (S1941) believed that the anonymous author studied

in Paris, but Eggen (S1968, p.221) was probably correct when he concluded 'that the composer ... probably was a Norwegian, well versed in the international style of sequence melodies, [and] that he mainly leaned upon Anglo-French patterns instead of German ones'.

Plainchant, §8: Chant in northern and central Europe

(iii) Poland.

The evangelization of Poland began in 966 with the conversion of Duke Mieszko I, founder of the Piast dynasty that ruled the nation until 1386. With the erection of the first bishoprics in Poznań, Wrocław, Kraków, Gniezno and Kołobrzeg between 968 and about 1000, the Latin rite was introduced into Poland, particularly through Bohemia (see Schenk, S1969, 2/1987, pp.145ff).

A wide variety of chant sources survives in Polish libraries (lists of these manuscripts have appeared from time to time in the journal *Musica medii aevi*). Feicht (S1965), in his survey of early Polish music, divided the development of chant into three historical periods: a Benedictine phase (968–1150), a Cistercian phase (1175–1230) and a Franciscan-Roman phase (after 1240). Węcowski (S1968) showed that south-German musical practice strongly influenced the early Benedictine books. German neumatic notation is found in the sacramentary of Tyniec (*PL-Wn* 302) copied in Cologne in about 1060; the *Ordinarius pontificalis antiquus* copied in the archdiocese of Salzburg at about the end of the 11th century (*WRk* 149); the Evangelarium of Płock (*Kz* 1207) of about 1130; and the *Missale plenarium* (*GNd* 149; facs. in Biegański and Woronczak, S1970–72) from Niederaltaich, dating from between 1070 and 1131. Among the oldest known Polish chants are those for St Adalbert (Wojciech), consecrated Bishop of Prague in 982. These include his metrical Office *Benedic regem cunctorum*, the antiphon *Magna vox laude sonora*, and the sequence *Annua recolamus sancti Adalberti gaudia* commemorating the translation of his relics to Rome in 1000. The edition by Kowalewicz, Morawski and Reginek (S1991) of hymns in Polish sources contains 71 breviary hymn tunes set to 159 texts, including the important *Gaude mater Polonia*, dedicated to St Stanislas, bishop of Kraków (inaugurated 1072), martyr, and the first Pole to be canonized (1253).

The first Cistercian monasteries in Poland were founded in about 1149 at Brzeźnica-Jędrzejów, Łąd and Lekno, but their reformed liturgy and chant seems to have had little impact on established diocesan use and remained confined to the order. Several important 13th- and 14th-century music manuscripts (*PL-Pa* 69; *PE* 118–19, 156–204, *L* 13, *L* 21, *L* 35; *WRu* I.F.411–18) survive from the abbeys of Lubiąz (founded 1175), Henryków (1227), Paradyż (1234), Kamieniec Ząbkowicki (1239) and Pelplin (1258). A study by Morawski (*Polska liryka muzyczna*, S1973) of a set of 49 Cistercian sequences, found in seven graduals, indicates that they originated at St Gallen and other Benedictine monasteries in southern Germany.

At Kraków the Franciscans founded a house in 1237; at least six others followed during the next 20 years. The oldest surviving book in Poland used by the friars is the gradual of the Poor Clares convent in Kraków, copied in the period between approximately 1234 and 1260 (*PL-Kklar* 205).

A companion manuscript is the Franciscan gradual of Płock dating from about 1280 (*PLd* VI.3.5). Other significant noted manuscripts are in libraries in Stary Sącz, Gniezno and Kraków.

The pervasive influence of German and French elements in medieval Polish liturgy and music has been demonstrated by Pikulik in his general survey of 475 sequences from 26 diocesan and 23 monastic manuscripts (S1973). In addition to the Cistercian group, the Imbramowice and Kraków Premonstratensian sequences and the Franciscan repertory were formed in Bavaria and Switzerland. But among the Premonstratensian graduals from Wrocław and Czerwinsk and the Dominican books, French types dominate, especially those of Adam of St Victor. The writing of native sequences occurred mainly at the Jagellonian University in Kraków, founded in 1364. Most of the new metrical texts were set to well-known foreign melodies.

Active composition of patronal liturgies in Poland continued into the 17th century. In addition to the Office of St Adalbert, several *historiae* were composed commemorating the major patrons of Poland. The Office of St Stanislas, *Dies adest celebres* (AH, v, 1889/R, p.223), was written by a Dominican friar, Wincenty of Kielce (c1253–5); the Office of St Hedwig (Jadwiga), *Fulget in orbe dies* (AH, xxvi, 1897/R, p.86), dates from the end of the 13th century; and the Office of St Hyacinth (Jacek), *Adest dies celebres* (AH, xlva, 1904/R, p.115), was written by three Dominicans, Ezjasz of Lipnica (d 1609) and the friars Adam and Andrzej.

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(iv) Bohemia and Moravia.

The evangelization of Moravia began in 863, by SS Cyril and Methodius of the Byzantine Church, but the destruction caused by the Magyar invasions halted the progress of this Christianization. It was rather from Bavaria that Roman Christianity with its liturgy and music became established, the bishopric of Prague in Bohemia being created in 973 (archbishopric 1344), that of Olomouc in Moravia in 1063. Important monastic foundations also date back to the 10th century, for example, the Benedictine convent of St George (Jiří) in Prague in 967, followed later by the houses of the Premonstratensians (Strahov, Prague, 1140) and Cistercians (Sedlec, 1143). German chant traditions are, not surprisingly, evident in early sources of chant from Bohemia. German neumatic notation is found as late as the 14th century, although staff notation (Messine) was introduced by Vitus, dean of St Vitus's (Wojtěch's) cathedral, Prague, in the mid-13th century (examples in Hutter, S1930, 1931; Plocek, S1973).

Proper Offices for the national saints Adalbert, Procopius, Wenceslas and Ludmila have survived (Patier, S1970, S1986). Bohemia was strongly involved in the production of new Ordinary of Mass melodies, votive antiphons, and especially cantiones (see §6(v) above; see also Orel, S1922) in the 14th and 15th centuries, although from the surviving sources it is not always clear in some individual cases whether a piece originated in Bohemia or in south Germany or Austria. During the Hussite period large numbers of Latin chants were translated into the national language (surviving in *CZ-Pnm* II.C.7, the Jistebnice Cantional, from the 1420s). Another individual development is associated with the Utraquists from the

1540s, in whose books liturgical melodies are treated on the one hand to revision in syllabic style, on the other also to the addition of new melismas.

[Plainchant, §8: Chant in northern and central europe](#)

(v) Hungary.

The Christianization of the Magyars reached a critical stage in 955 with the baptism of Géza (reigned 972–97), prince of the Árpád dynasty, and his son and successor Prince Vajk, later St Stephen (István), king of Hungary (997–1038, canonized 1083). King Stephen founded ten bishoprics at Esztergom (Lat. Strigonium; Ger. Gran), Győr (Raab), Székesfehérvár (Stuhlweissenburg), Veszprém (Wesprim), Kalocsa, Bihar, Pécs (Fünfkirchen), Nyitra (Neutra), Vác (Waitzen) and Csanád. During the same period Benedictine monasteries were founded at Pannonhalma (Martinsberg), Bakonybél, and Pécsvárad (see Dobszay, 'Plainchant in Medieval Hungary', S1990). After tribal revolts in 1047 and 1063, Christianity was firmly established by St Ladislav (László; reigned 1077–95); Croatia and Dalmatia were brought under Hungarian control by his nephew Coloman (Kálmán) I (1095–1116). In an effort to retain a uniform Roman liturgy, the Hungarian bishops in about 1100 prescribed the order of service in Bernold of Constance's *Micrologus de ecclesiasticis officiis*. Until 1630 two diocesan rites dominated the Hungarian liturgy: the primatial use at Esztergom and the archbishopric use at Kalocsa. The origins of these liturgies are believed to go back to about 1094.

The earliest surviving plainchant manuscripts in Hungary are notated in German neumes (see Szendrei, S1983, esp. 56–70, and 'Die Geschichte der Graner Choralnotation, S1988). They include a group of manuscripts copied shortly before 1092 and taken to Zagreb at about the time the diocese was founded in 1094 (see (vi) below). The oldest fully notated chant book from Hungary is a secular antiphoner, *A-Gu* 211 (Codex Albensis; facs. edn by Falvy and Mezey, S1963), from Székesfehérvár; dating from the first half of the 12th century, it shows strong south German influences, particularly of the Bavarian regions (Passau and Niederaltaich). The order of service seems to follow the Esztergom use.

Descriptive studies of other Hungarian chant sources have been made by Rajeczky and Radó (S1956, 2/1982), Szigeti (S1963), Radó (S1973), Szendrei (S1981) and Dobszay (S1985). Radó's *Libri liturgici manuscripti bibliothecarum Hungariae* (S1973) includes studies of the Pray Manuscript, a sacramentary dating from 1192–5 in Messine notation (no.2); nine missals from Pozsony (Pressburg, Bratislava) (nos.11–14, 27–9, 45–6); the 13th-century Missal of Hungary (no.6); the Vác Manuscript of 1423 (no.40); the missal of George Pálóczi, 1423–39 (no.41); the *Liber variarum cantionum* of 1516 (no.72); the Esztergom pontifical and antiphoner (nos.145 and 180); the Kaschau gradual (no.173); the graduals of Cardinal Bakócz and King Ladislav II (nos.171–2); and an antiphoner from Győr Cathedral (no.181). Facsimiles of the principal Hungarian chant books have been published: the Esztergom noted missal (ed. Szendrei and Ribarič, D1982) and the Esztergom noted breviary (ed. Szendrei, D1998); and Szendrei has transcribed the Esztergom gradual (D1990–93). The complete Hungarian antiphon repertory has been edited by Dobszay and Szendrei (D1999).

The earliest chants produced in Hungary by local poets and composers include an Office for St Stephen, *Ave beate Stephane*, for 20 August, in the Székesfehérvár Antiphoner (ff.114–114v); and three other Offices (ed. Falvy, *Drei Reimoffizien*, S1968): *Confessor Christi Stephane*, for St Stephen; *Laetare, Pannonia*, for Emeric, his son (*d* 1031); and *Fons aeternae pietatis*, for St Ladislav (canonized 1192). Two Offices for St Elizabeth of Hungary (canonized 1253), *Gaudeat Hungaria* and *Laetare Germania*, have also been edited (Haggh, O1995), but these did not originate in Hungary.

[Plainchant, §8: Chant in northern and central Europe](#)

(vi) Slovenia and Croatia.

In medieval Slovenia and Croatia, two Christian liturgies co-existed. The rural Slavonic rite was written in Greek-derived Glagolitic script dating from the 9th century and used particularly in northern Dalmatia (see Gamber, S1957; and Martinić, S1981). In the metropolitan cities a modern Cyrillic alphabet was frequently used with the Roman rite. The reconstruction of Slavonic chant has been largely based on chant sung today in the dioceses of Krk, Senj, Zadar and Šibenik. (See also [Glagolitic Mass](#), [Glagolitic chant](#).)

The Roman rite in Croatia, according to Grgić (S1970, pp.125–6), can be separated into two distinct zones each characterized by a distinct palaeographical tradition. Among the monasteries founded in the 11th century along the Adriatic coast, such as Kotor, Zadar, Šibenik, Trogir, Split and Dubrovnik, there is a strong south-Italian tradition emanating from Monte Cassino and Bari. The liturgy, musical notation and script are distinctly Beneventan (see [Beneventan chant](#)). On the other hand, Carolingian minuscule, German neumatic notation and their later Gothic counterparts dominated in Slovenia and other areas controlled by the German empire and Hungarian monarchy.

A considerable number of medieval liturgical manuscripts survive from this region; pioneer work in identifying them was carried out by Morin and Kniewald, but of special importance is the work of Vidaković (S1960), which shows how deeply Latin medieval notation penetrated into south-east Europe. The earliest manuscripts containing German neumatic notation are associated with the 'Zagreb' liturgy. These books were brought to Croatia from Hungary when the diocese of Zagreb was established in 1094, during the period when Ladislav I and Coloman (reigned 1095–1116) placed Croatia and Slovenia under Hungarian rule in 1096–7. The *Agenda pontificalis* of Bishop Hartwick (*HV-Zu* MR 165) originated at Győr in north-west Hungary; Hudovský (S1971) has shown that the musical notation was added at several stages during the 11th, 12th and 13th centuries. A benedictional (*Zu* MR 89) was copied at Esztergom before 1083 (see Hudovský, S1967) and a sacramentary (*Zu* MR 126) was taken to Zagreb from Hungary by Bishop Duh in the late 11th century.

Among the early Beneventan manuscripts, part of the 11th-century *Missale plenum* was copied at Monte Cassino and part in Dalmatia (see Hudovský, S1965). Specimens of Beneventan notation occur among the Exultet chants in three Gospel books: the St Mary's Evangelary (*GB-Ob* Can

lat.61), the Osar ('St Nicholas') Evangeliary (*I-Rvat* Borg.lat.339) and the St Simeon Evangeliary (*D-Bsb* theol.lat. 4° 278).

Plainchant

9. Chant in Latin America.

After the conquest of the ancient Amerindian nations of Peru, Mexico and the south-western part of the North America by the Spanish colonists, networks of administrative jurisdiction were set up by early 16th- and 17th-century missionary fathers. In many respects the ecclesiastical history of New Spain resembles the evangelization of Scandinavia and eastern Europe some five centuries earlier. At first liturgies and sacred music imported from the Old World were used, but these were rapidly supplemented and modified to harmonize with local native languages and customs. Despite the survival of much evidence, both direct and indirect, knowledge of this chant repertory is still superficial, no doubt largely because it has been regarded as one of the 'corrupt' post-Tridentine versions. Nevertheless, when viewed in its own historical and social setting, this chant has an interest of its own.

Plainchant sources used in the New World can be separated into three general categories: liturgical books with musical notation issued by well-known publishing houses in Italy, Germany, France, Spain and Portugal and introduced by the missionaries; chant books printed in the Americas, especially in Mexico; and manuscripts produced locally. About a dozen extant Mexican incunabula with plainchant melodies were printed before 1600, the earliest being the Augustinian ordinary of 1556 (see Spell, T1929; and Stevenson, T1966). In archival surveys of South American libraries, Spiess and Stanford (T1969) and Stevenson (T1970) have recorded no fewer than 350 extant plainchant manuscripts. However, since the primary interest of these scholars has been directed towards polyphonic music, their descriptions of chant books rarely go beyond brief notices. For example, in the Bogotá Cathedral archive there are '32 atlas-size plainchant choirbooks expensively copied on vellum between 1606 and 1608 by the professional music scribe and miniaturist, Francisco de Páramo' (Stevenson, T1970, p.3); and in the cathedral library at Puebla (Mexico) there are about 128 plainchant tomes with illuminations mainly by Lagarto (see Spiess and Stanford, op. cit., 27). Plainchant manuscripts are also found in other Latin American cities, including Mexico City, Quito, and Cuzco (Peru).

Even as late as the early 19th century, manuscript choirbooks were being produced in the Californian missions (see Ray and Engbeck, T1974). From 1769 until 1834, when they were secularized, a chain of 21 Franciscan missions flourished along the central coast of California (see Koegel, T1993). Among these interesting late sources, for example, is a Mass book compiled in 1831 by Padre Narcisco Durán (1776–1846) for the church of St Joseph at the Mission of S José (extract in fig.6). In his solicitous *Prologo* (Eng. trans. in da Silva, T1941, p.29), Durán explained his need to simplify plainchant melodies for the Amerindian neophytes. Graduals and offertories were considered too complicated and were not sung; most introits were derived from the melody of *Gaudeamus omnes*, the introit for the feast of the Assumption; and alleluias and communions were chanted

to several melodies of the 6th tone. In order to assist the singers, he laid down the rule that chant was to be accompanied in unison by instruments. With all the practical instincts of a good choir director, Durán recommended that the older, married, trained musicians be provided with 'domestic employment, such as weaving, shoemaking or smithying, in order to have them always on hand when there is singing or playing to be done'.

Plainchant

10. Developments from 1500 to 1800.

(i) Tridentine reforms.

(ii) Neo-Gallican reforms.

Plainchant, §10: Developments from 1500 to 1800

(i) Tridentine reforms.

In 1536 a bull of convocation was issued by Pope Paul III (pontificate 1534–49) convening the 19th Ecumenical Council of the Western Church, the Council of Trent (1545–63). The purpose of this Council, held in Trent (at that time Austrian), was to clarify doctrinal beliefs and legislate for disciplinary reforms within the Church as a reaction to the Protestant Reformation, in particular to combat the religious reforms of Luther, Zwingli and Calvin. Over a period of 18 years, 25 sessions were held in three separate sittings. Decrees relating specifically to church music were issued on 17 September 1562. The most important pronouncements appeared in the proceedings of session XXII, chapter IX, canon IX, which confirmed the sacrificial character of the Mass and Eucharist: *Decretum de observandis et evitandis in celebratione missarum* ('Decree concerning the things to be observed and to be avoided in the celebration of Mass'; see *Concilium tridentinum*, ix: *Actorum*, ed. S. Ehses, Freiburg, 1924, pp.962–3).

The bishops unanimously agreed in the September session: (1) that any simony, irreverence and superstition be banished from Mass; (2) that any unknown priest be forbidden to celebrate Mass; (3) that music be uplifting for the faithful; (4) that spoken words or sung liturgy be clearly intelligible; (5) that all music, whether for the organ or voices, which contained things deemed lascivious or impure ('lascivum aut impurum') be excluded; and (5) that all conversations, walking about, or distracting noise be repudiated during Mass. In Session XXIV (11 November 1563), Canon XII: *Decretum de reformatione lectum* (see *Concilium tridentinum*, ix: *Actorum*, ed. S. Ehses, Freiburg, 1924, p.984), rather vague instructions were issued that provincial synods could establish musical practices according to the local needs and customs of the people. The decrees relating to music that were adopted at the Council of Trent set out broad principles and instructions and were generally couched in negative language; they were not directly implemented by the Council itself, but were put into practice by a series of papal actions during the next 70 years up to 1634.

The initial attempts to introduce a uniform and universal recitation of the Office and Mass in accordance with the mandates of the Council were completed during the pontificates of Pius IV (1559–65) and Pius V (1566–72). In October 1563 a commission was established to reform the breviary and missal. Publication of the reformed Roman breviary was announced on 9 July 1568, and of the corrected Roman missal in a bull dated 14 July 1570. All dioceses were obliged to use the missal. (For a review of the

impact of the 1570 missal on south-German dioceses, see Opraem, U1995.)

It is generally accepted that the large repertory of medieval sequences was suppressed from the liturgy at this time. Only four were included in the Faletti-Variscum edition of the 1570 missal: *Victimae Paschali laudes* (written by Wipo, c995–c1050) for Easter and Easter week; *Veni Sancte Spiritus* (by Innocent III, pontificate 1198–1216) for Pentecost and Pentecost week; *Lauda Sion* (by Thomas Aquinas, c1225–74) for Corpus Christi; and *Dies irae* (by Thomas of Celano, d c1250) for the Commemoration of the Dead. Given this missal's chaotic publishing history (see A. Ward, *Ephemerides liturgicae*, cxi, 1997, pp.49–54), it is possible that different editions contain the sequence *Stabat mater* (by Jacopone da Todi, d 1306). Two important revisions of the 1570 Pian missal were issued: one in 1604 under Clement VIII (1592–1605), and the other in 1634 during the pontificate of Urban VIII (1623–44).

Once the new official liturgical texts had been proclaimed, efforts were begun to adapt standard chant melodies to them. On 25 October 1577 Palestrina and Annibale Zoilo were commissioned by Gregory XIII 'to purge, correct, and reform Gregorian chant', but their work was never completed (see Molitor, U1901–2/R, 297). In 1582 Giovanni Guidetti, a student and friend of Palestrina, published in Rome the first complete post-Tridentine chant book, the *Directorium chori ad usum sacrosanctae basilicae vaticanae et aliarum cathedralium et collegiatarum ecclesiarum*. It continued to be republished until 1750 and contained the basic elements for singing the Divine Office: cadence formulae, the principal psalms, hymns, versicles, short responsories, reciting notes for psalms, lessons, Gospels and prayers. A unique feature of the *Directorium* was Guidetti's use of proportional notation: the *semibrevis*, or diamond-shaped note, had the value of a half-*tempus*, the *brevis*, or square note, equalled one *tempus*, and the dotted *brevis cum semicirculo*, or square note surmounted by a pause sign, was equivalent to two *tempi* (see [fig.7](#)).

These rhythmic notes were frequently explained in later treatises and singing manuals on plainchant, such as G.C. Marinelli's *Via retta della voce corale* (Bologna, 1671/R); Lorenzo Penna's *Direttorio del canto fermo* (Modena, 1689); Andrea di Modena's *Canto harmonico* (Modena, 1690/R); Giuseppe Frezza dalle Grotte's *Il cantore ecclesiastico* (Padua, 1698); O. Rosa de Cairano's *Regole del canto fermo detto gregoriano* (Naples, 1788); and J.G. Mettenleiter's *Enchiridion chorale* (Regensburg, 1853). (On the instrumental accompaniment of plainchant from the 16th century, see §11 below.)

The most important chant book conforming to the reforms of the Council of Trent was the new Roman gradual. On 31 May 1608 Paul V (pontificate 1605–21) granted G.B. Raimondi printing rights, and six musicians were commissioned as editors – Felice Anerio, Pietro Felini, Ruggiero Giovannelli, Curzio Mancini, Giovanni Maria Nanino and Francesco Soriano. By 1611 the membership had dwindled to two members, Anerio and Soriano, both of whom, like Guidetti, had been closely associated with Palestrina. When Raimondi died on 13 February 1614 publication was transferred to the Medici Press in Rome; the *Graduale ... iuxta ritum*

sacrosanctae romanae ecclesiae cum cantu, Pauli V. pontificis maximi iussu reformatio ... ex typographica Medicea appeared in two volumes, in 1614 (*Temporale*) and 1615 (*Sanctorale*).

The Anerio-Soriano Medicean edition of the gradual strongly reflected 16th- and 17th-century humanist interest in the relationship between text and melody. The liturgical texts were revised to 'improve' the quality and character of the Latin, cadential patterns were reshaped, certain stereotyped melodic figures were associated with certain words, melodic clichés were introduced to 'explain' words, melodies were made more tonal by the introduction of the B♭; melismas were abbreviated, and accentual declamation was introduced to improve the intelligibility of the chanted text. For example, some typical melodic and tonal variants may be observed in the Medicean version of the first responsory for Easter Matins ([ex.7](#)).

During the interim period between the papal commission to Palestrina and the appearance of the Medicean gradual, various 'reformed' graduals were brought out by Venetian publishers, the first, by Gardano, in 1591, followed by a new version, by Giunta, in 1596. The latter became the basis of a Venetian chant tradition that continued into the late 18th century through successive editions by Giunta, Cieras, Baba, Baglioni and Pezzana. The texts were the standard ones of earlier centuries, although some were slightly revised in accordance with the new missal. By 1618 an independent 'reformed' gradual was issued in Ingolstadt, and a further one appeared in 1620 in Antwerp. By 1627 the first of a series of editions constituting a Parisian tradition had been published. Minor similarities are evident between certain traditions, but borrowings on a wider scale are generally rare. The importance of the Medicean gradual derived from Rome's position as an ecclesiastical centre, but its readings had little if any influence elsewhere. Various religious orders also created their own versions, in some cases much earlier than the date the reworkings were first documented. The different readings existed side by side with more traditional ones almost wholly rooted in 15th- and 16th-century chant practice. In general, Giunta and his Venetian successors pruned the medieval melodies most heavily, while greater floridity is evident in the sources from further north. Despite the appearance of many chant treatises describing a range of rhythmic values, only a few values are used in the practical manuals. The most frequent, apart from the standard square shape, is the diamond-shaped *semibrevis*; representing half the normal value, it was associated with weak syllables following accented antepenultimate or even earlier syllables.

The modern Roman breviary in use before the Second Vatican Council is substantially the *Pianum* of 1568 with the revisions it underwent under Clement VIII (1602) and Urban VIII (1631). The latter reform is particularly important in the history of plainchant, because it introduced significant recasting of the traditional Office hymns. Under the direction of four classically trained Jesuits, Famiano Strada, Tarquinio Galuzzi, Girolamo Petrucci and Matthias Sarbiewski, 952 corrections were made to the 98 hymns included in the breviary (see Lenti, U1993, p.31). In their zeal to restore classical metre and prose to the Latin texts, the revisers recast some hymns and in so doing created almost unrecognizable substitutes. These changes in the hymn texts were sanctioned by the Congregation of

Rites on 29 March 1629, and the newly revised *Breviarium romanum* was approved by Urban VIII (1623–44) on 25 January 1631 (see Lenti, op.cit., 32). The following example shows a single hymn in its original and revised versions (from Daniel, M1841–56/R, i, 239).

In defence of these revised Jesuit hymns, now often considered ‘decadent’, Pocknee (U1954, p.2) observed that ‘the later hymns have a rugged sincerity, a biblical tone, and a clear presentment of the facts of belief which more than atoned for the change of literary style’. Although the revised hymns were made obligatory for the Church at large, most of the monastic orders – the Dominicans, Benedictines, Cistercians, Carthusians and the Papal Chapel itself – rejected Urban’s revised hymnal and maintained the earlier forms.

The process of standardization that began at Trent has, unfortunately, often been misunderstood. The Council was, in fact, a truly conservative movement. No new liturgy was set forth (the terms ‘Tridentine Mass’ and ‘Tridentine Office’ are misleading); religious establishments throughout Europe were required to follow prescribed customs and normative usage as well as to use ‘corrected’ liturgical books. Furthermore, the intended musical reforms were not realized, for despite the official imprimatur affixed to most chant books – *Ex decreto Sacrosancti Concilii Tridentini restituti* – a bewildering variety of chant melodies continued to flourish for another 300 years.

[Plainchant, §10: Developments from 1500 to 1800](#)

(ii) Neo-Gallican reforms.

The French nationalistic tradition of relative independence from Rome in both political and ecclesiastical affairs has its roots in the early Middle Ages. During the 17th and 18th centuries a particularly strong surge of anti-papal feeling caused a widespread theological schism within the ranks of the French national church. The *Declaratio cleri gallicani* (19 March 1682), known as the ‘Four Gallican Articles’, was issued by the dissenting bishop Jacques Bossuet (1627–1704) and resulted in major changes in the liturgy and church music. In the diocese of Paris under Archbishop François de Harlay de Champvallon (1625–95), a revised ‘neo-Gallican’ breviary was published in 1680, followed by the antiphoner in 1681, the missal in 1684 and the gradual in 1689 (see Launay, U1993, p.292). In these books many of the standard liturgical formularies were suppressed and replaced with substitutes.

Even more radical editions appeared under Charles de Vintimille du Lac (archbishop of Paris, 1729–46), and these were adopted by more than 50 French dioceses. In the Vintimille edition only 21 original hymns were retained, although new hymns by contemporary hymnographers abounded: 85 by Jean-Baptiste de Santeuil (*d* 1697), nearly 100 by Charles Coffin (*d* 1742; see [fig.8](#)) and 97 by lesser-known French authors.

Closely associated with these neo-Gallican reforms was the introduction of a distinctive type of music known as the ‘chant figuré’, sung in a measured and ornamented style. The most important treatises explaining the performance of this measured chant were written by Guillaume-Gabriel Nivers, Léonard Poisson, Jean Lebeuf and François de La Feillée. In his

Méthode nouvelle pour apprendre parfaitement les règles du plain-chant et de la psalmodie, avec des messes et autres ouvrages en plain-chant figuré et musical (Poitiers, 3/1775, pp.96–116), La Feillée provided a detailed explanation of the types of notes and principles of performance. In addition to elision, tremolo, accidentals and prolongation signs, the basic note values were as follows: the *quarrées ordinaires à queue* (large square notes with a descending stem to the right); the *quarrées sans queues* (large square notes); the *demi-quarrées à queue* (small square notes with a descending stem to the left); the *demi-quarrées sans queue* (small square notes); the *grandes brèves* (large diamond-shaped notes); and the *petites brèves* (small diamond-shaped notes) (see Launay, op. cit., esp. 413–31, and pls.45–7).

Despite the outward simplicity of this metrical system, performance of *chant figuré* required sophisticated improvisatory skills, including tremolo, vibrato, portamento and ornaments. In order to maintain measure, the choirs were frequently accompanied in unison by a bass instrument, such as a serpent, ophicleide, bassoon, trombone, double bass etc. (see Lebeuf, U1741/R, p.177; and C. Burney: *The Present State of Music in France and Italy*, London, 1771, 2/1773/R, 10ff). Performance of this chant was highly expressive. Verses in the *Messe musicale* of La Feillée, which were sung by a soloist and a choir in alternation, indicate frequent shifts in tempo from *lent*, *lentement* or *gravement* to *gai* or *gracieusement* (see [fig.9](#)).

Another type of metrical plainchant was commonly practised in the neo-Gallican liturgy, ‘l’art du fleuretis ou Chant sur le livre’ (Lebeuf, U1741, p.110). *Chant sur le livre* (also termed ‘contrapunctum’, ‘descant’ or ‘fleuretis’) was counterpoint improvised at sight by trained singers to the melodies of the regular service books (see Prim, U1961). Responsories, antiphons and introits in particular were subject to this type of accompaniment. The plainchant melody was usually sung in strict measured cantus firmus style by strong bass voices accompanied in unison by a bassoon or serpent, while the florid descant melodies were improvised above it. Harmonic and metrical rules were set out in at least ten treatises, especially by Etienne Loulié, Sébastien de Brossard, René Ouvrard and Pierre-Louis Pollio (see Montagnier, ‘Les sources manuscrites’, U1995).

The Gallican plainchant practised between the mid-17th century to the second Restoration of the monarchy in France (1815–30) has been dismissed with hostility and ridicule, especially by 19th- and 20th-century Roman Catholic clerics and writers. Gallican hymnody, *chant figuré*, *chant sur le livre* and the reformation of the liturgy by humanists during the *ancien régime* have generally been epitomized as insipid, decadent and barbarous – ‘un chant étriqué, mesquin, pauvre, horriblement mutilé, une sorte d’habit d’arlequin composé de pièces décousues’ (N. Cloet: *Mémoire sur le choix des livres de chant liturgique*, Paris, 1856). In reality neo-Gallican plainchant is a large, self-contained corpus of music with its own historical and liturgical setting, deserving further detailed research.

See also [Neo-Gallican chant](#) and [Plain-chant musical](#).

11. Restoration and reform in the 19th century.

- (i) Early reform in France.
- (ii) Germany and the Cecilian movement.
- (iii) England and Ireland.
- (iv) The reformed editions of Solesmes.

Plainchant, §11: Restoration and reform in the 19th century

(i) Early reform in France.

With the Concordat of 7 October 1801 between Napoleon I and Pius VII (pontificate 1800–23) and later concordats of reconciliation (see Gaudemet and others, U1987, 17–29), the forces of separatism and secularism and the confiscation of Church property, onslaughts to which the Roman Church had been subjected during the Enlightenment, gradually subsided. The decline of such political and religious theories as Febronianism, Gallicanism, Josephinism, Jansenism and monarchical absolutism led to spiritual renewal and a golden epoch of ecclesiology during the 19th century.

The 40 years between the publication of Félix Danjou's *De l'état et de l'avenir du chant ecclésiastique en France* (Paris, 1844) and the *Liber gradualis* (Tournai, 1883) prepared by Dom Joseph Pothier marked a significant period of chant reform. With the success of the Ultramontane movement in France (see Moulinet, U1997), by the 1840s it was generally recognized that the Harlay and Vintimille chant books were unsuitable and needed to be replaced by books that once again conformed to the Roman liturgy. This need had been expressed three decades earlier by Choron in his *Considérations sur la nécessité de rétablir le chant de l'église de Rome dans toutes les églises de l'Empire français* (Paris, 1811). Despite repeated calls for unity, return to the old Tridentine use proceeded very slowly, diocese by diocese (see especially E.-G. Jouve: *Du mouvement liturgique en France durant le XIXe siècle*, Paris, 1860). Ecclesiastical officials and music scholars were sharply divided as to which chant melodies should be used. Many favoured a return to the early Medicean chant books; others considered that the chants in these books were debased in comparison with the ones in 11th-, 12th- and 13th-century sources in Guidonian notation. A third group defended the authenticity of the early neumatic manuscripts even though the latter were practically indecipherable at the time. Scholars and dilettantes of widely differing persuasions entered the debate, including Pietro Alfieri, Adrien de La Fage, Félix Danjou, Théodore Nisard (né Normand), Nicholas Cloet, Félix Clément, Nicholas Janssen, C.C. Bogaerts, Edmond Duval, Jules Tardif, Louis Lambillotte, Anselm Schubiger, Padre J. Dufour, Stephen Morelot, Augustin Gontier, Louis Vitet, Charles Vervoitte and Alexandre Vincent.

In 1847 Danjou discovered the important 11th-century tonary of St Bénigne de Dijon, *F-MOf* H 159 (facsimile in *PalMus*, 1st ser., vii–viii, 1901–5/R; see fig.10), a manuscript with unique, doubly notated melodies in French neumatic and alphabetical notations. A hand-copied transcription of the manuscript by Nisard (completed 1851; *F-Pn* lat.8881, formerly suppl. lat.1307) was used as the basis of the Reims-Cambrai *Graduale romanum*

complectens missas (Paris, 1851), which represents the first serious attempt to restore medieval chant to modern books. The editors, P.C.C. Bogaerts and E. Duval, defended their work in *Etudes sur les livres choraux qui ont servi de base dans la publication des livres de chant grégorien édités à Malines* (Mechelen, 1855), but reactions to the Reims-Cambrai editions were frequently sour. La Fage's *De la reproduction des livres du plain-chant romain* (Paris, 1853) is a thinly disguised polemic against the Reims-Cambrai gradual. Louis Vitet (*Journal des savants*, 1854, p.92) was astonished that a group of four notes in the Paris gradual of 1826 had been replaced in the Reims-Cambrai edition by a melisma of 48 notes. And Nisard ('Du rythme dans le plain-chant', U1856), defending his own conservative, post-Tridentine-style *Gradual et vespéral romains* (Rennes, 1855), considered impossible the 'radical and revolutionary' attempt to replace current chant melodies by a literal return to the 'chants of St Gregory', as the Reims-Cambrai edition proposed.

During the middle decades of the 19th century two terms, already in favour, were widely adopted by liturgical commentators: 'decadent', to describe any form, style or era of plainchant that ran counter to self-established theories of what constituted 'authentic' chant melodies and/or chant performance; and 'restoration' (Fr. 'restauration'), used to characterize efforts to restore plainchant to its proper place in the Roman liturgy, as for example, Michel Couturier in his *Décadence et restauration de la musique religieuse* (Paris, 1862), or Anselm Schubiger in *Die Restauration des Kirchengesangs und der Kirchenmusik durch das künftige allgemeine Concilium* (Zürich, 1869).

Another effort to restore Gregorian chant resulted in the publication by Louis Lambillotte of a facsimile of the late 9th-century cantatorium of St Gallen, CH-SGs 359. Although it was claimed that the engraved plates were authentic reproductions of the original neumes, they soon proved to be completely unreliable, and Lambillotte's posthumous *Graduale romanum* (Paris, 1857), ostensibly based on this manuscript, contained truncated melodies. As regards the printing of plainchant, it was a monk of the Cistercian abbey of Notre-Dame de Réconfort, Geoffroy de Marnef, who, according to La Fage (*Plain-chant*, ii, 1861, p.80), was the first French printer to make a special font of plainchant musical characters.

Three other pioneering works appeared in the mid-19th century: Cousse-maker's *Histoire de l'harmonie au Moyen-Age* (Paris, 1852/R), the first comprehensive review of medieval notations based on modern critical methods, which set a standard for subsequent serious palaeographical investigations of chant neumes and rhythm; Joseph d'Ortigue's *Dictionnaire liturgique, historique et théorique de plain-chant* (Paris, 1853/R), the first major dictionary of terms relating to plainchant, containing lengthy excerpts from the works of a wide variety of contemporary scholars, among them Nisard, Lebeuf, Fétis, Rousseau, Cousse-maker, Jumilhac, Danjou, Bains, Poisson, Forkel, Lambillotte, Brossard, Du Cange and Kiesewetter; and La Fage's *Cours complet de plain-chant* (Paris, 1855–6), containing the first substantial bibliography of plainchant sources – 282 items are classified according to printed liturgical books, music treatises and practical performance manuals.

An article in D'Ortigue's dictionary on the instrumental accompaniment of plainchant is particularly illuminating and holds a special place in the extensive literature on the subject (see Söhner, U1931; and Wagener, U1964). This practice was well known even at the time of Adriano Banchieri's *L'organo suonarino* (Venice, 1605, 2/1611, 3/1638/R) and assumed a major role in the performance of plainchant after the development of the thoroughbass in *stile nuovo* church music. A veritable deluge of practical manuals were published from the 17th century instructing the organist on the problems of rhythm, the choice and placement of chords, the use of homophonic and contrapuntal accompaniments, the rules for harmonizing each mode, the roles of intonation and cadential formulae, the use of embellishments and how to transpose (see [ex.8](#)).

In May 1860 over 50 people interested in plainchant reform attended a congress held at Erard's in Paris concerned with the restoration of plainchant and religious music (see *De la musique religieuse: Paris 1860 and Mechelen 1863 and 1864*, ed. T.J. de Vroye, Paris, 1866). 80 different chant books and manuals published mostly between 1854 to 1860 were presented for consideration, and topics under discussion included the true character of church music, plainchant accompaniment, the place of choral societies, the performance of church music in certain dioceses and the proper performance of liturgical chant.

In France the performance methods promoted by Louis Niedermeyer at his Institut de Musique d'Eglise (founded 1835) were printed in *La maîtrise: journal de musique religieuse* (1857–61) and in his *Traité théorique et pratique de l'accompagnement du plain-chant* (Paris, 1857, 2/1878; Eng. trans., 1905). These publications exerted considerable influence for over a century (see M. Galerne: *L'Ecole Niedermeyer*, Paris, 1928). Among the better-known 19th-century chant treatises are those by Bogler (1808), Schiedermayer (1828), Stehlin (U1842), Toepler (1848), Benz (1850), Stein (1853), Clément (1854), Nisard (1854, 1860), Gevaert (1856), Miné (1863), Labat (1864) and Hermesdorff (1865–7).

[Plainchant, §11: Restoration and reform in the 19th century](#)

(ii) Germany and the Cecilian movement.

During much of the 19th century the emphasis on church music in Germany was confined largely to the development of church choirs and the revival of Renaissance and Baroque polyphonic music; it was at this time that the Palestrina cult began to flourish under such advocates as A.F.J. Thibaut, Giuseppe Baini and Carl von Winterfeld (see Comes, W1974–5; and W. Kirsch and others, eds.: *Palestrina und die Kirchenmusik im 19. Jahrhundert*, Regensburg, 1989). With the appointment in 1830 of Karl Proske as a canon of the Alte Kapelle in Regensburg, that city soon became the centre of this revival activity in Germany. Important editions of the polyphonic masters appeared in Proske's *Musica Divina* (Regensburg, 1853–76/R) and *Selectus Novus Missarum* (Regensburg, 1855–61/R), and in Franz Commer's *Collectio Operum Musicorum Batavorum Saeculi XVI* (Berlin, 1844–58), *Musica Sacra* (Berlin, 1839–42, continuing as *Selectio Modorum*, 1860–87) and *Cantica Sacra* (Berlin, 1870).

Further reforms took place in the last third of the century with the rise of the [Cecilian movement](#), which had its roots in the scholarship of Proske and Commer (see W. Kirsch: 'Caecilianismus', *MGG2*). In 1868 the Bavarian priest F.X. Witt founded the Allgemeine Cäcilien-Verein für Katholische Kirchenmusik; based initially in the German cathedral town of Regensburg, this organization, dedicated to the improvement of church music not only in Germany but throughout Europe and the Americas, advocated the performance of 16th-century polyphony, the Palestrina vocal style, and the reform of plainchant and organ playing. Witt propagated his theories in two music periodicals, the *Fliegende Blätter für katholische Kirchenmusik* (1866–) and *Musica sacra* (1868–), both of which he founded (see Lickleder, U1988). Cecilian societies were also founded in America, of which the most important centre was that in Milwaukee, Wisconsin, influenced by John Martin Henni (1805–81), first archbishop of Milwaukee, and John Baptist Singenberger (1848–1924), editor of *Caecilia: Vereinsorgan des Amerikanischen Caecilien-Vereins* (founded in 1874). (For a review of the Cecilian movement in Italy, see Moneta Caglio, U1983.)

Reform of the German plainchant books was carried out in publications by the firm of Friedrich Pustet in Regensburg, which had been granted a privilege (1 October 1868) by the Sacred Congregation of Rites in Rome to publish all the official chant books of the Church according to the Medicean edition. Accordingly, the new Regensburg gradual of 1871, edited by F.X. Haberl, was largely a reprint of the Medicean edition of 1614–15; the Pustet antiphoner of 1878 was based on two editions (Venice, 1585, and Antwerp, 1611). On 4 August 1871 Pius IX officially sanctioned the Pustet editions as the authentic form of Gregorian chant, a decree that was reaffirmed in papal letters (30 May 1873, 15 November 1878) and by decrees of the Sacred Congregation of Rites (26 April 1883, 7 July 1894).

[Plainchant, §11: Restoration and reform in the 19th century](#)

(iii) England and Ireland.

The revival of plainchant in England had begun during the 18th century with the Roman Catholic scribe and publisher John Francis Wade (1711/12–86). His manuscripts and printed books circulated widely throughout the London embassy chapels and among many aristocratic Catholic families. Wade's earliest works consist of hand-copied manuscripts and books with pre-printed staves and text onto and above which plainchant was notated by hand. Manuscripts dating from 1737 to the 1770s cover most liturgical functions. Wade's first printed books without plainchant were English–Latin vespers. Other plainchant scribes and publishers were active during Wade's lifetime, but those manuscripts that have survived from private aristocratic and embassy chapels are generally considered of inferior quality to Wade's. Printed sources include *The Art of Singing* (London, 1748) published by Thomas Meighan and *The True Method to Learn the Church Plain-Song* (London, 1748) published by James Marmaduke. James Coghlan introduced movable Gregorian type (previous publications were engraved) with *An Essay on the Church Plain Chant* (London, 1782), a work indebted to Wade and perhaps wrongly attributed to Samuel Webbe the elder.

In the 19th century the revival continued unabated with the works of the Catholic publisher Vincent Novello, the earliest of which, *A Collection of Sacred Music* (London, 1811), included Gregorian arrangements of Samuel Wesley's texts. An abortive Wesley-Novello project to publish comprehensive Gregorian books is evidenced in letters, which also prove that Novello's arrangements were based partly on Wade. Novello's publications were superseded in the late 1840s by those of John Lambert.

In the Anglican Church, the plainchant revival was spawned by the Oxford Movement and the Cambridge Ecclesiological Society. The first significant publication was Alexander Reinagle's *A Collection of Psalm & Hymn Tunes* (London, 1839). Richard Redhead's *Laudes diurnae* (London, 1843) enjoyed brief popularity but was criticized for retaining Latin prosody at the expense of English accentuation. William Dyce's version of Merbecke's *The Book of Common Prayer Noted*, which was published in London in 1843, provides rules for good English prosody, although these are not always easy to apply in *The Psalter* (London, 1849), where notes are provided for each syllable of text only for examples of each tone, not for the complete Psalter.

The 19th-century English plainchant revival produced many aesthetic controversies. Anglican plainchant apologetics surfaced in music magazines such as *The Choir and Musical Record*, *The Musical Times*, *The Musical World* and *The Quarterly Musical Magazine*, and in religious periodicals such as *The British Critic*, *The Christian Remembrancer*, *The Ecclesiologist* and *The Parish Choir*. Concerns included English versus Latin rules of prosody, the nature of accompaniment, the social/moral role of Gregorian chant, and the use of English versus Roman sources. Catholic apologetics are found in *The Tablet* and *The Dublin Review* and receive a Christological context in the writings of Henry Formby.

The late 19th century saw an expansion of the English plainchant revival. In 1888 moves were made to found an English branch of the Cecilians out of the old Catholic Gregorian Association, and in the same year the Plainsong and Mediaeval Music Society met for the first time. In 1929 the Society of St Gregory was also founded to address issues relating to the Catholic liturgy. Owing in part to problems of applicability, 20th-century Anglican publications are varied in their reliance on Solesmes and other Continental scholarship. Catholic publications of the same period, unlike many of their 19th-century antecedents, derive from sources formally approved by Rome.

In Ireland, the Irish Society of St Cecilia was founded by Nicholas Donnelly in 1878. His ideas on reform, as well as those of Witt, were circulated by means of his periodical *Lyra ecclesiastica* (1878–93) (see Daly, U1993). Early plainchant books published in Ireland included an *Officium defunctorum cum suo cantu* by Patrick Wogan (Dublin, 1793) and *A Plain and Concise Method of Learning the Gregorian Note: also a Collection of Church Music, Selected from the Roman Antiphonary and Gradual* by Patrick Hoey (Dublin, 1800). Wogan also published *High Mass and Sunday Vespers as Sung in Most of the Different Roman Catholic Chapels throughout the United Kingdom* (1818) (see Zon, U1996; and also White and Lawrence, U1993).

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(iv) The reformed editions of Solesmes.

The major editions of chant books issued in the second half of the 19th century, the Reims-Cambrai gradual and antiphoner (1851 and 1852), the Nisard gradual (1857), the two editions of the gradual edited by Michael Hermesdorff (Trier, 1863 and 1876) and Haberl's Regensburg gradual and antiphoner (1871 and 1878), represent scholarly, 'Romantic' attempts to restore the pre-eminence of plainchant in the Roman liturgy. These books were, however, outflanked by a vigorous campaign to restore the melodies of the earliest chant manuscripts, a far more radical restoration than that so far attempted, and rejecting the outright revival of the Medicean gradual by Haberl. The restoration culminated in the editions issued by the Benedictine monks of [Solesmes](#) between 1883 and the end of World War I. From the time of the monastery's reconstitution in 1833 by Dom Prosper Guéranger (see Johnson, U1984), the monastic and liturgical renewal there reflected Ultramontane ideas – the centralization of Church government in Rome, the independence of the Church from secular authority and the infallibility of the Pope even in administrative decisions. Guéranger rejected neo-Gallicanism, and his views on 17th- and 18th-century liturgy and music, expressed in particularly negative terms in the *Institutions liturgiques* (Paris, 1840–51, 2/1878–85), formed the theoretical and philosophical basis of all subsequent chant reform by the Solesmes Benedictines.

Rousseau (U1945) and Combe (U1969), two historians of Solesmes, traced the beginnings of serious chant studies at the abbey to about 1856, when Dom Paul Jausions began transcribing the Rollington Processional, a 13th- or 14th-century English manuscript. This was nearly 20 years after the re-establishment of the monastery, at a time when the Reims-Cambrai editions were already in use. In 1860 Jausions was joined by Dom Joseph Pothier, destined to become the most respected figure in the restoration movement, and they began a laborious 20-year project of preparing completely new chant books for the Solesmes Congregation based on early neumatic sources.

Like the other chant book editors (Bogaerts, Clément, Nivers, Hermesdorff and Haberl), Pothier published his own treatise (*Les mélodies grégoriennes d'après la tradition*, Tournai, 1880/R), in which he defined his general editorial policies and theories of restoration, explained the rudiments of neumatic and staff notation, and at the same time put forward an oratorical interpretation of rhythm. Gregorian notation had no fixed and absolute note values; therefore the chant was sung in a natural, non-metrical style. Organization of the melody was controlled by two oratorical determinants: the tonic accent of the Latin text and the natural divisions of the text into words and phrases. Pothier's ideas were influenced by the *Méthode raisonnée de plainchant: le plain-chant considéré dans son rythme, sa tonalité et ses modes* of Abbé Augustin Gontier (Paris, 1859).

A striking feature of Pothier's *Liber gradualis* of 1883, apart from its typically romantic preface referring to Pope Gregory the Great as author of the Roman gradual, is its distinctive musical notation. Under Pothier's direction new musical type was engraved by Desclée, Lefebvre & Cie in

Tournai, Belgium. The hybrid design of these typographical neume characters was modelled on the notation of 13th- and 14th-century French manuscripts. Special ornamental signs representing the *quilisma*, *cephalicus* and *epiphonus* were adapted from pre-13th-century Guidonian practice (see Schmidt, U1895–6). An explanation of how to perform these neumes has been frequently included in introductions to the Solesmes chant books, such as the modern *Liber usualis*. The Pothier-Desclée-Solesmes font, which is noted for its diversity of type characters and its ability to depict liquescent neumes (see [fig.11](#)), is still used by some scholars for contemporary transcriptions of early plainchant notations. But there is also a tendency to move away from the Solesmes font to the use of isolated black note heads without stems (see Hiley, C1993).

The modern era of plainchant palaeography began in 1889 with another Solesmes enterprise, the series Paléographie Musicale: les Principaux Manuscrits de Chant ... Publiés en Fac-Similés Phototypiques (PalMus; see Solesmes, §4). This was the first significant attempt to adapt the new technology of photography to the study of plainchant notation. The manuscripts were not always reproduced in their entirety; paraliturgical sections, for example, were omitted.

A century before the Paléographie Musicale began to appear, engraved specimens of neumes were used as illustrations, some on polychromatic plates, by Gerbert, Jumilhac, Martini, Hawkins, Forkel, Burney and others; like the unusable Lambillotte ‘facsimile’ of *CH-SGs* 359, however, these hand-made imitations could not match the accuracy of the later photographic reproductions.

The final decree by the Sacred Congregation of Rites supporting Haberl’s Regensburg edition of the chant books, the *Quod sanctus Augustinus*, appeared on 7 July 1894, and by 1901 Pustet’s privilege to publish the official chant books had been withdrawn. Among the last Pustet publications was the Regensburg-New York-Cincinnati missal of 1889 whose title publicized the earlier reforms of the Council of Trent and those made under Pius V (pontificate 1566–72), Clement VIII (1592–1605), Urban VIII (1623–44) and Leo XIII (1877–1903). The revocation came at the culmination of a complex and often bitter struggle between factions supporting the Allgemeine Cäcilien-Verein on the one side and the Benedictines of Solesmes on the other. The dispute seen from the Solesmes position was chronicled in detail by Combe (U1969), and Haberl’s lengthy first-hand account (U1902) remains an invaluable source for understanding the other point of view.

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12. 20th-century developments.

Leo XIII had long maintained a benevolent attitude towards Haberl and Pustet, but even before the pope’s death in 1903 there was a move to replace the Pustet chant books with those of Solesmes, and his successor Pius X (pontificate 1903–14), almost immediately after being elected, took decisive action. In his famous *motu proprio* of 22 November 1903, *Tra le sollecitudini*, Pius X defined the nature and kinds of sacred music, the role of singers, the use of instruments in worship and the length and performance of church music. The highest type of sacred music was the

ancient chant of the liturgical manuscripts 'which the most recent studies [i.e. those of Solesmes] have so happily restored to their integrity and purity'. He also encouraged the use of classical polyphony and permitted 'figured music' and *falsobordoni* on certain occasions.

Within two months of the appearance of the *motu proprio*, on 8 January 1904, the Congregation urged that the traditional chant be introduced as quickly as possible; the Vatican edition was officially announced during a general congress held between 4 and 9 April 1904. A second *motu proprio* of implementation was issued on 25 April 1904 stating that publishing rights for the new books would remain with the Vatican; that the restored melodies should conform to the ancient codices; that a special commission of ten members (with Pothier as president) and ten consultants should be appointed to supervise the new editions; and that the monks of Solesmes were to be entrusted with the editing of the music. Despite repeated clashes within the commission over editorial policies and the loss of editorship by Solesmes, three major Vatican chant books were published: the *Kyriale seu ordinarium missae* (1905), the *Graduale sacrosanctae romanae ecclesiae* (1908) and the *Antiphonale sacrosanctae romanae ecclesiae* (1912).

Once the kyriale had been published (see Grospellier, U1905–06), the differences of opinion that divided the commission reached public notice. Dispute centered largely on the antiquity of the manuscripts used to prepare the editions. The 'archaeological school' (Solesmes) insisted that the readings be taken from the oldest accessible sources, whereas the 'traditionalists' (such as Pothier, Gastoué and Peter Wagner), considered it important that the choral tradition of the late Middle Ages also be represented. Since the criteria adopted by the commission favoured the traditionalist position and inclined more to practical wisdom than to abstract theory, manuscripts representing various national practices were used, some dating from as late as the 14th and 15th centuries. The diversity allowed in the Vatican edition exposed the commission to criticism on the most fundamental aesthetic level.

Besides the problems of determining the authenticity of the restored melodies, there was the difficulty of the restoration of the melodies' original rhythmic structure. By the mid-19th century many scholars, including Fétis, Coussemaker, Danjou, Nisard, Vitet, La Fage, Cloet, Lambillotte, Vincent, Jumilhac and Baini, had faced this problem. And even at this time opinion was divided as to whether chant should be performed in a free oratorical manner without measured note values, or according to some metrical scheme. Between 1895 and 1914, just as the Vatican editions were being prepared, argument among scholars on this matter was at its most intense.

The early mensuralists, among whom were Hugo Riemann, Antoine Dechevrens, Ludwig Bonvin, Georges Houdard, Oskar Fleischer, Eduard Bernoulli and Peter Wagner, conjectured that chant was sung to notes of unequal value that usually bore a proportional 2:1 relationship. The results of their rhythmic interpretations, however, were widely divergent. In the editions of Dechevrens a large number of notes are reduced to the status of rapid ornaments (U1902/R). Many of the rhythmic interpretations rely to a greater or lesser extent on the sophisticated detail in the notation of the

early manuscripts from St Gallen (*CH-SGs* 359, 339), Einsiedeln (*E* 121) and Laon (*F-LA* 239), which indicate rhythmic, dynamic or agogic aspects of performance. This was also one of the principal sources of disagreement between Pothier and Mocquereau, Pothier regarding the notation as a local, passing phenomenon, Mocquereau arguing that it was an essential element of the earliest recoverable state of Gregorian chant. In accordance with Pothier's views, the Sacred Congregation of Rites authorized the use of one uniform musical notation in the Vatican editions (11 and 14 August 1905, 14 February 1906, 7 August 1907, 8 April 1908); the addition of certain rhythmic signs was tolerated only under exceptional circumstances.

In 1905, the same year that the Vatican *kyriale* appeared, the firm of Desclée published a *Kyriale seu ordinarium missae cum cantu gregoriano ad exemplar editionis vaticanae concinnatum et rhythmicis signis a solesmensibus monachis diligenter ornatum*, which reflected the rhythmic theories of Dom André Mocquereau. The basis of the 'méthode bénédictine' advocated by Solesmes, which stood in direct opposition to mensuralist theories, was set out by Mocquereau in *Le nombre musical grégorien* (1908–27). While retaining Pothier's basic ideas of free rhythm, Mocquereau developed an intricate theory of rhythmic motion deriving from the free binary and ternary metres of Greek and Latin rhetoric, although he was careful to point out that Gregorian rhythm was specifically musical and independent of speech rhythm. He denied a distinction between the *punctum* or *virga*, either in terms of their duration or their intensity: the *punctum* represented a low-pitched sound, not a quaver, and the *virga* was a higher-pitched note, not equivalent to a crotchet. Two types of pulse, basic and composite, comprising one, two or three notes, were the constituent members of the melodic phrase. In the Solesmes editions these pulses were indicated by special notational signs – the vertical and horizontal strokes and bars, the rhythmic point (*punctum mora*), and the comma (a short breath mark). The rhythmic movement of these pulses was affected by dynamic modifications, the contrasts of 'élan' and 'repos', which can be compared roughly to upbeat (*arsis*) and downbeat (*thesis*). As a practical aid, Mocquereau devised cheironomic gestures in the form of undulating lines that were sometimes superimposed on the melodies to depict the ebb and flow of the *arsis* and *thesis* movement (see [fig.12](#)).

Although much labour and 'Romantic' scholarship went into the preparation of the Pothier, Vatican and Solesmes chant books, the latter cannot be considered critical editions in any sense, because they lack commentaries and do not specify the manuscript sources of each melody. Special collections, such as the Solesmes *Variae preces* (1896) and Carl Ott's *Offertoriale* (1935) (see Steiner, K1966, p.164), provide some clues to the sources. However, the modern chant books are by and large functional compilations. To the inexperienced student, these books can easily seem to possess an absolute authority, both musically and liturgically, and can stand as formidable barriers to a true understanding and appreciation of the immense diversity of medieval chant. Such an understanding may be further impeded by the widespread use of textbooks based almost entirely on these publications (for example, Apel's *Gregorian Chant*, C1958).

In the later decades of the 20th century an offshoot of the Solesmes school emerged whose adherents associated themselves with the palaeographic

theories of the Solesmes Benedictine monk Dom Eugène Cardine (1905–88). This is the field of Gregorian semiology ('Sémiologie grégorienne'), which extends and modifies the earlier work at Solesmes on the rhythmic detail of the early neumed manuscripts. The principal features of this detail reside in the use of supplementary strokes (*episemata*) attached to the St Gallen neumes, letters ('significative' or 'Romanus' letters) complementing the neumes, the modification of normal neume shapes to indicate peculiarities of delivery, and the way in which notes are grouped (reflected in the 'coupure neumatique', or 'neumatic break'). The wealth of detail is indeed impressive. For example, Smits van Waesberghe (J.i 1936–42, ii, p.250) reported that over 32,300 rhythmic letters occur in *CH-E* 121 (facs. in *PalMus*, 1st ser., iv, 1894/R), over 4100 in *SGs* 359 (*PalMus*, 2nd ser., ii, 1924/R) and over 12,900 in *SGs* 390 and 391 (*PalMus*, 2nd ser., i, 1900/R).

The new investigation of these rhythmic signs is important in two respects: firstly, it has stimulated considerable interest in close reading of primary sources; second, and perhaps more fundamentally, it may contribute to a better historical and musicological understanding of early chant. Semiotics has gained widespread popularity in other fields of music (see J.-J. Nattiez: 'Reflections on the Development of Semiology in Music', *MAn*, viii, 1989, pp.21–75; and J.M. Joncas: 'Musical Semiotics and Liturgical Musicology: Theoretical Foundations and Analytic Techniques', *Ecclesia orans*, viii, 1991–2, pp.181–206); but despite the extraordinary claims made for Gregorian semiology, not least by Cardine himself – 'semiology is the entrance necessary for all knowledge of Gregorian chant' – it is probably still too early to assess its practical implications. Most semiological chant research is published in *Etudes grégoriennes*, *Rivista internazionale di musica sacra*, *Beiträge zur Gregorianik* and *Studi gregoriani*.

A development of great importance in the history of Western plainchant began on 4 December 1963 when the Second Vatican Council (11 October 1962 to 8 December 1965) promulgated its first official document 'The Constitution on the Sacred Liturgy' (*Acta apostolicae sedis*, lvi, 1964, pp.128–9). Outwardly, the article in chapter 5, 'Of Sacred Music', seems very similar to earlier 20th-century legislation on church music, such as Pius X's *Tra le sollecitudini* of 22 November 1903 (*Acta sanctae sedis*, xxxvi, 1903–04, pp.329–39); the *Divini cultus sanctitatem* of 20 December 1928 (*Acta apostolicae sedis*, xxi, 1929, pp.33–41); the *Mediator Dei et hominum* of 20 November 1947 (*ibid.*, xxxix, 1947, pp.588–91); the *Musica sacra disciplina* of 25 December 1955 (*ibid.*, xlvi, 1956, pp.5–25); and the *Instructio de musica sacra et sacra liturgia* of 3 December 1958 (*ibid.*, l, 1958, pp.630–63). Gregorian chant is extolled in fashionable 19th-century jargon, and acknowledgment is given in the manner expected to sacred polyphony, the typical editions, the use of the organ and the role of the modern composer (Articles 113, 116, 117, 120, 121).

Nevertheless, the true intent of liturgical renewal expressed elsewhere in the Constitution is scarcely traditional. Faced with an increasingly secularized society, the Council sought to retain the allegiance of the faithful by endorsing a new pastoral theology of 'active participation' ('actuosa participatio'; see Articles 14, 21, 30 etc.). Unlike the reforms brought about by the Council of Trent, which were conservative in that they

sought to standardize and retain existing liturgical practice throughout Europe, the reforms of the Second Council have been regarded by many as essentially contrary to any form of liturgical development known in the past. Fundamental changes have taken place that have profoundly affected the nature and function of traditional Gregorian chant: vernacular languages have largely replaced Latin (Articles 36, 54), completely new liturgical formularies have been introduced, and the structures of the Mass, Office and the liturgical year have been revised (Articles 50, 107 etc.). (See [also Liturgy of the Hours](#), and [Ordo cantus missae](#).)

Despite the *Instructio de musica in sacra liturgia (Acta apostolicae sedis*, lix, 1967, pp.300–20) issued by the Sacred Congregation of Rites on 5 March 1967 to implement the articles of chapter 6, a widespread debate over the democratization of church music continues. Some regard the juridical documents on sacred music published since 1900, the Vatican and Solesmes chant books and later liturgical publications (such as the Roman gradual of 1974, the *Graduale triplex* of 1979 and the *Psalterium, cum cantu gregoriano* of 1981) as out of touch with the realities of the post-Conciliar period. Others regard the widespread promotion of the type of 'liturgical' music exemplified by songs in popular idiom, often with a strong socio-political message, slender theological content and variable musical and literary merit, as utterly alien to the Church's heritage; in terms of its melodic and harmonic style, its circumstances of performance (generally young, untrained voices against an accompaniment of guitars, percussion, electronic keyboards etc.) and its secular ethos, much of this music is barely distinguishable from certain genres of pop music.

Given the periodic nature of liturgical reform – approximately every 60 years since the Council of Trent – one might predict that in about the year 2025 another Council will have to be called to deal with, among other things, the liturgical and musical chaos resulting from too liberal an interpretation of 'actuosa participatio' and from the virtual abandonment by the Church of its traditional musical patrimony. At that time it might be well to return some semblance of orthodoxy to the celebration of the liturgy and to restore *cantus planus* to its central place within the Roman rite.

See [also Roman Catholic church music and Notation, §III, 1](#).

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- d: sources
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- h: other chant traditions
- i: oral transmission; beginnings of notation

j: notation
k: the proper and ordinary chants of mass and office, hymnody,
processional chants
l: theory
m: paraliturgical categories
n: liturgical dramas, planctus, marienklagen
o: studies of specific medieval masses, offices, feasts, hagiography
p: performance
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r: chant dialects, regional variants, institutions, personalities
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Plain-chant musical

(Fr.).

The reformed or newly composed chant of the 17th to 19th centuries in France, related to the Italian *canto fratto*. The decisive impetus came in the early 1630s from the Oratorians of the rue St Honoré, whose church was designated the royal chapel of the Louvre by Louis XIII, and whose superior conceived the idea of attracting the courtiers by introducing a new kind of chant combining features of the ecclesiastical and modern styles. This initiative resulted in the first collection of such chants – the *Brevis psalmodiae ratio* (Paris, 1634) by François Bourgoing, a member of the Oratory congregation. It was published with an approbation by Mersenne and contains new chants and simplified versions of known melodies; with rare exceptions, all the chants are syllabic. Resembling this work in its simplicity is Nivers' *Graduale romanum juxta missale*, the most extensive collection of *plain-chant musical*, published by Ballard in 1658. Originally intended for use by Benedictine nuns, it was subsequently reprinted several times for Benedictine and Augustinian nuns. Both the gradual and the alleluia for any given liturgical day are composed in the same mode, probably to ease the transition between these two consecutive chants and to impose a general sense of modal and tonal order on the Mass Propers. In 1665 Ballard published a set of *Leçons de Ténèbres en plein-chant musical composé dans le goût de M. Nivers* (Nivers may have coined the term). Four years later, Henry Du Mont brought out *Cinq messes en plain-chant* (Paris, 1669), of which the *Messe royale* kept its popularity throughout France well into the 20th century.

The first theoretical formulations appeared in *L'antiphonaire de Paris* (1681) and in Nivers' *Dissertation sur le chant grégorien* (Paris, 1683), although Nivers' work is more useful for understanding his philosophy of editing traditional melodies (*Graduale romanum*, 1697) than for divining his style of chant composition. Superfluous neumes and note-shapes were eliminated and durations assigned to the remaining ones, false intervals and abuses of prosody, such as neumes on short syllables, were corrected, melismas eliminated, accidentals (including the sharp) introduced, and rules for ornamentation and tempo established; in short, everything possible was done to bring what were understood to be corrupt melodies into conformity with the rules of quantity, pronunciation, expression and good taste. New melodies were freely invented in the same vein. Nivers justified his changes by detailed criticism of traditional melodies, and his attitude was reflected over half a century later in the title of a *Traité critique du plain-chant contenant les principes qui en montrent les défauts et qui peuvent conduire à le rendre meilleur* (Paris, 1749) by Cousin de Contamine.

The opening phrases of two introits, *Salve sancta parens* and *Nos autem*, illustrate some of the more intriguing aspects of *plain-chant musical*. [Ex.1a](#) is a simplified version, stripped of all but structural notes, of the more elaborate 'Gregorian' melody in [ex.1c](#); Nivers' version in [ex.1b](#) retains much of the Gregorian melody, but a leading note has been added on the second syllable of 'sancta' and there are half the number of notes on the first syllable of 'parens'. In [ex.2a](#) occasional structural notes are borrowed from the Gregorian melody in [ex.2c](#), but the complete introit ends on *d'*, thus transforming it into a mode 1 chant; Nivers' version in [ex.2b](#) confines itself to mode 4, but it bears little resemblance to the Gregorian melody, and its continuation is replete with raised leading notes and melodic

ornaments. Many of Nivers' chants, in fact, are unlike any other known versions. Innovations were to continue into the 18th century, and in later neo-Gallican graduals, for example, both melody and text were abandoned.

The chant was accompanied by the organ in harmony (examples of such accompaniments survive in *F-Pc Rés.476*, c1690, printed in *Livre d'orgue attribué à J.N. Geoffroy*, ed. J. Bonfils, Paris, 1974; and *F-V 1055* (60), compiled by Luc Marchand in 1772) or doubled by the serpent; it served as the melodic basis for organ versets with which it alternated (e.g. *La messe de 2. classe* in *Livre d'orgue de Marguerite Thiery*, ed. J. Bonfils, L'organiste liturgique, xxv, Paris, 1956, based on an original mass by Nivers). Chants were adapted and composed for the principal religious congregations, the tunes varying among places and dioceses. Nivers himself was charged with preparing Office collections for the Augustinians, Benedictines, and priests of the communities of St Sulpice and St Cyr. The French chants spread to dioceses in the southern Netherlands and Germany. As its popularity grew in the 18th century, the quality of *plain-chant musical* declined; by 1750 Léonard Poisson was complaining of 'un plain-chant baroque', and even Rousseau (*Dictionnaire*) preferred the traditional kind, in which he detected vestiges of the music of the Greeks. Nevertheless, the *Méthode nouvelle pour apprendre parfaitement les règles du plain-chant* (Poitiers, 1748) by F. de La Feillée went through edition after edition well into the 19th century, inspiring hostile polemics like that of D'Ortigue in his *Dictionnaire* (1853). The circle was closed when the new reformers, the Benedictines of Solesmes, with the zeal of a Viollet-le-Duc, 'gregorianized' original 17th-century chants by undoing the rhythm, removing accidentals and adding melismas.

See also [Neo-gallican chant](#) and Plainchant, §10(ii).

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DAVID FULLER/ROBERT GALLAGHER

Plainsong.

See [Plainchant](#).

Plainsong and Mediaeval Music Society.

English musical society. Its foundation in November 1888 (reported in the *Musical Times*, March 1889) marked an important stage in the revival in England of plainsong as music for use in the Anglican Church. Its declared aims were to form a centre for the dissemination of information, to publish facsimiles and translations of foreign works, and to form a catalogue of all plainsong and measured music in England dating from before the Reformation. H.B. Briggs was honorary secretary until 1901; Anselm Hughes became secretary in 1926, and was until his death in 1974 a leading figure in the society. More recently, the chair has been held by Derek Turner, Frank Llewelyn Harrison, John Stevens, Christopher Page and John Harper.

The society maintained a choir for several decades, but has laid chief stress on the scientific study of plainsong and medieval music. Its numerous publications have been its chief claim to importance. By 1959, when a list was published in Anselm Hughes's book of reminiscences, *Septuagesima*, nearly 70 had appeared. About half were either didactic essays on plainsong, including a translation of the first part of Peter Wagner's *Einführung in die gregorianischen Melodien*, or editions of plainsong with English text for modern use. Facsimiles were notably represented in W.H. Frere's *Graduale Sarisburiense* (1892–4), *Antiphonale Sarisburiense* (1901–24; with an important introduction) and the catalogue *Bibliotheca Musico-Liturgica* (1894–1901). Other early and important publications were *Early English Harmony* by H. Wooldridge and Anselm Hughes, an edition of the Old Hall Manuscript, Hughes's *Worcester Mediaeval Harmony* and Van den Borren's *Polyphonia Sacra*. A scholarly journal has been published annually since 1978, the *Journal of the Plainsong & Mediaeval Music Society*, since 1992 entitled *Plainsong and Medieval Music*.

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DAVID HILEY

Plaint

(Fr.).

See [Planctus](#).

Plainte [plaint]

(Fr.: 'moan', 'groan', 'complaint').

(1) A term used mainly in French music of the 17th and 18th centuries, or in music of that period in the French style, for a slow, expressive piece of lamenting character; unlike the [Tombeau](#), however, it was not necessarily associated with death. The most celebrated example is perhaps Froberger's *Plainte faite à Londres pour passer la melancholi* for harpsichord (c1662), which is marked to be played *lentement avec discretion*, i.e. with a sensitive and expressive rubato such as was also appropriate in the *tombeau*. Plaintes occur in J.C.F. Fischer's *Journal du printemps* (1695) and *Pièces de clavessin* (1696), both of which are markedly French in style. The plainte in the former (in DDT, x, 1902/R) occurs in the second suite and makes a feature of passages for three solo instruments alternating with full five-part orchestral writing: this almost gives the impression of an operatic scene in which the chorus intensifies the grief expressed by a group of soloists. François Couperin's *Dixième concert* (1724) contains a 'Plainte pour les violes ou autres instrumens' marked *lentement et douloureusement*: its effect is achieved largely through slowly reiterated pedal notes in the bass coupled with a languid melody. Pieces with the title *Les tendres plaintes* occur in Rameau (a rondeau for harpsichord in *Pièces de clavecin*, 1724) and his contemporary J.-B. Dupuits (for hurdy-gurdy and bass). That by Rameau was used again in his *Zoroastre* (1749), where it is intended to convey not the gentle pathos which this and other plaintes perhaps now suggest but something much more positive – the mood of Amélite 'overwhelmed with sadness'. The plaint in Purcell's *The Fairy Queen* (1692), 'O let me ever, ever weep', is introduced by Oberon's words

Sing me the Plaint that did so Nobly move,
When *Laura* Mourn'd for her departed Love.

In its use of a chromatic ground bass it borrows a common feature of the Italian lament. These examples show that the term 'plainte' is associated not with any specific form but rather with pieces employing particular techniques expressing sadness.

(2) Term used to denote particular ornaments; see [Ornaments](#), §7.

MICHAEL TILMOUTH (1)

Plaja, Alonso de

(fl 1500). Spanish composer. Only a single composition, *Regina coeli* (E-Bo 5; reproduced in H. Anglès: *La música española desde la edad media hasta nuestros días*, Barcelona, 1941, facs.21), is known. Its style and its appearance in a manuscript containing works by Isaac and Peñalosa, among others, suggest that Plaja was their contemporary. Each phrase opens with imitation; strongly marked rhythmic motifs with syncopations give the piece a popular air. The Kyrie and Gloria on the preceding folios attributed to 'Alonso' may also be by Plaja.

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ISABEL POPE

Plakidis, Pēteris

(b Riga, 4 March 1947). Latvian composer. He graduated from Valentins Utkins's composition class (1970) at the Latvian State Conservatory and worked as music director for the Latvian National Theatre (1969–74). Since 1974 he has taught composition and theory at the Latvian State Conservatory, where from 1991 he has been a professor. His favourite genre is the concerto for orchestra with solo group, and he has made free use of modernized forms of Baroque music such as the concerto grosso and other forms of instrumental dialogue. Purely musical ideas predominate over extra-musical ones, lending his work a neo-Classical and, in his early period, anti-Romantic disposition. Plakidis's stylistic base expanded in the 1980s, and the logic of Classically rational forms in his works conveniently balances the presentation of diverse musical ideas, Romantic ones included. His solo songs have gained attention for respecting the structure of modern Latvian poetry.

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ARNOLDS KLOTIŅŠ

Plamenac, Dragan

(*b* Zagreb, 8 Feb 1895; *d* Ede, The Netherlands, 15 March 1983).

American musicologist of Yugoslav origin. He developed an interest in music at an early age but took a degree in law at Zagreb before studying composition with Schreker in Vienna (1912) and Vítězslav Novák in Prague (1919), and musicology with Pirro at the Sorbonne and Adler in Vienna, where he took the doctorate in 1925 with a dissertation on Ockeghem's motets and chansons. At first he worked as a répétiteur and assistant conductor at the Städtische Oper in Berlin (1926–7); he then taught musicology at the University of Zagreb (1928), and became a corresponding member of the Yugoslav Academy of Sciences (1936). In 1939 he went to the USA as the Yugoslav representative to the IMS Congress in New York, and remained there after the outbreak of war. He became an American citizen in 1946. He was professor of music at the University of Illinois (1954–63) and visiting professor of music at the University of Pittsburgh (1964–5) and the University of California, Santa Barbara (1967). He was awarded fellowships by the Guggenheim Foundation and the National Endowment for the Humanities, and also held several offices in the American Musicological Society. He received the honorary doctorate of music from the University of Illinois in 1976.

Plamenac's research and publications centred on music of the 14th to 16th centuries and that of the Adriatic coastal areas in the Renaissance and the early Baroque period. His edition of the works of Ockeghem made possible for the first time a serious evaluation of this composer's position in the development of musical style in the second half of the 15th century; the thoroughness that characterized his work is shown by his continual revisions and enlargements of this edition. His research in the Burgundian chanson repertory is marked by an understanding both of the sources and of the music itself: in particular his important manuscript studies in this field helped to clarify problems about late 15th-century sources. The articles on and the edition of the Faenza Codex provided important insights into the practice of early 15th-century instrumental music.

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TOM R. WARD/R

Planck, Stephan

(*b* Passau, c1457; *d* Rome, 17 Feb 1501). German printer, active in Italy. He apparently worked with Ulrich Han in Rome; he came into possession of Han's business in 1478, issuing the first of 325 books in 1479 from 'the house of the former Udalricus'. Between 1482 and 1497 he used the earliest Roman plainchant type (that in Han's 1476 *Missale*) for eight music books – five missals (1482, 1488, 1492, 1494, 1496), two pontificals (1485, 1497) and a baptismal (1494). In addition he introduced 12 text types, some as early as 1479; he retained only the music type of his predecessor, adding a few characters of his own. Planck's ability as type designer and cutter, and his skill in setting the type for complicated melismatic chant, suggests he participated in creating the first music type in Italy.

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M.K. DUGGAN

Plancken, Corneille Vander

(*b* Brussels, 25 Oct 1772; *d* Brussels, 9 Feb 1849). Belgian violinist, clarinettist and composer. He studied the violin with Eugène Godecharles and Jean Pauwels and was admired as a virtuoso by Viotti, who also became his close friend. From 1797 until about 1817 he was solo violinist of the orchestra at the Grand Théâtre de la Monnaie in Brussels, and in 1820 the king, Willem I of Orange, appointed him first solo violin of the royal chapel, a position he held until the Revolution of 1830. He was also the conductor of the Société du Grand Concerts and the Société Philharmonique, as well as an excellent clarinettist. Known as the founder of the violin school made famous in the 19th century by De Beriot and Vieuxtemps, his pupils included L.-J. Meerts, André Robberechts and J.F. Snel. He composed several violin concertos and a clarinet concerto, none of which has survived.

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Planckenmüller, Georg.

See [Blanckenmüller, Georg.](#)

Plançon, Jean [Jehan].

See [Planson, Jean.](#)

Plançon, Pol [Paul-Henri]

(*b* Fumay, Ardennes, 12 June 1851; *d* Paris, 11 Aug 1914). French bass. A pupil of Duprez and Sbriglia, he made his début at Lyons in 1877. He first sang at the Paris Opéra in 1883 as Gounod's Méphistophélès, and remained there for ten seasons, taking part in the premières of Massenet's *Le Cid* (Count of Gormas) and Saint-Saëns's for 14 consecutive seasons (1891–1904), singing, besides his French and Italian roles, occasionally in German and even in English (as Friar Francis in the première of Stanford's *Much Ado About Nothing*). In 1893 he appeared for the first time at the Metropolitan Opera, returning as leading bass for 12 of the subsequent seasons there until his farewell to the house in 1908.

Judging by the recordings that survive, Plançon was the most polished singer of his time. His beautiful *basse chantante* had been admirably schooled, and his style was extremely elegant; his many recordings (1902–8) embody standards otherwise outside the experience of a present-day listener. Not only his flawless trills and rapid scales but his cantabile and

pure legato, as in 'Voici des roses' (*Faust*) and 'Vi ravviso' (*La sonnambula*), are exemplary.

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DESMOND SHAWE-TAYLOR/R

Planctus

(Fr. *plaint, complainte*; Ger. *Klage*; It. *pianto, lamento*; Provençal *planh*).

A song of lamentation. As a literary and musical genre it was widespread in the Middle Ages, both in Latin and in the vernaculars. There is evidence of the following types of planctus from the 9th century (classification from Dronke, 1970): (a) vernacular planctus to be sung by women; (b) dirges for the dead, especially for royal and heroic personages; (c) 'Germanic complaints of exile and voyaging'; (d) fictional, as distinct from real-life, planctus on classical or biblical themes. From the 12th century onwards, (e) dramatic or semi-dramatic laments of the Virgin Mary and (f) *complaintes d'amour* are common.

The earliest planctus for which music survives are in the manuscripts associated with the abbey of [St Martial](#) at Limoges: they include *A solis ortu usque ad occidua* (type *b*) on the death of Charlemagne in 814, written in staffless neumes without mensural indications (*F-Pn* lat.1154; 10th century); and in *F-Pn* lat.1139 (11th–12th centuries) there is a 'Lamentatio Rachelis' (see Coussemaker), which is a dramatic trope to the liturgical responsory *Sub altare Dei* (type *d*).

Pre-eminent among the 12th-century planctus are six by [Peter Abelard](#): the principal manuscript for them, *I-Rvat* Reg.lat.288, contains staffless neumes; his poetic subjects are laments of type *d*. Formally his planctus are related to the sequence (see [Sequence \(i\)](#)), two to the 'classical', four to the 'archaic' type. There is a close relation between the earlier planctus and sequences; indeed sequence melodies are sometimes named for planctus. From this relation arises another, between the planctus and the north French [Lai](#) of the 12th and 13th centuries: whichever came first, the 'Lai des pucelles' is sung to the same melody as Abelard's 'Planctus virginum Israel'; and the 13th-century (?) English *Samson, dux fortissime*, a dramatic lament with singing roles for Delilah and for a chorus (*GB-Lbl* Harl.978), is both formally and in melodic idiom related to the lai. (For more details of the planctus–sequence–lai complex, see Spanke, 1931 etc., and Stäblein, 1962.)

The principle of contrafactum, or writing words to a pre-existing melody, extends also to the Provençal planh: the planh is, then, a variety of the sirventes, with topical subject and with borrowed form and melody. The most famous troubadour planh, Gaucelm Faidit's lament on the death of Richard the Lionheart (*d* 1199), is, however, thought to have an original melody. Literary texts in this genre are assembled and classified in

Springer (1895); surviving music is available in the standard editions and anthologies (see [Troubadours, trouvères](#)).

The most important type of planctus in the 12th and 13th centuries is the *planctus Beatae Virginis Mariae*; it appears in all European countries (Wechssler, 1893, contains examples in Latin and seven vernaculars, not including English, for which see Taylor, 1906–7). The texts most commonly found are *Planctus ante nescia* and *Flete, fideles animae* (see Young, 1933, i, 496ff). The genre is non-liturgical; but planctus were certainly sung in church. At Palma (Mallorca), perhaps in the 13th century, laments were sung ‘by three good singers (‘a tribus bonis cantoribus’); later, in about 1440, at least six people took part, and their laments were sung ‘before the crucifix set up in the middle of the church’ (Donovan, 1958). Whether these ceremonies constituted a ‘play’ is not certain; but the importance of the planctus in liturgical drama is demonstrated by the centrality of the ‘complaints’ of the three Marys in plays of the Resurrection (see [Visitatio sepulchri](#)), of the Virgin Mary in the rarer Passion plays, of Rachel in plays of the Holy Innocents, and of Daniel in the Daniel plays. Earlier scholars (Chambers, Young) were inclined to see the origins of the Passion play in the *planctus Mariae*. This view is now questioned; the discovery of the extensive Monte Cassino Passion play from the 12th century with only the briefest planctus (Sticca, 1970) has increased doubt. See also [Medieval drama](#), §§III, 2(i); III, 3(iv).

The Waldensians, a Protestant minority originally from France, developed their own practice of singing *complaintes*, that were narrative songs on Biblical themes (see [Reformed and Presbyterian church music](#), §1, 4(i)).

The music of the dramatic or quasi-dramatic planctus was not taken directly from, or composed in imitation of, Gregorian chant. Its emotionalism often contrasts with the restraint of the chant and may derive rather from the *Totenklage* (dirge for the dead) tradition.

The term ‘planctus’ has also been applied to the emotional utterances typical of domestic laments, where they are often used as choral refrains. See [Lament](#).

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JOHN STEVENS

Plánický [Planitzky, Planiczky, Planiciczky], Josef Antonín [Joseph Anton]

(*b* Manětín, Bohemia, 27 Nov 1691, or Pilsen, c1690; *d* Freising, Bavaria, 17 Sept 1732). Czech composer. He may be identified with the son Jiří Josef born to Jaroslav Plánický, teacher and organist in Manětín, on 27 November 1691; but in a later document from Countess Maria Gabriela Lažanska (15 October 1720) he is called 'königlicher Kreys-Stadt Pilssen im Königreich Böhmen Patritius'. Countess Lažanska employed him as private tutor for her children and at her small court he met the composers Mauritius Vogt and Gunther Jacob. Probably he was a pupil of Vogt, who was a theorist. With high recommendations from the countess, Plánický travelled in October 1720 in Bohemia, Moravia and Austria. The presence of one of his compositions (a movement from a motet) in Göttweig Abbey suggests that he proceeded from Vienna to Germany, where in 1722 he seems to have been in Freising (now married; he arrived with his brother-

in-law, the court musician Ferdinand Notrupp, from Nuremberg). In the same year he applied for a post as tenor in the duke-bishop's musical establishment, and was engaged as both singer and instrumentalist, with the duty of teaching the boys in the seminary. His capabilities must have been considerable as in 1724 he was commissioned to write the opera celebrating a 1000th anniversary (although the establishment included the prominent composer J.J. Pez). The opera, *Zelus divi corbiniani ecclesiae frisingensis fundamentum*, performed on 7 October 1724, is now lost. Apart from documents regarding Plánický's finances nothing further is known of him except the date of his death, and most of his works were lost when the church archive was auctioned in 1803. In his only surviving work, a collection of 12 solo motets, *Opella ecclesiastica seu Ariae duodecim nova idea exornatae* (Augsburg, 1723; ed. in MAB, ii/3 (1968, 2/1988)), he emerges as a composer of considerable dramatic gifts skilled in writing for the voice.

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CAMILLO SCHOENBAUM

Planquette, (Jean) Robert

(*b* Paris, 31 July 1848; *d* Paris, 28 Jan 1903). French composer. He studied briefly at the Paris Conservatoire, gaining a *premier prix* for solfège in 1867 and a *second prix* for piano in 1868; he studied harmony under Duprato. His early works include piano reductions of operas and some songs, among them a set of 12 military songs, *Refrains du régiment*. Planquette sold these outright and thus failed to benefit financially when an instrumental arrangement by François Rauski of one of them, *Le régiment de Sambre-et-Meuse*, became one of France's most popular military marches. For the most part Planquette was forced to make such living as he could from playing the piano and composing songs for *cafés-concerts*. He had great success with a musical monologue, *On demande une femme de chambre*, sung by a leading entertainer of the day, Anna Judic.

His first one-act operettas were performed at the Eldorado music hall and the Délassements-Comiques, and it was while working as a *café-concert* pianist that he had the opportunity to write the operetta that was to bring him fame. *Les cloches de Corneville*, whose book was originally offered to Hervé, had over 400 consecutive performances after being produced at the Folies-Dramatiques in 1877 and reached 1000 performances within a decade. Its 'Legend of the Bells' was especially popular, and its success was repeated abroad, notably in London, bringing Planquette into

considerable demand. He was commissioned to write the one-act *Le chevalier Gaston* for the opening of the Monte Carlo Opera House in 1879; while for London he composed *Rip van Winkle* (1882), based on Washington Irving's novel. It has remained his second most popular work and is considered by some to be superior to *Les cloches*, though lacking its melodic quality. For London, too, he wrote *Nell Gwynne* (1884), and adapted *Les voltigeurs de la 32^{ème}* (1880) and *Surcouf* (1887) into *The Old Guard* (1887) and *Paul Jones* (1889) respectively.

The most notable of his later operettas was *Mam'zelle Quat'sous* (1897), but in France his new works after *Les cloches* were less well received and failed to rival the successes of Audran. Planquette was less prolific than other operetta composers of his time, but a more conscientious craftsman. This occasionally results in a lack of spontaneity and a tendency towards stereotyped patterns, but at his best Planquette had an attractive gift for rhythmic élan and melodic refinement. Far from finding the success of *Les cloches* oppressive, he was very fond of Normandy, where it was set. He had a villa, which he called 'Les cloches', built on the Normandy coast at Merville near Cabourg, where he became a municipal councillor. He was also a Chevalier de la Légion d'Honneur.

WORKS

(selective list)

stage

operettas unless otherwise stated; first produced, and vocal scores published, in Paris unless otherwise stated

Méfie-toi de Pharaon (1, J. Villemer and L. Delormel), Eldorado, 12 Oct 1872 (n.d.)

Paille d'avoine (1, A. Jaime, J. Rozale and A. Lemonnier), Délassements-Comiques, 12 March 1874 (?1895)

Le serment de Mme Grégoire (1, L.J. Péricaud and Delormel), Eldorado, 12 Oct 1874 (n.d.)

Le Zénith (1, A. Perreau), Eldorado, 24 April 1875

Le valet de coeur (saynète, 1, Péricaud and Delormel), Alcazar d'Eté, 1 Aug 1875 (n.d.)

Le péage (E. André), Théâtre de la Porte Saint Martin, 21 Oct 1876

Les cloches de Corneville (oc, 3, Clairville and C. Gabet), Folies-Dramatiques, 19 April 1877 (1877)

Le chevalier Gaston (1, P. Véron), Monte Carlo, Opéra, 3 March 1879 (1880)

Les voltigeurs de la 32ème (3, E. Gondinet and G. Duval), Renaissance, 7 Jan 1880 (1880); rev. as *The Old Guard* (H.B. Farnie), London, Avenue, 26 Oct 1887 (London, 1887)

La cantinière (3, P. Burani and F. Rybère), Nouveautés, 1880 (1881)

Les chevaux légers (1, Péricaud and Delormel), Eldorado, 15 Dec 1881 (1882)

Rip van Winkle (3, Farnie, after W. Irving), London, Comedy, 14 Oct 1882 (London, 1882); rev. as *Rip!* (H. Meilhac and P. Gille), Folies-Dramatiques, 11 Nov 1884 (1884)

Nell Gwynne (3, Farnie), London, Avenue, 7 Feb 1884 (London, 1884); rev. as *La princesse Colombine* (M. Ordonneau and André), Nouveautés, 7 Dec 1886 (1887)

La crémaillère (3, Burani and A. Brasseur), Nouveautés, 28 Nov 1885 (? only 2 songs pubd, 1886)

Surcouf (prol., 3, H. Chivot and A. Duru), Folies-Dramatiques, 6 Oct 1887 (1887); rev. as Paul Jones (Farnie), London, Prince of Wales, 12 Jan 1889 (London, 1889)
Captain Thérèse (3, G. a'Beckett, A. Bisson and F.C. Burnand), London, Prince of Wales, 25 Aug 1890 (London, 1891); Gaîté, 1 April 1901 (1901)
La cocarde tricolore (3, Ordonneau, after Cogniard brothers), Folies-Dramatiques, 12 Feb 1892 (1892)
Le talisman (3, A.P. d'Ennery and Burani), Gaîté, 20 Jan 1893 (1893)
Les vingt-huit jours de Champignolette (Burani), République, 17 Sept 1895
Panurge (3, Meilhac and A. de Saint-Albin), Gaîté, 22 Nov 1895 (Paris, 1895)
Mam'zelle Quat'sous (4, A. Mars and M. Desvallières), Gaîté, 5 Nov 1897 (1897)
Le fiancé de Margot (1, Bisson) (1900)
Le paradis de Mahomet (3, H. Blondeau), Variétés, 15 May 1906 (1906), completed by L. Ganne

other works

Some dramatic monologues, incl. On demande une femme de chambre (Véron) and La confession de Rosette: both 1876 (Paris, 1878)

Songs, incl. Refrains du régiment (Paris, c1870); dances

Several vocal scores of operas by various composers

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See also [Operetta](#).

ANDREW LAMB

Planson [Plançon], Jean [Jehan]

(*b* ?Paris, c1559; *d* after 1611). French composer and organist. On 8 July 1575 he was appointed organist at the collegiate church of St Germain-l'Auxerrois, Paris; although Jean Lesecq is known to have replaced him in the following December, he was recorded as still holding the post when he won the harp prize for his five-voice motet *Aspice Domine* and the *triomphe* prize for his seven-voice setting of the sonnet *Ha, Dieu que de filetz* in the St Cecilia competition at Evreux in 1578. From 1586 to 1588 he was organist at St Sauveur, Paris. In 1612 a 'Jehan Pinson' was described as 'marchant bourgeois de Paris et musicien' and about 53 years old.

Planson's prize-winning motet and sonnet were published in his *Quatrains du Sieur de Pybrac, ensemble quelques sonetz et motetz* (Paris, 1583) for three, four, five and seven voices; the collection is devoted mainly to 19 settings of Pibrac's moralistic *quatrains*, but also includes eight sonnets (five to texts by Belleau) and six motets. Four years later his four-voice *Airs mis en musique par Jean Planson parisien tant de son invention que d'autres musiciens* (Paris, 1587; ed. H. Expert and A. Verchaly, Paris, 1966) appeared; the collection proved so popular that further editions appeared in 1588, 1593 and 1595. In his dedication to the amateur musician Jean Louvet, for his 'relaxation and pleasure during these troubled times', Planson promised a sequel of settings of more serious texts. Both his collections reflect the influence of the musicians of the Académie de Poésie et de Musique, Joachim Thibault de Courville, Beaulieu, Fabrice Marin Caietain and Le Jeune, but he preferred poems in a pastoral, folklike vein (such as those by Belleau, La Roque and Jean Bertaut, who is the only poet named in the *Airs*) to the *vers mesurés* of Baïf and his followers. The texts of 32 of the 37 *airs* were published without music at Paris in 1597, and were reprinted several times in the early 17th century. Although the *airs* were printed in the conventional four partbooks the settings are strictly syllabic and homophonic, with the melodies (sometimes borrowed and often folklike) in the top voice. The musical phrases are short and well-defined, with each line of text marked off by a bar-line; the poetic metres are often dance-like (a number have typical branle structure) but of irregular lengths. Three of the *airs* were set for voice and lute in Emanuel Adriaenssen's *Novum pratum musicum* (RISM 1592²²) and another for lute solo in Jean-Baptiste Besard's *Thesaurus harmonicus* (RISM 1603¹⁵); a sacred contrafactum of *Puis que le ciel* appeared in *La pieuse alouette* (RISM 1619⁹). Planson also contributed two, more old-fashioned, four-voice chansons, *En m'oyant chanter quelquefois* and *Soyons joyeux*, to one of Le Roy & Ballard's anthologies (RISM 1583⁹); both were inspired by settings of the same texts by Lassus. He is reported to have harmonized seven dance melodies (by the violinist Michel Henry) for a feast of the Confrérie de St Julien in Paris in 1587 (see F. Lesure: 'Le recueil des ballets de Michel Henry (vers 1620)', *Les fêtes de la Renaissance* [I]: *Royaumont 1955*, pp.205–19, esp. 206–7). (For further discussion see *MGG1*, F. Lesure; Y. de Brossard: *Musiciens de Paris, 1535–1792* (Paris, 1965); and A. Verchaly: Introduction to *Jehan Planson: Airs mis en musique à quatre parties (1587)*, Paris, 1966.)

FRANK DOBBINS

Plantade, Charles-Henri

(*b* Pontoise, 14/19 Oct 1764; *d* Paris, 18/19 Dec 1839). French composer, cellist and teacher. As a youth he studied the cello, probably with J.-L. Duport; after his arrival in Paris he studied singing and composition with Langlé, the piano with Hüllmandel and the harp with Petrini. His first published works were sonatas for harp and collections of romances. These gained him recognition, and by 1797 he was music master at the Institut de St Denis. From 1799 to 1807 (and later, 1815–16 and 1818–28) he taught singing at the Paris Conservatoire; his most celebrated pupil there was Laure Cinti-Damoreau. Having become music master to Hortense de

Beauharnais, who later became Queen of the Kingdom of Holland through her marriage to Louis Napoleon, Plantade was appointed *maître de chapelle* at the Dutch court from 1806 to 1810. The apparent overlap between his activities at the Conservatoire and at court has been accounted for by a leave of absence from either the Conservatoire (Pierre) or from the court (Favre). Plantade was both singing master and stage director at the Paris Opéra from 1812 to 1815.

Until 1815 Plantade composed mostly stage works, but in 1816 he succeeded Persuis as music master to the royal chapel, a position he held throughout the reign of Charles X. In this capacity he wrote a number of religious works. With Cherubini and Lesueur, he supervised the musical events at the coronation of Charles X in 1825; these included performances of his *Te Deum* and *Regina coeli*, both of which were composed for the occasion. Plantade's music is consistent with French style at the turn of the 19th century. His formal background as a singing teacher is reflected both in the preponderance of vocal works in his output and the sympathetic quality of his melodies, which are pleasant, if undistinguished. Plantade's orchestral writing employs woodwind and brass with imagination. His instrumental passage-work is generally simple and scalar, but his overtures and arias often contain unexpected modulations. Although he favoured foursquare phrasing, only occasionally writing an irregular melodic phrase, he handled metre changes with skill.

Plantade's son Charles-François Plantade (*b* Paris, 14 April 1787; *d* Paris, 26 May 1870) studied at the Paris Conservatoire and became a civil servant in the Ministry of Fine Arts. He was involved with the founding of the Société des Concerts du Conservatoire in 1828, and later with that of the Société des Auteurs, Compositeurs et Editeurs de Musique. His compositions include romances, chansons and chansonnettes.

WORKS

stage

first performed in Paris

PFE Théâtre Feydeau

Les deux soeurs (oc, 1, [?P.G.] Pariseau), PFE, 22 May 1792

Les souliers mordorés (oc, 2, A. de Ferrières), PFE, 18 May 1793

Au plus brave la plus belle (oc, 1, L. Philippon de La Madelaine), Amis de la Patrie, 6 Oct 1794

Palma, ou Le voyage en Grèce (opéra, 2, P.E. Lemontey), PFE, 22 Aug 1797 (Paris, ?1798)

Romagnesi (opéra, 1, Lemontey), PFE, 3 Sept 1799

Lisez Plutarque (oc, 1), Montansier, spr. 1800

Zoé, ou La pauvre petite (oc, 1, J.N. Bouilly), PFE, 3 July 1800

Le roman (opéra, 1, E. Gosse), PFE, 12 Nov 1800

Bayard à la ferté, ou Le siège de Mézières (oc, 2, M.-A.-M. Désaugiers and [?M.-J.] Gentil), PFE, 13 Oct 1811

Le mari de circonstance (oc, 2, F.A.E. Planard), PFE, 18 March 1813 (Paris, ?1813)

other works

Sacred (many MSS in *F-Pc*): Messe de requiem (Paris, n.d.); 9 other masses; TeD,

?1825; several motets and other works, incl. at least 1 cant.

Other vocal: Recueil de romances et chansons, kbd acc., op.6 (Paris, 1796); 3 duos, hp/kbd acc., op.8 (Paris, 1796); Romances, kbd acc., bks 1–4 (Paris, 1796); Recueil de romances, kbd acc., op.13 (Paris, 1802); other collections of romances; at least 3 collections of nocturnes, 2vv

Inst: Sonate, hp, op.1, and others

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LAURIE SHULMAN

Planté, Francis [François]

(*b* Orthez, Basses-Pyrénées, 2 March 1839; *d* Saint-Avit, nr Mont-de-Marsan, Landes, 19 Dec 1934). French pianist. He made his début at the age of seven and won a *premier prix* in A.-F. Marmontel's class at the Paris Conservatoire in 1850. Several years later he returned there to study harmony with Bazin, winning a *second prix* in 1855. For a time he was an active performer in Parisian salons as a protégé of Liszt and Rossini and in chamber music concerts with Alard and Franchomme. After playing Beethoven's Concerto no.5 at the Société des Concerts du Conservatoire in 1861, he retired to the Pyrénées for ten years. He resumed his career in 1872, appearing regularly throughout Europe and Russia as soloist, concerto performer and chamber musician. From then on he was recognized as one of the greatest French pianists of the century. In 1886 he played Liszt's Concerto no.2 in A and Hungarian Rhapsody no.2 in Paris in the presence of the composer, who complimented him highly. His concerts could last from three to six hours, and he would sometimes discuss the music with members of the audience seated nearest to him. His only recordings, made in 1928, include seven Chopin études and works by Mendelssohn and Schumann. Despite his advanced age, they reveal an assured and spontaneous style, as well as the 'floating tone' for which he was famous.

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Plantin [Plantijn], Christoffel [Christofle, Christoph, Christophle] [Platinus, Christophorus]

(*b* ?nr Tours, c1520; *d* Antwerp, 1 July 1589). Flemish printer of French birth. By 1549 he was in Antwerp, becoming a citizen and a member of the Guild of St Luke the following year. At first he worked as a bookbinder, but after an accident he became a printer in 1555. His combination of scholarship with business acumen made him the most prolific and important publisher of Antwerp during the 16th century. He published learned books of all kinds, including ones in specialized fields such as linguistics and science; many of the latter were illustrated with fine copper-plate engravings. At one time he employed 160 men and had 22 presses in operation. He sent books all over Europe and visited the Frankfurt fairs regularly.

In 1564 Plantin printed a French psalter with music, for which he had a royal privilege, but this book was later placed on the Index of prohibited books, as the religious troubles in the Low Countries intensified. As official printer to King Philip II of Spain, Plantin acquired a monopoly in printing missals and breviaries for Philip's dominions. During the years 1570–76 he printed more than 50,000 service books, the majority of which were sent to Spain. Although he was outwardly a fervent Catholic, and on good terms with the authorities, there is evidence that Plantin secretly belonged to heretical sects of Anabaptists, and printed for them also. From 1576, the year of the 'Spanish Fury', Plantin experienced severe trading and financial difficulties, and in 1583 he moved to Leiden, leaving the Antwerp business in the hands of his two eldest sons-in-law and returning to Antwerp only when the city's siege was lifted in 1585. He died there four years later.

Apart from the liturgical books, printed with plainsong music types, Plantin originally had no plans to print music, which he considered a risky business. However, when Philip withheld the promised subsidy for a sumptuous antiphoner (planned as a companion volume to the polyglot Bible he had, printed between 1568 and 1573), Plantin began to print music to use the 1800 reams of royal format paper ordered specially for the project. The first volume that he printed, *Octo missae* by George de La Hèle (1578), also uses the large woodcut initials designed for the antiphoner and was sold at 18 florins, a high price for the time. Plantin guarded himself against financial loss by requiring composers whose music he printed to pay for some copies themselves – sometimes for as many as 100 or 150 copies. It is noteworthy that the composers whose music Plantin published were musicians of high standing either in Antwerp or in Philip's chapel in Spain.

At Leiden, Plantin had acquired the title of university printer, and when he returned to Antwerp in 1585, this title passed to his second son-in-law,

Frans Raphelengius (*b* Lille, 17 February 1539; *d* Leiden, July 1597), who took over the Leiden office. He printed no music, but as professor of Hebrew established Leiden as a centre of oriental printing. After his death, his two sons Christophe (*d* 1600) and Frans (*d* 1643) took over the business, though the title of university printer lapsed after 1600. The elder Frans and Christophe had become Calvinists, but the younger Frans remained a Catholic, journeyed to Italy, and after his brother's death published several books of madrigals by Cornelius Schuyt, town organist of Leiden (who had also travelled to Italy), and lent music type for an anthology of Italian madrigals (87 pieces by 37 composers) published in 1605 by H.L. de Haestens. Its final music publication was a volume of songs by Sweenlinck (1612) and the Leiden office closed in 1619. The Plantin types were also used in Haarlem for Sweelinck's last book of psalms, printed by H. Kranepoel in 1621, for Valerius's *Nederlandtsche gedenck-clanck* (1626) and for Padbruë's *Nederlandse madrigalen* (1631).

At Antwerp, Plantin's eldest son-in-law Joannes Moretus (Jan Moerentorf) (*b* Antwerp, 22 May 1543; *d* Antwerp, 26 September 1610) inherited the business. He completed the printing of Andreas Pevernage's chansons in four books, Plantin having died while the first was in the press. He printed some books of scholarship and a number of devotional books, and also published two volumes of music by Duarte Lobo. Moretus's sons, Balthasar (1574–1641) and Joannes (1576–1618), who succeeded him, published two books of masses by Lobo. In 1644 Balthasar Moretus the younger (1615–74), son of Joannes the younger, published Palestrina's *Hymni sacri*, a large folio choirbook dedicated to Pope Urban VIII.

Although the music output of Plantin and his successors was small in relation to their other printing, their careful documentation of all their business affairs, including music publication, is of great historical importance. The records at Plantin's house (now the Museum Plantin-Moretus, Antwerp) include lists of books and music he took to the Frankfurt fairs, records of all books bought and sold, founts of type commissioned by him and all his business correspondence. Although his music books were expensive compared with those of his Antwerp contemporary Phalèse, the records show that his publications sold regularly into the 17th century. The high quality of paper, ink and presswork which characterize all Plantin publications ensured his high reputation throughout Europe.

Throughout his life Plantin was a keen collector of typefaces, including music type. In his inventories, music type is listed from 1575 (when he had seven sorts), and on his folio type specimen from about 1579 three music types by H. Van den Keere of Ghent are illustrated: 'grande, moyenne et petite musique' (see illustration). Plantin also owned three founts of music type cut by [Robert Granjon](#), including one with round notes which, however, he appears not to have used. In 1565, he bought Susato's printing materials, including 'notte petite & notte grosse' and he also received some type from the firm of Phalèse in settlement of debt. There are 28 sets of matrices for music type in the museum. These comprise 12 double-impression plainsong types (including eight cut by Van den Keere and one by Granjon) and 16 single-impression types, of which two are plainsong, two cut by Granjon, three cut by Van den Keere, and nine others.

PUBLICATIONS OF PLANTIN AND HIS SUCCESSORS

excluding liturgical books

antwerp

Les pseumes de David (1564); G. de La Hèle: Octo missae, 5–7vv (1578); P. de Monte: Missa ... 'Benedicta es', 6vv (1579); J. de Brouck: Cantiones, 5, 6, 8vv (1579); C. de Navières: Les cantiques saints (1579); A. du Gaucquier: Quatuor missae, 5, 6, 8vv (1581); S. Cornet: Cantiones musicae, 5–8vv (1581); S. Cornet: Madrigali, 5–8vv (1581); S. Cornet: Chansons françoyses, 5, 6, 8vv (1581); A. de Pape: De consonantiis (1581); J. de Kerle: Quatuor missae, 5vv (1582); C. Le Jeune: Livre de mélanges (1585); P. de Monte: Liber I missarum (1587); D. Petri: Missa (1589), ?lost, listed in Plantin archive; A. Pevernage: Chansons, livre I [–IV] (1589–91); D. Lobo: Opuscula natalitiae noctis (1602); D. Lobo: Magnificat, 4vv (1605); D. Lobo: Liber missarum, 4, 5, 6, 8vv (1621); A. Chyliński: Canones XVI (1634); D. Lobo: Liber II missarum, 4–6vv (1639); G.P. da Palestrina: Hymni sacri (1644)

2 motets, 1 anon. (1595), 1 by C. Verdonck (1602), in historical works by J. Bochius

leiden

A.M.S. Boethius: Vande vertroosting der wysheyd (1585); C. Schuyt: Il primo libro di madrigali, 5vv (1600); C. Schuyt: Hollandsche madrigalen (1603); C. Schuyt: Hymeneo, 6vv (1611); C. Schuyt: Dodici padovane (1611); J.P. Sweelinck: Rimes françoises et italiennes (1612)

Nervi d'Orfeo (1605⁹), printed by H.L. de Haestens 'con gli caratteri Plantiniani de Raphelengii'

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R. Rasch: 'Noord-Nederlandse muziekguitgaven met de Plantijnse notentypen', *Gulden passer*, li (1973), 9–18 [with Eng. summary]

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- A. Rouzet:** *Dictionnaire des imprimeurs, libraires et éditeurs des XVe et XVIe siècles dans les limites géographiques de la Belgique actuelle* (Nieuwkoop, 1975)
- L. Voet and J. Voet-Grisolle:** *The Plantin Press (1555–1589): a Bibliography* (Amsterdam, 1980–83)

SUSAN BAIN

Plantinga, Leon B(rooks)

(b Ann Arbor, 25 March 1935). American musicologist. He took an MMus, with a major in piano, at Michigan State University. Continuing his graduate education at Yale University, he studied under Palisca and received the PhD in 1964. In 1963 he was appointed to the faculty at Yale, where he became professor of music (1974) and director of the humanities division (1994); he was a Fellow of University College, Oxford (1971–2). He is primarily concerned with musical style, genre and music criticism in the late 18th and early 19th centuries. His book *Schumann as Critic* is a careful study of this aspect of the composer; in it he describes the founding and goals of the *Neue Zeitschrift für Musik*, discusses Schumann's knowledge of music history and aesthetics and elucidates the critical outlook of his reviews. His study of Clementi (1977) quickly became a standard work on that composer and his book *Romantic Music* (1984), with accompanying music anthology, has come to be used as a customary teaching text.

WRITINGS

- 'Philippe de Vitry's Ars Nova: a Translation', *JMT*, ii (1961), 204–23
- 'Berlioz' Use of Shakespearian Themes', *Shakespeare in France*, ed. J.H. McMahon (New Haven, CT, 1964), 72
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- Romantic Music: a History of Musical Style in Nineteenth-Century Europe* (New York, 1984)
- 'Theorie und Praxis der Liedkomposition bei Robert Schumann', *Literature und Musik: ein Handbuch zur Theorie und Praxis eines komparistischen Grenzgebietes*, ed. S.P. Scherr (Berlin, 1984), 117–37
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PAULA MORGAN

Planxty.

Irish folk-rock group. In 1970 the Irish singer-songwriter Christy Moore assembled a group of Irish musicians for his album *Prosperous*, including Donal Lunny (bazouki), Andy Irvine (mandolin) and the uilleann piper Liam O'Flynn. Under the name Planxty (an expression of goodwill), the group revived traditional Irish songs, many of which had previously been performed unaccompanied, often with delicate and exquisite arrangements. Despite their serious intent, there was a contagious sense of good-humour and enjoyment in their performances which invited audience participation. They had a distinctive sound through their instrumental line-up, the witty and enthusiastic Moore, and an adventurous repertory that moved between folksongs and instrumental dance tunes. They found almost immediate commercial success with their single *Cliffs of Doneen*, which preceded their first album *Planxty* (Pol., 1972). Lunny left after the release of *The Well Below the Valley* (Pol., 1972), another album of traditional songs, his place taken by Johnny Moynihan. Moore left after the next album, *Cold Blow and Rainy Night* (Pol., 1974); he was replaced by Paul Brady, but this group made no recordings.

Planxty played mostly traditional music, but their repertory did include the angry political ballad *Only Our Rivers Run Free*, a forerunner of the songs Moore later performed both as a soloist and in the political folk-rock band Moving Hearts. A revival album in 1982 by the band's original members included songs by Bob Dylan, Moore, Irvine and Lunny.

ROBIN DENSELOW

Planyavsky, Alfred

(b Vienna, 22 Jan 1924). Austrian double bass player and writer on music. He was a member of the Vienna Boys' Choir, 1933–8, and studied, as a tenor and as a double bass player, at the Akademie für Musik in Vienna, 1946–53. He joined the Vienna SO in 1954, and the next year the Vienna Staatsoper Orchestra and the Vienna PO. In 1967 he became a member of the Vienna Hofmusikkapelle. He has written many articles, especially for the *Österreichische Musikzeitschrift* and *Das Orchester* (for which he has been music critic), on his instrument and on Viennese musical traditions. His most important contribution is his book *Geschichte des Kontrabasses* (Tutzing, 1970, enlarged 2/1984).

His son, Peter Felix Planyavsky (b Vienna, 9 May 1947), is an organist and composer; he studied at the Akademie in Vienna (with Heiller, Uhl and others), and was appointed organist of the Stephansdom in 1969. He has recorded the complete organ works of Mendelssohn and is also known as a composer of sacred music.

Plaschke, Friedrich [Plaške, Bedřich]

(*b* Jaroměř, 7 Jan 1875; *d* Prague, 4 Feb 1952). Czech bass-baritone. He studied in Prague, and in Dresden with Karl Scheidemantel. He made his début at the Dresden Hofoper in 1900 as the Herald in *Lohengrin* and remained a member of that company until 1937, creating Pöschel (*Feuersnot*), the First Nazarene (*Salome*), Arcesius (d'Albert's *Die toten Augen*), Altair (*Die ägyptische Helena*), Count Waldner (*Arabella*) and Morosus (*Die schweigsame Frau*); he was also the first Dresden Barak, Gérard (*Andrea Chénier*) and Amfortas. He sang Pogner at Bayreuth in 1911 and Kurwenal, Hans Sachs and Amfortas at Covent Garden in 1914. Plaschke toured the USA with the German Opera Company, 1922–4. In Germany he was considered one of the best singing actors of his day. He left a few acoustic recordings, most notably extracts from his Hans Sachs. He was married to the soprano Eva von der Osten.

HAROLD ROSENTHAL/ALAN BLYTH

Plasson, Michel

(*b* Paris, 2 Oct 1933). French conductor. He studied at the Paris Conservatoire and in the USA with Leinsdorf, Monteux and Stokowski, winning the Besançon International Competition in 1962. An appointment as music director at Metz, 1966–8, was followed by a long association at Toulouse, where he was director of the Théâtre du Capitole from 1968 to 1983; in 1983 he was appointed music director of the Toulouse Capitole Orchestra. He gave the Théâtre du Capitole a high reputation, conducting a wide repertory that included the première of Landowski's *Montségur* (1985). He has also conducted operas at the Metropolitan, Chicago and San Francisco, and made his Covent Garden début in 1979 with *Werther*; he returned to Covent Garden in 1990–91 for *Guillaume Tell* and *Tosca*. Plasson was appointed principal guest conductor of the Zürich Tonhalle Orchestra in 1987 and music director of the Dresden PO in 1994. A sensitive and elegant conductor, his recordings include operas by Bizet, Gounod, Massenet and Offenbach, much French orchestral music, Magnard's symphonies and *Guercoeur*, and Roussel's *Padmâvati*.

NOËL GOODWIN

Plastische Form

(Ger.).

A form which relies on proportion and symmetry. See [Analysis](#), §I, 3.

Platagē

(Gk.).

See [Sistrum](#). See also [Cybele](#).

Platania, Pietro

(*b* Catania, 5 April 1828; *d* Naples, 26 April 1907). Italian composer and teacher. He studied in Catania and then at the Palermo Conservatory with the great contrapuntist Pietro Raimondi, whose favourite pupil he became. In 1852 his opera *Matilde Bentivoglio* was given in Palermo, so successfully that the city government awarded him 300 ducats. Later that year, when Raimondi resigned as director and counterpoint teacher at the conservatory, he suggested Platania as his successor. The nomination was made, but was unsuccessful because of bureaucratic rivalries. In 1863, under the new government, he won the still-vacant post by competition. In 1882 he became *maestro di cappella* at Milan Cathedral and from 1885 to 1902 was director of the Naples Conservatory. Recognized as the greatest Italian contrapuntist of his day, Platania was admired by Rossini and by Verdi, who invited him to contribute to the abortive Rossini requiem. He was the last illustrious practitioner of the old strict tradition of Italian church music, carrying on its occasional tendency to the colossal, as in his setting of Psalm lxvii, *Exurgat Deus*, for six four-part choruses and orchestra. He also continued to write operas, most notably *Spartaco* (1891), and was one of the first Italian composers of the period to devote himself significantly to instrumental music, particularly to orchestral pieces of an occasional or festive character, like those in memory of Meyerbeer, Pacini and Rossini and the choral symphony for the ceremonial coronation tour of Umberto I (1878). In 1889 he was among the supporters of Mascagni's *Cavalleria rusticana* in Sonzogno's second competition for a new opera.

WORKS

operas

Matilde Bentivoglio (tragedia lirica, 3, G. Bonfiglio), Palermo, Carolino, March 1852, *I-Mr**; vs (Milan, ?1855)

Piccarda Donati (tragedia, 3, L. Spince), Palermo, Carolino, 3 March 1857

La vendetta slava (dramma serio, 2, F. de Beaumont), Palermo, Bellini, 4 Feb 1865, excerpts, vs (Milan, n.d.)

Spartaco (tragedia lirica, 4, A. Ghislanzoni), Naples, S Carlo, 29 March 1891, vs (Milan, 1891)

Unperf.: *I misteri di Parigi*, c1843; *Francesca Soranzo*; *Giulio Sabino*; *La corte di Enrico III*; *Lamma*

vocal

Sacred: *Requiem*, 4 solo vv, vv, org, for Vittorio Emanuele II, Palermo, 1878 (Milan, n.d.); 2 *missa solennis*: 1 for solo vv, 2 choruses, 2 org, 1883 (Leipzig, 1889); *Cr*, 2 choruses, org, 1882 (Leipzig, n.d.); *San et Bs*, 2 choruses, org (Leipzig, n.d.); *Exurgat Deus*, Ps lxvii, 6 choruses, orch (Leipzig, n.d.); *Laudate pueri*, Ps cxii, S, vv, pf (Milan, 1880); *Ave Maria, filio orbata*, double chorus (Leipzig, n.d.); *Tota pulchra es, Maria*, solo vv, 4vv, org (Leipzig, 1898); *Ave Maria*, 8 solo vv (Milan, n.d.); *Pater noster*, 5vv, org, insts (Leipzig, n.d.)

Other sacred, *I-Mcap*, mostly autograph: *Gl*, 2 choruses, 2 org, 1883; *San*, 2 choruses, 2 org; *Ecce sacerdos magnus*, 4vv, org; *Iste est verus sacerdos*, 4vv,

org; Laetamur omnes, 4vv, org, 1882; Magnificamus te, 4vv; Litany, 4vv; Resurrexit, 2 choruses, 2 org, 1883; Subacta cedunt Tartara, 4vv, org
Secular: Inno alla regina d'Italia; songs

instrumental

Orch: Immagini sinfoniche; Fête valaque; Contemplazione; Italia, sinfonia caratteristica, arr. pf 4 hands (Milan, n.d.); Sinfonia Meyerbeer; Sinfonia, in memory of Pacini (Milan, ?1868); Sinfonia funebre per la morte di Rossini, 1868; Sinfonia festiva, vv, orch, for coronation tour of Umberto I, 1878; Pensiero sinfonico, for inauguration of Bellini monument, Naples, 1886

Chbr: 2 str qts, e, a, 1 pubd (Palermo, 1868)

WRITINGS AND PEDAGOGICAL WORKS

Corso completo di fughe e canoni d'ogni genere dall'antico al moderno: opera pratico-scolastica (Milan, 1871)

Trattato d'armonia seguito da un corso completo di contrappunto dal corale al fugato e partimenti analoghi (Milan, 1872, 2/1883)

Progetto di riforma musicale per la città di Palermo (Palermo, 1874)

Guida teorica al corso pratico-scolastico di fughe e canoni (Palermo, 1879)

Sulla musica in Sicilia nel presente secolo (Palermo, n.d.)

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G. Pannain: 'Saggio su la musica a Napoli nel sec. XIX, da Mercadante a Martucci', *RMI*, xxxviii (1931), 193–206; repr. in *Ottocento musicale italiano: saggi e note* (Milan, 1952), 109–72, esp.148

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ANDREA LANZA

Platel, Nicolas-Joseph

(*b* Versailles, 1777; *d* Brussels, 25 Aug 1835). French cellist, teacher and composer. The son of a musician at the French court, he was among the *pages de la musique* to Louis XVI. His first teachers were Louis Richer (singing) and Jean-Louis Duport (cello); later he studied the cello with J.M. de La Marre. He began his career as a cellist at the Théâtre Feydeau, Paris, in 1796. From 1797 to 1801 he lived in Lyons, but he returned to the capital in 1801 and soon made his name as a cello virtuoso. In 1805 he embarked on an extensive tour through France, but on reaching Quimper, in Brittany, he stayed for two years. Next he went to Brest, Nantes and finally to the southern Netherlands, intending to visit the Netherlands and Germany. However, he stayed for several years in Ghent and then in Antwerp (from 1813), where he was principal cellist at the theatre. He was in Brussels from 1820, and in 1824 he became principal cellist at the Théâtre de la Monnaie. When the Royal School of Music in Brussels was founded in 1826, Platel's name was put forward for the post of cello professor. At first it was feared that his cantankerous nature might be

prejudicial to his teaching, but the administrative board, while acknowledging that Platel was 'not the pleasantest of men', pointed out that his talent was so superior to that of any other cellist in Brussels that the post could not be offered to anyone else 'without doing him a real injustice'. He was therefore appointed professor by royal decree on 16 January 1827. There is every reason to believe that Platel's conduct was irreproachable, since he was reappointed when the Royal School of Music became a conservatory in 1832. He had a high reputation as a teacher; his many pupils included A.F. Servais, Alexandre Batta and François de Munck. He composed cello solos, concertos, sonatas, other chamber pieces and *romances*, which were published in Paris and Brussels.

WORKS

Vc concs.: nos.1–4 (Paris, n.d.); no.5, *Le quart d'heure* (Brussels, n.d.)

Chbr: sonatas, opp.2–4, vc, bc (Paris, n.d.); 6 duos, vn, vc (Paris, n.d.); 3 trios, vn, va, vc (Brussels, n.d.)

Solo vc: 8 airs variés (Paris, n.d.); *Caprices ou préludes* (Brussels, n.d.)

Vocal: 6 romances, 1v, pf (Paris, c1796); *Le prisonnier*, in *Album des dames*, ii (Brussels, n.d.); *Strophes pour le rétablissement de la santé de S.M. la Reine*, in *Album des dames*, iv (Brussels, n.d.)

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PAUL RASPÉ/PHILIPPE VENDRIX

Platerspiel

(Ger.).

See [Bladder pipe](#).

Plath, Wolfgang

(*b* Riga, Latvia, 27 Dec 1930; *d* Augsburg, 18 March 1995). German musicologist. From 1949 to 1951 he studied musicology with Gerstenberg at the Free University, Berlin, and continued with him at Tübingen University, taking the doctorate in 1958 with a dissertation on Bach's *Klavierbüchlein*. After a year (1959–60) as E.F. Schmid's assistant, Plath was appointed by the Internationale Stiftung Mozarteum in Salzburg to become, with Rehm, co-editor of the new collected edition of Mozart's works. He is a member of the Zentralinstitut für Mozartforschung. His research on Mozart's autographs has had far-reaching results on chronology and authenticity.

WRITINGS

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- ‘Requiem-Briefe: aus der Korrespondenz Joh. Anton Andrés 1825–1831’, *MJb* 1976–7, 174–203
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Platillos

(Sp.).

See [Cymbals](#).

Plato [Platōn]

(*b* Athens, c429 bce; *d* Athens, 347 bce). Greek philosopher. His comments on music are of unusual interest, not only because his works provide much varied evidence but also because he was a transitional figure. During his lifetime the traditional [Paideia](#) (meaning both 'education' and 'culture'), built upon unquestioned aristocratic standards of behaviour, had already fallen into decay; the conservative Aristophanes had lamented its neglect. Plato was no less conservative in his different way and was disquieted by the signs of things to come. The meeting of past and future in his writings lends his remarks on music a special interest, even when he was manifestly out of touch with his own times.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Plato

1. Attitude to musical instruments.

Among musical instruments, only the aulos and kithara commanded Plato's serious attention. As the *Crito* (54d2–5) shows, he was aware that auletes could fill the consciousness of listeners with their playing. The passage refers indirectly to the buzzing sound of auloi and is probably Plato's nearest approach to a concern with tonal characteristics. Such questions, however, had little importance for him; it was because of its tonal flexibility, not its sound, that he banned the aulos from his ideal city-states projected in the *Republic* and the *Laws*. He credited it with the most extensive compass of any instrument and asserted that other 'polychordic' and 'panharmonic' instruments – those affording a wide variety of notes and *harmoniai* – only imitate it (*Republic*, iii, 399d4–5).

Plato's concern was not with the technical capacities of the instrument: he wished, rather, to eradicate what he considered an alien element in Greek religion. The aulos, said Socrates, is associated with the satyr [Marsyas](#); we must follow the [Muses](#) in preferring kithara and lyra, the instruments of [Apollo](#) (*Republic*, iii, 399e1–3). Their acceptance represents a further part of the plan, evident in the *Republic* and especially in the *Laws*, to make

music serve the state religion. As an exception herdsmen will be allowed to retain their traditional *Syrinx* (see [Greece, §I, 5\(ii\)\(b\)](#)).

[Plato](#)

2. Number theory, ethos, harmonia.

Plato did not claim familiarity with technical theory, but in the *Philebus* he nevertheless referred to discordant elements being made ‘commensurable and harmonious by introducing the principle of number’ (25d11–e2), a notably Pythagorean sentiment. The same idea is put, negatively, later in the same work: without number and measurement, any art is at the mercy of guesswork and of an empirical reliance upon the senses (55e1–56a3). Here, as often, he was attacking the empirical harmonicists; yet his position was ambivalent, for he could also criticize the Pythagoreans (*Republic*, vii, 531a–b), whom he admired on many counts, for their exclusive interest in the numerical properties of musical consonances (see [Greece, §I, 6](#)).

According to Alcibiades in the *Symposium*, the aulos melodies attributed to Marsyas are incomparably powerful. Whether the performer is skilful or inept, they grip the soul and show ‘the need of gods and mysteries’ (215c1–6). The passage illustrates the exciting and orgiastic effect so often associated with the aulos. In an ideal community, where worship must above all be decorous, such an instrument can have no place. As might be expected, Socrates considered the power of music from a distinctly different approach. The qualities of rhythm and harmony, he explained, sink deep into the soul and remain there. The result is grace of body and mind, attainable in practice solely through the traditional system of literary and musical education known as *mousikē* (*Republic*, iii, 412a). Thus a man’s habits become his nature and are manifested as [Ethos](#).

In the *Timaeus*, a dialogue concerned centrally with the motion of the soul, Plato proposed that *harmonia* has a comparable motion and helps to restore order and concord to the soul; similarly, that rhythm remedies our unmodulated condition (47c7–e2). (*Harmonia*, it must be remembered, is a broad philosophical term that has nothing to do with the modern concept of chord relationships.) *Mousikē* and *philosophia* ‘provide the soul with motion’; when this motion has been properly regularized, it blends high and low sounds into a unity that provides intellectual delight as an ‘imitation of the divine harmony revealed in mortal motions’ (80b4–8). In the *Laws* (vii, 802c6–d6) Plato held that pleasure is nevertheless irrelevant in itself: a man enjoys the music to which he is accustomed; while sober and ordered music makes men better, the vulgar and cloying sort makes them worse. Although the doctrines of the *Timaeus* seem to be related to Pythagorean theories of harmonic number, Plato never showed clearly how the soul could be affected by external patterns of motion related to it through *harmonia*. Indeed, this difficulty is part of a larger problem in Platonic philosophy: how the eternal and non-material can participate in the temporal and material realm.

[Plato](#)

3. Harmonia and rhythm.

Plato credited rhythm, metre and *harmonia* with a great inherent power to charm (*Republic*, x, 601a–b). Convinced that his ideal of education could

be realized through their use, Plato nevertheless warned that they must remain subordinate to the text (*Republic*, iii, 398d). He saw the various rhythmic patterns as developments of impulses expressed through bodily movements; the *harmoniai* are analysed simply and briefly as 'systems' (*Philebus*, 17c11–d6). His own musical and literary training occurred at a period when he can hardly have gained any strong impression of earlier individual, unsystematized *harmoniai*. Moreover, the scale sequences presented in the treatise *On Music* (i.9) of [Aristides Quintilianus](#) as 'called to mind' by Plato in the *Republic* bear some resemblance to the 'complete systems' found in Greco-Roman handbooks (see [Greece](#), §I, 6(iii)(e)).

Plato seldom named individual *harmoniai*, except in a noteworthy passage where he rejected all of them except the Dorian and Phrygian. The former serves to imitate the 'tones and accents' of a brave man under stress, the latter to portray moderate behaviour in prosperity, evidently through the same kind of [Mimesis](#) (*Republic*, iii, 399a–c). His choice had a reasoned basis in the religious observances of his own times and the severe limitations to be imposed upon music and poetry in the ideal city-state of his *Republic*. The Phrygian *harmonia* was strongly associated with Dionysiac worship, with the choral hymn to Dionysus known as the [Dithyramb](#) and also with the [Aulos](#). In Plato's own time, Dionysus was worshipped with sombre decorum.

In the *Laws*, a work of the writer's old age, Plato treated the *harmoniai* less harshly than he did in the *Republic*; several passages seem to suggest that a variety would be permitted. (See notably *Laws* 670a–71a.) Still, he failed to give any satisfactory full account of the relation between the *harmoniai* and morals. Thus, in a well-known passage (*Laws*, ii, 669b–70b), Plato warned that a wrong handling of music could make the hearer liable to fall into evil habits. He further objected to the lack of taste and the meaningless virtuosity of solo instrumental performances, which seemed to him to have hardly any meaning or mimetic worth. Here the view of music as fostering evil is extreme, even for Plato. Elsewhere in the *Laws* (ii, 654b–d) he suggested that technical finish has secondary importance, a view far more in keeping with his general approach; yet even here his approach is as ambiguous as ever. His attitudes and theories, as expressed in isolated passages, still fail to combine satisfactorily into a philosophical system, however valuable they may be in isolation.

In these circumstances even the views of the musical expert [Damon](#) may well fail to provide a means of unifying Plato's thought; in a significant number of respects Plato showed a critical and independent spirit where music was concerned.

[Plato](#)

4. Music and legislation.

As might be expected, the connection between music and legislation is established almost entirely in the *Laws*, although it is occasionally anticipated in earlier works. When he wrote the *Republic* Plato did not trust the power of written laws to maintain a wholesome culture. In the *Republic*, the musical topic of special interest had been paideutic ethos; it is now *paideia* itself, and, in particular, the place that music should have within it. Egypt, Crete, Sparta and the Athens of earlier days provided Plato with

precedents for legislative controls over music. Probably the most striking result is his seemingly paradoxical claim that ‘our songs are our laws’ (*Laws*, vii, 799e). Earlier, Socrates had observed (*Republic*, iv, 424b–c) that ‘the modes [*tropoi*] of music are never moved without movement of the greatest constitutional laws’. The interpretation of these passages has been a matter of controversy, and there is certainly a play on the word *nomos*, which has both a general meaning of ‘law’, ‘custom’ or ‘convention’, as well as a specific musical meaning (see [Nomos](#)). Nevertheless, it is reasonable to suppose Plato regarded the influence of music on behaviour (for whatever reason) as so profound as to be a virtual ‘law’. Thus, in a literal sense, ‘song’ and ‘law’ were inseparable.

‘Rightness’ (*orthotēs*) has many aspects in the *Laws* and is perhaps the most important single concept bearing upon music in that vast work. Poets, Plato said, are in themselves unable adequately to recognize good and evil. They have unwittingly created the impression that rightness is not even a characteristic of music, let alone the true criterion; and that the true criterion is pleasure (*Laws*, iii, 700d–e).

In the ideal city of the *Laws*, no such debased standard could exist. Free choice of rhythms and melodies would be forbidden, and Plato would allow only those appropriate to texts equating virtue with the good (*Laws*, ii, 661c). None but the civic poet may express himself freely. He must be elderly and also distinguished for his noble deeds, but he need not be talented in poetry or music (*Laws*, viii, 829c–d). Power must be in the hands of the state. Musical contests will be judged by mature citizens (*Laws*, vi, 764d–e), and aged choristers must know *harmoniai* and rhythms in order to distinguish the rightness of a melody (*Laws*, ii, 670a–b). Evidently they will have to be more technically competent than the civic poet, and this fact serves as a reminder of Plato’s indecisiveness in choosing criteria. Elsewhere he seems to have been attempting to combine both kinds of prerequisites for music, for he conceded that music may indeed be judged by the pleasure it gives, providing it appeals to a listener of outstandingly noble character and *paideia*. This sort of man, he continued, must judge public performances (*Laws*, ii, 658e–59a). In this passage, as often elsewhere when he approached a musical topic in varying ways, his inconsistency has no final resolution.

[Plato](#)

5. Paideia.

In the *Laws* Plato proposed that musical and literary training should ensure that ‘the whole community may come to voice always one and the same sentiment in song, story and speech’ (*Laws*, ii, 664a). Plato pursued such uniformity relentlessly, and it is easy to ignore the admirable earnestness and idealism of his views concerning *paideia*. Education which is not uplifting is not education; men must constantly be exposed to an ethical code higher than their own (*Laws*, ii, 659c). In this process music has a vital role. From the civic point of view, for example, *paideia* is said to be a man’s training as a singer and dancer in the public chorus (*Laws*, ii, 654a). But Plato extended the meaning of *paideia* beyond mere dexterity: in the same context he claimed that true *paideia* is loving good and hating evil, and that technique matters little (*Laws*, ii, 654b–d). In the education of

young children, as yet incapable of dealing maturely with moral issues, ideals of excellence will be conveyed through terms that can be understood, those of play and song (*Laws*, ii, 659d–e).

The comment is remarkable for the conscious grasp that it shows of the connection between *paideia* and play (*paidia*). Once again, much later in the *Laws*, Plato connected play with song and with dance as well. Man is ‘the plaything [*paignion*] of God’, he declared; this is the best thing about him, and he should therefore spend his life in ‘the noblest kinds of play’, sacrificing, singing and dancing (*Laws*, vii, 803c–04b). The central idea of *orthotēs* reappears here: these activities are cited to show rightness in practice. The religious emphasis is noteworthy and typical of Plato, as is the omission of any reference to solo instrumental music. (A musical accompaniment was taken for granted.)

The older, 5th-century education was designed primarily to produce seemingly behaviour during the early years of schooling, according to the Platonic Protagoras (*Protagoras*, 325d–e; cf 326a–b for the actual system). In the *Laws* Plato himself made careful provision for elementary schooling; although he always considered *paideia* as a lifelong activity, he was aware that in this instance the beginning was indeed ‘half of all’.

Besides his general remarks on education, he dealt with lyre lessons in a remarkable passage (*Laws*, vii, 812d–e): the lyre must sound clearly and in unison with the voice, he declared; heterophony and ornamentation are forbidden, as are various types of exaggerated contrast. These comments are incomparably more technical than any others in the entire range of the dialogues. Plato excluded any kind of variation, rhythmic or melodic, in the accompaniment and any use of countermelody because he believed these interfere with the young pupils' ability to grasp ‘within three years the useful elements of music’ (*en trisin etesi to tēs mousikēs chrēsimon*).

Plato

6. Melodic mimesis.

Although Plato never developed an explicit theory of melodic mimesis, some of its constituent elements can be seen in his work. In his doctrine of habituation he taught that mimetic practices, if begun early in life, grow eventually into habits and become second nature (*Republic*, iii, 395d). He related this to music through his reference in the *Laws* (ii, 655a–b) to the separate melodies that characterize the brave man and the coward; and the two principles are combined in his description of rhythm and of music generally as ‘imitations of the characters of better and worse men’ (*Laws*, vii, 798d). Since music is thus mimetic, we must judge it not by the degree to which it pleases, but by its rightness, the essential quality of successful mimesis (*Laws*, ii, 668a–b). Rhythms as well as *harmoniai* express these mimetic qualities, and in good music they take their pattern from the natural rhythm of a good man’s life (*Republic*, iii, 399a–e). One might have expected the parallel statement that in such music the *harmonia* expresses the inner *harmonia* of a good man, but he never stated this. The two acceptable *harmoniai*, Dorian and Phrygian, imitate (in a manner never explained) the ‘notes and songs’ (*phthongous te kai prosōdias*) of brave and moderate men; there is no analogy with any inner *harmonia*. He seems

to have reasoned that *harmonia* must resemble rhythm in imitating certain human activities.

Plato

7. Characteristics of Platonic thought.

It was natural for Plato to associate music with spoken language, for he always championed the pre-eminence of the word; yet this combination involved him in a contradiction. He suggested that education is achieved, first by the two main musical elements, *harmonia* and rhythm, which impart a rhythmic and harmonious nature through habituation, and, secondly by the literary content, which produces traits of character closely related to the habits implanted by *harmonia* and rhythm but differing from them (*Republic*, vii, 522a). The contradiction lies in the fact that such character traits are ethical, whereas moral value is irrelevant to *harmonia* and rhythm. Plato generally recognized this, but he linked by association the ethical and non-ethical factors and even used ethical terms to describe the *harmoniai*.

In the dialogues Plato took a narrow view of the pleasure-giving function of music, for example, and his general understanding of musical developments was distinctly old-fashioned. On points of detail his presentation is often vague or incomplete; at times he contradicted himself. Yet he combined a singularly noble vision of the moral function of music with concern for its practical aspects. The ambivalence of his position between the old music and the new itself enabled him to draw upon the heritage of Pythagorean, Sophistic and Damonian thought and also to contribute profoundly, through his own remarkable powers, to the thought of the future. Severe but majestic, he was the last mourner of the traditional Hellenic musical ideals.

Plato

8. Influence on his successors.

The passing of these ideals was also deplored by later critics, including Aristotle's brilliant pupil, [Aristoxenus](#). Like Plato, he saw the music of his own time as proof of an ethical decline; yet even here his view is not that of the zealous reformer, and elsewhere there are manifest differences. One of these concerns the Aristoxenian doctrine of rhythm. It certainly involves formal principles that essentially resemble Plato's ideal paradigms; the dialogues nevertheless treat rhythm either as a divine gift or as a mimetic refining of the impulse towards decisive movement.

Hellenistic and Greco-Roman authors were increasingly concerned with cosmic number-relationships, derived from Pythagoras, rather than the aspects of Plato's approach to *mousikē* derived from the observation of society or the physical nature of man. Plato's doctrines of mimesis and ethos were preserved and reinterpreted by Neoplatonic theorists such as Aristides Quintilianus. Plotinus's pupil Porphyry followed Neoplatonic tradition in insisting that the motion of the soul is vitally important for music; the soul itself he held to be a composite tuned to diatonic intervals, a view derived from the *Timaeus* and *Phaedo*.

The Church Fathers' attitudes to music were principally based on Neoplatonic views; they sought persistently to press music into

ecclesiastical service as an aid to individual salvation or a way of praising God. They nevertheless credited it with a power for evil and rejected secular music on moral grounds. Likewise, Philo conceptualized Jewish religious traditions in terms of Platonic philosophy, especially in his account of the formation of the world, while Islamic scholars attempted to harmonize their own theology with both Neoplatonism and Aristotelianism. In the hands of Western commentators such as [Macrobius Ambrosius Theodosius](#) and [Calcidius](#) and authors such as [Boethius](#), [Cassiodorus](#) and [Isidore of Seville](#), fragments of Platonic theory were passed on to the Middle Ages, where they continued to exert an influence, especially on *musica speculativa*.

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Platt, Sir Peter

(b Sheffield, 6 July 1924; d Sydney, 3 Aug 2000). English and Australian musicologist and teacher. He studied at the RCM in 1941–2 and again in 1946 after war service, and at Oxford (1946–52), where he took the BLitt with a thesis on the life and music of Richard Dering. His teachers included R.O. Morris, H.K. Andrews, Donald Peart and J.A. Westrup. His professional career was spent in Australia and New Zealand; he was lecturer and senior lecturer in music at the University of Sydney (1952–7), then professor and chair of the music department at the University of Otago, Dunedin; in 1975 he was appointed chair of the music department at the University of Sydney. He also lectured in Europe, the USA and Hong Kong, and in 1990 he was awarded the honorary MMus at the University of Sydney, having become professor emeritus in 1989. From 1990 to 1994 he was editor of *Musicology Australia*, and he was a member of the contemporary music ensemble The Seymour Group.

Platt's concern for the integration of musical educational disciplines has had an important effect in Australia and New Zealand and stemmed from his conviction that this region, with its European-based musical culture alongside living indigenous traditions and immigrant music, offers special insights into the nature of music and opportunities for the confluence of Western musicology and ethnomusicology. Under the influence of Donald Peart, Platt became convinced that all music studies – compositional, practical, historical, analytical or sociological – flow from a central definition of music as 'what may be done by humankind with pitches, rhythms and timbres'. Through composition exercises based on classical harmony and the techniques of Debussy and Stravinsky the student may compare the musical traditions of diverse cultures (Indian, Western medieval or Australian Aboriginal) to create an awareness of the rich complex of relationships whose central reference point remains the sounding phenomenon of music. Platt was made member of the Order of Australia a few months before his death.

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J.M. THOMSON

Platter, Felix

(*b* Basle, Oct 1536; *d* Basle, 1614). Swiss doctor, professor of medicine and musician. He was the son of the Basle printer and school master Thomas Platter. In 1551 he matriculated at Basle University under the rectorship of Bonifacius Amerbach. He was awarded the baccalaureate of medicine from Montpellier University on 28 May 1556. In 1557 he joined the medical faculty at Basle and in 1571 was promoted to professor of practical medicine.

Platter's abilities as a physician brought him wealth and fame. Yet it was his lifelong interest in music that apparently brought him daily enjoyment. According to his own testimony, he began taking lute lessons at the age of eight from Peter Dorn and Johannes von Scahallen. He also learnt to play the clavichord and harp. As a student in Montpellier he composed and intabulated his own lute pieces, and by 1557 he was performing lute duets with the well-known lutenist Hans Jacob Wecker. He apparently also played with the Strasbourg lutenist Wolff Heckel. Platter bequeathed to his brother an extraordinary collection of musical instruments including ten keyboard instruments, seven viols and six lutes. While none of the music books mentioned in Platter's will have survived, a collection of song text manuscripts copied by Platter is extant (*CH-Bu AG V 30*). These song text sheets consist of about 60 German translations and contrafacta of chansons, madrigals and motets and enable German-texted versions of vocal music by Sermisy, Arcadelt and Lassus to be reconstructed for the first time.

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JOHN KMETZ

Platters, the.

American male popular vocal group. Its principal members were Tony Williams (lead tenor; *b* New Rochelle, NJ, 15 April 1928; *d* New York, 14 Aug 1992), David Lynch (second tenor; *b* St Louis, 1929; *d* 2 Jan 1981), Zola Taylor (soprano; *b* Los Angeles, 1934), Herb Reed (bass; *b* Kansas City, MO, 1931) and Paul Robi (baritone; *b* New Orleans, 1931; *d* 2 Jan

1989). During the second half of the 1950s they applied vocal harmonies derived from the black doo-wop genre to mainstream popular ballads with considerable commercial success. The purity and precision of Williams's singing were the principal features of the Platters' recordings of *Only You* (1955) and *The Great Pretender* (1956), both composed by the group's manager Buck Ram. Other hit records in the USA and abroad included versions of Jimmy Kennedy's *My Prayer* (1956), Kern's *Smoke gets in your eyes* (1959) and Ram's *Twilight Time* (1958). Williams left the group in 1960, later forming his own Platters group. His replacement was Sonny Turner, but by 1970 a series of personnel changes had led to a proliferation of units calling themselves the Platters; Ram, a trained lawyer, expended much money and energy on suing these groups for trademark infringement.

DAVE LAING

Platti, Giovanni Benedetto

(*b* Padua or Venice, ?before 1692; *d* Würzburg, 11 Jan 1763). Italian composer. His death certificate gives his age as 64, which would indicate that he was born in about 1698, but information in a letter of 7 October 1764 from Domenico Palafuti to G.B. Martini suggests that the real date of birth could be 9 July 1697; however, Michael Talbot's discovery in Venice (*I-Vas* Milizia da Mar, Bosta 626, Sonardori) of a document mentioning Platti as belonging to the *arte dei sonadori* at the beginning of 1711 means that he cannot have been born later than 1692. Little is known about him before 1722, but in Venice his teachers might have included Francesco Gasparini, Albinoni, Vivaldi, Lotti, Alessandro Marcello or Benedetto Marcello. His father Carlo (*b* c1661; *d* after 1727), a violetta player in the orchestra of the basilica of S Marco, may also have taught him. According to Palafuti in his letter to Martini, Platti travelled to Siena before 1722 and encountered Cristofori's recent invention, the 'cembalo a martelletti', but this is not backed up by any other evidence. It would, however, explain the harmony, style and technique of some of his harpsichord sonatas. In 1722 he went to Würzburg with a group of musicians under the direction of Fortunato Chelleri. There he entered the service of the court of the Prince-Archbishop of Bamberg and Würzburg, Johann Philipp Franz von Schönborn. On 4 February 1723 he married Maria Theresia Lambrucker, a soprano serving at the court. They had eight children, some of whom were musicians, but no music attributable to them has survived. Platti's position at the Würzburg court was as a kind of factotum: he was a singer, he played various instruments, including the violin, the cello, the oboe, the flute and the harpsichord, he performed and he composed. Three letters, only one of which is in Platti's hand, have survived at Würzburg, but they add nothing to our knowledge of his time in Germany. He met the artist Giambattista Tiepolo, who was in Würzburg between 12 December 1750 and 8 November 1753 to decorate the Residenz with frescoes, one of which includes the only known portrait of Platti. Platti continued to work at the Würzburg court until his death.

His surviving output is not very substantial in comparison with that of his contemporaries. It displays two constant characteristics: an exceptional

sense of structure and, even in the least inventive pieces, a lively, elegant manner. He made use of both Baroque and pre-Classical forms, almost completely bypassing the *galant* style. Some of his pieces, including the op.1 harpsichord sonatas and the masses, employ the Baroque *fortspinnung* technique, while others, for example the *Miserere*, are more Classical in outlook, with a richer harmonic content. Some of his cello concertos, which can stand beside the best by Boccherini, are also in a more Classical vein, as is the Requiem, which was probably written on the death of one of the Schönborn prince-archbishops (possibly in 1754) and can be considered a masterpiece. The handling of vocal and instrumental resources is remarkable, and Platti's sensitivity is evident in the melodic writing, for example at the beginning of the *Lacrimosa* and in the soprano solo of the *Benedictus*. Some of his harpsichord sonatas and concertos not only constitute contributions to the developing sonata form but also convey a richness and inspiration that looks forward to the pre-Romantic age; rhythmically restless, the music races towards the final chord through ever-changing modulations. Platti seems to have been aware of the possibilities offered by the nascent pianoforte, for some of his pieces include passages in which the range of the keyboard is extended, and some of his adagio movements appear to have been conceived for an instrument that can vary its dynamics or that responds to a sensitive touch. The harpsichord concertos mark the transition from the Baroque to the Classical concerto. In nos.3, 4 and 5 the harpsichord plays a concertante role, and the structure of the Allegro is tutti–solo–tutti–solo–tutti. Nos.6 to 9, however, abandon this form: the strings move from a sustaining role to one where they are in dialogue with the harpsichord, which now has a genuine solo role, taking up and developing the themes announced by the orchestra.

Platti's placement among minor composers such as Vento, G.M. Rutini and Domenico Alberti deserves to be reviewed. Analysis of much of his music has revealed a composer who can be placed among the more important figures of his time.

WORKS

vocal

2 masses, 4vv, *D-WD*

Mass, 4vv a cappella, *WD*

Requiem, 4vv, ed. L. Bettarini (Rome, 1985)

Offertorium, 8vv, 2 vn, va, org, *EB*

Stabat mater, B, fl, ob, 2 va, org, *WD*

Miserere, solo vv, chorus, ob, str, org, ed. R. Lupi (Milan, 1967)

2 cantatas, S, str: Sdegni e disprezzi, Già libero già sciolto, *WD*

Corre dal bosco al prato (cant.), S, hpd obbl, 2 vn, va, b, *DB*

instrumental

9 concs., hpd, str, *D-DB*, nos.1 and 2, ed. F. Torre Franca (Milan, 1949–53), nos.5 and 6, ed. in RRMCE, xxxvii (1991)

25 concs., 4 inc., vc obbl, 2 vn, b, *WD*

12 concs., vc concertato, 2 vn, *WD* [9 are from the 25 concs. with vc obbl]

Conc., vn, str, *D/b*

Conc., ob, 2 vn, va, vc, hpd, ed. H. Winschermann (Hamburg, 1964)

6 sonates pour le clavessin sur le goût italien, op.1 (Nuremberg, 1742), ed. G.

Pestelli (Milan, 1978)

6 sonate, hpd, op.4 (Nuremberg, 1746), ed. G. Pestelli (Milan, 1986)

6 sonatas, hpd, ed. in IMi, new ser., ii (Milan, 1963)

2 sonatas, hpd, ed. A. Iesuè (Rome, 1982–4)

Arioso, Allegro, hpd, ed. A. Iesuè (Rome, 1984)

Fantasia-gavotta, hpd, ed. A. Iesuè (Rome, 1984)

22 sonatas, a 3, 1 inc., *WD*, most for vn, vc, bc, some incl. ob, 1 incl. bn

12 sonatas, vc, bc, *WD*

4 ricercares, vn, vc, ed. in HM, lxxxvii–lxxxviii (1951/R)

Sonata, vn, b, *WD*

6 sonate, fl, vc/hpd, op.3 (Nuremberg, 1743), no.1, ed. E. Schenck and H. Ruf (Milan, 1955), nos.2 and 3, ed. P. Jarnach (Mainz, 1924/R), no.4, ed. P. Jarnach (Mainz, 1936) and H. Ruf (Baden-Baden, 1954), no.6, ed. H. Ruf (Mainz, 1963)

Trio sonata, fl, ob, bc, ed. H. Kölbel (Wilhelmshaven, 1978)

Solo, ob, b, ed. G. Hauswald (Heidelberg, 1975)

lost works

Arianna (op), see Torre Franca (1963)

2 orats, formerly *D-WD*: Franchonia cristiana. lib *WÜu*; Sant'Elena a calvario, 1732

Sedecia (azione sacra), formerly *WD*, see Torre Franca (1963)

Serenata, lib *WÜu*

2 concs., hpd, formerly *DS*

Sonata, 2 ob, b formerly *DS*

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ALBERTO IESUÈ

Plattner, Augustin

(fl 1613–24). German composer and organist. The earliest surviving record is that of Plattner's marriage in the church of St Jakob, Innsbruck, on 17 June 1613. According to the foreword to his *Missae octo vocum cum duplici basso ad organum applicato* (Nuremberg, 1623/4; ed. in *Denkmäler der Musik in Baden-Württemberg*, iii, Munich, 1995), Plattner's musical education was financed by Deutscher Orden. From 1621 he worked as organist to the Deutschherrn-Orden in Mergentheim (now Bad Mergentheim in Baden-Württemberg), where he may have succeeded Andreas Lames. His masses are written for double choir, in the Venetian tradition. Of the eight masses one is a *Missa sexti toni*, one a *Missa pro defunctis* and the other six are parody masses, in which madrigals called *Lieto godea* and *De fortuna*, two motets *Ad te, Domine, levavi* and *Isti sunt triumphatores*, and the German melodies *Christ ist erstanden* and *Joseph, lieber Joseph mein* are used as material.

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AUGUST SCHARNAGL/DIETER HABERL

Platz, Robert H(ugo) P(hillip)

(b Baden-Baden, 16 Aug 1951). German composer and conductor. He studied composition first with Fortner at the Freiburg Conservatory (from 1971), and later with Stockhausen at the Staatliche Hochschule für Musik in Cologne (from 1973), returning to Freiburg to graduate in conducting with Francis Travis in 1977. After studies in the USA, he went back to Cologne in 1980, and in 1983 founded the Ensemble Köln, which became a leading new music chamber ensemble responsible for many important premières.

Platz is one of the few significant composers of his generation to have been untouched by the neo-Romantic movement that swept through Germany in the late 1970s. Technically, his music is a fastidious, personal

continuation of the serial, structuralist path pioneered by Stockhausen; emotionally, however, it often inhabits a hyper-tense, post-Expressionist world more reminiscent of Zimmermann.

Platz's first major work, *Schwelle* (1973–8), a planned 6-part orchestral cycle of which only two parts were completed, already contains significant aspects of his later work: a four-part formal conception related to the seasons and the four elements (perhaps influenced by Stockhausen's *Sirius*), and a clear distinction between 'static' and 'processual' formal components. In *CHLEBNIKOV* (1979) Platz took the first decisive steps towards the 'formal polyphony' (a polyphony not just of parts, but of ensembles and ultimately of independent pieces) that has been a lasting preoccupation of his work; though exactly notated, the piece is conceived in terms of different simultaneous 'musics' (ranging from solos to nonets), regulated at a higher formal level by five different 'levels' of relationship. *Maro & STILLE* (1980) takes the separation of strata further; there are three main components: a song for high soprano and piano, a violin solo (performable separately), and an initially static music for wind instruments and choir. The combination of solo violin and piano with a small wind ensemble foreshadows much of Platz's work from the 1990s.

Chamber works from the 1980s continue to investigate new dimensions of musical form, notably the *Flötenstücke* (1982) and the remarkable *from fear of thunder, dreams...* (1987). The latter introduces a static, claustrophobic intensity which also typifies two stage works from the late 1980s, the fragment *VERKOMMENES UFER* and *DUNKLES HAUS*. From the early 1990s, beginning with *SCHREYAHN*, Platz extended 'formal polyphony' to spatial separation of the instrumental forces involved in the various temporally overlapping movements – not only in different parts of the main auditorium, but also outside it. Subsequently, *tôku/NAH* (1994) was composed to overlap with the end of *SCHREYAHN*, and from the mid-1990s on, all of Platz's major works have been conceived as part of an endless chain of interlocking pieces which can also be played independently. However, his intention is not to create an epic cycle of works in the manner of Stockhausen's *LICHT*; any segment of the formal chain is an adequate representation of the underlying idea. At the 1996 Donaueschingener Musiktagen, for example, *ANDERE RÄUME*, *nerv ii* and *Turm/Weiter* were presented as an interlocking sequence, with *Echo II* as an epilogue.

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(selective list)

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perc, pf, tape, 1987; Klavierstück no.3, pf, 1988; REZITAL, picc + a fl + b fl + cb fl, tape, 1992; Stein, 2 pf, 1993; dense/Echo I, fl, cl, vn, vc, pf, 1994–6; ANDERE RÄUME, 4 perc, tape, 1994–6; nerv ii, vn, pf, 10 wind, 1995; Echo II, vn, pf, 10 wind, perc, 1995; FLEUR, b cl/t sax, 1996; main FLEUR (Echo III) (1996–98), b cl, t sax, perc, pf, wind ens, live elecs, 1996–8; charm, vn, bass shō + u [mouth organs], 1997; Echo IV, vc, 1997; strange, cl, hp, perc, 1997; down, cl, hn, bn, 2 vn, va, vc, db, 1998; spazio... (Echo V), tpt, hn, trbn, 1998; up, pf, 1998Tape: REQUIEM (B. Rauschenbach), 1983

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RICHARD TOOP

Plautus, Titus Maccius

(*b* Sarsina, Umbria, c254 bce; *d* c184 bce). Roman comic playwright. 20 of his comedies and a portion of another have survived, all *fabulae palliatae* (i.e. plays with Greek settings and costumes). They are free adaptations of Greek originals by [Menander](#) and other leading authors of the Athenian New Comedy (c330–270 bce), although none of Plautus's prototypes survives.

The abbreviations DV and C in the manuscripts of Plautus indicate the division of scenes into the two main categories of *diverbiium*, spoken dialogue, and *canticum*, lines accompanied by a tibia player (*tibicen*). On average, nearly two-thirds of the play is occupied by *canticum*. There were apparently two varieties of *canticum*: the first was recitative, written in iambic, trochaic or anapaestic septenarii or octonarii (seven- or eight-foot lines); the second was lyric song in more intricate and variable metres, chiefly cretics, bacchics and ionics. Although a *canticum* was usually a solo aria, there were sometimes two, three or even four singers, as in the *Mostellaria*, and sometimes the singer danced as well. Like its Greek prototype, Roman comedy dispensed with the chorus as an integral part of the play. Sometimes the tibia player would provide a musical interlude as in the *Pseudolus* (573a).

According to the prefatory remarks, *didascalia*, to Plautus's *Stichus*, a slave musician named Marcipor composed the accompaniment and used *tibiae sarranae* throughout. This is the only direct reference to Plautus's use of the double pipes, although there is some information about his contemporary [Terence](#) (see Wille, 1977, pp.86–7). However, the diversity

and brilliance of his lyric metres show how important was the musical element; his virtuosity, which translations can hardly begin to suggest, rivals that of Aristophanes. In six of his plays lyrics take up about a quarter of the total text, and the entire corpus has slightly more recitative than regular spoken dialogue. The *cantica* of Plautus are often highpoints; in several of his plays they are combined with dancing to provide a joyful concluding scene. The tibia accompaniment must have had extraordinary rhythmic variety, if, as is probable, it corresponded to the intricate variety of the lyric metres. Nothing definite is known about the melodic nature of these settings and the difference between speech and song in performance has itself been questioned (Beare, 1950, pp.219ff), although such scepticism is a minority view. Cicero's remark (*Academica priora*, ii.7.20; cf ii.27.86) that connoisseurs of theatre music could tell from the first notes (*primo inflatu*) of the tibia prelude what work was to be performed might be evidence for fixed musical settings, but this would seem to be inconsistent with what is otherwise known about secular music in antiquity. Possibly the *tibicen* regularly stated and then improvised on a familiar theme.

Within the imagined world of the plays, supposedly Greek but reflecting many Roman characteristics, the female musician, *tibicina* or *fidicina* (from *fides*, 'lyre'), lacks any status, being regularly bought and sold and a butt of jesting. Plautus seldom made technical allusions to music. In *Pseudolus* (1275), he refers to *ionica*, a kind of lascivious dance (cf Aristophanes, *Frogs*, 130) and in *Stichus* (760), to *cantionem ... cinaedicam* (from *cinaedus*, 'sodomite').

See also [Rome](#), §I.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Plautzius [Plautius, Plautz, Blautz, Plavec], Gabriel

(*b* Carniola; *d* Mainz, 11 Jan 1641). Slovenian composer active in Germany. His signature 'Carniolus' implies that he originated from Carniola (Kranjska), today a province of Slovenia. On 10 April 1612 he was appointed Kapellmeister at the electoral court at Mainz of prince elector Johann Schweikardt von Kronberg. Together with his employer, he took part in the imperial coronations, providing 'exquisita et rara musica'. His most important surviving music is the collection of 26 songs *Flosculus vernalis sacras cantiones, missas aliasque laudes B. Mariae continens* (Aschaffenburg, 1620–21; ed. T. Faganel, Ljubljana, 1997) for three to eight voices with continuo. It includes three masses, two introits, a communion motet, eight Marian songs and 12 songs on psalmodic and sequence texts. These last are in mostly *stile antiquo* motet style, with frequent use of *proportio tripla*. Some of the pieces also show an early Baroque construction, with solo concertante passages and a tripartite ritornello. There are also three pieces in RISM 1627² and four pieces edited in Cvetko (1963).

A letter survives from Plautzius to the abbot of the Benedictine monastery in Munster-Schwarzach (23 April 1622), to whom Plautzius donated a collection of music. After 1626 sources also mention Daniel Bollius in the role of organist and Kapellmeister at Mainz, and from 1631 Bollius appears to have been helping 'the court composer of Mainz in poor health' with his duties. An entry in an obituary book in Mainz (12 January 1641) comments that Plautzius was 'most exquisite in musical instruments and without peer in the art of composition with ten or 12 voices'.

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Plavec, Gabriel.

See [Plautzius, Gabriel](#).

Player organ.

An organ, other than a [Barrel organ](#), which may be played either by a keyboard or by perforated paper rolls; it is similar in this respect to a [Player piano](#). The earliest player organs were reed instruments and were developed from the small portable automatic [Reed organ](#) (see also [Organette](#)). The first was the Symphony, made by Wilcox & White of Meriden, Connecticut, in 1888. This was little more than an American organ with a paper-roll-playing mechanism. The makers of the [Vocalion](#) reed organ produced a small 46-note organette called the Syreno. This became the basis of the first [Aeolian](#) player organ, built into a piano-type case and working on suction. The compass was extended to 58 notes and the instrument was named the Aeolian Grand (first produced in 1895). The Aeolian Company's most successful player organ was a pressure-operated instrument, the Orchestrelle. A wide range of Orchestrelles was made between 1890 and 1918, all featuring a rich variety of Vocalion-patented ranks of orchestrally voiced reeds. Although generally retaining a single keyboard, two-manual Orchestrelles were made which used 112-note music rolls arranged to control two separate divisions of stops: these were particularly fine instruments. Manufacture was mostly in America but many were assembled for the British market by Aeolian's piano factory at Hayes, Middlesex. Despite their relatively high cost, Orchestrelles enjoyed great popularity, having a large and varied repertory of music. In Europe the best makers of player reed organs were Schiedmayer in Stuttgart (the Scheola) and Mustel in Paris (the Concertal).

Player organ technology was soon applied to the pipe organ and Aeolian built a number of costly domestic instruments including some which used the Duo-Art system that was developed for the [Reproducing piano](#). These pipe organs controlled their own stops and swell shutters from the music roll. Some of the finest player pipe organs were built by Estey and by Skinner in America, and by Welte in Germany. These generally were 88-note actions which would play piano rolls, but alternatively 58-note actions could be fitted to play the rich library of Aeolian music rolls.

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ARTHUR W.J.G. ORD-HUME

Player piano.

A piano fitted with a self-playing mechanism, normally pneumatic, capable of playing from a perforated paper music roll (piano roll). The first automatic piano-playing mechanism was the [Barrel piano](#), developed at the end of the 18th century. Later developments dispensed with the cumbersome barrel; for example, A.-F. Debain's Antiphonel (1846) operated the piano through a system of wooden boards or planchettes studded with metal pins to represent the music to be played. Napoleon Fourneaux's barrel-operated Pianista (1863) was the first pneumatic piano-playing machine. These were the prototypes of the piano player (also called a cabinet player or push-up player), the forerunner of the player piano. The piano player consisted of a cabinet containing the pneumatic mechanism. When pushed in front of an ordinary piano, a row of felt-covered wooden fingers at the back rested on the keyboard to play it. Inside the cabinet a music roll or note-sheet would pass over a 'tracker bar', usually of brass, with some 65 (later 88) slots or ports, one for each note. When a perforation in the moving note-sheet uncovered a port in the tracker bar, suction (generated by foot treadles) would draw air through the port to operate a pneumatic striking action, forcing the wooden finger down. This principle is generally known as the 'paper-as-a-valve' system. Levers in the front of the cabinet controlled tempo, the relative loudness of treble and bass, and the operation of the sustaining pedal of the piano; in many cabinets the latter could also be controlled automatically from the music roll. In France, towards the end of the 19th century, some mechanical piano players were still made which played perforated cardboard discs, rolls of heavy waxed paper, or zigzag folded music books.

The player piano was the outcome of a whole series of pioneering piano-playing systems, some of the earliest being mechanical and a few being electrically operated. It marked a radical improvement on previous player methods, the mechanism being built into the piano itself. The control levers were placed in a panel underneath the keyboard. The pneumatic action, fundamental to the player piano, had been developed and refined first in the small portable automatic reed organ called the [Organette](#).

Robert W. Pain built a 39-note, mechanically operated player piano for Needham & Sons in 1880, following it with a 65-note electrically operated one in 1888. Wilcox & White of Meriden, Connecticut, successfully combined a piano and reed organ with a roll-playing inner player in 1892. Considerable experimental work was taking place simultaneously in America and Germany: in 1895 Edwin Scott Votey invented the first 'Pianola' piano player (and applied for a patent in 1897), the mechanism of which was later adapted to form his company's first 'inner player', and Hupfeld of Leipzig produced a similar instrument at about the same time. However, the first piano to have a practical pneumatic player mechanism built into it was that patented by Theodore P. Brown of Worcester, Massachusetts, in 1897. Melville Clark built his first 'inner-player' player piano in 1901, and in 1904 he was the first person to fit a player mechanism to a grand piano.

By careful pedalling and judicious use of expression controls, damper pedal control and tempo regulator, musically pleasing effects could be obtained on a player piano. Some music rolls included printed instructions suggesting the dynamics etc., to be used by the person operating the

instrument. Since many people to whom the player piano appealed were musically unskilled, however, player piano manufacturers soon attempted to make the expressive effects automatic by incorporating them into the functions that could be controlled automatically from the music roll. This was then played on an 'expression' piano equipped with pneumatic functions to 'interpret' the supplementary perforations controlling pedalling and regulating the force applied to the hammers. For further discussion of the expression system, and of subsequent, more sophisticated forms of fully automatic, self-playing pianos, see [Reproducing piano](#).

The 'key-top' player was a much smaller and with simpler mechanism made to fit on top of the keyboard. A hand-cranked pneumatic model was introduced by 1899, and several electrically-pumped models were introduced in the USA after World War II, but the variety had insufficient suction power to be able to replicate expressive piano performance due to the small size of its air reservoir.

The success of the early player piano brought many manufacturers into the business, each with its own version. The compass of the piano keyboard that could be played by the player system was somewhat abbreviated due to the physical bulk of the early actions. In the beginning, instruments which played on 58 of the keyboard's notes were common. Other models were produced which worked on 61, 65, 70, 73, 82 and 88 notes. The lack of standardization was a major problem to the manufacturers of music rolls, and in 1910, at a convention of player manufacturers held at Buffalo, New York, it was agreed to standardize on two compasses of 65 and 88 notes.

Between 1900 and 1930, 2.5 million instruments were sold in the USA. In London, a 1922 trade directory listed no fewer than 52 makers. In 1900 171,000 'ordinary' pianos were made and 6000 player pianos; by 1925, at the peak of the player piano's vogue, the totals were 136,000 ordinary pianos and 169,000 player pianos. Important manufacturers included, in the USA, the Aeolian Co., American Piano Co., Auto-Pneumatic Action Co., Melville Clark Piano Co., Standard Player Action Co., and Wilcox & White Co.; in Germany, Hupfeld and Kastner-Autopiano; and in England, Marshall and Sons and the Aeolian Co. Ltd (a branch of the American firm, also known as the Orchestrelle Co.). Many other piano manufacturers purchased player mechanisms for installation in their own pianos. In addition to player pianos for the home, coin-operated machines were produced for use in cafés, restaurants, hotels and other public places. The success of Aeolian's 'Pianola' inspired others to capitalize on sound-alike names: Triumphola, Odeola, Monola, Pedola, Humanola and so on, while even the controls were given fanciful names such as Phrasiola, Tempola, Automelle and Transposa. The trade mark 'Pianola' itself became synonymous with the player piano, and was commonly adopted as a generic term for any self-playing piano. This form of marketing could not detract from the true value of the instrument, for there is little doubt that the player piano helped to popularize a great deal of music which might otherwise never have been widely known. It was acclaimed as an instrument of musical education by several well-known pianists of the time, who were handsomely paid to write testimonials. Many lending libraries of music rolls were established, and every piano retailer sold players and their rolls.

During the 1929–31 Depression, the market collapsed and sales of player pianos dwindled to almost nothing. In spite of concerted attempts to revive the player-piano market in London, the industry was finished long before the outbreak of World War II. Basic player pianos are still produced in small numbers in America; digitally controlled reproducing pianos have gained a certain popularity for use in public places.

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ARTHUR W.J.G. ORD-HUME

Playford.

English family of music publishers and booksellers.

- (1) John Playford (i)
- (2) Henry Playford
- (3) John Playford (ii)

BIBLIOGRAPHY

MARGARET DEAN-SMITH/NICHOLAS TEMPERLEY

Playford

(1) John Playford (i)

(*b* Norwich, 1623; *d* London, between 24 Dec 1686 and 7 Feb 1687). Publisher, bookseller, and vicar-choral of St Paul's Cathedral. During the period 1651–84 he dominated the music publishing trade (then virtually confined to London) in a business to which his son (2) Henry Playford succeeded. For the printing of his books he engaged the services of Thomas Harper (successor to Thomas Snodham, who had inherited the business of Thomas East), William Godbid (successor to Harper) and his own nephew (3) John Playford the younger, who, apprenticed to Godbid, entered into business in 1679 with the latter's widow Anne. The format, style and printing of Playford's books, together with evidence from the stationers' registers, suggest with some certainty that they were printed with East's types, although for title-pages, other than those engraved, a

less florid style than the earlier borders was preferred. In many instances Playford adopted East's device and its surrounding motto, 'Laetificat cor musica' (see fig.1).

1. Life.

A monument at St Michael-at-Plea, Norwich, to his father John, a mercer, and local records show that he was one of a large family many of whom were scriveners or stationers. Since there is no record of his entry at the grammar school his brother Matthew attended, he was probably educated at the almonry or choir school attached to the cathedral, where he acquired a knowledge of music and the 'love of Divine Service' to which he later referred. Shortly after the death of his father (22 March 1639) he was apprenticed to John Benson, a London publisher of St Dunstan's Churchyard, Fleet Street (23 March 1639/40), for seven years, achieving his freedom on 5 April 1647, when he became a member of the Yeomanry of the Stationers' Company. This entitled him to trade as a publisher.

He lost no time in securing the tenancy of the shop in the porch of the Temple Church from which all his publications were issued until his retirement. It was one of the addresses of Henry Playford until 1690, when the stock was auctioned. Royalist by family and by personal inclination, Playford began publishing political tracts culminating in *The Perfect Narrative of the Tryal of the King* and others relating to the executions of royalist nobility (reprinted in 1660 as *England's Black Tribunal*). In November 1649 a warrant was issued for the arrest of Playford and his associates. Nothing more is known of him until a year later, when on 7 November 1650 he entered in the stationers' registers 'A booke entituled The English Dancing Master'. Although registration before publishing was theoretically obligatory he entered so few of his music books that it is impossible to tell if this, subsequently published in 1651 (see fig.2), was his first.

In 1653 he was admitted clerk to the Temple Church, an office he held with some distinction to the end of his life, devoting himself to the repair and maintenance of the building and to promoting the seemly ordering of the services. At about this time he married. When his wife Hannah inherited from her father, Benjamin Allen, publisher of Cornhill, the Playfords moved (1655) from the neighbourhood of the Temple to Islington, where she established a boarding-school for girls, which she maintained until her death in 1679. Playford then moved back to London, taking a house in Arundel Street, Strand, which later passed to his son.

The court books of the Stationers' Company show that Playford was called to the Livery in 1661. In 1681 a letter from the king to the master and wardens required that he and others named be admitted to the court of assistants. Soon afterwards he was allotted a share in the English Stock which managed the company's lucrative monopoly in psalms, primers and almanacks. In the successive purges of the court in 1684 and 1685 he survived unscathed, no doubt through royal protection. In 1684 he retired from active business in favour of his son Henry and another young man, Robert Carr. A number of books, however, retained his imprint until 1686. In his will of that year, which names Henry Purcell and John Blow as beneficiaries, he desired to be buried in the Temple Church, or in St

Faith's, the stationers' chapel in the undercroft of St Paul's, but no record of the burial is known in either place. Playford was also deeply involved with the Company of Parish Clerks of London; he presented them with several copies of his 1671 *Psalms and Hymns*, which had psalm tunes arranged for four male voices. He was credited with the invention of a stringed instrument called the 'psalmody' for accompanying metrical psalms (see [Psalterer](#)).

Though unloved in the competitive world of publishers, Playford was highly esteemed by poets and musicians. Nahum Tate, the poet laureate, wrote a 'Pastoral Elegy' on his death which was movingly set to music by Henry Purcell. The dedications and prefaces to his publications reflect his commercial acumen, his xenophobia, and his devotion to the monarchy and to the divine service decently ordered.

2. Publications.

Playford's publications, apart from the political tracts and miscellaneous non-musical works, fall into three categories: theory of music and lesson books for various instruments, which usually contain brief instructions followed by 'lessons' or short pieces derived from popular airs; collections of songs and instrumental pieces; and psalms, psalm paraphrases and hymns. He began to publish music in 1651; new books succeeded one another rapidly in the early years, becoming more sparse later.

Examination of the contents, however, shows that often a 'new edition' differs little from its predecessor although new 'lessons' may have been added and some others subtracted, and the later songbooks may be selections or rearrangements of earlier titles under new names. It is generally assumed that *The English Dancing Master*, addressed to the 'Gentlemen of the Innes of Court', came first, but *A Musickall Banquet* (also 1651) bears, as well as Playford's imprint, that of John Benson, his former master. *The English Dancing Master*, with many enlarged editions (some entitled *The Dancing Master*) until 1728, is probably Playford's best-known work, because of the modern revival of the country dance and because of its status as the largest single source of ballad airs. *A Musickall Banquet* contains the genesis of later books: *Musick's Recreation* (1652), *Catch that Catch Can* (1652; variously entitled *The Musical Companion* and *The Pleasant Musical Companion* in some later editions), *A Breefe Introduction to the Skill of Musick* (1654; later *An Introduction to the Skill of Musick*) and *Court Ayres* (1655). All but the first continued in new and enlarged editions. The *Introduction* was immensely influential for 100 years or more; its theoretical sections were copied or cited in numerous later treatises and in the didactic introductions to psalmody books. *Apollo's Banquet for the Treble Violin* (1669) reflects a new fashion for this 'brisk and airy' instrument that was to last for the next 30 years, but the lessons for the cittern and the virginals, which did not last much beyond the mid-17th century, are evidence of declining sympathy with Playford's nostalgia for these instruments.

The same is true of the hymns, songs and instrumental pieces addressed to the proficient performer. As examples of the creative genius of Henry Purcell, Matthew Locke, William and Henry Lawes, Christopher Simpson and Richard Dering, they afford interest to the scholar, but are without

those qualities which enabled the vocal music of the Tudor period eventually to outlast them. The latter had been the property of Thomas East. In 1653 Playford offered them as part of his bookseller's stock in his *Catalogue of All the Musick Bookes Printed in England*. In 1690, when the stock of his shop by the Temple Church was to be sold by auction, they were again catalogued for the benefit of 'those remote from London' and offered to buyers for a few pence.

Playford's numerous editions of the metrical psalm tunes, for one voice (*The Whole Book of Psalmes*, 1661), two voices (*Introduction*, 1658), three voices (*The Whole Book of Psalms*, 1677), four voices (*Psalms and Hymns*, 1671), keyboard (*The Tunes of Psalms*, c1669), and cittern and gittern (*A Booke of New Lessons*, 1652), supplemented his practical work at the Temple Church and the Company of Parish Clerks. They represent an ambitious attempt, quite separate from his books of devotional hymns for domestic use, to raise the standards of music in worship by means of a well-instructed parish clerk and male choir. His aim was to restore the old tunes in correctly harmonized versions rather than to introduce new ones. Success came only after his death, with the burgeoning of voluntary parish choirs in the 1690s; many of his tune harmonizations were used throughout the 18th century in England, Scotland and North America.

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(selective list)

all published in London; Playford's printers and partners not cited

A Musicall Banquet in 3 Choice Varieties: The First ... New Lessons for the Lira Viol: the Second, Musica Harmonia, New Allmans ... for Tr and B Viol, by W. Lawes and other Authors: the Third ... New Catches and Rounds: to which is added Rules ... for such as learne to Sing or to Play on the Viol (1651⁶) [each part was later expanded into a book]; The English Dancing Master: or, Plaine and Easie Rules for the Dancing of Country Dances, with the Tune to Each Dance (1651/R; numerous rev. edns to 1728) [entitled *The Dancing Master* in some later edns]; A Booke of New Lessons for Cithern and Gittern (1652; enlarged 3/1666); Musick's Recreation on the Lyra Viol (1652⁷, 4/1682⁹); Select Musicall Ayres and Dialogues (1652⁸; enlarged 2/1653⁷; selections 3/1659⁵) [1659 edn entitled *Select Ayres and Dialogues*]; J. Hilton, ed.: Catch that Catch Can (1652¹⁰; enlarged 7/1686⁴; other edns to c1720) [entitled *The Musical Companion*, *The Pleasant Musical Companion* in some later edns]

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Musick's Delight on the Cithren, Restored and Refined (1666⁴); The Treasury of Musick (1669⁵) [incl. the 1659 selection of Ayres and Dialogues, bks 2, 1655, and 3, 1658, of Lawes's Ayres and Dialogues]; The Tunes of Psalmes to the Virginal or Organ (c1669) [sheet inserted in some copies of Musick's Hand-Maide]; Apollo's Banquet for the Tr Vn (1669; other edns to 1701); J. Playford: Psalmes and Hymns in Solemn Musick, 4vv, on the Common Tunes ... ; also 6 Hymns, lv, org (1671) [ded. to the Dean of St Paul's]; T. Greeting: The Pleasant Companion ... for the Flageolet (1672, 4/1682); London Triumphant (1672) [Lord Mayor's Show]; Choice Songs and Ayres, 1v, theorbo/b viol: being Most of the Newest Songs sung at Court and at the Publick Theatres (1673³; enlarged 3/1676); M. Locke: The Present Practice of Musick Defended and Vindicated against the Exceptions ... laterly published by Thomas Salmon ... together with a Letter from John Playford (1673)

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Playford

(2) Henry Playford

(*b* ?Islington, 5 May 1657; *d* London, May–Dec 1709). Publisher, bookseller and dealer, son of (1) John Playford (i). He continued his father's business but was unable, owing to competition from the publishers of engraved music and to his conservatism and training in the old methods of bookselling, to maintain the same dominance of the music publishing trade. Nevertheless, during the late 1680s and early 1690s he was probably London's best-known music publisher.

Apprenticed to his father in 1674 and freed in 1681, he initially published in conjunction with John Playford (i), who shortly before his death handed over part of his business to his son and to Robert Carr, son of the music publisher John Carr. Henry worked from the same addresses as his father, a shop in the Temple and a house in Arundel Street. After three publications he parted company with Robert Carr, and thereafter published largely on his own account, occasionally in partnership with other publishers. His early works mainly followed the examples set by his father

or were new editions of his father's titles. From 1687 he began to publish large numbers of non-musical works, which were to remain important in his output. He married Anne Baker in 1686; records of one daughter have been located. From 1690 until 1693 Playford was active in promoting sales and auctions of art works and antiquarian music books; from 1692 he was responsible for the publication of most of Purcell's music in association with that composer and later his widow Frances.

Around 1695 Playford found that competition from publishers of engraved music (notably John Walsh, John Hare and Thomas Cross) greatly affected his sales, and so he took action to regain his share of the market. He tried issuing a series of engraved songsheets in 1697 but soon reverted to the older, more familiar methods of printing from type. In 1699 he purchased equal shares in William Pearson's improved music type fount, the 'new London character'. To attract a wider audience he initiated new forms of publication, including the music periodical *Mercurius musicus* (1699–1702) and the cheap collections of popular songs entitled *Wit and Mirth: or, Pills to Purge Melancholy*. Further, he attempted to establish a network of music clubs to promote his publications. These innovations were finally to no avail, as Playford's old-fashioned methods were quickly superseded by those of the new publishers of engraved music.

Playford never reached his father's seniority in the Stationers' Company. He was called to the livery in 1686, and awarded a half-yeomanry share in the English Stock in 1696. Records document five apprentices. His stock was sold by John Cullen from 1706, and also by John Young who probably sold them on Pearson's behalf. After his death, his saleable type-printed works were issued by John and Benjamin Sprint and William Pearson, and the engraved ones by John Walsh and John Hare. In his will he left his estate to his wife Anne.

Henry continued to reissue many of his father's titles, after updating them to suit modern tastes, until his death. The influential treatise *An Introduction to the Skill of Musick* (five editions) was reissued in 1694 with a new section on 'The art of Descant' by Purcell. Among Henry's works modelled on those of his father were the song collections *The Theater of Music* (1685–7), *The Banquet of Music* (1688–92) and *Deliciae musicae* (1695–6).

Playford's most significant publication was perhaps *The Divine Companion* (1701), for which he commissioned eight leading professional composers, including Blow, Jeremiah Clarke (i) and Croft, to provide psalm tunes, hymns and anthems in a simple but up-to-date style. The anthems, as he pointed out in his preface, were the first printed for parish churches, and they would be reprinted, revised and imitated in dozens of books of parochial psalmody during the following century. One of Clarke's best-known hymn tunes, 'Uffingham', originated here (as 'Evening Hymn') while his 'St Magnus' appeared in the expanded second edition (1707).

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(selective list)

all published in London; Playford's printers and partners not cited

Works first pubd by (1) John Playford (i): *The Dancing Master* (8/1690), 12/1703; other edns to 1728); *The Second Book of the Pleasant Musical Companion* (2/1694, 5/1707/R); *An Introduction to the Skill of Musick* (11/1687; 15/1703; other edns to 1730); *Apollo's Banquet* (5/1687⁷, 6/1690⁴, bk 2, 1691⁵; other edns to 1701); *The Second Part of Musick's Hand-Maid* (1689⁷); *T. Greeting: The Pleasant Companion ... for the Flageolet* (5/1683)

Works pubd by Henry Playford: *The Theater of Music* (1685⁵, 1685⁶, 1686³, 1687⁵); *Harmonia sacra, or Divine Hymns and Dialogues* (1688¹, 1693¹); *The Banquet of Music* (1688⁶, 1688⁷, 1689⁵, 1690⁵, 1691⁶, 1692⁸); *Thesaurus musicus ... the Second Book* (1694⁷) [the 1st pubd 1693 by J. Hudgebut]; *Deliciae musicae* (1695⁷, 1695⁸, 1696⁵, 1696⁶, 1696⁷); *The A' Lamode Musician ... ingraved from the Originalls* (1698²) [the 'Originalls' were pubd separately, early examples of sheet music]; *H. Hunt: A Collection of Some Verses out of the Psalms ... Composed in Two Parts* (2/1698); *The Tunes of the Psalms* (1698); *Wit and Mirth* (1699⁶, 1700⁴); *A Book of Directions to Play the Psalmody, an Instrument Invented by John Playford* (1699); *Mercurius musicus* (1699⁴–1702); *S.S. and J.H.: Tunes to the Psalms* (1700); *The Divine Companion* (1701; 2/1707; other edns to 1722); *H. Purcell: Orpheus Britannicus ... the Second Book* (1702); *The Diverting Post* (1706) [house journal]

Playford

(3) John Playford (ii)

(*b* Stanmore Magna, *c*1655; *d* ?20 April 1685). Printer, nephew of (1) John Playford (i). He has been confused with other members of the family also named John, and with one, believed to be a bookseller, who spelt his name Playfere, but there is now no doubt that he was the son of the Rev. Matthew Playford (brother or half-brother of John Playford (i)), vicar of Stanmore Magna, who forfeited both livelihood and property because of his royalist sympathies.

At some time, probably in the 1670s, William Godbid, a printer of scientific books and music, took young John Playford as apprentice; at Godbid's death in 1679, his widow, Anne, took John into the partnership and advertised in *The Art of Descant* (refashioned from *Campion's Art of Composing* published by 'Snodham alias Este') that 'the only Printing-house in England for Variety of Musick and Workmen that understand it, is still kept in Little Britain by A. Godbid and J. Playford Junior'. In 1682 Playford seems to have acquired the ownership of the business and in the same year his name appears in the livery list of the Stationers' Company; in 1683 he attended the company's Court of Assistants. He died between 20 April 1685, when he signed his will, and 29 April when the will was proved, bequeathing the business to his sister Eleanor.

Playford

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Playlist.

A selection of popular songs guaranteed air time on a given radio station. It first originated in the 1940s and 50s in American radio broadcasting. The Top 40 playlist included those songs currently in the higher reaches of the chart, a selection of those records climbing the chart but still outside the Top 40 ('bubbling under'), a number of new releases, mostly from major records labels and which were predicted to become hits, and a few older songs considered classics. Some of these records, for example the current number one, were played several times a day ('heavy rotation'), while other playlisted items were guaranteed to be heard only a few times each week. The format was open to corruption as record labels attempted to buy their records air-time ('payola'). In the British Isles the pirate radio stations, independent radio stations and BBC Radio 1 have had playlist policies,

particularly during daytime hours. In the 1990s Radio 1 developed the concept of the A, B and C lists, adopting a sliding scale of plays with the most popular songs installed on the A list. However, many big-selling artists from punk, hardcore, metal and new wave in the 1970s to rap, hip hop and jungle artists in the 80s and 90s have been excluded from the playlists altogether, despite their commercial appeal. In 1991, for example, Iron Maiden's *Bring your daughter to the slaughter* was not playlisted by Radio 1 despite being at number one in the UK charts.

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DAVID BUCKLEY

Plaza(-Alfonzo), Juan Bautista

(*b* Caracas, 19 July 1898; *d* Caracas, 1 Jan 1965). Venezuelan composer and musicologist. He began music studies at the age of 15 with Jesús María Suárez; within a year he was asked to lead the choir and to teach music to his fellow pupils in the Caracas French School. Thereafter he studied law and medicine at the university while continuing to act as choirmaster at the French School, where he produced his first large work, the zarzuela *Zapatero a tus zapatos*. In 1920 a scholarship took him to the Scuola Superiore di Musica Sacra in Rome; there he was taught by Casimiri, Manari, Ferretti and Dagnino, taking the degree of Master of Sacred Composition (1923). Returning to Caracas in that year, he was appointed choirmaster of the cathedral (1923–47) and professor of harmony at the Escuela Nacional de Música (1924–8), where he later instituted and taught courses in music history (1931–62) and aesthetics (1948–62). From 1936 to 1944 he undertook the study and cataloguing of a large quantity of colonial music that had been discovered in 1935; this work led to the publication of the 12-volume collection *Archivo de Música Colonial Venezolana* (Montevideo, 1943). While serving as director of culture in the Ministry of Education (1944–6) he established the Escuela Preparatoria de Música, which, under his direction (1948–62), became one of the most vital music schools in the country. Throughout these years he also appeared as an organist and as conductor of the Venezuela SO. After retiring in 1962 he gave his attention to further researches in the colonial music archive and to the cataloguing of his own work.

The most productive period of Plaza's life coincided with his tenure as cathedral choirmaster. After 1947 he wrote less, and the later works show an increasing abandonment of traditional tonality and a tendency towards introspection. Most of his compositions are vocal pieces, written for the church or for the choruses at the schools in which he taught; notable within this group are the Requiem (1933) and *Las horas* (1930). The principal influences on his early music were those of Puccini and Perosi; later pieces show his interests in Impressionism and in Stravinsky's music. Throughout his career he was active as a writer and lecturer, giving hundreds of radio talks and writing copiously in daily newspapers and scholarly journals on the subject of music, largely to educate lay readers. In 1990 the Fundación

Juan Bautista Plaza was established to preserve and catalogue not only his musical works but the large mass of writings that have yet to be systematically studied. Most of the archive of the Fundación is now in the Biblioteca Nacional de Venezuela, and its catalogue is nearing completion. The publication of his complete works is being considered.

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ALEJANDRO ENRIQUE PLANCHART

Plaza (y Manrique), Ramón de la

(b Caracas, 1831; d Caracas, 15 Dec 1886). Venezuelan music historian. He spent two years (c1853–5) in north-eastern USA, where he broadened his musical knowledge. A year after his marriage (on 12 March 1869) to the wealthy Mercedes Ponce Valdés he became a deputy to the Venezuelan Congress. In recognition of his services as head of a legislative commission concerned with religious matters he was made a general. By presidential decree he became first director of the newly created Instituto Nacional de Bellas Artes on 3 April 1877. He was an amateur cellist and composer whose sensitivity, practical musicianship, wide reading, extensive American and European travels and informed patriotism made him the ideal interpreter of his nation's artistic past. Although his creative ability is often downplayed, works such as the *Barcarola* in D minor (1872) show him to be a salon composer of charming talent. His luxuriously printed *Ensayos sobre el arte en Venezuela* (Caracas, 1883/R), published to commemorate Bolívar's birth, was not the first Latin American music history – Juan Agustín Guerrero's *La música ecuatoriana desde su origen hasta 1875* (Quito, 1876) preceded it – but it is still one of the best; it has been drawn upon extensively in later writings on the subject, particularly those of L. Cortijo Alahija. It combines extensive analysis of aboriginal music with a precise and extremely valuable history of European music in Venezuela from the founding of Caracas to Plaza's time; it includes a 56-page musical appendix. He also published *El drama lírico y la lengua castellana como elemento musical* (Caracas, 1884), a study of Spanish as a vehicle for opera.

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ROBERT STEVENSON

Pleasants, Henry

(b Wayne, PA, 12 May 1910; d London, 4 Jan 2000). American author and critic. He trained as a singer and pianist at the Philadelphia Musical Academy and Curtis Institute of Music, with subsequent private studies in singing, piano and composition. In 1930 he became music critic for the *Philadelphia Evening Bulletin*, and music editor from 1934. After army service (1942–50), mostly in North Africa and Europe, he joined the US Foreign Service and was based successively in Munich, Berne and Bonn (1950–64). During this time (1945–55) he was also central European music correspondent for the *New York Times*. He settled in London and was

London music critic for the *International Herald Tribune* (1967–97) and an editor for *Stereo Review*, as well as a frequent contributor to the musical press in Britain and the USA. The Curtis Institute awarded him an honorary doctorate in 1977. He is married to the harpsichordist and fortepianist Virginia Pleasants.

Pleasant's writings extend and elaborate a critical principle which accords serious attention to the popular musical vernacular of the 20th century (jazz, theatre music, rock and pop), in the belief that these styles have gained a dominant position in world music not only as commercial entertainment, but also as art. His study of great singers is related to this in suggesting that the art of singing reached its zenith in the Baroque period; since then it has been in conflict with the demands of emotional expression and compositional techniques and cannot survive if lyrical grace is not the chief element of its style.

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NOËL GOODWIN

Plectrum [pick, flat-pick]

(Fr. *médiator*, *plectre*; Ger. *Dorn*, *Kiel*, *Plektrum*, *Schlagfeder*; It. *plettro*).

A general term for a piece of material with which the strings of an instrument are plucked. Tinctoris called the plectrum of antiquity 'pecten' and that of the Middle Ages 'penna' (quill). Ancient Greek sources used the terms 'plectron' and 'pecten'. Plucked instruments with stopped strings and more specifically lute-type instruments – such as the *biwa* of Japan and the Western lute itself up to the late 15th century – have often been played with a plectrum, in some instances a rather large one (see Japan, fig.17), in others a more delicate type (see Lute, fig.7).

Sources since the Middle Ages describe plectra made from eagles' talons as well as ones of wood, metal (see [Sitār](#), fig.1c), ivory, bone, tortoiseshell, parchment and quill. The use of synthetic material, such as nylon or plastic,

for plectra is now almost universal. Medieval Arabic writings describe the use of plectra on the lute. In muslim Spain the musician [Ziryāb](#) (d 852) was accredited with replacing the traditional wooden plectrum with one made from an eagle's talon. This material was said to be successful because of its subtle tip, its purity, and its flexibility between the fingers; the strings also lasted longer. Eagle's talon or tortoiseshell plectra are still sometimes used by 'ūd players, although synthetic materials are now more common.

Iconographical evidence shows the use of a bird's feather quill by European lute players, but that the transition to thumb-and-index-finger technique took place between about 1460 and 1500, although the two techniques must have co-existed over a long period. The duets in various 16th-century publications of lute music (e.g. F. Spinacino: *Intabulatura de lauto*, Venice, 1507/R), while specifying the use of thumb-and-finger technique, preserve a style of single-note lines and chordal playing that in many cases could be played with a plectrum, and is clearly descended from the extemporary playing technique of the previous century. This style is evident in some of the pieces in the 'Pesaro Manuscript' (c1500, *I-PESo* 1144).

The initial sound of a string set into vibration by a plectrum is naturally more akin to that of a string plucked by a fingernail than by the flesh of the finger. A plectrum facilitates tremolando effects (as on the mandolin) and vigorous strumming, but does not favour the kind of polyphonic texture that was cultivated on the high-Renaissance lute and vihuela. Psaltery-type instruments, such as the zither and the Middle Eastern *qānūn*, are likely to be played with a plectrum (see [Qānūn](#)), but harps virtually never are, as the player often has a relatively unclear view of the strings and so tends to rely on the sense of touch to help distinguish them. The term also refers to the small tongue which plucks the string of a harpsichord (it may be of leather or plastic instead of quill). A modern technique of virtuoso melodic playing with a 'pick' or 'flat-pick' (plectrum) on a (normally steel-strung) guitar is often referred to as 'flat-picking'.

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VLADIMIR IVANOFF

Pleeth, William

(b London, 12 Jan 1916; d London, 6 April 1999). English cellist. He studied at the London Academy of Music (1924–8), with Herbert Walenn at

the London School of Violoncello (1928–9) and with Julius Klengel at the Leipzig Conservatory (1930–32). He made his début in Leipzig in 1931 and in London in 1933. As a soloist he gave the premières of several works dedicated to him including Rubbra's *Soliloquy* (1943) and Franz Reizenstein's Cello Concerto (1948). As a chamber music player he appeared with the Blech Quartet (1936–41), the Allegri Quartet (1952–67), the Rubbra-Brainin-Pleeth Trio (1946) and in many quintet performances with the Amadeus String Quartet. He also played sonatas with his wife, the pianist Margaret Good, (b 27 April 1906; d 25 July 2000) with whom he made some notable recordings. His playing was distinguished by an exuberant, extrovert style, combined with a passionate conviction which was embodied in the full and colourful tone he produced from his 1732 Stradivari. He was professor of cello and chamber music at the GSMD (1948–78) and visiting professor at the RCM (1987–95). Among his pupils were his son Anthony and Jacqueline du Pré. He published *Cello* (with Nona Pyron, London, 1982). He was made an OBE in 1988.

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WATSON FORBES/MARGARET CAMPBELL

Plein jeu

(Fr.: 'full registration'; pl. *pleins jeux*).

The most common generic French term for a [Mixture stop](#) or the Diapason chorus. Possibly derived from *plain jeu*, 'integrated registration', the phrase seems to have arisen in the 16th century to designate the combination of stops yielding the tonal result of the heretofore undivided, stopless [Blockwerk](#). At Notre Dame, Alençon (1537–40), the term *principal du corps* was still used, corresponding to the Dutch, German and probably English term 'principal', i.e. not a single rank by the Diapason chorus as a whole. At Chartres in 1542, the contract refers to a more extensive *plain jeu*, complete with the eight 32' pedal pipes and the doubled and tripled 8' and 4' ranks. For Mersenne (*Harmonie universelle*, 1636–7), *plain jeu* included a Tierce but not the highest Cymbale mixture. Bédos de Celles (*L'art du facteur d'orgues*, 1766–78) codified a concept which had been perfected decades earlier: the *grand plein jeu* was based on the *Grand Orgue* mixture chorus to which was invariably coupled the higher-pitched *petit plein jeu* of the *Positif*, the latter could be played alone in brisk movement or in alternation with the *grand plein jeu*. (To facilitate tuning, larger *pleins jeux* were usually divided into Fourniture and Cymbale registers with elegantly interlocking breaking schemes.) Thus the *plein jeu* formed one of the systematic registration recipes of the Classical French organ, in contrast, for instance, to the [Grand jeu](#) or the *jeu de tierce*. Evoking divine majesty in its stately radiance, it was commonly featured in the opening versets of mass movements (Kyrie, 'Et in terra pax', Sanctus), and it

became particularly associated with a sustained four- or five-voice texture with constant and slowly resolving suspensions. It was rarely used, however, for fugal textures, these rather played on the *grand jeu*.

In the 19th century the Chorus structures of the French Classical organ were progressively broken down as horizontal writing gave way to more operatic, orchestral or pianistic gesture. Consequently, the *plein jeu*, while retaining secondary and residual use in *alternatim* practice, was conceived primarily as a tonally reinforcing element of the [Grand choeur](#) or [Full organ](#), being included with the reeds rather than with the foundation stops on the divided windchests. The French builders often adopted the concept of the German *Progressivharmonika* (*plein jeu harmonique*) which, by suppressing the high-pitched ranks in the bass and progressively adding ranks in the upper range, favoured homophonic texture and helped strengthen the naturally weaker trebles. In 1913 Alexandre Cellier (in *L'orgue moderne*) could still write that 'nowadays the *pleins jeux* are scarcely ever used except in combination with the combined choruses of reeds and foundation stops'.

After World War I French builders gradually returned to earlier concepts of the Diapason chorus and its functions, subsequently integrating certain German Baroque designs such as the Terzzimbel in order to favour the corresponding repertory. (To be sure, there has never been the same amount of experimentation with mixture compositions in France as there was in the *Orgelbewegung* period in Germany.) To describe the new sounds, words such as 'luminous' and 'scintillating' appeared. Composers have made clever use of the colouristic possibilities thus offered. Ultimately, however, the most far-reaching conceptual change resulted from expecting the *plein jeu* convincingly to render both the massive Classical French texture and the vigorous, transparent fugal writing epitomized by Bach. The validity of this nearly unattainable goal has been questioned and *plein jeu* design at the end of the 20th century tended increasingly to fall back on specific historical models, chosen case by case.

See also [Organ](#), §V, 7, and [Registration](#), §I, 5.

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PETER WILLIAMS, KURT LUEDERS

Plena.

A song genre of Puerto Rico. It is believed to have originated in the early 20th century, with a binary form consisting of solo or duet melodies followed by choral refrains. Narrative texts, often humorous, contain social commentary. The *plena* is characterized by extensive syncopation, while the use of triplet figures in vocal lines creates rhythmic contrast with the duple metre accompaniment of guitars, *panderetas* (tambourines) and *conga* drums and, more recently, orchestras with extended percussion sections.

WILLIAM GRADANTE/R

Plenary mass.

A setting of both the Ordinary and the Proper of the Roman Catholic Mass. Examples are rare: they include Du Fay's early *Missa Sancti Jacopi* and the mass of Reginaldus Libert, both probably from the 1420s, as well as the mass for St Anthony Abbot ascribed to a certain Piret (*I-TRmp* 89) and perhaps Du Fay's mass for St Anthony of Padua, both evidently from the 1440s. But the principle became common only in the requiem (see [Requiem Mass, §2](#)).

Pleno

(It.; Lat. *plenum*).

Full, as in *organo pleno*. See [Full organ](#).

Plessas, Mimis

(*b* Athens, 12 Oct 1924). Greek composer and pianist. Performing in live bands and for the radio since his teens, his early musical influences were predominantly Western, mainly jazz and ragtime. In the late 1940s he went to the USA to continue his studies in chemistry, and also to work as a musician. Returning to Greece in 1951, he soon started winning critical acclaim and success as a composer of light songs. During the 1960s he became established as a composer for the cinema, working predominantly with the production company Finos Films and with director Giannis Dalianidis. While his dramatic scores for films like *Iligos* ('Vertigo', 1963) and *To Choma Vaftike Kokino* ('The Earth became Red', 1965) won him prizes and critical acclaim, his songs for such comedies and musicals as *Koritsia gia Filima* ('Girls for Kissing', 1965), *I Thalassies i Chandres* ('The Blue Beads', 1967), *Mia Kyria sta Bouzoukia* ('A Lady at the Bouzouki-Club, 1968) and *Gorgones ke Manges* ('Mermaids and Lads', 1969) significantly increased his popularity.

Until the late 1960s his musical style was predominantly Western, following contemporary trends of light song. Towards the end of the decade his work integrated more elements of traditional popular Greek music (*laiki*), becoming part of a trend of artistic popular music: typical of this is the use of the *bouzouki*. The collection of songs *O Dromos* ('The Road'), with lyrics by Lefteris Papadopoulos, is characteristic of his work during this period. More recently Plessas has composed instrumental pieces for orchestra,

and experimented with electronic music. However, his main contribution to Greek music remains tied to his songs which enjoyed renewed popularity among Greek youth in the 1990s.

LYDIA PAPADIMITRIOU

Plessis.

See [Duplessis](#) family.

Plessis, Hubert du.

See [Du Plessis, Hubert](#).

Pletnev [Pletnyov], Mikhail (Vasil'yevich)

(*b* Arkhangel'sk, 14 April 1957). Russian pianist and conductor. His father was an accordion teacher, his mother a pianist, accompanist and teacher. When the family moved to Kazan', Pletnev learned to play several instruments, including the piano, which he went on to study at the Central Music School in Moscow from the age of 13 under Yevgeny Timakin, then from 1974 at the Conservatory with Yakov Fliyer, and, after Fliyer's death, with Lev Vlasenko. In 1978 he won first prize in the Tchaikovsky International Piano Competition. His subsequent recording of his own arrangements from Tchaikovsky's *Nutcracker* suite and Shchedrin's *Anna Karenina* created a sensation. Pletnev's pianism is characterized by consummate clarity of fingerwork, self-awareness (sometimes to the point of mannerism) and cool intelligence. His recordings of Rachmaninoff and Scarlatti are outstanding.

In 1990 Pletnev founded the Russian National Orchestra, the first self-financing orchestra in Russia, drawn largely from the best players in former state-subsidised ensembles such as the Bol'shoy Opera. Their recordings, starting with a highly praised Tchaikovsky 'Pathétique' Symphony, reflect Pletnev's own temperament in their highly polished intensity. His interest in the art of transcription has continued with an arrangement of Beethoven's Violin Concerto for clarinet and orchestra (1995). He is also the composer of orchestral works and has worked as choreographer with the Bol'shoy Ballet School.

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DAVID FANNING

Pleyel (i).

Austro-French family of composers, musicians, publishers and piano makers, active in France. (For the firm of piano makers, see [Pleyel \(ii\)](#).)

- (1) Ignace Joseph [Ignaz Josef] Pleyel
- (2) (Joseph Stephen) Camille Pleyel
- (3) (Camille) Marie (Denise) Moke Pleyel

RITA BENTON

[Pleyel \(i\)](#)

(1) Ignace Joseph [Ignaz Josef] Pleyel

(*b* Ruppersthal, 18 June 1757; *d* Paris, 14 Nov 1831). Composer, music publisher and piano maker. He founded a major publishing house and a piano factory and his compositions achieved widespread popularity in Europe and North America.

- 1. [Life](#).
- 2. [Works](#).

WORKS

[Pleyel \(i\): \(1\) Ignace Joseph Pleyel](#)

1. [Life](#).

Pleyel's baptismal certificate in the parish office names his father Martin, a schoolteacher, and his mother Anna Theresia (Maria Christina Theresa in *MGG1*). He is said to have studied with Vanhal while very young, and in about 1772 he became Haydn's pupil and lodger in Eisenstadt, his annual pension being paid by Count Ladislaus Erdődy, whose family at Pressburg was related to Haydn's patrons, the Esterházy. The count showed his pleasure at the progress of his protégé by offering Haydn a carriage and two horses, for which Prince Esterházy agreed to provide a coachman and fodder.

Little is known of the daily activities of Haydn's several pupils. A few incidents concerning Pleyel's apprenticeship are recounted in Framery's *Notice sur Joseph Haydn*, in which the author claimed that 'these various anecdotes were furnished me by a person who spent his entire youth with him and who guarantees their authenticity'. That person is generally identified as Pleyel, living in Paris when the *Notice* appeared there in 1810. The assumption is strengthened by the manner in which the narrative favours Pleyel, always emphasizing the closeness of his relationship with Haydn and the master's affection and esteem for him.

During this period Pleyel's puppet opera *Die Fee Urgele* was first performed at Eszterháza (November 1776), and at the Vienna Nationaltheater. Haydn's puppet opera *Das abgebrannte Haus*, or *Die Feuersbrunst*, was also first performed in 1776 or 1777, with an overture (or at least its first two movements) now generally accepted as being by Pleyel.

Pleyel's first position seems to have been as Kapellmeister to Count Erdődy, but again that period of his career is undocumented. He and the count were members of the masonic Lodge 'Zum goldenen Hirschen',

founded by the count's brother Ludwig, and located from 1778 in the town of Fidis, near Eberau in Burgenland. The musical importance of the count's chapel is affirmed in the notice published after his death on 13 July 1786: a variety of instruments as well as several hundred symphonies, concertos, quintets, operas, masses and other works were to be sold two years later in Vienna for the benefit of the poor (*Wiener Zeitung*, 9 Aug 1788). Pleyel's String Quartets op.1 (1782–3, b 301–6) are dedicated to Count Erdődy for his 'generosity, paternal solicitude and encouragement'.

During the early 1780s Pleyel travelled in Italy. Through Norbert Hadrava, an ardent music lover and part-time composer attached to the Austrian embassy in Naples, Pleyel was asked to compose *lira* (hurdy-gurdy) pieces for performance by Ferdinand IV, the 'Lazzarone' King of Naples; Hadrava had instructed the king in an elaborate version of the instrument, and also procured commissions for Haydn and Sterkel. Two of Pleyel's works for the hurdy-gurdy survive in autographs (b 202 and 202.5). In 1784 Hadrava engineered the commissioning of an opera: Pleyel's *Ifigenia in Aulide* had its première at the S Carlo theatre on the king's nameday, 30 May 1785, and there were 18 further performances that summer.

Meanwhile (probably in 1784) Pleyel had become assistant to F.X. Richter, Kapellmeister of Strasbourg Cathedral, and he succeeded to the post when Richter died in 1789. From 1786 he also conducted and organized a series of public concerts in collaboration with J.P. Schönfeld, Kapellmeister of the Strasbourg Temple Neuf. On 22 January 1788 he married (Franziska) Gabrielle (Ignatia) Lefebvre, daughter of the *tapissier* Stephen Laurence Lefebvre, with whom Pleyel was later involved in a variety of business investments. Four children survived the union, the eldest of whom was (2) Camille Pleyel. The Strasbourg period was Pleyel's most productive musically (fig.1); most of his compositions date from the years 1787–95. His pupils of that time included Ferdinand Fränzl, who dedicated his op.1 to Pleyel, and P.-J. Pfeffinger.

The Revolution having abolished the cathedral's religious functions and the city's secular concerts, Pleyel accepted an invitation to conduct the Professional Concert in London, and stayed there from December 1791 until May 1792 (thus, contrary to some sources, he cannot have composed the *Marseillaise*, which had been written in Strasbourg by Rouget de Lisle in April). There is no evidence for the assertion that Pleyel let himself be used by the entrepreneur Wilhelm Cramer of the Professional Concert to draw listeners away from Haydn's concurrent series with the impresario Salomon, nor even that he was aware of Haydn's plans when he accepted the invitation. The composers remained unaffected by the rival publicity, expressing mutual affection, dining together, performing each other's music and attending each other's concerts. Haydn generally received more critical and popular acclaim, but Pleyel's concerts were also well attended; and his compositions, especially the *symphonies concertantes* and quartets, were highly praised in the press.

During Pleyel's London stay, George Thomson of Edinburgh asked him to compose the introduction and accompaniments for a series of Scottish airs and to write a set of piano trios. Thomson's remarks in a letter to Kozeluch about having been 'juggled, disappointed and grossly deceived by an

eminent musical composer with whom I entered into an agreement some years ago' and his decision to use Kozeluch's settings for the second volume of Scottish songs have been construed to mean that Pleyel had in some way behaved dishonourably. But Thomson evidently retained no animosity, for during a trip to Paris in 1819 he paid a friendly visit to Pleyel's shop and in a letter home praised his publications extravagantly.

After returning to the Continent, Pleyel bought the large Château d'Itenwiller at St Pierre, near Strasbourg, probably with the considerable earnings of his London concerts (the last, on May 14, had been the usual 'benefit'). According to a dramatic story (which remains undocumented despite searches in Strasbourg archives, and varies in each telling) Pleyel was repeatedly arrested during 1793 by Revolutionary authorities who suspected him of pro-Austrian or aristocratic sympathies; he was released only after writing (while under guard) the rather banal patriotic hymn *La révolution du 10 août 1792, ou Le tocsin allégorique* (b 706). This includes references to the popular *Ça ira* and to several works by Grétry, and requires a large ensemble of voices and instruments, including church bells and cannons. The première in Strasbourg Cathedral (on 10 August 1793) used bells chosen by Pleyel from those requisitioned from churches of the region no longer holding services. The last of subsequent performances occurred in 1799 at the inauguration of the concert hall of the city's Réunion des Arts.

Early in 1795 Pleyel settled in Paris, opened a music shop and founded a publishing house, which issued some 4000 works during the 39 years it existed, including many by Boccherini, Beethoven, Clementi, Cramer, J.L. Dussek, Haydn and other friends of Pleyel and his son. Some of them (e.g. Dizi, Kalkbrenner, Méhul, Rossini) were involved in the firm by financial investment. Pleyel established agents for the sale of his publications all over France, and maintained an active exchange of letters and music with some of the foremost European music publishers (e.g. Artaria of Vienna, Böhme of Hamburg, Breitkopf of Leipzig, Hoffmeister of Vienna, Hummel of Amsterdam and Simrock of Bonn), sometimes arranging for reciprocal engraving of their issues.

The most important achievement of the Maison Pleyel was probably its issue of the first miniature scores, a series entitled *Bibliothèque Musicale*. It began in 1802 with four of Haydn's symphonies, and continued with ten volumes of his string quartets, followed by chamber works by Beethoven, Hummel and Onslow (the last in 1830). In 1801 Pleyel also issued a *Collection complète des quatuors d'Haydn, dédiée au Premier Consul Bonaparte*, the title-page beautifully engraved by Aubert (fig.2), the separate parts engraved by Richomme and probably edited by the violinist Baillot. The prefatory material includes a handsome portrait of Haydn by J. Guérin and a thematic catalogue 'of all Haydn's quartets, sanctioned by the author and arranged in the order in which they appeared'. This statement and Haydn's earlier relationship with Pleyel have involved the edition in the debate concerning the authenticity and order of certain quartets generally attributed to Haydn. The edition also includes two pages of subscribers' names, many of them notable musicians (e.g. Cherubini, Dussek, Grétry, Kreutzer, Méhul, Salomon, Viotti) or aristocracy centred on Vienna (e.g. Erdődy, Esterházy, Golitsin, Harrach, Lobkowitz, Rasumovsky, Swieten,

and Thurn and Taxis). The first edition contained 80 quartets, subsequent editions adding two, then one, as Haydn composed them.

In 1805 Pleyel travelled with his son (2) Camille to Vienna, where his string quartets were warmly received. They also paid several visits to the aging Haydn; they heard Beethoven play the piano and were greatly impressed by his brilliant improvisational technique. But one of the primary reasons for the visit, the establishment of a branch publishing office, failed despite the support of local friends. The firm had been plagued since its inception by a series of legal contests that were not exceptional but sapped Pleyel's energy and financial resources. In 1813 he made a determined effort to sell the publishing enterprise, describing his stock in a letter to a prospective buyer as 48,000 plates of pewter (*fin étain*) or copper, printed music he had published or for which he was agent, instruments (violins, violas, double basses, trumpets, trombones, bows, strings etc.), manuscripts not yet engraved and unused paper. 'In the last two years I have published more than 200 new works, of which 29% to 30% have not yet been put on sale ... Most of my editions have been engraved by Richault, Lobry, Petit and Marquerie, the best engravers in Paris'.

During the 1820s Pleyel indulged his love of rural life by spending increasing amounts of time on a large farm about 50 km from Paris. During the same period the firm's output became more predominantly popular, as symphonies, sonatas and quartets were replaced by *romances*, *chansonnettes* and similar genres by Bayle, Bizot, Georgeon, Panseron and (especially) Pauline Duchambge, whose songs were always issued with alternative piano and guitar accompaniments. The firm also issued many fantasias, variations, rondos and potpourris of operatic *airs* by Adolphe Adam, Carulli, Duvernoy, Mayseder, Pixis and others. In 1834 the Maison Pleyel ceased its publishing activities entirely, selling its stock of plates and printed works to various Paris publishers including Lemoine, Prilipp, Delloy, Richault and Schlesinger.

[Pleyel \(i\): \(1\) Ignace Joseph Pleyel](#)

2. Works.

The enormous popularity of Pleyel's music during his lifetime is reflected in the testimony of contemporary journals and of early writers like Gerber and Fétis. The small town of Nantucket, Massachusetts, then still a whaling port, formed a Pleyel Society in 1822 'to chasten the taste of auditors', according to a newspaper announcement. The most telling evidence of the appeal of his music lies in the thousands of manuscript copies that filled the shelves of archives, libraries, churches, castles and private homes and in the thousands of editions produced in Europe and North America (fig.3). In quality the works vary greatly, although most show considerable facility and a thorough technical grounding. The earlier works in particular display thematic originality and ingenious developments that make them fresh and attractive. After about 1792 his talent seems to have diminished; his inventiveness waned and he occasionally succumbed to routine procedures.

An insufficiently recognized aspect of Pleyel's production is the extent to which whole works, movements or parts of movements were re-used. Some of the borrowing was obviously by the composer, but much was

perpetrated by publishers, probably without his knowledge or consent. Most of the songs with keyboard accompaniment, for example, which were highly popular around the turn of the 19th century especially in English-speaking countries, are settings of movements from symphonies or quartets (e.g. *Henry's Cottage Maid*, from b 137; *Time a Favorite Sonnet*, from b 327A; *Fanny's Worth*, from b 350; and the ubiquitous *German Hymn*, from b 349). Nevertheless many of the songs have considerable charm. Certain categories of the instrumental works consist entirely of arrangements: the quartets for keyboard and strings, the four-hand keyboard works and all ensembles that include guitar or harp. Working in an age when music was considered a commodity to be put to the widest possible use, Pleyel did not hesitate to issue a concerto with alternative solo parts for flute, clarinet or cello (b 106), or to transform a set of piano trios (b 465–70) into flute quartets (b 387–92) or string trios (b 410–15) by 'scrambling' the original 18 movements into an almost entirely new juxtaposition of movements in transposed keys. Such procedures reflect Pleyel's total acceptance of the tastes and values of contemporary music lovers, which may explain his widespread popularity. The duets for violins, flutes or other combinations have never lost their appeal as teaching pieces. Many works of other genres merit resuscitation for study and performance.

Pleyel (i): (1) Ignace Joseph Pleyel

WORKS

Most printed works appeared in multiple editions and in arrangements for various combinations of instruments. Dates in parentheses indicate the earliest editions. Letters appended to numbers indicate works in which some movements are different from those in the preceding work. For a complete concordance of prints and thematic catalogue, see R. Benton: *Ignace Pleyel: a Thematic Catalogue of his Compositions* (New York, 1977) [b]

symphonies

nos. refer to Benton, 1977

121, c, 1778, *F-Pn** (inc.) (1787), ed. A. Badley (Wellington, 1998); 122, A, 1778, *A-Wgm** (inc.) (1786); 123, F, 1782–4 (1788); 124, D, 1782–4 (1790); 125, B₁: 1782–4 (1787), ed. A. Badley (Wellington, 1998); 126, D (1785), ed. H. Riessberger (Vienna, 1990) and in RRMCE, viii (1978); 127, B₁: (1785–6); 128, C (1786), ed. A. Badley (Wellington, 1998); 129, C (1786); 130, G (1786), ed. A. Badley (Wellington, 1998); 131, C (1786); 131A, C, ?1786–93, *A-R, ST, CZ-OP, D-HR, Mbs, Rtt, TEG, I-CR, Mc, MOe, US-Wc*; 131B, C, 1786 or after, *A-ST, D-HR, Mbs, I-Mc, MOe*; 132, B₁: (1786), ed. in RRMCE, viii (1978); 132A, B₁: ?1786–90, *CH-Zz, D-DO, HR, Rtt, I-MOe, Vnm*; 133, D, 1786 (1787); 134, E₁: 1786 (1787), ed. J.L. Petit (Paris, 1973); 135, B₁: 1786 (1787); 136, F, 1786 (1787), ed. in *The Symphony 1720–1840*, ser. D, vi (New York, 1981); 136A, F, *US-Wc*; 137, A, 1786 (1787); 138, f, 1786 (1787), ed. A. Badley (Wellington, 1998); 139, E₁: (1789); 140, F (1789), ed. F. Oubradous (Paris, 1957); 140A, F (1791–2); 141, G (1789); 142, c (1790); 143, C (1790), ed. in *The Symphony 1720–1840*, ser. D, vi (New York, 1981); 144, E₁: (1790); 145, D (1790); 146, G (1790); 147, d (1791), ed. in *The Symphony 1720–1840*, ser. D, vi (New York, 1981); 147A, D, 1791 or after, *F-Pn** (inc.); 148, E₁:

(1793); 149, B \square (1794); 150, B \square (1799); 150A, B \square ; 1799–1800, *Pn**, *GB-Lbl**; 151, C, by 1800, *Lbl**; 152, E \square ; ?1801, *F-Pn**, *GB-Lbl**; 153, f, ?1801, *F-Pn** (inc.); 154, C, *Pn** (inc.) (1803), ed. in *The Symphony 1720–1840*, ser. D, vi (New York, 1981); 155, a, ?1803, *Pn**, *GB-Lbl**; 156, G (1804); 157, C (?1804–5); 158, C, *A-Wn*, *D-AB*, *HR*, *GB-Lbl*, *I-Fc*; 159, F, *D-Rtt*; 160, d, *I-MOe*; 161, D, *D-DO*, *I-MOe*

concertos, symphonies concertantes

B

101	Vc conc., C, <i>F-Pn</i> , 1782–4
102	Vc conc., D, 1782–4, lost
111	Symphonie concertante, E \square , solo vn, va, vc, ob, perf. 1786
103	Vn conc., D, 1785–7 (1788)
103A	Vn conc., D (1788)
104	Vc conc., C (1788)
105	Va/Vc conc., D (1790); ed. C. Hermann (Frankfurt, 1951)
112	Symphonie concertante, B \square , solo vn, va (1791); ed. in <i>The Symphony 1720–1840</i> , ser. D, vi (New York, 1981)
113	Symphonie concertante, F, 2 solo vn, va, vc, fl, ob, bn, perf. 1792
106	Cl/FI/Vc conc., C (1797); ed. A. Pejtsik (Zürich, 1985)
114	Symphonie concertante, A, 2 solo vn/solo pf, vn, perf. 1792
115	Symphonie concertante, F, solo (fl, ob, bn, hn)/(pf, vn) (1802 or 1805); ed. F. Oubradous (Paris, 1959)
107	Bn conc., B \square ; <i>CZ-Pnm</i>
108	Vc conc., C, <i>A-Wgm*</i>
116	Symphonie concertante, F, solo pf, vn, <i>I-GI</i>

miscellaneous orchestral and chamber

201	Nocturne, D, ob, 2 hn, vn, va, vc, vle, 1780, <i>F-Pn*</i>
201A	Nocturne [Serenade], D, solo vn, solo vc, 2 hn, vn, va, b, 1780–90 (1790)
202	[Untitled work], C, 2 hn, 2 vn, va, b, 2 hurdy-gurdies, c1785, <i>Pn*</i> (inc.)
202.5	Nocturne, 2 cl, 2 hn, 2 va, b, 2 hurdy-gurdies, 1785, <i>D-Bsb*</i>
203–14	Twelve Minuets (6 with trios), 2 ob, 2 hn, 2 vn, b, 1785–7 (1787)
215	Nocturne [Serenade], C, ob, 2 hn, vn, 2 va, vc, b (1787)
216	Serenade, F, ob, 2 hn, 2 vn, va, b (1790)
217	Nocturne, B \square , ob, 2 hn, 2 va, b; ed. B. Pauler (Winterthur, 1989)
218	Adagio, a, solo vn, 2 ob, 2 bn, hn, 2 vn, va, b, <i>F-Pn*</i>
219	Serenade [Parthia], 2 cl, 2 bn, 2 hn [transcr. from recording, source unknown]
220	Divertimento, G, 2 hn, 2 vn, va, vc, <i>A-Wgm</i> , <i>F-Pn*</i> (inc.)

quintets, sextets, septets

271–2	Str Qnts, E \square , g, 2 vn, 2 va, vc (1785)
273	Str Qnt, C, 2 vn, 2 va, vc (1786)
276	Str Qnt, a, 2 vn, 2 va, vc (1786)
277	Str Qnt, f, 2 vn, 2 va, vc, perf. 1786; ed. in <i>RRMCE</i> , liii (1998)
251	Septet, E \square , 2 vn, va, vc, db, 2 hn (1787)
274–5	Str Qnts, D, B \square , 2 vn, 2 va, vc (1787)
280–82	Qnts, G, C, E \square , fl, ob, vn, va, vc (1788); no.282 ed. H. Steinbeck (Vienna, 1968)
283–4	Str Qnts, F, D, 2 vn, 2 va, vc (1788)
278–9	Str Qnts, B \square , G, 2 vn, 2 va, vc (1789)

285	Str Qnt, F, 2 vn, 2 va, vc (1789)
261	Sextet, F, 2 vn, 2 va, vc, b (1791); ed. W. Sawodny (Munich, 1993)
286	Qnt, g, hpd, fl, vn, va, b, <i>A-Wgm*</i>
287	Str Qnt, g, 2 vn, 2 va, vc, <i>F-Pn*</i>

quartets

301–6	Str Qts, C, E♭, A, B♭, G, D, op.1, <i>USSR-Lsc*</i> (1782–3, nos.303–4, inc.)
307–12	Str Qts, A, C, g, E♭, B♭, D (1784)
313–18	Str Qts, B♭, A, e, C, E♭, D, 1785 (1786)
319–24	Str Qts, C, G, F, A, B♭, D, 1786 (1786)
325–30	Str Qts, E♭, B♭, A, C, G, F, 1786 (1787); 326A, 327A, 329A (1787); 325A, 328A, 330A (1788)
331–3	Str Qts, B♭, G, d, 1786 (1787), ded. King of Prussia
334–6	Str Qts, C, A, E♭, 1786 (1787), ded. King of Prussia
337–9	Str Qts, D, F, g, 1786 (1787), ded. King of Prussia
340–42	Str Qts, G, c, D, 1786 (1787), ded. King of Prussia
343–5	Str Qts, F, A, F (1788)
346–51	Str Qts, C, F, E♭, G, B♭, A (1788), ded. Prince of Wales: 348A, 350A (1788)
352	Qt, E♭, vn, 2 va, vc (1788); ed. U. Drüner (Zürich, 1976)
381–6	Qts, D, F, A, G, B♭, C, fl/vn, vn, va, vc (1789)
353–8	Str Qts, C, B♭, e, G, A, f (1791), ded. King of Naples
359–64	Str Qts, F, B♭, D, E♭, G, E (1792)
387–92	Qts, D, F, A, C, G, A, fl, vn, va, vc (1797); nos.387–9 ed. J.-P. Rampal (New York, 1977)
393–4	Qts, D, G, fl, vn, va, vc (1799)
365–7	Str Qts, C, B♭, f (1803), ded. Boccherini
367A	Str Qt, f, <i>F-Pn*</i>
367B	Str Qt, f, <i>Pn</i>
368–9	Str Qts, E♭, D (?1810), ded. Viotti, <i>Pn*</i> (no.368, inc.)
369A	Str Qt, D, <i>Pn*</i>
369B	Str Qt, D, <i>Pn*</i>
370	Str Qt, g, <i>Pn*</i>
395	Qt, E♭, fl, 2 cl, bn, <i>D-ASh</i> ; ed. G. Meerwein (London, 1970)

trios

Kbd Trio = Trio [Sonata] for keyboard, flute/violin, cello

428–30	Kbd Trios, C, F, G, 1783–4 (1785); nos.428–9 ed. W. Stockmeier (Munich, 1976);b 430 is by Haydn:h XV:5
401–3	Str Trios, E♭, D, F, vn, va, vc (1787); ed. B. Päuler (Zürich, 1971)
404–9	Str Trios, C, E♭, D, e, B♭, G, 2 vn, vc (1788 or 1789); nos.404–6 ed. W. Thomas-Mifune (Lottstetten, 1987)
431–6	Kbd Trios, C, G, B♭, A, e, D (1788), ded. Queen of Great Britain
437–9	Kbd Trio, F, G, E♭ (1790), ded. Elizabeth Wynne
440–42	Kbd Trio, B♭, C, f (1791), ded. Mme de Marclésy
443–5	Kbd Trios, C, F, D (1793) (Scottish Airs, bk 1)
446–8	Kbd Trios, G, B♭, A (1794) (Scottish Airs, bk 2)
449–51	Kbd Trios, C, G, B♭ (1794) (Scottish Airs, bk 1)

452–4	Kbd Trios, D, B♭, A (1794–5) (Scottish Airs, bk 2)
455–7	Kbd Trios, G, C, B♭ (1795–6) (Scottish Airs, bk 3)
461	Kbd Trio, D (1795–6)
458–60	Kbd Trios, G, D, C (1796–8) (Scottish Airs, bk 4)
462–4	Kbd Trios, F, D, B♭ (1796) (with favourite airs)
465–7	Kbd Trios, F, C, E♭ (1796), ded. Eugénie Beaumarchais
468–70	Kbd Trios, B♭, A, C (1796–7), ded. Mme de Gramont
410–15	Str Trios, D, F, G, B♭, G, A, 2 vn, vc (1797); ed. B. Pähler (Adliswil, 1992)
471–3	Kbd Trios, B♭, D, E♭ (1798), ded. Mme Martilière
474–6	Kbd Trios, F, B♭, E♭ (1803), ded. Empress of Russia
416	Str Trio, B♭, 2 vn, va, <i>F-Pn</i> *

duos

571–2	Duos, B♭, G, kbd, vn (1787)
573	Duo, B♭, kbd, vn (1788)
501–6	Duos, C, D, F, G, A, B♭, vn, vc (1788); ed. A. Pejtsik (Adliswil, 1990)
507–12	Duos, B♭, F, C, G, D, A, 2 vn/fl, or fl, vn (1788)
513–18	Duos, B♭, D, A, F, C, e, 2 vn (1789)
519–24	Duos, C, g, A, B♭, G, d, 2 vn (1789)
525	Duo, C, va, vc (1792)
526–8	Duos, C, F, E♭, vn, va (1795); ed. U. Drüner (Winterthur, 1987)
529–31	Duos, G, B♭, c, vn, va, or 2 vn (1796)
531A	Duo, d, 2 fl (1796)
574–9	Duos, C, F, G, B♭, D, E♭, kbd, fl/vn (1796)
575A	Duo, F, 2 vn (1796–7)
580–85	Duos, F, D, B♭, e, C, A, kbd, fl/vn (1798)
532–4	Duos, C, g, D, 2 vc (1799/R); ed. W. Thomas-Mifune (Lottstetten, 1984)
532–7	Duos, C, g, E♭, G, B♭, D, 2 vn, <i>F-Ppincherle</i> * (no.536) (1799)
538–43	Duos, C, G, a, F, D, e, 2 vn (1806); ed. G. Maglioni (Milan, 1954)
544–9	Duos, D, E♭, C, B♭, f, G, vn, va (1808–12)

keyboard, harp solos

601–12	12 German dances, kbd (1792)
613	Rondo, E♭, hp/kbd (1796)
614	Swiss Air with Variations, B♭, kbd/hp (1796)
615	Air with Variations, B♭, pf (1798)
616–17	Pieces, c, B♭, hp/hpd (1798)
618–24	7 Pieces, pf (?1799)
625–7	Sonatas, a, F, G, kbd (1800)
628–63	36 Ecossaies, pf (1803)
664–9	6 Ecossaies, pf (?c1810)
670	Sonata, B♭, kbd, A–Wn, B–Bc, D–WRI, I–OS

801–27 27 instructional exercises pubd in a pf method (1796), incl. 3 for pf 4 hands, also attrib. Dussek

stage, vocal

701 Die Fee Urgele (marionette op, 4, K. von Pauersbach, after C.-S. Favart),

	Eszterháza, Nov 1776, <i>A-Wn*</i>
702	Overture to J. Haydn: Die Feuersbrunst, h XXIXb:A, ?1775–8, <i>US-NH</i>
703	Ifigenia in Aulide (op. 3, ? A. Zeno), Naples, S Carlo, 30 May 1785, <i>F-Pn*</i> (Act 3), <i>I-Nc, P-La</i>
704	Deutsche Aria, E♭, v, pf (1790)
705	Hymne à la liberté (Rouget de Lisle), Revolutionary song, v, pf (1791)
706	La révolution du 10 août 1792, ou Le tocsin allégorique, Revolutionary hymn, vv, orch, 1793, <i>F-Pn</i>
707–38	32 Scottish songs, arr. 1–2vv, pf, vc, 1792–3, <i>Pn*</i> , <i>GB-Lb*</i> (1793–9)
739	Hymne du temple de la raison, v, pf, ?1792–4
740	Hymne à la nuit (Viscount de Parry), v, pf (1795)
741	Mass, G, 1796–7, <i>CZ-Pnm, D-BAR, I-Fc</i>
742–53	Winter-Unterhaltung (12 songs), v, pf (c1798)
754	Requiem, E♭, <i>F-Pn*</i>
755	Cum Sancto Spiritu, fugue, D, chorus, orch, <i>A-Wgm*</i>
756	Mass, D, <i>Wn*</i> , <i>I-Fc</i>

Pleyel (i)

(2) (Joseph Stephen) Camille Pleyel

(*b* Strasbourg, 18 Dec 1788; *d* Paris, 4 May 1855). Composer, pianist and business associate of his father (1) Ignace Pleyel. He studied with his parents and with Desormery (probably Jean-Baptiste, the son), Dussek and Steibelt. In 1813–14 he toured southern France, giving piano recitals and arranging for the sale of music and pianos, sometimes in exchange for wood, wine or other materials, in Montpellier, Bordeaux and Toulouse. On 1 January 1815 he became a legal partner of the firm, after which it used the trade name ‘Ignace Pleyel et fils aîné’. Nevertheless he spent the period from 16 March to 21 July of that year in London, perhaps to avoid the danger of conscription created by Napoleon’s return to power for 100 days (the period corresponded almost exactly with his stay abroad).

In London Pleyel was introduced by the elderly Salomon to the Prince Regent, and on the queen’s 71st birthday, 19 May, he performed for a company that included the prince, Queen Charlotte and Princess Charlotte. He also gave several public performances, including one at the Philharmonic Society on 1 May and a two-piano recital with Kalkbrenner. In addition he gave piano lessons, examined pianos and reported to his father on their construction, arranged for the purchase and delivery of mahogany, looked without success for an able piano builder to work for the firm and tried to collect various debts due to the firm. His frequent companions were the pianists Cramer, Kalkbrenner and Ries and the piano makers Broadwood and Tomkison.

After his return to Paris Pleyel gradually assumed more responsibility for the running of the firm, especially the piano-building side of its activities. On 5 April 1831 he married the pianist (3) Marie Moke; they separated after four years.

Pleyel was a close friend of Chopin, who made his Paris début on 26 February 1832 (and gave his final Paris concert on 16 February 1848) in the Salle Pleyel, opened by the firm in 1830. After Camille’s death the firm was taken over by Auguste Wolff. (For its later history see [Pleyel \(ii\)](#).) In the summer of 1837 Pleyel accompanied Chopin to London in an unsuccessful

effort to cheer the pianist, who was suffering from his unrequited love for Marie Wodzińska. According to Legouvé, who admired Pleyel for his generous nature as well as his exceptional capacity for administration, Chopin was often heard to say, 'There is only one man left today who knows how to play Mozart; it is Pleyel, and when he is willing to play a four-hand sonata with me, I take a lesson'.

Before devoting himself entirely to commercial activities, Pleyel wrote a number of compositions for the piano (the last being op.51). They were issued by the Pleyel firm and in London; apart from a few sonatas and trios they are chiefly fantasias, potpourris of opera airs, rondos, nocturnes, airs, caprices and *mélanges*.

Pleyel (i)

(3) (Camille) Marie (Denise) Moke Pleyel

(b Paris, 4 Sept 1811; d St Josse-ten-Noode, nr Brussels, 30 March 1875). French pianist, teacher and composer, wife of (2) Camille Pleyel. At an early age she displayed talent for the piano. She studied successively with Jacques Herz, Ignaz Moscheles and Frédéric Kalkbrenner and at the age of 14 performed Kalkbrenner's first concerto at the Théâtre de la Monnaie, Brussels. By 1830 she was teaching the piano at a girls' school (the Institut Orthopédique in the Marais section of Paris), where her colleagues and admirers included Ferdinand Hiller and Berlioz (who taught the piano and the guitar respectively). She became engaged to Berlioz after her mother's objections to him were weakened by his having finally won the Prix de Rome. Three months after his departure for Rome in December 1830, however, she married (2) Camille Pleyel. She continued her piano teaching, writing to a friend in July of her fond husband, who 'has willingly consented to my continuing to give lessons; you know that I am very attached to my independence'. Chopin dedicated to her his three Nocturnes op.9 in 1833, the same year that Kalkbrenner did the same with his *Fantaisie et variations sur une mazourka de Chopin* op.120.

After legal separation from her husband (1835) Mme Pleyel resumed her performing career, reaping enormous successes in Bonn, Dresden, Leipzig, Vienna, St Petersburg, Paris and London; one of her English performances prompted De Quincey to write of her as 'the celestial pianofortist. Heaven nor earth has yet heard her equal'. In 1842 she requested and received permission to establish her domicile in Belgium. From 1848 until 1872 she was a piano teacher at the Brussels Conservatory, of which the director was F.-J. Fétis. Fétis wrote that she was responsible for the establishment of a true school of piano playing in Belgium; that her playing was notable for astonishing technical facility, but also for strength, tonal modifications, charm and poetry; and that among the many famous pianists heard by him, no other gave the feeling of perfection that her playing created. She was also appreciated by Mendelssohn and Liszt and the latter, a personal friend with whom she performed four-hand works, dedicated to her his *Réminiscences de Norma* (1841) and the *Tarantelle di bravura d'après la Tarantelle de 'La muette de Portici' d'Opéra* (1846). Pleyel composed several works for the piano, including a *Rondo parisien pour piano* op.1, a Fantasia on motifs from Weber's *Preciosa* and an Andante.

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Pleyel (ii).

French firm of piano makers. It was founded in 1807 at Paris by the composer Ignace Pleyel (see [Pleyel \(i\)](#)). The firm quickly adopted and improved the best features of English piano making; [Jean Henri Pape](#) helped Pleyel from 1811 to 1815 with the building of cottage pianos or

'pianos', small vertically strung uprights invented by the English maker Robert Wornum (ii) which were new to France. In 1815 Ignace's son Camille Pleyel joined the firm; 14 years later the pianist Frédéric Kalkbrenner joined too and did much to publicize Pleyel pianos. Chopin became closely associated with the firm; he made his début in Paris (26 February 1832) at the Salle Pleyel and later owned a Pleyel grand of 1839 (no.7267) with a single escapement and a light touch. Chopin said 'when I feel in good form and strong enough to find my own individual sound, then I need a Pleyel piano'. The soundboard introduced by Pleyel in 1830 consisted of mahogany veneer running across pine boards and is thought to have encouraged a bright, silvery sound. Cramer, Moscheles and Steibelt were also friends of the firm. Business increased so much that the firm claimed 250 employees and, probably with exaggeration, an annual production of 1000 pianos in 1834. By the 1870s the annual output had increased to 2500, a level that was maintained for the rest of the century.

In 1855 Camille died and was succeeded by his son-in-law, Auguste Wolff (*b* Paris, 3 May 1821; *d* Paris, 9 Feb 1887), the firm becoming Pleyel, Wolff & Cie. After Wolff's death his son-in-law Gustave Lyon (*b* Paris, 19 Nov 1857; *d* Paris, 12 Jan 1936) assumed control of 'Pleyel, Lyon et Cie'. Lyon developed a *harpe éolienne* (see [Aeolian harp](#)), but is more famous for his development of the chromatic harp (see [Harp](#), §V, 7(ii), esp. fig.34) at the end of the 19th century. It dispensed with pedals, substituting a string for each semitone of the octave. Debussy wrote for it, but it has never achieved the popularity of the double-action harp, as the number of strings is nearly double and it requires a totally different finger technique. Under Lyon the firm also made chromatic timpani, chimes, practice keyboards, the 'Duoclave' (in 1895), which consisted of two grand pianos built into a single case, and the two-manual [Emanuel Moór pianoforte](#) with a steel coupler designed by Lyon himself (see [Shead](#)). Lyon's action was subsequently used by Bösendorfer in their own double-keyboard instruments. Under the trade name 'Pleyela' the firm brought out a reproducing piano-player mechanism.

At the turn of the century Pleyel began making two-manual harpsichords, with 2 × 8' and 1 × 4', six pedals and classical casework (see [Harpsichord](#), §5(i)). Wanda Landowska suggested a new design in 1912, a modern departure having little in common with the classical instrument, with a heavy case including a cast-iron frame, a special tuning system, seven pedals and a 16' register (see [Harpsichord](#), fig.15). About two such instruments were made annually. It was this instrument that Landowska played throughout her career. In 1961 the firm was merged with Gaveau-Erard, but it continued to make pianos under the name of Pleyel. In 1976 the merged firm was bought out by Schimmel of Brunswick, who produced instruments under a licence agreement until 1994, when the French piano firm Rameau took over.

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MARGARET CRANMER

Plica

(Lat.: 'fold').

In Western chant notations the name used in the 13th and 14th centuries for liquescent neumes. It describes their usual shape: a single stroke doubling back on itself to make a 'U' or inverted 'U', thicker at the curve. The *plica* is a two-note neume, containing the pitch where the *plica* was placed on the staff plus a higher ('U' shape) or lower (inverted 'U') note. The second note was semi-vocalized to provide a passing or anticipatory note before the next pitch. The semi-vocalization was most commonly practised on the consonants 'l', 'm', 'n' and 'r', before another consonant (2452 out of 3500 cases in the study in PalMus, 1st ser., ii, 1891), sometimes when they were the only consonant between vowels; on the second vowel of diphthongs; on the consonant pair 'gn'; sometimes on 'd' and 't' at the ends of words (particularly *et*, *sed*, *ut*); sometimes on soft 'c' and soft 'g' (before 'e' and 'i'); sometimes also on 'd', 's', 't' and 'x', before other consonants; and on 'i' or 'j' when used as a consonant.

While early writers on neume shapes and names (see Huglo) called the ascending form *epiphonus* and the descending form *cephalicus*, 13th-century theorists used the term 'plica'. Thus Jehan des Murs (*GerbertS*, iii, 202):

Clives, plicae, virga, quilismata, puncta, podati,
Nomina sunt harum; sint pressi consociati.

The *plica* retained its basic function of indicating liquescence in all plainchant manuscripts and in most sources containing polyphony and non-mensural secular monophony until the 14th century. The situations in which Mocquereau found liquescent neumes used in 10th- and 11th-century manuscripts (see PalMus, 1st ser., ii, 1891) are distinguished in the same way in later sources (with minor differences resulting from different pronunciation practice, to which, in fact, liquescent neumes are a guide). Of later theorists only Lambertus (Pseudo-Aristotle) attempted a description of the method of voice production involved (*Cousse-makerS*, i, 273): 'The plica is sung by narrowing or closing the epiglottis while subtly including a vibration of the throat'; this seems to be a picturesque way of saying that the forethroat is formed as for consonants while the vocal chords are still vibrating.

In Parisian repertoires of polyphony of the early 13th century, however, the *plica* was also used in melismatic music, without liquescent function. Five of the rhythmic modes, which were the basis of the method of indicating rhythm in this music, did not provide for a note on at least one beat of a ternary measure (i.e. one quaver out of every three in 3/8 transcription; or two out of six in 6/8 transcription). Ex.1 shows how *plica* strokes added to patterns of 1st- and 2nd-mode ligatures provide these notes (see Apel, pp.228–9, for more complex examples). The *plica* most often implies an added note at the interval of a 2nd. Definite instances of larger intervals are rare, one such being found in the conductus *Deduc Syon uberrimas*: in *E-Mn* 20486 on the syllable '-tas' of 'gravitas' there is a two-note descending ligature *d–G* (f.84r, staff 4); in *D-W* 677 there is a *plica* on *d* with a slight thickening at the end of the stroke on *G* (f.160r [151r], staff 10); while *I-FI* 29.1 and *D-W* 1206 have a *plica* with stylized square note head and a long descending tail to the right (f.336v, staff 4, f.94r, staff 6, respectively).

In the second half of the 13th century discrete note shapes were evolved for *plica longa* and *plica brevis*, to complement the standard long and breve shapes; Table 1 gives the commonest forms. The Parisian repertoires of the second half of the 13th century are, however, largely of syllabic music (i.e. motets), and the *plica* retained its basic function of denoting liquescence. Walter Odington, who called it 'semitonus et semivocalis' (*Cousse-makerS*, i, 236), preferred to use the longer method of writing 6th-mode passages (continuous breves): 'certior est et acceptior' (*Cousse-makerS*, i, 245), presumably to avoid confusion between the two functions.

The *plica* was frequently preceded by another note of the same pitch; the reason for this is not always clear. The group can usually be confidently transcribed as equivalent to a long (crotchet or dotted crotchet) rather than a breve (quaver), but this is by no means a universal rule (see Tischler). It was to some extent interchangeable with the simple *plica*, with a two-note ligature or with a three-note group in which the first two notes were of the same pitch. A comparison of the notation of *D-W* 677, 1028, *E-Mn* 20486 and *I-FI* 29.1 for the tenor parts of the 17 polyphonic conductus they have in common shows 50 or so simple *plicae* found alone above a single syllable, 100 or so 'compound' *plicae*, and 170 or so binaria or single note + binaria, in any one manuscript: 12–15% are found in an alternative form in one or more of the other three manuscripts. *E-Mn* 20486 shows a preference for simple *plicae*, *D-W* 1028 for binaria or single note + binaria; sometimes *D-W* 677 and *E-Mn* 20486 use a binaria with elongated first element where the other manuscripts have a compound *plica* or single note + binaria. More detailed statistics both depend on and help investigation of the layering of the repertory as a whole.

The single note + binaria is the usual form in square staff notation of the *pressus* (descending) and *pes quassus* (ascending) compound neumes. Although these neumes originally entailed a special manner of performance (Jehan des Murs said the *pressus* should be performed evenly and swiftly; *GerbertS*, iii, 202), they have no special shape in, for instance, Parisian 13th-century chant manuscripts, to draw attention to this characteristic. Kuhlmann (p.111) suggested that in Parisian polyphony the note-group denoted a vibrato, being what Jerome of Moravia called *flores*

(*Cousse-makerS*, i, 91–2). At any rate the compound *plica* was usually used in situations where liquescence was appropriate.

The Fathers of Solesmes (*PalMus*, 1st ser., ii, 1891) said that not every such situation was matched by a liquescent neume, but did not give figures to show how often. [Table 2](#) gives statistics for the tenor parts of the three- and two-part conductus in *I-FI* 29.1; it shows the number of times a syllable ending 'l', 'm', 'n' or 'r' and followed by another consonant (words such as *salve*, *omnes*, *cantat*, *virgo*) is matched by a simple *plica*, a compound *plica*, a binaria or a single note + binaria (ascending or descending forms). The use of binaria may possibly be a tendency in later pieces or in those that are more certainly Parisian; separate figures are therefore given for pieces that are also found in other sources and for unica, to show approximately how the repertory of the manuscript is divided (for further evidence see Hiley). The polyphonic pieces of the Roman de Fauvel (*F-Pn* fr.146), the last source in mensural music to use plicas to any great extent, still used the *plica* for liquescence.

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DAVID HILEY

Plishka, Paul

(*b* Old Forge, PA, 28 Aug 1941). American bass. He studied at Montclair State College, and received his initial stage experience with Paterson Lyric Opera, New Jersey. In 1965 he joined the Metropolitan Opera National Company, singing Mozart's Bartolo and Puccini's Colline. When the touring company was disbanded, he was invited to join the Metropolitan Opera at Lincoln Center, where he made his début in *La Gioconda* (1967). He has remained a member of the company throughout his career, singing leading roles in both the serious and *buffo* repertoires, among them Leporello, Oroveso (*Norma*), King Mark, Fiesco (*Simon Boccanegra*), Philip II, Falstaff, Varlaam, Pimen and Boris Godunov. He made his La Scala début

in *La damnation de Faust* in 1974, and in 1991 sang Kutuzov (*War and Peace*) at San Francisco. His mellow, voluminous bass can be heard in recordings of *Anna Bolena*, *I puritani*, *Norma*, *Faust*, *Le Cid* and *Falstaff*.

MARTIN BERNHEIMER/R

Pliyeva, Zhanna Vasil'yevna

(b Tskhinvali, Southern Ossetia, 10 Feb 1949). Ossetian composer and pianist. She graduated from the Rimsky-Korsakov State Conservatory, Leningrad, in 1972 having studied the piano with D. Svetozarov and composition with Orest Yevlakhov and A. Mnatsakanian (with whom she studied as a graduate); in 1979 she worked there for a probationary period as assistant to Sergey Slonimsky. She became a member of the Composers' Union in 1976. She was a prize-winner in the All-Union Composers' Competition in 1977 and in the Tokyo International Composers' Competition, 1993. She is an honoured artist of Republic of Northern Ossetia-Alania, 1993. After having various posts as orchestral musician, teacher and researcher (including director of Tskhinvali School of Music, 1979–85, and president of the Praesidium of the Georgian Music Society, 1989–90), since 1990 she has devoted herself to full-time composition.

Pliyeva's works combine the mythology and musical dialects of the mountain peoples of the northern Caucasus with a contemporary idiom which is notable for its passion of utterance and natural ease of fantasy. This fusion of the latest techniques with the imagery of epic poetry is evident in the First Symphony (soprano, strings and percussion) and in the one-movement Third Symphony. The specific links between Pliyeva's music and Ossetian culture form part of a broader, non-explicit connection with the ancient art of the northern Caucasus. These links are expressed not in the musical language but in the way of thinking and in faithfulness to the spirit of her native culture.

Pliyeva's orchestral writing is notable for the rich contrasts between instrumental groups which result in a kind of new heterophony; other tendencies include powerful dynamic climaxes, structural breaks and textural movement. In the aesthetic plan of the musical wholes, separate component parts are logically reliant on each other. By the 1980s she was employing less conventional forces such as tape and prepared piano.

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ALLA VLADIMIROVNA GRIGOR'YEVA

Plocek, Václav

(b Prague, 28 Aug 1923). Czech musicologist. He studied composition with Otakar Šín and Miroslav Krejčí at the Prague Conservatory (1942–7), the piano with Jan Heřman (1942–5) and musicology and aesthetics at Prague University (1945–8), where he took the doctorate under Hutter in 1948 with a dissertation containing an analysis of the St Vít troper of 1235.

Subsequently he joined the music section of the Prague State Library, taking a diploma in librarianship there in 1950. In 1964 he moved to the Musicology Institute of the Czechoslovak Academy of Sciences, where he devoted himself to the systematic study of Czech medieval music, analysing and editing sources, and Czech musical palaeography. In 1967 he obtained the CSc with a catalogue of music manuscripts in Prague University library. He retired in 1988. Plocek was the leading and almost the only Czech musical medievalist of his generation, maintaining a demanding discipline despite official discouragement in the 1950s and later, and thus providing a valuable link with the achievements of Czech pre-war medieval studies. His lasting achievement is the catalogue of musical manuscripts in the State Library in Prague (1973) and the three-volume edition of music for the Easter liturgical plays (1989).

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JOSEF BEK/JOHN TYRRELL

Plocka, Marek z.

See [Marek z Płocka](#).

Plomer [Plourmel], John.

See [Plummer, John](#).

Plousiadenos, Joannes [Joseph of Methone]

(*b* Crete, ?1429; *d* Methone, 9 Aug 1500). Composer of Byzantine chant, theologian, music theorist, *domestikos* and scribe. He lived for over 20 years in Italy, mostly in Venice (1472–c1492, 1497–8), and became bishop of Methone, taking the name of Joseph. He died in Methone during the Turkish massacre and was subsequently recognized as a Christian martyr. His musical achievements have often been overshadowed by his literary and political activities, particularly his involvement with the Union of Florence and his service as a political envoy for the Vatican, which led to accusations of heresy and of being a philocatholic.

Plousiadenos is one of two 15th-century Byzantine musicians (the other is Manuel Gazes) to have composed and notated a Byzantine *koinōnikon* (*GR-ATSdochiariou* 315, ff.66v–67r) in two-part polyphony; his associations with Venice may have opened him to the influence of the Quattrocento practice of *cantus planus binatim*. This communion chant, *Ainete ton Kyrion* ('Praise the Lord'), has been seen as evidence that *cantare super librum diaphonia* was applied to the Byzantine practice of *isokratēma* – the improvised *ison* singing first documented in the 13th century. His many other compositions, notated in Late Byzantine neumes (see [Byzantine chant](#), §3(iii)) though not in polyphony, include settings of the Divine Liturgies, the Cherubic Hymn and *Magnificat*; psalms, including the *polyeleos* (Psalm cxxxiv) and the *amomos* (Psalm cxviii, for funerals); *allēlouïaria* in all eight modes; *theotokia*, *koinōnika* and *katanyktika* (laments for the dead); and *stichēra* for various liturgical feasts (in *ET-MSsc* gr.1234).

Plousiadenos's music treatise *Ermeneia tēs parallagēs* ('Interpretation of the *parallagē*') discusses most of the difficult aspects of Byzantine music theory, including [Parallagē](#) (in this context, the modulation or transition and relationship and interrelationship between the eight modes). The *Ermeneia* is also famous for its illustration, in *GR-ATSdionysiou* 570, of a geometric figure with a concentric cross and diamond that is derived from the Koukouzelian wheel (a circle depicting the modulation of modes; see [Koukouzeles](#)).

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DIANE TOULIATOS

Plovdiv.

Town in Bulgaria. It became an important cultural centre soon after the country's liberation from Ottoman domination in 1878. Interest in visiting Italian troupes led to the foundation of a local singers' society in 1896. The earliest attempts to create an opera theatre date from 1910. Ten years later a privately owned Khudozhestvena Opera (Artistic Opera) was organized, and in 1922 the Plovdivska Gradska Opera (Plovdiv City Opera) was formed by Russian immigrants; by 1944 the Plovdivska Oblastna Opera (Plovdiv District Opera) had been established. On 15 November 1953 the Plovdivska Narodna Opera (Plovdiv National Opera) had its official opening in the Naroden Teatar (National Theatre) with *The Bartered Bride*. From the very beginning the company's profile was determined by its ensemble, which included the paired soloists Penka Koyeva and Aleksey Milkovski, Valentina Aleksandrova and Georgi Velchev, and by its varied repertory, from *Die Zauberflöte*, *Les contes d'Hoffmann*, *L'heure espagnole* and *Adriana Lecouvreur* to *Kát'a Kabanová* and Pipkov's *Antigona '43*. The conductors Russlan Raychev, Krasto Marev and Dimitar Manolov have also contributed to the company's success. Opera performances alternate with drama, and are given chiefly on the stage of the Trade Union Culture House; there are three performances weekly, with three to four premières a year. The season lasts from September until July.

MAGDALENA MANOLOVA

Plowright, Rosalind (Anne)

(b Worksop, 21 May 1949). English soprano. She studied in Manchester and at the London Opera Centre, making her début in 1975 as the Page in *Salome* with the ENO. In 1976–7 she sang Countess Almaviva and Donna Elvira with Glyndebourne Touring Opera. Her later roles with the ENO have included Miss Jessel, Elizabeth I (*Maria Stuarda*), Héléne (*Les vêpres siciliennes*), Elisabeth de Valois and Tosca. Plowright made her Covent Garden début in 1980 as Ortlinde, returning as Donna Anna, Maddalena

(*Andrea Chénier*), Leonora (*Il trovatore*), Ariadne, Senta and Desdemona. In 1982 she made her US début at San Diego as Medora (*Il corsaro*), followed by Violetta and Chabrier's Gwendoline. She first sang at La Scala in 1983 as Suor Angelica, returning as Gluck's Alcestis (1987). After singing Cherubini's Medea (in French) at Buxton in 1984, she repeated the role at Covent Garden and (in Italian) at Lausanne. Her repertory has also included Norma, Butterfly, Lady Macbeth, Tatyana and Gioconda. Among Plowright's recordings are Spontini's *La vestale* and impassioned interpretations of Leonora in both *Il trovatore* and *La forza del destino*. A versatile, highly dramatic artist, she has a full-toned, dark-coloured voice particularly rich in the middle register. She experienced vocal problems at the height of her career, but returned to sing Santuzza at the Berlin Staatsoper in 1996, and Giorgetta (*Il tabarro*) at the ENO in 1997.

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ELIZABETH FORBES

Plucked drum.

A term used by Hornbostel and Sachs (see [Membranophone](#)) for a type of instrument, popular in South Asia, in which the vibrations of a plucked string are transmitted to a membrane. The *gopīyantra* and *ānandalaharī* have been classified as plucked drums, but research on their acoustical properties suggests that this category may more properly be regarded as that of a [Variable tension chordophone](#).

Plucked dulcimer.

See [Appalachian dulcimer](#).

Plüddemann, Martin

(*b* Kolberg, Pomerania [now Kołobrzeg, Poland], 29 Sept 1854; *d* Berlin, 8 Oct 1897). German composer and singer. As a child, Plüddemann heard chamber and operatic music in his home, which stimulated an early love of music. He studied at the Leipzig Conservatory (1871–6) under Ernst Friedrich Richter. After a brief service as Kapellmeister in St Gallen (1878), Plüddemann left for Munich to study singing with Julius Hey and Friedrich Schmitt. There he also began a writing career with the publication of several polemical articles on music. The loss of his voice in 1880 forced him to give up singing. At first he turned to music criticism in Munich. After years of travel, including a stay in Berlin, he conducted the Singakademie in Ratibor (1887), taught singing at the Steiermärkische Musikschule in Graz, and on his return (1894) to Berlin, where he remained until his death, he wrote music criticism for the *Deutsche Zeitung*.

Plüddemann's lifelong ambition was to rekindle interest in a neglected area of German song: the ballad. He established 'ballad schools', first in Berlin (1886) and later in Graz (1890), where he strove to realize his ideal in collaboration with young singers and composers. Although his efforts

prompted numerous ballad-evenings, he laboured on behalf of the declining genre without accomplishing any lasting success.

Plüddemann classified the ballad as a genre distinct from the lied for three general reasons: that delineation of character dominates the ballad, but not the lied; that the lied is characterized by sensuous lyricism, the ballad by a blend of melody that helps in the narration of dramatic action; and that while one mood often pervades an entire lied, mood in the ballad changes with each dramatic action. Taking his revered Loewe as a model, Plüddemann developed a vocal style suitable for narration, which he termed his 'parlando-ballad style'. His ballads achieve unity through the modified recurrence of musical sections and with leitmotifs. Their declamation is lively and faithful to the verses, and the dramatic characterization (influenced by Wagner) is, at its best, vividly etched and gripping. The piano parts are symphonically complex and rich in imagery – some look like piano reductions of orchestral scores. Plüddemann explored the early German Romantic poetry based on sagas, fairy tales and medieval historical subjects to find ballad texts. Outstanding examples of his settings include *Siegfrieds Schwert* (J.L. Uhland), *Der alte Barbarossa* (F. Rückert) and *Der Taucher* (F. von Schiller), all in volume I of his *Balladen und Gesänge*. He also wrote lieder and arranged folksongs for chorus.

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Pludermacher, Georges

(*b* Guéret, 26 July 1944). French pianist. He started piano lessons at the age of four and at 11 entered the Paris Conservatoire where he studied with Lucette Descaves and Jacques Février and was awarded many honours. He continued his studies with Géza Anda in Lucerne in 1963–4, and won second prize in the Leeds International Pianoforte Competition in 1969 and first prize in the Géza Anda Competition in 1979. Pludermacher has toured widely in France and throughout Europe, both as soloist and in chamber music, becoming particularly well known as an interpreter of contemporary music: he played in the first performance of Boucourechliev's *Archipel 1* at Royan in 1967 and has appeared frequently with the Domaine Musical and with Musique Vivante, directed by Diego Masson. He was appointed professor of piano at the Paris Conservatoire in 1993. His recordings include an outstanding account of Mozart's complete sonatas and evocative renditions of many of Debussy's works, especially the *Estampes* and *Images*.

RONALD KINLOCH ANDERSON/CHARLES TIMBRELL

Plummer [Plomer, Plourmel, Plumere, Polmier, Polumier], John

(*b* ?c1410; *d* c1484). English composer. By 1441 he was a member of Henry VI's Chapel Royal; he is traceable in Windsor in 1442 and from 1444 to 1455 he was the first to hold the title (though not to perform the duties) of Warden or Master of the Chapel Children. By 1449 he had joined the London Guild of Parish Clerks. As late as 1467 he was still nominally a Gentleman of the Chapel Royal under Edward IV; but he settled in Windsor in the early 1450s and by 1454–5, perhaps earlier, he had become verger of the Royal Free Chapel of St George in Windsor Castle, remaining in that position until 1483–4. Until 1967 only four works by Plummer were known, three votive antiphons and a motet. These showed him as a suave but progressively-minded composer who experimented with invertible counterpoint and imitation: *Anna mater*, for three tenors and an optional triplex, is particularly remarkable in the latter respect. His Kyrie and Gloria pair in *GB-Lbl* Add.54324 is evidence that he also wrote large-scale isomelic masses; this in turn suggests that the anonymous mass on ff.107v–16 of *I-TRmp* 1376 (olim 89), which resembles *Anna mater* both in its general style and in its very unusual disposition for three equal tenors, may also be by Plummer.

Further to these works, the Mass 'Omnipotens Pater' in the opening 'English fascicle' of *B-Br* 5557 bore an ascription 'Plourmel' until the mid-19th century (Staehelin). This ascription is now replaced by an unacceptable one to 'G. Binchois' in what is clearly a 19th-century hand; the cycle is stylistically compatible with, although tonally more adventurous than, the more securely ascribed works of Plummer (Curtis). The Sanctus and Agnus Dei have also been identified in a fragmentary English source.

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Anna mater matris Christi, 4vv; T 24, ed. in EECM, viii (1968), 34 (text from responds, rhymed office of St Anne)

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doubtful works

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Pluriarc.

A term coined by George Montandon (1919) and adopted by André Schaeffner (1936) to refer to the Central African instrument also known as a bow lute (Hornbostel and Sachs, 1914; Wegner, 1984) of which there are two types. A pluriarc consists of a hollowed wooden resonator with strings running either parallel or slightly inclined to the soundboard. In contrast to harps and lutes, however, pluriarcs are not held by one string-bearer, but each string has its own flexible carrier. For this purpose, in the first type of pluriarc short arcs are inserted into a series of holes bored into the top wall of the resonator or, in the second type, they are attached to the back of the resonator and/or partly inserted. These differences affect the method of tuning.

The term 'pluriarc' for this class of instruments has been contested, as has the term 'bow lute', mainly due to the fact that both terms suggest an evolutionary sequence from musical bows consisting of 'one arc' to an instrument of 'several arcs'. Jean Sebastien Laurenty was also reluctant but opted for the term 'pluriarc' (1960, p.117). Ulrich Wegner has maintained the term 'bow lute', while acknowledging that the French term 'pluriarc' represents an appropriate description of the instrument's most salient feature (1984, p.82). Any such evolutionary relationships between musical bows in Africa have not been confirmed.

Our earliest sources for pluriarcs include three Benin bronze plaques (Dark and Hill, 1972) and an illustration by Michael Praetorius (1620) of the front and back of a five-string specimen belonging to the second type, probably acquired in Gabon or the Congo from a Teke musician or from an adjacent ethnic group. The earliest source from the historic Kongo kingdom is Girolamo Merolla's 1692 illustration of a *nsambi*. For south-western Angola, the earliest illustration comes from Brazil: a detailed drawing by Alexandre Rodrigues Ferreira who, on his 'philosophical journey' of 1783–92 in northern Brazil, met a slave who played a seven-string pluriarc of the first type called *cihumba* in the related languages of Angola's Huíla province.

The contemporary geographic distribution of pluriarcs is largely confined to three areas that are now distinct:

1. South-western Angola: a representative is the *cihumba*, still popular in Huíla province. This area expands into northern Namibia where somewhat different varieties have been played by Khoisan language-speakers. Among the !Ko of eastern Namibia and Botswana a five-string variety has become an instrument associated with women.
2. West-central Africa from the ancient Kongo and Kuba states across the equatorial zone to the Teke in the Republic of Congo and into Gabon (see [Gabon](#), fig.5); it is an area dominated by the second type of pluriarc, however, with great internal variety. Laurenty distinguishes no less than ten organological varieties for the area of the Democratic Republic of the Congo alone (1960, p.117). Among the Nkundo in western Congo and among the Ekonda, very large five-string *lokombi* (or Teke: *lukombe*) were

used, while the Fang (Faŋ) of Gabon developed types entirely manufactured with materials from the raffia palm.

3. Benin in south-western Nigeria: an area where the tradition has survived since the days of ancient Benin. Music and poetry accompanied by the *akpata* (see [illustration](#)) have been documented in great detail by Dan Ben-Amos (1975). The *akpata* is characterized by a specific triangular shape of the cross-cut of its resonator, but the attachment of the arcs follows the system of the second type of pluriarc.

It is not possible to know where and when the African pluriarc was invented. But, since it was well established in all three separate areas outlined above during the earliest periods of European contact, its invention most likely occurred several centuries earlier. Invention in one location and diffusion to other places is the most likely scenario for the pluriarc's remote history. The Benin type shows relatively close organological links to the west-central African cluster, while the south-western Angolan types stand apart. Either the pluriarc was invented in Central Africa and spread with coastal contacts from Gabon or the Republic of Congo to ancient Benin, as well as south into Angola, or it was an invention of the ancestors of Edo (Èdo)-speaking peoples of Nigeria and spread the other way.

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GERHARD KUBIK

Plutarch of Chaeronea

[Ploutarchos Chairōneus]

(fl c50–c120 ce). Greek philosopher and writer. A descendant of an old and respected family in Boeotia, he was one of the most important Greek authors of his time. He wrote more than 200 separate works, of which some 50 biographies, 78 other works comprising the so-called *Moralia*, and a few extant fragments reflect his interests in biography, rhetoric, logic, philosophy and antiquities. He studied with Ammonius and later travelled widely, visiting Athens, Egypt and Rome. For the last three decades of his life he was a priest at Delphi and participated in the revival of the shrine under the emperors Hadrian and Trajan, the latter granting him consular privileges (according to the *Suda*).

The dialogue *On Music* (*Peri mousikēs*) was included among the *Moralia* by tradition, but current scholarship regards it as almost certainly not the work of Plutarch. Nevertheless, it contains a wealth of information on ancient Greek musical life, including important historical material pertaining to Pythagorean music theory, the ‘invention’ of various musical forms and the development of early musical scales. Some of this material is attributed to works (now lost) by Alexander of Aetolia, [Aristoxenus](#), [Glaucus of Rhegium](#) and Heraclides Ponticus. The dialogue, set in the form of a [Symposium](#) on the second day of the Saturnalia, is in a sense the earliest ‘history’ of Greek music. The two primary speakers in the dialogue, Lysias and Soterichus (the precentor, Onesicrates, appears mainly at the beginning and the end), represent respectively the practical and theoretical viewpoints of music and its development. After describing various musico-poetic forms (see [Greece](#), §1, 4) and attributing them to early ‘inventors’ (including Amphion, Archilochus, Linus, Marsyas, Olympus the Mysian, Orpheus, Phrynis of Mytilene, Pindar, Polymnestus of Colophon, Sacadas of Argos, Stesichorus, Terpander and many others; see individual entries and see *also* [Nomos](#)), Lysias explains the construction of the enharmonic genus, its relationship to the other genera, and a special *spondeion* scale (see [Greece](#), §1, 6(iii)(e)), the precise structure of which remains obscure. As the second speaker, Soterichus begins by observing that the gods themselves, especially [Apollo](#), must be given credit for the invention of music. He then expands on Lysias’s practical presentation, correcting and augmenting his descriptions of the musico-poetic forms and the *spondeion* scale. He subsequently turns his attention to the realm of Pythagorean mathematics and music, especially as preserved in Plato’s *Timaeus* (35b–36b), Aristotle’s *Physics* (iii.4, 203a4–16) and *Metaphysics* (i.5, 985b23–987a28), Euclid’s *Elements* (vii), Nicomachus’s *Introduction to Arithmetic* (i.7–10) and Theon of Smyrna’s *On Mathematics Useful for the Understanding of Plato*. This material leads Soterichus to conclude that music should be elevating, instructive and useful; as such, it should form an essential part of [Paideia](#). Modern musical innovations, including some of those already mentioned by Lysias, have in his view led music to its present low estate, aptly represented by the famous fragment from the *Cheiron* of [Pherecrates](#). In order to restore music to its proper place, the ancient style must be copied and the proper use of music must be determined by philosophy. This observation leads Soterichus to review the

principles of harmonics and rhythmic, the knowledge of which is insufficient alone for the creation or judgment of musical art. After Soterichus draws his speech to a close with a quotation from the Hymn to Apollo (*Iliad*, i.472–4), the precentor Onesicrates provides the philosophical capstone of the dialogue: as Pythagoras, Plato and Archytas have revealed, music is of value because the revolution of the universe is based on music (*mousikē*) and god has arranged everything to accord with *harmonia* (*kath' harmonian*).

In addition to the pseudepigraphous dialogue *On Music*, a number of authentic treatises within the *Moralia* contain important information on Pythagorean mathematics and music (*On the Generation of the Soul in the Timaeus*; see [Aristides Quintilianus](#)), the ethical effect and value of music in society (*Table-Talk*), and the history of musical instruments (*Ancient Customs of the Spartans*; *Life of Crassus*; *On Progress in Virtue*; *On the Control of Anger*). Both the *Lives* and the *Moralia* of Plutarch were popular in the Byzantine empire, and the organization and preservation of his writings, including the pseudepigrapha, was largely due to the Byzantine scholar Maximus Planudes. *On Music* is preserved alone in the late 12th-century *I-Vnm* gr.app.cl.VI/10 (RISM, B/XI, 273), one of the most important codices containing texts on ancient Greek music. Two codices of the late 13th or very early 14th century preserve the complete texts of the *Lives* and the *Moralia*: *F-Pn* gr.1671 and 1672 (RISM, B/XI, 66–7). Three others of the same general age preserve the whole of the *Moralia*: *I-Ma* gr.859 (C 126 inf.; RISM, B/XI, 186), presumed to have been copied for Planudes; *Rvat* gr.139 (RISM, B/XI, 207); and *Fl* gr.80.5 (RISM, B/XI, 165), copied from the Vatican codex. The first published translation of the dialogue *On Music*, by Carlo Valgulio (based on *Rvat* gr.186: RISM, B/XI, 210), appeared in 1507, and the treatise had a considerable impact on musical humanism in the Renaissance and on later writers.

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THOMAS J. MATHIESEN

Plzeň

(Ger. Pilsen).

City in the Czech Republic. It is the industrial and cultural centre of West Bohemia and shares with Brno the richest Czech theatre tradition after Prague. The first permanent theatre was constructed in 1832. Operas were staged only sporadically; a permanent Czech opera ensemble, the first outside Prague, started to perform there in 1869, the year that Smetana's *The Bartered Bride* was conducted there by Mořic Anger (1844–1905). Since then there has been a tradition of dressing the characters in that opera in folk costumes of the Plzeň region. A number of Czech premières of foreign works were produced in Plzeň around that time, including *Tannhäuser* in 1888, three years before it was staged in Prague. The Velké Divadlo (Great Theatre) opened in 1902 with Smetana's *Libuše*; it was reconstructed between 1980 and 1987 (550 seats). Since 1955 it has been called Divadlo J.K. Tyla. Small-scale operas were performed between 1945 and 1965 in the Malé Divadlo (Small Theatre), a former German theatre built in 1869. In 1966 the Komorní Divadlo (Chamber Theatre) was opened.

Of several notable conductors (including Karel Kovařovic, 1886–7, and Václav Talich, 1912–15), it was Bohumír Liška (1955–67) who presided over the city's most remarkable operatic era, with a repertory of both Czech and foreign operas, especially the modern ones. The most important productions included Hanuš's *Flames* (1956 première), Prokofiev's *The Gambler* (1957), Britten's *Albert Herring* (1958), Nejedlý's *The Weavers* (1961 première), Jeremiáš's *Enšpígl* (1962) and the première of Hurník's *The Lady and the Robbers* (1966). Thanks to the long-term activities of the opera scene and the systematic work of the municipal musical school (founded in 1920) a large body of listeners formed in Plzeň and a number of composers, musicians and theorists lived there.

In 1909 the Sdružení pro Komorní Hudbu (Chamber Music Association) was founded; during its 40 years of existence it organized 249 concerts, featuring 27 orchestras, with guests including Rubinstein, Casals, Anserge and Ada Sari. The Hudební Odbor Osvětového Svazu (Musical Section of the Educational Association) was formed in 1908; under its aegis Václav Talich founded the first symphony orchestra in Plzeň. In 1934 it became the Plzeňská Filharmonie; from 1984 it was called the Komorní Orchester (Chamber Orchestra). In 1946 the Plzeňský Rozhlasový Orchester (Plzeň RO) was formed. The Plzeň conservatory (founded 1961) has its own symphony orchestra.

The mixed choir Hlahol was founded in 1862. It became a centre of the Dvořák cult, performing his *Stabat mater* in 1884; in 1900 it made tours to Paris, Brussels and elsewhere. Part of the Hlahol choir separated to form the Smetana choir in 1901. Other choral groups include the Pěvecké Sdružení Učitelů Plzeňska (Teachers' Choir of the Plzeň Region, 1907–15), Pěvecké Sdružení Západočeských Učitelů (West Bohemian Teachers' Choir, 1929–51), Česká Píseň (Czech Song), Ženský Akademický Sbor (Women's Academic Choir, 1962–92) and children's choirs.

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EVA HERRMANNOVÁ

Pneuma

(Gk.: 'spirit'; pl. *pneumata*).

A category of neume in Byzantine chant. See [Byzantine chant](#), §3(ii); see also [Neuma](#).

Pocci, Franz, Graf von

(*b* Munich, 7 March 1807; *d* Munich, 7 May 1876). German composer and writer on music. In childhood he showed talent for drawing, painting and music, and although he studied law at the universities of Landshut and Munich, he continued his artistic activities, composed and performed at the piano. From 1847 to 1863 he was Hofmusikintendant at the Bavarian court. As a composer, Pocci excelled at writing miniatures, and was at his most characteristic in children's songs, for which he showed a special gift. His plays with musical settings for the Munich Marionette Theatre added new vitality to puppet opera; he also designed the scenery for these productions. He was less successful in composing in larger forms. Pocci was extremely versatile not only as a musician but also as a writer; he wrote independent literary works and song texts, in addition to writing on music.

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Undine, 1829 (inc.)

Der Liebe als Alchymist (Spl, 2, L. Koch), Munich, 1840

Der artesische Brunnen (incid music, L. Feldman), 1845

Der Roaga (incid music, F. von Kobell), 1847

45 puppet operas, for the Munich Marionette Theatre

other works

Vocal: 23 choruses, 53 qts, 25 trios, 29 duets, 137 solo songs, 71 children's songs, 18 sacred songs; Mass, d

Pf: Sonate fantastique; Frühlingssonate; Bildertöne, 6 Stücke für Klavier; Sechs Klavierstücke; 9 ländler; 8 Steirische Tänze; works for 4 hands; other works

Chbr: Nokturn, vc, pf; Str Qt; Zum Zeitvertreib, 6 ländler, 2 zithers; Phantasiestück, harp; Sonate, fl, pf; Soldatenmarsch, 2 fl, pf; Morgenlied, hn, pf; other works

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GAYNOR G. JONES

Poche [pochette, pochette d’amour]

(Fr.; It. *pochetto*).

See *Kit*.

Pochettino [pochissimo].

See under *Poco*.

Pociej, Bohdan

(*b* Warsaw, 17 Jan 1933). Polish music critic. He studied musicology with Zofia Lissa, Chomiński and Feicht at Warsaw University (1953–9). From 1959 to 1994 he was a member of the editorial board of the bi-weekly *Ruch muzyczny*. He has also written for *Tygodnik powszechny*, *Polska* and *Polnische Perspektive*. Possessing one of the keenest minds in contemporary Polish music criticism, Pociej combines in his analyses both a technical and an aesthetic approach. His writings have been strongly influenced by the philosopher Roman Ingarden.

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Idea – dźwięk – forma [Idea, sound, form] (Kraków, 1972)
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ZYGMUNT M. SZWEYKOWSKI

Pockorny, Franz Xaver.

See [Pokorny, Franz Xaver](#).

Poco

(It.: 'little', 'somewhat').

A direction that modifies many tempo, expression and dynamic marks in music. In strict Italian, *poco forte* and *poco allegro* would mean the opposite of *forte* and *allegro*; and Grove⁵ drew attention to the slovenliness of that usage, pointing out that *un poco forte* and *un poco allegro* were correct. But *poco allegro* is current, for better or worse, and must be considered part of 'musicians' Italian' (see [Tempo and expression marks](#), §3). *Pochettino*, the diminutive, and *pochissimo*, the superlative, are also current in musical scores.

Podatus

(from Gk. *pous*, *podos*: 'foot').

See [Pes](#) (ii).

Poděšť, Ludvík

(*b* Dubňany u Hodonína, 19 Dec 1921; *d* Prague, 27 Feb 1968). Czech composer and administrator. In 1941 he changed from language studies in Brno to enter the conservatory of that city, but his musical education was interrupted by World War II. He returned to study composition with Kvapil at the conservatory (1945–8) and musicology with Bohumir Štědroň and Jau Racek at Brno University (1945–9), taking the doctorate for his thesis on socialist realist music, *Hudba v pojetí socialistického realismu*. Poděšť worked for Czech radio (1947–51), was artistic director of the V. Nejedlý Army Arts Ensemble in Prague (1953–6) and then directed music for Czech television from 1958. He contributed to the journal *Hudební rozhledy*, and as an administrator was involved with the Union of Czechoslovak Composers. Towards the end of his life he spent much of his time in Casablanca and concerned himself intensively with theory.

The source of his music's spontaneity may be found in the folk music of Moravian Slovakia, his native region. In his music of the 1940s he followed the post-Janáček tradition. In about 1950 he began to respond to the new policy of socialist realism, writing orchestral works (such as the symphonic poem *Raymonda Dienová*) that were melodically conventional and readily comprehensible in general; during this period he was closely associated with youth and army ensembles. His suites and dances for orchestra were influenced by Czech and Moravian folk music, as were the early operettas, while works from his latter years – cut short by his premature death at the age of 46 – draw on studies he made in Morocco of exotic musical cultures; this is true of *Hamada* for orchestra and particularly the Partita for strings, guitar and percussion, both composed in 1967.

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Vocal: Maminčiny písně [Mummy's Songs] (J. Seifert), S, pf, 1943; Smrt [Death] (O. Scheinpflugová), A, pf, 1943, rev. as cant.; Legendy o panně Marii [Legends of the Virgin Mary], A, 1947; Písně na staré motivy [Songs on Ancient Themes], B-Bar, chbr orch, 1956; Maminka [Mummy] (Seifert), children's chorus, orch, 1963

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JIRÍ FUKAČ/KAREL STEINMETZ

Podešva, Jaromír

(b Brno, 8 March 1927). Czech composer. He was born into an artistically talented family; his father, a leading Brno violin maker, took charge of his early musical studies. He studied composition under Kvapil, from 1946 at the Brno Conservatory and then at the Janáček Academy of Music in Brno (1947–51), where he continued as a postgraduate assistant. He served as secretary of the Union of Czechoslovak Composers in Prague (1956–9) and later as chairman of the Brno branch for some years. A UNESCO scholarship took him on an eight months' trip to France, the USA and England (1960–61) to study with Dutilleux and Copland. From 1969 until the late 1980s he taught composition at the Ostrava Conservatory.

Towards the end of this appointment he wrote the textbook *Úvod do studia*

skladby (Introduction to the Study of Composition), though it has yet to be published. Podešva's early music was greatly influenced by that of Novák and Janáček. In the 1950s he was involved with the popular music and mass political songs that were being developed, but his concert music was becoming more subjective, more concerned with a personal response to poetry. For example, his Third Symphony (1966) was based on the verse of M. Kundera and B. Hrabal, while the Fifth is a setting of František Halas and Yevgeny Yevtushenko. His music has changed from a free tonality to a simultaneous use of tonality and dodecaphony; the procedures are discussed in his treatise (1973). Podešva has also produced some popular educational works, though his greatest achievement are the symphonic pieces, quartets and quintets.

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orchestral

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chamber and solo instrumental

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J. Havlik: *Česká symfonie 1945–1980* (Prague, 1989)

JIŘÍ FUKAČ/KAREL STEINMETZ

Podgaits, Yefrem Iosifovich

(b Vinnitsa, 6 Oct 1949). Russian composer. He began to study the violin at the age of nine at the Children's Music School No. 30 in Moscow where he also received his first composition lessons from Nadezhda Markovna Gol'denberg, a student of Yavorsky. At the Moscow Conservatory he studied composition with Butsko and then with Sidel'nikov; he also studied orchestration with Yury Aleksandrovich Fortunatov. He was employed by and worked as the editor of *Soyuzkontsert* until 1981, when he was appointed accompanist to the children's choir *Vesna* [Spring]. This was a turning point in his career: he started writing extensively for children of various ages and created a new genre – the miniature for children's choir (ages 6–10), writing more than 70 works in this genre. In 1993 and 1994 the *Vesna* children's choir was awarded prizes in Italy and France for their performance of his *Vremena goda* ('The Seasons'). During the 1980s he became interested in musical theatre for children, writing his first opera *Alisa v zazerkal'ye* ('Alice Through the Looking Glass'); from 1989 he has been the music director of the Children's Theatre of Opera and Ballet in Moscow. His is a subtle and colourful style of choral writing; the cantata *Kak narisovat' ptitsu* ('How to Draw a Bird') is marked by humour and inventive shading. In his concertos – which are often scored for an unconventional combination of instruments and orchestra – he developed new resources from the baroque concerto model. Although toccata episodes and sharp accentuation of the material provide the main basis for the rhythmic energy, many of his compositions are characterized by their melodic *cantabile*.

WORKS

children's works

Choral: Poéziya zemli [The Poetry of the Earth] (a cappella cant., J. Keats and

others), op.34, children's chorus, 1982; Kolibel'niye pesni [Lullabies], op.54, children's chorus, org, 1985; Lunnaya svirel' [Lunar Reed-Pipes] (cant., S. Kozlov), op.51, children's chorus, fl, vn, pf, perc, 1985; Vremena goda [The Seasons] (conc., Kozlov), op.63, children's chorus, pf, 1987; Missa veris, op.127, children's chorus, org, 1996; also over 70 choral miniatures for young children

Inst: Detskiy al'bom [An Album for Children], op.19, pf, 1978; Syuita, op.64, vc, pf, 1987; Syuita, op.69, pf, 1987; 12 duetov, op.133, 2 tpt, 1988; Pf Conc. no.2 'Samarskiy' [The Samara], op.79, 1989; Mozaika, op.81, 2 bn, 1990; Detskiye istorii [Stories of Children], op.100, 2 pf, 1993; 6 p'yes dlya malen'kogo Paganini [6 Pieces for the Little Paganini], op.103, vn, pf, 1993

other works

Stage: Alisa v zazerkal'ye [Alice Through the Looking Glass] (op, V. Oryol, after L. Carroll) op.29, 1981; Chyorniy omut [The Black Slough] (op-cant., after Kozlov), op.62, children's chorus, orch, 1987; Mi bili vorob'yami [We were Sparrows] (children's op, L. Yakovlev), op.77, 1989; Moydodir (children's ballet, G. Malkhasyants, after K. Chukovsky), op.95, 1992; O, Barbi (comic op, V. Ryabov and R. Sats, after C. Gozzi: *The Green Bird*), op.97, 1992; Posledniy muzikant [The Last Musician] (children's fantastic op, V. Pavlova, after N. Nielsen), op.96, 1992; Dyuymovochka [Thumbalina] (op, Ryabov and Sats, after H.C. Andersen), op.122, 1995; Povelitel' mukh [The Lord of the Flies] (rock op, Yakovlev, after W. Golding), op.117, 1995

Orch: Vc Conc., op.9, 1973; Sym. no.1, op.14, 1977; Ironicheskoye pa-de-de [An Ironic Pas de Deux], op.35, 1982, arr. vn, pf, 1990; Hpd Conc., op.42, 1983; Sym. no.2, op.40, 1983; Vn Conc. no.1, op.43, 1983, red. vn, pf, 1988; Sym. no.3 'Budet laskoviy dozhd' [There Shall be Gentle Rain] (S. Tidsdale), op.48, S, org, str, perc, 1984; Concertino, op.55, fl, chbr orch, 1986; 2 Vn Conc., op.59, 1986; Adagio, op.74, children's chorus, chbr orch, 1988; Triple Conc., op.75, vn, vc, pf, orch, 1988; Concerto-Lambada, op.82, ob, perc, pf, str, 1990; Vn Conc. no.2 'Concordanza', op.101, 1993; Sarafan dlya Mishelya [A Sarafan for Michelle] op.112, cl, str, 1994]

Vocal: Iz Uol'ta Uitmena [From W. Whitman] (cant.), op.10, mixed chorus, orch, 1973; Kak narisovat' ptitsu [How to Draw a Bird] (cant., Oryol, after J. Prévert), op.27, S, children's chorus, orch, 1980; Ritm i noch' [Rhythm and the Night] (I. Bunin), op.26, 1v, vib, pf, 1980; Veshchaya pechal' [Prophetic Sorrow] (O. Mandelstam), op.87, 1v, pf, 1990; Psalmi tsarya Davida [The Psalms of King David] (a cappella conc.), op.113, mixed chorus, 1994; Nemotrya ni na chto [Despite Everything] (chbr cant., R. Chernavina), op.116, 1v, a sax, pf, 1995; Ave Maria, op.128, mixed chorus, 1996

Chbr: Sonata no.1, bn, pf, 1966; Sonata, op.17, va, pf, 1978; Qnt, op.24, 2 bn, vn, db, pf, 1980; Sonata, op.33, vn, pf, 1982; Sonata, op.45, vc, pf, 1984; Obrazī Ril'ke [Images of Rilke], op.16b, vn, pf, 1985; Richerkar, op.53, perc ens, 1985; Concerto brevis, op.66, perc, inst ens, 1987; Pieta, op.65, vn, org, 1988; Sonata no.2, op.30, bn, pf, 1989; 7 pesen odinochestva [7 Songs of Loneliness], op.46b, a sax, pf, 1990; Iyul'skoye intermetstso [A July Intermezzo], op.91, fl, cl, vn, vc, hpd, 1991; Ozhidaniye nezhnosti [The Anticipation of Tenderness], op.94, viola d'amore, vib, hpd, 1991; Sonnet, op.93, perc, pf, synth, 1991; Vozvrashcheniye [Home-Coming], sonata, op.109, ob, pf, 1994; Bakhchiyev-kontsert, op.115, 2 pf, 1995; Agnus Dei and Ludus humanis, op.126, sax qt, 1996

Solo inst: Polifonicheskiye étyudi [Polyphonic Studies], op.44, pf, 1983; Sonata-Partita, op.57, hpd, 1986; Dialog s Shopenom [A Dialogue with Chopin], op.90, fl, 1991; 6 nastroyeniy [6 Moods] op.104, pf, 1993; 5 inventsiy [5 Inventions], op.106, pf, 1993

Principal publishers: Muzika, Sovetskiy kompozitor

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- Yu. Druzhkin:** 'Glyadya iz 90-kh' [Looking from the 90s], *MAk* (1993), no.3, pp.35–9

INNA BARSOVA

Podgoretsky, Boris Vladimirovich.

See [Pidhoret'sky, borys volodymyrovych.](#)

Podio, Francesco.

See [Del Pomo, Francesco.](#)

Podio [Puig], Guillermo de [Despuig, Guillermo]

(*fl* late 15th century). Spanish priest and music theorist. Born possibly in Valencia or Tortosa, he is usually identified with the Guillermo de Puig who was curate of S Catalina, Alzira, from 1479 to 1488. A Guillermo Molins de Podio held a benefice at Barcelona Cathedral, and was a chaplain to John II of Aragon in 1474. The relationship between these two clergymen has not been established. The theorist wrote *Ars musicorum* (Valencia, 1495/R; ed. A. Seay, Colorado Springs, 1978) and *In enchiridion de principiis musicae* (MS, *I-Bc*; ed. Anglès); the latter, apparently intended for Spanish students at Bologna, may be evidence that Podio visited that city. The first treatise comprises eight books and sets out to be exhaustive; an expanded treatment of part of it appears anonymously in *In enchiridion*. Podio's musical aesthetic was based on the ideas expounded by Boethius; thus, he regarded music as a mathematical and physical science, integrated into the Quadrivium according to the Pythagorean system. He classified musicians as theoretical or practising exponents, the former, as was customary, being regarded as superior. On several important points he opposed Ramis de Pareia's innovations, particularly in his discussion of the sizes of intervals, where he adhered to Pythagorean arithmetic. In the same way, he retained and discussed the use of Guidonian solmization, rather than adopt Ramis's syllabic notation. Podio attributed the growth of Roman chant and its relationship to polyphony to Pope Vitalian. *Ars musicorum*, with its traditional bias, is an important source of information on the mensural notation of the 15th century. In it Podio drew attention to certain 'errors' in Gaffurius, thereby highlighting the differences between contemporary

Italian and Spanish notational practice. In many ways Podio was the most influential Spanish theorist of his time. Ramis was barely known or mentioned by Iberian writers, whereas Podio was regularly cited and commended even in the 18th century. In particular, he influenced Gonzalo Martínez de Bizcargui, the other leading Spanish theorist active in the period.

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F.J. LEÓN TELLO

Podius, Franciscus.

See [Del Pomo, Francesco](#).

Podles, Ewa

(*b* Warsaw, 26 April 1952). American mezzo-soprano of Polish birth. She studied at Warsaw State Music High School and won prizes at competitions in Moscow, Toulouse, Barcelona and Rio de Janeiro. Engaged at the Wielki Theatre, Warsaw, she sang roles ranging from Cenerentola to Konchakovna (*Prince Igor*). In 1984 she sang Rosina at Aix-en-Provence and made her Metropolitan début as Handel's Rinaldo. Between 1985 and 1989 she sang Cornelia in *Giulio Cesare* in Rome, Malcolm (*La donna del lago*) in Trieste and Adalgisa in Vancouver. She made her Covent Garden début in 1990 as Hedwige (*Guillaume Tell*) and her début at La Scala as Ragonde (*Le comte Ory*) in 1991, the year she also sang Delilah at the Opéra Bastille and Arsace (*Semiramide*) at La Fenice. In 1997 she performed and recorded the title role of Handel's *Ariodante* with Les Musiciens du Louvre. Her flexible, rich-toned voice, very individual in timbre, is ideal for the Rossini coloratura contralto roles, notably Tancredi, which she has sung at La Scala (1993) and recorded to acclaim. Podles is also admired as a concert singer, in works such as Verdi's Requiem and *Das Lied von der Erde*, and is an accomplished recitalist, as can be heard on a vivid recording of Russian songs.

ELIZABETH FORBES

Podprocký, Jozef

(*b* Žakarovce, 10 June 1944). Slovak composer. After attending secondary school in Gelnica he studied the piano and composition at the Košice Conservatory (1961–5). He then continued his composition studies with Cikker and Alexander Moyzes at the Academy of Performing Arts,

Bratislava, and after graduating in 1970 returned to Košice, where he was appointed theory and composition lecturer at the conservatory.

Initially, his sources of inspiration were home-grown. This was clear from his adherence to the traditions of the Slovak school and in his attempting to find a new, creative approach to folklore. These beginnings were later transformed, effected by an interest in Bartókian technique and the rational principles of the Second Viennese School. His ideal is homogenous composition based on traditional processes, employing a musical vocabulary that builds upon the achievements of the avant garde of the inter-war period. His work also reflects a developing interest in east Slovakian folklore and the classical music tradition of his region. Among his best works are a series of string quartets inspired by Bartók.

WORKS

(selective list)

Orch: Dialóg, op.2, hn, hp, str, 1964; Dramatická štúdia, op.9/1, 1967, rev. 1978; Concertino, op.11, vn, str, 1970; ... aere perennius momentum ... , ov., op.16, 1973; Koncertantná partita, op.19, org, orch, 1975; Symfónia v 2 častiach [Sym. in 2 movts], op.30, 1987; Zvony [Bells], op.31, 1991; Conc. piccolo, op.32, accdn, timp, str, 1991

Vocal: Ave Maria, op.7/2, 1v, org/str, 1966, rev. 1990; Vesper dominicae (I. Krasko), op.7/1, Bar, fl, hp, 2 vn, va, vc, 1966; Reverzie 'Hommage à Schönberg', op.12, Bar, accdn, 1972; 2 kavatíny (R. Thákur), op.22, B, fl, cl, va, vc, 1980; Ave verum corpus, op.34/4, SATB, 1992; Missa slovacca, op.35, 1v, org, 1993; Fire, Fire (madrigal paraphrase), op.26/2, S, cl, str, 1994 [after T. Morley]

Chbr and solo inst: Variations, op.3, str qt, 1964; Fugue and 4 Inventions, pf, 1965; Pf Sonata, C, op.4, 1965; Expresie, op.6, vn, va, 1966; Sempre solo, sonata, op.5, fl, 1966; Divertimento, op.10, wind qnt, 1969; Str Qt no.1, op.15, 1972; Rébusy [Puzzles], op.20, accdn, 1975; Str Qt no.2, op.21, 1976; Reminiscentio sopra F.X. Zomb, op.24, org, 1979; Str Qt no.3 'Hommage à Bartók', op.27, 1981; Str Qt no.4, op.37, 1994

Principal publisher: OPUS

VLADIMÍR GODÁR

Poe, Edgar Allan

(b Boston, MA, 19 Jan 1809; d Baltimore, 7 Oct 1849). American writer. Beyond its bizarre and macabre surface, his work consistently reveals a concern with neurotic states, with frequent hints of interpretation in Freudian terms. This, and his technique of symbol and suggestion, recommended his writings to many composers at the turn of the century. Debussy and Ravel claimed that they were more influenced by Poe than by any music or composer. Debussy, who was fascinated by the tales in Baudelaire's translation, planned a work based on *The Fall of the House of Usher* at least as early as 1890; 18 years later he was projecting this (with *The Devil in the Belfry*) as a double bill for the New York Metropolitan. Poe's influence involves not just vocal settings of texts but a literary

philosophy shaping a musical one, something far more intricate and mysterious. His advocacy of technical refinement and unity of atmosphere, as well as uncompromising anti-didacticism, attracted a variety of composers, including Rachmaninoff, Schmitt, Ireland, Milhaud, Messiaen and Rouders. Poe's view of music as 'suggestive and indefinite' – 'sensations which bewilder while they enthrall' – bears comparison with that of the symbolists. The sympathy he found between musical sounds and mental states is most fully expounded in *The Bells*, which inspired Rachmaninoff's choral symphony of the same name; a similar link is also found in the linking of the sensitive and troubled Roderick Usher with the vibrating strings of a guitar. The most European of American writers, Poe magnetized first European composers, but in the later 20th century he inspired settings by numerous Americans, including Bernstein, Charles Sanford Skilton, George Crumb, Leonard Slatkin, Philip Glass and Deborah Drattell.

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PAUL GRIFFITHS/JACK SULLIVAN

Poelchau, Georg Johann Daniel

(*b* Kremon, nr Riga, 23 June 1773; *d* Berlin, 12 Aug 1836). German music collector. He studied at Jena University (1792–6) and from 1798 worked as a solo tenor, concert organizer and singing teacher in Hamburg. After his marriage with Amalie Manicke, the daughter of a rich Hamburg aristocrat (1811), he devoted himself to his music collection. In 1813 he moved to Berlin; from 1814 he was a member of the Sing-Akademie. He travelled extensively to enlarge his collection and corresponded with other collectors, especially Aloys Fuchs and R.G. Kiesewetter, and he was director of the library of the Sing-Akademie from 1833.

Poelchau started a general collection of manuscripts in his youth. Later he concentrated on music, dividing his collection into four sections: books on music from the 15th–17th centuries; printed music from the 16th–17th and the 18th–19th centuries; and music manuscripts. He also collected letters by and portraits of musicians. As the owner of many Bach manuscripts he played an important role in the emerging Bach renaissance; he also possessed autographs by Handel, Haydn, Mozart and Beethoven and many manuscripts of works by Keiser, J.H. Rolle, Telemann and others. A series of editions from his collection was begun in 1811 with Bach's *Magnificat* bwv243a. Poelchau offered his collection to the Prussian

government in 1823, but it was only in 1841, after his death, that his son Hermann sold it to the Königliche Bibliothek, Berlin (now in *D-Bsb*; some items, including many early prints, in *PL-Kj*).

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KONRAD KÜSTER

Poenicke, Johann Peter.

See [Penigk, Johann Peter](#).

Poggi, Ansaldo

(*b* Villa Fontana di Medicina, nr Bologna, 1893; *d* Bologna, 1984). Italian violin maker. He was taught to make instruments by his father, a woodworker and amateur violin maker. During World War I he served in a military band, and afterwards he returned home and resumed making violins and playing. He received a diploma from the Accademia Filarmonica in Bologna in 1920. His work as a maker came to the attention of Giuseppe Fiorini, then living in Zürich, who accepted him as a pupil. Poggi spent a month in Zürich in 1921, after which he returned to Bologna; he made his famous 12 violins for Fiorini in 1921–2. Poggi himself later divided his career into three periods: self-taught to 1921; study and preparation until 1927; and professional maturity after 1927.

Poggi's workmanship was precise and carefully planned. Most of his instruments were based on the Stradivari model, but some followed Guarneri and some were made to his own pattern. The scrolls are very well cut and usually edged with blacking. The varnish, usually orange-yellow to light orange-red, but sometimes golden yellow, is always bright and shiny. After World War II his instruments have slightly different features. While Poggi was clearly a consummate craftsman, the most noteworthy feature of his violins is their unusually responsive and full tone which makes his instruments much sought after. His instruments were awarded first prizes at the 1925, 1927 and 1929 Rome competitions. Poggi also exhibited a quartet as well as several other individual instruments in the Cremona Exhibition of 1937. He retired officially in 1972, but continued to make instruments until his death.

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JAAK LIIVOJA-LORIUS, ROBERTO REGAZZI

Poggi, Francesco

(*fl* 1586; *d* 1634). Italian harpsichord and virginal maker. Originally from Venice, he worked in Florence. 19 of his known surviving instruments are virginals, many of them unsigned; two harpsichords have also been identified as his work. His early instruments, dating from 1586 to 1603, are polygonal, thin-cased instruments; thereafter he preferred a thick-cased, rectangular design. Poggi's work is of organological interest because of the large number of instruments, which permits a detailed study of instrument making practices. Four of his surviving unsigned virginals have split sharps (see [Enharmonic keyboard](#)), a feature which enjoyed some popularity in the early 17th century in Florence and Rome.

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DENZIL WRAIGHT

Poggioli, Antonio

(*b* Samarugio, Rome, c1580; *d* Rome, 10 March 1673). Italian music publisher and book dealer. Described in documents of the period as a 'cartulario' and 'librarius', he built up his publishing concern from a bookdealer's business that he had probably founded himself. It was situated in central Rome (Parione), and his sign, which appears in his publications, was a hammer. Following his marriage in 1607 he had at least four children of whom one, Giovanni (*b* 17 July 1612; *d* 30 Sept 1675), followed his father's occupation. Both father and son were buried at S Maria in Vallicella (the Chiesa Nuova) in Rome.

Antonio Poggioli published most types of instrumental and sacred and secular vocal music, including reprints of Arcadelt, Lupacchino and Tasso, a complete edition of Cifra's motets and important anthologies of motets. His publications date from 1620 to 1668 and represent the work of seven Roman printers, among them Robletti, Masotti, Grignani and Mascardi. Giovanni Poggioli is known only as the editor of the later of the two, slightly different, editions of the *Scelta di motetti* that appear to have been published within days of each other in 1647. The earlier edition, which is not included in RISM, was dedicated by Antonio on 29 July to a 'senatore' and 'consiliario' of Messina and includes motets by composers associated with that city. These are replaced by Roman motets in the later edition, dedicated by Giovanni on 31 July to Paolo Coccia, 'Signore del Poggio

Sommavilla'. The *Scelta* was also published, with further changes, at Antwerp by Phalèse in 1652, as *Delectus sacrarum cantionum* (in *GB-Och*; not in RISM). It provides a representative selection of Roman *concertato* motets for two to five voices from the mid-17th century.

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COLIN TIMMS

Pögl, Peregrinus

(*b* Sandau, nr Magdeburg, 1 March 1711; *d* Neustadt am Main, 15 Nov 1788). German composer. He entered the Benedictine monastery at Neustadt am Main in 1735. He was a prolific composer of church music, but only two of his many publications appear to have survived. He was regarded by his contemporaries as a leading church composer, but his surviving publications suggest that this reputation was exaggerated. In his *Antiphonale marianum* (1763) the vocal solos are heavily decorated in an instrumental rather than a vocal idiom, and the quality of musical invention is not commensurate with their technical difficulty. The choral writing in this volume is repetitive and dull in texture. In general, Pögl's music lacks rhythmic life and his attempts to use chromatic harmony are rarely successful.

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Sacrificium Deo vespertinum, 4vv, 2 vn, org, op.3 (Bamberg, 1747), 4 vespers

Incensum dignum in odorum, 4vv, 2 vn, org, op.5 (Neustadt, 1754), 19 offs

Antiphonale marianum, 4vv, 2 vn, 2 clarinos, org, vc, op.7 (Neustadt, 1763), 32 ants

6 masses: the title-page of the only extant volume in *D-Mbs* is missing; perhaps these form op.2, 4 or 6

ELIZABETH ROCHE

Poglietti, Alessandro [Boglietti, Alexander de]

(*b* ?Tuscany, early 17th century; *d* Vienna, July 1683). Austrian composer and organist of Italian birth. He may have received his musical training in either Rome or Bologna. He later settled in Vienna. At the beginning of 1661 he is known to have been organist and Kapellmeister to the Jesuits at the church 'Zu den neun Engelschören'. On 1 July of the same year he was appointed court and chamber organist in the Kapelle of the Emperor Leopold I. He was very highly regarded as a teacher of keyboard playing

and composition, and monks came from all over Austria to be taught by him. He formed particularly close ties with the Benedictine abbey at Göttweig, Lower Austria, where he occasionally stayed as a guest, and it was there in 1677 that his only known opera, *Endimione festeggiante*, was performed, on the occasion of a visit by the emperor. He also enjoyed the friendship of Count Anton Franz von Collalto and the Prince-bishop of Olomouc; in 1672 he inherited large estates near their residences at Brtnice and Kroměříž. He was held in such esteem that the emperor raised him to the ranks of the aristocracy, and the pope created him a Knight of the Golden Spur. He lost his life during the siege of Vienna by the Turks.

Poglietti is primarily important for his keyboard music. After Froberger and together with Kerll he represents one of the most vital links between Frescobaldi and composers of the late Baroque era such as J.S. Bach, Handel, Fux and Gottlieb Muffat. His sketchbook (see Riedel, 1968), and his *Compendium oder kurtzer Begriff, und Einführung zur Musica* (1676) offer guidance to students of 17th-century keyboard playing and an introduction to the art of composition. The 12 ricercares, many copies of which have survived, belong to the series of significant contrapuntal compositions that started with Frescobaldi's *Fiori musicali* (1635) and ended with Bach's *Die Kunst der Fuge* and were regarded as models of the strict style. Poglietti was particularly interested in musical imitations. In his *Compendium* he noted down many themes for 'all manner of capriccios, variously imitating on an instrument the songs of birds and other sounds'. They occur in the section in which he is concerned with the imitation of natural sounds (e.g. nightingale, canary, cuckoo, cock and hen) and of the sounds of bells, work and war. Many pieces by him on such themes have survived, for example *Über das Henner-und Hannergeschrei, Teutsch Trommel und Franzoik Trommel* and battle music such as the *Toccatina sopra la ribellione di Ungheria* (1671) and the *Toccatina fatta sopra l'assedio di Philippsburgo* (1676). *Rossignolo*, a cycle dedicated to the Emperor Leopold I in 1677 on the occasion of his marriage to his third wife, Eleonora, is specially rich in programmatic movements. It is mainly musical instruments that Poglietti imitated here, though he also used elements from the folk music of particular countries and regions, often cleverly stylized, as in *Böhmisch Dudlsack, Holländisch Flagolett, Französische Baiselements, Pollnischer Sablschertz, Soldaten Schwebelpfeif, Ungarische Geigen* and *Steyermarckher Horn*. The keyboard writing in these pieces is unusually full and brilliant. By virtue of its overall structure, symbolic content and skilful handling of form and variation technique, *Rossignolo* must rank as one of the most important cycles in the literature of keyboard music.

WORKS

vocal

in CS-KRa, unless otherwise stated

Endimione festeggiante (op, J. Dizent), Göttweig, 12 Jan 1677

Missa, 4vv; Missa, 5vv, insts; Missa, 3vv, vn, bc, 1680

Requiem aeternam

Magnificat, 3vv, vn, org

Litaniae Lauretanae, 8vv, insts

Ave regina coelorum, 5vv

2 motets, 5, 8vv, insts

instrumental

Toccatina sopra la ribellione di Ungheria, kbd, 1671 [with dance movts]; ed. in DTÖ, xxvii, Jg.xiii/2 (1906/R)

Toccatina sopra l'assedio di Philippsburgo, kbd, 1676

Rossignolo, kbd, 1677; ed. in DTÖ, xxvii, Jg.xiii/2 (1906/R); facs. in 17th Century Keyboard Music, vi (1987)

Toccatina del 7. tono, kbd [with canzon and dance movts]

12 ricercares, kbd; ed. in Die Orgel, ii/5–6 (Lippstadt, 1957)

Many suites, canzonas, capriccios, short preludes and fugues, kbd; 2 suites, facs. in 17th Century Keyboard Music, xvii (1987), xxiii (1988); some ed. W.E. Nettles, *Alessandro Poglietti: Harpsichord Music* (University Park, PA, and London, 1966); ed. E. Fadini, *Alessandro Poglietti: composizioni per il cembalo* (Milan, 1984); 3 pieces ed. S. Wollenberg in Faber Early Organ Series, xv (1989)

8 sonatas, many balletti, str insts; selections in DTÖ, lxvi, Jg. xxviii/2 (1921/R)

For sources see Riedel, 1960

theoretical works

only those on music

Compendium oder kurtzer Begriff, und Einführung zur Musica, 1676, A-KR

Regulae compositionis (for sources see Federhofer)

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FRIEDRICH W. RIEDEL/SUSAN WOLLENBERG

Pogorelich, Ivo

(*b* Belgrade, 20 Oct 1958). Croatian pianist. He studied at the Tchaikovsky Conservatory in Moscow (1975–8), where his most influential teacher was Aliza Kezeradze, whom he subsequently married. Pogorelich first came to wide public notice when Martha Argerich resigned from the jury of the 1980 Warsaw International Chopin Competition in protest at his elimination. He gave a notable début recital in New York's Carnegie Hall in 1981 and settled in Britain in 1982. Pogorelich is a virtuoso performer, capable of producing a vast tonal palette, although his interpretations can sometimes be marred by eccentricities of tempo and rubato. His wide repertory ranges from Bach and Scarlatti to Prokofiev, while his many recordings include exceptionally refined and brilliant readings of Ravel's *Gaspard de la nuit* and Prokofiev's Sixth Piano Sonata. Active in fundraising for charitable causes and in creating opportunities for young musicians, he was named an Ambassador of Goodwill at UNESCO in 1988. The same year he inaugurated the Bad Wörishofen Festival in Germany, which offers a platform to talented young performers; two years earlier he had established a Young Musicians' Fellowship in Croatia. In 1993 he founded the Ivo Pogorelich International Solo Piano Competition at Pasadena, California.

JESSICA DUCHEN

Pogues, the.

Irish folk-rock band. Their leader Shane MacGowan (*b* Kent, 25 Dec 1957) was first in the punk band the Nipple Erectors; as former Irish folk musicians joined the name was changed to Pogue Mahone, later shortened to the Pogues. In London in the early 1980s they became notorious for their excessive drinking and bad manners; they performed at breakneck speed with lyrics yelled out with the ferocity of a punk band, horrifying the folk scene with their treatment of traditional Irish songs. They toured with the Clash and recorded their first album *Red Roses for Me*

(Stiff, 1984) which, along with frantic traditional material, included songs such as the 'Dark Streets of London' by MacGowan, who developed into an unexpectedly remarkable lyricist and songwriter; a collection of his lyrics was later published as *Poguetry* (London, 1989). A second album, *Rum, Sodomy and the Lash* (Stiff, 1985), included a rousing but poignant reworking of Ewan MacColl's 'Dirty Old Town', along with MacGowan's brutal but fetching 'A Pair of Brown Eyes', which became a minor hit.

By 1988 the band included Terry Woods from Steeleye Span. They joined with the producer Steve Lillywhite for *If I Should Fall from Grace with God* (EMI), which included the hit single 'Fairytale of New York' by MacGowan and in which he performed with Kirsty MacColl, the daughter of Ewan and wife of Lillywhite. By now MacGowan's drinking was damaging his work; he was unable to appear with the band when they toured with Bob Dylan, and subsequent albums (*Peace and Love*, WEA, 1989, and *Hell's Ditch*, WEA, 1990) were a disappointment. MacGowan left the Pogues in 1991, his place taken first by Joe Strummer from the Clash, and then by the band member Peter 'Spider' Stacy, who sang on the Pogues' album, *Waiting for Herb* (WEA, 1993). MacGowan continued with a new group, the Popes.

ROBIN DENSELOW

Pohanka, Jaroslav

(*b* Olešnice, Moravia, 29 June 1924; *d* Brno, 28 April 1964). Czech musicologist. He studied composition, flute and piano at Brno Conservatory (1940–43, 1946–7) and after teaching music at a gymnasium in Brno (1948–50), he became director of a music school in Šlapanice, near Brno (1951–60), and then a research assistant in the music history department of the Moravian Museum (1960–64). He was able to put to use his interest in early Czech music and his extensive knowledge of its sources both in his transcriptions for the ensemble Collegium Musicum Brunense, of which he was co-founder and artistic director, and in his *Dějiny české hudby v příkladech* (1958). This major Czech compilation is a critical edition of basic Czech sources from the earliest times to the first half of the 19th century. In it, just as in the 13 volumes of *Musica Antiqua Bohemica* which he prepared for publication, Pohanka was responsible for revealing many new sources and bringing to notice a number of neglected composers of worth, such as J.A. Losy, J.K. Tolar and P.J. Vejvanovský. Pohanka's edition of Vejvanovský was intended to supplement a projected monograph on this composer. In his last years his energy was concentrated principally on amassing and working on material for his book *Loutna a její podíl na vývoji instrumentální hudby v Čechách* [The lute and its part in the development of instrumental music in Bohemia], which he left incomplete at his death.

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ALENA NĚMCOVÁ

Pohjannoro, Hannu (Einari)

(b Savonlinna, 4 July 1963). Finnish composer. He studied composition at the Sibelius Academy in Finland with Rautavaara, Aho and Heininen, graduating in 1996. He supplemented his studies in the winter of 1993–4 in Berlin with Schnebel. He was one of the most promising of young Finnish composers to come before the public in the 1990s. His music has most often a post-serial basis. His output is still small and consists mainly of chamber music and works for tape. His earliest compositions of the 1990s avoid any kind of pomposity, achieving powerful effects by the most delicate means. In particular, the sensitivity of his chamber music – for example in the nonet *eilisen linnut* ('the birds of yesterday', 1994) and *kuvia, heijastuksia* ('images, reflections', 1992) for piano – is as though traced with a silken thread; the influence of Kurtág and Morton Feldman is

considerable. Pohjannoro's musical mobility has increased in more recent works, and has become more classical and linear, as in the orchestral work *korkeina aamujen kaaret* ('lofty the arches of morning', 1996). His imagination springs at its most free in the work for bass clarinet and tape *saari, rannaton* ('island, shoreless', 1994).

WORKS

matkalla [travelling], nocturno, fl, 1991; välähdyksiä [glimpses], 7 miniatures, vc, 1992; kuvia, heijastuksia [images, reflections], pf, 1992; røyhkeinä nousevat hiljaisuudesta, varjot jäävät [haughtily they rise from silence, only the shadows remain], tape, 1992, rev. 1994; viides vuodenaika [fifth season], accdn, pf, 1993; Berlin Experiment, any ens, 1993; eilisen linnut [the birds of yesterday], chbr ens, 1993–4; saari, rannaton [island, shoreless], b cl, tape, 1994; valo jäänyt, kaukana tuuli [frozen the light, far away the wind], fl, vc, pf, 1994–5; korkeina aamujen kaaret [lofty the arches of morning], orch, 1995–6; valon jälkiä äänet [sounds, traces of light], fl, cl, gui, vc, 1996; maan väreiksi taipuu valo [into the colours of earth bends the light], kantele, perc, 1997; Str Qt 'syksyn huoneet' [the rooms of autumn], 1997

OSMO TAPIO RÄIHÄLÄ

Pohjola, Seppo

(b Espoo, nr Helsinki, 4 May 1965). Finnish composer. He belongs to one of the most celebrated musical families in Finland: his father is the choral conductor Erkki Pohjola, his aunt is the pianist Liisa Pohjola and his cousin the conductor Sakari Oramo. Seppo Pohjola is, however, the family's only composer of any repute. He studied composition at the Sibelius Academy in Helsinki with Heininen and Jokinen. He came before the public at the beginning of the 1990s and quickly gained a foothold in Finnish musical life. Like many of his contemporaries he has concentrated on instrumental and chamber music, moving with each work into various stylistic spheres. His two string quartets, for example, are very different: the first (1991) reveals the influence of Ligeti; the second (1995), with its hammering rhythmic motifs, could be described as an Expressionist work. In his recent compositions, Pohjola has moved away from a post-serial style, aiming at more of a Romantic and Impressionist sound. The text that he wrote to accompany *Game Over* (1996) stresses that there is no question of modernist composition in this chamber work, and that its sound ideal is, rather, one of Mendelssohnian Romanticism. In his largest composition to date, *Vae Victis* (1997) for orchestra, Pohjola consciously draws near to the sound-world of Debussy.

WORKS

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OSMO TAPIO RÄIHÄLÄ

Pohl, Carl Ferdinand

(*b* Darmstadt, 6 Sept 1819; *d* Vienna, 28 April 1887). German music historian, organist and composer. He came from a musical family, his grandfather having been a maker of glass harmonicas, his father (*d* 1869) chamber musician to the Duke of Hesse-Darmstadt, and his mother a daughter of the composer Bečvařovský. He was trained as an engraver, but in 1841 he settled in Vienna and after studying under Sechter became in 1849 organist of the new Protestant church in the Gumpendorf suburb. His compositions, of which at least 14 collections of songs and keyboard pieces were printed, date mostly from these years. In 1855 he resigned his post for reasons of health and devoted himself thereafter to teaching and writing.

In 1862 he published a pamphlet on the history of the glass harmonica. From 1863 to 1866 he lived in London, occupied in research at the British Museum on Haydn and Mozart; the result was *Mozart und Haydn in London*, a work whose accurate detail makes it still very useful. In 1866, through the influence of Jahn, Köchel and others, Pohl was appointed archivist and librarian to the Gesellschaft der Musikfreunde in Vienna. As custodian of the society's large collections he produced monographs describing their history and extent, and collaborated with Haberl and A. Lagerberg in Eitner's *Bibliographie der Musik-Sammelwerke* (1877). Pohl was also an active music critic and opposed many of Hanslick's views. By far his most important work was the biography of Haydn, which he undertook at the instigation of Jahn, and whose final volume was completed after his death. Although it contains errors and omissions, Pohl's work has nevertheless remained the basis for all serious Haydn biographies since its publication.

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FRANZ GEHRING/BRUCE CARR

Pohl, David.

See [Pohle, David](#).

Pohl, Richard

(*b* Leipzig, 12 Sept 1826; *d* Baden-Baden, 17 Dec 1896). German critic and translator. He studied philosophy, chemistry and physics in Karlsruhe, Göttingen and Leipzig, and was given basic musical training by E.F. Wenzel in Leipzig. There he made friends with Schumann; he later planned an oratorio on Luther with Schumann, wrote for him the linking text for the concert version of *Manfred* and helped with other texts. In 1852 he moved to Dresden, where he worked as a private teacher and wrote for Brendel's *Neue Zeitschrift für Musik* under the pseudonym 'Hoplit' (a reference to the heavily armed infantry of ancient Greece). Already a committed Wagnerian (he prided himself in being called 'der älteste Wagnerianer' by Wagner himself), he became the declared voice of Wagner, Liszt, Berlioz and other progressive musicians of the New German School; all three composers were his friends. During his years in Weimar (1854–63), Pohl helped Brendel edit the *Neue Zeitschrift für Musik* and the *Angregungen für Kunst, Leben und Wissenschaft* (1856–61). Pohl actually came to Weimar as a result of the appointment to the court orchestra of his first wife, the harp virtuoso Johanna Eyth (*b* Karlsruhe, 19 March 1824; *d* Baden-Baden, 25 Nov 1870). Liszt later expressed his gratitude for Pohl's 'faithful and noble devotion ... to the Weimar Progressive Period in the years 1849–58' (letter of 12 September 1884). Wagner was appreciative of Pohl's championship; later, however, coolness arose over Pohl's published view that Wagner had derived his chromatic harmony in *Tristan* from Liszt. Though not a particularly insightful critic (he was accused of being a 'scribbler'), Pohl worked hard and proved himself to be a reliable partisan, doing much to arouse interest in his chosen composers. Particularly valuable were his German translations of Berlioz's prose writings and some of Liszt's articles from the 1850s. He also wrote some poetry, a novel (*Richard Wiegand*) based on Wagner, some songs and instrumental pieces. In 1864 he retired to Baden-Baden.

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JOHN WARRACK/JAMES DEAVILLE

Pohle [Pohl, Pohlen, Pole, Pol, Bohle], David

(*b* Marienberg, nr Chemnitz, 1624; *d* Merseburg, 20 Dec 1695). German composer and instrumentalist. He received his musical training from Schütz at Dresden. He worked for short periods at the courts at Dresden, Merseburg (as an instrumentalist between 1648 and 1649), Kassel (about 1650), Weissenfels, Zeitz and Merseburg again (all during the 1650s) before settling at Halle, where he became Kapellmeister in 1660. At Halle he composed and directed many large masses and sacred concertos at the cathedral and wrote at least seven Singspiels, most of them to texts by the court secretary, David Elias Heidenreich. Between 1674 and 1677 he also worked at the related courts at Weissenfels and Zeitz. He was Kapellmeister at Zeitz from 1678, and when the Halle court was transferred to Weissenfels in 1680 he was replaced as its Kapellmeister by J.P. Krieger, who in 1678 had been appointed his assistant. He remained at Zeitz until 1682, when he moved to a similar position at Merseburg; he remained there until his death. He published none of his music, and much of it is lost. The earliest surviving pieces are the arias to strophic poems by Paul Fleming composed at Kassel in 1650. Most of his other extant vocal music is sacred; it shows his strong preference for Latin texts, both biblical and non-biblical, which he set as concertos for few voices. Between 1663 and 1664 he composed cantatas for the entire church year, each consisting of a concerto based on a biblical verse combined with an aria to a strophic

ode by Heidenreich. The one extant work from this cycle, *Siehe, es hat überwunden der Löwe*, offers an early example – although not the first – of a concerto-aria cantata (see Frandsen). Pohle's sonatas are distinguished by cantabile melody, rich harmony and a dark sound resulting from scoring that favours the middle and lower instruments.

WORKS

sacred latin vocal

Amo te Deus, 3vv, 3 insts, bc, *D-Dlb, S-Uu*

Benedicam Dominum (2 versions), 2vv, 3 insts, bc, *Uu*

Bonum est, 3vv, bc, *Uu*

Diligam te Domine, 1v, 2 insts, bc, *D-Kl*

Domine ostende, 5vv, 5 insts, bc, *S-Uu*; ed. B. Grusnick (Neuhausen-Stuttgart, 1976)

Domine quis, 4vv, 5 insts, bc, *Uu*

In te Domine speravi, 3vv, 3 insts, bc, *Uu*

Jesus auctor, 3vv, 2 insts, bc, *Uu*

Jesu care, 1v, 2 insts, bc, *Uu*

Miserere mei Deus, 5vv, 5 insts, bc, *D-Kl*

Nascitur Immanuel, 5vv, 5 insts, bc, *Dlb*

Oculi mei, 3vv, 2 insts, bc, *S-Uu*

Paratum cor, 1v, 2 insts, bc, *Uu*

Te sanctum, 5vv, 7 insts, bc, *Uu*

Tulerunt Dominum, dialogue, 6vv, 6 insts, bc, *Uu*

Verbum caro factum est, 3vv, 2 insts, bc, *Uu* (anon.)

Vox Domini, 1v, 2 insts, bc, *Uu*

sacred german vocal

Der Engel des Herrn, 4vv, 4 insts, bc, *Uu*

Es wird ein Stern aus Jacob aufgehen, 4vv, 3 insts, bc, *D-Bsb*

Herr, wenn ich nur dich habe, 1v, 5 insts, bc, *Bsb*

Herr, wenn ich nur dich habe, 3vv, 3 insts, bc, *S-Uu*; ed. H.J. Moser (Stuttgart, 1964)

Ihr Völker bringet her, 3vv, 3 insts, bc, *D-Bsb*

Jesu, meine Freude, 4vv, 3 insts, bc, *Bsb, Kl*

Nur in meines Jesu Wunden, 6vv, 6 insts, bc, *S-Uu*

Siehe, es hat überwunden der Löwe, 5vv, 7 insts, bc, *D-Bsb, Kl*

Wie der Hirsch schreiet, 1v, 3 insts, bc, *S-Uu*; ed. U. Herrmann (Neuhausen-Stuttgart, 1982)

For lost works see Serauky

secular vocal

13 arias (P. Fleming), 2vv, 2 vn, bc, 1650, *D-Kl*; 12 ed. W. Gurlitt, *David Pohle: Zwölf Liebesgesänge nach Paul Flemming* (Kassel, 1938)

Kein Augenblick vergeht, madrigal, 3vv, bc, *S-Uu*

Marindchen, du siehst hold und schöne, aria, 2vv, 5 insts, bc, *Uu*

Weiss und Schwarz, 2vv, 2 insts, bc, *Uu*

singspiels

all lost; most librettos by D.E. Heidenreich

Liebe krönt Eintracht, 1669; Der singende Hof-Mann Daniel, 1671; Aspasia, 1672;

Der glückselige Liebes-Fehl Prinz Walrams aus Sachsen, 1673; Der verliebte Mörder Herodes, 1673; Die verwechselte Braut, 1675; Das ungereimte Paar Venus und Vulcanus, 1679

instrumental

25 sonatas, a 4–8, bc, *D-Kl, S-Uu*; Sonata a 8, C, ed. H. Winter (Hamburg, 1965); Sonata a 6, F, ed. H. Winter (Hamburg, 1968)

2 suites, a 4, *D-Kl*; 1 ed. J. Ecorcheville, *Vingt suites d'orchestre du dix-septième siècle français* (Paris and Berlin, 1906/R)

Ballet, *PL-GD* (lute tablature)

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G. Gille: 'Der Kantaten-Textdruck von David Elias Heidenreich, Halle 1665, in den Vertonungen David Pohles, Sebastian Knüpfers, Johann Schelles und anderer: Zur Frühgeschichte der Concerto-Aria-Kantate', *Mf*, xxxviii (1985), 81–94

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M.E. Frandsen: 'Albrici, Peranda und die Ursprünge der Concerto-Aria-Kantate in Dresden', *Schütz-Jb*, xviii (1996), 123–39

KERALA J. SNYDER

Pohlman [Pohlmann], Johannes

(fl 1767–93). English harpsichord and piano maker of German origin. He was one of the instrument makers known as the '12 Apostles' who emigrated from Germany after the Seven Years War. He married Dorothea Ludiwigeh at St Anne's Soho, London, in 1769. Pohlman worked first in Compton Street, Soho, and later at 113 Great Russell Street, Bloomsbury, from 1777 until about 1794 (in which year Mrs Pohlman's name first appears instead of his in the poor rates). He was probably the best-known piano maker in London after [Johannes Zumpe](#), building similar instruments to Zumpe's and filling the orders Zumpe could not handle. No harpsichords by him survive, and his earliest known piano is a square one dated 1767. Pohlman appears to have made only square pianos in which the English single action with overdampers was used. His pianos include two hand stops to raise the dampers in the treble and the bass; occasionally there is a third, to operate the 'lute'. A half-blow mechanism, where the hammer's resting-point is raised nearer to the strings, is found in some of his pianos;

the sound it produces is disappointing and it was never generally adopted. His early instruments have a range of $G'-f'''$ (e.g. in the Brussels Conservatory collection) although one example lacks $G\flat$; later ones have a full five octaves, $F-f'''$.

A firm founded in Halifax in 1823 by one Henry Pohlmann (as Pohlmann & Pohlmann, later Pohlmann & Son) dealt in pianos, organs and various other instruments; it was not related to the 18th-century firm of Johannes Pohlman.

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MARGARET CRANMER

Poikilorgue

(Fr.).

A portable free-reed keyboard instrument, a precursor of the French harmonium. It was invented in Toulouse about 1830 by Aristide Cavallé-Coll. See [Reed organ](#), §1.

Point (i) [pointe, poynte, poyncete]

(Ger. *Punkt*).

An English term in use from the 16th century to the beginning of the 18th signifying a motif, or more generally a theme, suitable for treatment in an imitative style, and by extension a piece or passage in such a style. Butler (*The Principles of Musik*, 1636/R) defined the point as 'a certain number and order of observable Notes in any one Part, iterated in the same or in divers Parts: within the time commonly of two Sem[i]briefs in quick Sonnets, and of four or five in graver Musik'. The word was apparently derived from the Italian *punto*, which was used in the same sense by Nicola Vicentino in his *L'antica musica ridotta alla moderna prattica* (1555/R), and perhaps ultimately from the Latin *Punctum*, used by some medieval theorists (Anonymous IV, Johannes de Grocheo) to designate individual phrases or sections of a piece.

In discussing 'fuge' (i.e. imitation) Morley (1597) observed that the 'way of two or three severall points going together, is the most artificiall kinde of composing which hetherto hath beene invented either for Motets or *Madrigals*' (p.167); the maintenance of a point in imitative writing could justify certain technical irregularities, but it was 'better to leave the point and folow none at all, then for the pointes sake, ... make ... harsh unplesant musicke: for musicke was devised to content and not offend the eare' (p.83). Writers such as John Coprario (*Rules how to Compose*, c1610), Christopher Simpson (*A Compendium of Practical Music*, 1667), and Roger North (early 18th century) used the term in a similar way when

discussing imitation, but in his *Division Viol* (1659) Simpson also stressed the importance of sometimes developing a point in making divisions on a bass: here he was clearly thinking of a point as a motif rather than as a theme for imitative treatment.

The Mulliner Book (ed. in MB, i, 1951) contains six pieces with the title 'Point', variously spelt, one each by Sheppard and Tallis and four anonymous pieces. With the exception of Tallis's piece, which is somewhat more extended, they are simply extremely short fugues with one entry in each part. It was rare at this period in instrumental music for a single theme to dominate an extended imitative piece, and even in the next century a piece 45 bars long by Tomkins bears the title 'A substantiall verse; maintayning the poynte' (MB, v, 1955, no.31). One lyra viol tablature (*GB-Mp*) contains an anonymous 'point or prelud[ium] to be playde before the Lancashire pipes'. This is not an imitative piece but merely develops the motif stated at the outset.

The term 'point' (and its German equivalent *Punkt*) is still used with reference to 16th-century music. A section of music generated by the imitative treatment of a motif, or indeed the motif itself, is commonly called a 'point of imitation', and the motets of Gombert, Crecquillon and their contemporaries are said to be made up of several such 'points', usually eliding one with the next (see HAM, no.114).

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MICHAEL TILMOUTH

Point (ii).

English composer. See [Poynt](#).

Point d'orgue (i)

(Fr.).

A harmonic pedal or [Pedal point](#) or [Organ point](#).

Point d'orgue (ii)

(Fr.).

A pause or [Fermata](#).

Point d'orgue (iii)

(Fr.).

A cadenza such as is commonly implied by a fermata in appropriate situations, for example in concertos.

Pointer

(Fr.).

In French music of the 17th and 18th centuries, a term directing the performer to follow the rhythmic convention of [Notes inégales](#). In this sense *pointer* requires that notes (most usually quavers) written as equal be played 'dotted', so that the first of the series is lengthened, the second decreased by as much (e.g. a dotted quaver followed by a semiquaver). As late as 1768 Rousseau gave substantially this definition (*Dictionnaire*, article 'Pointer'). However, he distinguished between French and Italian usage: while (he wrote) the French 'point', as a matter of course, those notes written as equal, the Italians play the notes as written (i.e. as equal) unless the specific term *pointé* is given in the music. In some contexts, applied to either a species of *notes inégales* or to a detached type of bowing (see [Bow](#), §II, 2(vii)), *pointer* is synonymous with [Piquer](#).

DAVID D. BOYDEN

Poirier, Lucien

(*b* Saint-Alphonse-de-Rodriguez, Quebec, 29 Nov 1943; *d* Loretteville, Quebec, 7 June 1997). Canadian musicologist and organist. After winning first prize for the organ in 1969 at the Conservatoire de Musique du Québec à Montréal, where he was taught by Bernard Lagacé, he continued to study the organ and harpsichord with Eduard Müller at the Schola Cantorum Basiliensis and with Gaston Litaize in Paris (1969–72). He pursued further studies in music at Strasbourg University (MMus 1972, PhD 1980). In 1972 he was appointed professor at the Université Laval, Quebec, later becoming director of its school of music (1991–4).

As both a musicologist and performer, Poirier specialized in the works of Migot, making a recording of his organ music in 1978. He edited a selection of Migot's organ music, *Second livre d'orgue* (Paris, 1979), and the choral work with organ accompaniment, *De christo*, which he performed with the Radio Canada Chorus in 1981. During the 1980s he concentrated his research on the history of Canadian music, working on a project devoted to the history of music in Quebec between 1764 and 1918. The results of this work have been published in *Répertoire des données musicales de la presse québécoise* (Quebec, 1991). He contributed many articles to a variety of dictionaries and journals and also edited a number of volumes in the series *Patrimoine musical canadien*. As an organist, he performed frequently in Canada and many European countries.

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CLAIRE GRÉGOIRE-REID

Poise, (Jean Alexandre) Ferdinand

(*b* Nîmes, 3 June 1828; *d* Paris, 13 May 1892). French composer. He studied with Adolphe Adam and P.-J.-G. Zimmermann at the Paris Conservatoire and gained second main prize for composition in the Prix de Rome of 1852. Devoting himself immediately to *opéra comique*, he found popularity with his first work, *Bonsoir, voisin*, which held the stage at the Théâtre Lyrique for five years (80 performances), then appeared in the repertory of the Opéra-Comique (101 performances from 1872 to 1877). *Les charmeurs* was hardly less successful; it was also given by the Opéra-Comique, in 1862. *L'amour médecin*, in spite of being the production preceding *Les contes d'Hoffmann*, proved durable; by 1893 it had been seen 187 times, being withdrawn only 1898. Poise made a speciality of setting librettos derived from 18th-century sources, and in 1867 he arranged and reorchestrated Philidor's *Le sorcier*. His own style remained unadventurous: even *La surprise de l'amour*, much praised by some, uses

orthodox operetta formulas. *Carmosine* was completed at Poise's death, to be heard eventually after 36 years.

WORKS

operas

unless otherwise stated, all are opéras comiques, first performed and published in Paris

Bonsoir, voisin (1, A. de Beauplan and Brunswick [L. Lhérie]), Lyrique, 20 Sept 1853 (c1855)

Les charmeurs (1, A. de Leuven, after C.-S. Favart: *Les ensorcelés, ou Jeannot et Jeannette*), Lyrique, 7 March 1855, vs (c1865)

Le thé de Polichinelle (1, E. Plouvier), Bouffes-Parisiens, 4 March 1856

Le roi Don Pèdre (2, E. Cormon [P.E. Piestre] and E. Grangé [E.P. Basté]), OC (Favart), 30 Sept 1857, vs (1857)

Le jardinier galant (2, de Leuven and P. Siraudin), OC (Favart), 4 March 1861 (1861)

Les absents (1, A. Daudet), OC (Favart), 26 Oct 1864, vs (1865)

Jean Noël (1, E. Dubreuil), unperf., vs in *Le magasin des demoiselles* (1865)

Le sorcier (1, J. Adenis, after A.A.H. Poinset), Fantaisies-Parisiennes, 9 Feb 1867 [rev. of F.A.D. Philidor: *Le sorcier*, 1764]

Le corricolo (3, E. Labiche and Delacour [A.C. Lartigue]), OC (Favart), 28 Nov 1868

Les deux billets (1, J.P. Claris de Florian), Athénée, 19 Feb 1870 (1870)

Les trois souhaits (1, Adenis), OC (Favart), 29 Oct 1873, vs (1874)

La surprise de l'amour (2, C.P. Monselet, after P. Marivaux), OC (Favart), 31 Oct 1877, vs (1878)

La cigale et la fourmi (1, A. Beaumont [A. Beaume], after J. de La Fontaine), unperf., vs in *Le magasin des demoiselles* (1877)

La dame de compagnie (1, Beaumont), unperf., vs in *Le magasin des demoiselles* (1877)

L'amour médecin (3, Monselet, after Molière), OC (Favart), 20 Dec 1880, vs (1881)

La reine d'une heure (1, Beaumont), unperf., vs in *Le magasin des demoiselles* (1881)

Joli Gilles (2, Monselet, after S. d'Allainval), OC (Favart), 9 Oct 1884, vs (1884)

Le médecin malgré lui, 1887 (after Molière), unperf.

Carmosine, Monte Carlo, 1928

1 piece in *La poularde de Caux* (1861)

other works

Cécile (orat), Dijon, 1888

Several choruses, 4 male vv, cited in *FétisB*; songs

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T.J. Walsh: *Second Empire Opera: the Théâtre Lyrique, Paris, 1851–1870* (London and New York, 1981)

Poissl, Johann Nepomuk, Freiherr von

(*b* Haukenzell, Lower Bavaria, 15 Feb 1783; *d* Munich, 17 Aug 1865). German composer. He came from a south German aristocratic family and in 1805 settled in Munich where he studied composition with Danzi and Abbé Vogler. With Danzi's encouragement and support (and perhaps assisted by his own aristocratic background), Poissl had his first stage work, the Singspiel *Die Opernprobe*, staged at the Munich Hofoper in 1806, though the work made little impression. Probably influenced by Danzi's through-composed German grand opera *Iphigenie in Aulis* (1807), Poissl turned his attention to grand opera with continuous music, the genre to which all but two of his subsequent operas belong. His next two operas, *Antigonus* (in German) and *Ottaviano in Sicilia* (in Italian), both to librettos adapted by the composer from Metastasio, enjoyed considerable local success; according to Weber, *Ottaviano* was greeted 'with almost unparalleled enthusiasm'. However, his Singspiel *Aucassin und Nicolette*, produced the following year, was coolly received and Poissl returned to grand opera, determined to retrieve his reputation. With his tragic opera *Athalia* he gained the acclaim he sought. The *Münchner Theaterjournal* hailed its appearance as marking 'the longed-for era of a national art, the creation of a national artistic model which we have so far lacked'. The *Allgemeine musikalische Zeitung* concurred, believing that in this work Poissl had discovered the style of a truly national opera. During the next few years *Athalia* was performed in most of the major German theatres. Poissl quickly produced another opera along similar lines, *Der Wettkampf zu Olympia*, which was highly praised and widely staged. This was the high point of Poissl's operatic career. Of his later operas, *Nittetis*, *La rappresaglia* and *Die Prinzessin von Provence* were moderately successful, and the first performance of *Der Untersberg*, in 1829, was well received, but a clique was formed against it at the third performance and it was soon withdrawn. This disappointment may have played a part in deterring Poissl from further operatic efforts for more than a decade; but the direction of his artistic output may also have been affected by personal misfortunes at that time. During those years his first wife and four grown children of the marriage died, and shortly afterwards he lost three infant children of a second marriage. These events may have prompted his growing preoccupation with the composition of sacred music. His church music, much of which was for unaccompanied voices, included a setting of Psalm xcv, a *Stabat mater* and a *Miserere*; but his major work was the cantata/oratorio *Der Erntetag* (1835), for which he wrote both words and music. One writer of the time considered it to surpass all his works except *Athalia* and to confirm his 'worthy place among the best German composers of the present day'. In 1843 he returned to operatic composition for the last time with *Zaide*, but this roused little interest.

Poissl spent most of his life in financial difficulties; these were temporarily relieved when, in 1823, he was made superintendant of court music (*Hofmusik Intendant*) in Munich, and director of the court theatre

(*Hoftheater Intendant*) in 1824. In 1833 he lost his position at the theatre, though he had two further short spells in that position in 1846 and 1848; in 1847 he was obliged to relinquish his post as *Hofmusik Intendant*, and he was appointed to the titular honour of first chamberlain (*Oberkammerer*). His last years were again darkened by financial worries. When he died at the age of 82 his music had sunk into almost total oblivion.

Poissl was an important figure in the move to create a German operatic tradition that could challenge the supremacy of foreign operas on the German stage. He was an important link in the chain connecting the Mannheim-Munich German grand opera tradition, which stemmed from Holzbauer, with the Romantic operas of Weber and Spohr. Weber's personal connection with Poissl, which began in 1811, was undoubtedly significant for both composers. Similar aspirations to create a German grand opera tradition were shared by a number of composers at this time, notably Ignaz von Mosel. But in many respects both Mosel and Poissl approached the problem from a rather different angle from Weber, generally relying on classical or mythological texts in the manner of Gluck. Despite the considerable success of several of Poissl's operas, this approach proved a cul-de-sac. It was Weber's and Spohr's more 'Romantic' conception of German opera that paved the way for Wagner's achievements. Poissl's efforts to handle Romantic themes in his last three operas, composed after the appearance of Weber's *Der Freischütz* and *Euryanthe* and Spohr's *Jessonda*, were not successful.

Despite his aristocratic roots, which caused some resentment among less privileged musicians, Poissl's music reveals him to have been a thoroughly trained and technically accomplished composer. His church music testifies to his command of conventional contrapuntal skills and his operas, while lacking real dramatic power, are often imaginative as well as polished.

WORKS

stage

first performed at Munich, Hofoper, unless otherwise stated

Die Opernprobe (komische Oper, 2, after It. lib), 23 Feb 1806

Antigonus (3, J.N. Poissl, after P. Metastasio), 12 Feb 1808

Ottaviano in Sicilia (dramma eroico, 3, Poissl), 30 June 1812, ov. pubd

Aucassin und Nicolette (Singspiel, 3, F.K. Hiemer, after M.-J. Sedaine), 28 March 1813

Athalia (grosse Oper, 3, J.G. Wohlbrück, after J. Racine), 3 June 1814, ov. pubd

Der Wettkampf zu Olympia, oder Die Freunde (grosse Oper, 3, Poissl, after Metastasio: *L'olimpiade*), 21 April 1815, ov. pubd

Dir wie mir, oder Alle betrügen, 1816 (komische Oper, 2, von Zahlhans), unperf.

Nittetis (grosse Oper, 3, Poissl, after Metastasio), Darmstadt, 29 June 1817

Issipile, 1818 (grosse Oper, Poissl, after Metastasio), unperf.

La rappresaglia (opera semiseria, 2, Poissl, after C. Sterbini), 7 April 1820

Die Prinzessin von Provence (Zauberoper, 3, Poissl, after F. Romani), 23 Jan 1825

Der Untersberg (romantische Oper, E. von Schenk), 30 Oct 1829

Zaide (romantisch-tragische Oper, 4, Poissl), 9 Nov 1843

Additions to: Nasolini: *Merope*, 1812; and operas by Dittersdorf and Rossini

incidental music

Renata (F. Heyden), 12 Oct 1823

Belisar (von Schenk), 23 Feb 1826

Kaiser Ludwigs Traum (Festspiel, E. von Schenk), 27 March 1826

Hermannsschlacht (H. von Kleist), 1 double chorus, 1826, ?unperf.

sacred choral

Méhuls Gedächtnisfeyer (J. Sendtner), Munich, 22 Dec 1817

Judith (orat), excerpts perf. Munich, 11 April 1824

Der Erntetag (orat, Poissl), Munich, 4 April 1835

3 masses: C, 1812, A, c1816, E, 1817; Stabat mater, 8vv (Munich, 1821); Miserere, 8vv, 1824, arr. 6vv, 1833; Ps xcv, solo vv, chorus, orch; Omnes gentes, off, S, chorus, orch; Salve regina, 8vv

other vocal

Der Sommertag (pastoral cant., ?Poissl), Munich, March 1814

Die Macht des Herrn (cant., F. Bruckbräu), Munich, 21 April 1826

Vergangenheit und Zukunft (dramatic poem, Poissl), Munich, 30 Nov 1832

Ein bairisches Volkslied (J. Sendtner), chorus, 1824; arias and duets, 1–2vv, orch; 10 canzonettas, 1–3vv, pf, 4 pubd (Munich, n.d.); songs, 1–2vv, pf

instrumental

Concs., incl. Cl Conc., 1812; Vc Conc., 1817 (Leipzig, 1818)

Harmoniemusik für die königliche Tafelmusik, c1845 [after Donizetti, Auber and I. Lachner]

6 variations, vn, bn, hpd

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CLIVE BROWN

Poisson, Jakub Jan.

See *Ryba, Jakub Jan.*

Poitevin, Guillaume

(*b* Boulbon, nr Arles, 2 Oct 1646; *d* Aix-en-Provence, 26 Jan 1706). French composer and teacher. He was trained as a choirboy at St Trophime, Arles. On 17 November 1663 he was engaged to serve the cathedral of St

Sauveur, Aix-en-Provence, on the strength of his serpent playing. He received the tonsure on 8 March 1665 and on 23 April 1667 was named *maître de musique* of the cathedral. He was ordained on 2 April 1672 and became a prebendary of St Sauveur on 14 May 1677. At his request he retired from his post on 4 May 1693 and was succeeded by his pupil Jean Gilles, who was in turn followed by Jacques Cabassol. On 5 May 1698 at the chapter's request he returned to his post and held it until his death. The successes of his students indicate that he must have been an able teacher. Two of his pupils, Campra and Blanchard, served in the royal chapel, and two others, Gilles and Belissen, had distinguished careers in the cities of Toulouse and Marseilles respectively.

Poitevin's few extant works reveal a mastery of harmony and counterpoint. The requiem attributed to him is rich in prepared dissonances and chromatic movement, more so than the mass fragments. His word-setting is generally syllabic, with occasional melismas on appropriate words such as 'laudamus', 'gloria' and 'ascendit'. Though none of the extant works requires instruments beyond the basso continuo, a list at Arles mentions three lost *Dixit en symphonie*, evidence that he, like his students, composed works with orchestra.

WORKS

Frag. of 4 masses, 4vv, *F-AIXmc*: Messe 'Ave Maria'; Messe 'Speciosa facta es'; Messe 'Benedicta tu'; Messe 'Dominus tecum'

Messe des morts, 4vv, bc; edn (Paris, 1962)

De profundis and Libera me, 4vv, bc, *AIXmc*

Lost, mentioned in an inventory at Arles: Messe à deux chœurs du 2ème ton; 3 Dixit en symphonie; Beatus vir; Laetatus sum; Lauda Jerusalem (2 settings)

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JOHN HAJDU HEYER

Poitiers.

City in France, capital of the Poitou-Charentes region. Poitiers is richly endowed with sacred buildings whose organs are well equipped to meet the varied requirements of all organ music, with the possible exception of the early Baroque period. The famous cathedral organ, built by François-Henri Clicquot (author of the treatise *Théorie pratique de la facture de*

l'orgue, 1789) and restored in 1994, is specially suited to the performance of French Classical organ music.

The existence of numerous church organs has prompted frequent concerts of sacred music in Poitiers. Orchestral concerts are given in the Théâtre Municipal (which has 900 seats) by the Orchestre du Poitou-Charentes, while choral singing is cultivated by numerous amateur choirs.

The Conservatoire National de Région is particularly noted for its courses in early music, choral conducting and contemporary music. The church of St Germain has been converted by the conservatoire into a concert hall which hosts an annual season of chamber music recitals and two important festivals: the Rencontres de Musique et Danse Contemporaines de Poitiers and the Tournoi Européen d'Improvisation Musicale. The Institut de Musicologie at the university specializes in the study of medieval music.

As a regional capital Poitiers is the centre of musical education and concert promotion for the four départements that make up the region. Several well-known composers were born or have lived there, including Hilaire Penet (*fl* early 16th century), Louis Vierne (1870–1937) and Pierre Petit (*b* 1932).

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LUCIEN JEAN-BAPTISTE/ERIC SPROGIS

Pokorny [Pokorný].

The name of a large number of Bohemian musicians and composers of the 18th and 19th centuries; Dlabač mentioned 12 of them. Because the name (meaning 'humble') is so common, it is impossible to establish whether all the musicians who bore it were related. The most important of them, Franz Xaver (Thomas) Pokorny (1729–94), is considered separately below (with his sons Bonifaz, 1757–89, and Joseph Franz, *b* c1760).

Jan Pokorny (*b* Milevsko, 16 May 1689; *d* Bechyně, 27 Dec 1783) was a singer at the Premonstratensian church of St Benedict at Prague from 1697 to 1700, and then choral director and organist at Bechyně for 40 years; he may have been a composer. Václav Pichl was one of his pupils. About 1789 his son Josef was organist and director of music at Pont-à-Mousson, near Metz in France. František Pokorny (*b* ?Vlašim; *d* Ronov, 13 Aug 1797) studied at Prague in about 1750 and later took a post as organist at Ronov where he was also active as a teacher. He composed a number of sacred works. Gotthard Pokorny (*b* Český Brod, 16 Nov 1733; *d* Brno, 4 Aug 1802) was first employed as a school assistant in his home town; from 1760 he was conductor at the cathedral of St Peter at Brno. He composed church music, violin concertos and other works.

Stephan Johann Pokorny (*b* Chrudim, c1740; *d* Vienna, 1792) studied at Německý Brod (now Havlíčkův Brod) from 1755 to 1760; he then entered

the Augustinian order at Prague and became a pupil of Kajetan Mara. From 1780 he was organist of an Augustinian monastery in Vienna. Johann Ferdinand Pokorny (*b* Koloveč, nr Domažlice, 1797; *d* Jihlava, 3 March 1870) was the son of a teacher and studied at Prague; he later became a singer at the Premonstratensian monastery at Strahov near Prague. In 1819 he became director of a new music society in Jihlava where, for more than 20 years, he conducted the theatre orchestra in performances of operas by Mozart, Weber and others; from 1836 he was also director of the choir. His manuscript *Geschichtliche Skizze des Musikvereins in der k.k. Stadt Iglau* (in the collection of the Männergesangverein, Jihlava) contains the programmes of all his concerts.

Franz [František Xaver Jan] Pokorny (*b* Lstiboř [now Ctiboř, Benešov district], 22 Dec 1797; *d* Meidling, nr Vienna, 7 Aug 1850) was the son of a teacher. In 1819 he joined the orchestra of the Theater in der Josefstadt in Vienna as a clarinetist, and from 1822 he played in theatre orchestras in Pressburg (now Bratislava) and Baden. In 1827 he became conductor of the theatre orchestra in Pressburg and in 1835 director of the theatre. In 1836 he also took over direction of the theatre in Baden, and in 1837 that of the Theater in der Josefstadt. His opera company performed at Pressburg during the winter, at Vienna in the spring and at Baden in the summer. In 1845 he acquired the Theater an der Wien and he soon resigned all his directing posts except those in Vienna. His main interest was the narrative Singspiel, the most successful of which, performed under his direction, was *Der Zauberschleier* (1842) by his conductor A.E. Titl. Other conductors engaged by Pokorny included Suppé and Lortzing. Johann Baptist Pokorny (*d* Munich, after 1840) was a pupil of Fracassini, and entered the service of the Bamberg court some time before 1796. In that year he became a court musician; he was appointed assistant director of music at the court in 1800, and director of music in 1802. After the dissolution of the Kapelle he became conductor of the music society.

A number of masses, litanies, Rorate, *Te Deum* and *Regina coeli* settings, offertories and Czech pastorellas (in *CZ-Pnm* and many church libraries) are attributed simply to Pokorny.

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Pokorny [Pokorný, Pockorny], Franz [František] Xaver (Thomas)

(*b* Mies [now Stříbro, Czech Republic], 20 Dec 1729; *d* Regensburg, 2 July 1794). Bohemian composer. It is possible, but cannot be proved, that he was related to other Czech musicians called Pokorny. After studying with Riepel in Regensburg, Pokorny entered the court orchestra of Oettingen-Wallerstein in 1753. In 1754 he studied in Mannheim with Johann Stamitz, Holzbauer and Richter. On returning to Wallerstein he was promised the position of choral director there, but his appointment was never confirmed. A symphony by Pokorny was performed on 13 July 1766 at Dischingen, the summer residence of the Prince of Thurn and Taxis. The composer left the service of the Count Philipp Karl of Oettingen-Wallerstein on 22 March 1770 and at last became a member of the court orchestra of Thurn and Taxis at Regensburg, where, according to payment records, he had already been playing the violin since 1766. Pokorny's gravestone in Regensburg gives his title as 'musician of the princely chamber of Taxis' (Hochfürstlich Taxisscher Kammer-Musicus).

Pokorny left a great number of works. The largest group comprises some 140 symphonies, most of them preserved in autograph score. Of these symphonies, 104 have also been attributed to other composers. These misattributions were deliberately made by Theodor von Schacht, director of the court orchestra of Thurn and Taxis, in Regensburg in 1796. Schacht deleted the composer's name and the place and date of composition on the covers of these works and substituted names of other composers or provided new covers. It has not yet been possible to prove authorship of any of the 104 symphonies by a composer other than Pokorny, which suggests that he did in fact write them all.

Most of Pokorny's symphonies are in four movements. The works from his Oettingen-Wallerstein period are scored for strings, flutes and horns. The horn parts are throughout of a very virtuoso nature. The style of the symphonies is strongly marked by melodies reminiscent of folk music. The symphonies written in Regensburg are scored for a greater variety of instruments and their formal concept is more carefully devised.

Pokorny's son Bonifaz (Franz Xaver Karl) (*b* Wallerstein, 24 Jan 1757; *d* Scheyern Abbey, 5 Aug 1789) took vows at Scheyern Abbey in 1780 and was ordained priest in 1783. He was one of the monastery's leading musicians as *regens chori*, organist and teacher. None of his compositions has survived. Another son, Joseph Franz, born in Regensburg about 1760, is mentioned in Eitner and Mettenleiter as a musician at the court of Thurn and Taxis at Regensburg. However, no mention of him can be found in the records of the Thurn and Taxis court orchestra. The horn virtuoso Beate Pokorny, who was successful at a Concert Spirituel in Paris in 1780, was not Franz Xaver Pokorny's daughter but his sister.

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Orch: c140 syms., *D–DO*, *HR*, *Rtt*, *SI*, 1 ed. in DTÖ, xxxi, Jg.xv/2 (1908/*R*) attrib.

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HUGO ANGERER

Pokorný, Petr

(b Prague, 16 Nov 1932). Czech composer. After studying the piano at the Prague Conservatory with Václav Holzknecht and Ilona Štěpánová-Kurzová (1951–4), he read natural sciences at Prague University (1954–9) and concurrently took composition lessons with Bořkovec, Emil Hradecký and others. In the 1960s he collaborated with the avant-garde ensemble *Musica Viva Pragensis*, in whose evenings of music and poetry he introduced the work of young poets. His compositional language, strictly dodecaphonic during this period, later became a free flow of ideas marked by lyricism and sensuous sounds. During the era of communist rule in former Czechoslovakia, he was discriminated against for his bourgeois family background and anticommunist ideas; the *Fourth String Quartet*, written during the fall of communism in 1989, carries a preface describing the sense of freedom following 'oppressive timelessness'.

Pokorný was a co-founder of the Prague *Musica Iudaica* festival and the Czech Schubert Society. He is also an active member of the *Atelier '90*

society and the Ochranný Svaz Autorský (OSA) performing rights organization.

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MOJMÍR SOBOTKA

Pokrass, Daniil

(*b* Kiev, 17/30 Nov 1905; *d* Moscow, 16 April 1954). Russian composer and conductor. He attended the Kiev Conservatory (1917–21) where he studied the piano with of S. Tarnovsky and Felix Blumenfeld, later moving to Moscow where he took lessons with Nikolay Roslavets. From 1936 to 1951 he was one of the musical directors of the Central House of Culture for Railway Workers. Among his non-collaborative works are the *Uvertyura na turskiye temi* ('Overture on Turkish Themes') and a wind quintet; from 1932 he worked exclusively with his brother [Dmitry Pokrass](#).

Pokrass, Dmitry

(*b* Kiev, 26 Nov/7 Dec 1899; *d* Moscow, 20 Dec 1978). Russian composer. He studied at the Petrograd Conservatory in the piano class of M. Gelever (1913–17) and then worked as an accompanist in variety concerts. His career as a composer began during the Civil War; in 1919 he volunteered and served in the First Cavalry Army where, from 1919–22, he worked in

the political section. In 1923 he moved to Moscow where he was engaged in the field of light music as a composer and pianist, also conducting in a number of theatres of drama and in variety groups. From 1936 to 1972 he directed the light orchestra of the Central House of Culture of railwaymen. He was a laureate of the USSR Prize (1941), received the A. Aleksandrov gold medal (1973) and was made a People's Artist of the USSR (1975).

From 1932 Dmitry Pokrass worked with his brother [Daniil Pokrass](#). on popular songs, a genre which came to dominate the output of both composers. The initiative in creating the melodies and basic harmonic contours came, as a rule, from Dmitry, whilst Daniil wrote the piano accompaniments; quite frequently, however, such divisions were not so clear cut. The Pokrass brothers were witnesses to and partly responsible for the birth of that special genre – the Soviet mass song. These accessible songs, easily picked up by the widest listening public, reflected the most important events in the history of the country and were frequently devoted to the theme of World War II. They were sung at meetings, on the streets and squares, during mass festive gatherings and demonstrations. The semi-official texts did not prevent the songs enjoying genuine popularity since their vivid and picturesque melodies, conceived in the style of a march or an anthem, were particularly memorable. As a rule, they had a 'bill board' character and a clear structure. The Pokrass brothers drew on various sources ranging from revolutionary marches with their predominance of dotted rhythms, turns of phrase taken from 19th-century popular Russian music, elements of Ukrainian urban folklore and speech patterns. The songs often possessed a characteristic narrative construction and were notable for the not infrequent use of onomatopoeic devices.

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(selective list)

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Film scores: Na dal'ney zastave [On the Distant Outpost], 1936; Den' voyni [The Day of War], 1942; Kril'ya naroda [The Wings of the People], 1943; Den'novogo mira [The Day of the New Peace], 1946; Kirgiziya, 1946; Ukraina, 1947

non-collaborative works

Songs : Marsh motopekhoti [March of the Motorised Infantry] (Ye. Dolmatovsky), 1957; Lyuba, Lyubushka, Lyubov' (P. Gradov), 1974; Rodnoy gorodok [Our Native Town] (M. Svetlov), 1974; Marsh BAM [March for the Baykal-Amur Railway] (M.

Vershinin), 1975; Moya armiya [My Army] (M. Matusovsky), 1975; V poslednem boyu [In the Last Battle] (A. Zharov), 1975

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MARINA NEST'YEVA

Pokrovsky, Dmitry (Viktorovich)

(*b* Moscow, 1944; *d* Moscow, 1996). Russian ethnomusicologist, collector, folklorist, ensemble director and actor. In the mid-1960s he studied the balalaika at the Gnesin Academy of Music. After undertaking fieldwork with his mother, who was an ethnographer, he became fascinated by folklore and founded an experimental ensemble which rehearsed for the first time on 16 September 1973 under his direction. The young participants did not learn the songs from memory but improvised them as though they had adopted them from traditional singers. Their songs were in the style of the drawn-out songs of the Don Cossacks, which have distinctive qualities of timbre, texture and structure. This was the beginning of a powerful revival of traditional songs in various regions of Russia. Pokrovsky's work encouraged others to establish ensembles for the purpose of performing regional traditional musics, and by the early 1980s thousands of such groups were playing traditional material based on his principles.

Pokrovsky's ensemble and the revival movement won enormous popularity, which troubled the KGB. After 1982 he founded the Academy of Folklore and extended his repertory by working with the Christmas Puppet Theatre. He established contacts with composers such as Alfred Schnittke, Vladimir Martinov and A. Bagatov, jazz musicians including P. Winter and A. Kozlov, and theatres; he appeared in a production of Pushkin's *Boris Godunov*. His works were recorded on several LPs and CDs. His research interests in the field of folklore included problems of music perception, the theory of music and performing practice, and he also lectured on Russian modernism. He travelled extensively, living in the USA for some time and visiting Australia and western Europe. In 1988 he was awarded the State Prize for his ensemble's efforts to preserve the traditional culture of Russia.

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IZALY ZEMTSOVSKY

Pol.

See [Policki](#).

Pol, David.

See [Pohle, David](#).

Polacca

(It.: 'Polish').

A term applied to compositions in a Polish style ('alla polacca'). It is usually taken as the Italian equivalent of [Polonaise](#). The term was used in the 18th century by composers including Bach (Brandenburg Concerto no.1, finale) and Telemann (Concerto in F, TWV 51: f 4); in the 19th century it came to be applied to instrumental or vocal pieces related tenuously or not at all to the polonaise, for example Schubert's setting of Scott's 'Lay of the Imprisoned Huntsman' from *The Lady of the Lake* (d843). Instrumental polaccas are often showy and ornate, gaining in brilliance what they lose in national character. Thus Chopin in a letter to Tytus Woyciechowski (14 November 1829) wrote of his 'alla polacca' with cello accompaniment op.3 as 'nothing more than a brilliant drawing-room piece – suitable for the ladies'; evidently he did not put it in the same class as his polonaises, even those of that early period.

Polaccas frequently appeared in 19th-century operas, usually as vocal bravura pieces, or as cheerful concerted numbers, for example those in Bellini's *I puritani* and Rossini's *Il barbiere di Siviglia* (the finale). Instrumental movements with the designation 'alla polacca' also occur, such as the finale of Sibelius's Violin Concerto.

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WILLIAM BARCLAY SQUIRE/MAURICE J.E. BROWN

Polacco, Giorgio

(*b* Venice, 12 April 1873; *d* New York, 30 April 1960). Italian conductor. After studies in Venice, Milan and St Petersburg, he was engaged as an

assistant at Covent Garden in 1890 and made his *début* the next year at the Shaftesbury Theatre, conducting Gluck's *Orfeo ed Euridice*. He quickly became a successful opera conductor in many European cities, in Russia and in South America, and conducted for Tetrizzini's American *débuts* in Mexico in 1905 and at San Francisco in 1906. In 1911 he directed the first English production in the USA of Puccini's *La fanciulla del West* by the Savage company and took the production on tour. He made his Metropolitan *début* the next year with *Manon Lescaut*, and remained there until 1917, succeeding Toscanini as director of the Italian repertory in 1915. He conducted in Chicago (1918–19) and returned there in 1921 from Europe at the invitation of Mary Garden; the Chicago Civic Opera was formed in 1922, and Polacco was principal conductor until ill-health forced him to retire in 1930. His performances were noted for precision and vigour and, in addition to Wagner and Italian operas, he became a leading conductor of French opera under Garden's influence at Chicago. He appeared at Covent Garden in 1912–13, and made his last appearances there, in 1930, conducting *Pelléas et Mélisande* with Maggie Teyte, who, in her autobiography (1958), described him as that opera's 'ideal interpreter'.

RICHARD D. FLETCHER

Polak, Jakub.

See [Reys, Jakub](#).

Polak, Jan.

See [Polonus, Johannes](#).

Poland [Polish Republic]

(Pol. Rzeczpospolita Polska).

Country in eastern Europe. Christianity was introduced in the late 10th century, and in 1025 Bolesław I became the country's first king. With the death of Bolesław III (1138) the kingdom was divided into principalities and was threatened by outside powers, but it was reunited in the 14th century by Władysław I and his son Kasimir the Great. By the Union of Lublin (1569) Poland absorbed Lithuania, thus reaching its maximum extent, and subsequently prospered both economically and culturally. In the 18th century the country was attacked by both Sweden and Russia, losing considerable territory; by the First Partition of Poland (1772) much of the country became West Prussia, while Lithuania was lost to Russia and Galicia to Austria. By the Second Partition (1793) further territory was lost and the country was reduced to a third of its former size; with the Third Partition (1795) the remaining territory was divided between Russia, Prussia and Austria. A result of the constant interchanges of domination of parts of present-day Poland, notably Silesia, Pomerania and West Prussia, is that at times they have partaken of German cultural traditions, especially such cities as Wrocław (Breslau), Gdańsk (Danzig), Szczecin (Stettin) and

Legnica (Liegnitz); while L'vov (Pol. Lwów; Ger. Lemberg), now in Ukraine, has partly Polish traditions.

There were suppressed insurrections and changes of territory during the 19th century, but it was not until 1918 that Poland achieved independence. By that time more than a third of the population consisted of minorities, Germans, Ukrainians, Belarusians, Lithuanians and Jews, all of whom influenced musical life. The German invasion of Poland precipitated World War II, after which the country became a socialist state until 1989.

I. Art music

II. Traditional music

KATARZYNA MORAWSKA (I, 1), ZYGMUNT M. SZWEYKOWSKI (I, 2), ZOFIA CHECHLIŃSKA (I, 3), ADRIAN THOMAS (I, 4), JAN STĘSZEWSKI (II, 1–7), KRZYSTOF ĆWIŻEWICZ (II, 8)

Poland

I. Art music

1. To 1600.
2. 1600–1750.
3. 1750–1900.
4. Since 1900.

BIBLIOGRAPHY

Poland, §I: Art music

1. To 1600.

The earliest signs of music on the terrain of modern Poland are remains of instruments dating from the Palaeolithic, Neolithic and later periods, found in the Małopolska, Kujawy and Wielkopolska regions: bone and clay whistles, rattles and pipes used in battle, hunting, worship and recreation. Indirect records of music are included in the Life of Methodius and other writings of the 10th and 11th centuries by Theophylactus, Theophanes and Ibrahim-Ibn-Jakub. By about the 9th century an extensive range of musical instruments was in use in the lands inhabited by the Vistulans (now the Kraków region) and Polanians (now the Gniezno region), and there was playing, singing and dancing at the duke's court and at cult sites.

After 966, when Mieszko I, ruler of the Polanians, introduced Western Christianity, the Church destroyed and obliterated traces of pagan culture. Centres for the propagation of the Church's own culture (including music to serve the new rituals) were established at the duke's court, in bishoprics and in monasteries. The first liturgical books containing Roman chant were imported from the Czechs and the Germans, and include the *Codex aureus* (latter half of the 11th century), the *Tyniec Sacramentary* (c1060), and the *Missale plenarium*, Wrocław Pontificale and Pontificale of the Kraków bishop (11th and 12th centuries). The oldest traces of a local chant tradition date from the start of the 13th century and are associated with cults of Polish saints. There are sequences, hymns and rhymed Offices in honour of St Wojciech (Adalbert), St Stanisław (e.g. the Office *Dies adest celebris* attributed to Wincenty z Kielc, c1200–1260) and St Jadwiga. This early chant writing reached its peak during the 15th century. The beginning of the 14th century saw the appearance of the first manuscripts containing

local versions of the liturgical rite plus chant specifically intended for Polish dioceses (e.g. the Wiślica Gradual written for Kraków). Despite prohibitions by the Church authorities, this practice survived the reforms of the Council of Trent in the form of the Piotrkowski Chant which was sung throughout Poland at the end of the 16th century and start of the 17th. Other kinds of chant (e.g. Benedictine and Cistercian) were sung in monastic houses. From the 14th century to the end of the 16th century an increasing number of Polish liturgical manuscripts with music were recorded in numerous monastery and cathedral scriptoria, while in the 16th century liturgical books of music were also printed.

Information about musical culture, musical life and secular music during the Piast dynasty – from the reign of Duke Mieszko I to that of King Kasimir the Great (*d* 1370) – appears in Polish chronicles, for example those of Gallus Anonymus (early 12th century), Wincenty Kadłubek (1150–1223) and Jan Długosz (1415–80), and also in liturgical volumes and other documents. Diverse song types were cultivated during the period, including knightly, military and epic songs as well as the lyric (which drew on Minnesang and was heard at kings' and magnates' courts). The sole surviving example of a religious hymn with a melody and a Polish text is *Bogurodzica*, dating from the end of the 13th century. This piece was extraordinarily popular at the time but was not notated until 1407. Itinerant home-bred musicians, courtly and civic musicians, instrumentalists and singers performed at courts and in towns throughout Poland. An ever-increasing range of West European instruments was employed; there are mentions of bells (*c*1038) and of organs at the court of Kasimir the Just (*c*1177–94). *Ludi teatrales* involving singing and dancing were staged. Musical notation was known; there were many educated scribes; schooling (which included the study of music) was developing; and in the mid-13th century the first original theoretical-musical inscriptions were recorded in volumes of the liturgy. Yet despite these developments, no music representing them has survived. So the first examples of possibly native polyphonic music added in the 14th century to 12th- and 13th-century liturgical volumes from the convents of the Poor Clares in Stary Sącz and Kraków are regarded as epoch-making. These inscriptions consist of organum accompaniments to the chants *Benedicamus Domino*, *Iube Domine* and *Surrexit Christus hodie*. Another manuscript from Stary Sącz contains organa, a four-voice conductus *Omnia beneficia* and fragments of motets in the style of the Notre Dame school. Meanwhile Silesian sources of the time include motets in Ars Nova style, by Phillipe de Vitry and others.

During the 15th and 16th centuries, when the Polish state was at the height of its political power under the Jagellonian dynasty (from Władysław Jagiełło's coronation in 1386 to the death of Zygmunt II August in 1572) the medieval traditions of musical culture gradually yielded to new trends. Music, however, still retained its status as an ancillary, utilitarian craft. There is a striking contrast between the scant quantity of Polish music that has survived and the widespread practice and teaching of music in Poland. The royal court maintained vocal and instrumental groups and solo musicians of every kind: a modest ensemble at the end of the 14th century, a European-scale cappella under the last Jagellons, a modern ballet and opera company at Zygmunt III's court. The same range of musicians was employed at the magnates' courts, by the nobility and Church dignitaries, in

cathedrals, churches and religious houses, and in towns (particularly the larger cities like Kraków, Gdańsk, Poznań and Warsaw). Music-making was supplied on demand: foreign musicians (Russians, Germans, Czechs, Netherlanders and later Italians) were hired and even specially imported, while native musicians were taught in German-style church schools and, in the 16th century, in cathedrals, courts, Dissenters' schools and other centres. The Kraków Academy and colleges that offered a high standard of instruction taught *arithmeticum cum musica* based on Johannes de Muris's treatise, as well as *musica choralis* and *musica mensuralis*. This teaching made reference to Guido of Arezzo, Ornithoparchus, Listenius, Spangenberg and also Polish theoretical works, for the most part manuals of plainchant and *musica mensuralis*, for example the 15th-century *Musica magistri Szydlowite* and, from the first half of the 16th century, the works of Sebastian z Felsztyna, Jerzy Liban and Marek z Płocka. At the very end of the 16th century education became dominated by the Jesuits. Assorted instruments were imported from abroad or built locally, e.g. in the 16th-century lute and violin workshops of Marcin Groblicz and B. Dankwart or, during the 15th and 16th centuries, in master organ-builders' workshops up and down the country. In the latter half of the 16th century the lute became extremely popular; unfortunately none of these instruments has survived, not even fragmentarily. A widely performed repertory of European and native music was disseminated first in manuscripts (prepared by countless scribes and writers of tablature) then at the beginning of the 16th century by means of imported presses. Local printing houses were soon established, first mainly in Kraków (Florian Ungler, Hieronim Wietor, Jan Haller, the Siebeneichers, Łazarz Andrychowicz) and then in Gdańsk, Toruń and Vilnius. Reformation circles also set up numerous presses in smaller centres.

The margins of liturgical volumes and other manuscripts contained many examples of monodies set to secular texts, Polish-language songs and primitive organum-type polyphonic works set to religious texts: carols, Marian hymns, songs etc. At the start of the 1440s, manuscripts of considerable artistic merit began to appear which included movements of the mass and motets combining features of the Italian school of Ciconia and Zacharias with the Burgundian style, or combining ballade style with elements of conductus, fauxbourdon and imitative technique. Native composition is represented here by Mikołaj z Radomia and various anonymous compositions, for example a student song *Breve regnum*, a piece in honour of Kraków, *Cracovia civitas*, and countless hymns with religious texts. This repertory is included in two important manuscripts: no.378 (lost) and no.8054 from the Biblioteka Narodowa in Warsaw. The latter half of the 15th century saw the cultivation of the eclectic song-motet typical of Central European (German, Silesian, Czech and Polish) circles, which combined elements of Ars Antiqua and Ars Nova styles, plus the styles of the Ciconia and Burgundian schools. Examples are Piotr z Grudziądza's music (which is scattered throughout various sources) and the repertory of the *Glogauer Liederbuch*. The seeds of polyphony in the imitative Franco-Flemish style appear in religious songs with Polish texts – *Chwała tobie gospodzinie* ('Glory to Thee, O Lord') and *O najdroższy kwiatku* ('O dearest flower') – and also, most importantly, in the music of Heinrich Finck, a German composer active in Poland.

Vocal polyphonic composition in the 16th century developed rather late by comparison with West Europe, and remained within the stylistic orbit of the Josquin school, then, to a somewhat lesser degree, the Roman school, and finally, at the end of the century, the Venetian school. From the early 16th century complete masses and individual movements of the mass, motets and songs have survived mainly in tablature notation, most of them based on cantus firmus technique (by Mikołaj z Krakowa, Mikołaj z Chrzanowa and various anonymous composers). After 1550 these pieces were published separately and in collections such as the Wawel Part-Books (16th and 17th centuries), and the Łowicz Organ Tablature (1580). In their mass cycles and motets, Marcin Leopolita, Tomasz Szadek, Krzysztof Borek and above all, Wacław z Szamotuł (two of whose compositions were published in Nuremberg in 1554 and 1564) exploited the riches of the quodlibet and parody techniques, and in addition to cantus firmus employed imitation and through-imitation, drawing on Flemish polyphony. The end of the century saw distinct elements of thoroughbass (Jan Brant) and polychoral technique (Andrzej Staniczewski, Andrzej Hackenberger and other composers of the Royal Chapel whose works W. Lilius collected in his *Melodiae sacrae* of 1604). However, the Polish legacy of masses and motets is slight. Considerably more songs have survived, but there is a complete absence of native chansons and madrigals. The songs are simple four-part settings of religious texts in Polish, chiefly psalms (by Mikołaj Gomółka, Cyprian Bazylík and Wacław z Szamotuł among others). In the latter half of the 16th century these pieces were published in collections and cantionals, for example the Puławski Cantional (1545–67), the Zamoyski Cantional (1558–61), and the publications of J. Seklucjan (1547) and P. Artomiusz (1587). Songs with occasional and historical themes merit special attention, including Krzysztof Klabon's cycle *Pieśni Kalliopy Słowienskiej* ('Songs of the Slavonic Calliope'), which contains elements of antique metre.

Information about the practice of instrumental music survives from the earliest times; the oldest records include the Organ Tablature of Jan z Lublina (c1537–40), the Organ Tablature from the monastery of the Holy Ghost in Kraków (c1548), the Łowicz Organ Tablature (c1580) and several lesser collections and fragments. All of these tablatures are in German notation and typical in repertory and style of mid-16th century German organ music, though they include Polish pieces (by Mikołaj z Krakowa, Mikołaj z Chrzanowa, Seweryn Koń, Jakób Sowa, Marcin Wartecki and Krzysztof Klabon) as well as anonymous dances and songs with Polish incipits. Lute music is of a higher standard – particularly the original pieces in the Kraków Tablature (c1550) composed by Polish lutenists and foreign lutenists resident in Poland (Valentin Bakfark; the Italian, Diomedes Cato; Jakub Polak, who lived in France; and Wojciech Długoraj). Lute pieces by these composers were published in the most important collections of lute music in Western Europe dating from the turn of the 17th century (e.g. those of J.-B. Besard and Joachim van den Hove).

[Poland, §I: Art music](#)

2. 1600–1750.

King Zygmunt III's hiring of 23 Italian musicians for his Chapel Royal around 1600 had a decisive influence on Polish music in initiating a strong

Italian presence. More than 100 Italians are recorded as working at the Chapel Royal in the first half of the century, among them composers (Vincenzo Bertolusi, Giovanni Valentini (i), Tarquinio Merula) and virtuoso singers (Baldassare Ferri, Margharita Cattaneo), under Italian *maestri* up to 1649 (Luca Marenzio, Asprilio Pacelli, Giovanni Francesco Anerio, Marco Scacchi). Then, until 1699, the *maestri* were Poles (Bartłomiej Pękiel and Jacek Różycki), after which the coronation of the Saxon elector August II as king of Poland led to a connection with the Dresden chapel. The Chapel Royal had its most magnificent period during the first half of the 17th century, when its modern repertory and high standards of performance left their mark on the works of native composers, especially Adam Jarzębski, Marcin Mielczewski and Pękiel. The royal establishment also influenced the newly founded or refounded chapels of such magnates as Stanisław Lubomirski, Mikołaj Wolski, W.D. Zasławski and the Radziwiłłs, who also engaged Italians, especially singers.

The royal court's move to Warsaw at the start of the 17th century stimulated the development of a new musical centre there, but Kraków continued to play an important role. State celebrations still took place there, bringing the Chapel Royal from Warsaw; the Rorantists' music remained active; and a new musical establishment was instituted at the cathedral in 1619, with 30 singers and instrumentalists, again under Italian *maestri* (Annibale Orgas and Franciszek Lilius in the first half of the century), though at the end of the century the maestro was Grzegorz Gerwazy Gorczycki, the outstanding Polish composer of the late Baroque. Smaller musical establishments existed in many of the churches in Kraków at that time, some of them – including those of the Jesuits and Carmelites, according to surviving inventories – with rich repertoires. The Jesuits, in particular, had musical boarding schools and religious houses around the country. Speculative music theory was taught at the Kraków Academy throughout the Baroque period, and printing houses in the city issued liturgical books, four-part Protestant songs in cantionals, and music primers. *Melodiae sacrae* (Kraków, 1604), a collection of 20 pieces by royal musicians, is the single most ambitious musical publication produced in Poland during this century, in the second half of which music printing declined.

The presence of Italians inevitably had a great effect in introducing the new styles of monody and recitative. Merula's *Satiro e Corisca*, performed in Warsaw in 1625, is a particularly interesting and influential example, its strict but emotional recitative deriving from the style of Monteverdi. Ten operas were performed by the Chapel Royal between 1635 and 1648, all with librettos by the king's secretary, Virgilio Puccitelli, who showed originality in his clear ideological programmes. His librettos were published in Warsaw and Vilnius, but the music is lost; we know only that the composers were members of the Chapel Royal (Scacchi, for example, was responsible for *Il ratto di Helena*). After the death of Władysław IV, in 1648, operatic productions were rare.

Polychoral music was known in Poland early in the 17th century, the outstanding representative being Mikołaj Zieleński's *Offertoria/Communiones totius anni* (Venice, 1611), a collection of more than 150 settings for seven, eight or twelve voices, close to early Giovanni

Gabrieli in style. Later composers, such as Mielczewski and Pękiel, adhered more to the later Venetian school or, when writing in *prima pratica*, to the Roman polychoral school. In sacred *concertato* works, again known from the first decades of the century, the Venetian tradition prevails, but Roman character is found too. Of secular songs, very few have been preserved with their music, since only texts were printed.

Organists active during the 17th century included Adam of Wągrowiec, Andrzej Niżankowski (a pupil of Frescobaldi), Pękiel and Andrzej Rohaczewski; almost none of their keyboard music has survived. Chamber music flourished, mainly of Venetian fantasia and canzona types, as exemplified by the works of Zieleński, Mielczewski and Jarzębski, the trios of whose canzonas show a distinctly Polish style before 1627, privileging the violins and thereby suggesting a connection with the 16th-century tradition of violin-making in the Groblicz and Dankwart families. A local tradition existed too in church music, defined by quotations from sacred or secular songs regarded as Polish (to be found in Mielczewski, Pękiel, Stanisław Sylwester Szarzyński, Gorczycki and others). There are also mazurka rhythms in Mielczewski's canzonas; in the late 17th century, folkdance came to have a great effect on sacred music for Christmas. Mazurka, oberek and polonaise quotations, and stylizations of a folk band (drones, natural trumpet sounds, open fifths), appear in works by, for example, Szarzyński, Józef Kobierkowicz, Jacek Szczurowski and Mateusz Zwierzchowski.

In the first half of the 18th century there were composers active throughout the republican era, such as Andrzej Sieprawski, Siewiński and Policki, but no outstanding personalities appeared. Religious music dominated, especially the ensemble cantata, solo cantatas being much rarer. In cantatas by Wołoszko, Zwierzchowski, Marcin Józef Żebrowski, Antoni Milwid and Szczurowski and others, the transition from late Baroque to early Classical style can be charted.

[Poland, §I: Art music](#)

3. 1750–1900.

Polish musical life of the second half of the 18th century revolved around the royal court, the private manor houses and the churches. There was also sporadic growth of public concerts in towns, the repertory of which often included works by composers of the Mannheim and Viennese schools. Stanisław II (1764–95), the last Polish king, actively encouraged the cultural life of his country, and among the institutions he founded was the National Theatre in Warsaw (1765) which staged Italian, French and German works as well as operas by Polish composers; the first Polish opera was staged there in 1778. In the 1780s municipal theatres were established in Lwów (1780), Kraków (1781), Lublin (1782), Poznań (1783) and Wilno (1785), and numerous operas were also performed at private manor houses. Performances of symphonies were equally popular during this period; in 1781 Haydn's symphonies were performed in Poland for the first time. Contemporary Polish composers who wrote symphonies include Dankowski, Gołębek, Milwid and Jan Wański. Poland also played host to some of the most celebrated European musicians of the time, including Pugnani, Giovanni Battista Viotti and Jan Ladislaw Dussek. In 1795 Poland

lost its independence, and for the whole of the 19th century was divided between Russia, Prussia and Austria. The main centre of Polish music in the 19th century was Warsaw, followed closely by Lwów. In Warsaw, the new National Theatre building opened in 1779 and in 1833 the company moved to the newly built Teatr Wielki (Grand, or Wielki, Theatre). This was the only musical institution in Poland which continued to function throughout the entire 19th century, and which had a secure financial basis through support from the (Russian) authorities. After Warsaw, the most important opera theatre in Poland during the 19th century was the Municipal Theatre in Lemberg (Lwów). Especially in the second half of the 19th century, the theatre gave many premières of works by Polish composers, because these were not welcomed by the Russian government in Warsaw. The opera ensembles in Warsaw and Lemberg gave guest performances in other Polish cities, including Kraków, Lublin and Kalisz. Opera performances were also given at theatres in other cities, especially Kraków and Poznań.

Public concert life was dominated by benefit concerts and by programmes comprising many short items played by different performers. The latter type of concert, which was typical in Western Europe during the first half of the 19th century, remained popular in Poland through the later part of the century. These concerts usually featured solo performances and small chamber ensembles. Besides leading Polish performers (including Szymanowska, Lipiński, Chopin, Wieniawski and Paderewski), the most famous European musicians performed in Poland, among them Hummel, Paganini, Dreyschock, Vieuxtemps, Pasta, Liszt and Saint-Saëns. Orchestral music, including that by native composers, was rarely performed, due to the lack of permanent orchestras other than opera orchestras. There were cycles of subscription concerts devoted mainly to chamber music in Warsaw (from 1817) and subsequently in Kraków, Lemberg and smaller towns such as Lublin. In addition, concerts of religious music took place in churches. The number and variety of concerts gradually increased during the course of the century, primarily through the activities of the music societies which were created in many Polish cities. These societies had their own choirs and often their own amateur orchestras, and sometimes even supported music schools (for example, the Galician Music Society in Lemberg, the Warsaw Music Society and the Kraków Music Society). In the second half of the century many choral societies were created, initially in the region of Wielkopolska (Greater Poland) which was under Prussian occupation. The first such societies were formed in the 1860s, and were followed by choral societies in other regions such as the Lutnia Society in Lemberg (1880) and the Lutnia Society in Warsaw (1886).

The first conservatory to provide a full range of music education in Poland was founded in Warsaw in 1821 as the Institute for Singing and Declamation. Its principal was Józef Elsner, later the teacher of Chopin. After the failure of the November Uprising the conservatory was closed down in 1831; its functions were later taken over by the Music Institute (1861), which became the Warsaw Conservatory after World War I.

The 19th century saw a considerable growth in writings on music and music criticism, and the appearance of the first Polish music journals. The

most important of these were published in Warsaw: *Tygodnik muzyczny* ('Musical Weekly', 1820, edited by Karol Kurpiński); *Ruch muzyczny* ('Musical Movement', 1857, edited by Józef Sikorski), and *Echo muzyczne* ('Musical Echo', 1877, edited by Jan Kleczyński). The leading figures in Polish music criticism included Maurycy Mochnacki, Sikorski, Józef Kenig, Maurycy Karasowski and Kleczyński. The beginnings of Polish musical lexicography date from the middle of the century; its most important manifestation was the dictionary of Polish musicians by Wojciech Sowiński, *Les musiciens polonais et slaves anciens et modernes* (Paris, 1857). Research into early Polish music began in the first years of the century and gave rise to many publications on this subject, together with concerts of early music and the publication of numerous works, including J. Cichocki's *Chants d'église a pleusiers voix des anciens compositeurs polonais* (Warsaw, 1838) and the important four-volume source by Józef Surzyński, *Monumenta musices sacrae in Polonia* (Poznań, 1885–96). From the beginning of the century folksongs were also collected. The most important research in this field was by Oskar Kolberg, whose monumental work was without precedent in Europe. He collected more than 15,000 melodies, of which he published almost 9000 in 33 volumes between 1865 and 1890.

There was also a growth in music publishing. The first part of the century saw the creation of a series of small, mostly short-lived, firms, including Klukowski, Friedlein, Józef Zawadzki and J.K. Żupański. Especially after 1850, several larger music publishers were founded, some of which continued into the 20th century. These included Gebethner & Wolff and Sennewald, both based in Warsaw, and Juliusz Wildt, based in Krakó. The output of these firms was dominated by solo and chamber works; the relatively few orchestral, choral and operatic works that were published tended to appear in piano reductions. For example, Gebethner & Wolff published a short score of *Halka* by Moniuszko in 1857, and one of the opera *Monbar* by I.F. Dobrzyński in 1863. The 19th century also witnessed a growth in the manufacture of musical instruments, notably of pianos. The best-known Polish piano manufacturers were Antoni Leszczyński, Krall & Seidler, and Fryderyk Buchholz, who had his factory in Warsaw from 1815 to 1837. Chopin had a piano by Buchholz in his Warsaw apartment.

In the 19th century Poland produced many performers of European renown. These included the violinists Karol Lipiński, Apolinary Kański, Henryk Wieniawski and Stanisław Barcewicz, the cellist Aleksander Wierzbilłowicz, the pianists Maria Szymanowska, Antoni Kański, Aleksander Michałowski, Paderewski, Natalia Janotha and Józef Wieniawski, and the singers Władysław Mierzwiński, the Reszke family, Aleksander Bandrowski-Sas and Marcella Sembrich.

From the early years of the 19th century Polish musical culture was dominated by the concept of nationalism. With the loss of Polish independence art was invested with a special significance, reinforcing the sense of national identity. One of the musical consequences of this was that throughout the century composers worked with the metrical rhythms of Polish folkdances (polonaises, mazurkas and krakowiaks). In addition to the numerous self-contained dance pieces, these metrical rhythms also pervaded large-scale works such as sonatas, symphonies, concertos, operas and even sacred works. The generation of Polish composers before

Chopin included M.K. Ogiński (primarily a composer of polonaises), Franciszek Lessel, Józef Elsner, Karol Kurpiński, Józef Deszczyński, Franciszek Mirecki, Maria Szymanowska and Karol Lipiński. The works of these composers were predominantly in the Classical style, and particularly influenced by Haydn. Some pre-Romantic elements are also apparent, especially in the works of Maria Szymanowska, whose piano miniatures (including mazurkas, études, polonaises, waltzes and nocturnes) prefigure Chopin. The most important opera composers of that time were Elsner, Kurpiński and Mirecki.

With Chopin Polish music became internationally influential; his piano works evolved a highly individual style through their original harmony and their transformation of folk music, and subsequently became a symbol of Polish nationalism. The other composers of Chopin's generation were mostly fellow pupils of Elsner: I.F. Dobrzyński, Józef Nowakowski, T.N. Nidecki, Antoni Orłowski and Julian Fontana. The strongest influence on Polish composers of the second half of the 19th century was Moniuszko, the most significant Polish composer after Chopin and widely acknowledged as the creator of Polish national opera. His operas show stylistic affinities with the works of Auber, but make much use of Polish themes and the metrical rhythms of Polish folkdances. The principal composers of the following generation were Władysław Żeleński and Zygmunt Noskowski, who were also important as teachers and conductors. Each worked in a wide range of musical genres. Żeleński is notable above all for his songs and operas, which continued the tradition of Moniuszko, while Noskowski concentrated more on chamber and orchestral works, and wrote the first Polish symphonic poem, *Step* ('The steppe', 1896). Other composers of the period include Paderewski (1860–1941), Gustaw Roguski (1839–1921), Antoni Stolpe (1851–72), Henryk Jarecki (1846–1918), whose operas show some Wagnerian influence, and Roman Statkowski (1859–1925). Stylistically, the works of Polish composers in the later 19th century are conservative, rarely going beyond Schumann or Mendelssohn. The only exceptions are the songs of Eugeniusz Pankiewicz (1857–98), which reveal a more adventurous approach to harmony and, above all, the works of Juliusz Zarębski (1854–85), whose music sometimes foreshadows Impressionism. Neither Pankiewicz nor Zarębski, however, had a decisive influence on the development of Polish music. The situation only changed with the next generation of composers, such as Karłowicz and Szymanowski, whose work extended well into the 20th century.

[Poland, §I: Art music](#)

4. Since 1900.

20th-century Polish music was intimately bound up with the two world wars and a sequence of what, at the time, seemed to be insuperable socio-political problems. At the turn of the century, Poland as an independent country still did not exist, partitioned as it was between Russia, Prussia and Germany. Its musical life was stagnating too, with composers caught in a conservative time warp (Paderewski's compositions were, however, of some importance). Warsaw's Philharmonic Hall opened in 1901, enabling the city to have a full symphony orchestra for the first time. However, it took a handful of musicians – called [Young Poland](#) after the *fin-de-siècle* literary

and artistic circle in Kraków – to make active contact with the European mainstream. The group's first concert (Warsaw, 6 February 1906) marked the official moment of recognition for its members: Grzegorz Fitelberg, Ludomir Różycki, Szeluto and Szymanowski.

It was Szymanowski and his colleague Karłowicz who initially set the pace of reform by embracing recent Germanic influences; Karłowicz died prematurely and Szymanowski shouldered the burden until his own death in 1937. He brought other European, Mediterranean and Eastern influences to bear on his own music and, after World War I and Poland's resultant independence in 1918, turned to Polish folk music as both a new exoticism and his way of helping to establish a Polish national identity. At the same time he encouraged his younger compatriots to study abroad, especially in Paris, as a means of ensuring musical renewal and as a guard against provincialism.

French neo-classicism provided the mainstay of Polish music until the mid-1950s because of two further periods of cultural isolation. During World War II Poland's occupation by the Nazi forces crippled its musical life, which barely survived in underground educational activities and in café concerts. After the war, however, Polish musicians quickly regrouped, setting up a network of music schools and conservatories, radio and concert orchestras, music organizations and journals which have survived into the 21st century.

Composers re-formed their union, which also established a musicology section. This latter move was to prove crucial as postwar political manoeuvring led to a one-party communist state at the end of 1948. Soviet cultural dogma weighed heavily on Polish music in the years 1947 to 1954, when the Stalinist policy of *socrealizm* (socialist realism) was promulgated by the Polish Ministry of Art and a few key figures such as the Soviet-trained musicologist, Zofia Lissa (the policy's critics, especially Kisielewski, were only partly silenced). Genres such as the mass song, cantata and opera, none of which had much of a Polish pedigree, were encouraged, especially after a government-led composers' conference at Łagów (5–8 August 1949). Peer-review sessions were set up so that music of all types could be vetted. Against the odds, significant contributions were made in this postwar decade by Bacewicz, Lutosławski and Panufnik; the less experienced younger generation, such as Baird and Serocki, struggled to establish themselves against the backdrop of 'music for the masses'. Although many works were criticized and some banned, the system was far less severe and watertight than in the USSR, and after Stalin's death in 1953 the restrictions slowly faded. Nevertheless, this did not prevent Panufnik's defection to the West in 1954.

Tumultuous political events in Poland at the end of October 1956, which were to lead to artistic freedoms unparalleled elsewhere in the Soviet bloc, coincided with the first Warsaw Autumn international festival of contemporary music. The brainchild of the Union of Polish Composers, and of Baird and Serocki in particular, this festival, now the longest-running of its kind anywhere in the world, played the crucial role in bringing contemporary music and composers from inside and outside Poland together. The late 1950s saw an astonishing explosion of talent and avant-

garde experimentation that soon earned composers the soubriquet abroad of the 'Polish School'. It was the generation of Górecki and Penderecki that provided the real shocks, alongside the slightly older Kotoński and Bogusław Schaeffer. After sampling serial systems and aleatory trends from the West, Polish composers, almost as one, shifted towards a direct, expressive engagement with sound and textures, which for a while seemed to justify the term 'sonorism' attached to their music in Poland itself. And yet composers revealed individual characteristics which went beyond the initial catalysts and musicological labels. By the mid-1960s Lutosławski had clearly defined his own rich idiom, Bacewicz and Szabelski had made their personal accommodations with new methods of pitch organization, while Baird and Serocki had gone their separate expressive ways.

The tide against Western European and American experimental aesthetics became apparent in the 1960s not only in the 'Polish' appropriation of old music and religious genres by Górecki and Penderecki – trends which were to lead in the mid-1970s to the modalism and slow repetitive rhythms of Górecki's Third Symphony and, more controversially, to Penderecki's regression to 19th-century symphonism – but also in the ultra-reductive, reiterative abstractions of even younger composers such as Krauze and Tomasz Sikorski. In the early 1970s, Krauze was joined by Kilar in brashly embracing Polish folk music, an ironic recall of the very materials to which Szymanowski had turned in 1921 and which had been more or less obligatory under *socrealizm* after World War II.

The reaction of the generation of composers born in the 1950s and 60s was to take detached, often ironic attitudes to contemporary culture. This coincided with new political turmoil: the election of a Polish pope (1978), the rise of the Solidarity trade union (1980) and the declaration of martial law (1981). Postmodernism emerged in lean Baroque fragmentation (Szymański), minimalism in hard-driven edginess (Kulenty) and nostalgia in post-Romantic opulence (Knapik). If a cross-section of Polish musical culture were to be made as the country regained democracy in 1989, after decades of vicissitudes, it would reveal that many of its composers had achieved Szymanowski's goal of international stature, that its musicology had emerged with dogma-free successes, especially in the field of medieval and Renaissance Polish music, that there was a vigorous growth in new high-quality performing ensembles, both authentic and modern, but that most of its musical institutions were hard pressed by new competitive initiatives (especially in publishing and the media) and by the drastic cuts in state subsidy which post-communism brought in the 1990s.

[Poland, §I: Art music](#)

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Poland

II. Traditional music

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Poland, §II: Traditional music

1. Introduction.

The 'Polishness' of Polish folk music does not reside in its stylistic uniformity, but in its use of the Polish language, one of the western family of Slavonic languages, and in the performer's consciousness of his or her Polish identity. The concept of 'folk' usually denotes a local collection of integrated, rural communities with a traditional culture, but in the 20th century research has been broadened to include the working urban environment and the oral tradition of religious songs. Poland has a population of nearly 40 million, two-thirds of which is urban and approximately 1.5% of which represents national minorities (Lithuanians, Belarusians, Russian Old Believers, Ukrainians, Ruthenians, Slovaks, Czechs, Jews, Germans and the Romani people). About a million Poles live abroad as minorities, in Russia, Lithuania, Belarus, Ukraine, the Czech Republic, Slovakia, Germany, France, the British Isles, the USA, Canada, Latin America and elsewhere; the study of their musical traditions is just beginning. Polish has a number of dialects which differ in varying degrees from the literary language and there are numerous cultural regions (fig.1). Since 1945 the west of the country has been the scene of intensive resettlement, which precludes discussion of the characteristic features of this culture in terms of geographical categories.

Poland, §II: Traditional music

2. Sources and research.

There are a number of important sources for the pre-folkloristic period (before the 18th century). Excavations from the Palaeolithic era to the Middle Ages have revealed ceramic rattles (including zoomorphic and ornithomorphic types), ceramic hourglass drums, bone and clay whistles, panpipes (from the 8th century to the 6th bce, in Małopolska) made from nine bone pipes and probably constructed in an anhemitonic pentatonic scale, pipes and chordophones, including five-string zithers of the **Kantele** type (fig.2). Written sources include the reports of travellers and merchants (e.g. the Arab geographer Ibn Rustah, *fl* 903), of writers (e.g. Theophylactus Simokatta, 7th century) and of foreign and Polish chroniclers (e.g. Wincenty Kadłubek), sermons, statutes and synodal resolutions, economic accounts and tax registers dealing with such varied items as Slavonic chordophones, Polish trumpets, pipes and the distribution of pipers, superstitions and songs (e.g. historical songs, midsummer night customs and the songs that were sung at them). In literature there are references to customs and songs (e.g. by Jan Kochanowski) and instruments (e.g. by Kasper Miaskowski). Musical sources yield quotations of melodies and metrorhythmic features in compositions from the Renaissance onwards, including contrafacta and dances. Further information comes from iconography, especially wall paintings (e.g. the earliest Polish representation of bagpipes, in the church at Mieronice, early 14th century) and woodcuts in printed works (fig.3); and

from organological literature (e.g. M. Agricola, *Musica instrumentalis deutsch*, Wittenberg, 1529, on Polish violins).

In the 19th century the first attempts were made to note down folk music, inspired partly by the ideas of Romanticism (the search for 'Slavonic antiquities'), and later by 'positivism' (a desire for scientific documentation). Folk art was also looked to for confirmation of the national identity by a nation deprived of its existence as an independent political unit. The year 1802, when Hugo Kołłątaj first formulated the needs of Polish historiography, is regarded as the date when the study of Polish folklore began. The first collections of songs, most often without melodies, were made by Joachim Lelewel, Adam Czarnocki (under the pseudonym Zorian Dołęga-Chodakowski), Kazimierz Wójcicki, Waclaw Zaleski (pseudonym Waclaw z Oleska), Karol Lipiński, Żegota Pauli, Józef Konopka, Ludwik Zejszner and Jan J. Lipiński. The first articles on folklore were written by Paweł Woronicz on folksong and Karol Kurpiński on folk music (1820).

An important change of direction was effected by the work of Oskar Kolberg (1814–90), who collected and published ethnographic materials, including some on folklore, arranged in volumes according to region and encompassing Polish, Lithuanian, Belarusian and Ukrainian ethnic areas. 33 volumes were published during his lifetime. The reprinting of these, and publication of the unpublished manuscripts (begun in 1961), will amount to about 80 volumes, containing about 25,000 songs and dances and about 15,000 melodies. Other important collectors of Kolberg's period and later were Gustaw Gizewiusz, Florian Cenowa, Józef Lompa, Andrzej Cinciała, Jan Kleczyński and Zygmunt Gloger.

From about 1904 folk music began to be recorded on the phonograph: musicologists engaged in this work included Adolf Chybiński, Helena Windakiewiczowa, Łucjan Kamieński, Marian Sobieski and his wife Jadwiga, and the ethnographer Kazimierz Moszyński. Between 1930 and 1939 archives of recordings were built up in Poznań (under Kamieński) and Warsaw (director Julian Pulikowski), containing a total of 25,000 recordings. Individual collectors of folk music included Marian Stoiński, Władysław Skierkowski and Stanisław Mierczyński.

During World War II these collections of recordings were completely destroyed. From 1945, initially under the direction of the Sobieskis, an important new collection has been built up totalling about 120,000 recordings and housed in the Institute of Fine Arts, Warsaw (M. Sobieski Archive). Other important collections are to be found in university institutes of musicology (Warsaw, Poznań, Kraków and Katowice) and in the archives of the Polish Broadcasting Corporation's Centrum Kultury Ludowej (Centre of Folk Culture). In 1970 the Catholic University of Lublin began documentation and research into the oral tradition of religious songs, examining the immense local variability of these songs and the changes taking place in the Catholic liturgy. Research is currently being carried out by B. Bartkowski, Ludwig Bielawski, Jadwiga Bobrowska, Anna Czechanowska, J.K. Dadak-Kozicka, Ewa Dahlig, Piotr Dahlig, Adolf Dygacz, Alojzy Kopoczek, Bogusław Linette, Bożena Muszkalska, Aleksander Pawlak, Zbigniew Przerembski, Jan Stęszewski and Sławomira Żerańska-Kominek.

Poland, §II: Traditional music

3. Function and context.

Folklore survives to varying degrees in different villages and regions. Until the mid-20th century everyone in the villages sang, and professional musicians, untrained in the Western sense, played for dances. The repertory of songs is divided in the communities into that of children and adults. The adults sing either in groups, as in some ritual songs, or solo, as in women's lullabies and men's and women's *przyśpiewki* (the *przyśpiewka* is associated with rituals or with the dance and consists of a short 'pre-dance' stanza sung by a dancer as a musical cue to the instrumentalists, followed by the playing of this melody for the dance by the ensemble). Some songs are led by individuals, such as the *czepiarka*, the woman who puts the married woman's headdress on the bride at the wedding. The musicians play local *przyśpiewki* for the dance, a small number of dances being purely instrumental, and a few melodies for ceremonial occasions. The relationship between the singers and players in performance of dance music is usually one of two types: singing is followed by dancing with the instrumental group, followed by singing again; or, singing with the instrumental group is followed by dancing with the instrumental group, followed by singing with the instrumental group again. The first type of relationship is encountered in Wielkopolska and the Kielce and Lublin regions, and the second type in Podhale, Beskid Śląski, the Kraków area and Kielce region. A similar relationship between instrumental group and singers is found in ritual group songs (e.g. of weddings), although there are occasions when the ritual songs are sung by a group without instrumental accompaniment.

The most important ritual is the wedding, with a rich repertory of melodies. Some wedding songs have a wide distribution (e.g. the *chmiele*), others are more local. A lively tradition is the singing of special religious songs before a funeral. The most important annual ceremonies are those clustered around Christmas, such as the singing of carols (*kolędowanie*) and processions with masked figures; spring customs of driving away winter and welcoming spring (*gaik*, *topienie marzanny*, *dyngus*) and *sobótki* (customs for midsummer night), traditions known to have existed from the Middle Ages; and ceremonies for summer, the harvest and the end of the harvest.

A considerable number of the melodies are for dances, and many others possess dance characteristics – the connection with the dance leaves its mark on the music. Dances are usually accompanied by instruments, but a few dances are accompanied by songs only: these are children's dances and a traditional women's dance at weddings in the Kurpie region, called *przytrampywanie*. Dances can be divided into group dances and couple-dances. Among those for groups are dances based on a circle (e.g. the *zbojnicki*, a men's dance, and the *przytrampywanie*) and figure-dances (e.g. *szewc*, *miotlarz*, *kadryl*). Most common are round-dances for many couples, for example the *kujawiak*, *oberek*, *okrągły*, *światówka*, *powolniak* and [Polka](#).

Song texts may be loosely associated with particular melodies, in which case they form a repertory primarily of single stanzas which are joined into

cycles as needed, as in certain situations at a dance, for example. A closer link between melody and text is apparent in ritual and multi-stanza songs, such as ballads. Jan Bystroń distinguished three basic groups of songs: songs related to rituals; general songs, which can be sung at any time, anywhere, by anyone, and include ballads, comic songs and *przyśpiewki*; and occupational songs. The most numerous are the ritual and general songs, the most vital are the sub-group of *przyśpiewki*. The epic is not a characteristic genre.

Participants in a local musical culture have a system of concepts which classify songs according to their ritual function, their place of performance and their dance type; these correspond to fairly distinct musical groups. In the terminology of Sandomierz (Table 1) *polne* ('field') songs are those sung in the open air; *światowe* ('worldly' songs) are *przyśpiewki* melodies and are sung to texts with varying content. In Podhale (table 2) the word *nuta* means melody; *wierchowe* ('peak' songs) are those versions of dance-tunes, called *ozwodne*, which are not danced to, and are sung as general songs in the open air. Children's songs, funeral laments, shepherds' calls etc. are not generally considered as music.

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4. General characteristics.

Vocal and instrumental music is based on a more or less equal-tempered tonal system. Two groups of forms, one recited rhythmically (children's play songs), the other without a fixed rhythm (laments), display the merest traces of melodic organization. In some types of scale (e.g. narrow-range or pentatonic) the third and the seventh occur with a neutral pitch or are unstable (ex.1). Particular scales or types of scale predominate in the songs of a specific region, or are connected with certain genres. The melodic range of the songs varies from one region to another. Melodies with a range of a 3rd or a 4th are considered survivals and are found in wedding songs and annual rituals (ex.2). Many street vendors' calls are based on two pitches a 3rd apart, or three notes ranging over a 4th. The pentatonic scale is found in conservative regions (e.g. Kurpie region), but it is unknown in the Carpathian area (Orawa, Podhale, Pieniny). Major and minor modes are known all over Poland.

Most frequently, a single note is sung to each syllable of a text (syllabic song). A certain amount of melisma, generally of two notes (as in grace-, passing and changing notes), occurs in about 10–20% of songs in the south and about 60–70% in the central regions, although these usually occur as isolated instances. More melismas are found in slower and ceremonial songs, fewer in the lively ones and in dance-songs. Glissando is frequent. Monophony predominates; the earlier polyphony is characteristic of the Carpathian area. Harmonic songs (i.e. in harmony of the Western type) in folk usage date from the 19th and 20th centuries and are rarely found. Folksong melodies usually move in 2nds and 3rds; larger intervals may occur at the beginning of a phrase, in *przyśpiewki*, and in songs from the western and north-western regions. The general melodic contour is undulating. The melody is divided into sections coinciding with the divisions of the text lines and limits of the beat. Melodic motifs, except in archaic ceremonial melodies, are sharply outlined and distinct.

Syllabic verse forms predominate, although deviation from the strict syllabic system does occur; there is, for instance, an asyllabic system, in which the number of syllables and accents in a line is variable, and a tonic system (e.g. in children's songs and those of annual rituals), in which there is a set number of accents in a line, but the number of syllables varies. In the syllabic system the most common divisions of syllables within the line are: 12 (6 + 6) and 6, 8 (4 + 4), 14 (4 + 4 + 6) as in [ex.10](#), 10 (5 + 5) as in [ex.1](#), 7 (4 + 3), 13 (4 + 4 + 5), 11 (4 + 4 + 3) and 10 (4 + 6). The frequency of their occurrence varies in different areas. Syllabic songs are generally composed of two- or four-line rhymed isorhythmic stanzas. Heterosyllabic stanzas are found, for example *AABBA* (where the third line is of a different length), *AABBA'* (the fifth line being a section of the first) and *AABB*. 12- and 8-syllable lines are generally connected with *przyśpiewki*; the 10 (5 + 5)-syllable line is a verse form used in northern Poland for *przyśpiewki*, or for wedding or harvest songs; 11-syllable lines are connected with pastoral and wedding songs. The basic words of the text are expanded with interjections (*oj, ej, dana*), a nonsense refrain or a meaningful one, and repetitions of the text (as in [ex.2](#)). Interjections are characteristic of dance-songs ([ex.3](#)), while a meaningful refrain is found in wedding songs, among others (e.g. [ex.1](#), second part).

There is a close correlation between syllabic versification and the repetitive and generative qualities of the rhythmic patterns. Some rhythms are particularly frequent, as are those of the mazurka, krakowiak and polonaise, which were the first 'national dances'. At the beginning of the 17th century 'Polish dances' based on the rhythm of the mazurka were fashionable outside Poland. The mazurka rhythm is associated mainly with 8-, 14-, 12- ([ex.3](#)) and 13-syllable lines: it is in triple metre, often in fast time, the bar having a maximum of four syllables, condensed in the first part of the bar ([ex.4a](#)). The phrases vary in rhythm, depending on the proportions of the line ([ex.4b](#)). These rhythms are found in non-dance-songs all over Poland and in *przyśpiewki* in the central region. The dances with mazurka rhythms have various names, tempos and characteristics: *kujawiak* ([ex.8](#)), *obertas*, *powiślak*, *światówka* ([ex.3](#)), *mazur* and others.

12-syllable lines are the basis for a group of fast, duple-metre krakowiak dances, which are found mainly in Małopolska. Locally they assume various names (*szopieniak*, *mijany*, *suwany* and others). Most frequent are two forms of syncopated krakowiak rhythms ([ex.5](#)). The rhythmic formula of the *polonez* ('polonaise') is associated with some dance-songs, also with general ones and a few wedding songs. It is characterized by triple time with a fairly slow tempo; a maximum of six syllables to a bar; like the mazurka, a rhythm of four syllables; and special cadential turns and dotted rhythms ([ex.6](#)). The polonaise rhythm uses the rarer lines of 10 (4 + 6), 17 (4 + 6 + 4 + 3) and 19 (6 + 6 + 4 + 3) syllables, and polonaise dances have a number of names: *polski*, *chodzony*, *pieszy*, *wolny*, *wielki* and others.

Features common to the whole of Poland are absence of anacrusis and a preponderance of 'descendental' rhythm (i.e. progressively decreasing rhythmic density within each bar or phrase) and dotted descendental rhythm. Singing is in a natural chest voice, of medium intensity. Wedding songs are sung lower, dance-songs higher. Ritual songs and those sung out of doors have the slowest tempos.

The stanzaic form predominates in Polish folksongs. Those without stanzas are street vendors' and shepherds' calls (*wyskanie* in Podhale), children's play songs, songs for annual ceremonies and some *wierchowe* melodies from Podhale. The most frequent forms of musical stanza (where *R* is the refrain) are: *AA'*, *AA'A'* (ex.10), *AAR* (ex.1), *AA'RA'*, *AB* (ex.7), *AA'B* (ex.2), *ABB'* (ex.3), *AAAA'*, *AABA*, *ABAB'*, *ABCA* etc. Songs with a bar structure usually have 8 or 16 bars, but are expanded by repetitions and refrains. The arrangement of phrases is usually symmetrical, although other structures occur (ex.7). The most stable elements of the songs are form, versification and rhythm, and to a lesser degree scale and, least of all, melody. The variability of the melody is, however, subject to certain limitations (ex.1 shows the variation in one bar of the melody).

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5. Instruments.

Some instruments are used exclusively by children, and these are mostly toys producing one or a few notes, or percussion instruments. They include wooden *fujarki* (pipes) with six to eight or fewer finger-holes; *fujarki z kory*, pipes made from willow bark; *piszczałki* (reedpipes) made from the stems of plants, with single or double reeds; ivy leaves and pieces of birch bark; *gwizdki* (whistles) made from various materials; *klekotki* (rattles) or *kołatki* (clappers), and the *terkotki* (rattles) used on Good Friday; *grzechotki* (rattles); and the *diabełek* ('little devil'), which is a small friction drum. Larger and stronger friction drums known as *burczybas* or *huk* are used by adults in the Pomorze and Warmia regions as ritual instruments.

Adults use many instruments, some of which are confined to particular regions. They can be divided according to usage into those for accompanying dances, and those which are used in other circumstances. Thus the violin and bagpipes are used to accompany dances, while the violin and various kinds of wooden flutes are also used to play solo music – *granie do słuchu* ('for listening') – in some areas.

There are three types of wooden trumpet, used by shepherds: the *bazuna* in Pomorze is about 2 metres long (it is also played by fishermen); the *ligawka* or *ligawa* from Mazowsze, about 1.5 metres long, can be straight or slightly curved, and is also played in the evenings during Advent; and the *trombita* (*trąbita*, *trębita*; fig.4) from Beskid Śląski, up to five metres long. The *bazuna* and *ligawka* are slightly conical and produce only between four and eight harmonics; the *trombita* is cylindrical and is used for playing slow melodies. The *fujarki* (duct flutes) are also shepherds' instruments and are of two types: the first has between six and eight finger-holes; the second has no finger-holes, but by overblowing, and either opening or closing the distal end, two series of harmonics are produced, which are the basis of rich melismatic playing. In Mazowsze such pipes are made of willow bark, while in Beskid Żywiecki they are made from a hollowed-out branch about 60 cm long; they are usually played while herding a flock, or during Lent, hence the name *postna* ('Lenten') *fulyrka*.

There are five basic types of bagpipe in Poland, all with single reeds. The *koziół* of western Wielkopolska has the deepest tone and the widest range: $b \square \text{---} c' \text{---} d' \text{---} e \square \text{---} f \text{---} g' \text{---} a \square \text{---} b \square \text{---} c'' \text{---} d'' \text{---} e \square \text{---} ?$ (drone $E \square$), the two highest notes being produced by overblowing. The hairy side of the skin is on the outside

of the bag. The *dudy* (figs.5 and 6), common in other parts of Wielkopolska, has a slightly smaller range and a higher pitch: $f'-a'-b\flat-c''-d''-e\flat-f'-g''$ (drone *B*), although it can be tuned higher or lower. In the Beskid Śląski region *gajdy* are used, tuned to $b\flat-e\flat-f'-g'-a\flat-b\flat-c''$ (drone *E*), while in the Beskid Żywiecki there are *dudy*, similar to the *gajdy*, tuned to $c'-e\flat-f'-g'-a'-b'-c''-d''$ (drone *F*). The *koza* of Podhale, with no bell, differs considerably from the other types in that it has three drones: one in the separate drone-pipe, and two in the chanter, which has three channels. Its scale is: $b\flat-c''-d''-e\flat-f'-g''$ (drones *B*, *f'* and *b*). All the bagpipes except those in Beskid Żywiecki and Podhale have bellows for filling the bag with air. Most types have a straight drone-pipe, while that in the *kozioł* and the *dudy* from Wielkopolska is bent twice, at an angle of 180° (see fig.5), and has a bell. Historical sources show clearly that the distribution of bagpipes in Poland was once much greater than it is now. Young people learning to play the *dudy* in Wielkopolska use a bladder pipe known as *siesieńki* or *pęcherzyna* (fig.7) with a scale similar to that of the *dudy*. The *siesieńki* has no drone or bellows, and the leather bag is replaced by one or two bladders.

Of the string instruments, the fiddle predominates throughout Poland. Common characteristics of fiddle playing are a general adherence to the 1st position; frequent use of the E and A strings for playing the melody and the occasional use of the D and G strings for drone accompaniment; arco playing, in a non-legato style apart from ornamentation; and 'playing for listening'.

Until the early 20th century, smaller string instruments of the kit type were played in Wielkopolska and Podhale: the *mazanki* (tuned $a'-e''-b''$) and *złóbcoki* or *gęśliki* (with three to four strings tuned like the violin) respectively (figs.8a and b). They were carved out of one piece of wood, except for the soundboard. In the 19th century there existed in the Lublin area a string instrument called the *suka*, similar in shape to the violin but with a shorter neck and three strings: the strings were stopped with the fingernails, and it was held like the viola da gamba (cf fig.3). Both the *suka* and *mazanki* had bridges constructed so that one foot rested on the soundboard and the other, longer, foot extended through the opening to rest against the back of the instrument: the *basy* in the Kalisz area had a similar bridge (for further illustration, see [Bridge \(i\)](#), fig.1g). *Mazanki* began to be replaced at the beginning of the 20th century by a fiddle with an artificial fret, designed to facilitate playing in the 1st position but in a higher register, required for playing with the *dudy*.

Various bass string instruments with two to four strings and of different shapes are used in Poland, including the *basetla* or *basy*, a type of local cello or double bass. Many are carved out of one piece of wood, apart from the soundboard, and are played as drone instruments with unstopped strings (e.g. in the Kielce and Kalisz areas) or with stopped strings in the Podhale and Rzeszów areas, although this is a newer practice. A popular instrument in the Rzeszów area is the locally made *cymbały* (dulcimer).

Of percussion instruments, the tambourine, usually with jingles around the rim, is known generally, as is a medium-sized double-headed drum, which has been supplemented since the 1940s and 50s by the triangle or

cymbals. The tambourine is struck either with a stick or with the hand, while the double-headed drums are struck only with sticks.

Wind instruments in folk ensembles are a relatively new addition and include clarinets (chiefly in C and E \flat), cornets and trumpets. From the end of the 19th century concertinas and accordions began to appear in folk bands.

The most common type of folk band in the 19th century contained a melody instrument (e.g. the fiddle) and a rhythmic one (e.g. drum or *basy*), and such an ensemble survives in some regions such as Biłgoraj, Lublin, Sandomierz, Kielce and Mazowsze. In bagpipe-playing areas, an ensemble can be composed of bagpipes and a string instrument – *mazanki*, fiddle or fiddle with artificial fret. Around 1900 a second fiddle, adding a chordal accompaniment, joined the fiddle and drum or fiddle and bass in Podhale, Rzeszów and other regions. Gradually, more instruments have been added to the basic ensemble, so that a band may now consist of, for instance, first fiddle, clarinet, trumpet, second fiddle and double bass (e.g. in the Kraków region).

In instrumental playing there are particular phrases which begin and end the melody, and also appear between stanzas (ex.8). An instrumental performance is based on frequent repetitions of the same melody, embellished each time with new ornaments, variants, rhythmic changes and transpositions. The basic repertory of a folk band consists of *przyśpiewki*, dance-tunes, wedding tunes and marches.

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6. Music regions.

It is possible to distinguish five large music regions: central, north-western, north-eastern, eastern and southern Poland.

The whole of central Poland is marked by the predominance of mazurka triple time in the dance, associated with a fairly quick tempo and tempo rubato (ex.3 shows in brackets the basic, rationalized rhythmic pattern). The melodies are usually lively and often have a range of an octave or a 9th and a scale that cadences on the lowest note and has its axis of melodic movement on the fourth degree from the lowest (cf the scales of various types of bagpipe): $d'-[e']-f\flat-g'-a'-b\flat/b'-c''-d''-[e'']$. This type of scale is also found in other regions.

The sub-region of Wielkopolska is distinguished by a larger number of songs with different rhythms, polonaises and waltzes (*okrągłe, do koła* and others), duple time and figure-dances; a tendency for numerous repetitions of text and melody (as in Kujawy); and the instruments *mazanki*, *siesieńki*, *dudy*, *koziół*, and the Kalisz two-string *basy*. West Wielkopolska possesses vocal melodies with the widest average range in Poland, which can be explained by the influence of the *koziół* scale on singing. Characteristic of the Kujawy sub-region are: *kujawiaki*, which are dances somewhat slower than those in, for example, Mazowsze and the Kielce region; dance cycles of various tempos; and a rich technique of violin playing (ex.8). Śląsk has many dances of the polonaise and figure type, and dance-games; ensembles with a relatively large number of wind instruments; and more

homophonic songs than other regions. Many survivals of calendar ritual and wedding music are found in the Opole area of Śląsk. In Mazowsze, Kielce and Sandomierz, mazurka rhythms are characteristic; the tradition of fiddle playing is extremely rich in Sandomierz and Kielce. Some characteristics of central Poland are common to the neighbouring regions.

The north-western region has lost its individuality: duple and triple metres are now equally common; the tempo is leisurely and the vocal register fairly low. There is wide use of major and minor scales, and in the Kaszuby region relatively wide melodic intervals are found.

Besides frequent duple and triple metres the north-eastern region is characterized by five- and eight-beat bars, and apocope. *Przyśpiewki* in triple time usually contain three syllables to a bar. In five-beat metre a four-syllable group (ex.9a) plays a basic role, and can be seen in verse lines with eight, 11 (ex.7) and 13 syllables. Five-beat bars are mostly associated with wedding songs, fairly slow and not accompanied by dancing: they are found in Kurpie, Mazury and northern Podlasie. In the same area it is possible to find eight-beat bars associated with archaic scales of medium range (e.g. a pentachord, also the pentatonic), with 12-syllable lines, wedding texts and fairly slow tempo. There are two forms of eight-beat bars (exx.9b and c), which are reminiscent of the *krakowiak*, but are certainly earlier. The archaic manner of articulation of the apocope rests on the absence or, more rarely, the strong diminuendo of the final syllable of the stanza's text (ex.10). The distribution of apocope is similar to that of the five- and eight-beat bars. The songs from this region have relatively slow tempos; its open-air songs (*leśne*) are rich in melisma.

The eastern region is distinguished by its greater number of archaic, slow ritual songs (wedding, harvest and midsummer eve) without metre, which use narrow diatonic (e.g. tetrachordal) scales. In these melodies the highest ratio of melisma has been recorded, with the frequent appearance of somewhat syllabic and non-syllabic verse forms, texts in stichic form and non-stanzaic musical structure. Wedding songs make use of dance melodies to a lesser extent. The dance repertory is largely in triple time (e.g. the *oberęk*), and shows a strong influence from central Poland. In these last two regions, certain differences in musical traditions characterize villages inhabited by freeholders. Their repertory lacks the archaic wedding melodies, and there is no singing at wedding ceremonies. Songs are usually more recent, often composed and of literary provenance. Lyrical or patriotic texts predominate. Both peasant farmers and freeholders, however, share a common local repertory of religious songs including Christmas carols and funeral songs.

The southern region is characterized by a marked preponderance of duple-metre melodies, which also serve as dance *przyśpiewki*. In the lowland parts of the territory *krakowiak* rhythms are strongly represented, and have spread from there to the highland regions. Parts of the Carpathian district (e.g. Beskid Żywiecki, Podhale and Pieniny) possess their own repertory of dance melodies and dotted rhythms *alla zoppa*. In the Beskid Śląski region chromaticism plays a considerable part; Podhale, Orawa and Pieniny have produced a style of polyphonic singing that owes nothing to Western harmony. Podhale is distinguished by a descending melodic outline; the

dance cycles *góralski* (for a pair of soloists) and *zbojnicki* (men's dances); the predominant range of a 6th (in about 30% of the repertory); the frequent occurrence of the F mode; a high vocal register and great tension of the voice in men's singing, and low women's voices; the *koza* and *złóbcoki* (see §5); a decided preponderance of 12-syllable lines; and the dance *ozwodny* with a five-bar phrase (ex.11), which occurs in dance cycles. The music of the mountainous regions is characterized by the narrowest average melodic range; dance- and wedding-songs are performed in *tempo giusto*, contrasting with the rigours of the slow metrical *wierchowe* and *walęsane* melodies, sung in the open air.

The geo-ethnic situation of Poland is reflected in the character of its folk music. This is connected with western Europe in the decided predominance of strophic song forms and in some of its song subjects (e.g. in the ballad). Polish folk music has the syllabic system of versification common to other western Slavs (except for the Czechs); with the Lusatians it shares the types of instrument which appear in Wielkopolska. With the Finns, Sames (Lapps), Estonians and Latvians, Polish folk music shares the five-beat bar structure; with them and with the eastern and southern Slavs, the apocope. The link with the eastern Slavs is also seen in the traces of non-syllabic versification, some common melodic motifs and narrow-range types of scale. With the Slovaks, Hutsuls (from the east Carpathians), Hungarians and Balkan peoples, southern Poles share many instruments, *alla zoppa* rhythms, polyphonic forms and some dances; these phenomena may be traces of the migrations of the Vlachs (Wallachians) who brought their pastoral culture from the south.

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7. Popular song and 'folklorism'.

From 16th century sources onwards one can trace the widely increasing circulation of originally composed folk songs and dances and consequently the beginnings of a popular repertory. Examples are the *tańce polskie* or 'Polish dances' ('polnischer Tanz', 'danza polacca', polonaise) which from the 16th century were widely distributed throughout Europe in organ and lute tablatures, and were mentioned in numerous accounts, including Valentin Hausmann's writings on Polish *propertio*. The appearance of dances with mazurka rhythms (and subsequently polonaise rhythms) in the music of European composers also dates from that period.

In the 19th century an increasing number of Polish sentimental songs were composed and – above all – patriotic, national and soldiers' songs were written as a reaction to the partitions of Poland by Russia, Prussia and Austria. Songs and dances from foreign countries became popular, for example those from Ukraine (*kolomyjka* etc.), Austria (*walczyk*, *sztajerek*), Germany and France. In the 20th century all the fashionable dances were in general circulation, including Latin American dances (tango etc.). The mass media contributed to a gradual internationalization of the repertory, and this has been accompanied by a dwindling of traditional folk music and folksongs of Polish provenance.

If one understands the simplest form of 'folklorism' to mean the re-creation of folklore outside its rural environment with an altered (aesthetic) function, then traces of this practice were quite common at the royal court and at

those of Polish magnates as early as the Renaissance. For example, in the 18th century the last king of Poland, Stanisław August, was greeted by a folk band when he visited the provinces, while in the late 19th century in Galicia groups of villagers played, sang and danced for the Austrian archduke at an agricultural show. Between the two World Wars folklorism was a part of official ceremonies (e.g. the *dożynki* – ‘harvest homes’ – attended by the Polish president). The political apparatus of the Polish socialist state, particularly after 1948, entrusted folklorism with an important role. Numerous amateur and professional ensembles (*Mazowsze*, *Śląsk*) were formed and assigned a propaganda role at home and abroad.

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8. Recent trends.

From the 1950s to 80s, sanitized ‘folklore’ structured by central cultural policies was performed in ensembles, ‘culture houses’ and festivals. This gave way in the 1990s to new musical forms: predominantly young people, immersed in a completely modern life style, performing folk music for a variety of reasons including commercial benefit. This new music, often consisting of stylized versions of traditional songs, occurs mostly in urban centres. For instance, the Jorgi Quartet are from Poznań and Orkiestra Świętego Mikołaja (Saint Nicholas's Orchestra) from Lublin. After the collapse of Soviet communism, the new political climate of liberal democracy and the market economy also brought a revival of the music of national minorities, such as Jewish *klezmer* music.

In the mid-1990s, traditional music also began to be re-invented within its rural environment. A primary centre of this new ‘folklore’ is Podhale, the district around Zakopane in the Tatra Mountains. There are three main types of music-making: traditionalist, including the pan-Carpathian trend (e.g. Jan Karpiel); fusions, such as that performed by the Trebunia Family Band, who compose new melodies with local characteristics thereby breaking the attachment to ‘fossilized tradition’; and market-orientated, such as disco polo or folk-musak.

The traditional music of Podhale has influenced other musical genres such as classical music, pop, rock and jazz, both nationally and internationally. Works that have been inspired by this music include Karol Szymanowski's ballet *Harnasie* (1931), Wojciech Kilar's *Krzesany* (1974) and *Siwa mgła* (1979), as well as fusions with Polish pop-rock music (e.g. the groups No To Co, Skaldowie and Krywan), jazz (e.g. the saxophonist Zbigniew Namysłowski and his Jazz Quartet play with traditional fiddlers) and reggae (e.g. a series of recordings was initiated in 1991 through cooperation between the Trebunia Family Band and Norman ‘Twinkle’ Grant from Jamaica).

By the 1990s, the music of the Polish Tatra Mountains was being played at Highland weddings and gatherings, in Zakopane restaurants and hotels, as well as in cosmopolitan centres such as London and Chicago. There are countless commercial recordings, ranging from the local Folk label to the English company Nimbus. Podhale regionalism, boosted in this way, has gradually become the prototype for other ‘regionalisms’. The Tatra Highlanders' expressive life style, revolving around their dance and music, has become a model for the rest of Poland.

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Polani, Girolamo

(*fl* Venice, 1689–1720). Italian composer. From 2 October 1689 he was employed as a soprano at S Marco, Venice, at the low wage of 25 ducats (most other singers received 100). He wrote operas for three Venetian theatres: the Teatro SS Apostoli, marking the last time that theatre was used for opera, the Teatro S Angelo, the least prestigious of the large Venetian theatres, and the Teatro S Fantino, a tiny theatre that specialized in small-scale works. None of his settings is known to survive. The light-hearted operas at S Fantino contrasted strikingly with the serious opera cultivated at the major Venetian opera houses. Several are set in everyday contexts and involve as few as five characters, some of whom use Venetian dialect. *Chi la fà l'aspetta* is the first libretto for S Fantino labelled

comic, but there is no evidence that the explicitly comic repertory of the years 1717 to 1720 bears any connection with contemporary Neapolitan developments in comic opera. Despite its urban setting, it conforms in its pastoral tone to most of the operas staged at the S Fantino from its opening in 1700 until the last opera presented there in 1720.

A letter from Rolli indicates that Polani had arrived in London via Holland by 18 October 1720. He was put forward as a director of one of the Academy operas, but in the event he did not participate.

WORKS

all in 3 acts; performed in Venice unless otherwise stated

La vendetta disarmata dall'amore (dramma per musica, F. Passarini), S Fantino, carn. 1704 [with attrib. uncertain as La costanza nell'onore, Rovigo, Campagnella, aut. 1703]

Creso tolto alle fiamme (dramma per musica, A. Aureli), S Angelo, aut. 1705

Prassitele in Gnido (dramma pastorale, Aureli), SS Apostoli, carn. 1707

Vindice la pazzia della vendetta (favola pastorale, B. Pedoni), S Fantino, carn. 1707

Rosilda (dramma favoloso, Pedoni), S Fantino, aut. 1707

La virtù trionfante d'amore vendicativo (favola pastorale, Pedoni), S Fantino, carn. 1708

Il cieco geloso (dramma pastorale, Aureli), S Fantino, Oct 1708

Il tradimento premiato (favola pastorale, G.P. Candi), S Angelo, 3 Nov 1709

Berengario re d'Italia (dramma per musica, M. Noris), S Angelo, week before 22 Feb 1710

Chi la fà l'aspetta (dramma comico, Passarini), S Fantino, carn. 1717

[6] Cantate da camera a voce sola, *GB-Lkc*

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HARRIS S. SAUNDERS

Polansky, Larry

(*b* New York, 16 Oct 1954). American composer, performer and theorist. He studied at the University of California, Santa Cruz (BA mathematics and music 1976), York University, Toronto (1977) and the University of Illinois, Urbana-Champaign (MA composition 1978). His principal teachers included Ben Johnston, James Tenney and Ron Riddle. He has taught at Mills (1981–90) and Dartmouth (1990–) colleges and is co-author (with David Rosenboom and Phil Burk) of the computer music language HMSL (Hierarchical Music Specification Language), with which many of his works are composed. In 1983 he founded Frog Peak Music, a composers'

collective that distributes and publishes the scores, writings and recordings of many experimental composers. A skilled performer on the guitar, mandolin and *gendér*, his works employ conventional Western instruments, Javanese instruments, interactive computer, instruments and computer, and tape. His compositions often explore his theoretical interests, which include just and experimental intonations, morphological metrics (the measurement of musical shapes), mutation functions (the transformation of one shape into another), societies of mind (complex systems made of simple parts) and world musics, topics on which he has written extensively.

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CARTER SCHOLZ

Polaski, Deborah

(b Richmond Center, WI, 26 Sept 1949). American soprano. She studied at Marion College, Indiana, and with Irmgard Hartmann in Berlin, making her début in 1976 at Gelsenkirchen. After appearing at Munich, Hamburg, Karlsruhe and Ulm, she sang Death/Judas in Einem's *Jesu Hochzeit* at Hanover (1980); Marie (*Wozzeck*), Isolde and Kundry at Freiburg (1983–5); Katerina Izmaylova at Mannheim (1985–6); Amelia (*Un ballo in maschera*)

at Essen and Chrysothemis at Geneva (1986); Senta at La Scala and in Prague (1988); Strauss's *Electra* (a role she has recorded) at Zürich (1991) and Salzburg (1994); and Kundry for her Metropolitan début (1992) and at Bayreuth (1993). With a powerful, vibrant voice of true dramatic proportions, she is well equipped to tackle the heavier Strauss and Wagner repertory. After singing Brünnhilde at Bayreuth in 1988, with limited success, Polaski scored a triumph when she sang the same role there in 1991 and in several subsequent seasons; she has also sung the part at Cologne (1990), the Berlin Staatsoper (1993–4) and Covent Garden (1994–5). Her other roles include the Marschallin and the Dyer's Wife, which she sang in Amsterdam and Geneva in 1992.

ELIZABETH FORBES

Polbero.

See [Power, Leonel](#).

Poldini, Ede [Eduard]

(*b* Budapest, 13 June 1869; *d* Bergeroc, Vevey, 28 June 1957). Hungarian composer and pianist. He studied with Stephan Tomka at the National Conservatory in Budapest and with Mandyczewski (theory) and Epstein (piano) in Vienna. He then spent a year in Geneva and in 1908 settled in Bergeroc. He received the Hungarian Cross of Merit, second class (1935), and the Hungarian Medal for Artists (1948).

In Hungary Poldini was renowned chiefly for his stage works, but his success was not limited to his native country. *Vagabund und Prinzessin* and *Hochzeit im Fasching*, his two best operas, were both produced in London, the former at Covent Garden in 1906 and the latter, as *Love Adrift*, at the Gaiety Theatre in 1926; *Vagabund* was also seen in around 20 other European cities. His many piano compositions, too, achieved widespread popularity. Poldini's compositional style differs from most of his compatriots at the time in that he draws from musical developments outside Hungary. In *Vagabund* and *Hochzeit* he combined elements of the 19th-century Hungarian operatic tradition with those from French and German comic opera. His musical language is marked by a melodic inventiveness and a fine sense of instrumental colour.

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Északi fény [Nordlicht] (ballet, 1, V. Léon), 1894; Budapest, Royal Hungarian Opera, 8 May 1914

Hamupipőke [Cinderella] (children's op, A. Váradi, after M. Kalbeck), 1899; orchd T. Polgár, Budapest, Operetta Theatre 1927

Vadrózsa (Dornröschen) [Sleeping Beauty] (children's op, Váradi, after Kalbeck), 1899; orchd Polgár, Budapest, Operetta Theater, 1927

Vasorru bába [Die Knusperhexe; The Iron-Nosed Witch] (children's op, Váradi, after Kalbeck), 1899; orchd Polgár, Budapest, Operetta Theatre, 1927

A csavargó és királylány (Vagabund und Prinzessin) (op, 1, A.F. Seligmann, after H.C. Andersen); Budapest, Royal Hungarian Opera, 17 May 1903

Farsangi lakodalom [Hochzeit im Fasching; Love Adrift] (op, 3, Ger.: B. Diósy, Hung.: E. Vajda), 1913–14; Budapest, Royal Hungarian Opera, 6 Feb 1924

Régi jó idők [Die gute alte Zeit] (operetta, 3, F. Martos), Budapest, 1926

Das Seidennetz [A selyemháló] (comic op), Budapest, 1929

Himfy (op, P. Bodrogh, I. Mohácsi), 1934; Budapest, Royal Hungarian Opera, 18 April 1938

Balaton rege [Balaton Tale] (F. Herczeg), 1940

other

Pf: c120 works, incl. Divertissements; Valse et étude Japonaises, op. 27; Dekameron, op.38; Blumen, after F. Rückert, op.39; Walzerbuch, op.42; Masken, op.44; 3 études, op.45; Rosen, op.56, 5 waltzes; Walzerfrühling, op.59; Lustgärten, op.63; Poésies lyriques, op.68; Vortragsstudien, op.70; 25 poetische étüden, op.96; Neues album: 12 klavierstücke f. jugend, op.122

Orch pieces, incl. arrs. of pf works; choral music, songs

MELINDA BERLÁSZ

Poldowski [Lady Irène Dean Paul; née Wieniawska]

(*b* Brussels, 16 May 1879; *d* London, 28 Jan 1932). Polish composer, active in England. Poldowski was the pseudonym chosen by the youngest daughter of Henryk Wieniawski. At the age of 12 she entered the Brussels Conservatory, where she studied the piano with Pierre-Jean Storck and composition with Gevaert; subsequently she studied in London under Michael Hambourg and Percy Pitt. In 1900 Chappell published *Two Songs* under her own name of Wieniawska. She married Sir Aubrey Dean Paul in 1901 and later became a naturalized British citizen. In 1904, after the birth of her first son, she went to Paris for further study with André Gédalge. Returning to London when the child died, she resumed her studies in Paris in 1907, attending for a short period D'Indy's class at the Schola Cantorum.

Poldowski is chiefly remembered as a composer of song though she also composed for orchestra, wind octet and at least two stage works. Sir Henry Wood thought she had 'exceptional talent' and conducted the première of her *Nocturne* for orchestra at the 1912 Proms; in the 1919 season she performed the solo piano part in *Pat Malone's Wake*. Between 1913 and the late 1920s her works were performed regularly in Belgium, the Netherlands, London and Paris, frequently by artists such as Gervase Elwes and Maggie Teyte. In New York she initiated a series of concerts of her work which were critically acclaimed.

Stylistically, she was, in her own words, 'always restless and dissatisfied under any scholastic influence'. French influences predominate: she selected mostly French texts, her great predilection being the poetry of Verlaine whose delicacy of expression and evocation of nuance inspired her to produce her finest work, while traits of Fauré, Debussy and Ravel are perceptible in her music. Her individuality is disclosed in the choice of harmony, the programmatic imagery and in the subtle manipulation of form.

WORKS

(selective list)

Songs (texts by P. Verlaine unless otherwise stated): Down by the Sally Gardens (W.B. Yeats) (1900); O let the Hollow Ground (A. Tennyson) (1900); Denholm Dean (W.D. Scott-Moncrieff) (1904); Bruxells (1911); Dimanche d'avril (1911); En sourdine (1911); L'attente (1912); Brume (1913); Circonspection (1913); Colombine (1913); Cortège (1913); Cythère (1913); Dansons la gigue (1913); Effet de neige (1913); Fantoques (1913); Impression fausse (1913); L'heure exquise (1913); Mandoline (1913); Spleen (1913); Berceuse d'Armorique (Le Braz) (1914); Crépescule du soir mystique (1914); Nocturne des cantilènes (J. Moréas) (1914); Sérénade (A. Retté) (1914); Sur l'herbe (1918); Dans une musette (J. Dominique) (1919); Le faune (1919); Pannyre aux talons d'or (A. Samain) (1919); Soir (Samain) (1920); A Poor Young Shepherd (1924); La passante (Poldowski) (1924); Narcisse (Poldowski), 1v, str qt (1924); Reeds of Innocence (W. Blake) (1924); Song (Blake) (1924); A Clymène (1927); To Love (anon.) (1927); Poèmes aristophanesques (L. Tailhade) (1927)

Inst: Nocturne, orch, perf. (1912); Pat Malone's Wake, pf, orch, perf. (1919); Berceuse de l'enfant mourant, pf (1923); Caledonian Market, pf (1923); Tango, pf, vn (1923); Pastoral, cl, pf (1927); The Hall of Machinery: Wembley, pf (1928); Sonatine, pf (1928); Study, pf (1928)

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Poldowski (London, 1924)

M.F. Brand: *Poldowski (Lady Dean Paul): her Life and her Song Settings of French and English Poetry* (DMA diss., U. of Oregon, 1979)

S. Fuller: *The Pandora Guide to Women Composers* (London, 1994)

D. Mooney: *The Pursuit of Ultimate Expression: the Works of Poldowski (Lady Irene Dean Paul, 1879–1932)* (diss., National U. of Ireland, 1999)

DAVID MOONEY

Pole, David.

See Pohle, David.

Pole, Hans.

See Polonus, Johannes.

Pole, William

(*b* Birmingham, 22 April 1814; *d* London, 30 Dec 1900). English civil engineer and music scholar. He was professor of civil engineering at University College, London, from 1859 to 1876. He graduated at Oxford as BMus in 1860 (at the age of 46) and as DMus in 1867, and was also organist in London at St Mark's, North Audley Street, from 1836 to 1866. For his scientific work he was elected a Fellow of the Royal Society of London in 1861 and of the Royal Society of Edinburgh in 1877. In 1874 he was, with Sir John Stainer, instrumental in founding the Musical Association (now Royal Musical Association).

Pole is best remembered for his treatise *The Philosophy of Music*. This was not a work on aesthetics, but a reproduction of a series of lectures he had been invited to give in 1877 at the Royal Institution of Great Britain 'on the Theory of Music, as illustrated by the late researches of Helmholtz', i.e. on acoustics as a physiological basis for music theory. The book is still valuable to music students as an introduction to Helmholtz's *Lehre von den Tonempfindungen*.

Pole was active with A.F. Ellis and A.J. Hipkins in the movement that eventually succeeded in lowering the high 19th-century English concert pitch by some two-thirds of a tempered semitone. He contributed several articles to the *Musical Times* and to the first edition of Grove's *Dictionary*, including 'Pitch'. He composed a *Psalm c*, performed at Tenbury in 1861 and from which he arranged an eight-voice motet (London, 1879).

WRITINGS

Musical Instruments in the Great Industrial Exhibition of 1851 (London, 1851)

'Diagrams and Tables to Illustrate the Nature and Construction of the Musical Scale and the Various Musical Intervals', in F.A.G. Ouseley: *A Treatise on Harmony* (Oxford, 1868, 3/1883)

The Story of Mozart's Requiem (London, 1879) [first printed in *MT*, xiv (1869–71)]

The Philosophy of Music (London, 1879, rev. 6/1924 by H. Hartridge)

Some Short Reminiscences of Events in my Life and Work (London, 1898) [incl. list of writings]

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E.J. Dent: Introduction to W. Pole: *The Philosophy of Music* (London, 6/1924)

V. Toncitch: 'Dodécaphonie et systèmes de 24 et 31 tones', *SMz*, cxiii (1973), 274–8

H. Cobbe: 'The Royal Musical Association 1874–1901', *PRMA*, cx (1983–4), 111–17

GEORGE GROVE/L.S. LLOYD/HUGH COBBE

Poledňák, Ivan

(*b* Velké Meziříčí, 31 Dec 1931). Czech musicologist. He studied musicology and aesthetics at Brno University (1951–6) under Gracian Černušák, Jan Racek, Bohumír Štědroň and the aesthetician Oleg Sus,

taking the diploma with a dissertation on Helfert's aesthetics which was accepted for his doctorate in Prague University in 1967. He took the CSc degree in 1968 at Prague with a work on jazz and was awarded the DrSc in 1989. After completing his studies he worked at the Institute of Educational Research, Prague (1959–68), and wrote a series of methodological papers, textbooks and other material for music education at state schools; at the same time he was vice-president of the Czech Society for Music Education (1969–71). He played an important part in Czechoslovak research into jazz and dance music, a field which had long suffered from dilettantism. As an expert on jazz he was appointed artistic director of the Reduta Intimate Theatre in Prague (1963–72), a small-scale stage specializing in musicals and some experimental work. In 1968 he became a member of the musicology institute at the Czech Academy of Sciences, where he has concentrated on the psychology of music, aesthetics, theory, and the history of popular music. He was director of the Academy from 1990 to 1997. He has lectured in musicology at Prague University and (since 1990) at Brno and Olomouc Universities. He was appointed professor by Olomouc University in 1994. Since 1994 he has also been involved in extensive organizational activities (for example, as president of the Czech Association of Musicians and Musicologists, president of the Czech Music Council and member of the governmental accreditation committee for universities).

WRITINGS

'Soupis prací Vladimíra Helferta' [A list of Helfert's works], *Musikologie*, v (1958), 253–313

Kapitoly o jazzu [Chapters on jazz] (Prague, 1961, 2/1964; Slovak trans., 1964)

'Některé problémy rozvoje hudební představivosti' [The development of musical imagination], *HV*, i (1964), 541–61; ii (1965), 3–18

with J. Budík: *Výchova hudbou* [Education through music] (Prague, 1964, 2/1972)

with L. Dorůžka: *Československý jazz: minulost a přítomnost* [Czechoslovak jazz: past history and present] (Prague, 1967)

K estetickým názorům Vladimíra Helferta [Helfert's aesthetics] (diss., U. of Prague, 1967); extracts in *HRO*, x (1957), 500

K problematice jazzové hudby [Questions of jazz music] (CSc diss., U. of Prague, 1969)

with J. Budík: *Hudba – škola – zítřek* [Music – school – future] (Prague, 1969)

'K problému hudebního vkusu' [The problem of musical taste], *HV*, ix (1972), 99–116

'K metodologickým otázkám psychologie hudby' [Methodological questions of the psychology of music], *HV*, x (1973), 275–87; xi (1974), 3–23

with J. Bajer and J. Jiránek: 'Beziehung von Musik und Sprachphänomenen als eine der Quellen der musikalischen Semantisierung', *Vztah hudby a slova z teoretického a historického hlediska: Brno XI 1976*, 125–41

with J. Fukač: 'Funkce hudby' [The functions of music], *HV*, xvi (1979), 123–45, 220–45

with others: *Encyklopedie jazzu a moderní populární hudby* (Prague, 1980–90)

- 'K otázkám hranic hudby a stratifikace hudby' [On the question of the boundaries and divisions of music], *HV*, xix (1982), 141–51
- with A. Matzner:** 'Ke specifickým rysům časového momentu v hudbě jazzového okruhu' [The problem of specific features of time in jazz and popular music], *Čas v hudbě: Prague 1982*, 77–85
- 'Sociální, ekonomické, technické apod. momenty jako inovační zdroje univerza hudby 20. století' [Social, economic, technical etc. features as sources of innovation in 20th-century music], *HV*, xxi (1984), 221–8
- Stručný slovník hudební psychologie* [Concise encyclopedia of music psychology] (Prague, 1984)
- with J. Fukač:** 'Zur Stratifikation der Sphäre der nonartifiziiellen Musik', *BMw*, xxvi (1984), 112–28
- 'Zum Problem der Apperzeption der Musik', *IRASM*, xvi (1985), 43–56
- 'Zur Problematik der nonartifiziiellen Musik slawischer Völker', *BMw*, xxvii (1985), 285–94
- Psychologie pro konservatoře* [Psychology for music conservatories] (Prague, 1988)
- ed., with V. Lébl:** *Hudební věda* [Musicology] (Prague, 1988)
- Mně všechno dvakrát aneb o Jiřím Stivínovi* [For me everthing twice, or About Jiří Stivín] (Prague, 1989)
- with I. Cafourek:** *Sondy do popu a rocku* [Probes into pop and rock] (Prague, 1992)
- with others:** *Základy hudební semiotiky* [Foundations of music semiotics] (Brno, 1992)
- 'The Inventions of Jan Klusák', *Musicologica olomucensia*, ii (1995), 85–109
- with J. Fukač:** *Úvod do studia hudební vědy* [Introduction to musicological studies] (Olomouc, 1995)
- 'Transition Problems of Czech Musical Life', *A Civilized Concert?: Stockholm 1996*, 25–33

JOSEF BEK

Polevaya, Viktoriya Valeriyevna

(b Kiev, 11 Sept 1962). Ukrainian composer. She graduated from Karabyts's class at the Kiev Conservatory in 1989, started teaching orchestration, score reading and choral arrangement there in 1990, and completed her postgraduate studies with Kolodub in 1996. Her refined, even elitist works are marked by a spiritual and subtly intellectual outlook; she is drawn to philosophical subjects which frequently find expression in programmatic works. She confidently handles complex techniques – often in unusual combinations, such as a meeting of gagaku and the avant garde – and has successfully created an 'event' with her *Progulka v pustote* ('Walks in the Void'). She has made occasional forays into the world of folk music.

WORKS

(selective list)

Ballet: Gagaku (ballet-pantomime), 1994 Inst: Sym. no.1, 1989; Trio '5x3', 1989; Sym. no.2 'Hommage to Bruckner', 1990; Anthem I, pf, str, bells, 1991; Messa [Mass] (Latin

canonical texts), solo vv, children's chorus, orch, 1993; Progulki v pustote [Walks in the Void], chbr ens, 1993; Trivium, pf, 1993; Langsam, str orch, 1994; Transforma, sextet, orch, 1994; Zelyoniye travyaniye zaichiki [Green Grassy Little Hares] (N. Vorob'yev), pf cycle, 1995 [for children]; Chisla [Numbers], pf sonata, 1996Vocal: Klage (R.M. Rilke), S, chbr orch, 1994; 3 kol'ibel'niye [3 Lullabies] (Russ. folk texts), children's chorus, 1994; Oda Goratsiya [Ode of Horace] (Horace: *O Venus...*), Ct, chorus, chbr orch, 1994; Stsena iz 'Gamleta [Scene from 'Hamlet'] (W. Shakespeare), S, chbr ens, 1994; Sugrevushka [My Dearest Heart] (Russ. folk text), female chorus, 1994; Épifaniya (Polevaya), S, chbr orch, 1995; Svete tikhyy [O Quiet Light], solo vv, chorus, chbr orch, 1995 [arr. of 16th century chant]

MSS in *Ua-Km*; Ukraine Ministry of Culture

NINA SERGEYEVNA SHUROVA

Polewheel [?Wheeler, Paul]

(*fl* 1650–60). English composer. He achieved fame as a violinist during the Commonwealth, but no details of his life are known. His name appears as Paul Wheeler in Evelyn's Diary for 4 March 1656 and a further reference is in John Batchiler's *The Virgin's Pattern* (London, 1661). The manuscript *US-NYp* Drexel 3551 contains two of his pieces for bass viol and three more, including his extremely popular 'Ground', are in the manuscript *GB-Ob* Mus.Sch.C.39 (*DoddI*). The name 'Paulwheel' is attached to two pieces in John Playford's *The Division Violin* (London, 1685) which were subsequently reprinted in later editions. The manuscript *GB-Och* 1183 contains a bass instrumental part by him.

ANDREW ASHBEE

Polgár, László

(*b* Budapest, 1 Jan 1947). Hungarian bass. He studied with Eva Kutrucz at the Liszt Academy of Music, Budapest, 1967–72, and later privately with Hans Hotter and Yevgeny Nesterenko. He made his *début* at the Hungarian State Opera in 1971 as Count Ceprano (*Rigoletto*). His career proper started in the early 1980s: he sang Rodolfo in *La sonnambula* at Covent Garden in 1981, Leporello in Yuri Lyubimov's famous Budapest production of *Don Giovanni* in 1982 and Gurnemanz in Ferencsik's *Parsifal* revival the next year. He returned to Covent Garden in 1989, with the Hungarian State Opera, as Bluebeard in Bartók's opera. He has made regular appearances at the Vienna Staatsoper since 1983, and in Munich and Paris from 1985, and has appeared in Zürich and Salzburg as Sarastro and Publius (*La clemenza di Tito*). But he is perhaps best known for his magnetic interpretation of Bluebeard, which he recorded with Boulez and sang again with distinction at the Aix Festival in 1998. He was a member of the Zürich Opera from 1991. He owes his international fame to his beautifully silky, well-balanced voice and his remarkable declamation and musicality, also noted features of his concert appearances.

PÉTER P. VÁRNAI/ALAN BLYTH

Polgar, Tibor

(*b* Budapest, 11 March 1907; *d* Toronto, 26 Aug 1993). Hungarian composer, active in Canada. His teachers at the Budapest Academy of Music included Kodály. After working as a pianist with Hungarian Radio from 1925, he co-founded the Hungarian Radio SO, becoming its first permanent conductor until 1950. He was also conductor of the Philharmonia Hungarica in West Germany (1962–4) and the University of Toronto Symphony Orchestra (1965–6). He taught in the opera department of the University of Toronto (1966–75) and coached the Canadian Opera Company, which subsequently performed his opera *The Glove* over 90 times. In 1969 he became a naturalized Canadian. He often employed Hungarian idioms in his compositions, which include many scores for the stage and over 200 film scores. After retiring in the 1970s, he remained active in composition, conducting and teaching.

WORKS

(selective list)

Dramatic: *A European Lover* (musical satire, G. Jonas), 1965; *The Glove* (comic op, Schiller-Jonas), 1973; *In Praise of Older Women* (film score), 1978

Vocal: *The Last Words of Louis Riel* (cant., J.R. Colombo), C, Bar, SATB, orch, 1966–7; *The Troublemaker* (E. Mohácsi), solo vv, SATB, orch, 1968; many arrs. of Ger. and Hung. folksongs

Inst: *Suite II*, orch, 1954; *A Puszta 'A Day from Life in the Hungarian Lowland'*, orch, 1960; *Variations on a Hungarian Folk Song*, hp/(hp, str, timp), 1969; *3 Poems in Music*, pf/orch, 1977; *2 Sym. Dances 'In Latin Rhythm'*, tpt, band, 1979; *Conc. Romantico*, hp, orch, 1985

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M. Schulman: 'Two Films, Two Music Scores, and Two less-than-happy Composers', *Canadian Composer/Compositeur canadien*, no.138 (1979), 10–17, 44 only

CLIFFORD FORD

Policci, Giovanni Battista

(*fl* 1665–84). Italian composer and organist. He competed unsuccessfully for the post of *vicemaestro di cappella* of the church of the Madonna della Steccata, Parma, in 1665 but obtained it on 22 July 1667 on the death of Francesco Manelli. On 23 May 1670 he was named organist of the same church, and on 3 October 1681 *maestro di cappella*. From 23 September of that year to August 1684 he also served as *vicemaestro* of the Parma court, for which in 1681 he composed *Amore riconciliato con Venere*, an introduction to a ballet, and the opera *Amalasuunta in Italia*, performed in the theatre of the Collegio dei Nobili, both to texts by Alessandro Guidi. None of his music is known to survive.

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Police, the.

English rock group. It was formed in 1976 by Sting (Gordon Sumner; *b* Wallsend, Co. Durham, 2 Oct 1951; vocals and bass guitar), Andy Summers (Andrew Somers; *b* Poulton-Le-Fylde, Lancs., 31 Dec 1942; electric guitar) and Stewart Copeland (*b* Alexandria, Egypt, 16 July 1952; drums). They were originally regarded as part of the burgeoning new wave scene. However they always displayed a greater level of musicianship than their punk counterparts, and developed a brand of melodic, reggae-influenced, energetic rock. As the band's principal songwriter, Sting produced a number of well-crafted pop songs, which conveyed the group's unique sound. Early hits such as *Roxanne* and *Can't Stand Losing You* (both 1979) featured Sting's West-Indian style voice, sparse clean rhythm guitar lines and reggae-derived bass and drum parts, while other tracks from the album *Outlandos d'Amour* (A&M, 1978), including *Peanuts* and *Next to You*, were more straightforward rock songs propelled by Copeland's energetic drumming. By the time of their second album, *Regatta De Blanc* (A&M, 1979), the Police were arguably the most successful band in the UK, seen, with Sting's melodic songs, as successors to the Beatles. *Message in a Bottle* and *Walking on the Moon* were both UK number one hits in 1979. In the early 1980s the Police achieved global success with *Ghost in the Machine* (A&M, 1981), which included the single *Invisible Sun*, a comment on the conflict in Northern Ireland. Their final album, *Synchronicity* (A&M, 1983), contained the most stylistically diverse set of songs, but still with the group's unmistakable sound, notably the pop standard *Every Breath You Take*, and *Tea in the Sahara* which featured Summers' impressionistic chordal washes. Vital to their success were the photogenic good looks of Sting and their mastery of the emergent medium of pop video. The band split up in 1986, as each member pursued solo projects.

Sting worked with a number of jazz musicians, including Gil Evans, Branford Marsalis, the pianist Kenny Kirkland and the drummer Omar Hakim, as he incorporated elements of jazz (on *Dream of the Blue Turtles*, 1985) and non-western musics (on *Nothing like the Sun*, 1987). Perhaps his most affecting solo work was his song about the writer Quentin Crisp, *Englishman in New York*, a hauntingly beautiful melody and a reminder of his pop sensibility. In the 1980s Sting also busied himself with acting and with environmental issues. His album *Ten Summoner's Tales* (1993) returned to a more melodic, mainstream pop sound. For further information see D. Hill: *Designer Boys and Material Girls* (Poole, 1986).

DAVID BUCKLEY

Policki [Pol; first name unknown]

(fl c1750). Polish composer. As many of his works are in the Cistercian monastery libraries at Mogiła (near Kraków) and Obra (near Poznań), it is probable that he belonged to a Cistercian order, further implied by the monogram RP (? Reverendus Pater) which precedes his name in surviving manuscripts. Three masses with instruments and a shortened vespers cycle also with instruments (all *PL-MO*) provide interesting examples of the development of the Classical style in Poland, and also illustrate the infiltration of the polonaise into contemporary sacred music. These works adhere to the early *galant* style – though retaining the da capo form and two- to three-part vocal texture of the Italian Baroque tradition – and are distinguished by interesting melodic invention. A Benedictus has been edited (in *MAP*, iii/1, 1969, pp.97–8). Two further masses (formerly in *PL-OB*) were lost in World War II.

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- K. Mrowiec:** *Pasje wielogłosowe w muzyce polskiej XVIII wieku* [Polyphonic Passions in Polish music of the 18th century] (Kraków, 1972), 120, 172, 181

MIROŚLAW PERZ

Policreto [Policreti, Policretto], Giuseppe [Giosef]

(b Treviso; fl 1571–80). Italian composer, writer and poet. He was a monk in the order of the Servi di Maria and appears not to have held any professional musical post. In the dedication of his *Il primo libro delle napolitane* (Venice, 1571⁹), for three voices, he referred to the contents as being his first works. He was probably active in Padua about 1580, for he signed the dedication of his *Boscareccie: terzo libro delle canzoni* (Venice, 1580) for three and six voices from there. His other known works are *Il secondo libro delle giustiniane* (Venice, 1575¹⁴), for three voices, and a five-voice madrigal in *Delli pietosi affetti* (Venice, 1598⁶).

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- N. Bridgman:** 'Musique profane italienne des 16e et 17e siècles dans les bibliothèques françaises', *FAM*, ii (1955), 40–59, esp. 52

Polidori, Ortensio

(*b* Camerino; *fl* 1621–54). Italian composer. He was *maestro di cappella* of Fermo Cathedral from 1621 to 1630, at Pesaro Cathedral in 1634 and at Chieti from 1639 to 1646. According to Schmidl he afterwards held a similar post at Palermo. Eight collections by him published before 1621 are lost. His surviving output consists entirely of sacred music, including a high proportion of mass and psalm settings. A number of these are for large forces – either the conventional double choir of opp.10 and 16 or more modern mixed concertato ensembles including violins and (in op.14) trombones or viols. His motet collections are for smaller combinations; op.13 includes competent solo motets with declamatory lines to which ornamental semiquaver runs are added sparingly for expressive effect. The time signature 6/4 is found in a duet in this volume – an early instance of its use in church music.

WORKS

published in Venice unless otherwise stated

Motecta, 2–4vv, liber I, op.2 (1612), lost

Il quinto libro de motetti, 2–5vv, bc (org), op.9 (1621)

[3] Messe a 2 chori, bc, libro I, op.10 (1622)

Messe, 5, 8vv, con ripieni e 2 vn, bc (1631)

Salmi, 5vv, bc, op.12 (1634)

Motetti, 1–2vv, bc, op.13 (1637)

[2] Messe, 5, 8vv, bc, 2 vn ad lib, ed anche con ripieni, trbns/viols/other insts, op.14 (1639)

Salmi, 3, 5vv, bc, 2 vn ad lib ed anche con ripieni di trbns/viols/other insts ... libro II, op.15 (1641)

Salmi a 2 chori, libro II, op.16 (1646)

Salmi a 2 chori, parte concertati e parte pieni, 8vv, bc, op.17 (Rome, 1654)

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J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE

Poliker, Yehuda

(*b* Kiriath Haim, 25 Dec 1950). Israeli singer, composer, guitarist and *bouzouki* player. During the 1970s he played in various rock bands which performed mainly at weddings. One of these bands became known as Benzeen in the early 1980s, when Poliker established what was to become a fruitful and long-lasting creative partnership with the lyricist and critic Yaakov Gilad. Benzeen became highly successful with its hard rock sound, but disbanded in 1984 after the release of its second album. In 1985

Poliker made two albums of rock-oriented interpretations of Greek songs, with Hebrew lyrics by Gilad; these recordings widened Poliker's popularity beyond the young audiences of rock and marked his shift towards a sound based on Mediterranean and Middle Eastern elements. In 1988 he recorded *Ashes and Dust*, in which he and Gilad explored their experiences of growing up in Israel in the 1960s as sons of survivors of the Holocaust, and this album is widely considered Poliker's masterpiece. His later albums, two of which are purely instrumental, include virtuoso performances on guitar and *bouzouki* and display his growing mastery of recording techniques and electronics. Poliker's creative treatment of traditional Mediterranean and Middle Eastern musics has appealed to a wide audience, and he has become one of the most highly esteemed popular musicians in Israel.

RECORDINGS

Twenty Four Hours, perf. Benzeen, NMC (Israel) 85472–2 (1982)
Ashes and Dust, NMC (Israel) 450362–2 (1988)
Hurts But Less, NMC (Israel) 467752–2 (1990)

MOTTI REGEV

Polin, Claire

(*b* Philadelphia, 1 Jan 1926; *d* Merion, PA, 6 Dec 1995). American composer, flautist and musicologist. She studied at the Philadelphia Conservatory (BMus 1948, MMus 1950, DMus 1955), where her teachers included Persichetti, and later with Mennin at the Juilliard School of Music, and with Sessions and Foss at Tanglewood. A flute student of William Kincaid (with whom she wrote two books on flute playing), she was active both as a solo performer and as a member of the Panorpic Duo. She held teaching appointments at the Philadelphia Conservatory (1949–64) and Rutgers University (1958–91). Among her honours were a MacDowell Colony Fellowship (1968), the Delta Omicron International Composers Award (1953, 1958) and numerous ASCAP awards.

Polin's scholarly interests included early Welsh music, the instruments and music of ancient and biblical times, Russian folk and contemporary music, contemporary American music, interdisciplinary studies and flute education. Her compositions, generally scored for solo instruments or chamber groups, often reflected her research, incorporating folk material and birdsong into an otherwise freely atonal idiom. Sparse and delicate textures and an emphasis on contemporary instrumental techniques are also characteristic of her works.

WORKS

(selective list)

Orch: Sym. in 2 Movts, 1961; Sym. no.2, 1963; Scenes from Gilgamesh, fl, str, 1972; Journey of Owain Madoc, brass qnt, perc, orch, 1973; Golden Fleece, 1979; Mythos, conc., hp, str, 1983

Chbr: Str Qt no.1, 1953; Sonata no.1, fl, hp, 1959; Str Qt no.2, 1959; Sonata no.2, fl, hp, 1961; Str Qt no.3, 1961; Consecutivo, fl, cl, pf trio, 1966; Makimono, fl, cl, pf trio, 1968; Cader idris, brass qnt, 1972; O, Aderyn pur, fl, sax, tape, 1973; Death of

Procris, fl, tuba, 1974; Felina, vn, hp, 1981; Ma'alot, va, perc qt, 1981; Kuequenaku-Cambriola, pf, perc, 1982; Res naturae, ww qnt, 1982; Walum olum, cl, va, pf, 1984; Freltic Sonata, vn, pf, 1985; Garden of Earthly Delights, wind qnt, 1987; Phantasmagoria, pf 4 hands, 1990

Solo inst: Serpentine, va, 1965; Structures, fl, 1965; Summer Settings, hp, 1967; Margoa, fl, 1972; Eligmos archaios, hp, 1974; Pièce d'encore, va/vn, 1976; Georgics, fl, 1986; Hortus nardiensis, hp, 1986; Shirildang, pf, 1990

Vocal: No-rai, S, fl, db, 1963–4; Infinito, nar, S, SATB, a sax, dancer, 1972; Isaiah Syndrome, SATB, opt. insts, 1980; Paraselen, song cycle, S, fl, pf, 1982; Mystic rondo, song cycle, T, vn, pf, 1987–8

Principal publishers: Seesaw, Dorn

MARGARET E. THOMAS

Poliński, Aleksander

(*b* Włostów, 4 June 1845; *d* Warsaw, 13 Aug 1916). Polish writer on music, critic and journalist. He studied medicine and sang in the choir of an Augustinian church in Warsaw. Cutting short his medical studies, he began a course at the Warsaw Conservatory with Żeleński, Noskowski and Minchejmer. From about 1880 until his death he was a music critic and journalist for the Warsaw newspapers and magazines *Kurier warszawski* (permanent reviewer from 1899 to 1914), *Tygodnik ilustrowany*, *Kłosa*, *Echo muzyczne*, *teatralne i artystyczne*, *Scena i sztuka* and many others. From 1903 to 1916 he taught at the Warsaw Conservatory, lecturing in Polish music history. He also composed (two masses and a number of religious songs), and edited a number of early works for performance and publication.

Poliński's main interest was the history of Polish music: he collected a large number of sources and materials (his rich collection, kept in the royal palace in Warsaw, was lost during World War II), published treatises, books and articles and organized concerts of early works. He was the author of the first broad history of Polish music (1907); in it he used source materials to outline the development of culture and musical life in Poland in a historical and social context. He also tried to bring about an appreciation of Polish music of specific periods; his writings include a monograph on the medieval religious song *Bogurodzica* (1903).

WRITINGS

- 'Mikołaj Gomółka i jego psalmy' [Gomółka and his psalms], *Echo muzyczne*, iv (1880), 93–5, 101–2, 109–10, 118–19, 125–6, 764
- 'Wacław z Szamotuł Szamotulski, sławny muzyk z XVI wieku' [Wacław, a famous musician of the 16th century], *Echo muzyczne*, v (1881), 145–7, 154–5, 161–2, 166
- 'Znakomitsi muzycy cudzoziemscy w Polsce' [Distinguished foreign musicians in Poland], *Echo muzyczne*, vi (1882), 13–16
- 'Notatki z bibliografii muzycznej' [Notes from musical bibliography], *Echo muzyczne i teatralne*, i (1883–4), 590–91

'Monumenta musices sacrae in Polonia', *Echo muzyczne, teatralne i artystyczne*, iii (1886), 1–2, 11–13, 33, 45–6, 72–3, 86–7, 100, 102–5

'Walenty Greff Bakfark, nadworny lutnista Zygmunta Augusta' [Bakfark, court lutenist to Sigismund Augustus], *Echo muzyczne, teatralne i artystyczne*, iv (1887), 281–2, 294, 303–4, 316–18, 331–2, 339–40, 354–5, 364–6, 380–81

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'O muzyce kościelnej i jej reformie' [On church music and its reform], *Echo muzyczne, teatralne i artystyczne*, vi (1889), 418ff; also publ separately (Warsaw, 1890)

Pieśń Bogurodzica pod względem muzycznym [Musical view of *Bogurodzica*] (Warsaw, 1903)

Dzieje muzyki polskiej w zarysie [A history of Polish music in outline] (Lwów, 1907)

Chopin (Kiev, 1914)

Moniuszko (Kiev, 1914)

'Nieznany skarb muzyczny' [An unknown musical treasure], *KM*, i (1911–13)

EDITIONS

Mikołaj Gomołka: 10 psalms, *Jana Kochanowskiego dzieła wszystkie* [Complete works of Kochanowski], i (Warsaw, 1884), 253ff

Śpiewy chóralne kościoła rzymsko-katolickiego zebrane z zabytków muzyki religijnej polskiej z XVI i XVII wieku [Choral songs of the Roman Catholic Church collected from monuments of Polish religious music of the 16th and 17th centuries] (Warsaw, 1890)

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- M. Synoradzki:** 'Z Warszawy' [From Warsaw], *Biesiada literacka*, lxxxii (1916), no.35, pp.130–31
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KATARZYNA MORAWSKA

Poliphant [polyphant, polyphon(e)].

An English plucked chordophone of the early 17th century. John Playford attributed its invention to Daniel Farrant and described it as 'An Excellent Instrument ... not much unlike a Lute, but strung with wire', which might be thought to apply to the [Orpharion](#) more than to the poliphant. Talbot

(c1690) mentioned its wire strings and scalloped shape. It seems to have been an attempt at a diatonically tuned hybrid of all the wire-strung instruments (including the harp), with short treble strings played across a lute- or bandora-shaped body, fingered strings over a fingerboard, and long bass diapasons like those of a theorbo. A 17th-century sketch by Randle Holme (*Academy of Armory*, GB-Lbl Harl.2034; see illustration) is accompanied by the following description:

A poliphant of some called poliphon, It is an hollow yet flat kind of instrument, containing three dozen & 5 wier strings to be played upon. On the right side the neck are 3 pins, on the left side above 9 pins, & at the bending or corner in the middle of the neck 9 pins, & below the neck on the top of the body are 8 pins fixed, as the figure it selfe will give y^u the best description of it. There is on the body a crooked Bridge & 3 small round holes.

It will be noticed that the number of 'pins' or pegs does not match Holme's 'three dozen & 5' strings, unless 'above 9' means 'more than nine' rather than showing their position. Talbot's measurements indicate 37 strings, some of which were 'touched with Thumb of left hand' (see Gill, 1962). Sir Francis Prujeane wrote in 1655 of one with 'above forty single strings'. John Evelyn's description of the poliphant in his diary for 14 August 1661 shows that by then it was considered very rare: 'the Polyphone, an instrument having something of the Harp, Lute, Theorbo &c; it was a sweete Instrument, by none known in England, or described by any Author'.

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D. Gill: 'James Talbot's Manuscript, v: Plucked Strings – the Wire-Strung Fretted Instruments and the Guitar', *GSJ*, xv (1962), 60–69
D. Gill: *Wire-Strung Plucked Instruments Contemporary with the Lute*, Lute Society Booklets, iii (London, 1977)

IAN HARWOOD

Poli-Randaccio, Tina [Ernestina]

(*b* nr Ferrara, 13 April 1879; *d* Milan, 1 Feb 1956). Italian soprano. She studied in Pesaro and made her début in 1902 at Bergamo in *Un ballo in maschera*. She travelled widely in Italy, Spain, Hungary and South America, mostly in lyric-dramatic and *verismo* roles. Admiring her Santuzza in *Cavalleria rusticana*, Mascagni engaged her in 1908 to sing the heroine of his *Amica* in an Italian tour. In 1910, as Brünnhilde in *Siegfried*, she made her début at La Scala, where she also appeared in the theatre's first presentation of *La fanciulla del West*. Other notable roles were Aida, La Gioconda and the heroine of Mascagni's *Parisina*. In her only season at Covent Garden (1920) she sang Tosca, a performance praised for emotional force but criticized for unevenness. Her career lasted until 1934

with an appearance as Turandot at Bologna. Recordings show a powerful voice, capable of delicacy but inclined to shrillness at the top and having the fast vibrato characteristic of Italian sopranos of the period. She was clearly an imaginative artist, sensitive to nuance and warm in feeling.

J.B. STEANE

Polish Music Publications.

See [Polskie Wydawnictwo Muzyczne](#).

Poliziano [Ambrogini Poliziano], Angelo

(*b* Montepulciano, 1454; *d* Florence, 1494). Italian humanist and poet. He spent most of his life in the service of the Medici family. He was close to Lorenzo de' Medici, whose children he taught, and on his death wrote a lament, *Quis dabit capiti meo aquam*, which Isaac set to music. Poliziano was equally at home in Latin or Tuscan verse. His poetry was set by contemporary Florentine composers such as Isaac, Bartolomeo degli Organi and Pintelli as well as by a younger generation, including Bernardo Pisano, Tromboncino, Cara and other frottolists also set occasional verse by him. Poliziano's celebrated *Fabula di Orfeo*, an entertainment written in various verse forms for a half-spoken, half-sung performance, was probably written for the Carnival season in Mantua in 1480 during one of his short periods away from Florence. No music has survived (an ascription of the music to 'Germi' is a misreading in Carducci's edition); the style was probably similar to that of an anonymous setting of Poliziano's *Canzone di maggio* in Razzi's *Libro primo delle laude spirituali* (RISM 1563⁶). *Orfeo*, long described as an epoch-making secularization of religious drama, is probably better considered as looking forward to the rise of both the *intermedio* and musico-dramatic performances. The poem was twice recast as a drama.

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JAMES HAAR

Polizzino [Polizzini], Giovanni Pietro.

Italian harpsichord maker who constructed polyharmonic instruments for [Giovanni Battista Doni](#).

Polka

(from Cz., pl. *polky*).

A lively couple-dance in 2/4 time. It originated in Bohemia as a round-dance, and became one of the most popular ballroom dances of the 19th century.

There is much dispute about the origins of the polka. Etymologically, the name suggests three Czech words: *půl* ('half'), *pole* ('field') and *polka* ('Polish woman'), all of which have given rise to various speculations. Accordingly it is a dance with a predominant 'half-step', a 'field dance' or a dance coming from or inspired by Poland. The earliest reference to the dance (J. Langer: 'České krakovačky', *Časopis Českého musea*, 1835, pp.90–91), in an article discussing the dancing of the *krakowiak* in Bohemia, mentions the admixture of local Czech dances such as the *strašák* and *břítva* and states that it was danced differently in Hradec Králové (eastern Bohemia), where they called it the 'polka'. The earliest dictionary entry (J. Jungmann: *Slovník česko-německý*, iii, 1837) defines the dance laconically as a 'Polish dance'. Nejedlý, dismissing the tale (printed in *Bohemia*, 1844) of the dance's invention by a high-spirited maidservant, suggested that the adoption and adaptation of a Polish dance was connected with the wave of sympathy that the Poles attracted after their aborted insurrection of 1830. What is clear is that it was not a folkdance, but a town-based social dance going no further back than the 1830s, though its similarities to genuine Czech folkdances such as the *skočná* facilitated its ready acceptance in Bohemia. Some German writers have questioned the Czech origins of the polka, suggesting that it was no more than the [Schottische](#) with a new name. Horak has demonstrated the confusion of names in Austria, Switzerland and southern Germany, where a round dance with alternating steps (his definition of the polka) is variously designated 'Polka', 'Schottisch', 'Bairsch-Polka', 'Boarisch Schottisch' or 'Rheinländer'.

The polka was introduced to Prague in 1837 and appeared in print the same year in Berra's collection *Prager Lieblings-Galopen für Pianoforte*. In the following years innumerable polkas were written by such composers as Hilmar, Joseph Labitzky and Josef Neruda, and were published in collections of dances or in special series with picturesque or topical titles. In 1839 the band of a Bohemian regiment took the polka to Vienna, and that year it also reached St Petersburg. The Prague dancing-master Jan

Raab introduced it to Paris in 1840, though it was not until 1843–4 that it became the favourite dance of Parisian society. On 11 April 1844 the dance was first performed in London by Carlotta Grisi and Jules Perrot on the stage of Her Majesty's Theatre. The next month it appeared in the USA, where it gave rise to numerous jokes about the presidential candidate J.K. Polk. In 1845 the polka was danced at Calcutta at a ball given by the governor-general in honour of Queen Victoria. It attained extraordinary popularity, and clothes, hats, streets and even puddings were named after it. Magazines and newspapers of the time were full of news items, descriptions, illustrations and advertisements referring to the dance (see [illustration](#)). From Paris the correspondent of *The Times* reported that 'politics is for the moment suspended in public regard by the new and all-absorbing pursuit, the Polka'. *Punch*, in the year of the polka's arrival in London, despaired of the constant allusions to the dance heard in society: 'Can you dance the Polka? Do you like the Polka? Polka – Polka – Polka – Polka – it is enough to drive me mad'. In the early days of its triumphant round-the-world tour the polka was accompanied by related Bohemian dances, such as the *třasák* ('trembling dance'), which became known in German-speaking countries as the *Polka tremblante*, the *Skočná* ('leaping [dance]') which became known in Vienna as the *Zäpperlpolka*, and the 3/4 time *rejdováč*, which became known in France and the USA as the [Redowa](#). However, local dancing-masters introduced their own variants; during the 1840s the polka-mazurka was popular, combining polka steps with the 3/4 time of the mazurka; in Germany the *Kreuzpolka* was the most popular form, and in Viennese ballrooms during the 1850s two distinct forms evolved, the graceful *Polka française* and the livelier *Schnell-Polka* which was similar to the galop.

According to Cellarius's *La danse des salons* (Paris, 1847) the tempo of the polka was that of a military march played rather slowly, at 52 bars (104 crotchets) per minute. The music was usually in ternary form with eight-bar sections, sometimes with a brief introduction and coda. Early characteristic rhythmic patterns are made of quavers and semiquavers, generally without an upbeat ([ex.1](#)). Polka rhythms after 1850, particularly outside the Czech lands, sometimes include upbeats ([ex.2](#)). Like many other Czech dances, early polkas are sometimes texted ([ex.3](#)).

The polka was cultivated by all the leading ballroom dance composers of the latter part of the 19th century, including the Strausses, Gungl, Lumbye and Waldteufel. It even affected popular song, as attested by George Grossmith's *See me dance the polka* (1886). Along with the waltz it was a staple of military bands and mid-19th-century popular sheet music.

Of all Czech dances the polka is the one that most commonly denotes notions of Czechness, and as such has been incorporated by Czech composers into their works, sometimes as named dances and suites (comparable to the way Chopin transformed Polish folkdances into art music), as designated movements (such as the scherzo equivalents in Smetana's string quartets), or simply as polka-like sections in larger works (such as in the folk festivities depicted in the 'Vltava' movement of Smetana's *Má vlast*). One explanation for this is that the rhythms of this duple-time dance with strong downbeats provides an exact parallel to the Czech language, whose defining characteristic (almost unique among

European languages) is that all words have a first-syllable stress. Although iambic verse was what most Czech poets and librettists attempted to produce in the 19th century, Czech is essentially a trochaic/dactylic language. The easiest verse to write in Czech is trochaic; set artlessly to music it generates a type of polka music. Unlike many of the ‘high-style’ iambic Czech librettos of the time, Sabina’s libretto for Smetana’s *The Bartered Bride* (1866) is mostly in trochees; the result is that polka rhythms lie behind much of the opera’s faster duple-time music and made it sound unconsciously ‘Czech’ to an emerging nationalist population, anxious for artistic endorsement of its national identity. Smetana’s next opera *Dalibor* (1868), written to a much more high-minded libretto with few trochees, was at first rejected for sounding too ‘German’. Smetana’s later operas were either written with trochaic librettos to facilitate polka-type music (*The Two Widows*, 1874) or at least took care to incorporate polka sections (*The Kiss*, 1876; *The Devil’s Wall*, 1882). Few Czech composers after Smetana (though mainly from Bohemia rather Moravia) could avoid the embrace of the polka. Later examples include named polkas for piano such as Suk’s *Ella Polka* (1909), Novák’s ‘Čertovská polka’ (‘Devil’s Polka’, from *Youth*, 1920), Martinů’s *Etudy a polky* (1945) and Dobiáš’s *Tři poetické polky* (1950) and many more polka-type movements or sections in orchestral music, for example in Dvořák’s *Slavonic Dances* (first ser., 1878), *Česká suita* (1879) and in Fibich’s *Vesna* (1881), in Suk’s *Fairy Tale* (1899–1900), or in Ostrčil’s melodrama for voice and piano *Ballad of the Dead Cobbler and the Young Dancer* (1904). Non-Czech examples of polkas can be found in Walton’s *Façade* (1922–9), Shostakovich’s ballet *The Age of Gold* (1931) and Stravinsky’s *Circus Polka* (1942).

The polka continued as a dance or popular-music genre. Jaromír Vejvoda’s *Modřanská polka* (‘Modřany Polka’, 1934) became popular during World War II as *Škoda lásky* (‘A Waste of Love’), in Germany as the *Rosamunde-Polka* and among the allied armies as the *Beer-Barrel Polka* (‘Roll out the Barrel’). Later Czech examples, reflecting prevailing political circumstances, include Dobiáš’s *Polka míru* (‘Peace Polka’) and Kubín’s *Údernická polka* (‘Shock-Workers’ Polka’). In the USA polkas are still performed in areas with a large central-European population, particularly by the Polish community (see [United States of America, §II, 1\(iii\)\(h\)](#)). The Polish urban polka, known as ‘Eastern style’, was popular until the mid-1960s. The Polish rural polka persisted in relative isolation in Chicago until the late 1940s, when it was revitalized by Walter ‘Li’l Wally’ Wallace Jagiello, who combined it with elements of Polish folksong and *krakowiak*. Klemann distinguishes this type of polka, known as ‘honky’, from the more dynamic rock-influenced ‘dyno’ polka.

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GRACIAN ČERNUŠÁK/ANDREW LAMB/JOHN TYRRELL

Pollak, Frank.

See [Pelleg, Frank](#).

Pollak, Rose.

See [Pauly, Rose](#).

Pollarolo, (Giovanni) Antonio

(*b* Brescia, bap. 12 Nov 1676; *d* Venice, 30 May 1746). Italian composer, son of [Carlo Francesco Pollarolo](#). He was a pupil of his father and perhaps of Lotti. When he was 13 years old the family moved from Brescia to Venice. His first employment at S Marco began in 1702 as substitute for his father, who was *vicemaestro di cappella*. In 1723 Antonio assumed this office in his own right. When the *primo maestro*, Antonio Biffi, died in 1733, Pollarolo participated in an inconclusive competition for the vacated position. He served as acting *maestro* for three years until a second competition was won by Lotti, and in 1740 succeeded Lotti as *primo maestro*. Throughout his life Pollarolo lived in the parish of S Simeon Grande in Venice. His first wife died in 1709, leaving three young children; his second wife, whom he married in 1712, bore him four more children.

His first opera was *L'Aristeo*, performed at Venice in 1700, followed by *Griselda* (1701) and *Demetrio e Tolomeo* (1702). A church music performance of his work is recorded as early as 1704 (Selfridge-Field, 258). His next compositions date from 1714 onwards, starting with *Recognitio fratrum*, an oratorio written for the Ospedale degli Incurabili, where his father was *maestro*. In 1716 Antonio was himself elected *maestro di coro* at one of the Venetian conservatories, the so-called Ospedaletto, for which he wrote the Latin oratorios *Sacrum amoris* (1716) and *Sterilis fecunda* (1717). In 1718 he composed the *Oratorio per il SS Natale* for Rome. He contributed music to the opera *Nerone fatto Cesare* (Venice, 1715) and probably for a setting of *Venceslao* (1721). For a decade his operas were produced at Venetian theatres. *Cosröe* was

performed in Rome in 1723 and the serenata *I tre voti* in Vienna in 1724. In 1734 he was re-elected as *maestro di coro* at the Ospedaletto after a one year lapse. He resigned the position in 1743 and was granted a lifelong annual pension.

In the early librettos Antonio Pollarolo is called the 'emulator' of his celebrated father, Carlo Francesco. That he was no longer so described in his second main series of operas, beginning in 1719, possibly signifies that he was then recognized as a composer in his own right. His operatic style can be only partly judged because his datable extant music comes from so short a period (1721–4) and consists chiefly of arias; only the serenata *I tre voti* survives complete. A eulogy of the Empress Elisabeth, the text offered little opportunity for dramatic development, but the music is rich in style, from the festive five-part sinfonia to the terzettos (marked 'coro') and the accompanied and ensemble recitatives. But the most worthwhile music is in the extended da capo arias, which exceed his father's in scope and virtuosity. The A section is tripartite, with an orchestral introduction. The return of A is often abbreviated, even to the point of recapitulating only the introduction. Basso continuo arias have almost entirely given way to orchestrally accompanied ones. The vocal themes are more interesting than his father's because of their lively, syncopated rhythms, and their wide-ranging coloratura is a true vehicle for the virtuoso singers of the period. His aria style approaches the sentimental bel canto of the new generation of composers.

WORKS

Leucippo e Teonoe (tragedia per musica, 5, P.M. Suarez), Venice, S Giovanni Grisostomo, aut. 1719, arias in *D-SWI* and *F-Pc*

Lucio Papirio dittatore (dramma per musica, 3, A. Zeno), Venice, S Giovanni Grisostomo, carn. 1721, 14 arias in *D-Mbs* and *SWI* 4720

Plautilla (dramma per musica, 3, V. Cassani), Venice, S Giovanni Grisostomo, aut. 1721, arias in *Mbs* 1117 and 1139, and *SWI*

Cosröe (dramma per musica, Zeno), Rome, Alibert, carn. 1723, 13 arias in *F-Pc* D12707, 3 arias in *D-MÜs* Sant HS174

I tre voti (serenata, Cassani), Vienna, 28 Aug 1724, score *A-Wn* 17732

Sulpizia fedele (dramma per musica, 3, D. Lalli and G. Boldini), Venice, S Samuele, Ascension 1729, aria in *I-Rc* 2558

Cants.: Dopo lungo, A, bc, *D-Mbs* 67/347; Stanco ormai di cercar, S, bc, *I-Nc* 22.2.16

Motets: Alleluia cigni canori, A, vn, va, bc; Quid quaeritis in terra, A, 3 insts; Silete gentes silete, A, bc, other insts: *D-Bsb* 30260

Arias in *GB-Cfm* 45, *Lbl* Add.14215, *Lcm* 1741, *I-Mc* Arch.Mus.Nosedà 0, 31–15, 31–16, *Rvat*

Lost works include the ops: *L'Aristeo* (G.C. Corradi), Venice, S Cassiano, 1700; *Griselda* (dramma per musica, 3, Zeno), Venice, S Cassiano, 1701; *Demetrio e Tolomeo* (dramma per musica, 3, A. Marchi), Venice, S Angelo, 1702; *Nerone fatto Cesare* (M. Noris), Venice, S Angelo, 1715 (aria only); *Venceslao* [Acts 2 and 3] (dramma per musica, 5, Zeno), Venice, S Giovanni Grisostomo, 1722 [according to F. Caffi, MS *I-Vnm*]; *Turia Lucrezia* (dramma per musica, 3, Lalli), Venice, S Angelo, carn. 1726; *Nerina* (favola pastorale, 3, Lalli), Venice, S Samuele, Ascension 1728; and the orats: *Recognitio fratrum*, Venice, 1714; *Sacrum amoris novendiale in Dei pariture virginis gloriam* (G. Casseti), Venice, 1716; *Sterilis fecunda* (Casseti),

Venice, 1717; Oratorio per il SS Natale, Rome, 1718

Attrib. Pollarolo or 'diversi': *La figlia che canta* (divertimento comico in musica, 3, F. Passarini), Venice, S Fantino, 1719; *L'abbandono di Armida* (trattenimento scenico da cantarsi, 3, G. Boldini), Venice, S Giovanni Grisostomo, 1 March 1729

Attrib. Pollarolo: Introitus and Kyrie, *I-Vievi* CF.B.56; Tito Manlio (op), excerpts in *D-MÜs Sant HS176* (28)

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OLGA TERMINI

Pollarolo, Carlo Francesco

(*b* c1653; *d* Venice, 7 Feb 1723). Italian composer and organist. His works, especially the operas, illustrate the stylistic transition from the late Venetian to the Neapolitan school of opera composers.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

OLGA TERMINI

Pollarolo, Carlo Francesco

1. Life.

He was probably a pupil of his father, Orazio Pollarolo, organist in Brescia at the parish church of SS Nazaro e Celso (c1665–1669) and at the cathedral (1669–c1675). Before 1676, in which year his son Antonio Pollarolo was born, Carlo Francesco was organist at the Congregazione dei Padri della Pace, and he substituted for his father at the cathedral for more than a year before being named his successor on 18 December 1676 (it is not known why Orazio had left the city or where he went). On becoming organist at the cathedral Carlo Francesco relinquished his other post. The records of SS Nazaro e Celso establish his marriage in 1674 and the baptisms of his first two children. The family moved at least twice to different parishes of the city, for the baptisms of the next two children, in 1678 and 1679, are recorded at S Afra, whereas those of four more children between 1682 and 1689 are recorded at S Zeno.

During these years Pollarolo advanced rapidly in his profession. On 12 February 1680 the *maestro di cappella*, Pietro Pelli, resigned his position at Brescia Cathedral, and Pollarolo was elected *capo musico* in his place. On 7 June 1681 he assumed a comparable position in the Accademia degli Erranti, a society devoted to 'letters, arms, and music'; he probably continued in this capacity until 1689. His first opera, *Venere travestita*, had

been performed at the Accademia in 1678. A libretto records the performance in 1680 of his earliest oratorio, *La fenice*, the music of which is lost. From 1685 on his activity as opera and oratorio composer intensified: *I delirii per amore* was given at Brescia, *La Rosinda* in Vienna (both in 1685), *Il demone amante, ovvero Giugurta* opened the 1686 season in Venice, followed the same year by *Il Licurgo, ovvero Il cieco d'acuta vista*. His *Roderico* (1687), *La costanza gelosa negl'amori di Cefalo e Procri* (1688) and *Alarico re de Gotti* (1689) were given at Verona, and a version of *Antonino e Pompeiano* with most of the music by Pollarolo at the Teatro in Brescia in 1689. Thus he was an established composer before his arrival in Venice. He and his family must have left Brescia by the end of 1689, when a new organist (G.B. Quaglia) was elected at the cathedral, but his younger brother Paolo (b 1672) and the latter's son Orazio (d 1765), who composed a few operas, pursued musical careers in Brescia. His daughter Giulia married the organ builder Giacinto Pescetti, a fellow Brescian, in 1697 and the opera composer [Giovanni Battista Pescetti](#) was their son.

On 13 August 1690 Carlo Francesco was elected second organist at S Marco, Venice. Two years later he attained the position of *vicemaestro di cappella*, an unusually quick advancement. From 1691 his operas were performed in the Venetian theatres at the rate of one or more each year. He dominated the most reputable opera house in the city, S Giovanni Grisostomo, from about 1691 to about 1707 and also had works staged at S Angelo, S Cassiano, S Fantino and other theatres in and outside Venice.

The Pollarolo family settled in the parish of S Simeon Grande in Venice, where a further son was born in 1692. Ten years later Carlo Francesco competed for the position of *primo maestro* at the cathedral but lost the election by one vote to Antonio Biffi. His letter of application refers to his seven children. Three months later Pollarolo was 'giubilato', i.e. relieved of his regular duties without loss of status, and his son Antonio took over his duties as *vicemaestro*. But Pollarolo's activity as an opera composer had reached a peak and continued strongly until about 1720. His best works date from the period from 1690 to 1705. His tenure as musical director of the Ospedale degli Incurabili, one of the four famous Venetian conservatories, can be ascertained from librettos and from Coronelli's *Guida de' forestieri*: it dated at least from 1696 to 1718, perhaps even to 1722. The librettos of the Latin oratorios *Tertius crucis triumphus* (1703), *Samson vindicatus* (1706), *Joseph in Aegypto* (1707), *Rex regum* (1716) and *Davidis de Goliath triumphus* (1718) establish his authorship of the music as well as his position at the Incurabili. He wrote music for other institutions and occasions too: in 1697 an oratorio, *Il combattimento degli angioli*, for S Maria della Consolazione (La Fava), and in 1699 an intermezzo, *Il giudizio di Paride*, for the Accademia degli Animosi, whose guiding spirit was Apostolo Zeno. Then in 1716 Pollarolo composed a cantata, *Fede, Valore, Gloria e Fama* (in which Faustina Bordoni sang the part of Faith), for the Austrian ambassador to Venice, and the wedding of the ambassador's son in 1721 was celebrated with Pollarolo's music to *Il pescatore disingannato*. His last stage work was the opera *L'Arminio*, produced in November 1722, when he was already suffering from his final illness, which lasted six months. He was buried in S Maria di Nazareth, known as the church of the Scalzi, located on the bank of the Grand Canal in Venice. Pollarolo was also famous as a performer: in 1710 Don G.

Desiderio counted him, with Francesco Gasparini and Vinaccesi, as one of the 'tre de' primi virtuosi de questa dominante' (Talbot, 74) and Galliard mentioned him among 'the foremost masters for the harpsichord' (Raguenet).

Pollarolo, Carlo Francesco

2. Works.

Pollarolo wrote some 90 operas and 18 oratorios over a period of 44 years (1678–1722). He belongs to the generation of Marc'Antonio Ziani and Perti. His operas were performed throughout Italy and in Vienna, Brunswick and Ansbach, but his popularity did not outlive him. His chief librettists were Corradi, Frigimelica Roberti, Noris, Silvani and Zeno. Of these Noris is known for his deference to the taste of the Venetian public, whereas Frigimelica Roberti and Zeno worked towards the reform of librettos.

Pollarolo's early operatic style, derived from Legrenzi and Pallavicino, reflects his attention to dramatic and textual expression. The recitatives range from an epic style with longer note values to a quasi-secco style with many repeated notes. A more florid melodic line often appears in cadences just before an aria. Even fully-fledged coloratura passages, whether intended as word-painting or not, occur in the recitatives. Pollarolo frequently alternated recitatives with ariosos of varying metre (4/4, 3/4, 3/2). These features contribute to the refreshing flexibility in compositional technique which is in strong contrast to the stereotyped scene structure of the later works of Pollarolo and his contemporaries. The melodic style had not yet congealed into formulae for questions, exclamations or cadences. Short exclamations by a group of people may be set as recitatives. Sometimes a repeated phrase, in recitative or arioso, functions as a refrain either to unify the section or to define a persistent mood; the result is a kind of miniature rondo form.

By *Il Faramondo* in 1698 ariosos had disappeared from Pollarolo's operas. Recitatives are more in the secco style; expression is now concentrated in harmonic shifts, modulations, affective intervals, chromatic bass lines and dissonances between vocal and bass lines. Accompanied recitatives become focal points of expression, and while the early arias are brief, they are already in *ABA* form with variations such as an abbreviated or an expanded reprise. Arias accompanied only by the basso continuo outnumber those with orchestra. The bass may simply give harmonic support or move in patterns totally independent of the vocal theme (e.g. 'Non lagrimate, no' from *Il Roderico*, Act 1 scene xiii).

The expansion and orchestral elaboration of the accompanied aria is one of Pollarolo's chief contributions to Venetian opera. Thematically the arias of the middle period are undistinguished, but formally they expand to da capo arias with a bipartite *A* section. The basic principle of da capo form is constantly varied by some unusual melodic, harmonic or formal trait. In the last works Pollarolo even approaches a tripartite *A* section (e.g. 'O sommo Apollo' from *Astinome*, 1719). Recitative interrupting an aria forms an effective dramatic device (e.g. 'Ha soave e dolce vita' from the undatable oratorio *Jesabelle*). In the 1690s the orchestral arias began to increase in number; in *Ariodante* (1716) they outnumber continuo arias by a ratio of four to one. In his early works the accompaniments usually consist of three-

part strings (unmarked in the scores) in which the two treble parts tend to be widely separated from the bass. During the 1690s a wide variety of instrumental combinations appears, ranging from one to eight parts but most often five. Interesting examples include a solo violin in duet with the voice without bass in 'Usignuoli che cantate' from *Onorio in Roma* (1692), Act 3 scene vi; three-part strings without bass in 'Il viver mio si chiude' from *La forza della virtù* (1693), Act 3 scene ii; cornett and bass in 'Aure vaghe' from *Ottone* (1694), Act 2 scene i; oboe and bass in 'Fede e onor' from *Le pazzie degli amanti* (1701), Act 2 scene iv; two tenor violas, violone and theorbo in 'In quel piè legato' from *Onorio in Roma*, Act 2 scene iv; five-part strings plus two oboes in 'O non ti rivedrò' from *Ottone*, Act 3 scene ix; and the same with timpani in 'All'armi' in *La forza della virtù*, Act 3 scene viii. Pollarolo was one of the first Venetian composers to introduce the oboe into the opera orchestra. In *Onorio in Roma* (Act 3 scene ii) he transfers the concerto grosso principle to the operatic stage: the five-part orchestra on stage alternates with the three-part concertino off stage. Elsewhere the alternation between tutti and concertino serves to reduce the accompanying sound during the singer's phrases. Devices such as offstage singing, offstage obbligatos, and echo effects are frequent in the oratorios as well as in the operas. In Pollarolo's late operas the variety of instrumental combinations and effects gives way to a basic four-part texture; and his instrumental style develops from simple chordal writing to idiomatic string writing of some virtuosity. The *sinfonia* of *Onorio in Roma* features five idiomatic string parts in addition to the simpler figured bass part. Others are scored for four-part strings and wind (oboes, trumpets or trombones), as in *La forza della virtù* and *Ariodante*. The form of the *sinfonia* loosely resembles the Scarlattian type, varied by elements from the French overture.

Ensemble singing is limited to relatively short duets; only in the finales do we find brief vocal trios, quartets or quintets. Choruses appear only in the oratorios *Jesabelle* and *Jefte* (1702); those in the latter score are exceptional in being written in a quasi-polyphonic style over a figured bass.

It is the increasing standardization in Pollarolo's later operas (scenes divided into long passages of *secco* recitative followed by large-scale *da capo* arias) coupled with a virtuoso vocal style that links him with the next generation of Venetian and Neapolitan opera composers.

Pollarolo, Carlo Francesco

WORKS

operas

drammi per musica in three acts, unless otherwise stated

VGG Venice, Teatro S Giovanni Grisostomo

Venere travestita (G. Botalino), Brescia, Accademia degli Erranti, 1678

Il demone amante, ovvero Giugurta (M. Noris), Venice, S Angelo, Dec 1685

I delirii per amore (F. Miliati), Brescia, 20 Jan 1686

Il Licurgo, ovvero Il cieco d'acuta vista (Noris), Venice, S Angelo, Feb 1686

Enea in Italia (G.F. Bussani), Milan, Regio Nuovo, 1686

Il Roderico (Botalino), Verona, 1687, lib *I-MOe* [?identical with *Il Roderico*, Brescia, 1684, and with *L'Anagilde*, ovvero *Il Rodrigo*, Reggio nell'Emilia, April 1685, *MOe*]

La costanza gelosa negl'amori di Cefalo e Procri, Verona, 1688, *D-Mbs*
Antonino e Pompeiano (Bussani), Brescia, Grande, 1689
Alboino in Italia (G.C. Corradi), Venice, SS Giovanni e Paolo, 1691, collab. G.F. Tosi
Il moto delle stelle osservato da Cupido (serenata, 10 scenes), Padua, 1691
La pace fra Tolomeo e Seleuco (A. Morselli, after P. Corneille: *Rodogune*), VGG, Jan 1691
Onorio in Roma (G.M. Giannini, after Corneille: *Stilichon*), VGG, 2 Feb 1692, *D-AN*
Marc' Antonio (Noris), Genoa, Falcone, 19 Sept 1692
Iole, regina di Napoli (Corradi), Venice, SS Giovanni e Paolo, 18 Nov 1692
L'Ibraim sultano (Morselli, after J. Racine: *Bajazet*), VGG, 1692
La forza della virtù (D. David, after Rogatis: *Storia di Spagna*), VGG, week before 3 Jan 1693, *B-Br, CZ-K*; as Creonte tiranno di Tebe, Naples, S Bartolomeo, 1699 [comic scenes by S. De Luca]
Gl'avvenimenti d'Erminia e di Clorinda (Corradi, after T. Tasso: *Gerusalemme liberata*), Venice, SS Giovanni e Paolo, Jan 1693
Amage, regina de' Sarmati (Corradi), Venice, S Angelo, Nov 1693
Ottone (tragedia per musica, 5, G. Frigimelica Roberti), VGG, 14 Jan 1694, *CZ-K, D-Bsb, US-SFsc*
La schiavitù fortunata (F.M. Gualazzi), Venice, S Angelo, 15 Nov 1694
Irene (tragedia per musica, 5, Frigimelica Roberti), VGG, 26 Dec 1694, *CZ-K*; rev. Pollarolo and D. Scarlatti, Naples, 1704, arias *I-Nc*
Alfonso primo (Noris, after Rogatis), Venice, S Salvador, 1694, frag. *D-Hs, US-SFsc*
La Santa Genuinda, overo L'innocenza difesa dall'inganno [Act 3] (dramma sacro per musica, 3, ? P. Ottoboni, after Molano: *Santi di Fiandra*), Rome, Palazzo Doria Pamphili, 1694, *D-Mbs, F-Pc, GB-Lbl* [Act 1 by G.L. Lulier, Act 2 by A. Scarlatti]
Il pastore d'Anfriso (tragedia pastorale, 5, Frigimelica Roberti, after Virgil: *Georgics*), VGG, 22 Jan 1695, *CZ-K*
La Falsirena (R. Cialli), Ferrara, 30 Jan 1695, ? Brescia, 1696
La Rosimonda (tragedia per musica, 5, Frigimelica Roberti), VGG, aut. 1695, *CZ-K*
Ercole in cielo (tragedia per musica, 4, Frigimelica Roberti), VGG, carn. 1696
Almansore in Alimena (Giannini), Reggio nell'Emilia, 3 May 1696, 6 arias *I-Bc*
Gli inganni felici (A. Zeno, after Herodotus), Venice, S Angelo, 25 Nov 1696, *GB-Lbl* (fac. IOB, xvi, 1977), arias *I-Rvat*
Amor e dovere (David), VGG, 26 Dec 1696
Tito Manlio (Noris), Florence, Pratolino (Villa Medici), 1696, ? VGG, Jan 1697, *D-SWI*, 58 arias *I-Nc*
I reggi equivoci (Noris), Venice, S Angelo, Jan 1697
La forza d'amore (L. Burlini), Venice, SS Giovanni e Paolo, Jan 1697
L'Oreste in Sparta (P. Luchesi), Reggio nell'Emilia, 29 April 1697
Circe abbandonata da Ulisse (A. Aureli), Venice, SS Giovanni e Paolo, 12 Nov 1697
La clemenza d'Augusto [Act 2] (C.S. Capece), Rome, 26 Dec 1697, *E-Mn*, aria *GB-Lbl* [Act 1 by S. De Luca, Act 3 by G. Bononcini]
Marzio Coriolano (Noris), VGG, 18 Jan 1698
L'enigma disciolto (favola pastorale, 3, G. Neri), Reggio nell'Emilia, Comunità, 27 April 1698; as Gli amici rivali, ? Venice, 1705, Verona, 26 Oct 1710
L'Ulisse sconosciuto (?C. Frigieri), Reggio nell'Emilia, 2 May 1698
Il Faramondo (Zeno, after Calprenede), VGG, 27 Dec 1698, *A-Wn*
Il repudio d'Ottavia (Noris), VGG, week before 14 Feb 1699, 10 arias *I-Bsp*
L'oracolo in sogno [Act 3] (F. Silvani), Mantua, 6 June 1699; rev., Venice, S Angelo, 11 Jan 1700 [Act 1 by A. Caldara, Act 2 by A. Quintavalle]

Lucio Vero (Zeno, after Capitolino, Ruffo, Vittore and others), VGG, 26 Dec 1699
Il giudizio di Paride (int), Venice, Palazzo Grimani, Accademia degli Animosi, 1699
Il colore fa' la regina (Noris), VGG, 30 Jan 1700, CZ-K
Il delirio comune per l'incostanza dei genii (Noris), VGG, 12 Dec 1700
L'inganno di Chirone (melodramma, 3, P. d'Averara), Milan, Regio Ducal, 1700
Le pazzie degli amanti (dramma in musica, 3, F. Passarini), ? Vienna, Hof, Feb 1701, A-Wn; Rovigo, Manfredini, aut. 1711
Catone Uticenze (Noris), VGG, 1701
L'odio e l'amore (Noris), VGG, 27 Dec 1702
Ascanio (d'Averara), Milan, Regio Nuovo, 1702
Venceslao (5, Zeno, after Rotrou and Corneille), VGG, Feb 1703
La fortuna per dote (tragicommedia, 5, Frigimelica Roberti), VGG, 30 Nov 1704
L'eroico amore (tragicommedia, 3, M.A. Gasparini), Bergamo, 1704; as L'Alcibiade, ovvero La violenza d'amore, Milan, 1709 and Dolo, 1711, ? collab. F. Gasparini and F. Ballaroti; as L'amante impazzito, Venice, 1714
Il giorno di notte (Noris), VGG, 1704
Il Dafni (tragedia satirica in musica, 5, Frigimelica Roberti), VGG, 30 Jan 1705
La fede ne' tradimenti (G. Gigli), Venice, S Fantino, 30 Oct 1705
Filippo, re della Grecia (5, P.G. Barziza, after Livius), VGG, week before 16 Jan 1706
Flavio Bertarido, re dei Langobardi (S. Ghisi), VGG, 1706
La fede riconosciuta (Pasquaglio), Vicenza, 1707
La vendetta d'amore (pastorale per musica, 3), Rovigo, Manfredini, 1707, GB-Lam
L'Ergisto (dramma pastorale, 3, Passarini), Rovigo, Campanella, Oct 1708
Igene, regina di Sparta (A. Aureli), 1708
Il falso Tiberino (P. Pariati ?and Zeno, after P. Quinault), Venice, S Cassiano, between 12 and 19 Jan 1709
La ninfa riconosciuta (melodramma pastorale, 3, Silvani), Vicenza, Garzeria Fiera, 1709
Il Costantino pio (dramma posto in musica, 3, Ottoboni), Rome, Palazzo della Cancelleria, 20 Jan 1710
Amor per gelosia (favola pastorale, 3), Rome, 1710
Engelberta, o La forza dell'innocenza, Brescia, Accademia, carn. 1711
La Costanza in trionfo, Brescia, Accademia, carn. 1711
Publio Cornelio Scipione (dramma per musica, 5, A. Piovene, after Livy and Plutarch), VGG, week before 16 Jan 1712
Peribea in Salamina (after Plutarch), Vicenza, Grazie, May 1712, I-Mc
L'infedeltà punita (Silvani), VGG, 15 Nov 1712, collab. A. Lotti
Spurio postumio (Piovene), VGG, 26 Dec 1712
Eraclio [Act 3] (P.A. Bernardoni), Rome, Palazzo della Cancelleria, 1712 [Act 2 by F. Gasparini]
Giulio Cesare nell'Egitto (A. Ottoboni, after Bussani), Rome, 1713, US-Wc
Semiramide (Silvani), VGG, 6 Jan 1714, 9 arias D-Dlb
Marsia deluso (favola pastorale, 5, Piovene), Venice, SS Giovanni e Paolo, carn. 1714, 5 arias Dlb
Il trionfo della costanza, Vicenza, Grazie, May 1714
Tetide in Sciro (Capece), Vicenza, Grazie, May 1715
Il germanico (Barziza), VGG, 24 Jan 1716
Ariodante (A. Salvi), VGG, 14 Nov 1716, Bsb (facs. DMV, xiii, 1985), US-Wc (copy of lost D-Dlb score) [? rev. of G.A. Perti: Ginevra, principessa di Scozia, Florence, Pratolino (Villa Medici), 1708]
L'innocenza riconosciuta (T. Malipiero), Venice, S Angelo, aut. 1717

Farnace (D. Lalli), Venice, S Cassiano, aut. 1718

Amore in gara col fasto (dramma per musica, Silvani), Rovigo, Manfredini, 1718

Astinome (?G. Lerner), Rome, Capranica, carn. 1719, 10 arias *F-Pn*

Il pescatore disingannato (epitalamio musicale), Venice, Sept 1721

L'Arminio (Salvi), Venice, S Angelo, 14 Nov 1722; aria in Flavio Anicio Olibrio (pasticcio), *D-ROu*, ed. in Strohm, ii, 273

Other operatic: Cinna [Act 2], *E-Mn*; Pastorale à tre voci, *Mp*; Il litigio amoroso (serenata à tre voci con istromenti), *US-BE*; unknown op, *D-Bsb*, ed. in Strohm, ii, 200

Doubtful: Venere travestita (A. Scappi), Rovigo and Murano, 1691; Alfonso, il sesto re di Castiglia, Naples, 1694 [cast as for Alfonso primo, 1694]; Il re infante (Noris), Bologna, 1694 [possibly by Pollarolo with addns by Pertì]; Gl'amori di Paride ed Ennone in Ida, ?1697; De la virtude ha la bellezza onore (?Pariati), Venice, 1704 [possibly by Pollarolo]; La pace fra Pompeiano e Cesarini (Aureli), Venice, 1708; Berenice e Lucilla, o L'amar per virtù, *D-W* [? Pollarolo or D. Freschi; cast as for Lucio Vero, 1700, recits. in Ger.]; La Proserpine, *GB-Lbl*, attrib. Pollarolo on f.136 [pencil note]

oratorios

La Rosinda (?G. Faustini), Vienna, 1685, *A-Wn* Cod.18103

Jeftè (Frigimelica Roberti), Venice, 1702, *Wn* Cod.16581

Jesabelle, *B-Bc* 1096

Sansone, 1706, *GB-Mp* F530 Ps41

Saule indemoniato, *Mp* F530 Ps44

Lost oratorios include:

La fenice, Brescia, 1680; Il combattimento degli angioli (Frigimelica Roberti), Venice, Fava, 1697; La clemenza di Salomone (Frigimelica Roberti), Venice, 1702; S Orsola, Venice, Incurabili, Venice, 1702; Le gare dell'India e di Roma, Brescia, 1703; Tertius crucis triumphus, Venice, Incurabili, 1703; Conversio glorioso in vita Divinae Ursulae, Venice, Incurabili, 1704; La vittoria dell'amor divino, Venice, Incurabili, 1704; Samson vindicatus, Venice, 1706; Joseph in Aegyptio, Venice, Incurabili, 1707; Il convito di Baldassar (P.A. Ginori), Rome, Palazzo della Cancelleria, 1708; Rex regum in veneti regia a regibus adoratus (G. Cassetti), Venice, Incurabili, 1716; Davidis de Goliath triumphus, Venice, 1718

other works

19 solo cants. with bc or orch acc., *D-Bsb* 30260 and 30136, *CH-Zz*, *F-Pn* D.14440, *GB-Lbl* Add.31518, Add.34057, *I-REm* 31, *Pca* D.5, Recueil de motets choisis de différents auteurs (Paris, 1712)

67 arias and 5 duets with bc or orch acc., *D-Bsb* 30260 and 30136, *Kl* 4.Mus.14, XII, *MÜs* Sant HS174, *SHsk*, *CH-Zz*, *F-Pn* Rés.1800, *GB-Lbl* Eg.2961, *I-Pca* D.7, *Rvat* Barb.lat.4134 and 4143, Chigiani Q.20 and Q VIII 206, *Vgc*

Fugue in d, org, *US-SFsc*, *I-Vnm*; ed. AMI, iii (1897/R)

7 motets or sacred cant., *D-Bsb* 17593, *Dlb* A285, *F-Pn* L.15302, *I-Ac* 303/3-5

Quae radia, Christmas motet, S, str, bc, *D-F* MS Ff Mus.450

Ky and Gl, 6vv, orch, *Bsb* 17740

Mag, 8vv, orch, *Bsb* 17741

Fede, valore, gloria e fama, cant., Venice, 1716, lost

Arias, Venetian songs, motets, capriccio and fugue, *D-Dlb*, destroyed during World War II

doubtful works

Mass, 5vv, *I-Vnm* Cl.Iv-1507 (11469), a recent copy marked 'Provenienza: Acquista Canal, 1928', authorship doubtful

Triumphus fidei, Venice, 1712; composer ? A. Lotti or Pollarolo, music lost

Il miracolo di Sant'Antonio di Padova, orat, *I-MOe* F.1546, attrib. 'Sig.Pol.'

6 arias, *I-Rc* 2470, attrib. 'Sig' Pollaroli'; 3 arias, *US-IDt*, attrib. 'Sig' Pollaroli'; 3 arias, *SL Saml. Engelhart* 548, 582; 7 arias, *I-BGc* 227.8.A

Pollarolo, Carlo Francesco

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- H.C. Wolff:** *Die venezianische Oper in der zweiten Hälfte des 17. Jahrhunderts* (Berlin, 1937/R)
- O. Termini:** *Carlo Francesco Pollarolo: his Life, Time, and Music with Emphasis on the Operas* (diss., U. of Southern California, 1970)
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Pollarolo [Polaroli], Orazio

(*b* c1695; *d* Brescia, 1765). Italian composer and organist. He was named after his grandfather, who composed a collection of dances (*Suonate da camera a tre*, op.1). He succeeded his father, Paolo Pollarolo, as organist

and *maestro di cappella* of S Francesco in Brescia, holding the post from 1724 to 1752. From 1742 to 1762 he served as *maestro di musica* at the Casa di Dio there. His *Cantate musicali*, written for the inauguration of the new *podestà* M.A. Cavalli, refers to him as *maestro di cappella* of the Accademia degli Erranti. The *Messe concertate* of 1740, preserved at Brescia Cathedral, are marked op.2. He also provided music for the Convertite della Carità, at least during the period 1750–52, and he served as organist of the Congregazione della Pace. Two operatic works by him are known: *Orlando furioso* (Mantua, 1725) and *Il Venceslao* (Mantua, 1728 and Brescia, 1729). If a Pollarolo was the teacher of the young Ferdinando Bertoni, it must have been this Orazio.

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OLGA TERMINI

Pollarolo [Polaroli], Paolo

(*b* Brescia, 25 Jan 1672; *d* Brescia, c1729). Italian composer and organist. He was probably a pupil of either his father Orazio or his older brother, Carlo Francesco. He served as organist of S Maria della Pace, Brescia, from 1701 to about 1728 and he was elected *capo musico* of the Accademia degli Erranti there in 1706. He was also *maestro di musica* at the Casa di Dio, and *maestro* and organist of S Francesco, at least from 1722 to 1728. Family records are extant from the later part of his life in the parish of SS Nazaro e Celso, Brescia, where his wife died in 1748. The date of his death is not known precisely, but in 1729 his son Orazio succeeded him at S Francesco.

Pollarolo had a modest career as a composer, beginning with a contribution to the oratorio *Sara in Egitto* (Florence, 1708). His *Maria Stuarda* (1716) and *Argomento e scenario del brittanico* (1717) were performed at the Collegio dei Nobili di S Antonio Viennese, Brescia, where he was also *maestro di cappella*. According to Barezzi (1981), he also wrote the oratorio *I trionfi della carità* (1710), the pastorale *La fede e l'amore in armi* and perhaps also *La fede e l'amore in pace* (1719).

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- O. Termini:** 'Organists and Chapel Masters at the Cathedral of Brescia (1608–1779)', *NA*, new ser., iii (1985), 73–90
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Pollastri, Augusto

(*b* Bologna, 9 May 1877; *d* Bologna, 9 Nov 1927). Italian violin maker. He was a pupil of Raffaele Fiorini in Bologna and set up independently there around the turn of the century. His violins are based on the Stradivari pattern but were sufficiently individual to earn the dubbing 'modello Pollastri'. The curves, archings, edges and scrolls are all gracefully rounded. The varnish is generally a red-brown, sometimes not very transparent, but always attractive, even when the colour is more red-purple. At the end of the 20th century Pollastri's instruments had begun to mature in tone; this, combined with their great beauty and delicacy, and their rarity – he apparently made only 64 instruments – has made them much in demand and capable of commanding high prices. There are many copies of Pollastri's instruments and even some fakes.

Augusto's brother Gaetano Pollastri (*b* Bologna, 24 Nov 1886; *d* San Lázaro di Savena, nr Bologna, 5 Oct 1960) studied with him and became his assistant. After 1927 Gaetano worked independently in a style similar to his brother's. In the 1930s and 40s the individual features of his style became more prominent and he used a red varnish, without the purple tinge of his brother's. Both makers branded their instruments with their logo, face to face cockerels, near the end button and above the label in the interior. Gaetano was a more prolific maker, and his instruments, although always a bit less attractive than his brother's, are appreciated for their fine tone.

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C.F. Pollastri: 'Uno Stradivari Bolognese, Augusto Pollastri', *Alla Ribalta* (30 May 1977)

C.F. Pollastri: 'I Pollastri, liutai in Bologna', *Arte liutaria*, no.13 (April 1989), 8–18

C. Magrini: *Augusto e Gaetano Pollastri: liutai in Bologna 1877–1960* (Cremona, 1990)

JAAK LIIVOJA-LORIUS, ROBERTO REGAZZI

Polledro, Giovanni Battista

(*b* Piovà, Casale Monferrato, nr Turin, 10 June 1781; *d* Piovà, 15 Aug 1853). Italian violinist and composer. He studied in Asti, then, about 1796, was heard in Turin by Pugnani, who became his teacher for six months. This led to his appointment as a violinist of the royal orchestra at Turin, of which Pugnani was the leader. When the orchestra was dissolved, soon after the French forced the king to abdicate in 1798, Polledro gave concerts in northern Italy and in 1804 became leader of the theatre orchestra and a church musician in Bergamo. Soon after, he went to Moscow and spent about five years in the employ of Prince Tatishchev, who maintained his own serf orchestra. In 1811 he resumed his travels and was acclaimed in Germany as the best violinist since Viotti. In 1812 he performed with

Beethoven in Karlsbad. In 1814 he became leader of the Dresden court orchestra, with a salary equal to that of Weber, the conductor. From 1824 to 1844 he was active in Turin as court *maestro di cappella*.

Polledro's playing was praised for its technical facility, especially in double stops and jumps across the fingerboard. His compositions were considered of only moderate interest even by his contemporaries; but they are elegant and exemplify the technical advances leading from Pugnani to Paganini. He wrote mainly for the violin, and also some church music, both vocal and instrumental.

WORKS

instrumental

7 vn concs.: e, op.6, *GB-LbI** (Leipzig, c1812), g, op.7, *LbI** (Leipzig, c1812), d, op.10 (Leipzig, c1812); 4 in *I-Tco*

Variations, vn, orch: 'Nel cor più non mi sento' [Paisiello], op.3 (Leipzig, c1812); C, op.5 (Leipzig, c1812); d, op.8 (Leipzig, c1812); *Variazioni sopra l'aria russa*, *Tco*

Other orch: *Sinfonia pastorale*, C, *Tco** (Milan, c1840); 4 syms.: D, ed. in Longyear (1982); D, ed. in Longyear (1982); E \square ; *Tco**; E in *Tco**

Chbr: 3 trios, 2 vn, vc: G, op.2 (Leipzig, c1812); d, op.4 (Leipzig, c1812); A, op.9 (Leipzig, c1812); *Duets*, 2 vn, op.11 (Vienna, 1812)

Vn studies: *Exercices amusants* (Leipzig, 1817); 6 études (n.d.; new edn, Leipzig, c1875)

vocal

Mass, 4vv, orch/org (Milan, 1835)

Miserere, 4vv, orch/org (Milan, n.d.)

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*Fétis*B

DEUMM (G. Giachin)

*Schilling*E ('Polledro, Giacomo Battista')

*Schmid*D

AMZ, xiv (1812), 280, 721–3; xv (1813), 499–502; xix (1817), 30

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BORIS SCHWARZ/EMANUELE SENICI

Pollet.

French family of musicians and at least one music publisher. They were active in the 18th and 19th centuries.

(1) Charles-François-Alexandre-Victor Pollet [l'aîné]

(2) (Jean-)Benoît(-Joseph) Pollet [le jeune]

(3) Joseph Pollet

(4) Charles Pollet

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*Choron-Fayolle*D

*Fétis*B

MGG1 (F. Vernillat)

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HERVÉ AUDÉON

Pollet

(1) Charles-François-Alexandre-Victor Pollet [l'aîné]

(*b* Béthune, 19 Oct 1742; *d* Evreux, 16 July 1824). Cittern player, violinist, harpist and composer. He was the son of Alexandre-Auguste Pollet, an artist in Béthune, and was living in Lille around 1771. He then came to Paris, where he made his name as a musician. According to Choron and Fayolle he left the city for Evreux towards 1793, and seems to have lived there until his death. His published works, for cittern, include several *Recueils d'ariettes* (1771–5), 6 *sonates*, op.4 (1775) a *Méthode*, op.5 (1775) and a *Journal d'airs*, opp.9–12 (1778).

Pollet

(2) (Jean-)Benoît(-Joseph) Pollet [le jeune]

(*b* Béthune, c1755; *d* Paris, 16 April 1823). Composer, music publisher, player and teacher of the cittern and the harp, brother of (1) Charles-François-Alexandre-Victor Pollet, with whom he studied music. He arrived in Paris towards 1775, and contributed to the development of the cittern (he is credited with determining the tuning of the second course of five strings used on citterns in A: $d^{\square}d-c-b-a$). According to Choron and Fayolle, he gave up the cittern for the harp on the advice of Jean-Baptiste Krumpholtz. From 1799, now a famous teacher, he organized monthly concerts of harp, piano music and singing for his pupils. He set up as a dealer in sheet music, harps and pianos in 1800. On his death his widow Elisabeth-Joséphine Varlet (*b* c1777) took over the shop before selling the business to Hanry, who features as her successor from June 1825 onwards. His published pieces include 25 romances, numerous chamber works and a 'scène comique', *Trio de mirlitons* (1803).

Pollet

(3) Joseph Pollet

(*b* Paris, 30 April 1806; *d* Paris, Nov 1883). Choirmaster and organist and, according to Fétis, the grandson of (2) Benoît Pollet. His parents were apparently the guitarist L.M. Pollet (*b* c1782) and the harpist Marie-Nicole Simonin (1787–1864). However, the registration of the birth of a certain Alexandre-Charles-Marie Pollet (1 June 1805, Archives de la Seine) indicates that M.-N. Simonin was the wife of Agathon-Joseph-Victor Pollet.

Admitted to Notre Dame as a choirboy on 4 October 1814, Joseph entered the Conservatoire in 1824, and studied harmony with Dourlen, organ with Benoist, and counterpoint and fugue (winning first prize in 1830) with Fétis. He was choirmaster and taught piano to the children of the Notre Dame choir from 1830 to 1873, and was also organist at the church of St Jacques-du-haut-Pas before being appointed organist at Notre Dame where he remained from 1834 to 1841. Several of his masses were performed at Notre Dame, particularly in 1823–4, and according to Fétis he also published sacred music.

[Pollet](#)

(4) Charles Pollet

(*b* ?Paris, before 1830; *d* ?Paris, after 1886). Organist, active in Paris and, according to Fétis, the son of (3) Joseph Pollet. He was a harpist at the Théâtre Italien towards the end of the 1820s, and seems to have lived or worked at Vaugirard, on the edge of the city. His published compositions include a large number of pieces for piano and several sacred works. Two further members of the family were active in Paris at the beginning of the 20th century: Charles M. Pollet published a romance ('Obscurité', 1908) and Marcel Pollet published numerous piano pieces and songs and romances with piano or orchestral accompaniment (including '3 Chansons de Bilitis', 1909).

Pollet, Françoise

(*b* Boulogne-Billancourt, nr Paris, 10 Sept 1949). French soprano. She studied the violin and later singing at the Versailles Conservatoire and in Munich. A three-year engagement at Lübeck (1983–6, début role the Marschallin) gained her experience in Mozart, Verdi, Wagner and Strauss. Since then she has sung widely in France and abroad, and became the first French soprano since Crespin to gain an international reputation. Her forays into the French repertory include Valentine (*Les Huguenots*), both Cassandra and Dido in *Les Troyens*, Catherine of Aragon (Saint-Saëns's *Henry VIII*) and Dukas' Ariane (in the 1991 Ruth Berghaus production at the Théâtre du Châtelet, Paris). Pollet's soft-grained, lustrous instrument is not always heard to advantage in the dramatic soprano repertory that she sometimes essays, but rather in gentler styles and moods, in which her voice attains a rare beauty of tone and style. She is a distinguished singer of lieder and *mélodies* and a lambent interpreter of the orchestral version of Messiaen's *Poèmes pour Mi*. Her recordings include *Les Troyens* (Dido) and *La damnation de Faust* (both under Dutoit), *Les Huguenots*, Brahms songs and a highly praised disc of French arias.

MAX LOPPERT

Pollier, Mathias.

See [Pottier, Matthias](#).

Pollini, Francesco [Franc, Franz] [Barone Pulini]

(*b* Ljubljana, 26 March 1762; *d* Milan, 17 Sept 1846). Italian composer, pianist and teacher. Although he was born in Ljubljana, his family was of Venetian origin and was raised to the Austrian nobility in 1778. Legal documents describe him as a chemist by profession as he made and distributed a well-known antisyphilitic infusion, the recipe for which he inherited from his father, with which he cured Paganini in Milan in 1824. From the spring of 1783 he lived in Vienna. He became acquainted with Mozart, who dedicated two pieces to him (as Baron Pulini), the *Scena* and *rondò* K490 and the A major duet K489, which was composed for the private performance of *Idomeneo* given in Vienna on 13 March 1786, when Pollini sang the role of Idamante. He was also in contact with Antonio Salieri, who in 1784, when Pollini travelled to Paris, introduced him (probably with a letter) to Baron Du Roullet (*A-Wn*, Handschriftensammlung 8-34-1). About 1790 he settled in Milan, where he studied with Zingarelli, and in 1798 he married the 23-year-old Marianna Gasparini, an amateur harpist. That same year his opera *La casetta nel bosco* was performed at the Teatro della Cannobiana. In 1801 his cantata *Il trionfo della pace* was given at La Scala in honour of the Peace of Amiens. For the ceremony of Napoleon's coronation in Milan Cathedral (26 May 1805) two of his compositions for large orchestra and chorus were performed, *Vivat, vivat* and *Te ergo quaesumus*.

Pollini gave private piano lessons and is not known to have taught at the Milan Conservatory. However, when the conservatory was founded he was made an Honorary Member, a title of some prestige. He was asked to write a piano method, which was published by Ricordi in 1812 under the title *Metodo pel clavicembalo*. This was the first Italian piano method and it remained in use for many years, achieving wide circulation. It stands out from other treatises of the period (by Clementi, Adam, Dussek and Pleyel) for the particular attention Pollini pays to the relationship between technique and sound-quality. That he was highly thought of as a composer and teacher is indicated by the entries he received in contemporary encyclopedias, and the many positive reviews of his work. As an active organizer of private instrumental academies he constituted a point of reference for many musicians of his day. Through Zingarelli he became a close friend of Bellini, when the composer moved to Milan, and Bellini dedicated *La sonnambula* to him. More than 60 of his works were published by various European publishing houses, including Ricordi. His work-list, however, has previously been muddled with that of a composer of the same name born in Mendrisio in Switzerland in 1832, who studied at the Milan Conservatory and later conducted at La Scala.

In his compositions Pollini explores the dramatic and romantic possibilities of the piano, while maintaining a solidly constructed musical discourse. His piano writing calls for a complete mastery of touch, since the melody is normally combined with two accompanying parts, a texture made more apparent from 1820 by the use of three staves, isolating the melodic line.

WORKS

(selective list)

all MSS in I-Mc

sacred

Stabat mater (Milan, 1821); Via crucis, 1800; La passione di Christo, 1816; Ahi come siede adolorata; Delle sventure nostre sovvengati o Signor; De Vergin rimira (cant.); Dicean allegre madri; Kyrie; Quando Gesù con l'ultimo lamento; Requiem; TeD

stage

La casetta nel bosco (op, 3), Milan, Cannobiana, 25 Feb 1798

Il genio insubre (azione teatrale, 2), 1799

Le convenienze teatrali (op), inc.

Ines de Castro (op), inc.

Il ripudio fortunato (farsa), inc.

other vocal

Cants.: Il trionfo della pace (A. Fugazza), Milan, La Scala, 30 April 1801, lost; L'amor timido (P. Metastasio); Dove fuggi o bella Irene; Flora gentil; Ombra gradita e muta

Arias (some with recits): Allor che hai fame (Freguglio); Chi mai chi può resistere; Deh cedi o amato bene; Ecco, silvani e ninfe (Freguglio); L'ira del ciel credei; Vedrai mia cara Lilla

Choral: In festa e in giubilo, 15 Jan 1803; Te ergo quaesumus, 26 May 1805, lost; Vivat, vivat, 26 May 1805, lost; Di zampogne al suon festoso (pastorale), 16 Dec 1812; Ladre aquerer ti sies trompà (canzone nazionale nizzarda); Perché mai nel sen

Other works with inst acc.: Ode III di Anacreonte, op.39 (Milan, 1817); Dunque lasciar dovrò, sonnet; Lasciate almen che adesso, quintet; Mille volte o mio tesoro, recit and duet (P. Metastasio: *La danza*)

Songs (1v, pf unless otherwise stated): Tre canzonette (Zürich, c1806); Arietta (Vienna, after 1812); Canzonette (Vienna, 1817); Sai qual'è l'amena sponda, romance (after J.W. von Goethe) (Milan, c1818); Canto di Selma d'Ossian, op.48 (Milan, 1822); Più la contemplo, sonnet (V. Monti) (Milan, 1823); I primi fior son questi (Milan, n.d.); Lascia che questo labbro, 1v, gui (Milan, n.d.); 6 canzonette, ou 6 airs italiens, 1v, pf/hp (Paris, n.d.); Amicizia finita, 1803; Dolce Imeneo che i giovanili amori (C. Orombelli); Dove fuggi infelice (cant.); La morte: apriti al mio pensiero spaventosa lugubre scena (cant.); Lo chiedo al ciel, sonnet (G.M. Crescimbeni); Mentr'io dormia sotto quell'elce ombrosa, sonnet (B. Menzini); Qual madre i figli con pietoso affetto, sonnet (V. da Filicaia); Soffri mio caro Alcino

instrumental

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ELENA BIGGI PARODI

Pollini, Maurizio

(b Milan, 5 Jan 1942). Italian pianist. His virtuoso agility and his taste for adventurous repertory developed early, during his studies with Carlo Lonati and Carlo Vidusso. As a student he won second prize in the 1957 Geneva International Competition, and his graduation from the Milan Conservatory in 1959 was followed by victory in the Ettore Pozzoli Competition that year and in the 1960 Warsaw Chopin Competition. At this time his recording of Chopin's First Concerto for EMI demonstrated a fusion of poetry and precision which remains unrivalled. By now he was already gaining the reputation of a problematic perfectionist, and after mixed receptions for his concert performances he withdrew from the international scene to consolidate his technique and repertory. On his return in 1968 he made a sensational impact. He signed a contract with Deutsche Grammophon and over the next decade made a succession of classic recordings, among them Beethoven's last five sonatas and Fourth Concerto, Chopin's Etudes, Schoenberg's complete solo works, Schumann's Fantasy, Bartók's Second Concerto, Prokofiev's Seventh Sonata, Boulez's Second Sonata, and Stravinsky's Three Movements from *Petrushka*.

All these interpretations are marked by a combination of clarity, power and intellectual lucidity, which suggests the model of Michelangeli, with whom Pollini studied for a few months. In fact he has drawn equal inspiration from pianists of the previous generation, including Backhaus, Edwin Fischer, Haskil, Cortot and Gieseking, and from conductors as diverse as Karajan, Toscanini and, especially, Mitropoulos.

His friendship with Claudio Abbado began in their student days when they started to explore the music of the Second Viennese School and the serialists of the 1950s and when their shared left-wing political idealism led them to search for new ways of bringing contemporary music to audiences of workers. Pollini's commitment to the cause of Boulez and Stockhausen has not wavered and is unparalleled among pianists of his stature. For a short period in the early 1980s he turned to conducting, directing Rossini's *La donna del lago* at the Pesaro Festival and Mozart concertos from the keyboard. In 1995 he devised and presented a cycle of concerts at the Salzburg Festival.

His legendary reticence in interviews eased somewhat in the late 1980s, but at the same time the nervous intensity of his playing began to show negative effects in an increasing rigidity of phrasing and tendency to clip rhythms. At its best his playing retains a hypnotic intensity, technical finesse and a rare ability to convey the cumulative power of long musical paragraphs.

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DAVID FANNING

Pollitzer, Adolf [Adolphe]

(*b* Budapest, 23 July 1832; *d* London, 14 Nov 1900). Hungarian violinist and teacher. The youngest of a family of 19, Pollitzer studied the violin under Böhm and composition under Preyer in Vienna, and later the violin under Alard in Paris. He played before the emperor as a child and at 13 won the friendship of Mendelssohn, in whose presence he played the E minor Violin Concerto. Settled in London by 1851, Pollitzer led at the Royal Italian Opera under Costa for many years, and also led the New Philharmonic and Royal Choral societies. In 1861 he was appointed professor of violin at the London Academy of Music, of which he became principal in 1890. His numerous pupils included Elgar, whose talent he recognized and to whom he gave much encouragement. In 1920, Elgar referred to Pollitzer as 'one of the very best teachers and players we ever had'. He produced Ten Violin Caprices and many editions of violin works by Alard, De Bériot, Vieuxtemps etc.

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KEITH HORNER

Pollius, Daniel.

See [Bollius, Daniel](#).

Polmier, John.

See [Plummer, John](#).

Polo.

Type of *cante flamenco*. See [Flamenco](#), §2 and Table 1.

Pololáník, Zdeněk

(b Brno, 25 Oct 1935). Czech composer. He studied the organ with Josef Černocký at the Brno Conservatory (1952–7) and composition with Petrželka and Schaefer at the Janáček Academy of Musical Arts (1957–61). He associated himself with avant-garde ideas in the early 1960s, though his spontaneous inventiveness has not been subordinated to any particular new technique. Even his 12-note serial compositions, those from the Second Symphony (1962) to the ballet *Mechanismus* (1964), are by no means strict. Indeed, he inclines towards modality of the type which lies behind Moravian folksong. His music also shows an expressive feeling for rhythm and tone-colour, the latter being particularly evident in his collage and electronic pieces. Nor has he eschewed elements of pop music, which appear in the *Rytmická mše* ('Rhythmic Mass') and the musical *Mladá garda* ('The Young Guard'), for the principle of combination is the decisive factor in his work. Sacred music forms an important part of his output, much of it written for liturgical use. His music for film, stage, radio and television is extensive.

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(selective list)

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OLDŘICH PUKL/KAREL STEINMETZ

Polonaise

(Fr.).

A Polish dance. Often of stately, processional character, it was much developed outside Poland in the 18th century. It came to be characterized by the rhythm shown in [ex.1](#) but its origins lie in sung Polish folk dances of simple rhythmic-melodic structure. These dances, in triple metre and built from short phrases without upbeats, were performed at weddings and other festivals with regional variations of character, tempo and function. The folk *polonez* was adopted by the 17th-century Polish nobility, who transformed it into a more sophisticated dance, suitable for their refined, cultured courts. There are polonaises of transitional character, popular with the minor aristocracy, which retain elements of rural simplicity, but the court polonaise, when sung, employed more sophisticated texts. It became yet more elaborate as it developed into an instrumental piece for dancing at grand society occasions. Through its processional nature the dance assumed martial overtones and its status in Poland promoted its dissemination across Europe. At the end of the 17th century the *polonez* was becoming popular in the courts of many countries and by the middle of the 18th century it had firmly acquired the French title 'polonaise' even in Polish sources.

Jan z Lublina's tablature (1537–48) contains many dances with Polish titles. 'Polnischer Tanz', 'chorea polonica' and 'polacca' are terms that are used in several 16th-century sources, the earliest known being a Polish dance in a Nuremberg lute tablature of 1544 (later examples can be found

in Ammerbach's organ tablature book of 1583, the Loeffelholz manuscript of 1585 and Nörmiger's *Tablulaturbuch* of 1598). None of the pieces with these titles, however, resemble the later polonaise. The carol 'Wzłobie leży' ('Lying in a Manger'), dating from the mid-17th century, is the earliest known piece that exhibits rhythmic and melodic features characteristic of the polonaise (ex.2). Courtly polonaises are included in lutebooks of this time – for example, in that of Virginia Renata of Gehemans (1640; *D-Bsb* 20052) – and theoretical classification of polonaise types can be found in Retzelius's *De tactu musico* from the end of the century (Uppsala, 1698).

In the 18th century Princess Anna Maria of Saxony (1728–97), daughter of King Augustus III of Poland, collected over 350 polonaises. The examples she brought together reveal that the level of sophistication had notably increased. Instrumental accompaniments employ fashionable, rococo stylization and figurations. The harmonic language includes local colouration of detail to create a folk tone (for example, Lydian fourths). The structure has also been considerably extended with trio sections in binary or da capo form. The polonaise had now become an attractive part of the repertory of dance forms for European composers. Telemann, who visited Poland in 1704–7, composed many examples. Those of J.S. Bach (for example in the French Suite no.6 and Orchestral Suite no.2) exhibit many of the classic characteristics of the stylized 18th-century polonaise. In France, Couperin contributed examples, and in the second half of the century polonaises were written by W.F. Bach, Schobart and Mozart (the 'Polonaise en rondeau' in the Piano Sonata in D k284/205b). The combination of rondo and polonaise was also employed by Beethoven in the 'a la polacca' finale to his Triple Concerto for piano, violin and cello op.56. Beethoven also wrote a Polonaise in C op.89 for solo piano. Schubert composed 10 polonaises for piano four hands, four in d599 and six in d824.

In his *Der vollkommene Capellmeister* (1739) Johann Mattheson praised the passionate character that the dance offered. This rhetorical aspect of the polonaise became especially notable in examples by W.F. Bach (ex.3), but it was in the politically unstable Poland of the late 18th century that the dance began to assume a heightened emotional quality with contrasts between noble majesty and heartfelt melancholy. Inevitably, with the partition of the country between occupying powers, the dance became symbolic of the Polish 'nation'. Prince Maciej Radziwiłł (c1751–1800) composed polonaises for large instrumental forces. His polonaise 'La chasse' is scored for two violins, viola, cello, bassoon, timpani, two clarinets, two horns and includes a part for an additional 'Polnisch Horn'. The work also includes a programmatic text. For the theatre, Jan Stefani composed a folk opera *Cud mniemany* ('The Supposed Miracle') which included the polonaise among many Polish dance forms. In the work of Prince Michał Kleofas Ogiński (1765–1833) the instrumental polonaise became an independent keyboard work for the salon rather than for court dancing. He wrote 20 for piano (some for four hands) which are frequently melancholy in tone and have programmatic titles. That Ogiński had participated in the Kościuszko uprising of 1794, an event of profound symbolism for the Polish people, only increased the national resonance of his compositions, but these pieces assured the popularity of the polonaise not only in Polish salons but also across much of Europe. His 'Pozegnanie

Ojczyzny' ('Farewell to the Fatherland') of 1794 became one of the most widely known programmatic polonaises of the day. It was pieces such as this that the poet Adam Mickiewicz must have been remembering when he wrote an impassioned description of a polonaise at the end of his epic poem *Pan Tadeusz* (1834).

Józef Kozłowski, Ogiński's teacher, was particularly prolific, writing nearly 70 polonaises for orchestra as well as examples for piano. He served in the Russian army and his choral polonaise *Grom pobjedy rozdawajsia* ('Thunder of victory, resound!'), written for the 1791 celebrations of Catherine II's victory over the Turks, was until 1833 the Russian national hymn. Its success, ironically particularly strong after Russia's annexation of Polish lands in 1795, made it a model for future polonaises by 19th-century Russian composers. Back in Kozłowski's native Poland, however, as the 19th century progressed so the polonaise became increasingly 'domesticated'. Karol Kurpiński commented in 1820 that the noble character of the polonaise had been lost since the turbulent years at the end of the 18th century. Chopin's teachers Wojciech Zywny and Józef Elsner continued to develop certain features of the dance but Elsner's view, expressed in 1811 to Breitkopf & Härtel, that 'everything that is pleasing today may be converted into a polonaise' conforms with Kurpiński's frustration. The latter's 'Coronation' Polonaise for chorus and orchestra (1826) may be an attempt to revive the dance's former glories, but his introduction of *Rule, Britannia* and *God Save the Queen* into a polonaise dedicated to the Duke of Cumberland suggests the exhibitionist's wish to please his audience. Kozłowski, too, was fond of incorporating pre-existing melodies (for example, by Pleyel and Mozart) into his polonaises.

Franciszek Lessel and Maria Szymanowska wrote polonaises in the virtuoso manner of Hummel. Pieces such as Weber's *Grande polonaise* op.21 (1808) and *Polacca brillante* op.72 (1819), which was later arranged by Liszt for piano and orchestra, exhibit a similarly 'brilliant' idiom. This style was an important musical stimulus for the young Chopin and polonaises figure strongly in his earliest works. His Variations on 'Là ci darem la mano' op.2 for piano and orchestra close with an 'alla polacca' finale. The virtuoso tradition of improvising on popular operatic themes of the day works its way into his Polonaise in B♭ minor (1826), the trio of which contains embellishments of 'Vieni fra queste braccia' from Act 1 of Rossini's *La gazza ladra*. Two polonaises for piano date from 1817 and are therefore among Chopin's earliest surviving pieces. The influence of Ogiński is discernible, even to the extent that certain melodic contours and figurative designs are closely similar, but already in these very youthful pieces Chopin is reflecting a more profound engagement with folk and national dimensions when compared with many salon dance pieces of this time.

Chopin's later polonaises develop the dance to a level of technical complexity far beyond the examples of his predecessors. The Polonaise in F♯ minor op.44 (1841), for example, combines daring rhetoric, formal expansion, poetic intensity and pianistic bravura. The heroic-military tone is amplified by imitative, percussive effects. The trio section is, by contrast, a lyrical 'tempo di mazurka'. The piece is, then, an example of a tendency in Chopin's mature works for dance types and genres to be mixed (although

mazurka features are also found in certain polonaises by Chopin's predecessors). In his later polonaises the ternary form, with a contrasting trio section, becomes modified. This is already apparent in op.44, but formal complexity and mixing of genres becomes most powerful in the *Polonaise-Fantasy* op.61.

Schumann wrote eight polonaises for piano four hands (1828) and one as the eleventh piece of *Papillons* op.2. There are two examples by Liszt (1851, and the *Fest-Polonaise* of 1876) and one by Wagner (published as his op.2), but it was in 19th-century Russia that the polonaise became especially popular. As the success of Kozłowski's examples demonstrated, the pomp and nobility of the polonaise was greatly approved by the Russian courts. Verstovsky, in the entr'acte to Act 3 of his opera *Askold's Grave* (1835), uses a polonaise to set the scene of the Russian palace. Glinka composed a polonaise setting, for chorus and orchestra, of the words 'Great is our God' (1837) and a Polonaise in E for orchestra (1839). At the beginning of Act 2 of his opera *A Life for the Tsar* (1836) he uses a polonaise to characterize the Polish nobility. Musorgsky employs the dance for similar dramatic purposes in Act 3 of *Boris Godunov*. Tchaikovsky turned to Kozłowski's example for the climax of Act 2 of his opera *The Queen of Spades*, quoting his choral refrain 'Be glorified by this, O Catherine' when Catherine II appears. In other Russian operas the polonaise style is employed for its ceremonial qualities, inevitably assuming Russian national resonance (for example, in Tchaikovsky's *Vakula the Smith* and *Yevgeny Onegin*, Rimsky-Korsakov's *Mlada* and Borodin's *Prince Igor*). Orchestral polonaises by Lyadov (1899) and Anton Rubinstein (1902) were both commissioned for the ceremonial unveiling of monuments. Skryabin's virtuoso Polonaise for solo piano is in the Chopin mould, but Szymanowski's example (the first of his *Polish Dances* of 1926) is in a more modernistic idiom.

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STEPHEN DOWNES

Polonio (García-Camba), Eduardo

(b Madrid, 5 Jan 1941). Spanish composer. He was enrolled at the Madrid Conservatory (1958–68), at the same time studying instrumentation with Günther Becker in Darmstadt. He has been an active member of the Madrid avant garde since 1967, the year in which he began working at the Laboratorio Alea, and from 1970 to 1972 he was, with Luis de Pablo and

Vaggione, part of the group Alea Música Electrónica Libre. From 1976 he resumed his activity in the recently created Laboratorio Phonos in Barcelona. He has collaborated with video artists, actors and jazz musicians, organized the 'Six Days of Contemporary Art' festival and founded the Gabinete de Música electroacústica in Cuenca and the Asociación de Música Electroacústica de España, of which he was the first president (1988–94). He received the Bourges 'Magisterium' prize (1994) for his electro-acoustic compositions.

Since 1970 Polonio has composed electro-acoustic music exclusively, abandoning traditional instruments. His style, full of tenderness and irony, frequently opens itself up to dialogue with other artistic fields. In his work we always find accomplished orchestration of sound objects of various origins, with timbre and rhythm functioning as the dominant polarities.

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(selective list)

Stage: Cuarteto animal (music theatre piece), str qt, 1970; Uno es el cubo (el-ac op, G. Galilei, J. Kepler), 3vv, tape, 1995; Dulce mal (el-ac op, various poetic fragments) S, T, tape, perf. 1999

Incid music: Che Che Che (film score), 1967; Impulsos ópticos en progresión geométrica (film score), 1970; Exósmosis (film score), 1975; Tret de gràcia (video score), 1985; Hoy comemos con Leonardo (radio score), 1991

El-ac: It, synth, elec. gui, tape, 1972; Comecomecome rram rram, Mez, gui, tape, 1986; Errance, bar sax, tape, 1989

Tape music: Espai sonor, 1976; Tratado de orugas inquietas, 1978; Acaricia la mañana, 1984; Cuenca, 1985; Anch'io sono pittore, 1990; ChC, 1992

Multimedia: Calidoscopi, 1976; Per a matar-ho, 1977; Dempeus assegut agenollat, 1981; Sottovoce, 1983; Acaricia la mañana II, 1984; Cuenca II, 1985; Valverde, 1987

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JOSÉ IGES

Polonus, Johannes [Polak, Jan; Pole, Hans]

(b Breslau [now Wrocław]; fl 1590–1616). German composer and instrumentalist. He was appointed a court musician at Wolfsburg in 1590. In 1603 (according to *EitnerQ*) he was a violinist in the Berlin court orchestra, with a salary of 112 thalers and free board, which was raised to 144 thalers in 1612. The title-page of his *Canticum Sanctorum Ambrosii et Augustini* (Magdeburg, 1606), for five voices, names him as a musician of the Elector of Brandenburg, and in 1616 he became the elector's Kapellmeister. 13 of his motets, for four to six voices, appeared in the

collection *Cantiones aliquot piae* (Helmstedt, 1590), and a manuscript wedding song, *Selig ist der gepreiset*, written for the Duke of Saxony in 1607 and signed 'Johannes Polonus Marchiacus' is extant (in *D-Dlb*).

RICHARD MARLOW

Polovinkin, Leonid Alekseyevich

(*b* Kurgan, 1/13 Aug 1894; *d* Moscow, 8 Feb 1949). Russian composer and teacher. He entered the Moscow Conservatory in 1914 to study the piano with Lev Konyus and Kipp and also the violin. In 1918 he enrolled in the composition and orchestration class of Vasilenko, and at the same time he studied harmony with Zolotaryov, fugue with Glière, form with Catoire and conducting with Malko. After graduating in 1924 he moved to Leningrad (now St Petersburg), and there took part in the establishment of the Mamontov studio of Monumental Opera, known as the 'Mamont', which was affiliated to the former Mariinsky Theatre. He was also music director at the Aleksandrinsky Theatre, but soon returned to Moscow for postgraduate composition study at the conservatory (1926). There he did work on formal analysis and taught orchestration (1926–32). In 1926 he began a long career as music director of the Moscow Children's Music Theatre, and he organized and conducted the orchestra of this theatre. In his music he had to overcome a dependence on Skryabin before seeking a new language which was connected to the ideals and interests of the Association for Contemporary Music (ASM). From 1924 he was secretary of the ASM. The titles of many works dating from the 1920s, such as *Teleskop*, *Elektrifikat* and *Proisshestviya* ('Incidents') conceal a sense of irony. However, Polovinkin's contemporaries heard in his music almost traditional features: 'the simplicity and naivety give to this work traits of a living modernity which departs from Romantic ideals in favour of abstract classical forms' (wrote Pindar concerning one of Polovinkin's *Proisshestviya*). The tendency towards psychology often borders on eccentricity. A second phase in Polovinkin's work began with his appointment to the children's theatre, and was also spurred by the sharply negative press reaction to his music. In this later period he turned to a simpler folksong-like style.

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(selective list)

Stage: Churilo Plenkovich (op, S. Shervinsky), unfinished, 1924; Moskva Ivana Groznogo [The Moscow of Ivan the Terrible] (ballet scene, M. Boytler), 1929, act 1 of 4-act ballet Chetire Moskvī [Four Moscows]; Nagua: negrityonok i obez'yana [The Little Negro Boy and the Monkey] (children's ballet, Natal'ya Sats), 1927; Sirokko [The Sirocco] (musical comedy, 3, Yu. Dantsiger, W. Zak, after A.M. Sobol'), op.32, 1928; Irlandskiy geroy [An Irish Hero] (op.31, Polovinkin, after J.M. Synge: *Playboy of the Western World*), 1930–2; Ya – malo, mī – sila [I am Little, We are Strong] (children's ballet), 1931; Dazhe v trikotazhe [Even in Knitting] (operetta, 3, Dantsiger, V. Tipot), 1931; Skazka o ribake i ribke [The Tale of the Fisherman and the Fish] (children's op, 4, after A.S. Pushkin), 1935; Zolotoy klyuchik [The Golden Little Key] (musical production, after A.N. Tolstoy), 1936
9 syms.: no.1, A (op.35), 1929; no.2 'Moskva' [Moscow], G, 1931, rev. 1939; no.3

'Romanticheskaya' [The Romantic], 1932; no.4 'Krasnoarmeyskaya' [The Red Army], F, A, 1933; no.5, D, 1940; no.6, F, 1942; no.7, 1926–42; no.8, G, 1943; no.9, C, 1944

Other orch: Prolog [Prologue], op.17, 1924–5; Ski, Ragtime for small orch, 1925; Teleskop I–III, 1926, 1928; Tantsi zagadok [Dances of Riddles], suite, small orch, 1928; Pro Dzyubu [About Dzyuba], suite from incid music, small orch, 1929; Pervomayskaya [The First of May], 1930; Tantsi peredvizheniy [Dances of Movement], suite, 1930; Pf Conc. no.1, d, 1933; Teleskop IV, 1933–5; Moskva 1934 Pf Conc., 1933; Pogranichniki [The Border Guards] (A. Barto), sym. ballad for children, S, B, orch, 1937; Frusse, dance, small orch

Chbr: Pf Trio, A, 1936; Str Trio, 1944; Na rassvete [At Dawn], 1v, fl, cl, pf qt, perf. 1925–6; 4 str qts, 1944–6; Pf Trio, n.d., unpubd

Pf: Sonata no.1, F, op.1, 1924; Proisshestviya [Incidents] nos.1 and 2, op.5, ?1922; 3 p'yesī [3 pieces]: Élegiya, Élektrifikat [The Electrifier], Neotvyaznoye [Obsession], op.9, 1924–6; Proisshestviya nos.3, op.10, 4–5, op.12, 1924; Sonata no.2, E♭, op.13, 1924; Sonata no.3, C, op.15, 1925; Ironicheskaya novella, 1926; Sonata no.4, F, op.18, 1926; Prervannaya serenada (Sérénade interrompue), op.20/1, 1926; Proisshestviye no.6, op.20/2, 1926; 6 p'yesī [6 Pieces], op.30, 1927; Proisshestviye no.7: Predchuvstviye [Foreboding], Deystviye [Action], Vospominaniye [Recollection], 1928; Sonata no.5 'Poslednaya' [The Last], A, 1929; Proisshestviya nos.8–10, 1931–4; 2 Nocturnes (1933); Magnitiī, 4 pieces, 1933; Filosofskaya yumoveska, 1934; Variations, a (1934); Dzyuba, suite (1936); Élegiya i fugirovannoye allegro, 1938; Toccata, f♯ (1939); 24 Postludes (1941); 2 divertissements (1946), (1947); 5 detskikh p'yesī [5 Children's Pieces] (1954)

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INNA BARSOVA

Pols [polsdans, polsk].

See [Springar](#).

Polska

(Swed.: 'Polish' [dance]; Dan. *polsk dans*; Nor. *pols*).

A Scandinavian folkdance. It dates from the Renaissance, with its roots in Polish folk choruses and dance pairs. Versions of it occur at all levels of societies and fall into two groups – those in its modern metre (C, C, 2/4) and those in its archaic metre (3/4, 3/8). Some archaic *polskas* are of interest as prototypes of the [Polonaise](#).

The *polska* entered the mainstream of European dance history in the first half of the 16th century. Under the influence of the *allemande*, it developed into both duple- and triple-time versions, which then each had separate historical developments. It did not however become a movement in the Renaissance and Baroque suite but remained in the vanguard of creative dance composition in Poland, Hungary and Germany, as seen in the work of Mikołaj z Krakowa and Wojciech Długoraj, the lute intabulations of Matthäus Weissel and the organ intabulations of Jan z Lublina, August Nörmiger and Christoph Loeffelholz von Colberg. *Polskas* for dancing are also found in the works of Hans Neusidler and Philipp Hainhofer.

The *polska* spread to the North Sea region in the 17th and 18th centuries as a result of close contacts between Poland and Sweden when both countries were ruled by the Vasa dynasty (from 1587). Despite its foreign origins the *polska*, with a rhythm similar to that of the *mazurka* ([ex.1](#)), came to be considered one of the most characteristically national folkdances of Sweden (see [Sweden](#), §II). Among the earliest to be written down are the 85 *polskas*, mostly for fiddle and collected in Östergötland and Småland, brought together by Johan Wallmann (1792–1853). The *polska* was popular in all the Scandinavian countries. *Polskas* were noted down in

Norway by the civil servant Hans Kamstrup (1788–1844). In Finland the word 'polska' refers more broadly to couple- and group-dances in 3/4.

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FRANTIŠEK BONUŠ/R

Polskie Nagrania.

See [Muza](#).

Polskie Wydawnictwo Muzyczne [PWM; Polish Music Publications].

In 1928 a group of Polish musicologists and musicians led by Adolf Chybiński, Teodor Zalewski, Tadeusz Ochlewski and Kazimierz Sikorski organized the Towarzystwo Wydawnicze Muzyki Polskiej (TWMP; Polish Music Publishing Society), Warsaw, to publish authentic editions of Polish music. The catalogue includes music in all genres from the 15th century to the 20th. In 1934 TWMP began publishing the periodical *Muzyka polska*; the principal scholarly series is Wydawnictwo Dawnej Muzyki Polskiej, which includes early music by Szarzyński, Mielczewski, Pękiel, Gorczycki and Zieleński as well as 19th- and 20th-century music up to World War II. In April 1945 TWMP transferred its assets to PWM, organized by Tadeusz Ochlewski and based in Kraków; Mieczysław Tomaszewski succeeded Ochlewski on the latter's retirement in 1965. Until the end of the 1980s PWM-Edition was the only music publishing house in Poland and produced a wide range of music and music literature. It is particularly important for its publications of early and avant-garde Polish music and critical editions of Chopin, Moniuszko, Wieniawski and Szymanowski, as well as its publications for children.

TERESA CHYLIŃSKA

Polumier, John.

See [Plummer, John](#).

Polyakova, Lyudmila Viktorovna

(*b* Rostov-na-Donu, 4 Oct 1921; *d* Moscow, 15 Sept 1990). Soviet musicologist. She studied at Moscow Conservatory in the department of theory and composition, graduating in 1948 and completing her postgraduate studies with Gruber in 1953. From 1950 to 1952 she taught at the conservatory in the faculty of foreign music and in 1955 was awarded the *Kandidat* degree. She led a section of the journal *Sovetskaya muzika* (1953–60) and was then appointed a researcher (1961), later senior research fellow, at the Institute of Art History (now the State Institute of Art Research). In 1950 she became a member of the Union of Soviet Composers.

Polyakova specialized in the musical culture of the countries of Eastern Europe. Her individual articles on the music of Czechoslovakia culminated in the two-volume work *Cheshkaya i slovatskaya opera XX veka* (1978–83). In this work she examined the historical development of opera and its links with Czech and Slovak spiritual life. She also wrote extensively on the music of Russia, and in particular on the work of Sviridov and the Georgian composer Taktakishvili. Her principal areas of interest were vocal music and opera, especially the problems of drama within the operatic score. It is this issue that she addressed in her writings on Prokofiev's *Voyna i mir* ('War and Peace') and the operas of Kabalevsky. As well as compiling and editing collections of essays on a variety of subjects, including Wagner and the music in Germany, Polyakova also wrote for a wider audience, creating a series of guides to Russian classics and Soviet composers.

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NELLI GRIGOR'YEVNA SHAKHNAZAROVA

Polychronion

(Gk.).

A set of acclamations to the Byzantine Emperor and his family sung on ceremonial occasions in Constantinople. The singers addressed the person they greeted with wishes for many years. Nowadays polychronia are sung during the liturgy whenever a bishop is present. (See also [Acclamation](#).)

PolyGram.

International group of record companies. See [Decca](#), [Deutsche Grammophon](#) and [Philips](#).

Polyhymnia [Polymnia].

The Muse of hymns, dance and mime, represented with the barbitos. See [Muses](#).

Polymnestus of Colophon

(fl 7th century bce). Greek composer. He wrote *nomoi* (see [Nomos](#)) sung to the aulos, and epic and elegiac poetry, but nothing of his work has survived. From Asia Minor he went to Sparta, where with Thaletas, Sacadas and others he brought about a revival of poetry and especially of music; he is doubtfully associated with the Orthios Nomos by Pseudo-Plutarch, who mentions him several times in his discussion of the *nomos* (*On Music*, 1132c–1135c) and also attributes to him (1141b) the invention of the Hypolydian *tonos* and the use of such special intervals as *ekklusis* (a descending interval of three *dieses*) and *ekbole* (an ascending interval of five *dieses*). Pindar (Bowra, frag.178) spoke of him as a famous poet, and the comic dramatist Cratinus, Pindar's contemporary, mentioned his compositions (Kock, frag.305). Later, however, Aristophanes (*Knights*, 1287) associated them with sexual depravity. This divergence from the remainder of the tradition is puzzling, since the works of a poet-composer prominent in 7th-century Sparta are not likely to have been licentious.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Polynesia.

Conventional geographic and cultural division of the eastern Pacific Ocean. With Melanesia and Micronesia, these islands make up the Pacific Islands.

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[RECORDINGS](#)

BARBARA B. SMITH (I, 1–2, II, 2), ADRIENNE L. KAEPLER (I, 3), KEVIN SALISBURY (II, 1(i)), MERVYN McLEAN (II, 1(ii), III, 4), AMY K. STILLMAN (II, 3(i–iv)), JANE F. MOULIN (II, 3(v)), RICHARD M. MOYLE (III, 1, 2, 6), THOMAS ALLAN (III, 3), DIETER CHRISTENSEN (III, 5)

[Polynesia](#)

I. Introduction

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Polynesia, §I: Introduction

1. General.

Polynesia (Gk. *poly*: 'many'; *nēsos*: 'island') comprises 18 island groups lying in a rough triangle in the Pacific Ocean with New Zealand in the south, Hawaii in the north and Easter Island in the east (fig. 1). Within this ocean area of approximately 30 million km², the land area of New Zealand occupies about 260,000 km² (for the traditional music of New Zealand see [New Zealand, §II](#)), the Hawaiian Islands about 15,000 km² and the total of all the other islands less than 9000 km². A useful division for studies of Polynesian music, dance and other aspects of culture is western Polynesia, eastern Polynesia, Polynesian outliers and urban enclaves. In western Polynesia, the dominant islands are Tonga and Samoa, which is divided politically into Samoa (called Western Samoa until 1 July 1997) and American Samoa. Both lie close to Fiji (see [Melanesia, §VII](#)), which is often classified with Melanesia, but whose music, dance and many aspects of culture are closely related to those of western Polynesia. The smaller islands of western Polynesia include Niue, Tokelau, Tuvalu (formerly Ellice Islands) and Wallis and Futuna. In eastern Polynesia, the dominant island of the central area is Tahiti (one of the Society Islands). The other central islands include the Austral, Gambier (Mangareva), Marquesas and Tuamotu Islands, all within French Polynesia, and the Cook Islands. The small island of Pitcairn in the east and the islands at the corners of the Polynesian triangle are also eastern Polynesian in culture; the Line and Phoenix Islands, though usually considered geographically eastern Polynesian, are now part of Kiribati (see [Micronesia, §III](#)). Most of the Polynesian outliers lie in Melanesia: several in the Solomon Islands (see [Melanesia, §IV, 3](#)) and a few in Fiji, New Caledonia, Vanuatu and Papua New Guinea; two lie in the Federated States of Micronesia. Prehistoric settlements of outliers were mostly from larger or volcanic islands with established populations to uninhabited smaller or coral islands for reasons no longer known. During the 20th century many Polynesians moved from smaller or more distant islands to more urbanized ones within the same country or group of islands (e.g. Tuamotus to Tahiti) for greater economic opportunity or a more varied lifestyle. Migration has also taken place for similar reasons to other countries with strong historical relationships (e.g. from Cook Islands, Niue, Samoa, Tokelau and Tonga to New Zealand; from American Samoa to Hawaii and West Coast cities of the continental USA). These expatriate communities maintain some features of the home-island culture, usually including the performing arts. Since the 1960s, Auckland has had the largest concentration of Polynesians of any city in the world.

Ecological differences between volcanic islands, coral atolls and larger land masses such as New Zealand, and long periods of isolation, experienced by the people particularly on Easter Island, Hawaii and New Zealand, have contributed to cultural diversity. Nevertheless, Polynesians recognize their kinship, as validated through their oral histories of migrations and, for many, revalidated through centuries of trade, intermarriage and occasional

wars. In the late 20th century, closer bonds were being established through a cultural renaissance focussed on long-distance canoe voyaging and the performing arts, especially dance. Polynesians speak related indigenous languages; most also speak English, French or Spanish.

The original settlement of Polynesia has been a subject of great interest and not a little controversy. Archaeological research confirms that people who moved through northern Melanesia in a series of eastward migrations settled in the area of Fiji, Samoa and Tonga, where a distinctive configuration of cultural patterns developed. Now discredited theories included a route through Micronesia and South American origin of the people. Later, some of these people migrated to central eastern Polynesia, where a distinctively eastern Polynesian culture developed and from which the great migratory voyages to Hawaii, Easter Island and New Zealand took place. The smaller islands of western Polynesia and the Polynesian outliers were settled primarily by people from the Samoa–Tonga area.

In western Polynesia, traditional social organization focussed on lineage and village; religious music is not known to have been associated with these cultures prior to European contact. In eastern Polynesia, social organization was based on lineage and religious practices, which were centred in ceremonies on the *marae* (outdoor platform temple), and on concepts of *mana* (spiritual power or cosmic energy) and *taboo*, which governed people's lives. In their stratified society, chanters were specialists responsible for memorizing and reciting important texts, including long genealogical chants that validated a chief's *mana*.

[Polynesia, §1: Introduction](#)

2. Music and musical instruments.

(i) Music.

Polynesians' musical abilities have been widely recognized, even though their indigenous languages had no collective terms for music or musical instruments. Early European navigators noted that the Polynesians enjoyed performance; Christian missionaries found that singing was the most effective route to their conversion; and the tourist industry promotes an image of handsome, uninhibited people singing and dancing on palm-lined beaches.

Music, though less conspicuous than dance (and therefore less adequately described in many early reports), was intrinsic to a larger number of societal functions. Some vocal styles, in regional variants, were widespread. One solo style of intoned recitation is syllabic, with rhythm and form dependent on the text. Another solo style that is more songlike in quality (though usually also designated as 'chant') is more sustained and often melismatic. Its range and the pitch relationships of melodic progressions are more organized, either in level or arching phrase contours that often end with a descending glide, with metric rhythm and strophic form. A multi-part choral style, prevalent in western Polynesia and central eastern Polynesia, usually has either a two- or three-part texture, with each part narrow in range and all parts progressing in parallel motion, or a drone (in the bass or another part) with one or two moving parts. A drone may be

relatively short in duration or, when very long, maintained through staggered breathing.

In the 19th century most Polynesians became acquainted with Western musics. Hymns and chants were introduced by Protestant and Catholic missionaries (see [Hīmeni](#)) and secular songs by whalers and traders. Some islanders adopted or adapted these directly from the Europeans or Americans who introduced them; others learnt from other Polynesians (the people of Tuvalu were introduced to Christian hymns by recently converted Samoans, for example). A popular secular style that originated in Hawaii, initially referred to as Hawaiian style, became known in the 1950s as pan-Polynesian pop after spreading (with further adaptation) elsewhere in Polynesia and becoming [Pan-Pacific pop](#) by the 1960s, after being adopted and adapted in parts of Micronesia and Melanesia.

In the late 1990s, major musical activity was focussed on the continued development of popular music in modern idioms and a renaissance in indigenous music and dance. Popular music is continually stimulated by radio, to some extent by television and especially by the cassette recorder and relatively inexpensive pre-recorded tapes. In Hawaii, New Zealand and Tahiti, where formerly many LPs were produced, CDs are a thriving business. Though radio and cassettes allow popular musics to be heard almost anywhere in Polynesia, there are more live performances in urban centres, where there are venues suitable for electronic amplification and an audience large enough for such performances to be economically viable. The traditional heritage of both chants and dances retained from the past and new works in these idioms are stimulated by local festivals and civic functions, and by international festivals such as the Festival of Pacific Arts (see [Pacific Arts, Festival of](#)) and foreign tours.

Principal collections of music of the Pacific Islands, including Polynesia, are the Bernice P. Bishop Museum, Honolulu, and the Archive of Maori Music, University of Auckland (includes a territorial survey of Oceanic music).

(ii) Instruments.

In early Polynesian societies, musical instruments, except possibly the shell trumpets used for signals and the temple drums used for rituals, were less valued than the voice. Most instruments played in public contexts were intrinsically associated with dance; others were played in more intimate or informal contexts. Clapping, slapping and other body percussion is widely used, especially for dance.

Indigenous idiophones include the slit-drum, which in western and central eastern Polynesia is used for some types of signals and certain dance genres. For some dances in Samoa and Futuna, a rolled mat was beaten with a pair of sticks, and in Rennell and Bellona, a sounding board is beaten (see [Melanesia, §IV, 3\(ii\)](#)). For a major Hawaiian dance genre, a gourd is slapped with the fingers and thumped on the ground. Jew's harps, made from two pieces of plant material, were reported for several islands; other idiophones had very limited distribution.

The only indigenous membranophones were drums. The tall, single-headed drums with shark-skin membrane were the highest status

instruments in central eastern Polynesia and Hawaii. Most of the finest extant specimens are now in museums outside the country of origin. In Hawaii, smaller vertical drums are played for the most prestigious genre of hula.

The aerophone with the widest distribution in Polynesia, as elsewhere in the Pacific islands, was the conch-shell trumpet, both end-blown and side-blown. In some islands, the conch is now blown in stage presentations and at the beginning of important civic events. A bamboo nose flute, in several variants in different areas but characteristically with the blowing hole in the side-wall near a closed node, was quite widespread. Panpipes were formerly used, primarily in the Samoa–Tonga area. In New Zealand, where there was no bamboo, the Maori made aerophones, some of exceptionally fine craftsmanship, of several other materials (see New Zealand, §II, 2(ii)). The only indigenous Polynesian chordophone was the mouth bow.

The Western instruments most widely adopted by the Polynesians are plucked, fretted chordophones, primarily a four-string instrument introduced first to Hawaii, where it was named **Ukulele**, and the larger, six-string guitar. Some Polynesians, especially those in central eastern Polynesia, make local variants of the smaller instrument (e.g. an instrument with a half-coconut for the resonator in the Cook Islands; and one with a small membrane in the centre of the face, somewhat like that of the ‘banjo-ukulele’, in the Marquesas). In some areas the guitar functions much like a percussion instrument. These plucked-string instruments are widely used in pan-Pacific pop. Two-headed drums modelled on Western drums, the ‘tin’ (a metal container for crackers or kerosene beaten with two sticks) and the ‘box’ (modelled on a wooden packing crate beaten with bare hands) are essential to certain evolved traditional dance genres in western and central eastern Polynesia. Brass bands, where present, are mostly connected with the government, police, military and schools.

After settlement of the many islands, fundamental aspects of culture were retained while distinctive variants evolved, as is apparent not only in music and dance but also in pronunciation of words of both indigenous origin (e.g. *pahu*, *pa’u*, *‘ukulele*, *ukulele*, *ukelele*, *‘ukarere*) and those adopted from foreign sources (e.g. *hīmeni*, *himene*, *‘imene*).

[Polynesia, §I: Introduction](#)

3. Dance.

Dance, a conspicuous feature in the social life of many Polynesian communities, has drawn comments from explorers, missionaries, travellers and anthropologists, ranging from outright condemnation to enthusiastic appreciation. Several studies of Polynesian dance have placed this important cultural form in its social context and have analysed its structure. Among these are studies of dance in the Cook Islands, the Marquesas Islands, Hawaii, New Zealand, Tahiti, Tokelau and Tonga (see bibliography). Other studies have focussed specifically on the clowning and theatrical elements that use dance in Rotuma and Samoa.

Polynesian dance is a visual extension of sung poetry conveyed through indirectness (to say one thing but mean another), often in honour of chiefs or other important people. Specialists compose poetry, add music and

movements and rehearse the performers for months before a public ceremony. In some dances movement motifs and phrases are stereotypic and repetitious; in others, movements pantomime activities of ritual or everyday life. Lower-body movement motifs primarily keep the time while the hand/arm motifs help to convey the poetry through allusion, metaphor and layers of meaning. The movements often refer to selected words of poetry, which themselves have concealed meanings. Texts appeal to genealogy to honour the living, and the observer must know the background of the composition in order to appreciate its significance.

Polynesian standing dances are comparatively stationary, and sitting dances occur throughout the area. Although men often perform movements that open the legs to the sides, women's thighs usually remain parallel. In eastern Polynesia, side-to-side and circular movements of the hips are integral to the lower-body movement motifs. Distinctive stylistic movements of the various Polynesian islands are primarily those of arms and hands: in Tonga, rotation of the lower arm and flexion and extension of the wrist while curling and uncurling the fingers; in Samoa, flexions and extensions of both the elbow and wrist; in Tahiti, an outward flick of the hands with a rotation of the lower arm; and in the Cook Islands, wrist extensions with arms slightly bent at the elbow. In New Zealand Maori dance, wrists are more rigid, with palms extended to create a hand quiver by a series of rapid slight movements at the wrist. The flexibility of wrists and fingers characteristic of Hawaiian movements produces a soft, undulating quality.

In the sung poetry as well as in the accompanying movements, the aim is to tell a story; thus the performers are primarily storytellers rather than actors. Dances are performed for audiences that traditionally had an intellectual and kinaesthetic understanding of the society's traditions; today some dances have entered the realm of spectacle, especially for outsiders who do not understand indigenous languages.

In Tonga, dance remains a functioning part of the socio-political system and is abstractly literary in its interpretation. Dances are created and performed for national occasions, and no notable gathering is complete without them. The most important dance type is *lakalaka*, performed by up to 200 men and women. It can be described as a sung speech with two sets of choreographed movements for men and women. A series of hand and arm movements that allude to selected words of the text are interspersed with dividing motifs. Leg movements are mainly a series of sideways steps executed nearly in place. Tilting the head to the side, an aesthetic element, expresses a state of inner exhilaration called *māfana*. *Lakalaka* is apparently a developed form of the pre-European dance *me'elaufola*, set in polyphonic choral singing. Traditional dances from pre-European times, still occasionally performed, are *me'etu'upaki*, a men's standing dance in which a dance paddle is twirled and several changes in formation take place, and a women's dance, *fa'ahiula*, which begins with the dancers seated in a curved row (*'otu haka*), from which one or more female dancers stand and perform (*ula*).

A contemporary group dance is *ma'ulu'ulu*, which often draws its participants from a school or church. The poetry is conveyed visually by one set of arm movements, although the performers may be all female, all

male or both: seated in curved lines (the second and consecutive lines may be raised by kneeling, standing, or being elevated on benches), the number of participants range from 10 to 500 individuals. A female standing dance, *tau'olunga*, is based on hand/arm movements similar to those above but with a wider variety of lower-body movement motifs; it is sung to *hiva kakala*, sweet songs, and accompanied by string bands. The melodic line and harmony are more Western but unmistakably Tongan. The movements may be pre-set or spontaneous, performed as a solo or by a small group. These principal dancers may be accompanied by one or more secondary dancers (male or female) who spontaneously join in with virile movements to emphasize the graceful movements of the women.

Samoan dance is in many ways similar to Tongan, but no comprehensive study has yet been published. Most dances are performed by groups, and some, such as *ma'ulu'ulu*, interpret poetry. *Sasa*, a formal group dance accompanied only by percussion instruments (now often including an empty five-gallon paraffin can), is a sitting dance with intricate, precise arm movements. Other Samoan dances include the men's slap dance, *fa'ataupati*, and the *siva*, both performed standing. The last *siva* of a programme is *taualuga*, a dance with no set choreography performed by the *taupou* (chief's daughter). She is usually joined by one or more talking chiefs, whose antics emphasize the grace of her movements.

Society Islands dance is known for its extremely fast hip movements. As in other Polynesian dances, however, the hand movements are the most important and interpret poetry. In *'aparima*, group dances performed standing or sitting by men and women, the hands are used to illustrate texts, which nowadays are chiefly concerned with love or descriptions of local topography. Fast hip movements are characteristic of both *'ote'a* (choreographed group dances) and *tāmūrē* (spontaneous male-female duets). *'Ote'a* and *tāmūrē* do not interpret poetry and probably evolved in post-European times from the rapid dance endings that astonished early European explorers. In pre-missionary times groups of professional travelling entertainers called Arioi expressed social comment through danced dramas; chiefs and priests were satirized with impunity during the performances in an effort to improve social conditions. Because of their compulsory infanticide and uninhibited sexual practices, the Arioi were entirely suppressed by missionaries; since then dance has become a medium for entertainment and competition. The Heiva, held in July, is now the most important dance occasion each year throughout French Polynesia. Dance troupes from the Cook, Austral, Tuamotu, Marquesas and Society Islands travel to Tahiti to present well-rehearsed dances in order to compete and to learn from each other.

Dance of the New Zealand Maori includes several types, *haka*, *wāita-a-ringā* and *poi*. *Haka* (see fig. 2) is usually described as 'posture dance' and includes dances used to welcome visitors, dances for amusement and war dances, properly called *peruperu* and performed with weapons. *Haka* are performed by men or women or both; members of either sex can lead the dance. *Haka* are usually energetic, with foot-stamping and decisive arm movements which lack the graceful wrist flexion of most Polynesian dances. Often a *haka* ends with a violent movement and out-thrust tongue. In *poi* dances one, two or occasionally three or four soft balls, attached to

strings of different lengths, are swung in intricate patterns by the dancers, who are usually women. *Wāiata-a-ringā* 'action songs' are now the most common dance form: these incorporate ideas and movements of the older dance forms but have more graceful hand movements, less violent leg movements and Westernized music.

Hawaiian dance, 'hula', differs from other Polynesian dances in several ways. In many hula the performer is dancer, singer and musician simultaneously, accompanying himself or herself with percussive instruments such as gourd rattles, slit bamboos, stone clappers and rhythm sticks. Hawaiian movements are more narrative and interpretative: for instance, the hands are shaped to look like flowers, or the arms are moved in the manner of a bird in flight. Hip movements are more graceful and undulating, and steps are more varied. In pre-missionary times professional hula troupes were part of the courtly retinues of chiefs and were trained in specially built structures called *halau* by a hula master who was also a priest of the gods of the hula. The traditional dances were suppressed by Christian missionaries but revived in the court of King Kalākaua (1874–91) and are now often performed in their 19th-century versions (see fig.3). Modern Hawaiian dances differ from the older forms in music, movement and function. Traditionally hula honoured gods and chiefs, telling their genealogies and comparing them with the beauties of nature. Modern hula are often about love and local attractions, and many use English texts and Westernized music. Throughout Polynesia, especially since the 1960s, new dances and additional categories have been introduced and are used for local, regional and international festivals and competitions. Traditional dances are usually performed in conjunction with traditional musical instruments and less melodic vocal contours, while contemporary dances are performed with introduced musical instruments and Western harmony.

Polynesia

II. Eastern Polynesia

1. Cook Islands.
2. Easter Island.
3. French Polynesia.
4. Hawaii.

Polynesia, §II: Eastern Polynesia

1. Cook Islands.

The Cook Islands comprise 15 widely scattered islands lying between 8° and 23° S and 156° and 167° W, with a total land area of 241 km² and a total population of 20,000; the islands fall naturally into two groups, the northern and the southern. They are a self-governing protectorate of New Zealand; the administrative centre and seat of government is the island of Rarotonga. The people speak both Cook Islands Maori and English.

- (i) Northern.
- (ii) Southern.

Polynesia, §II, 1: Eastern Polynesia: Cook Islands

(i) Northern.

(a) Pukapuka.

Pukapuka (also known as Danger Island) is an atoll in the northern group, located approximately 1150 km north-west of Rarotonga and distinctive within the Cook Islands. Its prehistoric cultural and linguistic links were predominantly with islands to the west, but eastern influences were also sustained. Indigenous musical forms, terms and instruments are therefore transitional, bearing similarities to those of both east and west. In contrast, acculturated and borrowed forms and styles of music and dance derive from the southern Cooks and further east. Hence most cultural forms current in the southern group (e.g. *ūtē*, *kaparima*) are known and composed by Pukapukans, but are generally only performed in interaction with other Cook Islanders.

From 1857, native missionaries principally from Rarotonga taught literacy with the Rarotongan Bible and hymnal, bypassing the vernacular. All hymns published in the hymnals are known as *īmene tapu* ('sacred hymns') and most can be sung in different styles. The *reo metua* style ('tune of the fathers') covers the earliest hymns with their organum-like parallel movement in 4ths and 5ths, as well as the later responsorial, more contrapuntal style that bears a degree of similarity to the *īmene tuki* ('grunted hymns') genre. The category entitled *īmene āpī'i Sāpati* ('Sunday School hymns') refers to the European tunes from the Sankey hymnal as they were learnt in the mid-20th century. The other hymn genre *īmene tuki* is highly popular and not dissimilar to elsewhere: texts are drawn from scripture or are freely composed, varying according to the occasion, whether religious or secular. The inclusion of phrases in Pukapukan or English is favoured, to the extent that many recent *īmene* have been composed entirely in the vernacular. The Pukapukan form has only two basic parts: women's, *tumu*, and men's, *malū*, with optional, improvised decoration in the tenor or soprano range called *pelepele*. Pitching is often rather high and cannot be sustained. This trait is said to have been brought from Penrhyn in the 1960s, resulting in pitch instability and a much more piercing, strident tone than in earlier times.

The polyphonic *pātautau*, a heterogeneous, acculturated style used in sports celebrations and originally derived from the Society Islands *pāta'uta'u*, has developed a unique identity on Pukapuka for over a century. Several short, repeated sections occur in a variety of styles: simplified chant, rhythmic speech, harmonic procedure in 3rds or 6ths, or antiphonal interplay between men and women similar to *īmene tuki*. All *pātautau* invariably end with a modern song suitable for dancing and a rhythmic coda repeated successively faster, climaxing with an abrupt halt.

Traditional chants are collectively termed *mako* (glossed as a 'type of dance' throughout western Polynesia), and sub-genres are descriptive of their function. *Tila* (wrestling chants, named after the mast, the *tila*, of a canoe) are short, recited chants with a wide intonational range; a triple metre is underscored by hand-clapping, and word rhythms and accentuation are often syncopated, working counter to the metre. The tempo increases markedly on successive repeats as performers dance appropriate actions.

The term *mako* is now restricted to several sub-genres of long, flowing poems performed in an intoned, essentially monotonic style (the

occurrence of an auxiliary tone a minor 3rd below the tonic is entirely predictable according to vowel quality and distribution). Interplay between linguistic features such as vowel assimilation, word stress and vowel length with the elements of music structure is exceedingly complex. Basic metrical organization is according to uniform line lengths of multiples of six morae (12 or 18 vowel counts per line). Other patterns are possible, such as when the *tānga*, the normative chanting style, changes to 'dragging style' (patterning in groups of eight morae with the penultimate vowel prolonged), or when triple metre signals the approaching end of the chant. Fishing chants (*lalau*) were the principal chants performed corporately by the paternal lineages (and later, the villages), typically to celebrate victory in a fishing contest. Other group chants were composed for individuals: *kupu* (love chant), *pinga* (love chant taught in a dream by a deceased partner), *tangitangi* (boasting chant) and *tangi* (lament). By 1990 the three villages could perform less than half the 150 *mako* and *tila* still known, and the art of composition is virtually lost. However, since 1980 new chants have been composed for special occasions on Pukapuka and in Auckland.

In ancient times dancing was usually an accompaniment to chant, with performers usually arranged in several ranks. Drumming rhythms typically underscored the rhythm of the chant, and this textual basis remains the common compositional device in modern drumming. *Ula pau*, the modern drum dance formed in sets of double columns, is probably modelled on military parade formation (the main dance is termed *vāeau*, 'army'), although commentators believe it derives from Tahiti. The four movements typically contain novel rearrangements of dance routines from the traditional repertory. Innovations are highly valued, and most styles of modern dance have at some time been incorporated within the Pukapukan form.

Indigenous names of instruments and their means of manufacture have gradually been superseded by those from the southern Cooks: so *pātē* and *tōkere* replace *nawa* and *kolilo* (originally from Manihiki) for wooden slit-drums, while the goatskin drum (*tangipalau*) and the modern bass drum (*pau*) have displaced the sharkskin drum (*payu*). An essential addition to the modern drumming ensemble is the *tini*, an empty kerosene can. The conch-shell trumpet (*pū*) was used formerly for signalling and perhaps as an additional sound in festive dancing. Popular songs, *īmene lōpā* (songs of the youth) are accompanied by a string band comprising ukelele and guitar, often supplemented by a slit-drum or bass drum.

(b) Manihiki and Rakahanga.

Lying only 42 km apart and formerly occupied alternately for reasons of food conservation, Manihiki and Rakahanga have virtually identical musical cultures. Both are noted within the Cook Islands for the distinctive sound of their drumming to accompany *ura pau* dances: the slit-drums are tuned higher and may be more numerous than elsewhere. At the annual Constitution Day celebrations in Rarotonga, the principal national performing arts festival, the islands are notable for their artistic innovation. Recent examples of this creativity have included departure from the one man—one drum rule and the creation of a rack of three drums beaten by a

single man. Indeed, some Manihiki residents claim that the present-day drum dance itself is a Manihiki creation dating to the 1940s.

Both sacred and secular *hīmene* (hymns, see [Hīmeni](#)) feature a polyphonic combination of solo and group voice parts, the former exercising limited melodic, rhythmic and textual independence, the latter following set lines. The staccato performance of *he* vocables by soloists among *hīmene* singers, known as *fatifati* ('breaking up'), is integral to aesthetic satisfaction. In contrast to the practice on Rakahanga and Penrhyn, Manihiki *perepere* (solo singers) take pride in reaching high notes using chest register without devices to shut out the resultant physical discomfort. During performance, many singers shut their eyes and slowly rock back and forth or from side to side in a non-coordinated manner. During secular performances (e.g. of *ute* topical songs or *hīmene tuki*) singers may feel emotionally moved to wave their hands slowly over their heads or get to their feet and briefly dance on the spot.

Competitive music performances on Manihiki, either among the internal divisions of Tauhunu village or between Tauhunu and Tūkao villages, use both sacred and secular material. *Uapou* meetings at the respective Cook Islands' church premises pitted division against division in singing *hīmene tapu* hymns, and formerly were followed by competitive singing of secular *hīmene tuki* outdoors. More formal competitions using *ute* topical, often satirical songs and *kaparima* dances were also common in recent years. *Patahutahu* solo dances featuring improvised movements in time to multiple repetitions of short texts sung in unison are less common than formerly.

Events of significance within the village or island – the opening of the airport near Tukao, completion of renovation of the mission house in Tauhunu – are recognized and enhanced by the creation of new drum dances called *hupahupa*. *Kaparima* action songs, in which dancers sit or stand to perform synchronized movements in time to Europeanized vocal music together with guitars and ukuleles, are standard items in concert programmes.

Conch trumpets are common for signalling specific village events such as working bees and the evening prayer time, and children occasionally make leaf oboes and jew's harps as sound-producing toys. A single slit-drum struck by a boy walking through the village announces a special school or church event.

(c) Penrhyn.

The northernmost island in the Cook Islands, Penrhyn, or Tongareva, contains two villages, Omoka and Te Tautua, on opposite sides of its large atoll. The high cost of boat travel to neighbouring islands and especially to Rarotonga has resulted in relative stability of population.

In common with other Cook Islands, sacred and secular forms of *hīmene* are in frequent use. Secular *hīmene taranga* feature subject-matter from the historical or legendary past, and *hīmene tapu* or *hīmene tuki* treat biblical episodes in either paraphrased form or direct quotation. The regular *uapou* religious discussions held in the minister's house divide the

congregation in two, each group in turn boosting its leader's speeches with a *hīmene*. *Tamau* (alto) and *marū* (bass) group parts are taught and fixed in content, in contrast to *perepere* soloists singing in soprano and tenor ranges, who are allowed melodic, rhythmic and textual freedom, and whose parts are not taught. Individual compositions contain one or two female and male solo parts whose vocal lines consist of extended melismas and rapid staccato utterances on the syllable *hē*, a phenomenon called *hatihati* ('breaking into pieces'). Individual singers tend to favour a limited number of such devices, as shown in [ex.1](#).

Performance of *hatihati* expresses an aesthetic preference, rendering the song 'sweet' (*reka*). Female solo singers maintain a chest register for even their highest notes, the physical discomfort eased somewhat by pressing a fist or hymnbook against the temple as they sing; the resultant strident sound is typical of the song genre.

Extended contact with Tahitian pearl divers working the atoll's lagoon in the 19th century and relatively close proximity to Tahiti itself resulted in the addition of new *ute* topical songs to the local repertory. Their eight-beat couplets and vigorous male grunting, sometimes in two interlocking parts, are identical to those elsewhere in the region. Mutual formal and informal visits with Tahiti have been maintained, and several Penrhyn residents have one Tahitian parent.

Now rare and bereft from its former (and apparently unknown) use context, the *kapa* chant is performed by a mixed group using rhythmic unison, strong accentuation and coordinated shifts of overall pitch. The language of the texts is not fully understood by modern performers, who may add spontaneous arm gestures while chanting. Several children's games incorporate rhythmic recitations called *pese*, a term also connoting recited poems of ancient origin, now rarely performed.

Within the term *tarekareka* (entertainment) falls *kosake* (dance), of which three genres are distinguished: the *taki* drum dance, *kaparima* action song and *patahutahu* solo dance, the last two tending to have Europeanized songs of local and recent composition.

Apart from wooden idiophones and membranophones of the ensemble accompanying the drum dance, and the Jew's harp and leaf oboes that are children's sound-producing toys, there are relatively few musical instruments. Conch trumpets for signalling are now rarely used.

Polynesia, §II, 1: Eastern Polynesia: Cook Islands

(ii) Southern.

The present discussion relates primarily to traditional music of Aitutaki and Mangaia (McLean, 1967), after Rarotonga the most populous of the southern Cook Islands. More recent studies include Laird (1982) on drumming and Little (1989, 1990) on the music of Atiu, Mauke and Mitiaro, known collectively as Nga Pu Toru.

(a) Traditional vocal music.

There are at least 40 named song types in the southern Cook Islands. Some are purely vocal, others accompany dance; some are Tahitian

importations, others are clearly indigenous; some are peculiar to particular islands and others are more widespread. Only the more common song types are discussed here.

Introduced song types include the *hīmene* and the *‘ūtē*. The term *hīmene* is a transliteration of the English word ‘hymn’. However, as a verb the word can mean simply ‘to sing’, and hence there are both sacred and secular *hīmene*. Those of the secular variety include *hīmene aka‘eva‘eva* (‘laments’) and *hīmene tārekareka* (‘songs for pleasure’). By far the most common, however, are church hymns, sung in parts. These are known collectively as *hīmene tapu* (‘sacred hymns’). On the island of Aitutaki there are two styles of polyphonic *hīmene tapu*: those whose texts are in the hymnbook of the local Cook Islands Christian church, and those that are settings of biblical texts. The latter, which are distinguished by rhythmic grunting in unison from the men, are called *hīmene tuki*. The grunting (*tuki*) is performed as an integral part of the composition, ‘to decorate the hymn’.

Hīmene singing was almost certainly introduced into Aitutaki in 1821, by two Tahitian pastors who were taken to the island by the missionary John Williams and left there to introduce Christianity. The style has developed continuously, and new *hīmene* are constantly being composed. On Aitutaki, composers from each of the seven main villages are required to compose two new *hīmene* – one *hīmene tuki* and one with a hymnbook text – twice a year, for Christmas and for the New Year. These new hymns are first performed at combined services in the church at Arutanga. The best-liked of the *hīmene tuki* may remain in the repertory for 30 years or more, though this is exceptional: more usually, only the latest ones are still sung, because the leading women for the earlier ones have died. There are up to six, or sometimes seven named parts in *hīmene tuki*. Two are main parts, sung by groups of women and men respectively. Superimposed upon the main women's part are two upper solo women's parts, and one or two upper solo men's parts are added to the main men's part and the bass grunting (*tuki*). Typically the women sing at the top of their range, as loudly as possible.

Similar styles of hymn singing occur on the other islands of the Cook group with different names, and the names for the voice-parts also differ from island to island. On Mangaia, the men's grunting is called *engu*; the *hīmene tuki* song type is thus called *hīmene engu*. The hymnbook hymns on Mangaia are called *hīmene Āreti*, after a missionary named Harris (Āreti), who is credited with introducing the style.

The *‘ūtē* style was introduced to the Cook Islands from Tahiti. In the 1820s Ellis complained of Tahitian *‘ūtē* that ‘they were, with few exceptions, either idolatrous or impure, and were consequently abandoned when the people renounced their pagan worship’. Unknown to Ellis, however, the *‘ūtē*, far from being abandoned, had merely been driven underground. The style subsequently spread not only to the Cook Islands, but also throughout French Polynesia. Many *‘ūtē* still contain Tahitian words. Although Ellis described them as ‘historical ballads’, they are now mostly love songs and topical songs. They are sung in parts and with grunting like *hīmene tuki*, though in a different style. Unlike *hīmene*, *‘ūtē* are sometimes accompanied by guitars, ukuleles, mouth organs or accordions.

Indigenous song types include the *pe'e*, *amu* and *karakia*. *Pe'e* songs are found on all the islands of the southern Cooks as well as on Penrhyn, in the northern group, where they are called *pese*. The latter cognate form of the word also occurs in Samoa, where it means simply 'song', as seems to have been the case in Tahiti, where the term was *pehe*. In Mangaia, similarly, the word seems to be a generic term for song, since love songs, welcome songs and hauling songs are all called *pe'e*. More usually, however, *pe'e* are historical songs commemorating particular events or the brave deeds of an ancestor; they were formerly used in oratory to demonstrate the knowledge and ability of the orator. They are now almost invariably associated with legends or other oral traditions and are performed as an integral part of story-telling. Although *pe'e* can be sung, most types, particularly in Aitutaki, are recited in 'speech-song' style.

In Rarotonga, *amu* are praise songs that tell the life story or deeds of celebrated chiefs or warriors. On Atiu, they likewise describe 'brave deeds' or 'a love of affection', or alternatively may be songs of 'a joyous nature, as in canoe hauling'. On Aitutaki, as in Atiu, there are two varieties of *amu*, both of which are said to be sung in unison (although the few recorded by the writer were in parts). The first are songs of praise or farewell for the dead, intended for performance in the presence of the dead body. They are accompanied by wailing and are sung not at the funeral service but immediately after death by women mourners and relatives of the deceased, gathered round the body. All songs of this type are said to have been composed by women, and they are sung mostly by women, although sometimes old men will join in. The other kind of *amu* was sung while hauling logs or pulling up boats, to encourage the men. In Mangaia, the term *amu* does not appear to be used, but songs for lifting heavy loads – the equivalent of the second variety of *amu* in Atiu and Aitutaki – are called *tauamu*.

Karakia are incantations or invocations. They are found throughout the southern Cook group. According to Buck, the Mangaian variety formed part of the stock-in-trade of priests, and the set words were valuable intangible property. They are performed solo, by men, in recited style.

There are some song types specific to Mangaia, of particular interest because of changes that have taken place in them since missionary activity began. The missionary William Gill wrote at length in 1875 of ceremonies called *tara kakai* ('death talks'). These took place at night in large, specially constructed houses lit with candlenut torches. Each male relative of the deceased had to lead a unison unaccompanied *tangi* ('crying song'); these songs alternated with *tiau*, songs accompanied by the *ka'ara* (slit-drum). Besides the 'death talks', funeral games called 'eva ('dirge proper') were performed. Unlike the 'death talks', these took place by day. Four varieties were listed by Gill: 'eva *tapara* ('funeral dirge'), 'eva *puruki* ('war dirge'), 'eva *toki* ('axe dirge'), and 'eva *ta* ('crashing dirge'). All except the first were performed with weapons, presumably by men. In 1967 – less than 100 years later – no-one could be found on Mangaia who had ever heard of a *tara kakai*, *tangi*, or Gill's four varieties of 'dirge proper'. The term 'eva, however, is still extant as a type of song performed exclusively by men, concerned with such topics as battles or the honouring of a warrior.

Complementary to the 'eva is another song type, not mentioned by Gill at all, called *mire*, which was formerly sung only by women. Women still lead the song, but men may now take part. According to some informants, 'eva and *mire* are sung on special occasions to entertain important people visiting the island, unlike *pe'e*, which can be performed at any time. Both 'eva and *mire* are recited song types performed in unison by groups of singers; they may be accompanied by actions; many of the *mire* recorded by the writer were accompanied by vigorous hand-clapping.

(b) Instruments.

The only instruments still important are those used in ensemble to accompany the exciting and visually spectacular 'ura pa'u (drum dance). Both the dance and the *pakau tārekareka*, its accompanying percussion ensemble, are similar to those of the somewhat better-known Tahitian 'ōte'a. The instruments of the ensemble include several slit-drums (*pātē* on Rarotonga; *tōkere* (fig.4) on Aitutaki; *ōve* on Mangaia and Atui), which are also used singly for signalling; *pa'u* and *pa'u mango* (large double- and small single-sided drums respectively with shark- or goatskin heads); and the *tini* (paraffin tin), now often replaced by a small slit-drum of high pitch known as the *tini-tōkere*. Larger slit-drums, called *ka'ara*, played with two sticks instead of one to produce three notes instead of the two of the *tōkere*, are attested for Aitutaki, Mangaia and Rarotonga but had become obsolete as a traditional instrument by the late 1960s, surviving only as *tūpāpaku* ('ghost voices') of the olden days, which are said to be heard in the bush when a chief is going to die. The *ka'ara* was revived in the 1970s by the Cook Islands National Arts Theatre dance company, but without the older instrument's three-pitch capacity. Bamboo flutes, apparently mouth-blown, were used as toys by children in the early 20th century, as were coconut-leaf whizzers, leaf oboes and bamboo jew's harps. According to Buck, another toy used was the bullroarer. The *pū* (shell trumpet), usually end-blown though sometimes side-blown, was formerly used as a signal to assemble the people or as a warning for warriors to mobilize. On Mangaia, the sound of the *pū* was the voice of the god Rongo, calling the people to rituals associated with his service. It is now more prosaically used by the baker, to signal when bread is ready.

(c) Modern music.

Action songs with guitar or ukulele accompaniment and European-style melodies, similar to those of the New Zealand Maori, are called *kaparima* (cognate with the Tahitian 'aparima). They are performed by teams of dancers at events such as Constitution Celebrations, at hotels and other venues, where they generally alternate with drum dances together with traditional items such as 'ūtē and dramatized legends in which *pe'e* or *hīmene tuki* may be incorporated.

Polynesia, §II: Eastern Polynesia

2. Easter Island.

Easter Island (Rapanui), lying at 27° 20'S and 109° 30'W, is the furthest east of the Polynesian Islands. Of the total population of 2770 (1992 census), approximately 1800 are pure Rapanui, the others being of mixed ancestry or from Chile. According to a tradition still celebrated in song, the

ancestral settlers arrived from the west in two canoes. An impressive Polynesian culture flourished before the arrival of the first Europeans on Easter Sunday, 1722. Ceremonial dances performed at the *ahu* (sacred places at the site of the famous huge stone images) were a form of worship. Ancient stories, incised in script or glyphs on *kohau rongorongo* (wooden tablets), were chanted by traditional specialists at the rites of the bird-man cult and other ceremonies, and are still chanted by some elderly people. Some examples still known include the creation myth, stories about ancestors, the bird and yam legend, laments and work chants.

Catholic missionaries from Tahiti arrived in 1864, bringing a style of chant that was adopted by the islanders. But the death of the traditional priests and most of the population through a smallpox epidemic and 'blackbirding' (the forced recruitment of Pacific Islanders for labour) resulted in the loss of much pre-contact culture by the 1870s. Secular genres from other Polynesian cultures (mostly Tahitian) were absorbed from 1914 onwards, and Latin American and international popular styles from 1954 (e.g. the Mexican *corrido*, the Argentine tango, the waltz, foxtrot etc.). In that year a regular ship service was established with Chile, which had annexed the island in 1888. The demands of tourism strongly influenced musical activity after an airport was opened in 1967. In the 1970s, when large numbers of Chileans and tourists began to visit the island, the *conjuntos* (popular island groups), which had been performing (usually outdoors) occasionally for islanders, developed smaller performing groups to provide regularly scheduled indoor evening entertainment. These groups perform music and dance, both traditional (some including demonstrations of string games) and contemporary, which incorporates other Polynesian and some Latin American elements (e.g. guitar styles). Chilean popular music is broadcast on government radio stations, and disco is popular among young islanders. Contemporary Tahitian music, readily available on cassette recordings, is the most popular 'foreign' music on Easter Island. Rapanui composers incorporate some stylistic features of popular Tahitian musics and, less extensively, of American country and western and rock, and Chilean popular songs. Some youth groups use the 'Spanish guitar'. There was a great resurgence of interest in learning and performing traditional songs and dance in the late 1990s.

Both traditional and modern music are predominantly vocal. To the pre-missionary period, Campbell ascribed *akuaku* (chants devoted to spirits), *riu* (laments recounting past events) and *riu-tangi* (funeral chants), *'atē* (praise chants addressed to humans and things, with musical patterns similar to those of *riu*), *'utē* (short songs with fixed forms), *kaikai* (recitations for string games, some being *pāta'uta'u* recitations (see below) of texts from the *rongorongo* tablets), and *ēi* (provocative or insulting songs, consisting of improvised satirical couplets, which could lead to fights or even tribal war if the satirized person took offence). To the period from 1864 to 1914 he ascribed evolved types of *riu*, *kaikai* and *ēi* in addition to *hakakio* (chants expressing gratitude at feasts), *hāipoipo* (wedding chants of Tahitian origin), and *hīmene* (hymns). *Riu*, the broadest category, embraces some types (e.g. surfing chants) that have been classified separately by other authors. Early *riu* were historical accounts of local kings or wars, remembrance of ancestors or expressions of mythical beliefs

about *tangata manu* ('bird men'). Evolved *riu* concern more recent historical events.

Extant '*atē*, considered by Campbell to be at least 200 years old, are rhythmically free and have wide ranges of pitch. *Pāta'uta'u* are free rhythmic recitations without precise pitch. Musical styles within *riu* and other traditional song types vary because in many instances the music now sung is more recent in origin than the text. Tahitian *hīmene* style (see §3 below) and other two- and three-part singing styles are found (in bourdon, organum, free counterpoint and homophonic harmony).

Dancing or body movements, such as the gentle swaying of torso and arms in *hīmene*, accompanies most singing. Clapping, striking hands on the ground and non-musical vocal sounds are common types of accompaniment. The instrumental inventory is small. The *keho* (a stone plate over a gourd resonator in a pit in the ground) was stamped rhythmically to accompany singing and dancing. A shell (trumpet) was listed by one early writer. The *kauaha* from South America (a jawbone of a horse used as a rattle) and guitars and drums said to have come from Tahiti are now considered traditional accompaniment to light songs and dances. Other adopted instruments include a cane flute, button accordion and *ukelele* (ukulele).

Polynesia, §II: Eastern Polynesia

3. French Polynesia.

The area of south-eastern Polynesia that comprises the political entity of French Polynesia embraces five archipelagos: the Society Islands (eight inhabited high volcanic islands), of which Tahiti is the largest and best known; the Austral Islands (five volcanic islands) to the south-west; the Marquesas Islands (12 high volcanic islands) to the north-east; and the Tuamotu archipelago (76 coral atolls) and Gambier Islands (eight high volcanic islands within one fringing reef) to the east and south-east. The region was first populated by seafaring peoples who migrated from western Polynesia (Tonga or Samoa) around 100 to 300 ce, first settling in the Marquesas and Society Islands. Further dispersal from this centre resulted in the settling of the Austral, Tuamotu and Gambier Islands.

A high level of mutual intelligibility persists among the distinct languages that had emerged by the time of European exploration in the Pacific. Yet different experiences of missionization and colonization in each area have had an impact on the subsequent development of autochthonous performance traditions. Complicating this situation is the hegemony of Tahitian language and performance traditions that has extended to all areas throughout the territorial area since 1880.

- (i) Society Islands.
- (ii) Austral Islands.
- (iii) Tuamotu archipelago.
- (iv) Gambier Islands.
- (v) Marquesas Islands.

Polynesia, §II, 3: Eastern Polynesia: French Polynesia

(i) Society Islands.

The name of the principal island, Tahiti, is frequently applied to all the Society Islands and occasionally to all of French Polynesia. Lying between 15° 48' and 17° 53' S and 148° 05' and 154° 43' W, the Society Islands are further subdivided into a south-east Windward group (Tahiti, Moorea, Maiao) and a north-west Leeward group (Huahine, Ra'iatea, Taha'a, Bora Bora and Maupiti), a division reflected in choral singing practices.

Tahiti was the first of the Pacific Islands to attract widespread interest in Europe. First visited by the English navigator Samuel Wallis in 1767, Tahiti was named New Cythera by the French navigator Bougainville, who visited in 1768. Bougainville took a native named Aoutouru (Auturu) to France, where he fascinated many leaders of the Romantic movement, to whom he exemplified a 'noble savage' from an island paradise. In 1774 the English navigator James Cook took another native named Omai from the island of Huahine to England, where he became the subject of O'Keefe's popular musical of 1785, *Omai; or a Trip round the World*, with music by William Shield.

Musical practices prior to conversion to Christianity can be generalized from descriptions in accounts by voyagers. Drumming on various sized drums called *pahu* and chanted recitation of prayers were integral components of elaborate state rituals held on *marae*, outdoor temple platforms (fig.5). In public settings, formal entertainments called Heiva were presented by professional travelling musicians and actors who were initiated members of the Arioi society, a cult dedicated to the god 'Oro; their entertainments included singing, dancing and dramatic enactments. In private settings, recreational participatory singing was accompanied by nose flutes and occasionally small drums.

The commencement of Christian evangelization in 1797 by members of the newly formed, non-denominational London Missionary Society, and the conversion of Tahiti by 1815, marked a turning point in Pacific history. Missions from Tahiti were launched into other areas of Polynesia, which in turn initiated subsequent missions elsewhere in the Pacific. The use of native catechists facilitated the dissemination of vernacular languages and musical practices, thus extending the sphere of Tahitian influence within Protestant areas. The English missionaries introduced British hymn and psalm tunes. By the late 19th century, the emergence of three indigenized genres of choral singing reflected a confluence of Western harmonization and an indigenous framework for vocal parts.

Missionary-instigated censure of 'pagan practices' failed to uproot indigenous performance traditions, for surreptitious performances of dance are described in travel accounts throughout the 1830s. By the early 1850s, the French colonial administration (established in 1842) openly encouraged the revival of dance performances. The most important development for stimulating Tahitian performance traditions was the 1881 inauguration of the Fête National, commemorating the 14 July 1789 storming of the Bastille; it was renamed Heiva in 1985 on the establishment of internal autonomy. The annual July revels, popularly called Tiurai, have included folkloric competitions of Tahitian choral singing since 1881; Tahitian dance was added to the competitions in 1892. Professional Tahitian dance troupes also perform in hotels and restaurants, especially since the rise of

mass tourism in the 1960s. Their shows are often scaled-down versions of their elaborate spectacles first unveiled in the Heiva competitions.

The rise of wage labour and corresponding acceleration of a cash economy in the 20th century instigated mass migrations of islanders to the capital town of Pape'ete and the immediate neighbouring districts. Enclaves of islanders live alongside urban 'demis' (of mixed Tahitian and French descent), French and Chinese residents. In the 1990s, Chinese residents, largely descendants of plantation labourers imported in the 1860s and 1870s, used Chinese music and dance as part of their assertion of Chinese identity.

Performance traditions in the late 20th century included choral singing, dance drumming, string-band accompanied dance songs, and popular songs. Choral singing, performed *a cappella*, is called *hīmene* (see [Hīmeni](#)). Originally applied to Christian hymn singing, the term was extended to choral singing in secular civic contexts. Tahitians distinguish five genres according to musical criteria; additional terms distinguish categories of choral singing differentiated by criteria other than musical ones (e.g. age-group of singers, whether or not a hymn originates in a printed hymnal, when instrumental accompaniment is added etc.).

Hīmene puta are Western hymn tunes performed in chordal note-against-note style; this style is applied to vernacular-language hymn texts in printed hymnals called *puta*, which are largely translated from British and American sources. *Hīmene nota* are arrangements performed from notated scores with new Tahitian-language texts; generally in four parts, these arrangements depart from the chordal style with techniques such as antiphonal alternation and textural variation among sections.

The indigenized choral styles, *hīmene rū'au*, *hīmene tārava* and *hīmene tuki*, emerged by the late 19th century in the context of Protestant worship and devotion exercises. *Hīmene rū'au* ('old hymn') manifests an 'old way of singing' owing to the association of the musical style with Protestant hymn texts that predate 1880. This orally transmitted singing style combines stereotyped melodic motion and formulaic cadential patterns among basically three vocal parts. *Hīmene tārava* ('hymns that lie horizontally') are performed in a stanzaic multipart style in which named vocal parts are either fully texted, rhythmically punctuative or melodically decorative. Western harmonization (but not functional harmonic progressions) results from the combination of vocal parts. The specific musical content and names of vocal parts, which range in number from five to thirteen, differentiate three broad regional styles practised in the Windward, Leeward and Austral Islands. In performance, one woman called *fa'aaraara* ('to awaken') begins a stanza; others in the chorus join in by 'catching' (*haru*) her melodic line; rhythmic punctuation consists of a grunting (*hā'ūr*) performed by men seated at the rear of the group; melodic decoration by one or more soloists called *perepere* ('to soar') consists of contrasting high-pitched lines using vocables; at the end of a stanza, all parts converge and hold on a unison tonic. Stanzas may be repeated at will. This singing style originated at Bible-study meetings, where repetition of biblical passages or paraphrases within the *hīmene tārava* framework served didactic purposes. *Hīmene tuki* is the Tahitian name for the counterpart to *hīmene tārava* as

performed in the Cook Islands to the west. Sung using Rarotongan-language texts, its name derives from the Rarotongan term for the men's grunting.

All indigenized choral styles are performed in the annual Heiva competitions. The subject-matter of specially composed poetic texts called *paripari fenua* ('to glorify the land') relate indigenous legendary and historical episodes.

Dance presentations in the Heiva competition include group dances in four genres, all accompanied by a drum ensemble. The discrete pieces that accompany discrete dance pieces are called *pehe* song. In *'ōtē'a*, a group dance of varying formations in rows and columns by male and female dancers, the accompanying *pehe* are solely percussive, made up of repeated 8- or 16-beat rhythmic patterns. In the *pā'ō'ā*, a male solo chanter declaims a poetic text, which is frequently comical; sections are concluded by a chanted response declaimed by dancers seated in a circle on the ground. The drum ensemble, situated in the centre of the circle, maintains a steady rhythmic pulse, enhanced by the dancers who slap their thighs and the ground. Male–female couples of dancers take turns performing inside the circle. In the *hivināu*, dancers are lined in two concentric circles, moving in opposite directions. A chanted poetic text by a male solo chanter alternates with emphatic vocable syllables chanted by the dancers; the soloist and the drumming ensemble are at the centre of the circles. The *'aparima* is an interpretive dance performed to a poetic text sung en masse by singers and drummers, the latter also providing accompaniment on guitars and ukuleles. *'Aparima* usually conclude a dance programme and are performed in costumes of gaily coloured printed fabric rather than the grass skirts used in the other three dance genres.

Also included in dance presentations are *'ūtē*, satirical songs performed by one or two soloists and accompanied by guitarists and ukulele players who also provide a vocable-based melodic accompaniment. The customary melodic contour descends from the upper leading tone to the tonic below over the course of a text line; the harmonic accompaniment alternates between the dominant and tonic harmonies.

Contemporary Tahitian-language popular songs dominate radio broadcasts and a thriving commercial recording industry, as well as entertainment in hotel and waterfront bars. In addition to the songs performed to accompaniment of ukulele-based string bands, contemporary recording artists also draw on international styles, including Jamaican-inspired reggae (largely by way of Honolulu-based Hawaiian reggae) and African-American rap music.

The Tahitian drum ensemble consists of three basic types of drum: a slit-log drum called *tō'ere*, held upright on the ground and beaten with a stick, which provides the main rhythmic pattern (fig.6); a single-headed upright drum called *fa'atete*, played with two sticks, which provides a counterpoint to the *tō'ere*; a single-headed drum called *pahu tupa'i rima*, beaten with fingers or palms; and a double-headed bass drum called *tariparau*, which marks a basic pulse. Drum ensembles include multiple *tō'ere* of various sizes and thus contrasting pitches. The lead *tō'ere* player begins with a *pehe* with a solo rendition of the basic rhythmic pattern, after which the rest

of the ensemble enters. Since the 1970s, Tahitian drum ensembles have included a Cook Island style of playing small-sized *tō'ere* horizontally using two sticks. The use of a five-gallon kerosene or biscuit can called *tini* in early decades of the 20th century is now discontinued. An instrument called *ihara* described by European visitors before 1800, consisting of a length of bamboo bounded by two nodes with a slit running parallel to the length and beaten with sticks, was revived in the late 1980s.

Guitars and ukuleles (Tahitianized as '*uturere*) are used to accompany the Western melodies of '*aparima* and '*ūtē*; in the early decades of the 20th century the accordion was also popular. Travellers described the use of the *vivo* nose flute, which was revived along with the bamboo *titapu* flute in the 1980s. The pre-Christian signalling function of conch-shell trumpets called *pū* have been maintained in contemporary presentations of Tahitian dance (fig.7).

Polynesia, §II, 3: Eastern Polynesia: French Polynesia

(ii) Austral Islands.

The five inhabited volcanic islands south-west of Tahiti stretch over 1450 km; at 27° S and 140° 20' W, the southernmost island of Rapa lies well outside of the tropics. Very little is known about performance traditions in the pre-European era. Few explorers called at any of the islands, and few artefacts from the islands made their way into museum collections, save for several elaborately carved tall drums associated with indigenous religious practices, which are occasionally found mainly in Europe. The continuing isolation of the islands stems from difficult anchorages and a lack of natural and recreational resources, deterrents to the streams of European, and later American traders and tourists, who have called instead at Tahiti.

The Austral Islands were evangelized by native Tahitian catechists in the 1820s, since which time the archipelago has remained staunchly Protestant. The exception is the island of Tubuai, which hosts a *mélange* of Christian denominations. All Protestant Church affairs are conducted in the Tahitian language, although each of the islands maintains a separate dialect. The Austral Islands were formally brought under French colonial control when the territory was established in 1880. Tahitian-language performance traditions have eclipsed any autochthonous traditions that may have predated conversion to Christianity.

In the 1990s, performance traditions in the Austral Islands were generally those choral-singing and dance genres found throughout the Society Islands, albeit with local variations in performance styles. In choral *hīmene tārava* singing, each of the five Austral Islands maintains a distinct style (although all are considered outside the region to be variations on one broad regional style, to the displeasure of Austral Islands residents). On the island of Tubuai, the choral singing resembles that found on the island of Tahiti, with eight vocal parts. The islands of Rimatara and Rurutu have ten and twelve vocal parts respectively; their high-pitched soloist parts, as well as pronunciation variations owing to dialect differences, clearly distinguish their choral style from those in the Society Islands. Choral singing in the southern islands of Ra'ivavae and Rapa have 11 and 13 vocal parts respectively, with the richest and fullest textures of Tahitian-language

hīmene to be heard anywhere. Local differences are also manifest in variant names for other choral genres.

The annual July folkloric competitions continue to be the primary occasion for the performance of Tahitian drum dances (*‘ōte‘a*, *pā‘ō‘ā*, *hivināu* and *‘aparima*), and for choral performance of *hīmene* that relate indigenous subject-matter. Major holidays include New Year's Day and the annual May contributions; both are occasions for competitions of newly composed *hīmene* in all genres.

Polynesia, §II, 3: Eastern Polynesia: French Polynesia

(iii) Tuamotu archipelago.

No ethnomusicological field study has yet been made in the Tuamotu archipelago. What is known is derived from sound recordings made during anthropological expeditions, as well as brief descriptions in the subsequent reports. Moreover, studies have concentrated on the more isolated eastern atolls; comparatively little attention has focussed on central and western atolls.

The isolation of the mostly low coral atolls, situated between 14° and 24° S and 135° and 149° W, stems from a combination of limited natural resources (coconuts, fishing and pearls), hazardous navigation conditions and long intervals between shipping schedules. Populations on many atolls number only 100–200 people. Many people migrate to Tahiti in search of greater educational and employment opportunities. The southern end of the archipelago serves as the site for the French nuclear testing programme administered from Tahiti, which accounts for a strong military presence and imported workforce.

European exploration dates from Medaña's sighting of Pukapuka in 1521; the archipelago was not fully and reliably charted until 1820. Successful conversion to Christianity was achieved by Mormon missionaries in western islands after 1845, in competition with Roman Catholic missionaries dispatched from the Gambier Islands to the south. French authorities in Tahiti brought most of the eastern islands under the French protectorate between 1849 and 1858. Increased interaction with Tahiti, especially by people in the central and western areas, has resulted in highly Tahitianized lifestyles.

Archaeological remains of outdoor platform temples suggest pre-contact religious practices similar to those in the Society Islands, involving the use of drums and chanted prayers and incantations. Indigenous singing combines performance styles differentiated by musical criteria and various classifications of poetic texts by function.

In the eastern Tuamotus, the archaic *fagu* chanting style involves recitation on a principal pitch, or a small number of tones arranged phrase by phrase that rise stepwise from, and return to, the principal pitch. Phrases conclude with a quavering called *fakatututuku*, which combines progressive increase in velocity and decrease in interval between two pitches. In performance, a leader intones an introduction called *hua*; the response by a second person is called *maro*, then a chorus group sings the main text, called *popoki*. The *fagu* chanting style is used for poetic texts of indigenous sacred lore called

vanaga, laments which are also *fagu*, and chants of glorification such as *fakataratara* (praise of land), also called *fakateniteni*, and *rorogo* (praise of heroes).

Various categories reported from the eastern Tuamotus in the 1930s include *haka*, *hurihuri vaka*, *katoa*, *kihau*, *koke*, *nihinihi*, *putu*, *tirivara*; dance categories from other Tuamotuan areas presented in Heiva competitions in Tahiti in the 1980s have included *heahea*, *koivi*, *kapa*, *nuka*, *piirara*, *ruta* and *tikoti*. Dance chants combine rhythmic monotonic recitation and occasional wide leaps with indefinite pitched portamento, particularly descending at phrase endings. The musical style called *patakutaku* is a rapidly intoned chant with hand clapping; the accompaniment by guitar and ukulele is used for the rhythmic, rather than harmonic quality of the rapid strumming on one or two chords. The term *kapa* is apparently used in western areas for dance songs in *patakutaku* style.

Tuamotuans have embraced Tahitian polyphonic choral singing styles called *hīmene tārava* and *hīmene rū'au* as practised in the Windward (Society) Islands. The musical styles are used to perform poetic chants of praise; they are also used by Catholics and Mormons with doctrinally appropriate texts.

Chanting in archaic styles has been largely replaced by Westernized popular songs sung with guitar and ukulele accompaniment. However, the subject-matter of indigenous legendary and historical episodes has been maintained. Many popular songs recorded in Tahiti in the 1950s and 60s had Tuamotuan-language poetic texts.

Early indigenous instruments included a drum and conch trumpet characteristic of eastern Polynesia, and a bamboo nose flute that may have been imported from Tahiti. Body percussion continues to be important.

The Tuamotus are also famed for the accompaniment style called *ta'iri pa'umoto*, a rapid percussive strumming developed before 1934, after the guitar was introduced by anthropologist Kenneth Emory during the Bishop Museum's first Tuamotu expedition. This strumming style has become a fundamental characteristic of commercial recordings of Tahitian popular songs.

Polynesia, §II, 3: Eastern Polynesia: French Polynesia

(iv) Gambier Islands.

The archipelago is commonly referred to as Mangareva, the name of the largest of eight volcanic islands fringed by a surrounding reef. The group lies at the south-eastern end of the Tuamotu archipelago, on the Tropic of Capricorn at 135° W.

The little that is known of pre-contact practices stems from museum artefacts, ethnographic descriptions by Catholic priests and travel accounts. Roman Catholicism was unanimously embraced by 1838 and remains the dominant faith in the archipelago. In contrast to Protestant efforts elsewhere to abolish indigenous performance styles, Roman Catholic priests actually encouraged the adaptation of indigenous singing

styles to Catholic devotional material. 'Akamagareva ('to make Mangarevan'), sacred counterparts to secular *kapa* songs, flourished alongside Latin Gregorian chant. Following the vernacular language reforms of the Second Vatican Council in 1967, the archdiocese in Tahiti mandated the discontinuation of Latin (including Gregorian chant) and advocated the adoption of hymns in the Tahitian and French languages, which are the regional lingua franca.

Traditional Mangarevan music consists of four genres differentiated by musical criteria. The *keko* style of rapid speechlike declamation reported by Buck was not recorded in 1985. The other three, 'akatari *pē'ī*, *kapa* and *tagi*, are combined in performances called *pē'ī*, which are enactments of episodes from legends and historical narratives (both of which are called *atoga*). *Kapa* and *tagi* are both song forms in stanza-chorus alternation and are both performed in free unmetred time. *Kapi* and *tagi* songs use two principal pitches, one in the stanza and the second, a minor or major second above, in the refrain; additional neighbouring pitches add melodic interest. In performance, there may be alternation between a soloist who sings the stanzas and a chorus that sings the refrain. The performances of *tagi*, meaning 'to cry', is distinguished from *kapa* by the use of a shrill, higher-pitched, plaintive vocal quality evocative of crying, and a slower tempo. 'Akatari *pē'ī* are metred, for they function as an accompaniment for dancers to dance onto the performing area at the start of a *pē'ī* enactment. Poetic texts for *kapa* and *tagi* are classified by their subject-matter, such as *porotu* (honorific songs), *tagitagi* (love songs) and *tau* (laments).

Tahitian dance genres are also practised, although only two genres were reported in 1985, the *pā'ō'ā* and the 'aparima. Both use Mangarevan-language texts. Although the texts of both could be based on themes of *pē'ī*, Tahitian dance genres are placed at the conclusion of the *pē'ī* and are not considered integral to it.

By the time of the Bishop Museum's Mangarevan Expedition in 1934, none of the pre-Christian musical instruments were extant; Te Rangi Hiroa (Buck) based his published descriptions on museum artefacts. Instrumental accompaniment for *pē'ī* enactments is provided by a kerosene tin. Performances of Tahitian dance genres are accompanied by the Tahitian drum ensemble (see §(i) above).

Polynesia, §II, 3: Eastern Polynesia: French Polynesia

(v) Marquesas Islands.

The 12 volcanic islands of the Marquesas, known to the islanders as Te Fenua 'Enata, lie approximately 1500 km north-east of Tahiti. A predominantly Polynesian population of about 7000 inhabits six of the islands, sharing a unique musical legacy that exhibits both archipelago-wide cohesion and rich regional variation. The continuation of this legacy in the 1990s was remarkable, because Western contact, colonization and evangelization in the 19th century brought intense social disruption, severe depopulation and radically altered contexts for music-making. In the 20th century, Tahitian cultural, economic and political hegemony relegated Marquesan music to the periphery of country-wide interests and governmental support. Nevertheless, traditional performances continue, underscoring the value Marquesans place upon retention of their arts and

highlighting the desire of Marquesans to maintain and assert their distinct identity.

The first published transcription by Tilesius of a Marquesan song dates from 1805, although detailed comments on the music and dance do not appear until after the Bayard Dominick Expedition of 1920–21. Drawing on the manuscripts of early missionaries and the comments of informants who knew ancient chants, Handy (1923) describes musical genres that large groups performed as an indispensable part of major rituals and community festivities, as well as chants used by individuals for spells, courting and daily personal interactions. No sound recordings were made, but Winne later transcribed Handy's remembered version of performances he witnessed (Handy and Winne, 1925). The first systematic audio documentation of the music occurred in 1989, when a UNESCO-sponsored Territorial Survey of Oceanic Music provided field recordings of over 700 Marquesan vocal and instrumental performances. Moulin's 1991 and 1994 studies contained musical ethnographies of late 20th-century Marquesan practice.

Ancient Marquesans were highly articulate in speaking of their musical life. 19th and early 20th-century sources reveal an extensive vocabulary related to music and document the richness of traditional performance. Marquesans acknowledged separate vocal registers, sounds produced by different ways of clapping hands and striking the body, and over 130 genres of music and dance (a number of which they still perform). They also used a variety of musical instruments (including shell and wooden trumpets, whistles and flutes, percussion sticks, a small wooden xylophone, jew's harp, mouth bow and several types of drums) and onomatopoeic drum 'sounds', which identified rhythmic patterns.

Marquesans divide their music into two well-delineated categories: old/indigenous and new/imported. Both demonstrate a preference for vocal, logogenic music and public performance by large groups; in traditional performances, a prominent group leader provides introductory oratory as well as chanted invocations. Marquesans employ a wide range of vocal production, from singing to forceful chanting, rhythmic recitation, shouted declamation and a vigorous rumbling of the vocal cords; one traditional genre, the famous pig dance, consists entirely of rhythmic grunting.

The term *mea kakiu* ('old things') embraces several traditional performative genres as well as new compositions in traditional style. Solo genres performed in the 1990s included a variety of declamatory chants (*ha'anaunau/anaunau*, *mauta'a*, *tapatapa*, *va'ahoa/vakahoa*), genealogies (*matatetau/matatau*; *pei* if accompanied by juggling), women's improvised greeting calls (*hahi/mave*) and laments (*uē tūpāpa'u/puhi nui/uē pahevaheva*; *uhaki*). Some genres, such as the *mahohe/maha'u* (pig dance) and the *putu*, a circle dance accompanied by hand-claps, are for male groups; however, women join these dances in some regional variants. Mixed groups most frequently perform *rari/ru'u*, topical songs, and *tape'a/rikuhi*, energetic songs to end a performance.

Traditional music displays features in common with other eastern Polynesian musics: limited melodic range, a primary chant tone with a small inventory of secondary pitches (often including either a major or a

minor 3rd below the chant tone and the major 2nd above it), the use of indefinite pitch, a prevalence of speech-rhythm (solo chants) and duple rhythm (group chants), the use of melodic descent and descending glides to mark structural ending points, and a sectional approach to musical composition. Dance is an important accompaniment to all traditional genres intended for group performance; both standing and sitting dances are found. *Mea kakiu* use the Marquesan language; old songs texts often contain archaic expressions and altered words, rendering meaningful translation difficult, even for native speakers.

Mea hou ('new things') include church songs (*hīmene pure*; *hīmene tārava*), entertainment songs in pan-Pacific style (*hīmene 'eka'eka/hīmene 'a'a nui*) and dance music from Tahiti (*tapiriata/tapriata*, *'aparima*, *pā'ō'ā*, *hivinau*). Although Marquesans compose *mea hou* in all of the above genres, many pieces are imported, usually from or via Tahiti. These songs exhibit language diversity, wide melodic range, functional harmony and strophic or verse-refrain form. Continued updating occurs in these genres as Marquesans incorporate new practices and compositions from Tahiti and beyond, although it often takes time for new ideas to reach the Marquesas and appear in Marquesan performances.

Musical instruments reflect this same division of indigenous and introduced. Although nose and mouth flutes and the single-reed *pū hakahau* disappeared in the early 1980s, following the death of the last performers, some traditional sound-producers remain: handstruck, single-membrane drums in various sizes (*pahu*); shell trumpets (*pū*, *pū tona*, *pū'i'u*, *pū tupe*); wood trumpets (*pū'akau/pū rohoti*); jew's harp (*tioro/tita'apu*); and children's amusements such as whistles (*kī*), the leaf whizzer (*pinao*) and leaf oboe (*pū*). Popular imported instruments include guitar (*kīta*), ukulele (*'ukarere*), Tahitian slit-drums (*tō'ere*) and skin-drums (*pahu*), the tin-can drum (*tini*) and electronic instruments (guitar, keyboard, drums). Locally made banjo-ukuleles (also called *'ukarere*), spoons (*tuita*) and the one-string bass (*tura*) accompany entertainment songs on occasions of informal music-making. Few historic instruments remain in the islands; the technical skills and highly acclaimed artistic merit of earlier examples is represented in museums around the world but largely unknown to this generation of Marquesans.

Polynesia, §II: Eastern Polynesia

4. Hawaii.

Although the name actually refers only to the principal island of the Hawaiian Islands archipelago, it is now commonly used to designate all the islands of that group. Lying in the North Pacific about 3070 km south-west of San Francisco, Hawaii was the northernmost archipelago settled by Polynesians and had a flourishing Polynesian culture when discovered by Captain Cook in 1778. Since 1959 Hawaii has been a state of the USA, and its population of about 1.3 million is known for its cultural pluralism; in addition to descendants of early Polynesian settlers there are also Polynesians from other island groups (e.g. Samoa), as well as Asians (Chinese, Japanese, Korean, Filipino and Vietnamese) and Caucasians (European and North American). Certain genres of the musical heritage of all these peoples are perpetuated, some primarily by the peoples

themselves, others by all the inhabitants jointly, providing an annual calendar of many colourful festivals. The discussion here centres on music identified as traditional Hawaiian; for Western art music see [Hawaii](#).

(i) Traditional vocal music.

In traditional Hawaiian performance that descends from indigenous culture before contact with Europeans, music was predominantly vocal. The term *mele* applies to poetic texts as well as their recited presentation. With the exception of a few poetic genres improvised on informal occasions, poetic texts are composed prior to performance. The subject-matter of texts, classified in named categories, range from sacred prayers (*mele pule*), genealogical chants (*mele ko'ihonua*), honorific name chants (*mele inoa*), love songs (*mele ho'oipoipo*) and funerary laments (*mele kanikau*) to various kinds of spontaneous expression and informal game chants.

In performance, a basic distinction obtains between *oli* and *hula*. *Oli* are chanted without instrumental accompaniment and dance and are thus unmetred recitation, with phrase lengths entirely dependent on completing the thoughts expressed in the poetry. *Hula* are poetic texts intended for presentation as dance; they are metred and incorporate instrumental accompaniment.

Oli is a term that covers five sub-styles from speechlike to song: the *kepakepa* style is a rapid speechlike declamation with clear enunciation; the *kāwele* style involves some pitch prolongation in otherwise speechlike declamation; the *olioli* style incorporates prolonged phrases on one basic pitch and the use of various named vibrato techniques, among them the widely admired *i'i* tremelo; the *ho'āeāe* style incorporates multiple pitches in prolonged vibrato phrases; the *ho'ouwēuwē* style, used for lamenting, involves the greatest use of pitches and prolongation in vibrato phrases and may be punctuated by outbursts of wailing. Each of the five sub-styles of *oli* is appropriate to particular poetic subjects and incorporates various named vocal articulatory techniques. A trained chanter thus applies chant style and vocal techniques based on their appropriateness to a poetic text.

Hula delineates a domain of repertory that bridges extensive transformations in musical practices embraced by Hawaiians throughout the 19th century. In the *hula pahu* and *hula 'āla'apapa*, the two categories held to descend directly from pre-European practices, the vocal recitation style called *'ai 'ha'ha*, which incorporates melodic patterning, is used. Both categories involve a division of labour between dancers (*'ōlapa*) who perform the movements, and chanters (*ho'opa'a*) who recite the text and provide the instrumental accompaniment using solely indigenous instruments. The accompaniment for the *hula pahu* consists of sharkskin-covered log membranophones called *pahu*, often played together with the smaller fishskin-covered coconut drum called *pūniu* (also called *kilu*); the accompaniment for the *hula 'āla'apapa* consists of the double-gourd idiophone variously called *ipu* (gourd), *ipu heke* (double gourd), and *ipu hula* (dance gourd). In both categories, musical phrases are determined by poetic phrase and variable section length; each category is also distinguished by the use of specific choreographic sequences.

In the 1860s, after decades of missionary-inspired censure during which *hula* had been maintained underground, a revival of *hula* spawned a period of creativity. A new style of *hula* emerged called *hula ku'i*, the term *ku'i* meaning 'to join old and new'. The *hula ku'i* combined indigenous vocal recitation techniques and dance movements with Western pitch, harmonization and instrumental accompaniment, including guitar, ukulele and piano. These performance characteristics were applied to poetic texts in a new format that combined consistent line length of four or eight beats, a stanzaic organization of couplets (or occasionally quatrains) of text, corresponding strophic form resulting from the repetition of a basic melody for as many stanzas as necessary, and the separation of stanzas by a brief instrumental interlude performed with an associated movement sequence specific to *hula ku'i*.

Many melodies of *hula ku'i* songs incorporate leaps of a 4th or greater interval. Among male singers, keys are chosen to place the melody within the vocal range so as to exploit contrasts between lower and upper falsetto vocal registers and to emphasize, rather than minimize, the break in the vocal line when alternating between registers; falsetto singing is called *leo ki'eki'e*, meaning 'high voice'.

The *hula ku'i* category encompasses repertory that specifically combines Western and indigenous components. *Hula* songs in the couplet poetic format, however, continued to be performed to the accompaniment of solely indigenous instruments such as the *ipu* gourd idiophone for standing dances, and with various rhythmic implements (see below) played by the dancers who performed seated and recited the text. In the early 20th century, the term *hula 'ōlapa* came into use to distinguish *hula* songs with solely indigenous instrumental accompaniment from their Westernized *hula ku'i* counterparts.

(ii) Instruments.

Musical instruments were primarily used for accompanying vocal recitation during dance performance; in purely instrumental performance (i.e. without poetic text), instruments either functioned as a voice substitute, or sound production was for non-musical purposes, such as signalling or in games. Materials for making instruments were selected for their quality of sound.

The *pahu* is a wooden drum made from a log (either coconut or breadfruit) with one large upper and one smaller lower cavity carved out on each side of a thick partition. Shark skin is stretched over the rim of the large cavity and is secured in place with cord lashings drawn taut through the carved openwork patterns of the smaller cavity. The drummer strikes the membrane with one or both hands. According to Hawaiian tradition, the *pahu* was introduced about six centuries ago by the distinguished visitor La'a-mai-Kahiki (La'a-from-Tahiti). Temple priests also used the drum for religious ceremonies on *heiau*, outdoor temple platforms.

The *pūniu* is a coconut-shell drum traditionally covered with the skin of a surgeon-fish (though other types of skin are now used as well), which is firmly lashed to a ring under the shell. Cords are braided at the ring lashings to tie the *pūniu* to the player's thigh. The drum is struck with a braided thong of leaf or fibre. It is played either in conjunction with the *pahu*

drum for *hula pahu*, at which time both drums are played by the one performer. It may also be used for self-accompaniment in seated dances, during which the performer also recites the poetic text.

The *ipu* is a gourd idiophone used to accompany dancers in standing *hula 'āla'apapa* and *hula 'ōlapa* dances. The *ipu* may also be used as self-accompaniment in seated dances, in which case the dance is categorized as either *hula kuolo* or *hula pāipu*. The *ipu* may be made from a single hollowed gourd (*Lagenaria siceraria*). For standing dances, the double-gourd *ipu heke* is used. It is made from combining two gourds; the lower is large, long and globular, and the upper is short and squat. Both are selected for the quality of sound produced by striking the dried, hard rind. The stem ends are cut off, inner seeds removed, and the two gourds are joined by gluing one neck inside the other. A hole is centred above the resonance chamber. With the instrument grasped in the left hand, the performer alternates thumping the instrument on a mat and slapping the lower gourd on its side with the fingers of the right hand. Named rhythms include *kū*, a single thump; *kūkū*, a triple thump; *pā*, a single slap; and *kāhela*, a double slap; combinations of these rhythms are associated with the use of named lower-body movement motifs in the *hula*.

The next six instruments are implements manipulated by dancers in self-accompaniment, usually (though not always) in seated dances. Dances that use these implements are often classified by the name of the implement, e.g. *hula 'ili'ili*, *hula kāla'au*, etc. The percussive rhythms aid groups of dancers in maintaining coordination.

'ili'ili are stone pebbles played as clappers. Two matched pairs of water-worn, dense (usually basaltic lava), flat, round or oval pebbles are selected both for quality of sound (lava from recent flows gives a preferred brighter sound) and for comfortable fit in the seated dancer's hands.

Kāla'au are paired sticks. They are made from two rods of hard, resonant wood, traditionally *kauila* (*Alphitonia ponderosa*), but now rose-wood and coffee-wood introduced by Europeans are also used. An older form of the instrument, used in standing rather than seated dances, requires one rod about a metre long and another about a third as long, both slightly thicker in the middle and tapered at each end. The shorter rod, held in the right hand, is struck against the longer rod. A newer form dating from the 1870s is a matched pair of rods the size and shape of the smaller of the older rods. In standing *hula kāla'au*, the *papa hehi* treadle footboard may also be used by the dancers in conjunction with the *kāla'au* sticks.

The *pū'ili* is a bamboo rattle made from a section of native Hawaiian bamboo (*Bambusa vulgaris*), about 5 cm or longer. One end with a node serves as a handle; narrow longitudinal slits, evenly spaced, are inserted in the remainder of the tube. The *pū'ili* is held in the right hand, and the dancer gently taps the palm or back of the left hand, the shoulders, or the ground. In the Westernized *hula ku'i*, *pū'ili* are sometimes used in pairs and are struck together.

The *'ulili* is a spinning rattle. It consists of three small circular gourds mounted on a stick. The two end gourds, filled with seeds, spin when a cord wound around the stick is pulled through a hole in the middle gourd.

The *'uli'uli* is a feather-decorated rattle, used in either sitting or standing dances. It is made from a single small gourd receptacle containing seeds, fitted with a fibre handle, at the end of which is a flat circular disc mounted perpendicular to the handle and fringed with feathers. Traditionally one implement is manipulated in the right hand by shaking it in the air, tapping it against the left hand, the shoulders, the thighs and the ground. In some Westernized *hula ku'i*, dancers now use a pair of *'ulī'ulī*, one held in each hand. In 1779, Captain Cook and his men observed a *hula 'ulī'ulī* dance at Kealakekua, Hawaii (see fig.8). The male dancer wore *kūpe'e niho 'īlio* (dog-teeth anklets) made from multiple rows of canine teeth strung on a net backing. The rustling sound produced by rattling teeth contributed aurally to a performance, and facsimiles, sometimes made with shells, are occasionally seen.

Instruments for serenading include the *'ohe hano ihu* (bamboo nose flute; fig.9), which consists of a length of native Hawaiian bamboo with a nose-hole cut at an angle above the closed node end and two or three finger-holes along the tube towards the open end; the *ipu hōkiokio* (gourd whistle), a globular flute; and *ūkēkē*, a mouth bow with two or three fibre strings. These instruments are considered a substitute for a vocalized poetic text.

Sound-making devices include the *pū lā'i* (ti leaf trumpet) made of a rolled leaf; the *oēoē* (bullroarer); and the *nī'au kani* (sounding coconut midrib), a jew's harp. The *pū kani* (sounding horn), a shell trumpet used for blowing signals, is usually made from either the triton (*Charonia tritonis*) or the helmet shell (*Cassis cornuta*). It is similar to shell trumpets found elsewhere in Polynesia.

(iii) Westernized music.

American Protestant missionaries began evangelizing in the islands in 1820. In addition to teaching rudiments of Western music in order to sing Christian hymns (*hīmeni*), missionaries also taught literacy in Western staff notation; printed tunebooks first appeared in 1834. By the 1860s, musically literate Hawaiians began to compose secular songs, using alternating verse-chorus format of the American Sunday-school and gospel hymns for models. Hundreds of songs have been published in sheet music beginning in 1869, and song folios beginning in 1893.

By the beginning of the 20th century, with tourism on the rise and the Hawaiian language in decline, songs about Hawaii by Hawaiian composers using English-language lyrics began to appear. These songs came to be called *hapa haole* (half foreign) songs. In their most extreme form, from tunesmiths in New York's Tin Pan Alley, overly sentimentalized images were combined with phony nonsense syllables; the consistent use of the 32-bar popular song form (AABA), however, served as a model for Hawaiian composers of *hapa haole* songs in subsequent decades.

Commercial recording of Westernized Hawaiian songs began in 1905 and sold especially well during various Hawaiian music fads that swept the US mainland in the late 1910s through the 1920s, and during and following World War II. What fuelled the fads was interest in the ukulele and the 'Hawaiian guitar' style of playing melodies, in which a metal bar was used

to stop the guitar strings. The fads spawned a proliferation of instruction books as well.

In the 1950s, a more elaborate guitar style came into prominence, which combined picking a melody on the higher-pitched strings while simultaneously maintaining a rhythmic bass line on the lower-pitched strings. This style is called slack key or *kī hō'alu*, after the practice of slackening the strings to obtain altered tunings.

In the 1970s, indigenous Hawaiian culture underwent a renaissance as Hawaiians revived non-commercial styles, including *oli*, *hula pahu*, *hula 'āla'apapa* and *hula 'ōlapa*, which had waned almost to the point of disappearing altogether. This renaissance continued in the 1990s. Annual competitive events such as the Merrie Monarch Festival, the King Kamehameha Chant and Hula Competition, and the Queen Lili'uokalani Keiki (Children's) Hula Competition serve as major performance occasions for privately operated schools of *hula*. Institutions involved in fostering perpetuation of and research into Hawaiian music include the Bernice P. Bishop Museum (for maintaining historically important manuscript collections), the Kamehameha Schools and the University of Hawaii at Manoa, which inaugurated a BA degree in Hawaiian Music in the autumn of 1995.

Polynesia

III. Western Polynesia

1. Niue.
2. Samoa.
3. Tokelau.
4. Tonga.
5. Tuvalu.

Polynesia, §III: Western Polynesia

1. Niue.

The musical culture of Niue, a solitary uplifted atoll at the easternmost corner of Western Polynesia, shows a blend of homogeneity with neighbouring islands (Samoa, Tokelau, Tonga) as well as distinctive features. Despite the island's small population (around 1500 and falling through emigration to New Zealand, where some 7000 Niueans now live), two linguistic dialects exist.

The success of 19th-century missionization may be gauged by the extreme dearth of even early references to song and dance and the present numerical dominance of European-style compositions. Designative terms for song types appear not to exist: the generic term *lologo* prefixes a distinguishing word, e.g. *lologo takalo* (challenge song), *lologo fakahula* (boasting song). Several children's game songs exist, similar in type and language to those elsewhere in Western Polynesia, but are in decline in the face of ever-increasing European material and cultural influence.

Within *koli*, the generic term for dance, several genres are identified. In the men's *takalo* (challenge dance), dancers divide into two opposing warrior groups and enact alternating martial movements to loud rhythmic recitations of ancient origin, culminating in mimed hand-to-hand combat.

The *meke* men's dance features vigorous movements of the whole body accompanied by *nafa*-beating. The *tamē* dance involves synchronized seated or standing actions by mixed dancers, formerly accompanied by rhythmic recitations but now by guitar-accompanied acculturated songs. The *tafeauhi* dances are no longer performed because they are considered morally lax, except with greater propriety as part of school exhibitions.

Niue's nose flute, of which very few specimens are still in existence, is noteworthy for both its nomenclature and construction. At the turn of the century its name was *kofe*, the local term for bamboo; since that time, however, the term for bamboo changed to *kaho* and the flute name to *kikikihoa* or *kikihoa*. Curiously, favoured construction material appears to have shifted from wood to bamboo during this same period. Possessing two or three finger-holes, the instrument was blown as a source of personal entertainment; among museum specimens there is no evidence of a preferred tonal inventory or scale.

Smaller than its namesake in neighbouring islands in the prehistoric era, the hand-held Niuean *nafa* slit-drum is used for accompanying dances of the *meke* and *tamē* genres, beating fast, unchanging rhythms. The larger *logo* slit-drum, evidently introduced from Samoa in the 19th century, is used exclusively for announcing church services.

Polynesia, §III: Western Polynesia

2. Samoa.

The music of the Samoan Islands has long been the object of travellers' admiration and the subject of extended and detailed investigation. The nine inhabited islands of the Samoan archipelago (the four islands of the independent state of Samoa and the five islands that comprise the territory of American Samoa) form a homogeneous musical area whose style appears to be distinct from those of neighbouring island groups, although some of these, Tonga in particular, adopted Samoan songs and dances up to the 20th century.

(i) Vocal music.

Samoan music is primarily vocal and is performed on a wide variety of public and private occasions; the songs themselves do not have titles but are identified according to their use. In a few cases (e.g. dancing and paddling), virtually any composition will suffice as an accompaniment to the actions; but in general, textual content restricts the occasions on which a song is performed. Samoan speech distinguishes formal and colloquial systems of pronunciation; in song, however, only the formal type is used. The texts themselves usually have rhyming lines occupying an equal number of bars; non-rhyming lines or lines of unequal length tend to be followed by a refrain. Nonsense syllables are virtually unknown. Older songs often refer to practices now obsolete, such as traditional marriage ceremonies, food homages and some games. Words of unknown meaning are also occasionally found.

A common song type is the *tagi*, which is the sung section of a type of legend called a *fagono*; several hundred *fagono* are extant, and narrating them is a popular form of night-time entertainment. A large number of *tagi*

use one or more of three stereotyped melodic phrases; the form of these tends to be *ABC*, with *B* always and *C* occasionally in series (see [ex.2](#)). Occasionally the *B* type of phrase occupies the entire *tagi* melody. *Fagono* may last from five minutes to more than an hour and may contain from one to 16 *tagi*.

There are a few medicinal incantations performed by only one or two people in a village; nonetheless they are widely trusted to cure headaches, choking on a fishbone, hiccoughs, skin blemishes and carbuncles. An incantation either addresses the malign spirit thought to be possessing the patient and threatens it with destruction, or invokes the native doctor's family spirit to effect a cure. Samoan children have numerous group games incorporating songs, which are usually short and are performed in time to actions described in the texts. Many of the melodies centre on two notes a perfect 4th apart (see [ex.3](#)). Children also sing when gathering shellfish, massaging adults, teasing a cat, losing a tooth etc. Chief among songs no longer performed in their original contexts are those of war and paddling. Both types tend to be short, with alternation between leader and unison chorus, and are capable of indefinite repetition (see [ex.4](#)). Where they are still sung, they often serve as dance-songs, two or more strung together forming a longer composite whole. Despite this change in purpose they continue to be identified according to their former contexts.

Around the beginning of the 20th century, Samoan dance styles changed: the large groups of singing performers carrying out movements in unison were replaced by non-singing dancers who performed independently. Very few songs are composed specifically for dance accompaniment; there are, however, a small number of mostly humorous texts used exclusively for dances that imitate animal and human behaviour. Modern group songs in traditional style are composed for specific village occasions (e.g. welcome, farewell, praise, sorrow) and are often freely performed thereafter at festive gatherings. Other song types performed less frequently include obscene, funeral and marriage songs, lullabies and intoned historical texts. There is no written record of music associated with pre-Christian religion.

Analysis reveals four sub-styles of Samoan song, each distinguished on the basis of musical texture – solo, unison, responsorial and part-singing. Solo songs are characterized by a predominance of stepwise movement, intervals smaller than a 4th, usually rising, and descending intervals larger than a 4th at phrase endings. Unison songs contain a considerable amount of melodic repetition, especially at the opening of a song, and their melodies centre on two notes a perfect 4th apart, with cadences often rising a 4th before falling approximately one octave in a terminal glissando. Responsorial songs also concentrate on notes a perfect 4th apart. There are similarities too between the level opening of the unison song and the melodic repetition of the leader's line in the responsorial song. The cadential outline of the chorus line in the responsorial song also resembles that of the unison song. Overlap between leader and chorus is rare. Relatively few non-aculturated homophonic or polyphonic songs have been recorded; these songs appear to be characterized by movement in parallel 4ths and 5ths and a cadence formula in which the highest voice remains level above two falling parts. Stylistic features common to Samoan music as a whole include a wide range of tempos, the frequent use of

simple duple metre and a dactylic rhythmic figure, and the constant appearance of the perfect 4th, not only as a harmonic and melodic interval but also as the total melodic range and as an integral part of several cadence formulae.

(ii) Instruments.

Idiophones, membranophones and aerophones are found in Samoa, although aerophones are now rare; there is no evidence of chordophones. The three principal wooden slit-drums, the *pātē*, *lali* and *logo*, serve to signal church events. The smallest, the *pātē*, was brought from Tahiti by English missionaries; the larger *lali* had its origin in Fiji, probably coming to Samoa as part of the normal equipment of the large Fijian double canoe. The largest of all, the *logo* (fig.10a), appears to have been created by missionaries in the 19th century for use as a church 'bell'; in design, it is modelled on the Samoan *lali*. No particular rhythmic patterns are evident for any instrument. The *pātē* and *logo* are struck with single beaters, but *lali* are played with two drumsticks, and they are always beaten in pairs (fig.10b), one man to each instrument. Beating a rolled floor mat is a common form of rhythmic accompaniment to group singing; mat-flicking and hand-clapping are also features of dance-songs. A jew's harp, fashioned from two pieces of coconut leaf, is used as a children's toy. Early writings indicate the former presence of stamping tubes, sounding boards, half coconut shells and at least one other type of slit-drum, but these instruments are now obsolete.

Flutes were once common, including end-blown and side-blown types, the syrinx and the nose flute. For reasons not yet clear none of these types is still used, although they are well remembered by older Samoans. Finger-holes varied in number from two to eight, but little is known of the scale patterns used. The conch-shell trumpet is commonly employed as a signalling device on both land and sea. Children sometimes make toy whistles and squeakers out of grass. Drums with single or double skin-heads are used principally as signals for applause at cricket matches; these types of drum may originally have been introduced from the Marquesas Islands in the 19th century, although modern examples tend to be European in design.

(iii) Music in society.

Larger villages have a resident composer, normally male, who provides songs for specific occasions: arrivals or departures, deaths, political and social achievements. The more renowned among them are often engaged by villages other than their own. The composer also teaches his songs to the village choir and may even act as song leader for a first public performance. In return he is paid in fine mats, bark cloth and cash. In partsongs the lowest voice (*malū*) is taught first, a whole strophe at a time, before the upper parts (*usu* and *ato*) are added. Missionary influence has been responsible for two developments, apart from introducing new melodic outlines and stereotyped harmonic progressions: four-part harmony (earlier songs were in two or three parts) and mixed choirs (earlier group songs appear to have been exclusively male).

There is no organized system of song ownership, but local pride effectively discourages widespread use of a song that has specific references to a particular village, and because most group songs are composed for particular occasions, textual content tends to determine the appropriateness of further performances. Particular funeral and marriage songs may be performed only by certain villages or districts on pain of public shame or even physical violence, and medicinal incantations are sung only by the native doctor, whose supernatural power is essential to the cure. Where a song is known and sung over a wide geographical area and where its origin is not known, it is usually referred to simply as a 'Samoan song' and is the common property of the whole country; several paddling, war and game songs are of this type.

The attributes of a good singer include a strong, clear voice and the ability both to maintain a given pitch and tempo and to memorize a voice part and song text. A song leader is also expected to know all the voice parts and be prepared to correct any uncertainties in melody or text, to choose a comfortable pitch and tempo, and to introduce and regulate the hand-clapping that accompanies dance-songs. Most group songs are performed seated, sometimes with the leader standing in the middle of the group. In the older, standing group dances, the dancers themselves sang, but for the newer, individualistic performances, a seated choir accompanies the dancers. Most funeral, food-homage and marriage songs are performed while walking or carrying out prescribed body movements. Medicinal incantations are delivered from a variety of postures, as are children's game songs.

Samoan concepts of music have song as their focal point; all musical performances by voices or instruments are called 'songs' provided they have a melody; instruments producing unpitched rhythm, on the other hand, are said to be 'struck'. Samoans believe that all children are born with equal musical talent and seem to have no notion of the inheritance of such skills, although they appear to consider that musical ability is but one manifestation of a generally superior intelligence. The value of song is seen as twofold: it heightens emotions, especially humour and sorrow, through the compression and balance of contrasting ideas and rhyming lines; and, particularly in the form of group songs, it adds dignity and formal significance to any ceremonial occasion. For group songs there is no recognized optimal choir size: 'the more, the better' is generally the opinion. However, *kava* calls (the shouted parts of the *kava*-drinking ritual), intoned poetry and incantations may not be performed by more than one person. Voice grouping in single-sex partsongs strongly favours the bass, which may have two or even three times the number of tenors; even the largest choirs, though, have but one leader, who sings the highest vocal line. Mixed choirs tend to have equal numbers in all parts.

[Polynesia, §III: Western Polynesia](#)

3. Tokelau.

The three coral atolls of Tokelau (Atafu, Nukunonu, Fakaofu) are situated on the northern edge of Western Polynesia, isolated by considerable distances from their nearest Pacific Island neighbours. The population of the atolls at the end of the 20th century, approximately 1500, is

outnumbered by approximately 3560 people who live in four centres in New Zealand, where music and dance performance is also strongly continued.

The music of Tokelau was affected by the wave of modernization in this region of Polynesia, which altered the traditional arts of music and dance in the late 19th and early 20th centuries. The new dance and music forms experimented with at this time contained Western tonal vocal harmony, traditional drumming with some new instruments, and dance that illustrated song texts. Although this experimentation has been equated in the larger settlements in Polynesia with the presence of outsiders, in Tokelau there were no tourists and few visitors, and the experimentation must reflect a genuine desire of the islanders to create new music and dance forms that relate to the modern world.

The survival of many different kinds of traditional chant was encouraged by the Catholic mission on the island of Nukunonu, which unlike Protestant missions on the other Tokelau atolls did not prohibit traditional forms. The kinds of chant that have survived in greatest numbers, however, are those that have a contemporary function: *haumate* are chants performed at a funeral, at the laying out of the body for mourning; *tuala* are performed at weddings, at the procession around the village of a newly married couple. Within traditional *kakai* (tales), short chants called *tagi* are sung, with historical narratives concluded with a song.

Traditional chants of many different types are subsumed into two poetic categories: *vale* (unison, with a characteristic refrain at the end of each line) and *hoa* (in which the lines overlap and two-part singing is common). Dance or body movement occurs with most music forms. *Hiva hahaka* (action song), *tafoe* (paddle dance), *tapaki* (a form now forgotten) and *hikaki*, a dance of welcome with fishing poles, are further examples of these.

Several types of contemporary music can trace connections to another part of the region: *mako*, a solo love song, uses Tuvaluan language; *mauluulu* originated in Samoa; *upaupa* came from Pukapuka in the Northern Cooks; *hake*, a stick dance, derives from Uvea and Futuna. While connections can be demonstrated, it should be noted that such introductions often involve only one feature, such as the text of a song, the movements of a dance or an instrument. In the case of *hake*, the stick dance may have existed all round the region before it was subsequently introduced in the 1870s as a memorial to the martyrdom of St Peter Channel.

The *fatele* (action song), currently the most popular and distinctive Tokelau dance and music form, has connections to the Tuvaluan dance of the same name. However, its form in Tokelau is distinctive, and Tokelauan composers create new songs in their own idiom (Thomas, 1996). The competitive singing of *fatele* on all festive occasions, in the meeting house in each Tokelau atoll and in New Zealand displays many of the most admired qualities of Tokelau character and community. At festivals the songs of a performing group are answered in turn by another group, who are also the principal audience. The dialogue that results from this competitive singing emphasizes the importance of the words in such Polynesian song.

Polynesia, §III: Western Polynesia

4. Tonga.

The variety of Tonga's song and dance styles first came to European notice after visits by Captain Cook in the 18th century. One of the very few Polynesian groups not colonized by the 19th-century Western powers, Tonga continues to retain musical features and styles readily identifiable as indigenous alongside genres in which European musical influence is clear.

Several forms of dance are known to have been discontinued because of mainly Protestant missionary opposition. Surviving dances of the old tradition, associated within Tonga with the more liberal Catholic church but increasingly included in overseas performances merely as 'Tongan', include *ula* and *faha'iula*, and a single specimen of the formerly numerous *me'etu'upaki* club-dance. Dances of the new tradition include the locally developed *lakalaka* and *'otuhaka*, the *mā'ulu'ulu* and *tau'olunga* from Samoa, and the *kailao* brought from Uvea. Typically, dancers also sing, their voices boosted in the *lakalaka* and *me'etu'upaki* by a separate and equally large group of singers standing at the rear.

Although serious use of the *fangufangu* nose flute for personal entertainment has virtually ceased in the face of forms of imported recorded music, executant ability is taught in schools. Similarly, the blowing of multiple conch trumpets for entertainment at cricket matches has sharply declined in recent years. Small groups of *nafa* skin drums accompany the *mā'ulu'ulu* dance, a single mat-drum or slit-drum beats for the *'otuhaka*, and various combinations of European string instruments accompany *hiva kakala* songs and *tau'olunga* dances.

Lali slit-drums, introduced from Fiji in prehistoric times, function as signalling devices for both secular and religious events. Other idiophones, including stamping tubes, sounding boards, jew's harps and one other form of slit-drum, are now obsolete. The simultaneous beating of bark-cloth by two or three women is organized rhythmically into rapid, even beats that continue for long periods during the day.

Multipart singing, which impressed early visitors, is still integral to all choral compositions and uses three to eight parts. Stereotyped melodic progressions and cadence formulae are the standby of minor composers of *lakalaka* and *mā'ulu'ulu* dances, whereas accomplished men called *punake*, who create the poetry, music and dance movements, are more likely to be more individualistic. A feature of *hiva kakala* songs is male falsetto for the highest part. In all choral compositions, including those with clear European elements, the melody is positioned in the second-lowest part and exercises a degree of melodic and rhythmic flexibility, in contrast to the other, fixed parts, imparting stylistic continuity and national identity to even heavily acculturated styles.

Combining features of two European forms, a system of numerical notation was introduced in the late 19th century and is in widespread use for the teaching of hymns. Tongan-composed hymns, through-composed in multipart arrangements with occasional solo sections and sung unaccompanied, are characteristic of some minority denominations.

Large numbers of children's activity songs exist, as do spoken *fananga* fables that contain one or more *fakatangi* (short songs); at least three melodic stereotypes are in wide use.

Audience participation is integral to successful large-scale dancing; responding to shouts of encouragement and the spontaneous donation of cash and cloth onto their oiled bodies, dancers are inspired to raise their standards and achieve a state of *māfana* (ecstasy). Tongan audiences also participate mentally, deciphering a style of song poetry that avoids direct referencing in favour of historical and mythological allusion, metaphor and oblique mention, and for this reason verses are normally repeated; the more complex the poetic references, the greater the satisfaction in understanding them.

Polynesia, §III: Western Polynesia

5. Tuvalu.

Tuvalu (formerly, as the Ellice Islands, part of a British protectorate and subsequently colony, and since 1978 an independent country) is an archipelago of nine low coral islands, lying between 5° and 11°S and 176° and 180°E, some 1200 km north-west of Samoa. The inhabitants (c9000) speak a Polynesian language, except for those on the island of Nui, which was conquered by Gilbertese from Micronesia. The archipelago was first populated by Polynesians in the 16th century by migration from the west. Sporadic contacts with European sailors in the early 19th century and, after 1861, systematic Christianization, primarily through Samoan missionaries of the London Missionary Society, led to drastic changes in the religion, social organization and, consequently, music and dance of Tuvalu. The establishment of church choirs, mission and government schools, migratory work and the introduction of radios have contributed to an intensive process of cultural change. In the 1960s, music and dance in Tuvalu were dominated by European-American traits, but the 1980s brought a resurgence and revival of traditional local forms in the context of Tuvalu nationhood and the projection of a national identity, for instance at Pacific Arts Festivals (see [Pacific Arts, Festival of](#)).

Before the arrival of missionaries, indigenous music and dance were closely connected with religious ceremonies and social organization. The only instruments were the *pu* (shell trumpet), used exclusively for signalling, and the *pātē* and *nafa* (slit-drums), which were used for signalling but also served to accompany dances (fig.11). Categories of song included *taanga* (genealogical songs), *onga* and *fakanau* (dance-songs), play songs etc. These songs were typically in one of three styles: a kind of speech-song (strophic, strictly metrical recitation without definite pitches); level recitative (strophic, metrical recitation on two or more tonal levels simultaneously); and triadic melody (strophic songs emphasizing the 3rd and the 5th, with a second line in parallel movement or as a bourdon). Both speech-song and level recitative are common phenomena throughout Polynesia; there are specific similarities between Tuvalu songs and those of the Tuamotu Islands. The triadic melodies may represent influences from eastern Melanesia.

Another type of song structure, the pentatonic responsorial, which prevails in dance-songs of the categories *mako fakaseaseo*, *mako fakatangitangi*

and *fatele*, was introduced after the arrival of Samoan missionaries and flourished between 1890 and 1915. It is characterized by a melismatic, pentatonic solo line answered by an overlapping, syllabic chorus line a 5th to an octave lower. Outside Tuvalu, similar songs have been found only in Samoa; historical data make a Samoan derivation probable.

Since 1915, adaptations of tunes from Christian hymnbooks (e.g. those of Sankey) and functional-harmonic polyphony have gained prominence, shaping also the style of secular songs. In the 1950s, local composers began to create multi-part church and secular songs that combine local elements with those of Samoan and European derivation. Along with American-European popular songs and music from other Pacific nations, acoustic and electric guitars and electronic keyboards have entered musical practices. A heightened sense of competitiveness is reflected in faster tempos and stepwise rising pitch levels during performances. The reinterpretation of revived or reconstructed 'old' songs extends to their functions: ceremonial and work songs whose original contexts have become obsolete are now performed for entertainment and projection of group identity, while former gender restrictions are ignored. For almost all dances rhythmic accompaniment is now provided by men sitting round a wooden crate and beating it with their hands.

Unpublished field recordings of Tuvalu music are archived at the Musikethnologische Abteilung, Museum für Völkerkunde, Berlin, and at the Center for Ethnomusicology, Columbia University, New York.

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Polyphon (i).

A **Musical box** playing music from interchangeable steel discs. It was invented in Leipzig in 1886 by G.A. Brachhausen and P. Riessner. The trade name was also used for other products of their firm, the Polyphon-Musikwerke: it was subsequently used by some to mean any make of disc-playing machine. See also **Mechanical instrument**.

Polyphon [polyphone] (ii).

See **Poliphant**.

Polyphony.

A term used to designate various important categories in music: namely, music in more than one part, music in many parts, and the style in which all or several of the musical parts move to some extent independently.

Polyphōnos ('many-voiced') and *polyphonia* occur in ancient Greek without any connotations of musical technique. After classical antiquity, forms of the adjective came into use in modern languages, designating both non-musical phenomena such as birdcalls, human speech and multiple echoes, and musical phenomena such as instrumental range and tonal variety, as well as the various tunes playable on an automatic musical device.

I. Western

II. Non-Western

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Polyphony

I. Western

1. Multiplicity of parts.
2. Several parts of equal importance.
3. Equal development of individual parts.
4. Subordinate importance of harmony.
5. Simultaneous use of several structures.
6. Ideals of polyphony.
7. Relationship to counterpoint.

Polyphony, §I: Western

1. Multiplicity of parts.

In connection with the technique of composition, the Latin terms *polyphon(ic)us* and *polyphonia*, and their modern derivatives, were first used to refer to 'music in multiple parts'. An author named 'Johannes' contrasted *cantus simplex* for one part with *polyphonia* for more than one (*Summa musice*, ?c1200, wrongly attributed to Johannes de Muris; GerbertS, iii, 239a). He described polyphony as *dyaphonia*, *triphonia* or *tetraphonia*, according to the numbers of parts, and distinguished between *basilica* (sustained-note organum) and *organica* (discant). *Polyphonia* is mentioned in an anonymous treatise, probably of the mid-14th century (*B-Br* 10162–6), not so much as an all-embracing term for *dyaphonia*, *triphonia* and *tetraphonia*, but rather as the alternative to *dyaphonia*. The treatise distinguishes between music for one voice and music for more than one voice, describing the former as *monophonia*, the latter as *dyaphonia seu poliphonia* (f.48). *Dyaphonia* and *poliphonia* differ both in the number of parts ('unio duarum' or 'plurium vocum') and in the setting. *Dyaphonia* (the Guidonian organum and the extempore discant of the late 13th century, based largely on parallel 5ths and octaves; see [Diaphonia](#)) is regarded as an essentially homorhythmic setting ('duarum vocum simul in eodem tempore vel quasi eodem prolatarum unio' [the bringing together of two voice parts performed simultaneously or more or less simultaneously]; 'finaliter tamen ad unum aliquid revertuntur et dyaphoniam causant' [but

finally they return to a certain unity and form a *dyaphonia*]), despite the use of hocket and other devices. *Poliphonia*, on the other hand, can have great rhythmic diversity in its parts – although only parts ‘cum discretione mensurabilis’ [with mensuration], not liturgical parts ‘sine discretione, puta organica’ [without mensuration, that is to say in accordance with organum] (f.54). These two treatises may appear to represent historically isolated instances, but from at least the time of Luscinius’s *Musurgia seu praxis musicae* (1536), in which instruction in the notation and composition of music for several voices is given under the heading ‘De concentus polyphoni ratione’, there has been a continuous tradition for the concept, extending through Johann Heinrich Alsted (*Scientiarum omnium encyclopaedia*, 1649) and Kircher to the present day. Where ‘polyphony’ is used more specifically for composition involving several parts of equal importance (see §2, below) – that is, in most languages except English and French – the older terminology survives almost exclusively in its more general sense, as in *SchillingE*, Mendel and Reissmann (1877/R) and Kurth (*Grundlagen des linearen Kontrapunkts*, Berne, 1917, p.59, n.1). In English and French, however, the older, non-specific usage is the primary one (see, e.g., Nettl).

Since the early 17th century the terms ‘polyphonic’ and ‘polyphony’ have also been used in a narrower sense to denote musical composition for more than four parts (see Alsted, Eng. trans., 1664, pp.70, 89), Kircher (i, 322), Häuser (*Musikalisches Lexikon*, 1828, 2/1833, ‘Vielstimmig, polyphonisch’) and Bellermann (p.291).

[Polyphony, §I: Western](#)

2. Several parts of equal importance.

Perhaps as early as Kircher (1650), and certainly since Marpurg (*Kritische Einleitung in die Geschichte und Lehrsätze der alten und neuen Musik*, 1759), *polyphonicus* and its modern-language equivalents have also been used in the sense of ‘consisting of several parts of equal importance’. Kircher undoubtedly had polyphonic writing in this sense in mind when he challenged the belief that polyphony cannot move the emotions (i, 561). He also used the term ‘homophonous’ in its modern sense in speaking of ‘voces ... [homophones] sive aequali processu ... progredientes’, in which ‘semibrevium syncopae’ and ‘fugae’ are avoided (i, 314). However, he never contrasted polyphony and homophony. Not until Bellermann (1862), to whom ‘in many parts’ (*vielstimmig*) was ‘the real and natural meaning’ of ‘polyphonus’, were both the ‘homophonic’ and the ‘polyphonic’ style characterized by the rhythmic relationship of the parts to each other (p.292). In this Bellermann did not follow Kircher, considering that the ‘more modern’ usage dated from not long before 1800. However, the contrast is clear in Marpurg, who in turn followed the tradition of Printz.

Printz himself had used the terms *monodicus* and *polyodicus*, applying the former to music with only one main voice (the principal part) and the latter to counterpoint consisting of several parts of equal importance (*Phrynis*, iii, 1696, pp.97, 131). He seems to have been one of the first to draw a terminological distinction between monody and polyphony (in the sense used here), although he did not use those terms. His distinction was adopted, sometimes word for word, by Nichelmann (*Die Melodie*, 1755),

although the latter saw 'polyody' as determined by harmony (quoted in Marpurg, *Historisch-kritische Beyträge zur Aufnahme der Musik*, ii, 1754–8, p.264); a century later polyphony was defined by the secondary importance in it of harmony (see §4 below). More specifically, Nichelmann, like Marpurg, had in mind the contrast between melodies devised together with their harmonies, and those devised regardless of harmonic considerations. Marpurg, however – and this must have been a deciding factor in future linguistic usage – preferred the terms 'polyphonic' and 'homophonic' (*polyphonisch* and *homophonisch*) to 'polyodic' and 'monodic' (*polyodisch* and *monodisch*), which he associated with the chorody and monody of classical antiquity (*Kritische Einleitung*, 1759, p.234).

The next occurrences of 'polyphony' are in Koch (1782–93, iii, index, 1802, 'Polyphonische Schreibart', 'Styl Schreibart' and 'Hauptstimme'); in the last-named entry Koch referred to the linguistic usage of certain unnamed music theorists (possibly Marpurg), implying that this was not yet generally accepted, as it obviously was after Koch. Since Koch, however, reference works have differed in the precise definitions that they offer and in the ideals of polyphony that they propound.

[Polyphony, §I: Western](#)

3. Equal development of individual parts.

Since Koch's *Musikalisches Lexikon* (1802/R), full development of the separate parts – the investing of several parts with the character of a main voice and the raising of accompanying voices to the status of counter-voices – has been regarded as a defining feature of polyphony. Even authors who otherwise distinguish between polyphony and homophony primarily on the grounds of the compositional function of harmony (see §4) consider this a valid criterion in defining 'the most genuine polyphonic composition' or 'true polyphony' (e.g. Adler, p.53). The definition of polyphony by the melodic structural value of the parts allowed writers concerned with the differentiation of styles to distinguish among different kinds of polyphony. Mersmann, for instance, defined polyphony as either 'constructive', 'contingent on sound' or 'linear' (also 'absolute'), depending on the relative importance of rhythmic, harmonic or melodic forces; he admitted 'linear polyphony' only before and after the epoch of major and minor tonality (*Die Tonsprache der neuen Musik*, 1928, p.36). Harburger distinguished polyphony from homophony by citing the 'refined polyphony of Mozart's and Haydn's melodics' at one extreme, and from heterophony by citing the polyphony of late Beethoven and the later developments of 'linear counterpoint' at the other (*Form und Ausdrucksmittel in der Musik*, 1926, p.130).

In addition to Koch's definition of this technical feature of polyphony (i.e. that 'several parts can claim the character of a main part'), his observation that 'the feelings of several people are expressed' also deserves emphasis. This is not simply a description of the way music is experienced in general. Even genres such as the fugue were felt by Forkel, Sulzer and Koch to carry a heightened expression of feeling (it was only in the course of the 19th century that they came to be pronounced in general 'objective', that is, emotionally neutral). Koch's remark applies more specifically to the kinds of music he cited as examples of polyphony: operatic ensembles, duets, trios

and quartets. Gatty (*Musikalisches Conversationslexikon*, 1835, 2/1840) mentioned among other examples the finale of Act 1 of Spontini's *Olimpie* and the finale of Act 4 of Salieri's *Axur* ('polyphonic composition'). Küster, who several times claimed that polyphony could express 'dramatic liveliness' (*Populäre Vorträge*, iv: *Das Ideal des Tonkünstler*, 1877, p.88), cited the chorus 'Fuggiamo, corriamo' from Mozart's *Idomeneo* (*Populäre Vorträge*, ii: *Die höheren Tonformen*, 1872, p.189). However, the understanding of polyphony as the simultaneous expression of different feelings was diminishing; Koch's definition was significantly weakened by the words 'as it were' in Schilling, who described polyphony as the type of writing 'in which ... as it were, the feelings of several persons are expressed simultaneously' and later abandoned the definition altogether. Typical of the tendency to find polyphony 'objective' is A.B. Marx's article on J.S. Bach in the second edition of Schilling's encyclopedia, which emphasized the distant, grave objective and universal nature of polyphonic music, opposing it to the greater subjectivity of homophony. Marx regarded Bach's polyphony as his ideal (see §6, below), and he viewed polyphony as part of the 'strict' style. Koch (1802, 'Styl, Schreibart') described it as including both monothematic and imitative elements (and thus being particularly suitable for sacred music); he also characterized it by the 'grave progress' of the melody and the strict handling of dissonance. However, if polyphony cannot be consigned to the 'strict' style (*MCL*, 'Styl'), that is due not least to the contribution of the Viennese Classicists and 19th-century composers to the individual development of polyphonic parts and their use of contrapuntal techniques. (The distinction between 'strict' counterpoint and 'free' polyphony in the writings of Riemann and Knorr also took account of this; see §7, below.) Mendel and Reissmann went so far as to prefer a distinction drawn on the grounds of musical forces – e.g. between vocal, keyboard and orchestra polyphony – to one between a strict and a free style, even within polyphony.

In using the term 'polyphony' to classify musical compositions, writers have been aware that polyphony and homophony represent two extremes, separated by intermediate stages. Bellermann (p.292), for instance, objected to the terms 'polyphonic' and 'homophonic' because 'in every song for more than one voice the parts are to be developed melodically, and therefore independently, and because of the different rhythmic movement of individual parts there will be an enormous number of pieces in which the separate parts appear too independent for the style to be reckoned homophonic, or even, polyphonic'. Consequently, some writers, such as Koch, favoured a tripartite division of compositional styles: of Koch's three 'processes' of composition the first two represent 'homophonic' procedures and the third 'polyphonic' procedure (1782–93, ii, 82–3; cf Marx, *Anleitung zum Vortrag Beethovenscher Klavierwerke*, 1863, 5/1912, pp.97–8).

[Polyphony, §I: Western](#)

4. Subordinate importance of harmony.

Since the middle of the 19th century, with the gradual rediscovery of medieval and Renaissance music for several voices, polyphonic music has been defined as such by the subordinate importance in it of harmony. The term 'polyphonic' has also been used by some musicologists to designate a

historical period (though less convincingly so as polyphony has increasingly come to supplant harmony in contemporary music). One of the earliest of these references occurs in Helmholtz, who distinguished between 'three main phases of development' in music (*Die Lehre von den Tonempfindungen*, 1863, 6/1913, p.396; cf. *AmbrosGM*, iii, 121):

(1) the homophonic (one-part) music of antiquity, with which is linked the music now being produced by the peoples of Oriental and Asiatic lands; (2) the polyphonic music of the Middle Ages – in many parts, but still without reference to the independent musical significance of the simultaneous sounds – extending from the 10th to the 17th century when it passes over into (3) harmonic or modern music, characterized by the independent significance accorded to harmony as such. Its origins lie in the 16th century.

Many authors take the function of harmony as a criterion so seriously that they describe even Bach's organ polyphony as secondary and illusory (Spitta, *Johann Sebastian Bach*, i, 1873–80, 3/1921, p.101), or consider its harmonies the product of the part-writing (Adler, p.266), although Riemann thought that the true nature of polyphony was revealed only within the harmonic framework of major/minor tonality (*Grosse Kompositionslehre*, i, 1902, pp.175–6). Later authors, on the other hand, regarded Bach's polyphony as a transition between (or a unification of) polyphony and functional harmony (A. Berg, 1930), quoted in W. Reich, *Gespräche mit Komponisten*, 1964, pp.234–5, and L. Balet and E. Gerhard [Rebling], *Die Verbürgerlichung der deutschen Kunst: Literatur und Musik im 18. Jahrhundert*, 1936, p.342). Others saw the practice of continuo serving as a historical link between polyphony and homophony (E. Pepping, *Der polyphone Satz*, i, 1943, p.10).

Schoenberg (*Harmonielehre*, 1911, 3/1922, p.466) even credited the polyphonic style of writing with the ability to legitimize new harmonies. Conversely, new and more particularly dissonant harmonies were described by others as 'polyphonic' (e.g. E. Stein, 'Schönbergs Klang', *Arnold Schönberg zum 60. Geburtstag*, 1934, p.27; T.W. Adorno, *Philosophie der neuen Musik*, 1949, 4/1972, pp.55–6). As harmony assumed this new position within polyphony, however, a precise balance between the parts was demanded, what Boulez called a 'mutual responsibility of the notes' ('Contrepoint', *FasquelleE*). Schoenberg himself did not approve of establishing the principles of part-writing or harmony as absolutes, however, and ascribed to harmony in polyphonic composition the function of 'controlling taste' (*Das Komponieren mit selbständigen Stimmen*, 1911; ed. R. Stephan, 248).

The systematic musicology of the early 20th century radicalized the principles of harmony and polyphony, seeing pure 'harmony' as created by the parallel movement of parts at a constant interval, and pure 'polyphony' as created by the melodic differences between the parts (as in the drone, ostinato and heterophony); medieval discant and the kinds of polyphony that succeeded it were regarded as 'harmonic-polyphonic forms' (C.H. Hornbostel, 'Über Mehrstimmigkeit in der aussereuropäischen Musik', *IMusSCR III: Vienna 1909*, p.208). Similarly, though staying closer to

Helmholtz, Stumpf (*Die Anfänge der Musik*, 1911, pp.99–100) distinguished strictly between ‘polyphony’ as ‘the simultaneous performance of several different melodies, coming together only now and then in consonant intervals or in unison’ and ‘harmonic music’ as ‘finding aesthetic pleasure or the opposite in the simultaneous sounding of several different notes and the succession of such tonal complexes’.

[Polyphony, §I: Western](#)

5. Simultaneous use of several structures.

For Webern, the individual voice parts are less important as an element of polyphony than the sequence of notes contained in them. Although that sequence serves as an ‘original form’ or ‘basic set’ (*Grundgestalt* cf. Adorno) in the composition process, is subjected to familiar procedures and is arbitrarily endowed with a rhythm, Webern still described the style as ‘polyphony’ (p.37), even though the notes sometimes sound together in chords. Webern’s own serial forms, however, are clearly reminiscent of part-writing, even of canon, which has given rise to the expression ‘serial polyphony’, a usage criticized by Eggebrecht because ‘polyphony’ no longer refers to genuine parts: ‘Polyphonie’, *RiemannL12*). According to Boulez (*Penser la musique aujourd’hui*, 1964, p.153), on the other hand, the compositional parts are not done away with, but are freshly defined as ‘constellations of events obeying a certain number of common criteria; distribution of families of evolving structures in a mobile and discontinuous time dimension, with variable density and using non-homogeneous timbre; these constellations are mutually dependent in a very special way as far as pitches and durations are concerned’. Correspondingly, when referring to his own technique of composition Boulez also spoke of polyphony in addition to monody (music in one part), homophony (‘density-transformation of monody’: ‘the structure unfolds its objects horizontally, the vertical density of the object being variable’, p.135) and heterophony (‘the superposition upon a primary structure of a modified aspect of the same structure’). He defined polyphony as a combination of structures of which one is answerable to the other. The ‘forms of syntactical organization’ that he mentioned may also be combined to make a ‘polyphony of polyphonies’, a ‘heterophony of heterophonies’, a ‘heterophony of polyphonies’ and so on (p.133). Likewise, transitions may be effected between them; in other words, ‘a monody may in fact represent a “reduced” polyphony, just as a polyphony will in actual fact be the distribution of “dispersion” of a monody’ (pp.138–9).

Non-serial and post-serial music, on the other hand, adheres to an essentially traditional concept of polyphony, although one that embraces new stylistic possibilities. Among them is Ligeti’s ‘micro-polyphony’, the ‘technique of the close, dense amalgamation of instrumental and vocal parts’ that he used particularly in the late 1950s. That it was still conceived within the framework of traditional polyphony is evident from its gradual transformation into a ‘more transparent, more clear-cut, thin and more brittle polyphony’, closer to the ideal of compositional part-writing (introduction to Ligeti’s *San Francisco Polyphony*, 1973–4, in *Musik und Bildung*, vii (1975), 500).

[Polyphony, §I: Western](#)

6. Ideals of polyphony.

The different emphases of meaning conveyed by the term 'polyphony' reflect different concepts of the polyphonic ideal. Marx, who valued Bach's polyphony above all, measured even the polyphonic writing of the late Beethoven by that standard. Harmony, he considered, while only a contingent factor in Bach, was the very foundation and point of departure in Beethoven (and the reason why his polyphony remained rooted in homophony); the parts which came together in Bach were striving for freedom in Beethoven and the double counterpoint which was a guiding principle and purpose in Bach was only a means to Beethoven, and was thus less perfect ('Beethoven', *SchillingE*, i, 518). In line with this ideal of polyphony, Brahms denied the polyphonic character of the 'sound-surfaces' in Richard Strauss's F minor Symphony: 'One may weave together several triadic themes but that is still not polyphony' (quoted in 'Polyphonie', H.J. Moser, *Musik-Lexikon*, suppl. 1963). Mahler, on the other hand, strove for the greatest possible differentiation of parts, referring to the random sounds of a forest festival – noises from swings and merry-go-rounds, shooting-galleries and puppet theatres, a military band and a male-voice choir – as the archetype of his polyphony. (That Mahler emphasized the need to observe strict compositional organization in these sound-pictures sets him apart from Ives, who preferred the disorganized chance factor in such phenomena.) Mahler distinguished polyphony from 'something merely written in many parts' or 'disguised homophony':

'Do you hear that? That is polyphony and that is where I have got it from ... Exactly like that, coming from quite different sides, this is how the themes must be completely distinct in their rhythmic and melodic character (anything else is merely something written in many parts, disguised homophony); it requires that the artist should organize it and unify it into a congruous and harmonious whole'. (N. Bauer-Lechner, *Erinnerungen an Gustav Mahler*, 1923, p.147)

Busoni, for whom only melody was capable of a real function and harmony existed only as the aural result of polyphony, wanted polyphony to obey any impulse, to be nonthematic (and emancipated from fugal) and indeed atonal (*Von der Einheit der Musik*, 1922, pp.207, 211, 278) – an ideal that he approached most closely in his *Berceuse élégiaque* op.42 (1909) and in the second Sonata for piano (1912), and to which Schoenberg's free atonality largely corresponded. To Webern, finally, polyphony was the manner of writing in which melodic relationships between the parts could be made to form a musical synthesis (p.28).

Polyphony, §I: Western

7. Relationship to counterpoint.

The relationship between the terms 'polyphony' and 'counterpoint' depends less on definitions than on traditional musical classifications. The two terms have been clearly differentiated only occasionally, as by the anonymous author of *Harmonie oder Kontrapunkt* (*MMG*, iv, 1872), who took counterpoint to mean the older method of composing in several parts and polyphony the newer method (although in discussing each method he spoke of both homophonic and polyphonic composition). More commonly,

'polyphony' has been used as a synonym for 'counterpoint': 'Polyphonism ... composition in parts; contrapuntal composition. ... – Polyphonist ... a master of the art of polyphony; a contrapuntist' (*Dr. Webster's Complete Dictionary of the English Language*, ed. C.A. Goodrich and N. Porter, 1864). However, 'counterpoint' is often used specifically for the actual process of forming additional parts (or the theory of doing so), while 'polyphony' refers to a composition constructed in parts e.g. Schucht, 'Wie und warum studiren wir Contrapunct?', *NZM*, xlvi (1880), 382b). Consequently, stylistic changes are ascribed to polyphony rather than to counterpoint. According to Riemann, for instance, polyphonic composition is taught as free composition, in contrast to strict counterpoint (Stephan, 241). Knorr, too, in his *Lehrbuch der Fugenkomposition* (1910), called for 'mastery of free modern polyphony' (p.vi); he used the fugue from Brahms's *Variations and Fugue on a Theme by Handel* as a model (p.137). Kamiński distinguished in a positively polemical way between polyphony and counterpoint (as the traditional theory of the process of forming additional parts ('Über polyphone Musik', *Musica*, i (1947), 82). However, Anselm Hughes and Eric Blom ('Polyphony', *Grove* 3–5) and Viret ('Polyphonie', *Honegger* D) used 'counterpoint' only to describe the teaching of composition, while 'polyphony' denoted a style of writing. In the *Harvard Dictionary of Music* (1944), Apel recommended the use of 'polyphony' for medieval music, in opposition to monophony, and 'counterpoint' for personal styles, employed in teaching, apparently assuming that 'polyphony' has a wider sense than 'counterpoint' (i.e. involving a multiplicity of parts, see §1, above) and that medieval multiplicity of parts is not yet counterpoint as written by Palestrina and Bach. However, in view of the re-emergence of polyphony in the 20th century, both in a historicizing context and as determined by chromaticism, new harmonies continue to be created and indeed justified, by part-writing (see §4, above). Here polyphony becomes objectively opposed to counterpoint, which of its very nature is bound by the rules of harmony (Eggebrecht, *Riemann* L12).

If, despite differences in usage, the terms 'counterpoint' and 'polyphony' are practically synonymous, they nonetheless signify two different styles of writing in Adorno's view: 'counterpoint' denotes a composition in which parts are graduated according to rank, 'polyphony' is a melodic arrangement of parts of equal importance ('Die Funktion des Kontrapunkts in der neuen Musik', *Nervenzpunkte der neuen Musik*, 1969, pp.69, 73).

See also [Counterpoint](#); [Diaphonia](#); [Heterophony](#); and [Organum](#).

[Polyphony](#)

II. Non-Western

1. General.
2. The Mediterranean.
3. Russia and west-central Asia.
4. Africa.

Polyphony, §II: Non-Western

1. General.

Multi-part music is encountered in many regions of the world. However, ethnomusicologists have frequently felt uneasy about using the term 'polyphony' for all its various manifestations, adopting instead such terms as 'polivocal', 'polyphonic parallelism', 'plurivocal', 'multi-phonic', 'multi-sonance' and 'diaphony'. This is partly due to a pervasive feeling among early scholars who looked at non-Western music within an evolutionary framework (in which learned European contrapuntal and harmonic traditions stood at the apex and 'polyphonic' had acquired a rather specialized meaning) that orally transmitted folk and 'primitive' traditions could not possibly share the same terminology. Some ethnomusicologists have nevertheless used 'polyphony' to cover all kinds of multi-part singing. William P. Malm proposed that it serve as an umbrella term embracing homophony, heterophony and 'disphony'. He coined the last term to denote music 'in which the different parts have different pitches and are relatively independent rhythmically', in other words, music that is neither heterophonic nor monophonic and which in the past may often have been called polyphonic (Malm, 1972, p.249). His use of 'disphony', however, has not been taken up by other ethnomusicologists.

Although German ethnomusicologists – for instance, Erich von Hornbostel and his successor at the Berlin Phonogramm-Archiv, Marius Schneider – found multi-part styles of considerable interest, they used the label *Mehrstimmigkeit* in preference to *Polyphonie*. Schneider's *Geschichte der Mehrstimmigkeit* (1934–5), though dependent on the limited research of the day, was the first attempt at a comprehensive survey of multi-part practices. Simha Arom, who attempted to classify 'African polyphonies' (see §4 below), is rigorous in his definition of polyphony and maintains that 'all multi-part music is not necessarily polyphonic'. Among non-polyphonic multi-part procedures he lists heterophony, overlapping, drone-based music, parallelism and homophony. For him, true polyphony is a procedure which must be 'multi-part, simultaneous, hetero-rhythmic and non-parallel' (1991, pp.34, 38). Other ethnomusicologists continue to use the term polyphony at the most general level and concern themselves more with indigenous labels and concepts when discussing a particular multi-part musical style in detail.

Continuing scholarly interest in multi-part music has been evident in periodic conferences focussing on the theme (e.g. International Folk Music Council meetings in 1963 and 1967, and the Colloque de Royaumont in 1990). The high status accorded by scholars to such musical practices has undoubtedly been one factor in the revival of a number of older multi-part styles (see Goffre, 1990). Furthermore, in European folk revivals, especially since 1960, monophonic singing styles have increasingly been abandoned in favour of multi-part singing based on European triadic harmony and drone techniques; examples are the multi-part harmonized renderings by folk groups of monophonic English and Scottish ballads and lyric songs. There is a long history to this process, however: for example, in the rural and popular music of Latin America the widespread practice of singing and playing in parallel 3rds can be viewed as a Hispanic introduction sometimes blending with pre-Hispanic multi-part pentatonic

traditions. Similarly, throughout the Pacific Islands traditional habits of choral singing (which frequently incorporates drone polyphony, heterophony and overlapping responses) are now found to be inextricably blended with choral styles derived from hymns introduced by European missionaries and later influenced by European and American popular music styles (see [Melanesia](#), [Micronesia](#) and [Polynesia](#)).

Scholars are increasingly interested in socio-cultural aspects of multi-part singing. Uri Sharvit, for instance, in his discussion of new 'plurivocal' processes in present-day Jewish musical culture, suggests that a lack of individual musical initiative 'reflects an uncohesive community' and that the 'process which creates the sound of parallel 5ths and seconds, is not only an aesthetic value ... but is also a socio-cultural tool with which a community educates its members to contribute to the society and thus strengthen its own cohesiveness' (1995, p.13). Africanists have made similar observations.

The sections that follow focus on a small number of regions which together exemplify many of the different musical and social processes giving rise to multi-part vocal music. (Multi-part layering of instrumental music is so widespread that it is not discussed in this article.) Further references to multi-part vocal styles may be found in the articles on individual countries.

[Polyphony, §II: Non-Western](#)

2. The Mediterranean.

(i) General.

Polyphonic singing styles have been preserved in the oral traditions of many parts of the wider Mediterranean area, including Albania, northern Epirus (Greece), Bulgaria, Macedonia, Serbia, Croatia, Bosnia-Herzegovina, Italy, Sicily, Sardinia, Corsica and Portugal. They are typically, though not exclusively, found among agro-pastoral communities organized on a strong collective basis, in mountainous regions where indigenous populations have habitually found refuge in the face of invasion and whose inaccessibility has allowed for the preservation of numerous archaisms. In general, the aesthetic values governing folk polyphonic systems are very different from those associated with the Western art tradition. Within localized stylistic areas, musical forms often remain relatively stable and serve for a wide variety of genres such as laments, love songs, wedding songs, harvest songs, dance songs, satires and historical songs. Stanzas may also be improvised. In many places, polyphonic singing has also been preserved in the churches. A range of styles is involved, and questions concerning the exact provenance of these repertoires, which tend to be more complex structurally than related profane material, while often sharing similar stylistic characteristics, remain unanswered.

In some cultures, polyphonic singing is almost exclusively the prerogative of either men (e.g. Sardinia and Corsica) or women (e.g. Bulgaria). In others (e.g. southern Albania and areas of former Yugoslavia), both men and women sing polyphony, but clear gender distinctions are drawn and mixed groups remain the exception (Sugarman, 1989; Petrović, 1995). Polyphonic singing in the church tradition is usually male-dominated.

Threatened by recent liturgical reform, oral repertoires have often been best preserved in connection with Holy Week rituals.

(ii) Structure.

A wide diversity exists both between and within different cultural areas. Partsinging in the Balkans is predominantly diaphonic. Corsican *paghjella* singing involves three voices (see [Corsica](#), ex.2) and Sardinian *tenore* four (see [Sardinia](#)). Songs in two, three or four parts are found in southern Albania, the lower parts often being sung in chorus by several singers (see [Albania](#)). More rarely, the melody passes from one voice to another in the course of the song. The underlying conception can be either horizontal or vertical or both. Some forms include drone parts (simple or double, straight or alternating, continuous or rhythmic), ostinatos or parallel movement between voices; some have a chordal basis; others are more complex, combining a variety of structural principles. Responsorial forms are also found (e.g. in parts of the Balkans and Italy). Where there is a strong connection with dance, the songs have a clearly discernible rhythm. Others are non-mensural and the voices rhythmically non-aligned; often described as 'long' or 'drawn out', some feature sustained notes that produce 'ringing' harmonic effects, alternating with dense melismatic activity. Some forms suggest older modal systems, the voices interacting without any concern for concordance in the Western European scholastic sense; in many parts of Bulgaria and former Yugoslavia, the preferred interval is the major or minor 2nd. More recently developed styles reflect the influence of 'Western' harmonic functions with the 3rd and 5th as the most common intervals. While most song types retain the same tonal centre throughout, others include characteristic modulations (see [Sardinia](#)).

Despite the heterogeneity in terms of musical structure, many features relating to the organization of the voices are common to different areas of the Mediterranean. The lead part is often sung by a solo voice which begins alone and is sometimes the only voice to sing the whole text, while the accompanying voices use the vowel sounds of the text or patterns of unrelated vocables. The text itself can also be deformed to the point of incomprehensibility to the outside listener, both by the manner of its intonation and by the way in which it is adapted to the musical phrase with word breaks or the omission, repetition or addition of syllables characteristic of some styles (Sugarman, 1989; Petrović, 1991; Ricci, 1993; Salini, 1996). Other recurring features include staggered entries, slight anticipations and suspensions, non-tempered intervals and subtle modal inflections, rhythmic elasticity and an element of improvisation.

(iii) Vocal styles and the singers' interaction.

Each individual voice has its own strictly defined role; local terminology often provides a graphic description of how each part is conceived (see [Albania](#) and [Bulgaria](#)). Many styles feature a tense or vibrant voice-production associated with singing outdoors, while each vocal line has its own distinctive timbre; the resulting 'polyphony of timbres' (Lortat-Jacob, 1993) is often popularly compared with environmental sounds. Timbre can be specifically selected in order to produce a characteristic clash of overtones and fundamentals (as in the Balkans) or the phenomenon of an additional 'virtual' voice, as described by Lortat-Jacob (1993), in Sardinia.

Often associated with timbral quality is pitch mobility: Rice noted that in the case of Bulgarian singing 'pitch is manipulated subtly along a continuum to achieve a particular harmonic effect' (1980). Many styles also feature a pronounced vibrato or 'trembling' and the incorporation of shouts, yips, yodels, slides, glottal stops or a sobbing effect which contributes to both rhythm and resonance. Staggered breathing can be employed to maintain continuity of sound.



Typically, the songs are performed for the benefit of the singers themselves as much as for an audience. A sense of complicity is vital and it is common for the same group of singers to perform together for many years. For men in particular, polyphonic singing combined with alcohol consumption induces a transcendent state of heightened spiritual harmony (Sugarman, 1989; Petrović, 1995). Intense concentration and close physical contact between the performers are crucial for their successful interaction, in particular with respect to both timing and the ultimate fusion of the individual voices; hence the horseshoe formation commonly adopted. The hand is often used to cup the ear or is held with the fingers touching the ear and the palm turned towards the mouth (Rihtman, 1952; Lortat-Jacob, 1993; Ricci, 1993).



(iv) Contemporary trends.

In many areas, polyphonic practices have inevitably declined as a result of increasing modernization, urbanization and changing fashions. Where such singing was the prerogative of small select groups of men (e.g. in Corsica), continuity was severely compromised by losses suffered in the two world wars. Elsewhere (e.g. in Portugal), marked regional differentiation in terms of economic development and mechanization of agriculture also had an effect on polyphonic singing practices.

While early studies in 'folk' polyphony were concerned predominantly with the analysis of musical structure and the description of style, more recent research has drawn attention to contexts and social function (Sugarman, 1988), psycho-physical factors and the singers' interaction (Lortat-Jacob, 1990, 1993), emic conceptualization and symbolism (Rice, 1980), and responses to social and political change and the manner in which polyphonic genres have sometimes assumed an emblematic role in issues of national identity (Petrović, 1995; Bithell, 1996, 1997). Römer (1983) and Macchiarella (1994) have investigated formal and stylistic relations between oral and written traditions in sacred music with reference to Corsica, Sardinia and Sicily.

The increased valorization of polyphony in the late 20th century, as reflected in the number of international conferences and festivals devoted to polyphonic singing, has been charted by Goffre (1990). In Corsica and elsewhere this has led to reconstructions of semi-forgotten polyphonic repertoires and, following the trend-setting phenomenon of the *Mystère des voix bulgares* recordings, the generation of new compositions based on traditional styles, accompanied by a shift from the domain of popular

expression to that of artistic product. Folk polyphonic practices have also attracted renewed attention for the light they might throw on questions of performance practice in former times.

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3. Russia and west-central Asia.

With the exception of parts of Siberia and central Asia, partsinging is ubiquitous in Russia, Belarus' (especially in the Poles'ye region) and Ukraine, including the multi-ethnic Volga River basin (especially Mordoviya and Komi, as well as the republics of Udmurtiya and Mari, and among the so-called Tatar-Kryashen), in all three Baltic countries (Latvia, Lithuania and Estonia), and in the northern, central and western sections of the Caucasus (Georgia, Osetiya, Abkhaziya, Adygey and western Dagestan), as well as in the Carpathian Mountains and throughout the Balkans.

There are two types of singing ensemble in the region. One involves groups that are 'closed' in terms of membership; the same people sing together for years. The second, associated with collective activities such as line-dances, harvesting and indoor working parties, is 'open' to all who know the tradition, though in practice groups consist of not more than 16–18 people. Instrumental polyphony is more widely distributed throughout Eurasia; the following discussion, however, focusses on vocal polyphony of the oral tradition.

The first examples of sung polyphony in this region were recorded at the end of the 19th century, although isolated cases were known much earlier (e.g. in the 18th-century anthology of Russian folksongs by L'vov and Pratsch), and a few examples were published by Mily Balakirev in 1866. In 1878 the first collection of Georgian partsinging (edited by Mily Machavariani) appeared, and the following year Yuly Melgunov transcribed and published a collection of Russian popular songs in which he pointed out that Russian folksinging was essentially polyphonic. In 1891 Angel Bukureshtliyev documented the existence of Bulgarian polyphony. Other polyphonic cultures of Europe did not reach the scholarly world until the 1920s, 30s or even later; for instance, the first examples of Albanian sung polyphony were published in the 1950s and 60s (see §2, above).

Melgunov (1846–93) described the fundamental characteristics of Russian folk polyphony, such as the dependence of all voices on one tune, the use of unison to mark the end of sections, the equal aesthetic value of all the voices, and certain principles of part-writing distinct from those of classical European harmony (see Melgunov, 1979). He introduced the terms 'zapev' for the solo introduction sung by the 'zapevala' (intoner) and 'podgolosok' (literally, 'undervoicet') for subsidiary voices. Despite the essential work on partsinging in Russian villages by Nikolay Palchikov (1888) and Nikolay Lopatin and Vasily Prokunin (1889), many scholars continued to doubt its existence. Definitive proof was provided by Yevgeniya Lineva (1853–1919), who in 1904 published her seminal work, *The Peasant Songs of Great Russia*, transcribed from phonograms (see Taruskin, 1996, pp.723–32).

In 1937 Yevgeny Gippius and Zinaida Éval'd pointed out that the functional differentiation of voices in north Russian choirs was reflected in folk terminology. In 1979 Anna Rudneva, Svetlana Pushkina, B. Shchurov and

other Russian musicologists used multi-channel recording to capture exactly what each voice was singing. As a result, the concept of Russian polyphony as based on one main voice accompanied by subsidiary voices was revised; most Russian ethnomusicologists no longer speak of *podgoloski*, preferring instead to refer to the wide range of polyphonic textures that reflect variations in musical thinking and local traditions. In Estonia the most significant multi-channel recordings of Setu partsinging (the Orthodox ethnic group in southeastern Estonia, on the Russian border) were made by Yaan Sarv in 1980. The similarity between Setu and Mordoviyian partsinging may reflect the extended contact between the two peoples in the remote past. Villis Bendorfs has hypothesized a kinship between Baltic, Balkan and Caucasian multi-part singing based on the drone principle (Zhordaniya, 1988).

Five main types of Russian vocal polyphony have been identified. The first is monodic, that is, the singing is almost in unison (sometimes described as 'wide unison'; Ėval'd called this 'unison-heterophonic'). The second is truly heterophonic and is widespread from the Smolensk region in the west to the White Sea in the north: its many local and structural variations include parallel octaves (in the Ural Mountains) and other forms of multi-registered singing. These types can be distinguished by the intentions of the performers: in the first, the intention is monophonic but produces a heterophonic result; in the second, the intention is polyphonic and creates a heterophonic structure.

The third type of Russian polyphony consists of a melody and a drone sung to a text. It is especially typical of the Bryansk region in the west and the Voronezh region in the south. At cadences, the drone merges into a unison or octave with the melody. The drone may be above or below the melody, or it may frame it both above and below (a frame of droning 5ths is characteristic of the Bel'gorod region). Along the River Oka and in some areas around Bryansk is found the so-called fake drone, which is not sung by a single voice but emerges from the combination of several voices. Drone polyphony (especially with a two-part drone) is also popular in the Balkans, Latvia and Belarus'.

The fourth – and the most widespread and characteristic – type of Russian polyphony is that in which two voices are differentiated in range, register, timbre and melody. The lower, leading voice is sung by a chorus, sometimes heterophonically, and is called the 'bass' (*bas*) or 'thick' (*tolstiy*) voice, whether sung by men or women. The higher voice consists of an anhemitonic tune without text. Among the Cossacks in the South, it is sung by a solo singer known as a *golosnik* or *diskant*; in the north it is sung by a chorus to the same melody as the bass and one octave above it. In central Russia, among non-Slavic Finno-Ugric peoples such as the Mordoviyans, Udmurt and Komi-Permyak, the bass voice is commonly accompanied by an improvised descant (*podvodka*), as documented by Margarita Yengovatova (1989). The most elaborate examples of this type of sung polyphony are found among the Old Believers (*semeyskiye*) in Siberia, around Lake Baykal and the Buryat city of Ulan-Ude (Zemtsovsky, 1972; Dorofeyev, 1989; Shchurov, 1998). The many folk expressions relating to this type of polyphony show that Russian villagers recognize the texture of partsinging as polyphonic.

The fifth type of polyphony involves three functionally distinct voices. It is found in central and southern Russia in the regions around Bel'gorod, Voronezh and Ryazan', and among the Don Cossacks and Mordviniyans. Most of the singers perform a texted bass part. The second voice (*golosnik*) is an upper drone, sometimes without text. The third or 'thin' voice (*tonkiy golos*) is performed by at least two women in heterophony with the bass; their voice production is characteristically tense. Dmitry Pokrovsky (1980) discovered four functional parts within this general type among the Cossacks: a relatively stable *bas*; a decorative and relatively independent *diskant*; an unnamed and previously unrecognized part that somehow coordinates the other parts; and another voice called *tenor* in close contact with the third part.

In general, the more complicated the polyphonic structure, the fewer the singers involved. It has also become clear that these complicated traditions require a kind of specialization and that there are certain master singers capable of creating complex forms while leading these polyphonic performances.

In the 1920s Gippius recorded duets and trios in the Russian north sung by men and having independent voices, but this style seems to have disappeared. Yet another kind of polyphony occurs when different songs are sung simultaneously at such rituals as weddings, spring-summer circles or women's cemetery laments (Folkways 40462). A rare wedding canon has been recorded in the Bel'gorod region of southern Russia. In the old Russian settlements of the Urals, the middle Volga and Sibir', another type of partsinging involves two voices moving mainly in parallel 3rds. This style, which resembles Western European homophony, is also characteristic of urban songs and peasant songs in the so-called late-traditional style.

The Mordovian (or Mordviniyan) tradition of multi-part singing is one of the most remarkable among the Finno-Ugric peoples. There are three main types: heterophonic, three-part polyphony, and a two-part texture (in which the upper voice, or *vtora*, often duplicates the bass melody at the interval of a 3rd) akin to the style of Russian and Ukrainian group singing in the late 19th century and the early 20th. Three-part polyphony is most characteristic of Mordovian folksong; it consists of a lower voice (*alu vaygyal*), upper voice (*vyari vaygyal*) and middle voice (*mora vaygyal*; literally, 'voice of a song'). Both lower and upper voices function as drones, while the middle voice is a kind of cantus firmus. The upper voice correlates to the middle voice at the interval of a 5th. Although all three parts are intrinsically heterophonic, they are functionally homogeneous within the polyphonic texture. This complex form has become more or less clear only since the development of recordings made with multiple microphones.

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4. Africa.

Sub-Saharan Africa provides such a rich variety of multi-part singing styles that it was regarded by some comparative musicologists almost as a laboratory for the study of how polyphony may have evolved. Three factors may be seen to play an important part in such diversity. First there is the

essentially participatory nature of African music-making. Second, the ubiquitous use of call and response demands two or more voice parts by its very nature, and overlapping of parts frequently gives rise to polyphony. Third, the use of cyclical forms, some as brief as a few seconds, provides repetitive frameworks which encourage variation making. Rycroft's study of the multi-part organization of Nguni vocal music (1967) adopted a circular model based on its cyclical form to demonstrate how overlapping, non-simultaneous entry of voices and choral ostinatos could all contribute to the polyphonic texture of Zulu, Xhosa and Swazi songs. He also pointed out how such singing can be linked to the innately polyphonic nature of musical bows (both gourd- and mouth-bows), the strings of which produce a drone bass (which can be varied during play), each drone pitch supporting simultaneously its own set of harmonics, which are selectively emphasized as required.

Much partsinging among Bantu peoples is homophonic, using mostly parallel motion. This parallelism follows mainly from the need to preserve tonal structures inherent in Bantu and other languages. Kubik (1994) demonstrated that an underlying principle of 'skipping' (of notes in the scale) leads to partsinging in 3rds among peoples using heptatonic systems (exceptions occur south of latitude 14–15°S), and in 4ths (with occasional 3rds) in pentatonic areas. In the case of the former he suggested that a scale temperament is adopted to avoid producing minor 3rds. However, Kubik pointed out instances where parallelism is present only in theory, and cited singing in eastern Angola, where a relatively loose combination of voices, fluctuating between triads, bichords and more or less dense accumulations of notes, leads to a rich texture. Brandel also remarked that in Africa different polyphonic features rarely occur in isolation but may often intermingle within one piece and may appear in any vocal and instrumental combination (*HDM2*, p.19).

Simha Arom concerned himself mostly with polyphony produced by melodic instruments in his major work on African polyphony and polyrhythm (1985), but he and colleagues have analysed the similarly complex vocal polyphony of pygmy and Bushman peoples. For example, Fűrniiss (1990) identified four different principal melodic parts in the singing of certain songs of Aka pygmies: *motangole*, the part that carries the text; *ngue wa lembo*, 'the mother of the song'; *osese*, 'underneath'; and *diyei*, 'yodel'. Even when performing alone a singer will draw readily from more than one of these four parts during a performance. Fűrniiss and Olivier, comparing the superficially similar polyphonic sounds of pygmy and Bushman peoples (1997, p.25), confirmed the findings of England (1967), who showed that the different melodic strands of Bushman polyphony result from the application of variation techniques to a single melody. These techniques include rhythmic displacement, imitation and melodic transposition up or down at the 4th or 5th. Thus Bushman polyphony is conceptualized as monophonic, Aka music as polyphonic. Yodelled parts, common in both Bushman and pygmy singing (as well as in that of some related peoples), are also heard as ostinatos among the rich mosaic of parts which make up the *edho* (polyphonic) songs of the Dorze people of southwestern Ethiopia (Lortat-Jacob, 1994).

Recent developments in many parts of Africa include the composition of polyphonic religious works by Western-schooled musicians (for examples, see Kishila w'Itunga, 1987) and the frequent use of multipart singing in popular genres such as Nigerian juju.

Polyphony

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Polyplectron.

A *Sostenente piano* invented by [johann christian Dietz](#) (ii).

Polyrhythm.

The superposition of different rhythms or metres. It is an important characteristic of some medieval polyphony (particularly late 14th-century French secular song), and also a common technique of 20th-century composition (used successfully by such composers as Stravinsky, Bartók and Hindemith, as well as in modern jazz). The term is closely related to (and sometimes used synonymously with) [Cross-rhythm](#), though the latter is properly restricted to rhythm that contradicts a given metric pulse or beat.

See also [Rhythm](#).

Polytonality.

The simultaneous presentation of more than two tonalities in a polyphonic texture, hence an extension of [Bitonality](#).

Polzelli [Polcelli; née Moreschi], Luigia

(*b* Naples, c1760; *d* Kaschau [Kassa, now Košice], 5 Oct 1830). Italian mezzo-soprano. In March 1779 she and her husband, the violinist Antonio Polzelli (*b* Rome; *d* Vienna, 1791), went to Eszterháza on a modest two-year contract, after having apparently lived in Bologna. Before their contract expired Prince Nicolaus Esterházy commanded its termination, though the dismissal was later reversed. Despite their indifferent talents they remained in service until the dissolution of the Kapelle (1790) – probably through the intercession of Haydn, who had taken Luigia as a mistress. In spite of Haydn's private instruction she was never assigned a leading role at Eszterháza, and her restricted range and musicality made it necessary for him to rewrite even secondary parts for her. She appeared only twice in Haydn's operas (as Silvia in *L'isola disabitata* and Lisetta in *La vera costanza*), though most of Haydn's insertion arias were composed for her. After the dissolution of the Kapelle and the death of her husband she sang in lesser Italian theatres (Piacenza, Bologna). Haydn granted her continual requests for money, and oversaw the education of her musician sons Pietro (1777–96) and Antonio (1783–1855); the latter was rumoured without proof to be by Haydn. Polzelli later married the singer Luigi Franchi; they remained until 1815 in Bologna, and went in 1820 from Cremona to Hungary.

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HORST WALTER

Pomius, Franciscus.

See [Del Pomo, Francesco](#).

Pommer.

The German name for the alto, tenor and bass [Shawm](#) (the treble being known as the *Schalmei*). The term is an alteration of *Bombarde* (the general 15th-century name for the alto shawm), through *Bomhart*, *Pumhart* and *Pommert*, all of which are found in 16th-century German writings. The form *Pommer* occurs in Praetorius's *Syntagma musicum*, ii (2/1619) and is much used by modern German writers and museum curators.

See also [Bassoon](#), §2, and [Organ stop](#) (*Bombardon*).

ANTHONY C. BAINES/R

Pommer, Josef

(*b* Mürzzuschlag, 7 Feb 1845; *d* Gröbming, 25 Nov 1918). Austrian folk music collector. After studying at the University of Vienna (1864–70), where he took the doctorate in philosophy, he taught at gymnasiums in Vienna (1874–1912). He was interested in folksongs as a schoolboy, and studied music so that he could transcribe those he heard. In 1885 he became director of the choir of the Verein der Deutschen Steirer in Vienna and in 1889 founded the Deutscher Volksgesang Verein to foster traditional folksong. In 1892 he founded the *Flugschriften zur Kenntnis und Pflege des deutschen Volksliedes* and in 1899 he launched the monthly journal *Das deutsche Volkslied*, which remained, until 1949, the leading German-language publication in its field. He also took a major part in planning the state-sponsored project *Das Volkslied in Österreich*, which was prevented from publication because of World War I. Pommer strongly influenced folksong performance and research through his enthusiasm and detailed

investigations. A pioneer in the research of Austrian folksong, his collections of yodel songs are particularly valuable, for it was through them that this song form first became known to the musical world.

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WALTER DEUTSCH

Pommier, Jean-Bernard

(b Béziers, 17 Aug 1944). French pianist and conductor. He studied the piano from the age of four with Mina Kosloff and later with Yves Nat and Pierre Sancan, receiving a *premier prix* at the Paris Conservatoire in 1961. He also studied conducting with Eugène Bigot. In 1962 he received a First Diploma of Honour in the Tchaikovsky Competition in Moscow, and this was followed by performances throughout Europe, the USA, the Soviet Union and Japan. Since 1980 he has been active as a conductor, principally with the Philharmonia Orchestra and the Northern Sinfonia. As a pianist he has recorded a wide repertory, including concertos by Grieg, Rachmaninoff and Tchaikovsky, but his refined and even-tempered pianism is perhaps best suited to Beethoven and Mozart, whose complete sonatas he has recorded with outstanding success. Pommier also plays in chamber music, and has made a notable recording of the cello sonatas of Brahms with Leonard Rose.

CHARLES TIMBRELL

Pomo, Francesco del.

See [Del Pomo, Francesco](#).

Pompeati, Signora.

See [Cornelys, Theresa](#).

Pomposo

(It.: 'pompous', 'ceremonious').

A tempo (and mood) designation, but more often a qualification for such designations. Handel used it in the overture to *Samson*. Koch (*Musikalisches Lexikon*, 1802) indicated that, like *grave*, *pomposo* implied the use of over-dotting; but his word is hardly authoritative and should not be taken as universally applicable.

For bibliography see [Tempo and expression marks](#).

DAVID FALLOWS

Ponape.

See [Micronesia](#), §II, 5.

Ponc, Miroslav

(*b* Vysoké Mýto, 2 Dec 1902; *d* Prague, 1 April 1976). Czech composer and conductor. He graduated from Suk's masterclass at the Prague Conservatory in 1930 and from Hába's department of quarter-tone music in 1935 with his Suite for quarter-tone piano. Ponc also studied composition with Hába (1922–3, 1925–7) and took private lessons with Schoenberg, first probably in 1927 and then in 1932. He attended lectures on acoustics and on ethnomusicology at Berlin University; in Berlin he completed his piano studies with Breithaupt and his conducting studies with Scherchen. Apart from Hába, the most powerful influence on Ponc's career came from the Berlin avant-garde group Der Sturm, of which he became a member after the exhibition of his stage designs in 1927. He settled in Prague in 1932, by which time he had already produced a number of pieces following the principles of his teacher; *Předehra k starořecké tragédii* ('Overture to the Ancient Greek Tragedy') was also performed at the ISCM festival in Vienna in the same year. On 11 May 1935 the Prague National Theatre produced his full-length ballet *Osudy* ('The Fates'), a work of little merit although it initiated a long period of work for the stage. In 1945 he established a permanent orchestra at the Estates (later Tyl) Theatre and joined the staff of the National Theatre; he worked as a conductor and composed more than 100 sets of incidental music. Ponc also wrote music for radio (in excess of 300 scores) and films.

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JIŘÍ VYSLOUŽIL

Ponce, Juan

(*b* c1476; *d* after 1520). Spanish composer. Possibly of aristocratic Andalusian origin, he studied with Lucio Marineo, the Sicilian humanist who from 1484 to 1496 occupied a chair at Salamanca University; while there he composed a four-voice version of the student drinking-song, *Ave color vini clari* (ed. S. Rubio, *TSM: suplemento polifónico*, xl, 1953, pp.80–3). A published exchange of Latin letters between Marineo and his pupil (Valladolid, 1514) identifies Ponce as a *cantor regius* (‘royal singer’). On the death of Ferdinand II in 1516 Ponce may have joined the household of Charles I (Holy Roman Emperor Charles V). A version of his patriotic villancico *Françia, cuenta tu ganaçia* refers to events of 1521.

Ponce's 12 songs (seven for four voices, four for three and one for two) in the *Cancionero musical de palacio* (MME, 1947–51, v and x) include a solmization villancico *La mi sola*, *Laureola* and a mirror canon *Para verme con ventura* which reveal him as one of the most polished and ingenious composers of his generation. His one surviving sacred work is a three-voice *Salve regina* (*E-Sco* 5-5–20) with alternating sections in plainsong and treble-dominated polyphony.

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ROBERT STEVENSON

Ponce (Cuéllar), Manuel (María)

(*b* Fresnillo, Zacatecas, 8 Dec 1882; *d* Mexico City, 24 April 1948).

Mexican pianist and composer. He was the leading Mexican musician of

his time, and made a primary contribution to the development of a Mexican national style – a style that could embrace, in succession, impressionist and neo-classical influences.

1. Life.

Born into a musical family, Ponce began his studies with his sister Josefina and went on to study with Cipriano Ávila. Around 1893 he joined the choir at S Diego, Aguascalientes, where he later became assistant organist (1895) and organist (1898). Between 1900 and 1901 he studied in Mexico City with Vicente Mañas (piano) and Eduardo Gabrielli (harmony). The latter encouraged him to continue his studies in Europe and offered to introduce him to Marco Enrico Bossi, director of the Liceo Musicale in Bologna, where he duly arrived in 1904 with the intention of studying composition. Bossi introduced him to Cesare Dall'Olio (Puccini's teacher) who became his teacher for a few months. Also in Bologna he met Torchi, whose friendship and lessons undoubtedly determined Ponce's subsequent career as an editor and musicologist. In December 1905, following the death of Dall'Olio, he moved to Berlin, where he decided to continue studying the piano with Martin Krause. However, financial circumstances forced him to return to Mexico in January 1907.

Back in Aguascalientes he taught the piano and at the end of that year moved to Mexico City to take up a post teaching the piano at the Conservatorio Nacional. In 1910 he formed part of a prestigious panel of judges, also including Pedrell, Fauré and Saint-Saëns, in a composing competition marking the centenary of Mexican independence. Among the numerous recitals given by his pupils was one in 1912 dedicated to the music of Debussy (the first public performance of Debussy's music in Mexico); the recital was opened by the 11-year-old Carlos Chávez. Also in 1912 Ponce gave a concert of his own works, including the première of his Piano Concerto, which confirmed him as the most important figure in Mexican music at the time. In 1913 he gave a lecture entitled, 'La musica y la canción mexicana', which was immediately published and formed the catalyst for the Mexican 'nationalist' school. Ponce's prominence in Mexican intellectual life was assured.

However, political and social difficulties arising from the Mexican Revolution (1910–20) forced him to vacate the country from 1915 to 1917. Like other Mexican artists and intellectuals, he went to Havana, where he gave concerts, lectures and classes and wrote music reviews for *El heraldo de Cuba* and *La reforma social*. In March 1916 he gave a recital of his works which went virtually unnoticed, coinciding with the attack on the frontier town of Columbus by Francisco Villa.

Returning to Mexico, he took up his piano teaching post at the conservatory again (1917). He also conducted the National SO (1917–19), which accompanied soloists such as Rubinstein and Casals, and gave numerous Mexican premières. From 1919 to 1920 he directed the first of his many publishing enterprises, the magazine *Revista musical de México*. In 1925, feeling the need to update his idiom, and conscious of the rapid transformations taking place in music at that time, he returned to Europe and settled in Paris, where he studied with Dukas until 1933 and also founded the *Gaceta musical*, a Spanish-language magazine which

numbered Villa-Lobos, Alejo Carpentier, Dukas and Milhaud among its contributors. During this period he worked closely with Segovia, whom he had met in Mexico (1923) and with whom he remained friends until his death. Also during this period, on the recommendation of Dukas, Albéniz's family commissioned him to finish the score of the opera *Merlín*, on the basis of which he wrote a symphonic suite.

Back again in Mexico in 1933, he concentrated on teaching and composing. He was director of the National Conservatory (1933), founded the chair in folklore at the National School of Music (1934) and edited a third magazine, *Cultura musical* (1936–7). A prolific writer, he published numerous articles and features on musical topics ranging from piano technique to issues surrounding the media. The 1930s and 40s saw the most important premières and performances of his works, including *Chapultepec* (Philadelphia Orchestra under Stokowski, 1934), *Poemaelegíaco* (Mexico SO under Chávez, 1935), *Suite en estilo antiguo* (Mexico SO under Ansermet, 1935), *Merlín* (Mexico SO under Revuletas, 1938), *Ferial* (Mexico SO under Kleiber, 1943) and the Violin Concerto (Szeryng and the Mexico SO under Chávez, 1943). During a tour of South America in 1941 he attended the première in Montevideo of his *Concierto del sur* with Segovia as soloist. In 1945 he was appointed director of the National Music School. He died having received numerous prizes and distinctions, including the Premio Nacional de Artes (1947).

2. Works.

Although he is best known internationally for his song *Estrellita*, Ponce's work embraces a whole spectrum of genres and styles. An obviously eclectic composer, he could integrate a variety of tendencies and styles, ranging from the Romanticism of his first piano works to the almost atonal language of his Sonata for violin and viola or the bitonality of his *Quatre pièces* for piano. At the same time he was Mexico's first nationalist composer, though his musical language later evolved away from Romanticism, nationalism and the use of popular Mexican themes towards a more personal and contemporary style. He wrote a large number of works reflecting his preoccupations with style, such as his six guitar sonatas (*Clásica, Romántica, de Paganini, Mexicana* etc.), his preludes and fugues on themes by Bach and Handel (which fall within the neo-classical tradition), his works in Spanish style (*Diferencias sobre las folía de España*) or his works inspired by Cuban music (*Suite cubana, Elegía de la ausencia*). The influence of the impressionists is also evident, especially in *Chapultepec*, a symphonic poem which marked him as one of the most important exponents of American impressionism.

According to Segovia, Ponce was the composer who had the greatest influence on the revival of the guitar repertory and the reinstatement of the guitar as a concerto instrument. Indeed his sonatas, preludes and other works form a corpus of guitar music rivalled in the 20th century only by the works of Villa-Lobos or Brouwer, and his *Concierto del sur* is unequalled in its balance of soloist with orchestra. Notwithstanding, Ponce was also a consummate pianist and wrote a large number of piano works which combine a profound knowledge of the instrument with his Romantic heritage and, in many cases, nationalist tendencies. His works display a

happy combination of Lisztian virtuosity, Romantic genre (ballade, rhapsody, barcarolle, albumleaf, mazurka) and popular Mexican tunes or melodic turns of phrase inspired by Mexican songs. He also transcribed and edited a large quantity of Mexican songs, the recovery and preservation of which put him on a par with such as Bartók or Grieg, and his interest in his Mexican musical heritage is also given didactic expression in his *Veinte piezas fáciles*, which offer the young Mexican pianist a representative selection of traditional Mexican music.

The transformation of the Mexican idiom in Ponce's hands had great significance: heir to a rich and well-established Romantic tradition, he passed through nationalism and Impressionism before producing, in his late works, some of the most significant works of Latin American modernism. These late, lesser known works include some of his best moments. Particularly fine examples are his Violin Concerto, in which he seems to synthesize the whole of his musical evolution, his sonatas for harpsichord and guitar or cello and piano, and the symphonic poem *Ferial*, which uses indigenous Spanish and Mexican melodies – for the first time, and in an all-embracing sense, to portray the cultural mosaic of a typical Mexican village. His high place in musical history will be due as much to these works as to his more popular output.

WORKS

dramatic

El patio florido (op. 2, C. González Peña), 1913, inc.; La verdad sospechosa (incid. music, J. Ruiz de Alarcón), 1934

orchestral

Pf Conc., 1912; Interludio elegíaco, 1919; Estampas nocturnas, 1923; Merlín, [suite after Albéniz' opera], 1929; Danse des anciens mexicains, 1930; Suite en estilo antiguo, 1933; Poema elegíaco, 1934; Chapultepec, sym. poem, 1934; Ferial, sym. poem, 1940; Concierto del sur, gui, orch, 1941; Vn Conc., 1943; Instantáneas mexicanas, 1947

chamber

Andante, str qt, 1902; Pf Trio, 1912; Sonata, vc, pf, 1922; Sonata, gui, hpd, 1926; Str Qt, 1929; 3 preludios, vc, pf, 1930; Sonata breve, vn, pf, 1932; Preludio, gui, hpd, 1936; Sonata, vn, va, 1939; Str Trio, 1943; Canción de otoño, vn, pf

songs

Forse, 1905; Ho bisogno, 1905; Romanzetta, 1905; Sperando, sognando, 1905; Dos poemas alemanes, 1906; Toi, 1909; Ultimo ensueño (L.G. Urbina), 1909; Soñó mi mente loca (Urbina), 1909; Estrellita, 1912, also arr. 1v, chbr orch; Por tí mi corazón (Urbina), 1912; Serenata mexicana, 1v, chbr orch, 1915, also arr. 2vv, chbr orch; Ofrenda, 1916; Aleluya (L. Espinoza), c1921, also arr. 1v, chbr orch

3 poemas de R. Tagore, 1921; 3 poemas de Lermontow, 1925; 5 poemas chinos (F. Toussaint), 1934, also arr. 1v, chbr orch; 3 poemas de M. Brull, 1934, also arr. 1v, chbr orch; 3 poemas franceses, c1934; 4 poemas de F.A. de Icaza, 1936; 3 poemas de E. González Martínez, 1938; Acuérdate de mí; Adiós mi bien; 2 poemas de B. Dávalos; Insomnio; Poema de primavera; 6 poemas arcaicos, also arr. 1v, chbr orch

Folksong arr.: A la orilla de un palmar, A ti va, Acuérdate de mí, Adiós mi bien, Ah, que bonito, Cerca de mí, Cielito lindo, Cuiden su vida, China de mi alma, De tres

flores, Dolores hay, Dos seres hay, El bracero, El desterrado, Estrella del norte, Hace ocho meses, La barca del marino, La despedida, La ola, Palomita, La palma, La peña, La visita, Nunca, nunca, Ojitos aceitunados, Oye la voz, Para amar sin consuelo, Para qué quiero la vida, Perdí un amor, Perdida ya toda esperanza, Pobre del hombre pobre, Por esas calles, Por tí mujer, Que chulos ojos, Que lejos ando, Que pronto, Quisiera morir, Si alguna vez, Si eres recuerdo, Si algún ser, Son las horas, Soy paloma errante, Te amo, Todo pasó, Trigueña hermosa, Valentina, Ven oh luna, Vengo a saber si tu me amas, Voy a partir, Ya sin tu amor, Yo me propuse, Yo mismo no comprendo, Yo te quiero

piano

Marcha del sarampión, 1891; Malgré tout, 1900; Gavota, 1901; Bersagliera, 1903; 11 miniaturas, 1903; 3 preludios, 1905; Arrulladora mexicana [II], 1905; 4 fugas, 1906; Nocturno, 1906; Arrulladora mexicana, 1909; Primer amor, 1909; Scherzino mexicano, 1909; 13 románticos, 1910; Mayo (1910); Rapsodia mexicana I, 1911; Album de amor, 1912; 2 nocturnos, 1912; Leyenda, 1912; Preludio y fuga sobre un tema de Bach, 1912; Scherzino (Homenaje a Debussy), 1912; Tema variado mexicano, 1912; A la memoria de un artista, 1913; En una desolación, 1913; Sonata no.1, 1913; Rapsodia cubana I, 1914; Rapsodia cubana II, 1914

Rapsodia cubana III, 1914; Rapsodia mexicana II; 1914; Balada mexicana, 1915; Barcarola mexicana (Xochimilco), 1915; Romanza, 1915; Serenata mexicana, 1915; Guateque, 1916; Morire habemus, 1916; Preludio cubano, 1916; Preludio y fuga sobre un tema de Haendel, 1916; Sonata no.2, 1916; Suite cubana, 1916; Hojas de álbum, 1917; Elegía de la ausencia, 1918; Canon, 1919; Glosario íntimo, 1919; Momento doloroso, 1919; Preludio mexicano, 1919; Rapsodia mexicana III (yucateca), 1919; Scherzino maya, 1919; La vida sonrío (1919); Minueto (1919); Gavota y mussette, 1920; Evocaciones, 1921; Hacia la cima, 1921; Preludios encadenados, 1927

4 piezas, 1929; Sonatina, 1932; Preludio romántico, 1934; Danza de la pascola, 1937; Idilio mexicano, 2 pf, 1939; 20 piezas fáciles, 1939; 4 danzas mexicanas (1941); 2 études (1942); Estrellita (Metamorfosis de concierto), 1943; 20 mazurkas; Alma en primavera; Apasionadamente; Bocetos nocturnos; Cadenza for J.C. Bach: Sinfonia concertante; Canción del martirio; 5 hojas de Album; 2 cadenzas for Beethoven: Pf Conc. no.4; 2 danzas (mexicana y cubana); 2 danzas (sobre temas de J. Gilbert); Horas augustas; Intermezzos) nos.1 and 2; Jarabe; Juventud; Nocturno II; Preludio trágico; Preludio y fuga, left hand; Rapsodia cubana; Serenata arcaica

guitar

Sonata mexicana, 1923; 3 canciones mexicanas, 1923–7; 24 preludios, 1926–30; Tema variado y final, 1926; Alborada, 1927; Sonata III, 1927; Sonata clásica, 1928; Sonata romántica, 1929; Diferencias sobre la folía de España y fuga, 1930; Estudio, 1930; Sonata de Paganini, 1930; Suite, A, 1930 [orig. attrib. S.L. Weiss]; Homenaje a Tárrega, 1932; Mazurca, 1932; Sonatina meridional, 1932; Rumba, 1932; Trópico, 1932; Vals, 1932; Variaciones sobre un tema de A. de Cabezón, 1948

MSS in US-NYp, PHff

Principal publishers: Peer, Schott

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RICARDO MIRANDA PÉREZ

Ponce de León, José María

(*b* Bogotá, 16 Feb 1845; *d* Bogotá, 21 Sept 1882). Colombian composer. From 1867 he spent three years in Paris, becoming acquainted with the conservatory system and studying with Gounod and Thomas. On his return to Bogotá in 1871 he conducted military bands (the Banda de la Guardia Colombiana and the Banda de Bogotá), and composed religious and salon music as well as the first Colombian operas and musical works for the stage. His opera *Ester*, based on Racine, was first performed in 1874; his *Sinfonía sobre temas colombianos* is one of the first exercises in Colombian symphonic nationalism. Although his style was greatly influenced by Italian opera composers, especially Rossini, the zarzuela *El castillo misterioso* includes numbers based on such popular forms as the waltz, bolero and march.

WORKS

(selective list)

Stage: *Un alcalde a la moderna y dos primos a la antigua* (comic op, 2, J.M. Samper), Bogotá, 17 Dec 1863; *Ester* (biblical op, M. Briceño after J. Racine), Bogotá, 2 July 1874; *El castillo misterioso* (zar, 3, J.M. Gutiérrez de Alba), Bogotá, 27 April 1876; *Florinda* (ópera mayor española, 4, R. Pombo after Duque de Alba: *La Eva del imperio Godo Español*), Bogotá, 13 May 1880; *El alma en un hilo*; *Un embozado de Córdoba*; *Levantar muertos*; *La mujer de Putifar*; *El vizconde*; *El zuavo*

Sacred music: *Misa de Requiem*; *Misa de Gloria*; *Mass*, d, S, SATB, orch; *O salutaris*, 3vv, orch

Voice and orch: Apoteosis de Bolívar; La voz humana, cant.

Orch: Canción; Sinfonía sobre temas colombianos; Dos oberturas

Pf: A la más bella; Canciones sin palabras; La cita; El Dorado, vals; Dulces recuerdos; La gustavina, mazurka; La hermosa sabana; Luisa, mazurka; Mi triste suerte; El recuerdo, vals; Romanzas; Sueños dorados; Vals

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ELLIE ANNE DUQUE

Ponchielli, Amilcare

(*b* Paderno Fasolaro [now Paderno Ponchielli], 31 Aug 1834; *d* Milan, 17 Jan 1886). Italian composer. He was the most important opera composer (Verdi apart) between the mid-19th century and the advent of the so-called 'Giovane Scuola'.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

JULIAN BUDDEN (with FEDELE D'AMICO)

Ponchielli, Amilcare

1. Life.

The son of a shopkeeper who was organist in the village church, he studied music first with his father and then with the organist of a neighbouring village. In 1843 a wealthy benefactor helped him to obtain a free place at the Milan Conservatory, where his teachers included Pietro Ray (theory), Arturo Angeleri (piano), Felice Frasi (composition to 1851) and Alberto Mazzucato (music history and aesthetics, and composition from 1851). By the age of ten he had already composed a symphony, although without orchestrating it; other works followed, among them two pieces for the operetta *Il sindaco babbeo*, composed in 1851 in collaboration with three fellow pupils (Marcora, Cagnoni and Cunio), and the remarkable *Scena campestre* (1852).

Having taken his diploma on 4 September 1854, Ponchielli settled in Cremona as a music teacher and organist at the church of S Maria with the small annual stipend of 1000 lire, but as a protégé of Ruggero Manna, who was in charge of the local Teatro della Concordia and *maestro di cappella* at the cathedral, he was appointed his deputy at the theatre in 1855. In 1860 he directed several operas at the Teatro Carcano in Milan and in Alessandria. In the meantime he had ventured on a full-length opera of his own, *I promessi sposi*, based on Alessandro Manzoni's novel, which had its first performance at the theatre at Cremona in 1856. Its reception was enthusiastic, but the poor libretto, whose authorship remains unknown, discouraged publishers and impresarios alike from acquiring the rights.

Ponchielli's next opera, *Bertrando dal Bornio*, was scheduled for the autumn season of 1858 at the Teatro Carignano, Turin, but for undisclosed reasons the performance never took place. *La Savoiarda* (1861, Cremona), an *opera semiseria* in the style of Donizetti's *Linda di Chamounix*, but with a tragic ending, attracted only local attention. *Roderico re dei Goti* (1863, Piacenza) was taken off after a single performance owing to the indisposition of the baritone. An operatic project undertaken with Piave in 1867 (probably *Vico Bentivoglio*) was brought to an end by the stroke that laid the poet low until his death in 1876.

Throughout the 1860s Ponchielli made his living as municipal bandmaster, first at Piacenza (from 1862), then at Cremona (from 1864), during which time he directed several operas and gave one of his ballets. In 1867 he competed for the professorship of counterpoint at the Milan Conservatory. Although he was adjudged the winner, the nomination went to Franco Faccio, due partly to the influence of Giulio Ricordi. Once more Ponchielli took part in a composite opera, *La vergine di Kermo* (1870, Cremona), his fellow contributors including Cagnoni, Lauro Rossi and Mazzucato. Finally, in 1872 a long period of frustration came to an end with the unexpected success of *I promessi sposi* at the Teatro Dal Verme, Milan, set to a new text written by the 'scapigliato' poet Emilio Praga with the addition and substitution of several numbers. Part of the enthusiasm was due to the anti-Wagnerian reaction that was gathering strength in Italy, and part to the interest already aroused by Petrella's opera on the same subject. Critics noted, however, a stylistic discrepancy between the old and the new pieces, while Verdi observed that both were behind their respective times. Two minor successes followed: the ballet *Le due gemelle* (1873, La Scala) and a comic monodrama, *Il parlatore eterno*, written for the baritone Antonio Pini-Corsi (1873, Lecco, Teatro della Società).

Meanwhile Giulio Ricordi had resolved to groom Ponchielli as Verdi's successor and accordingly commissioned a grand opera set in northern Europe to a libretto by Antonio Ghislanzoni. During its composition Ponchielli consulted the editor at every step; and eventually *I lituani* went on stage at La Scala in March 1874, splendidly cast and mounted. Critics and public were respectful, but found room for improvement, which Ponchielli brought to it the following year, enlivening the subject with a few dances, a drinking-song and a battle scene. Nonetheless, *I lituani* was not destined for the repertory, though after Ponchielli's death many writers urged it on impresarios as his best work; and indeed a concert performance in Cremona in 1984 showed it to be a powerful, if sombre, score. Later in the year of its première Ponchielli married the soprano Teresa Brambilla, his first Lucia in the revised *I promessi sposi*, who bore him two sons and a daughter. In 1875 his cantata *Omaggio a Donizetti* was performed at the Teatro Riccardi, Bergamo.

With his next opera, *La Gioconda* (1876, La Scala), Ponchielli finally hit the mark, though three years were to pass before he succeeded in hammering the score into its definitive shape. Here he allowed free rein to his lyrical impulse, which, fuelled by the deft mechanism of Boito's libretto (an adaptation of Victor Hugo's *Angélo, tyran de Padone* in the sensational manner of Scribe) and his own propensity for vigorous dance rhythms, ensured the opera's lasting vitality. Among its most inspired pages – apart

from the ever-popular 'Danza delle ore' – are the highly original tenor *romanza* 'Cielo e mar', La Cieca's 'Voce di donna o d'angelo' and the heroine's 'Suicidio', where the vocal writing foreshadows that of Mascagni and the 'Giovane Scuola'. The critic Filippo Filippi, a champion of Wagner and the avant garde, declared that among contemporary Italians only Verdi could have written a work of similar importance.

No such success attended *Lina* (1877, Teatro Dal Verme), a revised version of *La Savoiarda*, rightly judged impossibly old-fashioned. Over the next two years Ponchielli took up a couple of subjects – Ghislanzoni's *I mori di Valenza* and Carlo D'Ormeville's *Olga* – only to lay them aside in favour of Angelo Zanardini's *Il figliuol prodigo* (1880, La Scala). Although recognized as his most carefully written work to date, the action was considered too slow and the subject too oratorio-like ('not very prodigal towards the management's coffers!!' was the comment of the singer Teresa Stolz). However, Ponchielli's fame was now firmly established, and he received countless invitations and commissions during the last nine years of his life. In 1878 he deputized for the conductor Luigi Mancinelli at the Teatro Apollo, Rome, where he directed performances of *Lohengrin* and Massenet's *Le roi de Lahore*. He held the chair of composition at the Milan Conservatory from May 1880 (he resigned in September but returned at the beginning of 1881). His pupils there included Puccini, and, for a short time, Mascagni, both of whom recalled him with affection (indeed he was instrumental in procuring for Puccini his first libretto). In 1882 he was appointed organist at S Maria Maggiore, Bergamo, for which he turned out a number of sacred compositions, the most important being the *Lamentazioni di Geremia* (1885). In 1884 he was in St Petersburg, where *La Gioconda* was given at the Mariinsky Theatre, and also *I lituani* under the title of *Aldona*. In his last opera, *Marion Delorme* (1885, La Scala), Ponchielli attempted to diversify his style with elements derived from French *opéra comique*; but the growing exhaustion of his melodic invention was becoming apparent. Acting on Verdi's advice he shortened the libretto with the help of Ghislanzoni for a revival at Brescia the same year, without, however, materially altering the opera's fortunes. His death from pneumonia the following January was mourned throughout Italy, not least by Verdi, whose initial doubts as to his capability had been fully overcome by the success of *La Gioconda*.

[Ponchielli, Amilcare](#)

2. Works.

Ponchielli was a highly accomplished musician, whose misfortune it was to have grown up during a difficult period of transition in Italy's musical history. By nature conservative, he was further handicapped by a lack of self-confidence and a retiring temperament which put him at a disadvantage in the competitive world of the theatre. Such success as he obtained there would have been impossible without Ricordi's efforts on his behalf. Though possessed of a genuine dramatic instinct combined with a lyrical flair, he never took charge of an operatic structure as Verdi always did; rather, he remained dependent on the invention of his librettists, among whom Boito alone was able to satisfy his requirements in full. His masterpiece, *La Gioconda*, inevitably suffers by comparison with those of his great contemporary. Bernard Shaw held it up as 'a mere instance of the

mischievous which great men bring upon the world when small men begin to worship them'.

But if Ponchielli's idiom rarely advances beyond that of mid-1860s Verdi, he is far from a mere imitator. His melodic style is his own, marked by sinuous contours (e.g. the motif of La Gioconda's filial love, or the opening strain of her duet with Laura); and he had the ability to site commonplaces in a context that purges them of vulgarity (e.g. in the Furlana of *La Gioconda*). One does not blame Webster for not being Shakespeare – and in fact the parallel with Verdi and the Ponchielli of *La Gioconda* runs remarkably close. Nor should one overlook Ponchielli's skill in evoking an ambience, whether night on the Venetian lagoon (*La Gioconda*), the contrasting worlds of Judaea and Nineveh (*Il figliuol prodigo*) or the snows of northern Europe (*I lituani*), a gift taken up and developed by his most famous pupil, Puccini. Similarly, a Puccinian device that owes its origin to Ponchielli is the use of a *fortissimo* orchestral peroration based on a preceding theme to bring down the curtain on an act. First exploited in Act 3 of the revised *Gioconda*, it attracted much critical attention at the time.

The trite remark that makes Ponchielli out to be a crude and trivial composer, a 'bandmaster', is entirely unfounded. On the contrary, as Tebaldini observed, 'he did not bring the band into the orchestra, but rather, the orchestra into the band'. Indeed, his compositions for band are conceived in a truly symphonic spirit with complete formal freedom and sometimes with almost impressionistic touches. Freedom and variety are to be found even in his operas, from *I lituani* onwards, fostered sometimes by themes which recur, either exactly or in subtle and meaningful variants. His youthful compositions already proclaim this; in the Quartet for wind instruments and orchestra (1857) the form is capricious and is entirely in terms of parodistic play of timbres (dominated by the strident colour of the piccolo clarinet) which even foreshadows Stravinsky. Remarkable, too, is the fact that many of his vocal chamber *romanze* are really operatic arias of wide-ranging span. A writer of dances he heads what is admittedly a slender field south of the Alps. Hackneyed though it be, disfigured by comic arrangements, the 'Danza delle ore' remains the only Italian operatic ballet whose music bears performance on its own, divorced from its theatrical setting.

[Ponchielli, Amilcare](#)

WORKS

operas

I promessi sposi (melodramma, 4 pts, after A. Manzoni), Cremona, Concordia, 30 Aug 1856, excerpts, vs (Milan, n.d.); rev. (E. Praga), Milan, Dal Verme, 5 Dec 1872, *I-Mr**, vs (Milan, 1872 [defective], 1873)

Bertrando dal Bornio, 1858, *Mr, unperf.**

La Savoiarda (dramma lirico, 3, F. Guidi), Cremona, Concordia, 19 Jan 1861; rev. 1870, *US-CA**; rev. as *Lina* (C. D'Ormeville), Milan, Dal Verme, 17 Nov 1877, vs (Milan, n.d.)

Roderico re dei Goti (3, Guidi, after R. Southey: *Roderick*), Piacenza, Municipale, 26 Dec 1863

Il parlatore eterno (scherzo comico, 1, A. Ghislanzoni), Lecco, Società, 18 Oct 1873, vs (Milan, n.d.)

I lituani (dramma lirico, prol., 3, Ghislanzoni, after A. Mickiewicz: *Konrad Wallenrod*), Milan, Scala, 7 March 1874; rev., Scala, 6 March 1875, *I-Mr**, vs (Milan, n.d.)

I mori di Valenza (dramma lirico, 4, Ghislanzoni, after E. Scribe: *Piquillo Alliaga*), begun 1874, Act 4 completed by Annibale Ponchielli and A. Cadore, Monte Carlo, Opéra, 17 March 1914, vs (Turin, 1914)

La Gioconda (dramma lirico, 4, Tobia Gorrio [A. Boito], after V. Hugo: *Angélo, tyran de Padoue*), Milan, Scala, 8 April 1876; rev., Venice, Rossini, 18 Oct 1876, *US-NYpm** (rough draft); rev., Genoa, Politeama Genovese, 27 Nov 1879, *I-Mr**; (Milan and New York, n.d.)

Il figliuol prodigo (melodramma, 4, A. Zanardini, after Scribe: *L'enfant prodigue*), Milan, Scala, 26 Dec 1880, *Mr** (Milan, n.d.)

Marion Delorme (melodramma, 4, E. Golisciani, after Hugo: *Marion de Lorme*), Milan, Scala, 17 March 1885, *Mr**, vs (Milan, n.d.)

Music in: Il sindaco babbeo, 1851; La vergine di Kermo, 1870

ballets

Grisetta (azione mimica), Cremona, Concordia, carn. 1864–5; polka, arr. pf, pubd as Un bacio di più (Milan, n.d.)

Le due gemelle (azione coreografica, prol, 6, A. Pallerini), 1st known perf., Milan, La Scala, 4 Feb 1873; *Mr**, *US-STu**, arr. pf (Milan, n.d.)

Il genio della montagna (Barracani), early work, perf. Milan, Cannobiana, Feb 1874; excerpts, arr. pf (Milan, n.d.)

Many others, lost

cantatas

Dante, solo vv, vv, orch, 1865

Omaggio a Donizetti (Ghislanzoni), solo vv, vv, orch, Bergamo, 1875

Riccardi, 13 Sept 1875; *I-Mr**, vs (Milan, n.d.)

Cantata (Ghislanzoni), vv, orch, Milan, La Scala, for the monument to Manzoni, 22 May 1883

Cantata per [Papa] Gregorio [VII], T, B, vv, orch, Bergamo Dec 1885; *BGI**

sacred

For solo vv, vv, orch, perf. Bergamo, S Maria Maggiore, *BGI**: Mass, Qui tollis, Mag, all perf. Dec 1882; Miserere, Holy Week 1883; Lamentazioni di Geremia, 1885; Lamentations nos. 1–6, Holy Week 1886, sketches for later nos.

Others: Gloria, v, acc., *I-Malfieri**; Solemn Mass, 3 male vv, org/pf (Milan, n.d.)

vocal chamber

for 1 voice, piano unless otherwise stated

Accorse al tempio, scena, aria, 2 solo vv, pf, perf. 1854, *US-STu**; Tanto gentile e tanto onesta pare (Dante), 1865; Il marinaio della Terribile, ballata, Bar; Piangea (M.M. Marcello), in *Palestra musicale*, ii (1867); Romanza, for his wife on wedding day (Milan, n.d.); Eternamente! (Marcello), romanza, S, vc obbl (Milan, 1874); Povera madre!, scena drammatica (Milan, 1883); Mattinata (E. Praga), facs.* in *Auxilium*, only issue (Milan, 1884); Oh da qual mano gelida, romanza, Bar (Milan, n.d.); Dimenticar, ben mio (after Heine), romanza (Milan, n.d.); Preghiera (from S. Pellico: Ester d'Engaddi), 4 solo vv (Milan, n.d.); Un sogno (C. Monteggia) (Milan, n.d.)

Composizioni inedite (Turin, 1889): Noi leggevamo insieme (Ghislanzoni), romanza; Una notte al camposanto (Ghislanzoni), elegia; L'anello, il rosario, la ciarpa

(Marcello), romanza; Voga sull'onda placida, piccola barcarola; Il povero Pieruccio, ballata; Il risorgimento (Leopardi), duettino; Vago augelletto (Petrarca), notturno, 4 solo vv; I trovatore, aria, S; Dolor di denti (Ghislanzoni), aria buffa, B; L'accattone (Marcello), romanza, Bar; Luce! (F. Fontana), meditazione, S, T; Il pellegrino, il trovatore e il cavaliere, notturnino, 3 male vv; Vezzosa pescatrice, quartetto, S, A, B Felice!, in *Natura ed arte*, xiii (1903–4); Storiella, A, in *Varietas*, i (1904), Povero fiorellino! (L. Stecchetti), in *Natura ed arte*, xvi (1906), Invocazione, in *Natura ed arte*; Perché?, in *Natura ed arte*; Eterna memoria, Il giuro, L'orfana, Pace ed oblio!, La povera, Barcelona, L'abbandono, L'eco (Aarau, 1906)

instrumental

Orch: Scena campestre, sym., perf. 1852, arr. pf 4 hands (Milan and Bologna, n.d.), Qt, fl, ob, pic cl, cl, orch, perf. 1857, score *I-Ria*, with pf acc. (Milan, n.d.)

Band: Fantasia militare, perf. 1863, rev. 1873 (Milan, 1874); Principe Umberto, march, perf. 1866, CR*; Il convegno, divertimento, 2 cl, band, perf 1868, score *Ria*, arr. 2 cl, pf (Milan, n.d.); Marcia funebre, 1869, Marcia funebre, for funeral of F. Lucca, 1872, score CR, arr. pf 4 hands, in *Fiori e foglie* (Milan, 1874); 29 Maggio 1873: funerali di Alessandro Manzoni, funeral march (Milan, 1874); Elegia funebre, for Manzoni, 1873, arr. pf (Milan, n.d.); Marcia funebre (Milan, 1874); Elegia funebre, perf. 1881, score CR, arr. pf 2/4 hands (Milan, 1882); Il Gottardo, triumphal hymn, orch, band, perf. 1882, score CR, arr. pf 2/4 hands (Milan, 1883); Sulla tomba di Garibaldi, elegia (Milan, 1882); Elegia funebre, for Ponchielli, perf. 1886

Undated: Viva il re, march, *Tr*, Carmelita, mazurka, CR; Carnevale di Venezia, variations, CR; Flugelhorn Conc., Museo Civico, Cremona*, Polka fortuna, CR*; Marcia funebre, orchd by B. Coppola, 1890, CR

Chbr: Capriccio, ob, pf, Mr* (Milan, n.d.); Elegia, vn, pf (Aarau, 1906)

Pf: Sinfonia, 4 hands, Mr* (Milan, n.d.), perf. Milan Conservatory, 1844, as orchd by P. Arrieta; Rimembranze dell'opera 'Il reggente' di Mercadante, divertimento, 4 hands, 1858, Ms*; L'innamorata, mazurka, in *Palestra musicale*, i (1866); Amicizia, mazurka, in *Lo Strauss italiano* (Milan, 1873); La staffetta di Gambolò, polka impossibile, 1881 (Milan, n.d.); 'Tutti ebbri!', galop sfrenato, perf. 1882 (Milan, n.d.); Gavotte poudrée (Milan, 1884); Ricordanze dell'opera 'La traviata', 4 hands (Milan, 1886); T'amerò sempre, melodia, in *Album cosmopolite pour piano*, vi (1899); Fantasia sull'opera 'La favorita' di Donizzetti [sic], 4 hands (Milan, n.d.); Saltarella, polka (Milan, n.d.); Il primo affetto, Notturmo, Romanza (Aarau, 1906)

Ponchielli, Amilcare

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Pone [Poné], Gundaris

(*b* Saldus, 17 Oct 1932; *d* New York, 15 March 1994). American composer of Latvian descent. He fled Latvia as a war refugee in 1944 and studied violin and composition at the University of Minnesota (BA 1954, MA 1956 and PhD 1962). From 1963 he taught music theory and composition at SUNY, New Paltz, where he founded and directed the Contemporary Chamber Orchestra, host of the annual Music in the Mountains Festival since 1982. From 1972 Pone visited Latvia as a conductor of his own works.

Pone's style changed from the Romanticism of his early works to radical serial and aleatory techniques, particularly after six months of study in Venice with Nono in 1967. After 1980 he turned to a synthetic post-serial style and a more multi-faceted approach. A ballet of the history of Riga remained unfinished. Pone received first prize in the Kennedy Center Friedheim contest and the 'Città de Trieste' award (both 1982).

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(selective list)

Orch: Vn Conc., 1959; Vivos voco, mortuos plango, 1972; Avanti, 1975; La Serenissima, 1979–81; Titzarin, 1984–6; Monumentum pro Galileo, 1990

Chbr and solo inst: Vc Sonata, 1966; Allintervallreihe (Klavierwerk I), pf, 1963; Montage-Demontage (Klavierwerk II), pf, 1967; San Michele della Lagune, cl, vn, pf, 1967; '-o-ssia ...', pf, 1968; De mundo Magistri Ioanni, 2 vn, 2 cl, pf, perc, 1972; Diletti dialettici, fl, cl, hn, pf, vn, va, vc, perc, 1973; Gran duo funebre, va, vc, 1987;

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ARNOLDS KLOTIŅŠ

Pongrácz, Zoltán

(b Diószeg, 5 Feb 1912). Hungarian composer. He studied composition with Kodály at the Budapest Academy of Music (1930–35), and then took lessons in conducting with Rudolf Nilius in Vienna (1935–8) and with Krauss in Salzburg (1941). Pongrácz won the Ferenc József Prize in 1939 and worked on non-European music at Berlin University (1940–41) before becoming répétiteur at the Hungarian State Opera. He then worked for Hungarian radio as a music adviser, producer and choral conductor, and he was professor of composition at the Debrecen Conservatory from 1947 to 1958, a period when he was also active in the Hungarian Musicians' Union. An interest in exotic traditions influenced his early creative work. Later he turned in the direction of Schoenberg and Berg and, after a period of silence, began to work with tape, this latter development being stimulated by the Darmstadt summer courses which he attended in 1964, 1965 and 1972, and by his participation in Koenig's courses at Utrecht University. From 1975 to 1995 he was professor of electronic composition at the Budapest Academy. He was awarded an honorary title from GMEB (Group de Musique Expérimentale de Bourges) and UNESCO in 1988; the national title Artist of Merit (1989); and the Grand Cross of the Hungarian Republic (1992). A member of the Magyaros Művészeti Akadémia (Hungarian Academy of Arts), he became vice-president of this organization in 1996.

WORKS

(selective list)

Stage: *Az ördög ajándéka* [The Devil's Present] (ballet, 1, Z. Pongrácz), 1936; *Odyseus és Nausikaa* (op.3, Pongrácz), 1949–50; *Az utolsó stáció* [The Last Station] (op, 2, Pongrácz), 1989

Vocal: *Apollo musagètes*, female chorus, cl, pf, perc, 1958; *Negritude*, chorus, perc, 1962; *Ispirazioni*, chorus, orch, tape, 1965; *Rapszódia*, vv, gypsy band, 1976; *A teknőkaparó legendája* [The Legend of the Wash-Tub Scraper], Bar, chorus, pf 4 hands, 3 synth, tape, 1993; *Ut omnes unum sint*, chorus, reciting chorus, 3 tpt, 3 trbn, tuba, 2 pf, 3 vn, db, 2 synth, tape, 1995

Inst: *Pastorale*, wind, pf, org, timp, 1941; *Gamelan Music*, 9 insts, 1942; *Sym.*, 1943; *Wind Qnt*, 1956; *3 Etudes*, orch, tape, 1963; *Hangok és zörejek* [Tones and Noises], orch, 1966; *3 Improvisations*, pf, 5–7 perc, 3 tapes, 1969–71; *3 Bagatelles*, 4 perc. tape, 1972; *Concertino*, sax, tape, 1972; *Cimb Conc.*, cimb, elec insts, 1989

Tape: Phonotese, 1965–6; Variations-boucles, 1970; Mariphonia, 1971–2; Zoophonia, 1973; Rotációk [Rotations], 1975; Közeledni és távolodni [Approaching and Moving Off] (G. Rühm), 1975; Story of a Chord in C, 1975; Les parfums, multimedia, 1976; 144 hang [144 sounds], 1977; In Praise of Folly, 1980; Madrigale, 1980; Contrasts polaires et succesifs, 1986

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F. ANDRÁS WILHEIM/ANNA DALOS

Poniatowska, Irena

(b Góra Kalwaria, nr Warsaw, 5 July 1933). Polish musicologist. She studied music at the Warsaw College of Music and then entered Warsaw University to study musicology with Chomiński (MA 1962), where she took the doctorate with a dissertation on piano structure in Beethoven (1970). She completed the *Habilitation* in 1983 with a thesis on piano music and playing in the 19th century. In 1994 she qualified as a full professor. Her career was connected with the Institute of Musicology at Warsaw University, where she became tutor (1970), reader (1984), professor (1991) and head of the Institute (1996). She was dean of the history faculty of Warsaw University (1988–90 and from 1993). She was active as a president of the international congress *Musica antiqua Europae orientalis* (1988–94), and of the Polish Chopin Academy. She is also an honorary member of the Accademia Filarmonica in Bologna. Her main field of research is music of the 19th century with an emphasis on piano music, performing and interpretation. She is an editor of the series *Chopin w Kręgu Przyjaciół* (1995–97) and has also undertaken research into music of the 17th and 18th centuries. She is the author of more than 100 papers in various musicological periodicals.

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Faktura fortepianowa Beethovena [Beethoven's piano structure] (diss., U. of Warsaw, 1970; Warsaw, 1972)

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'De l'historisme dans la pensée et l'oeuvre musicales des XVIIIe et XIXe siècles', *La musica come arte e come scienza, ricordando Padre Martini: Bologna 1984* [*Quadrivium*, xxvii/1 (1985)], 35–50

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[History and interpretation of music: from research into music from the 17th century to the 19th] (Kraków, 1993, 2/1995)

ZYGMUNT M. SZWEYKOWSKI

Poniatowski, Józef (Michał Ksawery Franciszek Jan)

(*b* Rome, 20 Feb 1816; *d* London, bur. Chislehurst, 3 July 1873). Polish composer and tenor. He was a great-nephew of the Polish King Stanislas August Poniatowski. He studied in Rome, then in Florence under C. Zanetti and F. Ceccherini. At the age of 17 he won a prize in mathematics, but devoted himself to composition, also first appearing as a singer in the theatres of Florence, Lucca, Bologna and Genoa, mostly in works by Rossini and Donizetti. His first opera, *Giovanni da Procida*, was staged privately in Florence (1838), and publicly in Lucca (1839) with Poniatowski singing the tenor part; it was well received. *Don Desiderio* was performed in Pisa (1840) and then, with great success, in Venice, Florence, Milan, Livorno, Bologna, Rome and Naples; in 1858 it was given at the Théâtre Italien in Paris. Of his other operas, *Bonifazio de' Geremei* (1843) was the most popular in Italy. He wrote librettos for some of his operas.

Poniatowski held diplomatic posts in Brussels (1849), London (1850–53) and finally Paris, where his *Pierre de Médicis* was staged at the Opéra in 1860, and his *Au travers du mur* at the Théâtre Lyrique in 1861. In that year he was appointed director of the Théâtre Italien. He accompanied Napoleon III into exile in England; his *La contessina*, written for Adelina Patti, was performed in London (as *Gelmina*), as were excerpts from his Mass in F. His operas are marked by melodic inventiveness and effective orchestration. Warsaw critics wrote that he sang like Rubini and composed like Donizetti (*Kurier Warszawski*, 3 March 1844). His ballad *The Yeoman's Wedding Song* remained popular in England for a long time. He wrote a booklet, *Le progrès de la musique dramatique* (Paris, 1859).

WORKS

operas

MSS lost unless otherwise stated

Giovanni da Procida (os, 3, J. Poniatowski, after G.N. Niccolini), private perf., Florence, 25 Nov 1838; public, Lucca, Giglio, 1839

Don Desiderio, ossia Il disperato per eccesso di buon cuore (dg, C. Zaccagnini, after G. Giraud), Pisa, Accademia dei Ravvivati, 26 Dec 1840, *F-Pn*, excerpts arr. pf (Milan, c1841), vs (Paris, ?1858)

Ruy Blas (os, Zaccagnini, after V. Hugo), Lucca, Giglio, 2 Sept 1843

Bonifazio de' Geremei (os, 3, Poniatowski), Rome, Argentina, 28 Nov 1843, *Po*, excerpts (Milan, c1845); rev. as *Marzio Coriolano e Lambertazzi*, Florence, Pergola,

1848

La sposa d'Abido (os, 3, G. Peruzzini, after Byron), Venice, Fenice, Feb 1845, lib (Venice, 1845)

Malek Adel (os, 3, after S. Cottins: *Mathilde*), Genoa, Carlo Felice, 20 June 1846
Esmeralda (os, 3, F. Guidi and Poniatowski, after Hugo), Florence, Palazzo Vecchio, 26 June 1847

Pierre de Médicis (os, 4, J.-H. Vernoy de Saint-Georges and E. Pacini), Paris, Opéra, 9 March 1860, vs (Paris, 1860–61)

Au travers du mur (oc, 1, Vernoy de Saint-Georges), Paris, Lyrique, 9 May 1861, vs (Paris, 1861); rev. version, London, St George's Hall, 6 June 1873

L'aventurier (oc, 4, Vernoy de Saint-Georges), Paris, 26 Jan 1865, vs (Paris, 1870–72)

La contessina [La jeune contesse] (dg, 3, A. de Lauzières, after Vernoy de Saint-Georges and J. Adenis), Paris, Italien, 28 April 1868, *Pn*, vs (Paris, n.d.), rev. as Gelmina (F. Rizzelli), London, CG, 4 June 1872, lib (London, 1872)

other works

Messe solennelle, 4vv, vs (Paris, 1867); Mass, F, London, 27 June 1873, vs (London, n.d.); The Yeoman's Wedding Song, ballad (London, n.d.); Circé, scène dramatique (Paris, n.d.); Femme du contrabandier, scène (Paris, n.d.); Hochzeitsmorgen: Kling, Klang, wie schön der Sang, 1v, pf (Leipzig, n.d.); Love's Oracle, 1v, pf (London, n.d.); Ma cinquantaine, 1v, pf (Paris, n.d.); Il était là, mélodie (Paris, 1863); 8 mélodies, 1v, pf (Paris, 1858); Stabat mater, frag., *Pn*; Boléro, pf (Paris, 1863)

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IRENA PONIATOWSKA

Pönick, Johann Peter.

See Penigk, Johann Peter.

Ponnelle, Jean-Pierre

(*b* Paris, 19 Feb 1932; *d* Munich, 11 Aug 1988). French director and stage designer. He studied in Strasbourg and at the Sorbonne, and made his début in 1950 with the sets for Henze's ballet *Jack Pudding* in Wiesbaden. In 1952 his sets for the première of Henze's *Boulevard Solitude* in Hanover made him internationally famous. Ponnelle's first stage production, in 1961, was Camus' *Caligula* at the Düsseldorf Schauspielhaus. He made his début as an operatic director with *Tristan und Isolde* at Düsseldorf in 1963, and within a few years was one of the most sought-after directors in opera. In 1968 he directed Rossini's *Il barbiere di Siviglia* at the Salzburg Festival, where he subsequently directed operas including *Le nozze di Figaro*, *La clemenza di Tito*, *Idomeneo*, *Don Giovanni*, *Die Zauberflöte*, *Così fan tutte*

and *Moses und Aron*. He and Nikolaus Harnoncourt produced a Monteverdi cycle in Zürich in 1975–9 that has gone down in theatrical history. He directed a notable Mozart cycle in Cologne in the 1960s, and another in Zürich two decades later. In Munich he was director of the premières of Reimann's *Lear* in 1978 and *Troades* in 1986. At Covent Garden Ponnelle was designer and director of *Don Pasquale* (1973), *Aida* (1984) and *L'italiana in Algeri* (1988); he also directed *Falstaff* at Glyndebourne in 1977, the *Ring* in Stuttgart (1977–9) and *Tristan und Isolde* for the Bayreuth Festival (1981). In the USA he worked at the Metropolitan and in Chicago, Houston and San Francisco. He was also interested in the televising and filming of opera and made film versions of many of his productions. Ponnelle's work, based on a profound knowledge of the texts and music of the operas he directed, was notable for its imagination, refinement and visual beauty, qualities that went hand in hand with his extraordinary sense of theatre.

IMRE FABIAN

Pons, José

(b Gerona, c1768; d Valencia, 2 Aug 1818). Spanish composer. He was a choirboy at Gerona Cathedral, where he studied with Jaime Balius and probably with Manuel Gonima. In 1789 he is mentioned as 'a musician of Madrid'. In 1791 he was made choirmaster at Gerona Cathedral, and subsequently was appointed vice-choirmaster at Córdoba Cathedral. In 1793 he was named choirmaster of Valencia Cathedral, where he remained until his death. All his known works are religious, apart from a few overtures and symphonies (ed. in *The Symphony 1720–1840*, ser. F, v, New York, 1983), which were, however, composed for the religious concerts that took place in some cathedrals at the more important feasts. He wrote masses, psalms, Lamentations for Holy Week, motets and villancicos. Particularly noteworthy are his responsories for Christmas. His work survives in several Spanish archives (*E-VAc, G, C, SC, Bc*). He was a gifted composer and a solid technician whose individuality emerges more vividly in large-scale works than in small. Pons enjoyed a considerable reputation in his lifetime.

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JOSÉ LÓPEZ-CALO

Pons, Juan

(b Ciutadella, Menorca, 8 Aug 1946). Catalan baritone. He studied in Barcelona and joined the Liceu chorus, singing bass roles such as Banquo, Tom (*Ballo in maschera*) and the King (*Aida*). As a baritone, he sang Ernesto (Donizetti's *Parisina*) and Giorgio Germont in 1978, followed by Gérard (*Andrea Chénier*) in 1979. That year he made his Covent Garden début as Alfio (*Cavalleria rusticana*) and sang Egberto (*Aroldo*) in concert at Carnegie Hall, New York. His decisive breakthrough came in 1980, when he stood in at short notice as Verdi's Falstaff at La Scala. During the next 15 years he appeared in most of the leading European opera houses; he made his Metropolitan début in 1985 as Amonasro, and has also sung in San Francisco and Chicago. Pons's repertory includes Henry Ashton, Belcore, Scarpia, Sharpless, Jack Rance, Massenet's Herod, and many of the great Verdi baritone roles, several of which he has recorded. On the opening night of the 1994–5 Met season, he sang Michele (*Il tabarro*) and Tonio (*Pagliacci*). A fine actor, with a large, evenly produced voice, he is equally assured in tragic parts such as Boccanegra and comic roles like Melitone, Gianni Schicchi and, especially, Falstaff.

ELIZABETH FORBES

Pons, Lily (Alice Joséphine)

(b Draguignan, nr Cannes, 12 April 1898; d Dallas, 13 Feb 1976). American soprano of French birth. A piano student at the Paris Conservatoire, she received her first vocal instruction from Alberti de Gorostiaga, and then studied with Zenatello in New York. She made her operatic début in 1928 at Mulhouse as Lakmé, with Reynaldo Hahn conducting. She then sang in French provincial houses as Gretel, Cherubino, Blonde, the Queen of Night and Mimì. On the recommendation of Zenatello, she went to the Metropolitan, making her début in 1931 as Lucia. She caused a sensation and thereafter remained with the company for 28 seasons. She had success as Gilda, Amina, Marie (*La fille du régiment*), Philine (*Mignon*), Olympia and, above all, Lakmé. In 1935 she sang Rosina at Covent Garden and Gilda and Lucia at the Paris Opéra. She sang in South America, San Francisco (where her roles included the Queen of Shemakha and Violetta), Monte Carlo and Chicago, and made several films. She was married to André Kostelanetz from 1938 to 1958. She made her stage farewell at the Metropolitan in 1958 as Lucia. Pons possessed a pure, agile, high coloratura voice, as can be heard on her many recordings.

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P. Jackson: *Saturday Afternoons at the Old Met* (New York, 1992)

DENNIS K. McINTIRE/ALAN BLYTH

Pons [Ponset, Ponsett] de Capdoill [Capduill, Capduoill, Cabdueill,

Capduch, Capduelh, Capdueil, Chapteuil] [Pontius de Capitolio]

(fl before 1190–after 1220). French troubadour. According to the brief medieval *vida*, he was a knight from the diocese of Puy-Ste-Marie-en-Velay (Haute-Loire). He can probably be identified with the Pontius de Capitolio who is documented from 1195 to 1220 in relation to his wife's property of Vertaizon, and who seems to have died by 1236. He must have been well known as a courtly poet by about 1190, to judge from a poem by Elias de Barjols which praises his 'guaieza' (literally 'cheerfulness', but with connotations of courtly elegance and general good breeding). At about this time he may also have exchanged verses with Folquet de Marseille and with the Catalan Guillem de Berguedà. His crusading songs have been convincingly dated to c1213, and two of his poems may be addressed to Beatrice of Savoy, who married Raymond-Berenger IV, Count of Provence, in 1217–19. The lady Azalaïs or Alazais, whose death he commemorated in a *planh* (lament), is described by the *vida* as the wife of Oisil (Odilon) de Mercuor, but no such person can be identified historically; nor is there any corroboration for the *vida* claim that Pons died on crusade in the Holy Land.

The 27 lyrics usually attributed to Pons include three crusading songs, the lament for Azalaïs and one piece which claims to be a *descort*, but does not show the irregular metrical form usually associated with that genre. The others are love songs of conventional type, in which the poet presents himself as being ennobled by his faithful love for a lady who is indifferent to his attentions. Pons has received little critical attention, and his works have not even been re-edited in the 20th century. His is a typical rather than a distinctive voice: there are few memorable turns of phrase and his versification is unambitious. He descends to gimmickry in *Us guays conortz*, in which each stanza uses a particular word and its derivatives as many times as possible, usually more than once in each line.

Only four of his poems survive with music, all love songs. The melodies are clearly structured, with a good deal of varied repetition and much use of melodic rhyme. Two of them make conspicuous use of triadic phrases, which is quite an unusual feature in troubadour song.

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only those surviving with music

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For further bibliography see [Troubadours](#), [trouveres](#).

STEPHEN HAYNES/GWYNN SPENCER McPEEK

Pons d'Ortafas

(fl 1214–40). Provençal troubadour. Two works are ascribed to this poet, probably identifiable with Pons I d'Ortaffa (in the vicinity of Perpignan), who appears in documents of 1214 and 1240. *Si ay perdut mon saber* (PC 379.2; of contested authorship) survives with music. In bar form, the melody is interesting for the manner in which it develops in the cauda the opening motif of the second phrase.

See also [Troubadours](#), [trouvères](#).

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THEODORE KARP

Ponse, Luctor

(*b* Geneva, 11 Oct 1914). Dutch pianist and composer of Swiss origin. He studied at the Valenciennes Conservatory receiving the *prix d'excellence* in theory and solfège (1930) and piano (1932). He continued his piano studies with Johny Aubert and Roger at the Geneva Conservatoire (*prix de virtuosité* 1935). In 1935 he settled in the Netherlands as a concert pianist with a particular predilection for the modern repertoire. He introduced the music of Bartók into the Netherlands. Even before Ponse took composition lessons under Badings, his *Fantasie* for orchestra was awarded a prize at the Leboeuf Concours (1936). Later on Ponse attended courses in electronic music, after which he was employed at the University of Utrecht (1965–79). During that period he was also principal teacher of piano at the Groningen Conservatory.

Ponse composes in a 12-note style which is characterized by great clarity. He wrote a great deal of ballet music, and later devoted himself to composing electronic music, such as the Concerto no.1 for piano, orchestra and tape (1980). He twice won prizes in the Queen Elizabeth Competition, in 1953 (Symphony no.1) and in 1965 (Violin Concerto no.2). In 1995 *Triptyque* (1992) was awarded third prize in the Kerkrade World Music Competition.

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(selective list)

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EMILE WENNEKES

Ponselle [Ponzillo], Rosa (Melba)

(*b* Meriden, CT, 22 Jan 1897; *d* Green Spring Valley, MD, 25 May 1981). American soprano. She studied singing with her mother and then with Anna Ryan. She began to appear in film theatres and vaudeville, often with her elder sister Carmela (a mezzo-soprano who was to sing at the Metropolitan from 1925 to 1935). In 1918 her coach William Thorner brought her to the attention of Caruso and Gatti-Casazza. In the first Metropolitan *La forza del destino* she made an unprecedented début – the first operatic performance of her life – as Leonora (1918), opposite Caruso and De Luca. She had prepared the role with Romano Romani, who remained her principal operatic and vocal tutor. She sang at the Metropolitan for 19 seasons, undertaking 22 roles. Perhaps most celebrated as Norma, she also enjoyed extraordinary successes in *Oberon*, *Ernani*, *Don Carlos*, *La Gioconda*, *Andrea Chénier*, *Guillaume Tell*, *L'amore dei tre re*, *Don Giovanni* (Donna Anna), *Cavalleria rusticana*, *La traviata*, *La vestale* and *L'Africaine*. She also participated in Breil's *The Legend*, Montemezzi's *La notte di Zoraïma* and Romani's *Fedra*. In 1935 she attempted Carmen, and experienced her only notable failure. Two years later she retired from opera, reportedly after her request for a revival of *Adriana Lecouvreur* was rejected, and vowed never again to set foot in the Metropolitan after her final performance (Carmen, 1937). She made her Covent Garden début as Norma in 1929, returning as Violetta, Leonora (*Forza*) and the heroine of Romani's *Fedra*; at the Florence Maggio Musicale in 1933 she sang Julia (*La vestale*). Although her repertory was broad, she never sang Puccini or Wagner, about which she later confessed regret.

Ponselle's voice is generally regarded as one of the most beautiful of the century. She was universally lauded for opulence of tone, evenness of scale, breadth of range, perfection of technique and communicative warmth. Many of these attributes are convincingly documented on recordings, among them a nervously vital portrayal of Violetta from a complete Metropolitan recording of *La traviata* (1935). In 1939 and 1954 she made a few private song recordings, later released commercially, the later set revealing a still opulent voice of darkened timbre and more limited range.

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MARTIN BERNHEIMER/R

**Ponset [Ponsett] de Capdoill
[Cabdueill, Capduch, Chapteuil
etc.].**

See [Pons de Capdoill](#).

Du Pont [de Ponte], Jacques [Giaches, Jacobus, Jacquet]

(*b* c1510; *d* after 1546). French composer active in Italy. He was taken as a young man into the service of Cardinal Giovanni Salviati, papal legate in France, in 1527. Cardinal Salviati returned to Italy with Du Pont in the autumn of 1529, settling in Rome towards the end of 1530. Du Pont remained in the Cardinal's service for at least 20 years, but that did not prevent him from working in other capacities as a musician in Rome. He was probably the 'Jacquet' who sang in the papal chapel between February 1531 and March 1532, as Jacquet of Mantua was almost certainly already settled in Mantua. Du Pont was probably also the 'Jacobus alias Giachetto', a Frenchman who sang in the Cappella Giulia of S Pietro from 1 April 1536 until some time in 1537–8 (for which the accounts are lacking). This would coincide with a definite period of service as *magister capellae* of S Luigi dei Francesi from some time before 14 October 1536 to the end of January 1538, but the entire choir of S Luigi at that time comprised only one adult singer besides the choirmaster and one or two boys, so it should not have been difficult for Du Pont to fulfill his duties to both institutions. About 1540 he was the first composition teacher of the Bolognese composer Bartolomeo Spontone. He was the only member of Cardinal Salviati's household to be specially mentioned in the cardinal's will of 1544.

Du Pont's most important work is his cycle setting the whole of Pietro Bembo's *Stanze* (a discursive poem in *ottava rima*) for four voices, perhaps the most ambitious cyclic composition between the Naples [L'homme armé](#) masses and Palestrina's motets on the Song of Songs. The cycle's unity is shown by the climactic eight-voice setting of the final stanza as well as by the coherent, closed tonal structure (it begins in G-Dorian and ends in G-Mixolydian, with many stanzas in other tonalities, but it is not ordered in linear fashion by the modes). There is considerable variety of texture, pacing and scoring as well. Du Pont's madrigals reflect the style of Arcadelt, to whom (as well as to Corteccia) the immensely popular *Con lei fuss'io* was ascribed in early, uncorrected editions of *Il primo libro di madrigali ... a misura di breve* (RISM 154217, 154317; 19 editions from 1546 to 1634 assign it to Du Pont). Du Pont's was the first of many madrigals to set these words by Petrarch. His soprano part was re-set with three new voices by Jacquet de Berchem, and Andrea Gabrieli wrote a *Capriccio sopra 'Con lei foss'io* for keyboard. *Cald'arost!* is a lively setting of a roast-chestnut seller's patter, while *Tant'è l'assentio* combines simultaneous duple and triple metres in a striking and unprecedented fashion. Metrical playfulness also distinguishes Du Pont's chansons, which resemble those of Janequin more than those of Sermisy. (Two of them were ascribed to Nicolas Payen on their first appearance in RISM 153819, but this was corrected to Du Pont in all later editions of the collection.) His motets for four and five voices are attractive, if conventional, but the setting of Psalm iii, *Domine, quid multiplicati sunt*, is a forceful and varied work, which may have been modelled on a lost motet by Josquin.

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JEFFREY DEAN

Ponta [Ponte], Adamus de [Pontanus, Adamus]

(fl 1563–85). Flemish composer. He was a singer at the Hofkapelle in Vienna from 1 September 1563 until 31 August 1564. On the death of the Emperor Ferdinand I both he and Jean Guyot, the Kapellmeister, were pensioned off. After entering the service of the Archduke Ferdinand of Tyrol, he was sent to the southern Netherlands in 1567. He remained in Liège, where from 1567 to 1569 he was succentor at St Jean l'Évangéliste and rector of the altar of St Ambroise. He was succeeded in 1570 by J. Rolandi d'Oreye, and from that year his name appears in the payrolls of St Lambert's Cathedral, Liège, as succentor and as beneficiary of the altar of St Denis, one of the 12 altars of the cathedral designated for musicians. On 15 September 1576 he was elected canon of St Materne in the cathedral. The appointment resulted in tensions between de Ponta and the cathedral

chapter, and he resigned on 2 May 1577. He may have returned directly to St Jean, where he was a singer by 10 September 1581. On 1 March 1582 the chapter of St Jean named 'M. Adamus de Ponte' succentor. On 10 June 1585 'M. Adam sanckmeister zu S Johann zu Lüttich und seine zwey Jungen' were among the 15 musicians assembled by Martin Peudargent to celebrate the marriage of Wilhelm, Duke of Kleve, to the Countess Jacobea de Bade in Düsseldorf. This is the last known reference to de Ponta.

His style is predominantly imitative, characteristic of Flemish composers, showing considerable expertise and invention. The beginning of the motet *Apparuit* well illustrates his technique: the six voices are divided into two groups of three which repeat the same entry; two of the three sing a descending motif in canon at the octave, while the third takes up the same motif in inversion. Similarly, in the two sections of the motet *Tu es pastor*, four of the five voices sing a motif in canon, and then they sing a number of imitative motifs against which the fifth voice repeatedly states the first six notes of the plainsong *Tu es Petrus* in semibreves, spread out at intervals of eight breves. These highly organized works display an impressive technical facility. Four of de Ponta's motets, for four to five voices, are in RISM 1568³ (ed. J. Quitin, *Les musiciens de Saint-Jean l'Evangéliste à Liège de Johannes Ciconia à Monsieur Babou vers 1400 – vers 1710*, Liège, 1982); other works survive in manuscript (*D-AAm, DI, Z*).

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JOSÉ QUITIN/HENRI VANHULST

Pontac, Diego de

(*b* ?Zaragoza, 1603; *d* Madrid, bur. 1 Oct 1654). Spanish composer. For details of his early years we are indebted to his brief autobiography, *Discurso ... remitido al racionero Manuel Correa*, dated 22 June 1633. He began studying music at the age of nine at Zaragoza, studying singing and 'a little counterpoint' there under Joan Pau Pujol and Francisco Berge. From about 1614 he studied with Francisco de Silos and later studied counterpoint with Pedro Rimonte. In 1620 he became *maestro de capilla* at the Hospital Real, Zaragoza, and later was sent to Madrid to study composition under Mateo Romero and Nicolás Dupont. After failing to obtain an appointment at Plasencia, Pontac received a prebend as *maestro de capilla* at Salamanca; he soon became examiner in singing at the university there. He was preferred to many other competitors for a

chaplaincy at Madrid and in 1627 became *maestro de capilla* at the Iglesia Mayor at Granada. In each position he took pride in having many students. In 1644 he became *maestro de capilla* at Santiago de Compostela, and from 7 September 1649 to 8 July 1650 he held a similar position at the Cathedral of La Seo, Zaragoza. He was at Valencia Cathedral from 4 August 1650 to September 1653. Finally he moved to Madrid, where on 22 March 1654 he became deputy *maestro de capilla* of the royal chapel.

In 1631 Pontac prepared two large manuscripts of his works for publication, one of which, lacking about 20 leaves at the end, still exists at the Generalitat de Catalunya, Barcelona. It was submitted to the critical scrutiny of numerous prominent musicians, who spoke highly of its contents, and Pontac wrote his autobiography to support publication. However, none of the music was printed before the 19th century. The manuscript originally contained six four-part masses, one for six voices, and two four-part mass antiphons; five four-part and two five-part motets; four six-part responsories and two four-part *Salve regina* cycles. Additional Latin works include two masses (*E-E, MO*), 11 psalms (*BO, E, V, VAcp, Zac*), two *Nunc dimittis* settings (*E, VAcp*), four settings of the *Magnificat* (*E, VAcp, Zac*) and two motets (*VAcp*). Works with Spanish texts include a *jácara* and a *romance* (both *Zac*). Additional works may be in Córdoba Cathedral, and seven villancicos are listed in the catalogue of the library of João IV of Portugal, destroyed in an earthquake in 1750.

The Latin sacred works are in a polished *a cappella stile antico*. Four motets, *Laetatus sum, Magnificat, Cum invocarem* and *Beatus vir* (in *Zac B-35*, ed. in Ezquerro Esteban), are for eight-part double chorus. Mostly chordal, they feature speech rhythms, quick alternation between choruses and use of an organ *basso seguente*. The *jácara* and *romance* (ed. E. Ezquerro Esteban, *El músico aragonés Diego de Pontac (1603–1654)*, Zaragoza, 1991), for double chorus with *basso seguente*, are in a popular style with liberal use of hemiola.

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BARTON HUDSON

Pontar [pontare]

(It.).

See [Puntato](#).

Ponte, Jacques [Giaches de] du.

See [Du Pont, Jacques](#).

Pontelibero, Ferdinando

['Ajutantini']

(b Como, 1770; d Milan, 1835). Italian violinist and composer. His surname derives from the translation of the surname of his paternal grandfather Ferdinand Stekbucher, who was lieutenant of the Imperial garrison stationed in Como; the nickname 'Ajutantini' refers to the military rank of 'Adjutant', which his grandfather also held. After working as an orchestral violinist in Como, Pontelibero became a member of the La Scala orchestra at the end of the century. According to Rovani's historical novel *Cento anni in Roma* (1797), he composed the controversial republican ballet *Il Generale Colla* (1797). Rovani draws an effective picture of Pontelibero who 'from reading Rousseau, became one of the first to pay close attention to what was happening in France; one of the first to long for the revolutionary wave to break on the shores of Italy'. He provided scores for at least ten more ballets between 1799 and 1812. A trip to Paris in 1806, mentioned by Fétis but otherwise unverified, may account for the publication there of his opp.3 and 4.

In 1814 Pontelibero became first violin for the ballet at La Scala, a promotion criticized by the *Allgemeine musikalische Zeitung*: 'How they chose a Mr Pontelibero ... even the orchestra cannot comprehend'. During the tenure (1812–21) of Salvatore Viganò as principal choreographer of La Scala, he is known to have contributed to only a few ballets, since Viganò generally ignored local composers. Only one of these works, *Numa Pompilio* (1815), was choreographed by Viganò, whom the *Allgemeine musikalische Zeitung* reported to have 'done no one a favour' by choosing Pontelibero. During Pontelibero's last years at La Scala (1819–33), he appears to have composed only chamber music. The *Allgemeine musikalische Zeitung* also reported several unsigned collaborations in the 1820s with the Milanese amateur composer Count Cesare Castelbarco, in which Castelbarco provided 'the principal [first violin] part along with the obligato portions of the others', and Pontelibero 'the accompaniment, which consists chiefly in *Brillen* [Alberti bass figures]'. In spite of his German critics, Pontelibero was admired by the Milanese, for whom his masterful string writing and brilliant, if less than profound, style had an immediate appeal. Two comedies by a Ferdinando Pontelibero, perhaps this one, were performed in Milan and published there in 1832.

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ballets

performed at La Scala, Milan, unless otherwise stated

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other works

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KATHLEEN KUZMICK HANSELL, GILDA GRIGOLATO, MAURIZIO PADOAN

Ponti, Michael

(b Freiburg, 29 Oct 1937). American pianist. He studied in Washington with Gilmour McDonald from 1943 to 1955, and was then taught in Frankfurt by Erich Flinsch, a former assistant of Sauer. Ponti made his first concert tour in 1954 and two years later entered the Busoni Competition in Bolzano. Placed fourth, he re-entered the contest another three times and in 1964 was awarded first prize. His reputation rests largely on the many recordings he made for Vox in the 1970s, which include piano concertos by such 19th-century composers as Bronsart von Schellendorf, Goetz, Stavenhagen, Scharwenka and Moszkowski, and sets of complete piano music by Tchaikovsky and Skryabin. Ponti's outstanding technique and ability to master the intricacies of virtuoso piano works made him an impressive champion of such music, although all too frequently he allowed his exceptional facility to swamp the qualities of musical insight that he was capable of conveying. More recently he has toured widely with a piano trio, formed in 1977 and featuring Robert Zimansky (violin) and Jan Polasek (cello).

JAMES METHUEN-CAMPBELL

Ponticello

(It.).

See [Bridge \(i\)](#) and [Sul ponticello](#).

Pontifical

(from Lat. *pontificale*).

A liturgical book of the Western Church containing rites proper to a bishop: the dedication of churches, the consecration of altars, the blessing of sacred vessels, conferral of clerical ordination, the blessing of abbots and abbesses, confirmation, the blessing of the holy oils. It often contains music for these rites. See [Liturgy and liturgical books](#), §II, 2(iv).

Pontio [Ponzio], Pietro [Johannes Petrus]

(*b* Parma, 25 March 1532; *d* Parma, 27 Dec 1596). Italian theorist and composer. His first documented position (1565–7) was as *maestro di cappella* at S Maria Maggiore, Bergamo. He was recommended for the post by Cipriano de Rore; no evidence exists, however, that Pontio was Rore's student. Forced to leave Bergamo following hearings centring on allegations of poor teaching, gambling and consorting with prostitutes, he returned to Parma to serve as *maestro* at the church of the Madonna della Steccata. In March of 1569 he was hired as *maestro* at S Alessandro in Colonna, Bergamo, a post he held until September of 1574. He may have spent the next few years in Pavia serving Girolamo Cornazzano, a nobleman from Parma and cavalier to the King of Portugal. In April of 1577 Pontio was called to Milan Cathedral, where he served as *maestro* until November, 1582. Although he left of his own volition, letters indicate that Cardinal Borromeo (who oversaw the cathedral) had concerns about Pontio's behaviour and was anxious to replace him. He returned to Madonna della Steccata, serving there for nearly ten years. On 22 May 1592 he was admitted to the *Consortio* of Parma Cathedral, having received a benefice there. He served his final years at Parma, and he is buried there. In his will he left all his music to the *Consortio*; this collection has not survived.

Pontio's fame rests primarily on his treatises, the *Ragionamento* (1588) and the *Dialogo* (1595). Both are rich in textual and musical citations, showing Pontio to be well-read and encyclopedic in his musical knowledge. The *Ragionamento*, the more practical of the two, is most notable for its integration of the concepts of psalm tone and mode. Pontio also presented a clear system of cadential hierarchies within the modes. His discussion of the difference between singer and musician provides valuable information on the nature of unwritten contrapuntal practice. The treatise also offers cogent treatment of the rules of composition for various genres, vocal and instrumental. The most important contributions in this area concern psalms and *Magnificat* settings and the techniques of parody. The *Dialogo* continued the programme begun in the *Ragionamento*. In the first portion, Pontio discussed musical ratios as well as humanistic and theological aspects of music. In the final dialogue he presented a minor summa of contrapuntal techniques. The most intriguing section, however, is the

central dialogue. Here, couched in terms of the *varietà* among composers, he dealt at length with musical criticism in an intelligent and practical manner, citing nine specific qualities in musical composition. Pontio's works were cited by later writers, two of whom stand out for the scope of their indebtedness. Pietro Cerone incorporated into his *El Melopeo y maestro* (1613) a paraphrase of virtually the whole of the *Ragionamento*, along with text and examples from the third portion of the *Dialogo*. Valerio Bona's *Regole del contraponto* (1595) is little more than a skeletal version of the *Ragionamento*.

Significantly, Pontio's most important theoretical contributions are illustrated in his music. His compositions (excepting a single madrigal) are all sacred. He produced multiple collections of masses and motets and single collections of *Magnificat* settings, psalms, hymns and Lamentations. His style is typical of the many north Italian composers of the period, and seems to owe more to Jacquet of Mantua (who is the most frequently cited composer in his treatises) than to his reputed teacher, Rore. His music is relatively thick textured, with lines of short duration and sometimes surprising direction. His harmonic procedure is straightforward and tied inextricably to the cadential hierarchies of the mode. He is most intriguing in his use of pre-existing materials. In his Requiem and in the hymns, chant melodies are integrated into the texture in a manner that departs from typical paraphrase style. This finds clearest expression in his *Missa de Beata Virgine*, a remarkable work based not on a series of chant paraphrases, but on the parody-like working out of the Kyrie, which is based solely on the plainsong Kyrie. He also shows ingenuity in his other parody works, most notably his *Missa 'Vestiva i colli'*, which makes use of identifiable material from both the original madrigal and Palestrina's own parody of it.

WORKS

theoretical works

Ragionamento di musica ... ove si tratta de' passaggi delle consonantie, et dissonantie ... et del modo di far motetti, messe, salmi et altre compositioni (Parma, 1588/R)

Dialogo ... ove si tratta della theorica et pratica di musica(Parma, 1595)

vocal

all published in Venice

Missarum, liber secundus, 5vv (1581)

Motetorum, liber primus, 5vv (1582³)

Missarum, liber primus, 4vv (2/1584, 1st edn lost)

Magnificat, liber primus, 4vv (1584)

Missarum, liber tertius, 5vv (1585)

Modulationum [Motets], liber secundus, 5vv, 1588¹⁰

Psalmi vesperarum, 4vv (2/1589, 1st edn lost)

Missarum, liber tertius, 4vv (1592)

Hymni solemniore, 4vv (1596)

Sacred works, 1592³, 1596¹, 1619³; 1 madrigal, 1596¹¹

lost works

Missarum, liber primus, 5vv (1580), mentioned by Pontio

Missarum, liber secundus, 4vv (1584), *Mischiatil*

Missarum, liber primus, 6vv (before 1588), mentioned by Pontio

Motetorum, liber tertius, 5vv (before 1595), mentioned by Pontio, *Mischiatil*

Lamentationi per la Septima Sancta, 4vv (before 1596), *Mischiatil*

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RUSSELL E. MURRAY JR

Pontoni, Bruneto [Bruneto dalli Organi; Bruneto dalli alpichordi]

(*b* 1499–1506; *fl* 1530–64). Italian maker of keyboard instruments. Active in Verona, he is known from four signed and dated virginals (1532, 1556, 1558 and 1564). A further three virginals and one harpsichord have been attributed to him (see Wraight) and he is linked with two other harpsichords. He is also known to have worked on the organ of S Maria in Organo, Verona, in 1530 and again in 1540–41. His virginals display a style of construction that is midway between the Milanese and the Venetian. The casework is like Venetian virginals but the keyboards are only partially projecting. These virginals are unusual in showing the use of a high 8' pitch ($a' = c530$). One harpsichord (Musée de la Renaissance, Ecouen) is unusually decorated compared with other Italian harpsichords and may have been made for a foreign customer, possibly from southern Germany or Austria.

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- D. Wraight:** *The Stringing of Italian Keyboard Instruments c1500–c1650* (diss., Queen's U. of Belfast, 1997), ii, 88–96

DENZIL WRAIGHT

Ponty, Jean-Luc

(*b* Avranches, 29 Sept 1942). French jazz violinist. His father was a violin teacher and the director of the school of music in Avranches, and his

mother taught the piano. He played the violin and piano from the age of five and the clarinet from the age of 11. At 13 he left school to concentrate on becoming a concert violinist; he studied for two years at the Paris Conservatoire, winning the *premier prix* when he was 17. He then played with the Lamoureux Orchestra for three years, during which time he was introduced to jazz.

After his military service (1962–4) Ponty performed in swing and bop groups, but in March 1969 he went to Los Angeles to work with Frank Zappa. After returning to France he led a free-jazz group, the Jean-Luc Ponty Experience (c1970–72). He settled in the USA in 1973 and toured with Zappa's Mothers of Invention, then with the second Mahavishnu Orchestra (1974–5). From 1975 into the 1980s he led jazz-rock bands, touring extensively and reaching a large audience with his recordings. In the 1990s he strove to achieve a synthesis of jazz and Afro-pop.

By developing a range of new sounds, grounded in electronic effects, Ponty has made a place for the violin in modern jazz styles. At first he simply amplified his acoustic violin in order to be heard, but from 1969 he used mainly electric violin and violectra (an electric instrument tuned an octave below the violin), which he played through distortion, Echoplex, phase shifter and wah-wah devices, sometimes combining these with the conventional mute. In 1977 he replaced the two instruments with a five-string electric violin, the lowest string on which (tuned to c) offered part of the violectra's range. With his own bands he also plays a violin synthesizer, and in the 1980s he often reverted to the acoustic instrument, using the synthesizer to create electronic effects. The broad spectrum of sounds he produces and the contrast between them and conventional jazz timbres may be heard on the swing album *Violin Summit* (1966, Saba), recorded with Svend Asmussen, Stephane Grappelli and Stuff Smith, and the jazz-rock album *Jean-Luc Ponty–Stephane Grappelli* (1973, Amer.).

Ponty is a supreme exponent of jazz-rock. *Upon the Wings of Music* (1975, Atl.) marked his move away from the raucous styles of Zappa and the Mahavishnu Orchestra; instead he developed a style in which his imaginative themes and improvisations – at times soaring and lyrical, at times bluesy, biting and rhythmically complex – are accompanied by rich, highly polished ostinatos based on soul and rock rhythms.

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- M. Gardner:** 'Jean-Luc Ponty: Violin Virtuoso', *Jazz Journal*, xxii/3 (1969), 5–6 [incl. discography]
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- T. Schneckloth:** 'Jean-Luc Ponty: Synthesis for the Strings', *Down Beat*, xliiv/20 (1977), 12 [incl. discography]
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H. Mandel: 'Jean-Luc Ponty's Electronic Muse', *Down Beat*, li/1 (1984), 18–20 [incl. discography]

J. Diliberto: 'Violin Jujú: Jean-Luc Ponty', *Down Beat*, lviii/9 (1991), 28–9

BARRY KERNFELD

Ponzillo, Rosa.

See Ponselle, Rosa.

Ponzio, Giuseppe.

See Ponzo, Giuseppe.

Ponzio, Pietro.

See Pontio, Pietro.

Ponzo [Ponzio], Giuseppe

(fl 1759–91). Italian composer. He may have been born in Naples, and the Milan *Indice de' spettacoli teatrali* of 1791 listed him as 'still living'. The list of his operatic productions gives some indication of his travels. He also wrote instrumental music, dedicating a set of trio sonatas to the Princess Adelaide.

WORKS

operas

Demetrio (os, P. Metastasio), Genoa, carn. 1759, *I-Tf, P-La*

Arianna e Teseo (os, P. Pariati), Milan, Regio Ducale, Jan 1762, *I-GI, P-La*

Artaserse (os, Metastasio), Venice, S Benedetto, Jan 1766, *La*

Il re alla caccia (dg, C. Goldoni), ?Malta, Reale, ?1775; Vienna, 1777; *I-GI, Nc*

Doubtful: Alceste, Reggio nell'Emilia, 1760, *P-La* (Act 3); L'uomo femmina, Madrid, 1771, ? by Antonio Ponza

other works

6 trio o sian sonate, 2 vn, vc (Paris, c1760)

Overture, 1762, *I-Mc*

6 sinfonie; sonata, fl, vn, b: *D-W, I-GI, Mc*

Credo, 4vv, insts, *Nc*

Arias, duets etc, *D-DI, I-GI, Nc*

JAMES L. JACKMAN

Poole.

Coastal town in south-east England, near [Bournemouth](#); in 1985 its Arts Centre became the new base for the Bournemouth orchestras.

Poole [Poul], Anthony

(*fl* c1670–90). English composer. He may be the Anthony Poole (*b* Spinkhill, Derbys., 1627/1629; *d* Liège, 13 July 1692) who was educated at St Omer's College (c1641–6) and at the English College, Rome (1646–8), and who was already ordained when he became a Jesuit on 8 October 1658. He is recorded at St Omer's College at various times between 1659 and 1678, and at Liège in 1672 and from 1679 until his death in 1692.

Nearly all Poole's surviving music is for one or more bass viols, suggesting that he was a player-composer. 15 solos by him (*GB-Ob* Mus.Sch.C.71) are mostly divisions on a ground, but include also dance movements grouped into short suites. Three sets of elaborate 'divisions' for two bass viols and continuo (*GB-DRc* D.4), one of which is by Jenkins, are attributed to 'P. Poul'; it is not clear if this is the same man. Most of the pieces in the Oxford manuscript also appear in a manuscript bearing the arms of James II (*F-Pn* VM⁷ 137323 and 137317) with three more pieces which are unknown elsewhere. Another piece (in *A-ETgoëss* A) is attributed to 'Poli'. In the Paris manuscript three of the Poole pieces are given saints' names. John Playford's *The Division Violin* (1684) includes two of his violin solos, and two sonatas for violin, bass and continuo by Poole are in the Chicago University Library (MS 929). Four three-part airs attributed to 'Mr Poole' (*GB-Ob* Mus.Sch.E.443–6) match the style of six sets of 'divisions' and a sonata for violin, bass viol and continuo by 'F. Poole' (*B-Bc* Litt XY no.24910).

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ANDREW ASHBEE

Poole, Chris

(*b* New York, 23 June 1952). Danish composer, flautist and saxophonist of American birth. She was the first woman to complete the applied music programme at Berklee College of Music in Boston (1974). In 1975 she moved to Denmark, taking Danish citizenship in 1986. In addition to establishing herself as a performer, she grew rapidly as a composer during the 1980s and early 90s, her musical activities marked by her feminism (she was one of the driving forces behind two major Danish women's music festivals in 1978 and 1996). She has composed music for the ballet and for the theatre, collaborating with the Norwegian actress Juni Dahr in *Joan of Arc* (1988), *Ibsen Women* (1990), *The Lady from the Sea* (1993) and *The Doll's House* (1997); she and Dahr performed these works in Pakistan, India, Venezuela, Colombia, Russia and the USA, as well as in Europe. *The Lady from the Sea* won the annual critic's award in San Francisco for best music drama. In her music Poole explores a broad spectrum of

traditional and untraditional flute sounds in a synthesis of jazz, minimalist, folk and New Age styles. She has released two compact discs featuring her own music and also music composed in collaboration with the pianist Pia Rasmussen, *Solo Flute* (1990) and *To the Powers that Be* (1993).

WORKS

(selective list)

Dramatic (incid music unless otherwise stated): Joan of Arc, 1988; Ibsen Women, 1990; Liv Laga, slide projections, 1991; Rødder (Trio no.1), dance score, 1991; Troll, film score, 1991; Spejl [Looking Glass], dance score, 1992; The Lady from the Sea, score, 1993; Trae [Tree], dance score, 1994; The Doll's House, 1997

Chbr: Swim!, 1v, fl, digital delay, 1986; Bamboo Boogie, bamboo fl, synth, 1988; Memories of Thailand, 3 bamboo fl, 1988; Regnbuen Synger, 4 solo vv, fl, 1990; Sangen til Hildegard von Bingen, 1v, a fl, 1990; Caught in the Act, fl, kbd, 1994; Tango Light, a fl, pf, accdn, 1995

Solo fl: Breath/Attack, 1985; Langeland Ladies, 1985; En hilsen til gudinderne, 1986; A Woman Unfolding, 1986; Mavedans for Ishtar, 1988; Missing You Ma-dier-a, 1988; Til minde om Maren Urtegaard, 1988; Silly Spheres, 1990; Hilsen til Godtved Salen, 1991; Nr.40, 1992

Fl, elec: Krystal Lys, 1987; Legen i en japansk have, 1988

INGE BRULAND

Poole, Geoffrey (Richard)

(*b* Ipswich, 9 Feb 1949). English composer. He studied at the University of East Anglia with Philip Ledger (1967–70) and at Southampton University with Alexander Goehr, Jonathan Harvey and Eric Graebner (1970–71). He resumed his studies with Goehr at Leeds University (1973–5), where he was also a lecturer (1975–6). He then taught at Manchester University, where he became a senior lecturer in composition and contemporary music. He has also taught at Kenyatta University, Nairobi (1985–7). He was awarded the DMus by Southampton University (1990) and has won the Clements Memorial Prize (1974) and Radcliffe Award (1977). From 1997 to 1998 he was a Visiting Fellow at Princeton University.

To call Poole eclectic is an understatement; he is a classic blend of academic, maverick, craftsman, idealist and dissident. While the influences of Ligeti and of African and Asian music lurk in the background, he is an obsessive, if undogmatic, experimenter. He eschews notions of stylistic consistency in pursuit of solutions to specific ideas which frequently stretch expression and content. He has used microtones, ethnic cross-over, extended notational and performance techniques, polyrhythms, occasional electronics, and a language ranging from the intensely mystical and intimate to the brightly extrovert. He can also write conventionally and compose good tunes.

WORKS

Stage: Forcefields, dancers, tape, 1980; Biggs V Stompp does it again and again ... (music theatre), 3 actors/singers, 5 insts, 1981–2; Rune Labyrinth (Anglo-Saxon texts), narr, dancer, ob, hp, 1997

Orch: Fragments, str, 1974 [orig. version of 1st mvt of Visions]; Visions, 1974–5; The Net and Aphrodite, sym. poem, 1982; Woodscapes, 1985–6, chbr orch; Tide's Turning, wind, hp, 4 perc, 1989; Sailing with Archangels, wind, hp/kbd, 4 perc, 1990; Crossing Ohashi Bridge, str, 1995; Swans Reflecting Elephants, gamelan, orch/ens [20 players], 1998

Chbr and solo inst: Son of Paolo, fl, cl/sax, vn, vc, pf, 1971; Pf Trio 'Algol of Perseus', 1973; Sonata, cl, pf, 1973; Mosaics, org, 1973; 2 Canzonas, 2 ob, 2 bn, 2 hn, 1974; Shades, pf, 1974; Polterzeits, 2 cl/2 sax, vn, prepared pf, 1975; Nocturnes, pf, 1976–84; Hexagram, rec, 1977; Harmonice mundi, str qt, pf, 1977–8; Chbr Conc. (The Second Coming), 10 insts, 1979; Creation in Bronze, brass, 4 perc, 1980; Ricercare, vc, 1980; Ten, pf, 1981; Slow-Music, wind qnt, pf, 1982; Str Qt no.1, 1983; Wild Goose, Weeping Widow, 2 gui, 1984; Capriccio, vn, 1987; Str Qt no.2, 1990; Two-Way Talking, perc, 13 insts, 1991; Septembril, b cl, vn, vc, pf, 1993; Flourish, rec, pf, 1994; The Impersonal Touch, 2 pf, 1995; On the High Wire, vc, 1996; Str Qt no.3, 1997

Choral: Wymondham Chants (medieval texts), male vv/double SATB, 1970; Madrigals (Poole), SATB, 1975; Because it's Spring (e.e. cummings), SATB, 1985; Imerina (J.-J. Rabearivelo), SATB, 1986; The Magnification of the Virgin (Magnificat), SSAA, wind, perc, 1992; Blackbird (W. Stevens, T. Hardy, S. Heaney, V. Woolf, Tibetan Book of the Dead, J.P. Clarke, Rabearivelo, J. Keats), S, A, T, B, SATB, orch, 1993

Vocal: Crow Tyrannosaurus (T. Hughes), S, hn, va, db, perc, 1975; To Nerthus (cant., Poole), B, ens, 1975; Machaut-Layers, B, 10 insts., 1977–80; Calligrammes d'Apollinaire (G. Apollinaire), S, cl, pf, 1977–80; Aubade (15th cen.), S/T, rec, vc, hpd, 1978; Sonnet (P. de Ronsard), T, vc, 1978; Songs (B. Brecht), B, pf, 1983; Bone of Adam (theatrical monologue, L. Durrell), Mez, pf, 1985; Canto, S, rec, pf, 1986; Looking at a Blackbird (W. Stevens), T, pf, 1994

Educational Pieces: Skally Skarecrow's Whistling Book, rec, pf, 1981; Avenue, tpt, 1984; Revue, bn, pf, 1984; Street Music, 4 tpt, 1984; In Beauty may I Walk (C. Podd), SS, str qnt [arr. str], 1990; Early One Morning (trad.), v, melody inst, 1996

Principal publisher: Maecenas

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G. Easterbrook: 'A Composer's Composer?', *Maecenas Contemporary Composers Brochure* (Croydon, 1997)

GILES EASTERBROOK

Poot, Marcel

(*b* Vilvoorde, nr Brussels, 7 May 1901; *d* Brussels, 12 June 1988). Belgian composer and teacher. A son of Jan Poot, director of the Royal Flemish Theatre, Brussels, he first took music lessons with the organist Gérard Nauwelaerts. At the Brussels Conservatory he studied harmony and the piano with Sevenants, Lunssens and De Greef; he was then a pupil of Mortelmans in counterpoint and fugue at the Royal Flemish Conservatory, Antwerp. In 1916 he went to Gilson for lessons in composition and orchestration. At this time Poot was greatly interested in the cinema: his three symphonic sketches *Charlot* (1926) were suggested by Chaplin's

films. Later he composed numerous scores for silent films, particularly for documentaries on aspects of Belgian life. Also he discovered the possibilities of jazz, using them in *Jazz Music* and in his first ballet, *Paris in verlegenheid*, staged at the Royal Flemish Opera, Antwerp, in 1935. At the same time he composed music for several radio plays.

In 1925 Poot – together with Bernier, de Bourguignon, Brenta, De Joncker, Otlet, Schoemaker and Strens – formed the Synthétistes, an association of pupils of Gilson founded on his 60th birthday. They had no common aesthetic, but each sought the strength of the group in establishing his own style. This collaboration lasted for five years, assisted by performances given by the conductor Prévost and the pianist Scharrès. Poot won the Rubens Prize in 1930, and this enabled him to move to Paris, where he worked under Dukas at the Ecole Normale de Musique. On his return to Brussels he began a career as a teacher, at first in secondary schools, later at the Vilvoorde Music Academy and finally at the Brussels Conservatory, where he taught practical harmony and then counterpoint. He was also for a time reader at the Institut Supérieur des Arts Décoratifs, Brussels. With Gilson he founded the *Revue musicale belge*, and he wrote for many Belgian and foreign periodicals: for 15 years he was music critic of the Brussels newspaper *Le peuple* and from 1944 to 1949 that of *La nation belge*. In 1943 he was appointed inspector of Belgian music schools, but during the German occupation he was prevented from carrying out his duties. He directed the Brussels Conservatory from 1949 until his retirement in 1966. He was also rector of the Muziekkapel Konigin Elisabeth (1970–76). Poot was a member of the Royal Flemish Academy, chairman of the Queen Elisabeth competition and president of the SABAM, the Belgian author rights society; he served on many national and international music committees.

Poot's reputation as a Belgian composer has become well established internationally, and he is one of the best represented Belgian composers in the concert halls of the world. A comparatively early work, the *Vrolijke ouverture* (1935), has many of the qualities that have remained characteristic of Poot's music. It is a short, light piece, strongly rhythmic and essentially tonal. His works are characterized by a complete and deliberate avoidance of existing systems, an absence of routine and an abundance of good taste and direct expression. His early works are entertaining, but his later works have greater profundity and poignant emotion.

WORKS

(selective list)

Principal publishers: CeBeDeM, Eschig, Leduc, Molenaar, Schott Universal

stage and vocal

Het ingebeeld eiland [The Fabulous Isle], opera, 1925; Paris in verlegenheid, ballet, 1925; Het vrouwtje van Stavoren [The Little Woman of Stavoren], operetta, 1928; Moretus, chbr op, 1944; Pygmalion, ballet, 1951

Chanson bachique (A. Billaut), spkrs, TTBB, 1933; 3 Black Songs (Flemish trans. R. Herreman; Fr. trans. M. Piérard), 1v, pf, 1938; Le dit du routier (orat, J. Weterings), spkr, S, T, childrens chorus, orch, 1943; Icare (orat, T. Fleischman), spkrs, mixed choir, orch, 1945

orchestral

Variations in the Forms of Dances, 1921; Charlot, 1926; 6 syms., 1929, 1938, 1952, 1972, 1974, 1978; Fugato, 1932; Jazz Music, 1933; Rondo, pf, orch, 1935; Vrolijke ouverture, 1935; Symphonisch allegro, 1937; Epic Legend, pf, orch, 1938; Symphonisch triptiek, 1938; Ballad, str qt, orch, 1939; Concertstück, vc, orch, 1942; Fantasia, 1944

Rapsodie, 1948; Divertimento, 1952; Perpetuum mobile, 1953; Tarantella, 1953; Devils Rondo, 1958; Pf Conc., 1959; 2 Sym. Movts, 1961; Suite in the Form of Variations, 1963; English Suite, 1964; Conc. grosso, pf qt, orch, 1964; Tpt Conc., 1973; Concertante beweging, wind, 1975; Pf Conc. no.2, 1975; Symfonische ballade, 1976; Cl Conc., 1977

for woodwind and/or brass band

Concertmuziek, 1968; Ballade, 1969; Burlesca, 1969; Choreographische fantasie, 1971; Concertante beweging, 1975; Fantasie concertante, 1978; Festa ouverture, 1978

chamber and instrumental

Pf Qt, 1932; 3 Pieces in Trio, pf trio, 1935; 5 Bagatelles, str qt, 1939; Pf Suite, 1942; Pf Sonatine, 1945; Ballad, vc, pf, 1948; Ballad, sax, pf, 1948; Habanera, vn, 1949; Pf Etude, 1951; Ballad, vn, pf, 1952; Pf Variations, 1952; Pf Ballad, 1957; Wind Qt, 1959; Concertino, 4 sax, 1962; Hn Qt, 1965; Légende, 4 cl, 1967; Musique de chambre, pf trio, 1972; Ob Concertino, ob, pf, 1972; Pf Sonatina no.2, 1975; Impromptu, brass qt, 1975; Alla marcia et barcarolle, pf, 1976

Music for radio plays

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C. van den Borren: Introduction to *Catalogus van het werk van Marcel Poot* (Brussels, 1953)

Music in Belgium (Brussels, 1964) [CeBeDeM publication]

H. Heughebaert: 'Ontmoetingen met Vlaamse komponisten: Marcel Poot', *Vlaams muziektijdschrift*, xxii/1 (1970), 3–12 [with list of works and discography]

CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Pop.

A term applied to a particular group of popular music styles. Originating mostly in the USA and Britain, from the 1950s on, these styles have subsequently spread to most parts of the world. In Western countries, and in many others too, they became the predominant popular music styles of the second half of the 20th century. Closely connected with the development of new media and music technologies, and with the growth of large-scale recording and broadcasting industries, mostly based in the West, pop music has generally been associated with young people. However, audiences have tended to broaden in the later part of the period.

At the same time, new centres of production have emerged, including Japan, Africa and Australasia. By this time, in many parts of the world, pop music styles, derivatives and hybrids, could be regarded as the vernacular *lingua franca*.

I. Introduction

II. Implications of technology

III. North America

IV. Europe

V. Non-Western cultures

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RICHARD MIDDLETON (I; IV, 1), DAVID BUCKLEY (II), ROBERT WALSER (III), DAVE LAING (IV, 2), PETER MANUEL (V)

Pop

I. Introduction

The term pop music originated in Britain in the mid-1950s as a description for [Rock and roll](#) and the new youth music styles that it influenced, and seems to have been a spin-off from the terms pop art and pop culture, coined slightly earlier, and referring to a whole range of new, often American, media-culture products. The etymology is less important than the sense, widespread at the time on both sides of the Atlantic, that in both musical styles and cultural patterns a decisive break was taking place. Indeed, in the early 1960s 'pop music' competed terminologically with [Beat Music](#), while in the USA its coverage overlapped (as it still does) with that of 'rock and roll'. Complications increased when, in the later 1960s, the term rock music emerged, to cover further new developments in musical style. Ever since, 'pop' and 'rock' have performed a confusing dialogue. The relationship is discussed in more detail elsewhere (see [Popular music](#), §I, 3). Briefly, though the distinction – as made in particular contexts – often has stylistic validity ('rock' is generally thought of as 'harder', more aggressive, more improvisatory and more closely related to black American sources, while 'pop' is 'softer', more 'arranged' and draws more on older popular music patterns), the boundary is fuzzy, moveable and controversial. Fundamentally, it is an *ideological* divide that carries more weight: 'rock' is considered more 'authentic' and closer to 'art', while 'pop' is regarded as more 'commercial', more obviously 'entertainment'. Because of these definitional difficulties, the whole spectrum of styles commonly grouped under both 'pop' and 'rock' is considered together here.

The focus here is on the pop/rock mainstream. The boundaries of 'pop music' are as difficult to determine as those of [Popular music](#) as a whole, and the decision to provide detailed coverage of some subsidiary pop genres elsewhere was purely pragmatic. Thus, even though the formative influence of black American music on pop has been enormous, its own genres have at the same time maintained a substantially separate existence, and hence merit self-contained entries (see [Disco](#), [Doo-wop](#), [Funk](#), [Hip hop](#), [Motown](#), [Rap](#), [Rhythm and blues](#) and [Soul music](#)); much the same is true of the 1980s and 90s pop styles grouped under the term 'dance music', all of which have black American roots (see [Dance music](#)). A similar policy has been applied to Afro-Caribbean music (see [Dub \(ii\)](#), [Reggae](#), [Ska](#)), to Latin-based genres, to Country music (see [Bluegrass](#)

music, Country music, Country rock) and to folk-music derivatives (see Folk Music Revival, Folk-rock), all of which have not only influenced mainstream pop but have been influenced in return. There is also separate treatment for the Singer-songwriter, who often stands as close to folk, country, blues and cabaret styles (and even, on occasion, art-song models) as to pop.

The impact of the social and technological changes to which pop music is related would no doubt have ensured that something like pop would have emerged in many areas of the world, whatever the state of the actual economic and cultural geography (indeed, pop-like styles were arguably already evolving, before rock and roll arrived, in parts of Latin America, Africa, the Caribbean and India). However, in practice Western economic and cultural hegemony during the period since World War II made it unavoidable that the major historical trends would be the spread of English-language styles – especially those originating in the USA and Britain – and responses to them. While this process has been continuous and to some extent pre-dates rock and roll, three particularly important phases can be identified. In the mid- to late 1950s, rock and roll, following its emergence in the USA, spread to Europe. Even in America, it was still just one popular music style among many. In the early and mid-1960s, adaptations of the new style by British groups, headed by the Beatles, ‘invaded’ the USA; the range of pop/rock hybrids that resulted spread widely throughout Europe and, to significant if varying extents, beyond. In these areas pop was now, or was well on the way to becoming, the dominant popular music style. Then, in the 1970s, a further leap in the Western music industry's global reach, together with the impact of new technology (digitization) and new sound-carriers (cassettes, CDs), virtually completed the world-wide dissemination of Western pop but at the same time stimulated the development of innumerable indigenous hybrid styles.

As this sketch implies, pop music is inseparable from certain developments in technology. These have affected musical production (for example, through multi-track recording, with the studio increasingly replacing notation as a compositional resource), dissemination (recorded rather than live forms becoming the norm, for instance), and reception (which increasingly can take place anywhere and at any time). The technological changes are so important that they receive separate discussion below. Pop is also generally associated with a bundle of social changes, all of which are often considered aspects of a certain phase of ‘modernization’. On the whole pop music is a leisure product or practice taking commodity forms. It also often presents itself as culturally and socially iconoclastic. Its typical context is a society, urban and secular in sensibility, which is changing quickly in structure, where wealth is growing (and especially is spreading into previously less-favoured parts of the social hierarchy), and where information and culture are increasingly mass-mediated. The forms, themes and pleasures of most pop, then, are marked both by the effects of ‘consumerism’ and by the tensions resulting from a tilt in the structure of social feeling towards ‘youth’, ‘change’ and ‘modernity’. The pattern was set by the context within which pop originated, that of the post-war ‘long boom’ in North America and Western Europe, with its shifts in gender and class relations, its youth movements, its myriad subcultures and its upheavals in social morality.

Generalization about the musical characteristics of pop is difficult except at the most basic level. It is equally hard to separate what is specific to pop (amplified and electronic sounds, for instance) from features that are typical of popular musics generally: for example, a focus on dance genres on the one hand, and short songs on secular themes (often to do with love), on the other (and often both at once). Some commentators argue that, on a certain level, all the essential musical characteristics of pop were in existence (if only embryonically) by the early 20th century; others lay more stress on elements that they see as radically new. What is clear is that the single most important pop music sources lie in black American vernacular music genres, and that consequently the success of Western pop represents in one sense a remarkable cultural triumph of the African diaspora. It is possible to explain this as a historical 'accident' resulting from the economic hegemony of the USA. But this does not seem to answer the question why black American styles should be so favoured. To account for this may require note to be taken of the compatibility of these styles with production and dissemination through recordings, their amenability to syncretic relationships with other vernacular music styles, and perhaps thirdly their capacity to address themes, feelings and desires that may be widespread in late-modern capitalist societies. The central role played in the development of pop by the influence of black American practices has imposed considerable demands on pop music scholars, for analytic methodologies drawn from mainstream musicology have needed to be modified in an attempt to cope with music that is often difficult or impossible to notate, and that features new sorts of timbre (including non-standard singing styles), complex rhythms, varied types of pitch inflection, and an insistence on socially grounded (rather than purely musical) meanings. (More detailed discussion of aspects of the social and aesthetic significance of pop music can be found in the article on popular music.)

Pop

II. Implications of technology

1. Introduction.

From the advent of recorded sound in 1877 to sampling in the 1990s, technological developments, mainly originating from within the Anglo-American and European pop markets, have had a crucial impact on the practice of popular music. This is not to say that technological innovations have always determined the production and consumption of popular music on a global scale: certain styles of popular music, particularly those operating on a grass-roots level (such as the community choir, the brass band or the folk concert), have remained relatively unaffected by technological changes; likewise, local traditional music scenes throughout the world have developed at a slower pace. But, on a more basic level, technological changes (for example innovations within instrumentation, the rise of amplification and increasingly sophisticated recording techniques) and changes in patterns of consumption (the development of the phonograph from a breakable shellac 78 r.p.m. disc to the CD) have revolutionized the manner in which pop has been disseminated. The basic structure of what we would now recognize as the modern music industry was in place by the end of World War II. Records were made with radio in mind, singers began to replace bandleaders, and the relative demise of Tin

Pan Alley music saw a shift 'from the publisher/showman/song system to a record/radio/film star system' (Frith, B1988, p.19). The advent of microphone technology heralded the era of crooners, such as Bing Crosby and Frank Sinatra, who developed an intimate, conversational style of singing. Utilizing new recording technology, they became the first superstars of the radio era, and their voices were perfected to create the illusion of an intimate conversation. This new generation of singers was far more concerned with creating a private space for listening, rather than a public demonstration of vocal power. The beginnings of a teen-based, predominantly female mass market for recorded popular music centred on an individual male was established.

2. The advent of rock.

The rise of rock and roll in the 1950s bypassed the intermediate stage of written publication and transmission through records and radio (Hatch and Millward, A1987, p.72). Unlike classical music or that of Tin Pan Alley and ragtime, which was written down in the form of the score, popular music styles such as blues, country and rhythm and blues were improvised and only later written down and stored as sheet music. The musical event (a record or a performance) thus replaced the score as the defining moment of individual creation. Sounds could be stored on tape and be edited, multi-tracked and treated with effects. Introduced in 1948, this new technology revolutionized music-making and gave the producer a new pre-eminence in the recording process, leading to the appearance of producer-auteurs such as Sam Phillips, who discovered Elvis Presley, Phil Spector and Joe Meek, and gave each an instantly recognizable production technique. A second major development was the use of amplification and the rise of the electric guitar, as pioneered by Les Paul and others.

Technological advances fundamentally altered the distribution and consumption of popular music and these advances had a huge effect on the music being produced. The late 1940s witnessed the 'battle of the speeds', which resulted in the new 12-inch, 33 r.p.m. format, developed by Columbia, becoming the primary medium for classical music, and the 7-inch, 45 r.p.m. format, developed by rivals RCA, becoming the medium for popular music. The new 45s were far more durable than the existing 78s, which meant that music could be distributed far more easily, thus helping the new independent labels such as Sun from Memphis and Chess from Chicago to become the major conduits for the dissemination of race records and rhythm and blues in the 1950s. The mid-1950s witnessed the beginnings of a bifurcation between a market led by pop singles and one based on rock albums.

The impact of new technologies such as television (by 1955 65% of all American homes had a set) and the transistor radio, imported from Japan, challenged the ways in which music was consumed. Pop stars had to have a visual presence and be able to project a distinct identity through radio. Transistor radios made the consumption of sounds portable, thus helping create the space for teenagers to be outside the parent culture in a physical sense and to claim the new forms of music as their own. Some cultural critics at the time bemoaned these changes and argued that new mass culture was weakening the traditional ties of family and class.

Entertainment was no longer centred on home life or even town or village life. Television, radio, cinema, recorded music and mass-circulated newspapers and magazines created a network of individuals with common interests and ideas who, however, began to find themselves 'atomized', alone within the mass (Bradley, A1992, p.94). The rise of new technologies, therefore, defined a new and distinctive baby-boom youth market for popular music.

3. The progressive rock era and punk reaction.

In the 1960s recording technique became increasingly sophisticated. Multi-track recording meant that individual tracks could be recorded simultaneously or individually, allowing more flexibility for musicians who could now perform separately. The producer, whose role became increasingly pre-eminent, could then treat tracks with a number of effects such as reverberation and delay. Landmark recordings were the Beach Boys' single *Good Vibrations* (1966) and the Beatles' *Sgt Pepper* album (1967). Certain psychedelic rock groups such as the Jimi Hendrix Experience further widened the sonic palette of rock through the use of volume and intricate layering of sound. By the late 1960s mono was being phased out, and the early 1970s were characterized by intricate stereo sound recordings on 16-track studios. Landmark recordings from this era include Mike Oldfield's largely instrumental *Tubular Bells* and Pink Floyd's *Dark Side of the Moon* (both 1973). By the mid-1970s 32-track recording was possible, and the late 1970s saw artists such as Stevie Wonder record totally digitally with his album *Journey through the Secret Life of Plants* (1979).

As a reaction to this increasing studio sophistication, new wave and punk bands in Europe and America self-consciously made a more low-fidelity music. The advent of affordable recording equipment and cheap synthesizers in the late 1970s and early 80s further democratized music-making with the rise of electronic groups such as the Human League and Ultravox. However, the pioneers of electronic music were artists such as Brian Eno and Kraftwerk, who used the studio as an instrument in its own right, making it possible for musicians to work exclusively in the studio, creating sounds which could never be performed in the traditional live context. Indeed, when Kraftwerk toured in the 1990s they reassembled their recording studio on stage in order to perform.

The emergence of cheap cassette technology in the early 1970s allowed for the global dissemination of Anglo-American popular music. Although it was often still necessary for non-Anglo-American artists to sing in English to reach a global market (as with the success of Swedish bands Abba in the 1970s, Roxette in the 1980s and Ace of Bass in the 1990s), a new cultural diversity was created, shown by the end of the 1980s, with important music industries in, for example, Japan, Australasia and India.

4. CD, sampling and interactivity.

By the early 1980s pop stars often found that it was not enough to be a talented musician. The promotion of pop music had been greatly affected by the rise of Music Television (MTV), which began broadcasting in the USA in 1981 and became a global phenomenon of the 1980s. Music video

favoured those artists such as Michael Jackson, Madonna and Prince who had a strong visual appeal, and this industry innovation initially had an adverse effect on less telegenic performers.

A basic shift occurred in the mid-1980s when the technique of [Sampling](#) became widespread, allowing any sound to be stored digitally and manipulated. The rise of sampling therefore repositioned the role of pop artists who no longer created 'new' sounds, but could now be judged by their skill in assembling aural collages of 'old' music: they became curators rather than originators and their music-making depended on their appreciation of old musical forms. Sampling became a commonplace in rap, hip hop, ambient and rock styles throughout the 1990s. Sampling also led to some bizarre developments: in 1991, for example, Natalie Cole was able to sing a duet with her long-dead father, Nat 'King' Cole, on a cover of his recording of the standard *Unforgettable*. The advent of sampling therefore questioned notions of originality within popular music and engendered an ethical and economic debate within the music business concerning the ownership of recorded sound, which led to a set of guidelines determining what constituted musical theft.

Also in the 1980s the dominance of the [CD](#) as a form redefined the role of popular music and its audience. Just as sampling recombined the old and the new, so the rise of the CD saw the repackaging of old musical artefacts using a new technology and created a new, post-twenty-something market for popular music.

In the 1990s, the rise of new interactive technologies such as the CD-ROM and the World Wide Web put into question the existing power nexus within the recording industry. Artists such as David Bowie began bypassing record companies by making music available on the Internet only for a restricted fan base. In 1998 the same artist also put an unfinished song on the Internet and ran a competition inviting fans to finish the lyric, thus opening up new vistas of audience/fan co-operation for future generations of recording artists. In 1999 his album *Hours...* was released on the Internet two weeks before its retail release.

[Pop](#)

III. North America

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[Pop, §III: North America.](#)

1. Introduction.

Midway through the 20th century, commercially-mediated, Southern-based music by black and white working-class musicians displaced Tin Pan Alley popular song to dominate national culture and lay the foundations of a new global lingua franca. 'Untrained' performers replaced the previously-dominant, professional network of composers, orchestrators, singers and

studio orchestras; through the 1950s the major record labels lost nearly half their share of the popular music market to independent record labels. New cultural fusions were particularly encouraged by migrations from south to north and from country to city, as well as by new communications technologies that accelerated musical interactions and pushed music and musicians across geographical and cultural boundaries. Mass culture brought the views of marginalized groups to the mainstream, and previously separated groups discovered new identities and affinities through popular music. Such changes forced realignments of the genre categories that were in general use. The ways in which record companies separated artists and audiences by race, region and class ('race records', 'hillbilly' and 'popular', for example), hid the fact that such music had not developed from mutually exclusive sources, as genre labels have tended to reflect prevalent social, especially racial, categories more than differences of musical style. In addition, commercial success and monetary rewards have not always matched up with musical traditions and creativity: although rock and roll was primarily created by black Americans, its financial rewards have gone disproportionately to white singers and businessmen.

'Rock and roll' had been used in blues lyrics to celebrate sexuality and dancing long before its first print appearance (*Billboard*, 1946) to describe the rhythm and blues of Joe Liggins and his Honeydrippers. The phrase has been used ever since: sometimes narrowly, to describe the music made by black and white popular musicians of the late 1950s; sometimes as a means of disguising black origins or of distinguishing white-identified music from soul, funk, disco and hip hop; sometimes more broadly to label the whole range of popular styles that developed in the wake of the paradigm shift of the 1950s. Certain shared characteristics differentiated rock and roll, country music and rhythm and blues from Tin Pan Alley. Most notable were the blues influences, including forms derived from the 12-bar blues, amplified electric instruments and a rhythmic drive led by drums and bass. Yet the 32-bar verse-chorus forms of Tin Pan Alley persisted, as did a wide range of singing styles, and the new music's characteristic rocking rhythms can be heard as far back as the late 1920s in blues recordings, especially during the piano boogie-woogie craze of the 1930s, which supplied the left-hand ostinato pattern that became one of the foundations of rock and roll guitar style. Moreover, driving straight-quaver note grooves appeared in recordings by white country musicians of the same period. Although it was called [Hillbilly music](#) until the mid-1940s, [Country music](#) did not develop exclusively from Anglo-American folk traditions, but rather incorporated the multicultural influences of Spain, Hawaii, Africa, Italy, Switzerland, Tin Pan Alley popular song, black and white gospel music and black-American blues.

Growing reliance upon the electric guitar is in some ways an index of the shift to rock and roll, yet such central figures of the 1950s as Jerry Lee Lewis and Little Richard continued to base their ensembles around the piano, and the guitar was not a prominent feature of the 'girl group' performances of the early 1960s. New ways of drumming did most to unite the newer styles, but rock and roll still incorporated the crooning and song formats of previous popular song along with gospel, hillbilly, blues and boogie-woogie characteristics. The adoption of the pedal steel guitar in the early 1950s helped make country music sound different from other popular

post-war genres, but the growing use of drums from the late 40s brought it closer to other popular styles. However important these genres were as marketing categories, they grew from shared origins in black American blues, jazz, gospel and white country music, and they reflected their technological moment in their use of electric amplification, mass mediation, magnetic tape technology that spread from Germany after World War II, and commercial distribution.

The jazz, jump blues and rhythm and blues of the 1930s and 40s established crucial conventions for later popular styles: the rhythmic energy and riff style of Count Basie's band; the honking saxophone solos and sexual energy of Wynonie Harris; the small jazz-influenced combos of Los Angeles's Central Avenue scene; the fusion of black and white styles that were heard in Louis Jordan's music; the gospel ecstasy that singers such as Sister Rosetta Tharper, Little Richard and Ray Charles brought to secular music; T-Bone Walker's creation of an electric blues guitar style that Chuck Berry would later develop into the foundation of rock guitar playing.

There are not enough differences between songs such as Wynonie Harris's *Good Rockin' Tonight* (1948) and Big Joe Turner's *Shake, Rattle, and Roll* (1954) to justify the perception that a whole new style of music had emerged in the mid-1950s. Postwar cultural mixtures, migrations and technology brought Southern white and black working-class music to the attention of audiences that had previously not been exposed to its techniques and sensibilities. But earlier mixings have been too little acknowledged as well, such as the black musicians who taught Hank Williams to play guitar and influenced his songwriting or the impact of country star Jimmie Rogers' yodelling on the blues howl of Howlin' Wolf. Although record companies and radio stations marketed music according to the race of the performers (presumed to match that of their audiences), white listeners increasingly sought out black music in the late 1940s. Mass culture established a common frame of reference among previously separate communities, making regional, class-based and ethnically-specific cultural forms increasingly attractive and relevant to new audiences. Country and rhythm and blues artists often recorded versions of each other's songs, and the white team of Leiber and Stoller wrote many songs for black and Chicano artists that became hits on both the pop and rhythm and blues charts. Another important interaction was that of self-taught country and blues musicians with jazz-trained studio session players. As country music incorporated jump blues influences it became [Rockabilly](#), just as blues had evolved into rhythm and blues by embracing influences from jazz, Tin Pan Alley and gospel; as the story is usually told, these two streams eventually united to produce rock and roll.

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2. Rock and roll.

Some historians date the beginning of this era to June of 1955, when Bill Haley's *Rock around the Clock* became the number one record on *Billboard's* 'best sellers' chart and an icon of teenage rebellion. The early 1950s provide an alternative date, when white teenagers started to listen and dance to the rhythm and blues of black musicians, and the Cleveland

disc jockey, Alan Freed, gained more and more white listeners for his rhythm and blues radio shows. By 1954, he was calling the music 'Rock and roll', a name that distracted attention from the cultural miscegenation that was taking place. Records, jukeboxes and especially radio were particularly important for breaking down racial barriers still maintained in public spaces, and rock and roll concerts were the first integrated public events in many communities. Despite the emphasis on youth culture in rock and roll, the musics out of which it developed had been adult. Over-emphasis of teenage rebellion disguises the role of the music in breaking down racial boundaries, proposing new ideals of gender and sexuality, and promoting working-class perspectives through lyrics that criticized hierarchy and celebrated freedom, leisure and community.

Most white rock and roll performers were Southern country musicians who adapted some of the features of rhythm and blues, and many of the best (such as Jerry Lee Lewis, Elvis Presley and Carl Perkins) had grown up learning from black musicians. Bill Haley, Buddy Holly and others kept their country instrumentation but developed rhythmic swing and blues inflections under the influence of jump blues artists such as Louis Jordan. Many of the most successful black rock and roll musicians (Fats Domino and Ruth Brown, for example) were established within rhythm and blues before they were redefined as part of a new cultural and commercial movement. The whole idea of rock and roll was 'that Fats Domino had more in common with Bill Haley than he did with Wynonie Harris, that Elvis Presley had more in common with Ray Charles than he did with Ernest Tubb' (Ward, Stokes and Tucker, A1986, p.97).

Chuck Berry drew upon blues, country and the jump blues of Louis Jordan to produce some of the founding conventions of rock and roll, including lyrics that celebrated mobility, play and youth, as well as the double-string riffs that made him one of the most influential guitarists of the 20th century. His first record was a version of a country song, and he might have been categorized as a country singer if he had been white. Although tenor saxophone solos and rolling piano triplets continued to be used in rock and roll, the dominant trend was to move from horns, piano and swing rhythms to guitars and straight quaver-note grooves. Berry's *Rock and Roll Music* (1957) records a transitional moment, as some of the musicians swing the beat while others evenly subdivide it.

Black vocal groups, mostly male (the Coasters and the Drifters, for example), were among the most popular musicians of the decade, and sang romantic ballads with smooth harmonies (often based on I–VI–IV–V progressions) that extended the legacy of the gospel quartets and of popular 1940s vocal groups such as the Mills Brothers and the Ink Spots, while their up-tempo numbers displayed more overtly the rhythmic drive of rock and roll. Such groups typically placed less emphasis on instrumental backing, but singers often imitated instrumental sounds and sang non-verbal syllables that caused their music to be known as *Doo-wop*. White groups such as Danny and the Juniors contributed to the style but succeeded on the pop charts without first having to prove themselves through rhythm and blues chart success, as was normally required of black artists.

The most successful performer of this period was Elvis Presley, a white singer who learned to sing in the Pentecostal Church and by imitating the blues and country music he heard on the radio. Presley's musical talents, charisma and sexiness soon made him the most successful figure in American music. His first commercial studio session yielded a cover of *That's all right, mama*, which had been recorded by rhythm and blues artist Arthur 'Big Boy' Crudup, paired with a version of Bill Monroe's *Blue Moon of Kentucky* – a white interpretation of a black song and a black-influenced performance of a white song. His commercial appeal, however, was still related to racial dynamics, as white audiences bought Presley's versions of rhythm and blues songs instead of those by the original black performers. Still, he took as much from country as he did from rhythm and blues, and sales of country music suffered more from the popularity of rock and roll than did the rhythm and blues market.

The success of Presley and other rockabilly-styled artists helped undermine the music industry's assumptions about race-based genres and separate audiences. At this moment 'one strain of popular music cut across racial, social, and geographic lines in a way not seen in the USA since the days of Stephen Foster' (Hamm, C1983, pp.62–3). By spreading elements of Southern working-class black and white culture to national and international audiences, Presley had a profound impact on music history.

Country music was divided by Presley's success, however, with the rockabilly singers such as Carl Perkins, Jerry Lee Lewis, Gene Vincent, the Everly Brothers, Eddie Cochran and Buddy Holly developing a style that reflected their absorption of black culture and that was distinct from the straight country singers who followed the example of Hank Williams. Country music expanded rapidly in the years after World War II and Nashville emerged as the centre of its recording business. In the 1950s, the dominant country style was [Honky tonk music](#), but Chet Atkins developed a new, Tin Pan Alley-influenced [Nashville sound](#), a country-pop fusion that was designed to attract larger audiences.

As white teenagers were increasingly moved by and moving like black entertainers, critics attempted to discredit rock and roll by linking it to racial conflicts, promiscuity and juvenile delinquency. With hindsight, such attacks are frequently dismissed as bigotry, misunderstanding and over-reaction, but censorship and other techniques for weakening rock and roll's impact reflect accurate perceptions of its power to challenge and disrupt accepted behaviours. At the end of the decade, Congress conducted hearings into the practice of payola, whereby disc jockeys were bribed to play particular records (see [DJ \(i\)](#)). This practice had been common since the rise of the music industry in the 1890s, and was not in fact illegal, but persecution of Alan Freed and other prominent figures was partly driven by the feeling that the music threatened social order. Meanwhile, the large record companies were regaining their control of the industry and promoting white singers, such as Pat Boone, who could outsell black performers with [Cover](#) versions of the same songs; such adaptations served large white audiences who were attracted to rock and roll but resisted some of its cultural challenges. These events, along with the death of Buddy Holly and the disrupted careers of Presley, Chuck Berry, Little Richard and Jerry Lee Lewis (by the draft, jail, religion and scandal

respectively), have been regarded by many as marking the end of the original era of rock and roll, although its musical and social precedents resonated throughout the rest of the century.

Pop, §III: North America.

3. The 1960s.

The rock and pop of the 1960s differed from rock and roll of the 50s in several respects. Musicians embraced solid-body electric guitars, powerful amplification with deliberate distortion effects, new recording techniques and greater use of keyboard instruments, including synthesizers. The longer playing time of the 33¹/₃ r.p.m. album accommodated longer song forms that often included lengthy improvisations. Many song lyrics continued to be concerned with romance, but some now also participated overtly in political protest and the search for new identities and communities. Perceptions of a generation gap sharpened as 17-year-olds became the largest age cohort in 1964, and **Rock** music dominated the output of the record industry. The diversity of the decade, however, can be lost to a collective memory that emphasizes Woodstock, psychedelia, sexual freedom and transgression: the most popular musicians of the decade included not only the Beatles, Elvis Presley and Ray Charles, but also Connie Francis, Brenda Lee and Percy Faith. It was because 1960s' rock resounded in an environment that resisted many of its challenges that it proved so explosive and transformative.

Historians often characterize the early part of the decade as a lull between the interrupted careers of the first rock and roll generation and the arrival of the 'British Invasion'. Neil Sedaka, Carole King and other songwriters at the Brill Building in New York were moving popular music back towards the sentiments and production methods of Tin Pan Alley, while white 'teen idols', such as Dion, Ricky Nelson and Frankie Avalon, defused the dangerous sexuality of Presley, Little Richard and Chuck Berry. Yet the same period (1959–63) saw the rise of **Soul music** in Chicago and Memphis, the development of the **Motown** sound, and a doo-wop revival that included tremendous popularity for 'girl groups'. The Shirelles, the Crystals, the Ronnettes and the Shangri-Las were among the most successful groups, and the most influential producer of such music was Phil Spector, who merged features of Tin Pan Alley song with the energy of rhythm and blues, and used innovative studio techniques to create his 'wall of sound'. This golden age for female and black-American artists has been unjustly maligned by rock critics, who, until the 1990s, were almost all white men whose writings marginalized these groups. The most critically respected group of the early 1960s was probably the Beach Boys, who used virtuosic vocal lines in the style of doo-wop, a rock and roll rhythm section, and adventurous recording practices to produce successful vignettes of surfing and other romanticized features of middle-class Californian culture.

Throughout the decade, country music remained marked by the influence of rock and roll, as electric instruments and drums became routinely used. The Country Music Association (founded in 1957) helped promote both the music and the industry, and the music continued to grow in popularity, with three shows devoted to it appearing on network television by the end of the

decade. Some of this increased popularity came from female stars who presented a new assertive image, such as Loretta Lynn and Tammy Wynette, and from singer-songwriters who crossed over to broader audiences, such as Willie Nelson and Kris Kristofferson.

The black artists on Berry Gordy's Motown record label developed gospel-influenced, sexy but polished, elegant music that successfully crossed over to large white audiences. Its writers and producers (such as Holland, Dozier and Holland) supplied songs and arrangements to a virtuosic house band and singers that included Stevie Wonder, the Temptations, the Four Tops, Diana Ross and the Supremes, Smokey Robinson and the Miracles and Marvin Gaye. The 'southern soul' of Stax Records in Memphis produced a more gritty and blues-derived style for mostly black audiences later in the decade, using an integrated house band to back singers that included Wilson Pickett, Aretha Franklin and Otis Redding. James Brown invented [Funk](#) and set the stage for subsequent dance music and rap by placing his rough, soulful vocals over instrumental grooves that suspended harmonic motion in favour of unprecedentedly percussive and polyrhythmic interlocking lines, including complicated, virtuosic bass lines.

Folk singers, many of whom were political activists, may have initially avoided the instrumentation and attitudes of rock and roll because of its location within commercial culture, but rock's rhythmic and timbral energy made it well suited to protest, and it became increasingly associated with protest movements, alternative lifestyles and perspectives and the breakdown of social and attitudinal barriers. Bob Dylan became arguably the most influential American musician of the 1960s by creating lyrics that pushed folk music towards a more critical, personal and self-consciously poetic tone, and his rough voice and loose intonation established an influential model for performance. He blurred the line between rock and folk with his controversial decision to 'go electric' (1965), and brought rock and country closer together in 1968, just as the Byrds and the Band were also developing the [Country rock](#) fusions that would be followed by Buffalo Springfield, the Flying Burrito Brothers, the Grateful Dead, Neil Young and the Eagles. Rock criticism grew up around Dylan and the Beatles as the lyrics of both and the music of the latter provided material for complicated and serious analysis. Joan Baez, Tom Paxton and Phil Ochs were other protest singers who developed the poetic and political vocabulary of popular music and helped prepare for the boom, during the latter part of the decade, of personal, often confessional singer-songwriters such as Judy Collins, Joni Mitchell, Carole King and Paul Simon (see [Singer-songwriter](#)). For the most part, black audiences displayed little interest in [Folk-rock](#) or rock, despite the strong blues influences on the latter.

British bands were formed after the models set by US rock and roll musicians on recordings and tours. The extraordinary songwriting abilities of John Lennon and Paul McCartney helped earn the Beatles an extreme level of popular and critical success, and they produced catchy and memorable songs in a great range of styles, even as they explored unusual musical forms, harmonies, studio techniques and instrumentation, as exemplified on their influential album, *Sgt Pepper's Lonely Hearts Club Band* (1967). Their success also helped establish an expectation that bands would write their own material, and their androgynous haircuts

continued the rock and roll challenge to gender norms. Their string of number one singles in the USA in 1964 paved the way for the other bands of the 'British Invasion': the Rolling Stones, Herman's Hermits, the Yardbirds, the Kinks, the Animals and others. For many, these bands revived the interrupted energy of 1950s rock and roll, and they quickly displaced girl groups (except the Supremes) and soul singers on the pop charts.

Hard rock developed as American and British musicians adapted and extended the blues, following such models as Robert Johnson and Muddy Waters, and the guitar became rock's main solo instrument. Jimi Hendrix's virtuosic technique reinvented the electric guitar, and Eric Clapton's blues-style playing also inspired many followers. The Doors' brooding music and the Who's forceful 'power chords' (the interval of a 4th or 5th timbrally distorted by an amplifier to produce resultant tones) helped set crucial precedents for subsequent decades. Like the Beatles, the Rolling Stones made no secret of their debts to the black American musicians they had studied, although other bands, such as Led Zeppelin, took songwriting credit and royalties for music they had plainly copied.

Popular culture continued to be an important forum for challenges to dominant representations of identity and values in the late 1960s, reflecting the influences of civil rights struggles, global decolonization, the postwar diversity of higher education that made campuses an important site of activism, the working-class perspectives of many musicians, and a variety of disruptions of what had been taken to be 'natural' gendered and sexual behaviour. San Francisco became the main locus of the 'counter-culture' of young people who explored alternatives that were meant to increase individual freedom and collective harmony. Psychedelic light shows, artwork, and drugs such as marijuana and LSD joined extended improvisatory jams and experiments with drones (inspired by the sitar playing of Ravi Shankar and the jazz of John Coltrane and Miles Davis) as means to the transformation of consciousness. Social harmony and equality remained paramount ideals of the counter-culture, emblemized by rock festivals such as the Monterey Pop Festival during the 1967 'Summer of Love'.

The ideals of the [Art Rock](#) and [Progressive rock](#) of the late 1960s and 70s were often more elitist; taking their cue from *Sgt Pepper's Lonely Hearts Club Band*, groups such as the Moody Blues, Deep Purple, Yes, Pink Floyd and Emerson, Lake and Palmer incorporated musical techniques and references from classical music and various non-Western traditions in pursuit of what they saw as greater seriousness, complexity and virtuosity. Another aesthetic development took place in the pages of such new magazines as *Hit Parader*, *Rolling Stone* and *Crawdaddy*, as writers such as Lester Bangs, Dave Marsh and Greil Marcus developed ways of arguing about the meanings and artistic significance of rock music, establishing the profession of the rock critic and furnishing influential models for subsequent criticism.

[Pop, §III: North America.](#)

4. The 1970s.

The music industry doubled in size between 1973 and 1978, and increased the efficiency of its marketing by hardening genre categories and by relying upon more narrowly defined radio formats. These changes helped fragment the rock community and largely resegmented broadcasting, despite the continued appeal to a broad audience of such artists as Elton John, Fleetwood Mac and Stevie Wonder. FM-radio's new 'album-oriented rock' format narrowed the popular definition of 'rock', excluding music made by women and black-Americans in favour of stadium rock bands such as Led Zeppelin, REO Speedwagon, Rush and Journey. Technological developments enabled some musicians, notably Stevie Wonder, Prince and John Fogerty, to perform most or all of the instrumental and vocal parts on their albums. In live performance, amplification of all instruments, with their balance and timbre controlled by a sound mixing specialist, became standard practice.

Protests against social injustice and violence remained a theme for rock groups such as Crosby, Stills, Nash and Young, as well as the Motown artists Marvin Gaye and Stevie Wonder. Gaye's *What's going on* (1971) not only became Motown's best-selling album but also established the idea of unifying a concept album through social criticism. The singer-songwriter style of personal confession and introspection was a stronger trend, however, led by albums such as James Taylor's *Sweet Baby James* (1970), Carole King's *Tapestry* (1970) and Joni Mitchell's *Court and Spark* (1974), and work by Paul Simon, Neil Young, Jackson Browne and Billy Joel. The folk-based singers of 'women's music', such as Cris Williamson and Meg Christian, created a gentle, acoustic alternative to mainstream rock and pop, even as all-women bands like the Runaways and Fanny claimed rock's power for women. Bruce Springsteen began to make his prominent mark by combining the personal approach of the singer-songwriters, the grandeur of Spector's 'wall of sound', lyrics that spoke to working-class concerns and experiences, a hard-edged rock sound and soul-inspired passionate, gritty vocals.

The continuing influence of Tin Pan Alley-styled pop, present in the 1960s music of the Lovin' Spoonful and the Mamas and the Papas, expanded in the 1970s with the success of Elton John, Olivia Newton-John and Abba. Miles Davis brought jazz to the pop charts with his fusion of rock, funk and modal jazz in *Bitches Brew* (1969), and jazz-rock bands such as Chicago, and Blood, Sweat and Tears flourished. Jazz could also be heard in the complex harmonies of Steely Dan, and in the continuing impact of 1960s guitarists who had been influenced by saxophonist John Coltrane. Carlos Santana's mixture of blues-based guitar virtuosity with Latin rhythms spoke from and to complex cultural identities. Blues and country influences were brought together by a number of rock bands that came from the South and emphasized their regional identity, most notably Lynyrd Skynyrd, the Allman Brothers Band and ZZ Top.

Country rock grew as a genre with the Byrds, the Eagles and the Nitty Gritty Dirt Band, all following in the wake of Dylan's success, while the most prominent musicians of mainstream country included Dolly Parton, Conway Twitty, Merle Haggard, Loretta Lynn, and the only black American major country star, Charlie Pride. A group of musicians in Austin, Texas, brought country music to larger youth audiences through the 'outlaw' or

'progressive' style that was exemplified by Willie Nelson and Waylon Jennings. The perspectives of marginalized peoples also entered pop music through Bob Marley, the only Jamaican reggae musician to achieve great success in the USA. [Reggae](#) influences, especially off-beat guitar chords and fragmented, melodic bass lines, eventually showed up all across American popular music.

The tendencies of many 1960s bands to explore greater volume, distortion and transgressive lyrics came to fruition in [Heavy metal](#), established in 1970 by albums by Led Zeppelin, Black Sabbath and Deep Purple. Drawing upon the world views and musical techniques of much earlier blues musicians like Robert Johnson and Howlin' Wolf, these bands explored occult topics, mysticism and paranoia in their lyrics while developing heavier sounding drums, bass, distorted guitar and wailing vocals. Guitar and drum solos became increasingly virtuosic, culminating in Van Halen's eponymous first album (1978), which revealed Edward Van Halen as the most innovative and influential guitarist since Hendrix, and established the level of technique to which most metal guitarists of the 1980s would aspire. The spectacular costumes and stage sets of heavy metal contributed to its aura of power, and the experience of live concerts became particularly important for this genre, both because of the communal experiences it offered and because it was rarely played on the radio. In 1973 Led Zeppelin broke the concert attendance record held by the Beatles, and Kiss became the most successful band of the decade, with 13 platinum albums. Grand Funk Railroad, Judas Priest, AC/DC and Aerosmith confirmed these heavy metal conventions; some bands followed the lead of Deep Purple in adapting riffs, harmonies and improvisatory styles from the music of Bach and Vivaldi, although this would become much more pronounced in the 1980s. Within heavy metal, Kiss, Alice Cooper and others appeared in gender-bending 'glam' clothes and make-up, just as David Bowie and other transgressive androgynes were doing in other musical styles.

Another spectacular genre, [Disco](#) dominated the latter part of the decade; the success of this often quite erotic style was in part due to advances in birth control methods, changes in the legal status and social position of women and sexual minorities, the laxity of US drug-enforcement policy and other demographic shifts. Although it eventually crossed over into mainstream pop and achieved international success, disco began as the music of marginalized peoples, especially gay and black urban audiences. A dance-floor music, initially developed outside of the music industry, disco arose from the practices of New York and San Francisco DJs who cut and mixed records on two separate turntables, managing an uninterrupted flow of music and dancing all night. Using many of the soft soul techniques of the O'Jays and other groups on the Philadelphia International label, disco added an invariably fast (100–130 beats per minute) and heavy rhythmic pulse. It also drew upon salsa and funk, which was built on James Brown's rhythmic innovations but was expanded technologically and psychedelically by Earth, Wind, and Fire, George Clinton and Sly and the Family Stone; the latter group presented in every performance a microcosm of a society free of racism and sexism. Disco used few polyrhythms, however, and it even moved away from the dialectical bass drum-snare drum alternation of most rock and pop in favour of a rhythmic framework of regular, quaver-note

thumping. It was a singer's music, often overtly incorporating the ecstatic techniques of gospel music, and 'disco divas' such as Donna Summer were among its biggest stars. It was also a producer's music, with backing tracks often created in the studio by solo figures like Giorgio Moroder. Sometimes using open grooves and accretionary structures rather than verse-chorus form, disco songs celebrated sustained pleasure in various forms: dance, sex and communal identity.

These features helped make disco perhaps the most maligned genre of American popular music. Racism, homophobia and misogyny helped fuel a 'disco sucks' backlash at the end of the decade, alongside criticism of its studio creation and trademark beat, the characterization of dancing as mindless, comparisons with art rock's complexity and live performance and with the introspection of singer-songwriters. Although disco's biggest stars were more representative of the mainstream – the straight, white male group the Bee Gees broke all previous sales records with *Saturday Night Fever* (1977) – the genre brought together the most diverse fan base of any popular style since the rock and roll of the 1950s. From its peak in 1979, when 200 all-disco radio stations broadcast in the USA, it declined suddenly as a named genre, but its musical features remained a strong presence through subsequent decades, particularly in various forms of [Dance music](#).

[Punk rock](#) contrasted in nearly every way with disco: deliberately crude rather than polished in its musical techniques and performance styles; a guitar-driven instrumentation in place of lavish soundscapes filled with strings, horns and synthesizers; stripped-down harmonies insistently strummed, instead of lush chords and counterpoint; short, simple songs rather than extended dance grooves; ripped clothes and other signifiers of alienation from dominant conventions, all in strong contrast to disco's celebration of fantasy, attractiveness and opulence. Influenced by the 1960s cynicism of Lou Reed and the Velvet Underground, punk musicians explored calculatedly offensive topics and noisiness, downplaying virtuosity because it seemed artificial and elitist. It extended the rebellious aspects of the rock and roll tradition, only differing in its inclusion of mainstream rock among its targets. After the first American punk rockers, including the Ramones and Iggy Pop, England followed with younger and more working-class bands, of whom the Sex Pistols and the Clash were among the most influential. Black Flag, the Dead Kennedys, the Plasmatics and others continued the harder style of punk, while others such as the Cars, Devo and Talking Heads developed [New wave](#) by subtracting some of punk's anger and adding synthesizers and irony.

[Pop, §III: North America.](#)

5. The 1980s.

Drum machines, samplers, synthesizers, personal computers and sequencers became widely available in the 1980s, enabling musicians to create any imaginable sound, to use pre-existing music as compositional material, and to manipulate and store sounds as digital information. The worldwide spread of cassettes promoted more diversity in worldwide music production and distribution, reducing the dominance of American music from two thirds in the 1970s to one third in the 80s. The introduction of the

compact disc (1983) raised the quality of audio playback and increased industry profits, since they cost no more to produce but were sold at much higher prices. Global marketing plans became essential to the growth of the music industry and, although five huge corporations gained control of two thirds of the world music markets, only one was American-owned, complicating debates over cultural imperialism.

Full-time cable television broadcasts of music videos began on MTV in 1981, increasing the popularity of bands and stars who had particular visual appeal and those whose audiences transcended narrow genre boundaries, including Madonna, Michael Jackson, Prince and Bruce Springsteen. Especially innovative videos helped build the careers of Jackson, Madonna, and other artists such as Peter Gabriel. Despite MTV's national scope and the expense of producing videos, it played a broader range of music than most radio stations and gave some artists easier access to audiences. Michael Jackson's worldwide success with *Thriller* (1982), which sold an unprecedented 40 million copies worldwide, helped break down MTV's initially racist programming policies and revive a slumping music industry. Prince's fusions of rock and funk, particularly *Little Red Corvette* (1982) and *Purple Rain* (1984), helped break down some of radio's racially-defined boundaries at the same time that he challenged conventional gender norms. MTV's emphasis on spectacle had the effect of encouraging sexism and objectification in many videos, but several female performers, including Madonna, Tina Turner, Pat Benatar and Cyndi Lauper, effectively used the new medium to project images that were both sexy and powerful.

Despite an increasingly centralized music industry, musical sounds and experiences were diverse. Rock charity concerts such as 'Live Aid' and 'USA for Africa' publicized campaigns against injustice and raised money on their behalf. Whitney Houston, Janet Jackson, Lionel Richie and George Michael dominated the pop charts with songs about love and dance, along with the male vocal groups who developed 'new jack swing' by combining smooth vocals with [Hip hop](#) rhythms. U2's passionate vocals and polyrhythmic accompaniments, and REM's fusion of country and punk influences, made them two of the most influential bands of the decade. Billy Joel and Paul Simon continued to extend the singer-songwriter tradition. Differing interpretations often add to the popularity of mass-mediated texts, as when Bruce Springsteen found that many listeners, including both major presidential candidates in 1984, heard only the celebratory music of his *Born in the USA*, missing the lyrics' bitter indictment of America's involvement in the Vietnam War and treatment of that war's veterans.

A revival of 'traditional' elements was prominent in country music in the 1980s, with Randy Travis, Reba McEntire, Dwight Yoakam, George Strait, and Ricky Skaggs drawing upon earlier honky tonk, rockabilly, western swing and bluegrass styles; many of the country stars of the 1970s continued their success in the 80s. Alabama, the Statler Brothers and others revived gospel influences and vocal harmonies within country music, and the film *Urban Cowboy* (1980) made 'Western' dancing and clothing more broadly fashionable for a time.

Heavy metal grew to become the dominant genre of pop at the end of the 1980s. Recordings by Iron Maiden, Def Leppard, Motörhead and others at the beginning of the decade became known as the 'New Wave of British Heavy Metal', and the catchy songs and high production values of Def Leppard in particular set important precedents. Several factors contributed to the growth of the genre: the androgynous glam metal of Mötley Crüe, Ratt and Poison; the success of Black Sabbath's singer, Ozzy Osbourne, as a solo artist; Bon Jovi's balance of pop romance and rock rebellion. It began to receive significant radio exposure, and MTV's 'Headbangers' Ball', first aired at the end of 1986, quickly became that station's most popular show. Throughout the decade, guitarists such as Randy Rhoads, Yngwie Malmsteen and Steve Vai followed Van Halen in developing ever more virtuosic techniques. The influence of classical models (especially Bach, Vivaldi and Paganini) on harmony, virtuosity, pedagogy and analysis became paramount. The 'underground' styles of [Thrash metal](#), death metal and speed metal, with their faster tempos, heavier distortion, ensemble virtuosity and more complicated song forms, arose primarily in the San Francisco Bay area and quickly spread, led by Slayer, Testament, Megadeth and especially Metallica.

[Rap](#), the aural component of a hip hop culture that included break dancing and graffiti writing, was perhaps the most innovative and influential musical development of the 1980s. During the previous decade, DJs at block parties and dances extended disco mixing techniques so that bits of one piece of music were superimposed on another, and this recontextualizing of musical fragments ([Sampling](#)) became basic to the style; manipulation of turntables as percussion instruments also provided rhythmically complicated patterns ([Scratching](#)). MCs (from 'master of ceremonies') who exhorted the crowd and advertised the group of musicians became rappers, whose intricately rhymed and phrased lyrics were rhythmically declaimed against the background of the DJs' music. Rap musicians drew upon long traditions of black American signifying and Jamaican toasting even as they utilized the latest technology, often (as in scratching) in unintended ways. Recordings of these practices began to be issued in 1979 and, in the early 1980s, Kool Moe Dee, L.L. Cool J and others demonstrated the virtuosic potentials of the new style. Grandmaster Flash, with songs like *The Message* (1982), established a tradition of social critique through rap lyrics, which was extended later in the decade by the innovative and virtuosic music of Public Enemy. Female rappers such as Queen Latifah and Salt-n-Pepa positioned black women's concerns and perspectives prominently within popular culture and used rap as a forum for debate about gender. Later in the decade, Run DMC brought rap and heavy metal together by covering *Walk this way*, a song by Aerosmith; fusions of these two styles were explored by many musicians in the following decade. Ice Cube, NWA and Ice-T led [Gangsta rap](#), and provoked great controversy by addressing racism and ghetto life in violent terms. Complex generational and class connections made black American rappers popular with large white audiences even as they became more Afro-centric. Particularly skilled and imaginative production teams, such as the Bomb Squad, combined dozens of sampled bits of previous music into noisy urban collages, often polyrhythmic and sometimes polytonal. Extraordinarily virtuosic rappers, such as Public Enemy's Chuck D and Queen Latifah, combined the rhetorical techniques of black-American

preaching with bebop's rhythmic flair as they delivered vivid and often critical lyrics.

Like heavy metal, rap was often deliberately noisy when compared to other styles, which often caused its particular forms of creativity and virtuosity to go unnoticed. Both genres were musically and lyrically diverse and differed greatly, but rap and metal fans and musicians often found themselves grouped together and demonized by politicians and the mainstream press. The Parents' Music Resource Center, launched in 1985 by a group of politicians' wives, instigated congressional hearings about 'offensive' music, mostly metal and rap, promoted censorship campaigns against particular artists and brokered a 'voluntary' programme whereby record companies put warning stickers on certain albums, so making them unavailable in some parts of the USA. As had happened in the early days of rock and roll, such controversies betrayed fears about the reproduction of values, miscegenation, and the power of popular music to challenge and critique dominant assumptions and to present and naturalize alternatives.

[Pop, §III: North America.](#)

6. The 1990s.

This period was marked less by technological developments than the 1980s had been. Sampling and sequencing remained important compositional techniques, although increased corporate control of popular music and related changes in copyright law made it more difficult to sample pre-existing recordings freely. CD sales surpassed those of cassettes, and the internet emerged as an important and contested site for the distribution and exchange of music. The popular MP3 compression format preserved much of the high fidelity of a CD source but reduced sound files to a tenth of their former size, making feasible the widespread transfer of music via personal computers. The music industry fought to regulate musical uploads and downloads, which they saw as a new frontier of piracy; in contrast, many fans and artists celebrated the new medium's potential to subvert corporate control of musical life.

Media conglomerates pursued mergers that enabled greater profits through synergy, as when soundtrack albums and films promote each other. The major record labels prioritized the music of a few consistent megastars, such as Michael Jackson, Janet Jackson, the Rolling Stones, Madonna, Prince, Aerosmith and pop balladeers Mariah Carey and Whitney Houston, yet their dominance of the domestic market declined somewhat as smaller labels nearly tripled their share to one fifth. Despite the emergence of new styles linked to youth culture, audiences for popular music remained generationally diverse; in 1992, only 24% of records were bought by people in their teens and younger.

A number of factors combined to end the unusual prominence of heavy metal at the turn of the decade. The rise of 'alternative' music, especially as represented by the Seattle [Grunge](#) of Nirvana and other bands, blurred genre lines by retaining heavy metal's energy and distorted guitars but eschewing its overt instrumental virtuosity and spectacular stage style. The introduction of electronic point-of-sale reporting in 1991 showed that rap and country were much more popular than had been indicated by previous *Billboard* charts and other measures of sales, which had overstated the

dominance of heavy metal. Besides the decline of heavy metal, the biggest musical trends of the 1990s were the movement of 'alternative' to the mainstream, the growth of 'world music' as a marketing category, another period of crossover success for country music, the popularity of film soundtrack albums and the sudden expansion of Latin pop at the end of the decade, propelled by demographic changes that were making the USA ever more culturally diverse.

Growing out of the college radio and post-punk scenes of the 1980s, and building on the increasing popularity of REM during that decade, 'alternative' emerged as a successful marketing category in 1991 when Nirvana's *Nevermind* unexpectedly sold over ten million copies, and led to national prominence a wave of grunge bands, including Soundgarden and Pearl Jam. All-female 'riot grrrl' bands such as Bikini Kill and Hole, and other punk-influenced bands such as Green Day, were also part of this alternative movement, which increasingly called its genre designation into question by outselling mainstream stars such as Michael Jackson. What united alternative musicians and fans was a generational identity characterized by disaffection and malaise: with an ongoing decline in real wages, 'Generation X' was the first cohort of Americans who could not expect to be better off than their parents. Thus, themes of downward mobility, loss of faith and an ironic, distrustful attitude towards modern life abound in alternative music. The more detached commentary of REM and Beck contrasted with the intense desire and frustration articulated by Nine Inch Nails, P J Harvey and Nirvana.

Few people anticipated the tremendous breakthrough of country music to mainstream popularity in the 1990s, with new artists such as Brooks and Dunn, Allan Jackson, and sexy, often overtly feminist female singers like Martina McBride and Shania Twain, all led by the agile voice and sincere stage presence of Garth Brooks. Along with successful performers of the previous decade like Reba McEntire, Alabama and George Strait, these country stars accounted for as many as 40% of the top-selling albums. Early in the decade, the popularity of country music seemed to owe something to the fact that it offered a less aggressive alternative to the noisy sounds of rap, heavy metal and grunge.

Gangsta rap was the decade's most controversial musical genre, with widespread debate as to whether rappers such as Ice Cube, Ice-T, Dr Dre and Tupac Shakur accurately depicted lives marked by racism and violence; critics alleged that they glorified criminality and misogyny. Such music responded to factors including the greater incidence of child poverty, infant mortality and youth unemployment among black Americans, as well as disproportionate felony convictions and prison time for blacks and whites who committed the same crimes. The large white male audiences for gangsta rap were sometimes deliberately cultivated by rappers to interrupt the familial reproduction of white racism. Rapping spread around the world, as it served various cultural needs for working through local issues of identity and making connections with a global hip hop culture (see §V).

1980s styles of rap and pop ballads continued to be popular in the 90s, especially with hip hop touches introduced by such neo-doo-wop groups as

Boyz II Men, En Vogue, a number of artists who worked with influential producer Kenneth 'Babyface' Edmonds, and the best-selling female group TLC. Dance music achieved great popularity with new styles, such as **Jungle** (soon renamed 'drum 'n' bass'), featuring virtuosic snare drum samples as a prominent part of the mix. It grew out of the 1980s progression through house and techno, and through new venues, such as all-night 'raves'.

At the end of the millennium, the music of the 50-year rock and roll era was still widely perceived as comprising a reasonably coherent and living paradigm, despite accreted innovations in technology and musical style. New institutionalizations of the music, in college textbooks, musicology dissertations, and the Rock and Roll Hall of Fame in Cleveland, treated this period inclusively and with growing seriousness. The future of the music industry, however, seemed uncertain. The growth of the internet as a medium of musical exchange, the increasingly widespread capacity for people to make their own CDs, the popularity of MP3 and other compression formats, and denunciations of and rebellions against major labels by such stars as Prince and George Michael, all raised questions about which forms and structures would shape the commercial distribution of music in the future. There is not likely to be any shortage of music; like recording itself, new technologies can help one style of music to spread throughout the world even as they stimulate creative interactions and fusions. Mass mediated popular music, even though it has depended upon exploitative commercial practices, has both registered the desires and inequities of a conflicted world and facilitated the exchange of experiences and insights among people who have been separated by geography, power and time.

Pop

IV. Europe

1. The British Isles.
2. Continental Europe.

Pop, §IV: Europe

1. The British Isles.

- (i) From rock and roll to rock.
- (ii) From rock to dance.
- (iii) Dance music and after.

Pop, §IV, 1: Europe: The British Isles

(i) From rock and roll to rock.

The larger historical context for the development of pop music in Britain and Ireland is constituted by the intricate and long-running relationship between popular musics there and in the USA. Transatlantic popular music traffic had been two-way since the 19th century. Each new American style was greeted by its British adherents as a symptom of modernity or exoticism, a route to liberation from entrenched cultural habits; critics, by contrast, attacked each one as a manifestation of barbarism, commercial excess or cultural levelling down. The reception of rock and roll was no different. For critic Steve Race (*Melody Maker*, 5 May 1956) this new style was 'the antithesis of ... good taste and musical integrity', while its fans,

according to the *Monthly Musical Record* (lxxxvi, 1956, p.203), were 'essentially primitives, untouched by the West European culture of which they ought to be the heirs'. But Bill Haley had several hit records during 1955, culminating in the success of *Rock around the Clock* (heard also in the film *The Blackboard Jungle*), and Elvis Presley arrived in 1956 with six Top 20 hits. *Rock around the Clock* became the first single to sell a million copies in Britain, and, though most top-selling records were still in more conservative styles, the notorious if exaggerated 'riots' which accompanied screenings of Haley's films, and the moral panic surrounding the association of the music with the flashy and aggressive working-class teddy boy subculture, signal the impact that rock and roll made on the popular imagination.

The foundations for rock and roll's popularity had been laid during and immediately after the war, when the presence of American troops and their radio stations, imported American records and visiting musicians, fed a hunger for cultural change that was intensified by postwar austerity and the apparent rigidity of the British social structure. By the mid-1950s the beginnings of an increase in disposable income, especially significant for the working-class young, made the cultivation of a new leisure style possible. The BBC was slow and reluctant to broadcast rock and roll, but it could be heard easily enough on the commercial station, Radio Luxemburg. Some American stars visited, for example Bill Haley in 1957 and Jerry Lee Lewis in 1958. Over the same period revivalist jazz, built on a desire to recreate what was taken by purist enthusiasts to be the authentic jazz style of pre-1917 New Orleans, was gradually developing from the status of a cult into a substantial if short-lived commercial success. Its peak of commercial popularity, in the guise of 'trad' or [Traditional jazz](#), came at the hands of Kenny Ball and Acker Bilk during the period 1960–62. A mid-1950s offshoot of revivalist jazz was [Skiffle](#), a do-it-yourself, acoustic proto-folk style that drew its repertory from black and white American folk sources, including blues. This too enjoyed brief commercial success (1956–8), largely through the recordings of Lonnie Donegan. (After their moments of visibility, both traditional jazz and skiffle continued, as largely amateur performing traditions, skiffle feeding into the 1960s British folk revival.) The growing interest in black American music indicated by the success of the jazz revival, skiffle and rock and roll led to visits from several blues singers in the late 1950s and early 60s, including Muddy Waters, Sonny Boy Williamson 'II' and John Lee Hooker. Rhythm and blues clubs also formed, where local bands laid the foundations of the 1960s British blues revival. So, by 1960, the appeal of black music in Britain was probably more broadly based than it ever had been and, more important, it was producing not only listeners but also performers.

There is no doubt that to its young fans rock and roll represented some sort of revolt: freer use of the body and of the voice were central to its appeal. But, while the British record industry soon accommodated itself to the new trend, most of the singers whom they deliberately groomed to compete with the Americans (Tommy Steele, Marty Wilde, Terry Dene, Billy Fury and Cliff Richard) were imitative at best, lacking charisma, unrelaxed in the idiom, pale copies of their principal model, Elvis Presley; often they were accompanied by session musicians. Steele became a variety entertainer and Richard a middle-of-the-road ballad singer. Nevertheless, these

performers figured strongly in the late 1950s to early 60s record charts, along with white Americans groomed by their industry to supply a blander, more respectable version of rock and roll (Pat Boone, Ricky Nelson and Bobby Darin) and singers in older styles, including Shirley Bassey, Perry Como and Frankie Vaughan. Historically more important were the instrumental recordings of Cliff Richards's backing group, the Shadows, such as *Apache* (1960), which not only popularized the all-electric guitar format for pop groups (previously, rock and roll groups generally used a string bass and often included piano and saxophones) but demonstrated that, through the use of tremolo, sustain and echo, for example, it could generate sounds that were quite new. Similarly, Joe Meek (one of the first independent producers to work in Britain) pioneered the creative use of studio effects in, for instance, the 'echo-y', other-worldly sound of the Tornados' *Telstar* (1962).

Not until the emergence of the Beatles in 1962, however, was there a stylistically substantive British response to rock and roll. The Beatles were one of many hundreds of groups, located in Merseyside and other provincial urban centres, who had learned by playing skiffle, imitating the Shadows and copying American records. The Beatles were special not so much because of their performing ability but because of their self-presentation – cool, self-mocking, witty – and because they composed much of their own material (still unusual, though shortly to be commonplace). They also added fresh musical qualities to rock and roll with a new sort of tunefulness, harmonic and subsequently structural sophistication and a native 'folkiness'. Their success was quick and immense. After *Love Me Do* (1962), virtually every one of their single releases reached number one in the British charts; their first album, *Please please me*, was the British bestseller for six months in the year of its release (1963). With six number one hits in the USA during 1964, their records accounted for an estimated 60% of all record sales there in the first quarter of the year, and their first American tour (February 1964) was one of the most publicized events of the decade. 'Beatlemania', compounded of fanatical audience response and intense media publicity, spread from Britain to the rest of Europe, North America and beyond. Many other groups such as Gerry and the Pacemakers, Herman's Hermits, Freddy and the Dreamers, the Hollies, the Swinging Blue Jeans and the Dave Clark Five also achieved success at home and abroad (see [Beat Music](#)). The phenomenon was clearly linked to the 'cultural revolution' of the 1960s, involving political change with a Labour government elected in 1964, changes to the class structure brought on by new employment and education patterns, the full establishment of a youth cultural sphere and the enthronement of an ideology of 'style' and technological modernity. The new music was heard everywhere on transistor radios, at first on pirate radio stations as much as the BBC, though in 1967 the Corporation responded to this competition by creating Radio One, a dedicated pop channel. The Beatles were irrefutably the leaders: bringing together John Lennon's taste for rock and roll simplicity on the one hand, aesthetic experiment on the other, and Paul McCartney's melodic inventiveness and intuitive harmonic ear, their fusion of rock and roll rhythm, blues-style and modal harmonies, vocal harmonizing and Tin Pan Alley sectional song forms was both influential and hard to match.

A parallel tendency during the period 1962–4 was represented by an emerging group of rhythm and blues bands (the Rolling Stones, the Yardbirds, the Animals, the Kinks, Them and the Who, for example) who drew not only on rock and roll but also on the 'dirtier' city blues of such performers as Muddy Waters and John Lee Hooker, transferring the aggression and macho sexuality typical of Chicago rhythm and blues to themes of adolescent alienation and desire (quintessentially in the Rolling Stones' 1965 hit, *Satisfaction*). The Stones' image was to remain defiantly iconoclastic, with lead singer Mick Jagger the first British singer to match Elvis Presley as a symbol of eroticism and revolt, but their own material developed an individual style; similarly, the Kinks absorbed elements of music hall, and the Who evolved a theatrically violent mode of expression epitomized by the classic *My Generation* (1965).

Between 1965 and 1967 many pop groups began to break the bounds of existing pop norms, stimulated by a booming popular music market, by new technological possibilities, by aspects of the emerging 'counterculture' and by the demands of an audience now extending further into middle-class grammar school and college students. The Beatles' albums *Rubber Soul* (1965), *Revolver* (1966) and the celebrated *Sgt Pepper's Lonely Hearts Club Band* (1967; one of the first LPs designed to be a coherent whole) display new influences (Indian, folk and classical music), new instrumentations (strings, brass and keyboards of various types), unorthodox chord progressions, unpredictable phrase-lengths and sectional relationships, and innovative usages of studio techniques (overdubbing, collage and electronically treated sound). *Sgt Pepper*, in particular, was hugely influential, setting off a trend for concept albums, laying bare the need for a new musical category (rock), forcing listeners to question their preconceptions about the differences between popular and art musics, and hence rendering inevitable a growing fragmentation of pop and its audience.

Increasing stylistic breadth is clear even within the make-up of the burgeoning countercultural rock itself. American influences included the Beach Boys' intricate studio compositions, West Coast blues-, folk- and jazz-influenced acid rock (see [Psychedelic](#), Bob Dylan and the folk-rock he inspired, blues-rock singers such as Janis Joplin, and singer-songwriters as varied as Joni Mitchell, Randy Newman and Simon and Garfunkel. British rhythm and blues reached new heights of virtuosity at the hands of Cream, whose ex-Yardbirds guitarist Eric Clapton extended the instrument's potential for fast runs, expressive bending of pitch and vocalized effects and went on to become the most celebrated rock guitar player. Black American Jimi Hendrix, who settled in Britain, fused acid rock and blues and developed an equally startling electronically mediated guitar style through novel use of wah-wah, vibrato and feedback. Such developments in the rhythm and blues lineage fed into the highly amplified heavy rock of such late 1960s bands as Deep Purple and Led Zeppelin (featuring dramatic vocal styles and exhibitionistic guitar solos) which in turn was to evolve into [Heavy metal](#). British rock at this time was less overtly political than its American counterpart, or rather its politics tended to be personal and hedonistic, and protest was less common than avant-garde experiment on the one hand and art-music influences on the other. Pink Floyd's extended collage forms fusing mainstream rock with electronic

sound, elaborate tape effects and light shows, exemplify the first tendency. Proto-classical textures, sometimes using orchestral instruments, through-composed sectional forms, thematic integration techniques and unorthodox harmonies can all be found in the [Progressive rock](#) associated with Procol Harum, Genesis, Yes, the Electric Light Orchestra, Jethro Tull and Emerson, Lake and Palmer. A further influence in the case of some of this latter group was the 1960s British folk music revival, which at the same time was itself giving rise to a strand of [Folk-rock](#), represented by, for example, Fairport Convention and, later, Steeleye Span. Irish folk, along with country, blues and jazz, was an influence on the notable ex-Them singer from Belfast, Van Morrison in, for example, *Astral Weeks* (1968).

These countercultural styles were not to the taste of all listeners. Throughout the decade many records by black American performers were popular in Britain, starting with Motown artists and then 'heavier' soul singers such as Aretha Franklin, Wilson Pickett and Otis Redding, and the funk of James Brown and others. Whatever the stylistic differences between these musicians, they tended to stay closer than progressive rock to dance rhythm, simple, repetitive formal schemes and direct vocal expression; even when not in the foreground of chart success, they furnished some of the principal repertoires for dancing, especially for underground subcultures such as the 'Northern soul' clubs of Northern England. At the same time [Ska](#), a fusion of West Indian traditional musics and American rhythm and blues, was developing in Jamaica and among British Afro-Caribbeans, and this provided a further dance-music style popular not only with black British youth but also some white groups. Moreover, simpler, mainstream white pop continued to compete against more progressive trends; indeed, the first signs of a deliberate attempt to target a pop as against a rock market can be seen in the success of 'manufactured' American group, the Monkees. Ballad singers had considerable success: for all its drug-driven 'summer of love', 1967's bestselling solo artists were balladeers Tom Jones and Engelbert Humperdinck (for both singles and albums), and the bestselling groups were the Beach Boys (with a retrospective compilation) and the Monkees.

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(ii) From rock to dance.

The cultural situation favouring progressive and heavy rock shifted in the early 1970s with the decline of the counterculture as an active force and with the economic downturn that followed the oil-price rise of 1973. Nevertheless, many of the most successful bands of the late 1960s, such as the Rolling Stones, the Who, Genesis, Pink Floyd and Led Zeppelin, continued to tour and sell records heavily. Their appeal was weighted towards the same listeners (now older) whom they had first attracted, and, as the music was absorbed into the accepted patterns of cultural life and of the music industry, losing much of its previous frisson of subversiveness, it could be seen as rather safe and self-interested. The scale of concerts tended to grow ever larger, with bigger audiences, more performance equipment and more elaborate stage presentation, and thus a new category sometimes called stadium rock emerged. Overblown and pretentious to its critics, this middle-of-the-road music could actually be seen as encompassing a wide range of styles, and in its essentials it

continued up to the 1990s. At one extreme stands the experimentalism of Pink Floyd and the old-style progressive rock of the Moody Blues and Mike Oldfield (whose one-man studio album *Tubular Bells* was a major success in 1973), at the other the straightforward blues-and-boogie of Status Quo. In between are the mainstream rock of Ultravox and Simple Minds, the powerful but more eclectic approaches of the Irish group U2 and Queen (whose *Bohemian Rhapsody*, 1975, was the first record to make integral use of a video, setting a trend that would become increasingly important), the soft-rock of Fleetwood Mac, the 'white soul' of Simply Red and the more pared-down, 1960s-related style with blues and country resonances of Dire Straits. In addition, star solo singers drew on the same range of styles and appealed to similar audiences; in the 1970s the composer, singer and pianist Elton John and the grittier, rhythm-and-blues-styled Rod Stewart were the leading figures, while subsequently the rock and soul fusion of Phil Collins (previously in Genesis), the jazz-tinged ballads of Sting and the 'white soul' of George Michael stand out. Throughout the period, heavy metal bands (Black Sabbath, Thin Lizzy, Iron Maiden, Judas Priest and many more) also drew on late 1960s rock roots but developed them into a distinctive mix of thundering riffs, simple and repetitious harmonies, lengthy and virtuosic guitar solos, anthemic choruses and theatrical performance, and appealed to a distinct audience of their own.

By the 1980s, if not before, many of the musicians listed above are very difficult to categorize stylistically. This fluidity has a broader context, however, going back to attempts in the late 1960s and early 70s to produce a simpler 'pop' music which would compete with 'over-complicated' progressive rock and attract a younger teenage market. The Sweet, Slade, T. Rex and the Bay City Rollers all had success with straightforward dance records, dressing them up with the visual trappings of 'glitter' and [Glam rock](#). The success of disco in the second half of the decade, mostly through imported records but also some British groups such as the Bee Gees (especially in their film *Saturday Night Fever*, 1977), continued the dance focus. In the early 1970s David Bowie embarked on a lengthy career which has coupled together a succession of relatively simple musical styles based on hard rock and soul influences and a sequence of theatrical personae, including Ziggy Stardust, Aladdin Sane and the Thin White Duke. Startling hairstyles and clothing and camp performance modes queried the cultural and gender stereotypes of rock stardom, as, in such albums as *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (1972), Bowie placed himself in quotation marks, undermining the rock assumption that seriousness necessarily implied expressive realism. Roxy Music, featuring the studiously 'romantic' self-presentation of singer Bryan Ferry and partly electronic sounds produced by the avant-garde Brian Eno, used different means in pursuit of a somewhat similar aesthetic end.

In both his cultivation of 'style' (in the sense of deliberate artifice) and his back-to-basics musical approach, Bowie was an important source for [Punk rock](#), along with the abrasive, stripped-down sounds and shock tactics of the New York avant garde (Velvet Underground, New York Dolls and Patti Smith), earlier British hard rock (the Who) and the raw, good-time American 'garage band', and British 'pub-rock' traditions surviving in the margins of the 1960s and early 70s. Nevertheless, punk's arrival on the British musical scene in 1976, orchestrated with carefully cultivated outrage

by pioneering band the Sex Pistols and their manager Malcolm McLaren, drawing knowingly on French 'situationism', was dramatic. The Sex Pistols, the Clash and other leading bands deliberately insulted audiences, constructed bizarre visual styles and tackled provocative subjects (see, for example, the Sex Pistols' *Anarchy in the UK* (1976), and *White Riot* (1977) by the Clash). Their short, high-speed and painfully loud songs, with shrieked vocals, feedback-laden 'buzzsaw' guitars, relentlessly thumped drums (with little syncopation) and calculated crassness, were meant to infringe not only mainstream social and cultural values but also progressive rock's pretensions. In this pure form, punk lasted only a couple of years, yet, internationally as well as at home, it was the most influential British popular music style since the Beatles. Punk rehabilitated simplicity and crudeness and suggested that they could be used for aesthetic purposes. Its rejection of studio trickery and music industry gigantism legitimized a return to do-it-yourself music-making; together with a fall in the cost of production technology, its innovations stimulated the formation of many small, independent record companies and a host of new performing groups.

Punk clearly presented itself as a subculture, connecting a music and a people. Yet it fell apart partly because of the tension between the 'realist' strategy of its 'dole-queue politics' and the 'formalist' implications of its constructed aesthetic; and the artifice with which its musical, visual and behavioural styles were pinned together suggested that any simple equation between a musical style and a social group would henceforth be problematical. Ironically, at the very same time, previous pop subcultures (working-class rockers, mods and skinheads, with tastes for the visceral thrills of rock and roll, rhythm and blues, soul and ska, ranged against middle-class hippies and their progressive rock) were being obsessively theorized by sociologists, as symptoms of active resistance to the workings of political hegemony. The feminist critique of subcultural theory pointed out that women's roles in music were ignored, and that both the subcultures and the theory were complicit with patriarchy. Successful female singers in the 1960s, such as Lulu, Cilla Black, Sandie Shaw and Dusty Springfield, drew on contemporary pop and soul and older ballad styles, but they tended to be stereotyped as either young and sexy (and therefore limited in career prospects) or 'sophisticated' (and hence musically conservative): in neither case did rock do anything to subvert older patterns of male chauvinism. Punk, however, opened the way both to female instrumentalists, non-stereotyped singing styles (Siouxsie of the Banshees, Poly Styrene) and all-female bands (the Slits, the Raincoats).

Punk's legacy was varied. The musical style itself remained available, as in the [Thrash metal](#) of such bands as Motörhead, the punk-folk fusion of Irish group the Pogues, the punk-dance hybrid developed in the 1990s by the Prodigy and the dedicated if relatively invisible bands of the hardcore scene. The avant-garde deconstructionist impulse was continued by post-punk bands such as Public Image Limited and Scritti Politti. There was greater visibility, however, for post-punk groups favouring styles influenced by blues, soul and British rhythm and blues (Squeeze, the Jam and the Style Council), as there was too for ska and reggae. Not only were these styles popular in themselves (for instance, reggae superstar Bob Marley's popularity in Britain peaked in the late 1970s) but their influence can be

detected in some punk (notably the Clash) and in the work of many subsequent bands (Madness, the Police, UB40 and the Two-Tone groups of the English Midlands such as the Beat and the Specials).

In large part, the punk legacy was not directly stylistic but rather related to punk rock's effect in crystallizing a change in the pop aesthetic (so that the complex, large-scale and 'deep' were either rejected or became just one option) and in the structure of the music industry: the punk model of self-management, and the hundreds of new studios, production and distribution companies and shops that it inspired, facilitated an extension of stylistic possibilities. Even though the major companies retrieved the position by buying out or making deals with independents within a few years and re-conceptualizing stylistic variety as 'niche marketing', the basic network-like pattern of production remained. Diversification was furthered too by the spread of local radio (independent local radio began in 1973 and control of its programming was significantly relaxed during the 1980s; BBC local radio began in 1967 but had little impact until put under pressure by its commercial competitors), by the appearance of the CD (first marketed in 1983, and used, among other things, for a massive programme of back catalogue reissues), by the spread of audio cassettes, home taping and the personal stereo and by the increasing breadth of the pop audience age. In the 1980s, therefore, it is very difficult to find a sense of a centre to the pop field.

The so-called New Romantics of the early 1980s, such as Duran Duran, Spandau Ballet, ABC and Culture Club, which featured the cross-dressing singer, Boy George, were presented as a reaction against punk, their visual glitter and knowing commercialism epitomizing the metropolitan hedonism of the dawning Thatcher era. A strand of light dance-pop continued throughout the decade, often aimed at a very young age-group ('teenyboppers'), representative examples being the work of female vocal group Bananarama and the singers managed by the production company Stock, Aitken and Waterman, including Kylie Minogue, Jason Donovan and Rick Astley. Starting around the same time, 'synth-pop' or 'electro-pop' drew on the innovatory use of synthesizers in the late 1970s by such bands as Kraftwerk, in Germany. The recordings of Gary Numan, Depeche Mode, Human League, Bronski Beat and Soft Cell (featuring the singer Marc Almond, who subsequently enjoyed a successful solo career) cover a variety of styles, from post-punk experimental to light soul, but all place emphasis on deploying new kinds of sound. Much of this music has a strong dance component, usually carried through disco influences, and its content commonly plays with gender stereotypes, often featuring camp or openly gay imagery and sensibility. This is true, as well, of two of the most successful 1980s groups, both employing a good deal of synthesized sound in their white pop-soul/disco styles, the Eurythmics and the Pet Shop Boys.

It would appear that the electric guitar had become closely connected with the expression of a masculinist sexuality, whereas both synthesized sound and disco (with its novel orchestrations, use of electronic and extravagant studio effects and associations with gay dance-clubs) allowed opportunities to subvert this. Nevertheless, guitar-rock comprises a third important 1980s pop strand. In the hands of several bands starting in or just after punk rock

(Joy Division, later named New Order, the Cure, the Fall and the Smiths with their charismatic if agonisingly introspective singer, Morrissey) and such successors as the Jesus and Mary Chain and Primal Scream, this strand took on the status of a genre as indie (see [Indie music](#)), developing its own specialized record companies, sales charts, radio shows and audience (serious, student-based, preponderantly middle-class and, it would seem, male). Positioning itself against the 'commercial' pop promoted by the major companies, indie's poeticism and emotional extremism represented an exception to the prevalent 1980s sensibility: a hedonistic though often ironic consumption of the aural surface, grounded on a knowing use of past pop repertoires.

Singer-songwriters offered a further alternative to this sensibility, but covered a variety of styles themselves. These ranged from the politicized folk-influenced songs of Billy Bragg to the jazz-tinged social comment of Joan Armatrading, from the theatrical mood-pieces, with often unorthodox arrangements and forms, of Kate Bush to the stylistically eclectic but emotionally incisive repertory of Elvis Costello. Older styles of rock were still popular, though mostly in the hands of already established musicians, as were the varied genres of black music, especially for dancing. The Soul II Soul production collective, founded in 1982 by DJ and producer Jazze B, was associated with much of the best black British soul, funk and reggae of the 1980s. Dance rhythms were foregrounded too in the late 1980s music of 'Madchester' bands (in Manchester) the Stone Roses, Inspiral Carpets and Happy Mondays. But their success was linked to the rise of the British rave scene, which was the context for the development of a new sort of dance music.

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(iii) Dance music and after.

The musical background to this development was the continuing popularity of black American dance genres in British clubs, updated in the 1980s through the influence of electro-funk and [Hip hop](#), and then [House](#) and [Techno](#). The social context was the swelling of the dance scene from the middle of the decade through the impact of lengthy and often all-night 'raves', fuelled by recreational drugs; at first informal and sometimes illegal, these were subsequently largely absorbed into a commercial system. They were presided over by a new breed of DJ-producer, whose innovative use of new technology (through techniques of [Sampling](#), [Scratching](#) and remixing, live and in studio work) transformed notions of dance music form and performance. Operating largely in a separate sphere with its own record companies, studios, venues, magazines and sales charts, the new practice generated a continually mutating chain of styles and hybrids and through the late 1980s and 90s was probably the most creatively energetic area of British popular music. Its musical norms include foregrounding rhythm, timbre and texture, downplaying harmony and singing (though the latter varies somewhat between styles), largely abandoning formal sectionalism and symmetry in favour of collage, slowly mutating textures built over repeated rhythm 'loops', and open-ended additive process. These can be seen both as carrying certain tendencies present in pop since its very beginnings in rock and roll to their furthest point of

development and as moving as far away from the norms of mainstream Western musical traditions as popular music has gone.

Aspects of the new dance music percolated into the pop mainstream, however. Indeed, by the mid-1990s 'dance beats' were common on TV commercial and film soundtracks and in pubs and shops. As early as 1987 (*Pump Up the Volume* by M/A/R/R/S), hit records were drawing on similar techniques; Pop Will Eat Itself and KLF (the Copyright Liberation Front) were other groups in this category. By the mid-90s such bands as Prodigy, the Chemical Brothers and Underground were taking dance music effects out of the clubs and into a wider market by grafting them on to established rock techniques; Goldie and Roni Size did the same for the Afro-Caribbean variant, [Jungle](#) (later named drum 'n' bass). By this date too, quite mainstream pop records would routinely pay homage to dance music by copying a characteristic rhythm track or including snatches of rap, scratching or 'looped' effects.

Older lineages continued to be successful. The increasingly global reach of the music industry oligopoly dictated its obsession with the search for mega-stars and mega-hits. Large quantities of American music were still imported into Britain, and by now included rap as well as the leading pop stars such as Michael Jackson, Madonna and Whitney Houston. New home-grown solo singers also emerged: the soul-influenced Lisa Stansfield and the impassioned balladeer Sinéad O'Connor, for example. More 'alternative' styles, such as guitar-based indie music, prospered too. Rock expressive traditions of anger and anguish were continued by the Welsh band, Manic Street Preachers; the strikingly intense P J Harvey brought a singer-songwriter's confessional sensitivity to the genre, while Suede pursued sexually ambiguous performance styles; Radiohead were musically more eclectic and experimental, The Verve more tuneful and romantic; and primal Scream married indie sensibilities with dance-music rhythms. Chart pop, aimed largely at younger audiences, generated its usual stream of mostly transient performers. The most striking phenomenon here, though, was the renewed popularity of vocal groups, in the form of 'boy bands' singing in a soft harmony style (Take That, East 17 and Boyzone), and 'girl groups' such as the Spice Girls, whose recordings of light, expertly crafted pop songs, allied to a message of 'girl power', brought them extraordinary worldwide success in 1996–7. Partly on the back of the new dance music's popularity, some bands with roots in older dance genres also enjoyed considerable success, the most notable examples being the jazz-funk of the Brand New Heavies, Jamiroquai and M People.

The most publicized development of the mid-1990s was [Britpop](#), a movement unified less by musical style than discursively, through its positioning against American rock (notably grunge) and in favour of songs (as opposed to dance music). The recordings of Oasis, Pulp and Blur, in particular, brought a predominantly guitar-based music back into the pop mainstream and constructed sometimes quite explicit links with styles of the 1960s and 70s, including the Beatles and the Kinks. The mood of Britpop was generally celebratory, 'English' and often nostalgic and was duly called upon by the propagandists of the new Labour government of 1997. During much the same period, [Trip hop](#), associated with black

musicians based in Bristol, explored darker aspects of contemporary life. Massive Attack, Portishead and the strikingly original composer-producer Tricky brought together rap, reggae, soul, and electronic and studio effects typical of modern dance (especially **Ambient house** styles) and portrayed a very different Britain. While the new dance music was claimed by some as signalling the end of rock (that is, the end of a certain mode of self-authored personal expression in favour of collective gesture and ecstatic abandon), trip hop in its own way, as much as Britpop, suggested that popular music was not yet ready to give up its long tradition of song forms. Rather, the sheer range of styles making up the British pop field as the century came to an end indicated a healthy variety of creative activities.

Pop, §IV: Europe

2. Continental Europe.

The impact of American and British styles and the massive growth in music media caused the quantity of popular music created in continental Europe to grow exponentially in the second half of the 20th century. In a continent of over 30 nation states with differing political histories (particularly between the West and the countries with communist governments prior to 1989) and numerous ethnic or regional cultures, it is difficult to confidently discern pan-European trends, but several broad themes in the development of the music since 1955 can be outlined.

(i) Effect of English-language music.

The response of European musicians to the 'invasion' of Anglo-American rock and pop music has involved its imitation and assimilation to local or national themes or genres. The music of Bill Haley and especially Elvis Presley inspired copies across Europe but the assimilation of rock and roll's stylistic innovations was limited to local language translation of song lyrics, a practice which continued into the 1960s when French language versions of Beatles and Bob Dylan songs were common. The best known of the European performers in the Presley mould is Johnny Hallyday who became the first French rock star and created an image of rebellion which has nourished a career of over 40 years. Other Elvis impersonators such as Per Granberg in Norway and the Sputnicks (Czechoslovakia) are now only a footnote in musical history. In the early 1960s the guitar instrumental music of the Ventures and the Shadows provoked numerous imitators particularly in Scandinavia, from the Boys (Finland) and the Vanguarders (the Norwegian group where the country's most renowned guitarist Terje Rypdal began his career) to the Swedish group the Spotnicks who had an international success with the Israeli song *Hava Nagila* (1963).

The choice of English-language names was widespread among the European groups inspired by the beat music emanating from Britain in the early 1960s. The Vienna Beatles from Austria were the most transparent in acknowledging the source of their style but elsewhere there were such groups as the Rattles (Germany), Butlers (GDR) and Blues Section (Finland). In a number of cases such beat groups were the training ground for musicians who later made significant contributions to European music. In Greece the leading groups the Beatkins and Formix included singer Demis Roussos and film music composer Vangelis respectively, while Sweden's Hep Cats included Benny Andersson, later of Abba.

The impact of punk and rap in Europe was significantly different. While European exponents of these genres imported the rhythms and instrumental modes of the Anglo-American genres, these were used as a springboard for national language lyrics expressing the concerns of disaffected youth in Naples or Helsinki rather than London and Los Angeles. The punk rock movement in Britain between 1977 and 1980 inspired such groups as Stinky Toys (France), Bad Semen (Denmark), Big Balls and the Great White Idiot (West Germany), Hanoi Rocks (Finland), Watercloset Band (Czechoslovakia) and Pershing (Poland). Despite their English names, these groups performed songs in their own languages.

Although its musical origins in black American youth music were very different from that of punk, rap music also acted as a catalyst for musical innovation in mainland Europe, most notably in France where M.C. Solaar (from an African emigrant background) became a major star and the groups Supreme NTM and Alliance Ethnik were popular. Elsewhere, rap performers were found throughout the continent. Some groups crossed ethnic divides, such as Cartel, a German-based group with members from Cuba, Turkey and Germany, Portugal's General D, formed by the younger generation of African emigrants, Sens Unik (Switzerland) and Mission Hispana (Spain).

(ii) Traditional music and European pop.

Folksong and folkdance had been an important inspiration for many European art music composers in the early part of the 20th century but had made a lesser impact on popular music, which was more concerned with American influences. This impact increased significantly after 1950 on both sides of the Iron Curtain. In most communist-ruled states folk music enjoyed a new status as proletarian art and folk ensembles received political and financial support from public authorities, whereas pop and rock groups were either forbidden to perform or were regarded with disapproval. One notable beneficiary of this policy were the Bulgarian choirs whose recordings were issued in the West by Marcel Cellier as *Le mystère des voix bulgares*. Later (post-communist) flowerings of this trend included the work of Ivo Papasov in Bulgaria and the important partnership of the Transylvanian group Muzsicas and singer Marta Sebestyén (whose mother had been an assistant to Kodály).

In the West traditional music was taken up by new generations often with a similar radical political motivation. In Spain a *nuevo flamenco* movement appeared in the form of guitarist Cameron de la Isla, singer Rosario and rock group Ketama; in France the Celtic traditions of Brittany were revived by harpist Alan Stivell and others; in Portugal *fado* was 'rediscovered'; and in Greece the despised *rebétiko* – the music of the underclass often compared with blues or tango – was rehabilitated by Opisthodomiki Kompania and others in the 1980s. The electric folk and folk trends pioneered in Britain by Fairport Convention and Steeleye Span had their continental counterparts in groups such as Flairck in the Netherlands and Basque group Oskorri in the 1980s and Värttinä in Finland, Celtas Cortes in Spain and Hedningarna in Sweden in the 1990s. At that period critics discerned a Mediterranean alternative genre whose exponents included Radio Tarifa (Spain) and French groups Mano Negra and Les Negresses

Vertes who combined flamenco with Algerian *rai* and Latin brass with French chanson. In the 1990s groups such as Palatz from Belarus mixed traditional instruments and tunes with current dance beats.

(iii) Survival of older genres.

Several European countries had entered the postwar period with firmly established songwriting traditions often allied to national poetry modes. These included the French chanson, the German *Schlager*, the *nova canco* in Spain and the Italian canzone. In France the key figures as composers and performers included Georges Brassens, Leo Ferré, and the Belgian Jacques Brel. Chanson was associated with the left bank milieu of existentialism and modern art, and lyrics were provided by poets like Boris Vian and Jacques Prévert. In addition to the composers, the renowned performers of the chanson included Juliette Greco and Barbara. Charles Aznavour provided a bridge to the more mainstream French popular song associated with such legendary singers as Edith Piaf and Charles Trenet, while the compositions of the mercurial Serge Gainsbourg linked chanson with the teenage 'ye ye' stars like Françoise Hardy and Claude François. The *Schlager* of Germany is less defined, deriving from the mainstream German-language pop of the 1950s as performed by Drafli Deutscher, Conny Froboess and others. In later years the genre has become more conservative, moving closer to *Volksmusik*, the rurally-themed genre (like American country and Japanese *enka*) usually defined by musicologists as folklike music.

In Italy the worldwide success of Domenico Modugno's song *Volare* (1958) marked a moment when the tradition of Neapolitan ballads gave way to the *canzone d'autore* which came to be associated with the jazz-influenced singer Paolo Conte and the Florentine Lucio Battisti, who achieved what the critic Thad Wick called a 'union of Anglo-Saxon rock vocal phrasing with distinctly Italian emotion and melody'. The repressive cultural regime of the Franco era gave the *nova canco* movement in Spain (which flourished between 1962 and 1975) a sharper political edge, especially in the work of those such as Juan Manuel Serrat who defied the ban on the use of the Catalan language. Other singer-composers associated with the movement are Joaquín Sabina and Ana Belén and Víctor Manuel.

To the extent that these national lyric forms were created by singer-performers, they made a certain rapprochement in the 1960s with the emerging singer-songwriter genre of Anglo-American pop. The effect of the singer-songwriters, and in particular Bob Dylan, was most evident in the adoption by European performer-composers of rock music rhythms and in a shift in thematic emphasis, notably towards songs of social and political protest. Many countries produced singers described as the national Dylan, such as Boudewijn de Groot in the Netherlands and Vladimír Merta in pre-Velvet Revolution Prague.

The evolution of European traditions since that period has included a large industry of soft-rock ballads and also a more gritty and unpredictable singer-songwriter mode exemplified by Serge Gainsbourg and Conte and the Russian star Boris Grebenshikov. The most characteristic exponents of the soft-rock ballad – comparable to such Anglo-American performers as Elton John and Billy Joel – have included the Italian Eros Ramazzotti, the

Frenchman Patrick Bruel and the German singer-songwriters Herbert Groenemeyer and Westernhagern.

(iv) Transnational developments.

Although the impact of anglophone music on continental Europe has been considerable, a significant amount of pop music from within Europe has found international audiences during the past half century. Some singers, notably Caterina Valente and the Greek-born Nana Mouskouri, specialized in performing in numerous European languages, while it was not unusual during the 1950s and 60s for British pop singers such as Petula Clark and Dusty Springfield to record their anglophone hits in French, German and Italian.

Additionally, Italian ballads were frequently heard in translation in Germany, France and Britain where Dusty Springfield's hit *You Don't Have To Say You Love Me* was originally *Io che non vivo (senzate)* (by Pallavicini and Donaggio). With the outstanding exceptions of Brel's repertory, which was taken up in particular by the American Rod McKuen and the European-based Americans Mort Shuman and Scott Walker, and of Jacques Prévert and Jacques Rigaud's *Comme d'habitude* (translated by Paul Anka as *My Way*), a smaller proportion of French song was translated.

By the late 1960s, this type of transnational transaction was supplanted by the widespread use of English as a lyric language, particularly in northern Europe. Progressive and heavy rock bands like Focus (Netherlands), Tasavallen Presidenti (Finland), Scorpions (Germany), Krokus (Switzerland) and Europe (Sweden) were able to compete on equal terms with the Anglo-American artists and also enjoyed international success. A bizarre offshoot of heavy metal is the Norwegian death metal genre whose exponents used their native language and were embroiled in satanic arson and violence. However, the most outstanding example of a continental European contribution to international pop music came from the German-based groups Kraftwerk, Tangerine Dream and Can, whose work took inspiration not from rock but from the electronic experiments of Stockhausen. This 'industrial music' of the 1970s led directly to the techno dance music of Detroit which in turn inspired house music, a dominant trend in European pop during the 1990s.

The apogee of anglophone pop music from continental Europe was achieved in the late 1970s by the Swedish group Abba. Their recordings were equal in professional quality to any of their Anglo-American contemporaries as were those of subsequent pop groups from Scandinavia such as A-Ha, Roxette, the Cardigans and Aqua. Abba's success had coincided with the vogue for disco music which provided a further opportunity for European producers to craft hit records for international audiences. Following in the footsteps of such orchestra leaders as Bert Kaempfert and James Last from Germany and Paul Mauriat from France, the new generation was led by Frankfurt-based composer and producer Frank Farian who created a series of hits with the group Boney M. Farian's work provided a template for a much larger wave of dance music producers from all around Europe during the late 1980s and the 90s. Apart from the heavily accented dance rhythms performed on synthesizers, these later

records were notable for their strong melodies, minimal lyric content and use of session singers or even samples for the vocal element. The leading exponents of this Euro-dance genre included the Italian production team Riva and Pignagnoli (responsible for hits by Whigfield), Sweden's Denniz Pop (Dr Alban), the Dutch partners Phil Wilde and Jean Paul de Coster (2 Unlimited) and the French duo Air.

The producers of Euro-dance and their more left-field contemporaries like the creators of Dutch 'gabba' house music were experts in the utilization of the cutting edge of computer and digital recording technology. But at the close of the 20th century probably the single most popular European recording artist was Andrea Bocelli, an Italian tenor singing popular classics, who was heir to a long tradition of classical singers as pop stars that stretched back through Luciano Pavarotti to Enrico Caruso at the dawn of the European recording industry a century earlier.

Pop

V. Non-Western cultures

1. Global dissemination.
2. Local interpretations and identities.

Pop, §V: Non-Western Cultures

1. Global dissemination.

Western-derived pop styles, whether coexisting with or marginalizing distinctively local genres, have spread throughout the world and have come to constitute stylistic common denominators in global commercial music cultures. In the process many syncretic hybrids have emerged which combine Western and indigenous features in various degrees and forms. Many such genres resist categorization either as Western or local. Often, however, Western-derived musics stand in sharp contrast to more indigenous idioms, whether modern or traditional, and are recognized as such in local discourse. Most scholarly research on popular music outside the West has concentrated on distinctively indigenous music genres (e.g. Manuel, E1988), but Western-derived styles play such significant roles in most cultures worldwide that they must be incorporated into any attempt at a holistic perspective. Such musics also merit attention in terms of their sheer quantity; for example, the output of the Japanese record industry, most of which is devoted to Western-style pop, for several years has surpassed in quantity that of every nation except the USA. Since the popular music genres in question themselves largely correspond to Western counterparts, more important than their technical and stylistic description is the study of their interaction with other indigenous and imported genres and their local and global significance.

Some of the most globally influential popular music styles have originated from the peripheries of mainstream Western music culture. Cuban-style dance music enjoyed extraordinary popularity throughout Francophone urban Africa and parts of Asia in the mid-20th century. Jamaican reggae came to attain similar appeal in the 1970s through its infectious rhythms and associated message of political and ideological liberation. Country and western music, as recorded by Jim Reeves and others, also became widely popular throughout much of Africa and elsewhere. Since the 1960s,

however, greater international popularity has been attained by the more central genres of Euro-American popular music. Most conspicuous among these are the black American-influenced forms of Western popular music, especially mainstream rock and such related sub-genres as disco, heavy metal, punk and techno. These have been rearticulated in various forms throughout the world, often acquiring new labels, such as *string* in Thailand, *ponchak rock* in Korea and *stereo* in Myanmar (Burma). Since the late 1980s rap music, with its emphasis on texts, has also been a popular vehicle for adaptation in numerous societies worldwide.

The global popularity of rock music and rock-influenced pop, although prodigious, is at least equalled by that of another category of Western-derived music, comprising sentimental ballads and easy listening music. In this category falls much of Indonesian pop and *lagu cengeng* ('weepy song'), Vietnamese *ca Khuc* ('modern songs'), Thai *sakon* and *luk Krung* ('child of the city') and the vast majority of contemporary Chinese commercial popular music, especially Cantopop and other styles of light music emerging from Taiwan and Hong Kong. This genre, in its various regional manifestations, is distinguished by soft, non-percussive textures and sentimental love lyrics crooned in an intimate, sensual style; it corresponds to the Western genres least associated with dancing, youth, black American influence and explicitly countercultural or anti-commercial ideologies.

Western-derived pop styles occupy different places in regional soundscapes, in accordance with the socio-musical dynamics of each culture. Such relationships cannot be comprehended in terms of a reductionist 'core-periphery' model, but are better seen, in Slobin's terms (E1992), as a complex matrix of overlapping, intersecting and interacting 'supercultures' (of which Western pop would be one), regional 'intercultures' and local 'micromusics'. Thus, for example, Indian film music and Egyptian urban music can be seen as constituting regional 'cores' or music supercultures whose popularity spreads well beyond national and even linguistic boundaries.

In cultures with strong indigenous popular music traditions, such as flourish in Africa, South Asia, the Arab world and Java, Western-style pop may be relatively marginal or may co-exist with thriving local commercial genres. At the same time, syncretic local genres in these regions may embody prominent Western-derived features. Thus, for example, in India, while rock music *per se* is enjoyed only by the most Westernized urbanites, disco influence has become increasingly marked in Bombay film music, and a disco-style 'Hindi pop' has become the favoured idiom of many urban bourgeois young people in the North. In Indonesia, *pop Indonesia* flourishes as a Western-style soft-rock genre sung in the national language; regional-language versions of this music – collectively called *pop daerah* – also thrive, a few of which (such as *pop Sunda*) introduce local instruments as iconic markers of regional identity. Meanwhile, these syncretic Indonesian styles co-exist with more indigenous forms of popular music, including Sundanese *jaipongan* and the rock- and Indian-influenced *dangdut* (Yampolsky, E1989).

In other countries, Western-derived styles enjoy virtually complete and unchallenged hegemony. In countries such as the Philippines, indigenous music traditions have been too socially marginal to syncretize into modern urban styles. In Japan, Taiwan and Korea, with their rich traditional music cultures, the dominance of Western-style pop clearly derives from other reasons which, although complex, would presumably involve the forms of cultural nationalism adopted since the early 20th century and the related desire to emulate the West in culture as well as technology. State policies have often played roles, in some cases unwitting, in promoting Western popular music. In Iran the fundamentalist Islamic government, which came to power in 1978, effectively silenced or exiled the extant local popular music scene, thereby contributing inadvertently to the popularity of recordings of Western rock among urban middle-class youth. In China the totalitarian policies of the Cultural Revolution (1966–76) created a musical vacuum which was filled by Western-style pop ballads sung by crooners from Taiwan and Hong Kong.

The international recording industry has generally been dominated by Western-based multinationals, for whom the global marketing of Western pop has been a primary source of profit. (The purchase of CBS Records in 1987 by Sony and of MCA in 1990 by Matsushita has not altered the prevailing Western orientation of those companies' core output.) New technologies, by increasing the sheer amount of music recorded and disseminated, have intensified trends toward both greater Western penetration as well as regional individuation. Satellite technology distributes MTV around the world, exposing consumers to slick, capital-intensive American music videos, with which local products are hard-pressed to compete. While cassettes have stimulated the growth of regional pop musics throughout the developing world, they have also brought Western pop to the most remote areas.

Cassette piracy has also tended to promote Western pop music at the expense of local styles. In countries such as Tunisia, for example, rampant piracy bankrupted local music producers in the 1970s and 80s; Western multinationals, however, were able to absorb the losses caused by such piracy, such that their products came to dominate Tunisian recording sales (Wallis and Malm, E1984). In other countries, such as Indonesia, copyright enforcement has protected local producers while tolerating piracy of foreign musics. While such policies have allowed legitimate local producers to emerge, their products have had difficulty competing with cheaper pirate cassettes of Western pop. Thus, while Western artists and multinationals themselves are deprived of direct profits, pirated versions of their products nevertheless inundate local markets, often to the detriment of local musics.

Pop, §V: Non-Western Cultures

2. Local interpretations and identities.

The presence of Western pop music recordings constitutes only a first stage in the entrenchment of these musics in non-Western cultures. More significant are the local productions and reproductions of these genres. In many cases these begin with local 'copycat' bands, performing global hits like the *Lambada* tune or the songs of Abba, the Bee Gees, Led Zeppelin and the like. An initial form of local resignification occurs when bands

indigenize cover versions of Western hits by substituting lyrics in a local language and whose topics may naturally address local concerns. Subsequently, bands may start composing original songs in their chosen style; rap, with its emphasis on lyrics, is particularly suitable for the expression of local values and themes. Although stylistically derivative of Western pop, such musics may be of fairly high quality, and their song texts may resonate with local issues and aesthetics. De Launey (E1995) and Regev (E1992) have outlined the successive stages of the development of Japanese and Israeli rock, respectively, in such terms, noting the eventual emergence of 'credible' local rock musics and their effective legitimization by local aficionados, journalists and other institutionalized critics.

In some cases a 'saturation-maturation' process may occur in which imitative rock musicians move on to synthesize innovatory and distinctively local musics, as did the Zimbabwean bandleader Thomas Mapfumo in the 1970s with his eventual adaptations of features of *mbira* music to dance-band format. However, in a country such as Japan, where indigenous traditional musics have become so marginal and irrelevant to popular youth culture, it may be too late for any such 'return to the roots'. Since the imitation of foreign artists carries no particular stigma in that country, distinctive innovation is more likely in the form of self-consciously manneristic mimicry or the avant-garde postmodernities of groups like the Boredoms or the Japanese-American duo Cibo Matto.

The international spread of Western-style pop music has been interpreted variously as representing Americanization, homogenization, modernization, creative appropriation, cultural imperialism, and/or a more general process of globalization. Critics debate whether the Westernization process should be seen as an instance of neo-colonialist penetration of global markets or, alternatively, as reflecting the informed choices of discriminating and empowered consumers and performers. Much discussion has focussed on the values implicitly or explicitly associated with Western-style music when consumed or cultivated outside the West (e.g. Garofalo, A1992). On the whole, it has been natural for consumers to associate such musics with modernity, fashion and notions of personal freedom, whether articulated through the stentorian manifestos of rap and heavy metal or the sense of individual autonomy implicit in sentimental love songs. While such values may be perceived as liberating by many listeners in traditional societies, conservative moralists may find them threatening and may disparage Western-style music for its perceived shallowness and its links to commercialism, hedonism and Western imperialism. Hence, nationalist governments from China to Malaysia have sought, however ineffectually, to limit dissemination of Western-style music. Cultural policies and popular attitudes toward Western-style pop music have often served as focal articulations of broader debates regarding national identity, pitting advocates of cosmopolitanism and modernization against ethnic essentialists seeking to preserve local aesthetics.

Depending on the specific sub-genres and local socio-musical configurations, regional efflorescences of Western-derived musics are often linked to specific social sub-groups. In developing-world countries with strong local music traditions, Western-style music is most typically

associated with urban bourgeois consumers, especially of the younger generations. Individual sub-genres may have more specific social affiliations. Singer-songwriter ballads and protest music, for instance, generally emerge from politically-conscious higher-education students. In Malaysia local heavy metal, with its more visceral and assertive style, is associated with lower-class urban migrants, dubbed *kutu* ('lice'). Similarly, rap's association with the black American 'underclass' and its generally aggressive ethos has contributed to its adaptation by subaltern minorities like New Zealand Maoris and ethnic Koreans in Japan. Rock consumers tend to be urbanized youth who are to some extent Westernized and alienated from indigenous traditional music and culture. In many societies preference for Western-style pop music among young people is so universal that it cannot be linked to any particular sub-group.

A different dynamic of local-global music relationships obtains in geographically non-Western but otherwise predominantly European countries like Australia and New Zealand and among the substantial white populations of South Africa, Zimbabwe and other former colonies. In such societies Western idioms like rock music dominate popular music scenes. While there may be no significant stylistic differences between local and imported musics, issues of cultural nationalism and Western hegemony nevertheless provoke journalistic and academic debates.

Although the textures and associations of a genre such as rock may tend to predispose it toward values of modernity and sensuality, the inherently polysemic nature of music allows rock and related styles to serve a wide variety of agendas and to express markedly divergent values in different contexts. Thus, for example, while rock in Puerto Rico has generally been associated with upper-class, pro-American bourgeois youth, in Argentina *rock nacional* became a vehicle of progressive and often anti-imperialist protest in the 1970s. Similarly, the Chinese dictatorship has released disco versions of pro-regime songs, while Cui Jian's 'Northwest Wind' rock music idiosyncratically critiques both capitalism and the Chinese Communist Party. Contradictions may be inherent to genres such as Latin American *Nueva cancion*, some of which uses a North American singer-songwriter ballad style to criticize US imperialism and celebrate local cultures. During apartheid in South Africa, similar contradictions can be seen in the use of black American-derived styles as imported solutions to the problem of finding music that could be somehow modern and progressive without being ethnically exclusive. In recent decades, black youth in South Africa and Brazil have increasingly embraced black American soul and disco as vehicles for their own self-assertion, as more stylistically indigenous genres such as samba or *mbaqanga* come to be perceived as having been co-opted and commercialized. Noting the adoption of rap and reggae by young Maoris and Australian Aborigines, Lipsitz (A1994) argues that such musical borrowings represent less acquiescence to cultural imperialism than a practice by which alienated communities can effectively 'become more themselves' by identifying with Western underclass musics. In the process, local versions of rock music and related genres, while not enriching the global style pool, may come to constitute meaningful idioms that are experienced as both indigenous and cosmopolitan.

These rearticulations, like such seemingly oxymoronic American idioms as Hasidic rock and Christian heavy metal, illustrate the ability of listeners, performers and interpretive communities worldwide to resignify Western-derived styles in accordance with their own predispositions. Accordingly, genres such as rock, rap and the sentimental ballad can no longer be categorized as Western *per se*, but rather constitute international idioms which can form components or even bases of authentic music cultures throughout the world, even if their global cultivation may be at the expense of indigenous styles.

See also [Popular music](#), §II. For more detailed discussion of specific styles see articles on individual countries.

Pop

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Pop, Adrian

(b Cluj, 10 Sept 1951). Romanian composer. He studied composition with Toduță and Țăranu at the Cluj Academy, graduating in 1976. Pop taught at the city's Arts Lyceum (1976–92) and was artistic secretary and director general of its Filarmonica (1983–90); he became a lecturer at the Academy in 1994 and programme director of the Filarmonica in 1996. Pop is known particularly for his choral music. The modern character of his scores derives from his exploration of elements of Romanian folk music including modalism, rhythmic spontaneity, ornamentation and multi-layered textures. Incisive, dynamic, unconventional and laden with tension, his work contains references to techniques derived from the study of acoustic resonance.

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(selective list)

Chorus: Colinde laice [Romanian Carols], 1974–85; 8 Transylvanian Folk Songs

(trad. texts), 1977–92; 3 madrigali (S. Quasimodo), 1979–87; Trouvers (G. Brule, C. Muset), 1981; Galgenlieder-Bagatellen (C. Morgenstern), 8 pieces, 1983–7; Canti trentini (trad. It. texts), 12 pieces, 1983–93; Lieben (R.M. Rilke), 3 pieces, 1988; Orch: Vc Conc., 1975, rev. 1986; Etos I, 1976; Solistiche [Improvisations for Soloist], 1979
Chbr: Colinda soarelui [Song of the Sun], fl, perc, tape, 1974; Monocromie, 2 fl, tape, 1975; Hexagon, 3 perc, 1981; Invenzioni, fl, va, vc, perc, 1992
Songs: 2 Lyric Recitatives (L. Blaga), 1976; 7 fragments (T. Tzara), 1995

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OCTAVIAN COSMA

Pope, Alexander

(*b* London, 22 May 1688; *d* Twickenham, 30 May 1744). English critic, poet, satirist and wit. He was the son of a wealthy Catholic linen draper. The publication of *An Essay on Criticism* (1711) marked the beginning of his fame. He was acquainted with the leading political and artistic figures of his day including Lord Burlington, Lord Bolingbroke, the Earl of Oxford, Congreve, Joseph Addison, Richard Steele, Aaron Hill, Jonathan Swift, John Gay, John Arbuthnot, Maurice Greene and Handel. Pope's skill with the 'heroic couplet', his grammatical precision and his rhetoric supplemented his talent for irony, invective and satire.

Since theories of harmony were so much a part of the contemporary canon of taste, it was inevitable that Pope should explore musical terminology and theory. He was known as the 'little nightingale' for his sweet voice as a child, but his interest in music was not as profound as that of Dryden or Congreve. His comments on Giovanni Bononcini, for example, in a letter to the Duchess of Buckingham (27 January 1722) declare approval for the man's 'great Fame' and a 'Personal Knowledge of his Character', but omit discussion of his music. About this time Pope was involved with the Burlington circle, and helped Handel in the preparation of *Haman and Mordecai*, a masque libretto based on the *Esther* of Racine and Breton. Arbuthnot and Gay probably did most of the work on the libretto, which suffers from static episodes and a lack of sustained dramatic pace. Several Handel works incorporate lines from Pope: lines from the pastorals are inserted in *Acis and Galatea* and *Semele*, and Handel himself added the famous 'Whatever is, is right' (from the *Essay on Man*) to the final Act 2 chorus of *Jephtha*.

Pope supplied choruses, set to music by Bononcini in 1723, for the Duke of Buckingham's *Marcus Brutus*. He was also involved with operatic projects by Gay, including *Achilles* (for which he contributed the prologue) and *The Beggar's Opera*. He altered his own *Ode to St Cecilia* when Greene set it in 1730 and may have prepared the text of a cantata for Durastanti in 1724 on the insistence of the Earl of Peterborough. Mainwaring claimed that Pope declared himself to be unmusical, but if so he certainly took his friend Arbuthnot's recommendations to heart since his defence of Handel in the 1742 *Dunciad* (iv, 45–70) is spirited (see also Brownell). Of his own poems,

the most frequently set to music was *The Dying Christian to his Soul*, particularly popular in a version of 1795 by a Methodist, Edward Harwood. Hubert Parry, Panufnik, Schubert and Havergal Brian set texts derived from Pope.

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DUNCAN CHISHOLM

Pope [Conant], Isabel

(*b* Evanston, IL, 19 Oct 1901; *d* Bedford, MA, 7 Feb 1989). American musicologist and philologist. She attended Radcliffe College, taking the AB in 1923, the MA in 1925 and the PhD in Romance philology in 1930. In 1935 she was appointed a tutor in French and Spanish literature at Radcliffe; from then until 1936 she studied musicology at Harvard with Hugo Leichtentritt. She remained at Radcliffe until 1940, then from 1941 to 1944 she worked in Mexico with Adolfo Salazar, whose *La música moderna* she translated for the Norton series. She was again at Radcliffe as tutor from 1945 to 1949. In 1950 she received a joint fellowship from the Mexican government and the Rockefeller Foundation which enabled her to travel to Spain to study Spanish musical influences in colonial Mexico. In 1951 she studied Spanish musical sources in Spain, Italy and France as a Guggenheim Fellow; she continued research in those countries from 1959 to 1960.

Pope was particularly interested in the relationship between music and poetry in Spanish vocal music of the Middle Ages and Renaissance. Her background in Romance philology enabled her to edit the literary texts in both Helen Hewitt's edition of the *Odhecaton* and Hans Tischler's edition of 13th-century French motets. She studied the musical and literary aspects of the villancico, concluding that the 15th-century villancico still bore traits of the lyric type of 13th-century oral tradition. She published studies of the manuscript *I-MC* 871, an important source of late 15th-century music from the Aragonese court of Naples.

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PAULA MORGAN

Pople, Anthony (John Leonard)

(b Croydon, 18 Jan 1955). British musicologist. He studied music at St John's College, Oxford (1974–80), where his teachers included Hugh Macdonald, David Lumsden, Denis Arnold and Derrick Puffett; he was also influenced by Arnold Whittall. From 1980 to 1983 he was De Velling Willis Fellow at the University of Sheffield. In 1983 he moved to the University of Lancaster, where he was successively lecturer (1983–93), senior lecturer (1993–5) and professor of music theory and analysis (1995–7). In 1997 he became professor of music at the University of Southampton and in 1999 he moved to the University of Nottingham to take up the same post.

Pople's principal area of study is 20th-century music, in particular the theory of late tonal and early post-tonal music and the analysis of music from the earlier part of the century. He is also interested in the use of computers, both in the composition of music and in music education, and has developed two applications for music analysis, RowBrowser and SetBrowser (both 1994). He has written on the music of Berg, Skryabin,

Messiaen, Vaughan Williams, Bridge and Tippett, and his monographs on Berg's Violin Concerto (1991) and Messiaen's *Quatuor pour le fin du temps* (1998) are authoritative guides to the works and their cultural and musical context. He was the founding editor of the journal *Musicus: Computer Applications in Music Education* (1989–93; consulting editor 1993–7), a member of the editorial board of *Musical Analysis* (1990–; editor 1995–), and is a member of the consulting board of *Musicae scientiae* (1996–).

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ROSEMARY WILLIAMSON

Popma van Oevering, Rynoldus [Reinolt]

(*b* Warga, bap. 6 Jan 1692; *d* Leeuwarden, bur. 26 April 1782). Dutch organist and composer. He presumably studied music with his father Georgius (Jurjes) Oevering, schoolmaster and organist at Warga until 1707. He became organist of the Galileeërkerk in Leeuwarden on 16 September 1712, and of the Grote (Jacobijner) Kerk there on 26 February 1713. On his recommendation, Christian Müller built the organ of the Grote Kerk in Leeuwarden, which was dedicated on 19 March 1727. He remained organist at Leeuwarden until 1741, and was concurrently carillonneur until 1757. Later he was churchwarden of Warga, although he continued to live in Leeuwarden.

Popma van Oevering's works include a psalmbook (in *B-Bc*) and a collection of six keyboard suites op.1 (ed. H. Brandts Buys, Amsterdam, 1955, with biographical details in the afterword). As Prince Johan Willem Friso, who died in 1711, is mentioned in the dedication it would seem that the work was published in about 1710, when the composer was only 18 years old. Each suite consists of an overture followed by several dances, with chiefly French influences. The melodic invention is not profound, but the general style is fluent and attractive.

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L. VAN HASSELT

Popov, Aleksandr Georgiyevich

(*b* Leningrad, 13 March 1957). Russian composer of Armenian extraction. He graduated from the Leningrad medical institute (1980) and from the conservatory there (1988) where he studied with A. Mnatskanian. He works as a doctor in the clinic of the St Petersburg State Medical Academy. Although he has never lived in Armenia, a 'genetic' memory of Armenian culture has determined the composer's immersion in the past of that country. His interests in archetypes (and 'primordial' timbres), Asian traditional music and Zen Buddhism has proved to be highly influential; likewise, links to eras of European history – especially to Renaissance and

Baroque periods – manifest themselves not in polystylistic terms, but in his drawing on material which is then freely interpreted, leaving the listener free to attribute a specific meaning. Armenian canticles can appear inseparable from Gregorian chant, or Baroque instruments may be combined with a prepared piano and a metronome. Despite the absence of programmes, a legend, myth or biblical parable could be confidently suggested for each of them. The refinement of his counterpoint and the symbolism inherent in his writing similarly links him to the past. In his use of ascetic textures he attempts to study the acoustic life of a sound or motif; this tendency is coupled with a concentration of expression and a propensity towards aphorism.

WORKS

Stage: Tot, kto zhdyot [Someone Who is Waiting] (mono-op, Popov, after R. Bradbury), 1976; Korolevskiy buterbrod [The King's Sandwich] (op-burlesque, after A.A. Milne), 1981

Orch: Fl Conc., 1985; Sinfonia brevis, 1986

Chbr and solo inst: Labirintī [Labyrinths], fl, cl, pf, 1976; Conc. piccolo, 2 fl, ob, vn, pf, 1977; Lacrimosa, fl, pf, 1980; Str Qt, 1981; Sonata, vc, 1983; Conc. 'Passio', hn, org, perc ens, 1983; Peysazh [Landscape], fl, hn, hp, bells, va, db, 1984; Arbor I, 6 hn, 1987; Arbor II, 10 insts, 1987; Pf Qnt, 1987; Sinfonia da camera, 15 insts, 1993 [in memory of Frescobaldi]; Postlyudiya [Postlude], va, pf, 1993; Teoriya affektov [The Theory of Affects] 'quasi una sinfonia', 12 insts, 1995; Moira, pf, glock, triangle, 1995; Angel, fl, cl, vc, pf, 1997

5 pf sonatas: 1974, 1975, 1976, rev. 1999, 1978, 1992

Other pf: 3 gravyurī [3 Engravings], 1975; 2 éskiza [2 Sketches], 1982; 4 prelyudii i fugi [4 preludes and fugues], 1985

Choral: 2 khora [2 Choruses] (old Armenian texts), 1978; Vershina [The Summit], (cant., A. Isaakian), chorus, 2 pf, perc, 1984

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OL'GA MANUL'KINA

Popov, Gavriil Nikolayevich

(*b* Novocherkassk, 30 Aug/12 Sep 1904; *d* Repino, Leningrad Region, 17 Feb 1972). Russian composer and pianist. His father, a teacher at the university of Rostov-on-Don, was an exceptionally gifted musician – a

violinist, conductor and composer. His mother gave him his first music lessons; he then studied the piano with L.M. Presman at the private conservatory in Rostov-on-Don (1917–21) and took lessons in composition with Gnesin and then at the Don Conservatory with V.V. Shaub (1921). Concurrently, he entered the engineering and architecture faculty of the Polytechnical Institute of the Don and the physics and mathematics faculty of Rostov University, a year later also passing exams in the first part of a course at the Rostov Archaeological Institute in the art history department. Later, at the Leningrad Conservatory he studied harmony with Steinberg, counterpoint, orchestration, formal analysis and composition with V.V. Shcherbachyov, and piano with M.N. Barinova and L.V. Nikolayev (1922–30); concurrently, he began studies in the architectural faculty of another Polytechnical Institute, which he soon abandoned. In 1924, he was dismissed from the Leningrad Conservatory in the course of a social purge of ‘hopeless’ students; Glazunov, Nikolayev and Yavorsky all helped to reinstate him in 1925.

In the 1920s, Popov participated in all the professional musical organizations in Leningrad such as the Leningrad Association of Contemporary Music or LASM (1926–8), the Circle of Friends of Chamber Music (1926–9), the New Music Circle (1926–7) and the Circle for New Musical Culture (1929–30). His music was frequently performed by these organizations and published by them in collections.

Popov's debut as a pianist occurred in Rostov-on-Don in 1924 with a classical programme; he next performed his own works in Leningrad and Moscow; he played in memorable productions of Stravinsky's *Les noces* (1927–9) and performed Mozart's Concerto K365 for two pianos with Shostakovich (1927). From 1921, he worked as an accompanist in the opera theatre and conservatory of Rostov-on-Don, and from 1924 to 1927 as a pianist-improviser at the Leningrad School of Plastic Dance. From 1927 to 1931 he taught composition and piano at the State Central Musical College, where A.M. Balanchivadze, N.V. Bogoslovsky, I.I. Dzerzhinsky and G.V. Kiladze were among his students.

During the first months of the siege of Leningrad (1941–2) Popov worked on his opera *Aleksandr Nevsky* (1938–42) which he never completed. In 1943 he was evacuated together with the staff of Leningrad's cinematic studios to Alma-Ata, where he worked on scores to patriotic war films, Ermler's *Partizani (ona zashchishchayet rodinu)* (‘Partisans She is Defending the Fatherland’) and the Vasil'yev brothers' *Front*. Popov settled in Moscow in 1944. He was a member of the secretariat and committee of the Leningrad Union of Composers from its inception in 1932. He was awarded prizes at the all-Union competitions of 1932 and 1968 and a State Prize in 1946; he was made an Honoured Artist of the RSFSR in 1947.

From his earliest career as a composer, Popov was singled out by critics and senior colleagues, together with Shostakovich, as one of Russia's most promising new composers. Prokofiev noted the work of the young Popov on his visit to Soviet Russia (1927), and at the beginning of the 1930s sought to introduce his music to the West; he later proposed to Popov that he should collaborate with him on the music for the second part of Eisenstein's film *Ivan the Terrible* (1945), but the plan was not realized.

Popov's early works display an urge towards innovation and renewal of musical content and, consequently, of stylistic solutions. In his early years Popov made an intensive study of the works of Skryabin, Ravel, Stravinsky, Hindemith, Schoenberg, Prokofiev and Krenek, and the experience fuelled his experimentalism. Spontaneous instrumental writing, linearity, rhythmic pungency, emotional uplift, thematic inventiveness and melodic gift were the chief elements of Popov's early style. His *Septet* (1927) and First Symphony (1934) drew a wide and enthusiastic response from musical circles. Popov and his work became the focus of critical, and later ideological debate, being subjected to special attack in the 1930s, when performance and public discussion of the First Symphony, the *Orchestral Suite no.1* and other works were banned. The 1948 Resolution of the Central Committee of the CPSU on Muradeli's opera *The Great Friendship* sharply criticized Popov – along with Khachaturian, Myaskovsky, Prokofiev, Shebalin and Shostakovich – as an 'exponent of Formalism'.

Popov's characteristics as a natural symphonist permeate all his music, including his film scores. His symphonies, which follow the epic tradition of Borodin and Glazunov, occupy a central place in his output and renewed the development of classic Russian symphonism. The Second Symphony has links with the traditions of the Russian epic symphony, moving towards a new embodiment of Russian melos with its inherent principle of germination, polyphony and a metrorhythmic freedom of melodic flow; fairground gaiety and buffoonery proceeds alongside high tragic tension. Popov's music displays an overall emotional expressiveness, a sharp-edged harmonic language, a tendency towards polyphonic styles, and a mastery of orchestral writing. His numerous choral compositions possess a monumental dramatic quality, and are shot through with Russian melos in the traditions of Glinka late Rimsky-Korsakov and Stravinsky's *Les noces*. His work has a variety of links with folklore, primarily Russian, such as Cossack songs; his Third Symphony (1945) draws on Spanish folk music.

Popov made a significant contribution to music for the theatre and cinema (both feature and documentary films), working with many leading figures such as the Vasil'yev brothers, Meyerhold, Eisenstein, Dovzhenko and others. His music in these genres has artistic qualities of a high order, and often served as the impulse and basis for major orchestral, choral and symphonic works, such as *Komsomol – shef élekrifikatsii* ('Komsomol is the Boss of Electrification') and the *Orchestral Suite no.1*. Popov worked on many large-scale projects at various times that remained unfinished, among them an opera *Aleksandr Nevsky*, a violin, a piano and a cello concerto, and a seventh symphony.

WORKS

(selective list)

Orch and choral: Sym. no.1, op.7, 1927–34; Sym no.3, g 'Geroicheskaya' [The Heroic], op.45, str, 1939–46 [dedicated to Shostakovich]; Sym. no.2, 'Rodina' [The Homeland] op.39, 1943; Sym. Aria, vc, str, op.43, 1945; Sym no.4 'Slava otchizne' [Glory to the Homeland] (I.L. Sel'vinsky), op.47, 4 soloists, mixed chorus, 1948–9; Sym. no.5, 'Pastoral'naya', op.77, 1956–7; Sym. no.6, 'Prazdnichnaya' [Festive], op.99, 1969;

Ispaniya [Spain], 7 sym. frag.Chbr: Septet (Chbr Sym.), fl, cl, bn, tpt, vn, vc, db, 1927;
Str Qt-Sym., op.61, 1951

piano

Pf: 2 p'yesi: Ekspressiya [Expression], Melodiya [Melody], op.1, 1925; Grosse Klaviersuite
op.6, 1927: Inventsiya, Khoral, Pesnya, Fuga [Invention, Chorale, Song, Fugue]; 2
skazki [2 Tales], op.51, 1948

Incid music, numerous other vocal works

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Popov: Fifth Symphony 'The Pastoral'], *Sovetskaya simfoniya za 50 let*
[Fifty years of the Soviet symphony] (Leningrad, 1967), 261–9

Obituaries: *Sovetskaya kul'tura* (22 Feb 1972); *Muzikal'naya zhizn'* (1972),
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[Gavriil Popov: Symphonic ideas of the chamber genre], *MAk* (1998),
nos.3–4, pp.64–9

LYUDMILA KOVNATSKAYA

Popov, Todor

(*b* Drzhanovo, 23 Jan 1921). Bulgarian composer. He graduated from the Sofia Music Gymnasium in 1942 and from the Sofia State Music Academy in 1949. From 1946 to 1949 he was composer to the folksong and dance ensemble of the Ministry of the Interior, and for a short time was musical director for Sofia Radio's children's broadcasting. Then after a period of five years as music editor for a youth publication, he continued his studies at the Moscow Conservatory (1952–7) under Golubev, Sposobin, Skryabkov and Rakov. Popov was secretary (1962–5) and general secretary (1965–9) of the Bulgarian Composers' Union, and in 1968 he began work as a composer to the army. Although he has written chamber music and some orchestral pieces, Popov is principally known as a composer of song; many of his works betray the influences of Soviet mass songs and light music. Primarily a melodist, he writes uncomplicated music bearing the stamp of national colour, derived mainly from folk music.

WORKS

(selective list)

Inst: Rozhen, orch, 1954; Str Qt no.1, 1952; Str Qt no.2 (1965); Dalechno detstvo
[Distant Childhood], orch, 1957; Elegie, vc/db, str orch, 1965; Vc Conc., 1982;
Passacaglia, str; Sinfonietta, str

Vocal: Svetal prasnik [Bright Festival] (orat), solo vv, chorus, orch, 1959; Pesen za golemiya den [Song for the Great Day], B, children's chorus, chorus, orch, 1968; Zingshpil (musical), 1979; 200 choral songs, folksong arrs., etc.; c20 solo songs

Film scores

Principal publishers: Muzgiz, Nauka i izkustvo (Sofia)

LADA BRASHOVANOVA

Popov, Valery (Sergeyevich)

(b Moscow, 9 Sept 1937). Russian bassoonist. After studying at the Moscow Conservatory he joined the USSR State SO in 1962. He won the all-Russian competition in 1963 and the Budapest competition two years later. In 1971 he was appointed to teach at the Moscow Conservatory. The outstanding Russian bassoonist of his generation, his playing is warm and virile. He has become well known in Russia and beyond through a number of recordings, several with the Moscow Contemporary Music Ensemble. Over two dozen works have been dedicated to him by composers such as Mikhail Alekseyev, Edison Denisov and Lev Knipper, as well as the Duo, Trio and concerto by Sofiya Gubaidulina.

WILLIAM WATERHOUSE/R

Popovici, Doru

(b Reșițe, 17 Feb 1932). Romanian composer and musicologist. He studied composition with Jora and Andricu at the Bucharest Academy (1950–55) and attended the summer courses in Darmstadt in 1968. Between 1968 and 1997 he was musical editor at Romanian Radio. After an early flirtation with serialism, for instance in *Porumbeii morții* (1957), Popovici returned to the neo-romantic style to which he has subsequently adhered, in which chromaticism is combined with a resonant, archaic modalism, free from the influences of traditional and Byzantine music. In the early 1960s he began to experiment less and to move towards a greater accessibility. He achieved a particular success with *Codex Caioni* (1967–8), a setting of melodies from the 17th century anthology by Ioan Căianu. His lyrical, expressive scores convey a meditative sense of dramatic narrative.

WORKS

(selective list)

Stage: Prometeu (op, 1, V. Eftimiu), 1958, Bucharest, Română, 16 Dec 1964; Mariana Pineda (op, 1, after F.G. Lorca), 1966, Timișoara, Română, 21 June 1976; Les noces (ballet, H. Lupescu), 1971; Noaptea cea mai lungă [The Longest Night] (op, 1, D. Mutascu), 1977, Bucharest, Română, 9 June 1983

Vocal: Legendă (I. Pillat), chorus, 1952; În marea trecere [The Great Transition] (L. Blaga), T, orch, 1956; Porumbeii morții [The Doves of Death] (I. Pillat), female chorus, orch, 1957; Omagiu lui Palestrina (cant., liturgical texts), 1966; Noapte de august [A Night in August] (M. Dragomir), Bar, orch, 1969

Orch: Poem, 1954; Conc. for Orch, 1960; Sym. no.1, 1962; Sym. no.2, 1966; Codex Caioni, str, 1967–8 [after I. Căianu]; Sym. no.3 'Bizantina', 1968; Sym. no.4 'In memoria lui Nicolae Iorga', 1973

Chbr: Sonata, vc, pf, 1952; Sonata, 2 va, 1960; Omagiu lui Țuculescu, cl, pf qt, 1967; Muzică funebră, vn, pf, 1969

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- Muzica corală românească* [Romanian choral music] (Bucharest, 1966)
with C. Mioreanu: *Începuturile muzicii culte românești* [The beginnings of Romanian religious music] (Bucharest, 1967)
Gesualdo da Venosa (Bucharest, 1969)
Muzica românească contemporană [Contemporary Romanian music] (Bucharest, 1970)
Cântec flamand: scoala neerlandeza [Flemish song: the Netherlands school] (Bucharest, 1971)
Arta trubadurilor [The art of the troubadours] (Bucharest, 1974)
Muzica elisabetană [Elizabethan music] (Bucharest, 1978)
Muzica renașterii din Italia [Italian Renaissance music] (Bucharest, 1978)

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V. Cosma: *Muzicienii români* (Bucharest, 1970)

OCTAVIAN COSMA

Popovici, Timotei

(*b* Tincova, nr Lugoj, 1/13 Sept 1870; *d* Lugoj, 11 July 1950). Romanian choirmaster, composer and teacher. He studied in Caransebeș with Antoniu Sequens and Victor Nejedly, and in Iași (1893–95) with Gavriil Musicescu. As choirmaster of the music societies of Caransebeș, Brașov and Sibiu, as a prominent teacher in these cities, and as conductor of the Metropolitan Choir of Sibiu, Popovici was one of the leading artists in Transylvania at the beginning of the 20th century. His compositions, suited to the capacities of schoolchildren and amateurs, were designed to be both educational and patriotic. He wrote what was the first music dictionary in Transylvania-Romania (1905), after the incomplete lexicon of Titus Cerne (1889).

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[selective list](#)

Sacred choral: Irmosul Paștilor [Eastern Hymn], 3 equal vv, 1896; Troparele chemării Duhului Sfânt [Invocations to the Holy Ghost] (1901); Cântări liturgice: liturgia Sf. Ioan Chrisostom [Songs on the Liturgy of St John Chrysostom], children's chorus (1902); Cuvine-se cu adevărat (Byzantine hymn), male vv (1902); Imn la centenarul I al Seminarului Andreian [Hymn for the Centenary of St Andrew's Seminary] (I. Teculescu), male vv, 1912; Repertor coral, male vv (1914); Cântările liturgiei [Liturgical Songs], 2–3 equal vv, 1942; Cântările liturgiei, 1943

Secular choral (on trad. texts unless otherwise stated): M-aș mărita [I Shall Marry], male vv, 1895; Foaie verde de trifoi [The Green Cloverleaf], op.5, male vv, 1898; Știi, mîndro, cînd ne iubeam [You Remember, Dear, when we Were in Love], op.11,

male vv, 1901; Doina (M. Eminescu) (1904); Cîntece naționale [National Songs], male vv (1919); Regele munților [The Mountain King], S, T, chorus, 1924; Florile dalbe [White Flowers], bk 1, chorus, male chorus (1928); Hora lui Iancu [Iancu's Dance] (I. Soricu), male vv, 1940; Florile dalbe [White Flowers], bk 2, chorus, male chorus (1945); La oglindă [The Mirror] (G. Goșbuc), S, chorus, pf

Other works incl.: Potpuriu de cîntece populare, orch; Poem despre Avram Iancu [Poem in Honour of Iancu], orch; marches for military band

WRITINGS

Dicționar de muzică (Sibiu, 1905)

Cum se face învățămîntul cîntării în școlile primare [Teaching singing in the primary schools] (Sibiu, 1930)

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V. Cosma: *Muzicienii români: Lexicon* (Bucharest, 1970)

D. Jompan: *Timotei Popovici: Contribuți la istoria muzicii bănățene* (Reșița, 1970)

ROMEO GHIRCOIAȘIU/VIOREL COSMA

Popp, Lucia

(b Uhorská Ves, 12 Nov 1939; d Vienna, 16 Nov 1993). Austrian soprano of Slovak birth. After studying at Bratislava, she made her début there as the Queen of Night in 1963, then sang Barbarina in Vienna, where she was engaged at the Staatsoper, and First Boy (*Die Zauberflöte*) at Salzburg. She made her Covent Garden début in 1966, as Oscar, returning as Despina, Sophie, Aennchen, Gilda and Eva. She first appeared at the Metropolitan in 1967 as the Queen of Night (a role she recorded with Klemperer), and later sang Sophie and Pamina there. Engaged at Cologne, she sang throughout Europe in a repertory including Zerlina, Susanna, Ilia, Blonde, Konstanze, Marzelline, Rosina and Zerbinetta. In the 1980s she took on heavier roles such as Elsa, Arabella and the Marschallin in Munich; subsequently she sang the two Strauss heroines at Covent Garden. Her voice, which was initially light and perfectly suited to the soubrette and coloratura repertory, matured to encompass the more intense emotions of the roles undertaken in her later career. Popp was also a delightful concert singer and a noted interpreter of a wide range of lieder, which she sang with charm and perspicacity. Among her many cherished recordings are Susanna, Pamina, Vitellia, Sophie, Gretel, Bystrouška (*Cunning Little Vixen*) and lieder by Schubert and Strauss.

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ALAN BLYTH

Popper, David

(b Prague, 18 June 1843; d Baden, Vienna, 7 Aug 1913). Austrian cellist and composer. He was born in the Prague ghetto, the son of Angelus Popper, cantor at two local synagogues. Having auditioned for the Prague Conservatory at the age of 12 as a violinist, he matriculated as a cellist because of the shortage of cello students, and became a pupil of Julius Goltermann. He made such rapid progress that within six years he presided over the cello class when Goltermann was on tour. At the age of 18 he was appointed assistant principal cellist of the Löwenberg Court Orchestra, and the following year assumed the post of principal. During this time he was engaged by Bülow and the Berlin Philharmonic as soloist in Robert Volkmann's newly composed concerto. In 1868 he secured the position of principal in the Vienna Hofoper and the Vienna PO (the youngest player to hold such a post) and later joined the Hellmesberger Quartet. In 1872 he married Liszt's pupil Sophie Menter (daughter of the cellist Joseph Menter), with whom he also toured. Denied leave for his solo engagements, he resigned from the orchestra the following year. In 1886 his marriage was dissolved, and he was appointed by Liszt as professor at the National Hungarian Royal Academy of Music, where he established the cello and chamber music divisions. He remained until his death, having also served as a member of the Hubay Quartet.

A cellist of superior technique and a warm, powerful tone, Popper was a champion of new music, and the composer of more than 75 works, mostly for his own instrument. His most important contribution is certainly the *Hohe Schule des Violoncello-Spiels*, a set of 40 studies that examine the positions of the left hand within a highly chromatic, Wagner-influenced setting. His concert music has enjoyed a revival, and has been the subject of several recordings.

WORKS

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Requiem, 3 vc, orch, op.66 (Hamburg, 1892)

String Quartet, c, op.74, ed. B. Schmidt (Leipzig, 1905)

Suite, 2 vc, op.16 (Leipzig, 1876); Andante serioso, vc, op.27 (Leipzig, 1880)

Cadenzas for vc concs.: Haydn, D; Saint-Saëns, op.35; Volkmann, op.33;

Schumann, op.129; Molique, op.45: ed. G. von Vikar (Vienna, 1924)

68 character- and salon pieces, mostly vc, pf, incl.: Elfentanz, op.39 (Leipzig, 1881);

Im Walde, suite, op.50 (Hamburg, 1882); Wie einst in schöner'n Tagen, op.64

(Leipzig, 1892); Ungarischer Rhapsodie, op.68 (Leipzig, 1894)

Pf pieces, songs, transcriptions

tutors

Hohe Schule des Violoncello-Spiels, op.73 (Leipzig, 1901–5)

10 mittelschwere grosse Etüden, op.76 (Leipzig, c1905)

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MARC MOSKOVITZ

Popular Concerts.

London concert series established in 1859. See London, §VI, 2(ii).

Popular music.

A term used widely in everyday discourse, generally to refer to types of music that are considered to be of lower value and complexity than art music, and to be readily accessible to large numbers of musically uneducated listeners rather than to an élite. It is, however, one of the most difficult terms to define precisely. This is partly because its meaning (and that of equivalent words in other languages) has shifted historically and often varies in different cultures; partly because its boundaries are hazy, with individual pieces or genres moving into or out of the category, or being located either inside or outside it by different observers; and partly because the broader historical usages of the word 'popular' have given it a semantic richness that resists reduction. The question of definition is further discussed in §I, 1, below.

Even if 'popular' music is hard to define, and even if forms of popular music, in some sense of the term, can be found in most parts of the world over a lengthy historical period, in practice its most common references are to types of music characteristic of 'modern' and 'modernizing' societies – in Europe and North America from about 1800, and even more from about 1900, and in Latin America and 'Third World' countries since the 20th century, and even more strongly since World War II. The focus in this article is on these musical types; the emphasis is on the main themes, debates and historical trends, and, in particular, on the USA and Britain, since 20th-century styles and practices originating in the USA (together with styles originating in Britain since about 1960) have come to dominate popular music worldwide. The period after about 1955 is discussed in more detail in [Pop](#) and in other entries on specific genres. Further information will also be found in articles on individual countries.

I. [Popular music in the West](#)

II. [World popular music](#)

RICHARD MIDDLETON (I), PETER MANUEL (II)

[Popular music](#)

I. Popular music in the West

1. [Definitions.](#)

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4. Genre, form, style.
5. Social significance.
6. The study of popular music.

Popular music, §I: Popular music in Europe and North America

1. Definitions.

A common approach to defining popular music is to link popularity with scale of activity. Usually this is measured in terms of consumption, for example by counting sales of sheet music or recordings. While it seems reasonable to expect music thought of as 'popular music' to have a large audience, there are well-known methodological difficulties standing in the way of credible measurement, and – perhaps more seriously – this approach cannot take account of qualitative as against quantitative factors: for instance, repeat hearings are not counted, depth of response does not feature, socially diverse audiences are treated as one aggregated market and there is no differentiation between musical styles. Thus sales figures, however useful, measure sales rather than popularity.

Another common approach is to link popularity with means of dissemination, and particularly with the development and role of mass media. It is certainly true that the history of popular music is intimately connected with the technologies of mass distribution (print, recording, radio, film etc.); yet a piece that could be described as 'popular music' does not cease to be so when it is performed live in public, or even strummed in the amateur's home, and conversely it is clear that all sorts of music, from folk to avant garde, are subject to mass mediation.

A third approach is to link popularity with social group – either a mass audience or a particular class (most often, though not always, the working class). In the first case, the theory is usually 'top-down', portraying the group as undifferentiated dupes of commercial manipulation; this tends to accompany pessimistic scenarios of cultural decline. In the second case, the theory is 'bottom-up', representing the group as the creative source of authentic (as opposed to ersatz) popular music; this tends to accompany populist scenarios of leftist opposition. The distinction is between production for the people and production by the people. This catches a real tension in the concept of popular music, not to mention the fact that so often it is defined by negation, that is, in terms of what it is not (for example, popular music is not folk music, art music, commercial music and so on). Always positioned as subordinate in the musical field as a whole, popular music seems condemned to be an 'other'. But musical categories commonly cross social boundaries (for example, jazz could be described as 'popular music', as could arias by Puccini when sung by Pavarotti, or the music of Jimi Hendrix when played by Nigel Kennedy, or Elton John's *Candle in the Wind* sung after works by Verdi and John Tavener at the funeral service of Diana, Princess of Wales, in 1997). Even if 'the masses' or particular classes can be given precise sociological definitions, which is doubtful, the structure of the musical field cannot be mapped straight on to the social structure, and musical categories do not walk on to the historical stage in socially or musically pure forms.

These three approaches identify important tendencies. Yet all are too partial, too static, too prone to essentialism. For most popular music

scholars, it is better to accept the fluidity that seems indelibly to mark our understandings of the 'popular'. From this perspective popular music has no permanent musical characteristics or social connections; rather, the term refers to a socio-musical space always in some sense subaltern, but with contents that are contested and subject to historical mutation. Stuart Hall, drawing on the theories of Antonio Gramsci, insists that it is impossible to understand the popular in any given moment except by placing it in a broader cultural context (the other categories it is working alongside and against) and that it possesses no essential content or social affiliations; rather, 'it is the ground on which the transformations are worked' (Hall, 1981, p.228). Frith (1996), emphasizing that the discursive formation of the popular is itself marked by internal distinctions and hierarchies, adds that the criteria for these are often drawn from neighbouring musical categories (notions of aesthetic value from art discourses, for example).

It follows from this argument that understandings of popular music have changed with time. Indeed, while all but the simplest societies probably have some sort of hierarchy of musical categories (as pre-modern Europe certainly did), the resonances now attached to the term came to the fore during the late 18th century (with the beginnings of late-modern society), and sedimented themselves into general awareness during the 19th. During this period a gradual but ultimately dramatic reshaping of the socio-cultural topography brought into being, in symbiotic interrelationship, hugely increased audiences for music; publicly accessible apparatuses for musical education, criticism and propagation; an emergent canonic repertory of 'classics'; and (as an apparent mirror image of this) a sense of low-class, 'trivial' genres as being problematic. On the one hand, this constructed what is now commonly known as classical music as, in a sense, the first modern popular music, laying the foundations for what would subsequently be its installation as the core of middlebrow taste; on the other, it imposed a new, explicitly moralistic pressure on 'low' music. Research by DiMaggio (1982), Levine (1988), Broyles (1992) and others has revealed many of the ways in which, in the USA, an earlier, easy, populist mixing of tastes was replaced, through the influence of the institutions of 'good music', by a sense of hierarchy, linked to social class. In Britain Haweis arranged the whole field into a moral-aesthetic ladder, with German symphonic music at the top and street entertainers at the foot (with ballads just above them) (*Music and Morals*, 1871). In the early 20th century the split intensified, the modernists defiantly esoteric, the emergent Tin Pan Alley defiantly commercial; the macabre dance of the Modernism-mass culture couple can now be seen as ideologically self-sustaining. On a broader front, the drive by the new mass media, especially radio, to identify and supply a fully national market brought all the musical categories into the same socio-technological space and also, as a result, revealed their differences: the BBC, for example, 'undertook the standardisation, classification and placing in rank order of the *whole field of music*' (Scannell, 1981, p.259). By the 1920s the now familiar highbrow-middlebrow-lowbrow model was fully in place. This 'sandwich' structure (a bifurcation with variable middle-of-the-road or light music fillings) remains fundamentally intact, even if by the late 20th century the boundaries blurred easily, crossovers abounded, new sub-terms (pop, rock, beat etc.) appeared, and the content of particular categories became increasingly

unpredictable. The 'globalization' of the cultural economy may engineer a further shift – perhaps, as all music is further commodified and deracinated, towards an erosion of category distinctions. However, so long as cultural capital remains an important tool of social positioning within capitalist society, the principles seem unlikely to change significantly.

The history of popular music, then, can be described in terms of a sequence (somewhat variably dated in different societies) of three spatial metaphors. First there is an 'each to his own' model, with different musical categories located in different social spaces, though in some circumstances mixing unselfconsciously. Then these spaces start to be connected to a ladder, which may be climbed through techniques of social mobility and moral self-improvement. Finally, this ranking is consolidated into a unitary 'virtual space'. What is striking is how late, relatively, this final stage – the one we tend to take for granted – occurred. It was established fully only in the first half of the 20th century; in Britain, the restructuring of BBC programming into highbrow, middlebrow and lowbrow channels after World War II marked its complete acceptance. In most European countries, it coincided with the first large-scale incursion of American styles, in the shape of the new products of Tin Pan Alley (in Britain this process had begun somewhat earlier); indeed, in the USA itself it is these products that often are associated most closely with the term 'popular music', the characteristic post-1955 styles being covered by 'rock' or 'rock and roll'. Significantly, during the same early 20th-century period, translations or equivalents of the English-language 'popular music' appeared, taking over wholly or in part from previous terminologies. In German, for instance, *Populärmusik* gradually replaced the older *Trivialmusik* and *Unterhaltungsmusik*. By the 1960s, throughout Europe and North America, interrelated terminologies focussed on equivalents of 'popular' and 'pop' music reflected the consolidation of a socio-musical field that was increasingly internationally unified.

Popular music, §I: Popular music in Europe and North America

2. Mass media and the cultural economy of popular music.

(i) The main historical shifts.

(ii) Issues.

Popular music, §I, 2: Europe North America: Mass media & the cultural economy of popular music

(i) The main historical shifts.

The most significant feature of the emergent popular music industry of the late 18th and early 19th centuries was the extent of its focus on the commodity form of sheet music. During the 19th century music publishers' catalogues and output grew enormously, and the products – many of them in 'popular' genres – were disseminated increasingly widely. Demand rocketed as an expanding, ambitious middle class (joined in due course by more affluent sectors of the working classes) bought pianos, which were falling in price and increasingly targeted at a range of social groups, and entertained themselves in the home. A variety of educational institutions and strategies promoted musical literacy. Song sheets, instrumental pieces and arrangements, cheap editions, music supplements in magazines, albums and part-works poured from the presses. New transport networks

created national markets and speeded up supply, carrying the latest pieces quickly around Europe and much of America. At the same time, the provision of and access to public performances also increased. In pleasure gardens and dance halls, popular theatres and concert rooms, ordinary people – no doubt for the first time, in many cases – could enjoy music commercially provided by professionals. The first ‘star’ performers promoted publishers’ products, for example through the British ‘royalty ballad’ system; one of the earliest, Jenny Lind, toured the USA in 1850–51 to great acclaim, a beneficiary of the pioneering publicity techniques of P.T. Barnum. Amateur choirs and bands mushroomed. Copyright legislation was in place or came into being in most countries, though enforcement was difficult and piracy abounded. Yet publishers profited from most of these activities, and thus, with the emergence of incipiently symbiotic music businesses, centred on the sale of compositional products and their performance to large markets, themselves marked by a variable balance between ‘listening’ and ‘participation’, consumption of musical pleasures and mastery of musical knowledge, and linked to the spread of ‘leisure’ as both a concept and a reality, a new kind of musical economy came into being.

In the 1880s and 90s American music publishing became centred in New York, in an area of the city later called ‘Tin Pan Alley’ (see [Printing and publishing of music](#), §II, 4). These publishers developed a new method of production: aiming to construct a national market, they surveyed potential taste, contracted composers, established successful compositional formulae and assiduously promoted songs through ‘plugging’ techniques. As Charles K. Harris, one of the most successful Tin Pan Alley composers, wrote (1926, pp.39–40): ‘A new song must be sung, played, hummed, and drummed into the ears of the public, not in one city alone, but in every city, town and village, before it ever becomes popular’. Within a decade or two the American model was copied in European countries. Copyright protection and royalty collection were tightened, especially in relation to performing rights (in the USA the American Society of Composers, Authors and Publishers (ASCAP), and in Britain the Performing Rights Society (PRS) were both formed in 1914: see [Copyright](#) §, §V, 14(i); III, 16(i)).

Automatic player pianos (which, at the peak of their popularity, before succumbing to competition from radio and records, accounted for 56% of American piano production; Theberge, 1997, p.27) spread home music-making even more widely. The expansion and streamlining of sheet music production (American sales were around 30 million annually by 1910; Sanjek, 1988, iii, p.32) were linked to growing demand from vaudeville and variety theatres, to the popularization of dancing across all social classes (especially after World War I) and to the emergence of the gramophone record as a new medium of musical dissemination (see [Recorded sound](#), §I). After the success during the 1890s of publicly operated coin-in-the-slot machines, record players for home use took over from around the beginning of the 20th century, and the growth of production – much of it centred on ‘popular’ genres – was extraordinary. By 1920 there were almost 80 record companies in Britain, and almost 200 in the USA. American production reached about 27 million records in 1914, and peaked at 128 million in 1926, before the Depression devastated it (*ibid.*, 27; Chanan, 1995, pp.54, 65–6). From the start radio transmitted music, from

both recordings and live performances (see [Radio](#)). In the USA radio broadcasting was organized commercially (the first station, KDKA, opened in Pittsburgh in 1920), while in Europe public monopolies were the norm (the BBC was formed in 1922). By 1927 there was a radio in about a quarter of American homes; the number increased by about 10% on average each year during the 1930s, and by 1950 virtually every household possessed at least one radio (Sanjek, 1988, iii, p.87; Ennis, 1992, pp.101, 132). Electrical recording (introduced by record companies in 1925) transformed sound quality and increased the appeal of the new media. The first sound film (*The Jazz Singer*) was released in 1927, and thereafter many films (and not only musicals) incorporated popular songs (see [Film music](#), §2–3 and [Film musical](#)). By the mid-1930s 60 million cinema tickets were sold each week in the USA.

These inter-war developments reconstructed the economy of popular music. Radio and film were now at its centre, supported by records and music publishing, and the market was re-imagined in terms of anonymous consumers populating a space that spanned classes, regions and even nations. The same star performers appeared on film, radio and recording. Turnover of songs accelerated, as did media permeation of almost all corners of society. Record sales and radio plays became more important to revenues than sheet music, and the first 'charts' appeared, in trade magazines; so too did the first radio chart show, 'Your Hit Parade', in 1935. The interdependence of the various sectors is clear (even if their interests did not entirely coincide), and took institutional form: for instance, in Hollywood, Warners took over Tin Pan Alley publishers Witmark in 1928, and later, in Britain, EMI bought into leading music publishers Chappell. Similarly, in 1927 the Columbia record company set up CBS, and in 1929 RCA bought the record company Victor. The trend towards oligopoly drove the mergers that created EMI in 1932; by the outbreak of the war EMI and Decca between them controlled all record production in Britain, and in the USA the entire record industry was in the hands of three giant companies, RCA Victor, American Record-Brunswick and Decca. The entertainment conglomerate, with transsector and transnational interests, had arrived.

Intrinsic tensions within this symbiosis led to several conflicts in the 1940s, for example, between ASCAP and the American radio corporations, and between the American Federation of Musicians and the record companies. This led to new opportunities for publishers and composers from outside the mainstream (especially in the fields of country music and rhythm and blues), and, along with a reduction in production costs following the introduction of recording tape and cheap vinyl, also facilitated the emergence of a new wave of small, independent record companies, often aimed at new markets. At the same time, the general hegemony of the big corporations continued, increasingly on a global stage; by the 1970s, this dominance was in the hands of five huge transnational organizations, three American-owned (WEA, RCA, CBS) and two European-owned (EMI, Polygram), who between them probably covered about two-thirds of the world market, slightly less (on average) in North America and European countries. Within a general picture of startling and continuous growth (British sales increased from 60 million units in 1955 to more than 200 million in 1977; the value of American sales increased from just over \$100 million in 1945 to \$3.5 billion in 1977; Harker, 1980, pp.223–6), the

vicissitudes of the relationship between the large companies ('majors') and the smaller independent ones ('indies') became an important feature.

After World War II television began to take over some of radio's role, and, partly in response, radio (first in the USA, then elsewhere) cultivated new functions, notably specialized music channels (including 'chart radio'), whose presenters were increasingly prominent disc jockeys (DJs). The transistor increased radio's portability and ubiquity. The economic 'long boom' (1945–73) resulted in widespread increased leisure and spending power, disproportionately so among the young of the postwar 'baby boom' generation, at whom much of the expanded record production and its radio, television and film mediations were aimed. Musical production was now centred on the recording studio. Multi-track recording (from the late 1950s) and the development of more sophisticated equipment in the 1960s placed producers and engineers at the centre of the process, and the requirements and potential of this process increasingly affected the sounds and textures of the music. A plethora of charts on radio and television and in magazines focussed attention on record sales. The role of specialist composers was reduced as producers and performers increasingly wrote their own material, with the requirements of recording in mind. Increasingly, too, a performance was judged by its ability to reproduce the sound of the recorded version through which it was first known. As the sounds of recorded pop music permeated the soundscape, especially in cities, a further step towards the complete commodification of leisure was taken, and a new sort of virtual aural space – created through highly technical mixing together of varied sounds and musical products into inescapable media flows – started to come into being.

From the 1970s the tendency towards conglomeration and globalization intensified. The musical products of the majors continued to be dominated by American (and to a lesser extent British) performers, but although these companies were responsible for 90% of American record sales in the 1990s (Burnett, 1995, p.18), only Warner remained American-owned, the others being based in Japan (CBS-Sony, MCA) and Europe (EMI, BMG, Polygram). In 1994 total world sales of recorded music were valued at about \$33 billion (ibid., 3), of which the majors took the lion's share; yet for them, both capital and markets were transnational. Moreover, all the majors were part of much larger media-entertainment conglomerates, and increasingly sought synergy between their activities (tie-ins between recording, radio, television – including terrestrial and satellite music-video channels – publishing, merchandising and advertising for other leisure products), if possible unified around a 'mega-star' performer and creating what has been called a 'total star text'. In the 1990s 'entertainment' accounted for a huge proportion of economic activity in developed societies, and its products were pushed into almost every social and geographical corner. And because music could be re-used so easily in different media contexts, recordings became not just commodities but 'bundles of rights'; back catalogue items were reissued in new formats (on cassette or compact disc or in 'greatest hits' compilations), and well-known recordings were used in television commercials, in movie soundtracks and for 'background music' in places such as supermarkets and airport lounges (see [Advertising, music in, Television](#) and [Environmental music](#)).

At the same time, the introduction of digital equipment (mixing desks, synthesizers, samplers, sequencers) not only offered new sound worlds and new ways of creating music, accessible to people with little conventional musical training, but also drastically reduced production costs. As a result, 'do-it-yourself' home recording studios, tiny independent labels and small (often illegal) community radio stations formed the opposite extreme of the music economy. [Sampling](#) technology and the ease with which records could be remixed (see [Remix](#)) raised questions about the very identity of a composition and about its ownership. Similarly, the audio cassette made home taping easy, and cheap production technology prompted a huge increase in pirate compact disc and tape copies of commercial recordings. The potential threats to the existing structure of the music industry and to the hegemony of big capital and the potential for democratization of music-making were clear. Yet most 'indies' depended on the majors for manufacture and distribution, or, if successful, were bought by them or contracted as independent suppliers; alternatively, their innovations were copied and ruthlessly exploited on a bigger economic stage. The basic picture in the 1990s was of large and small, global and local, in uneasy but mutually advantageous co-existence. Thus the homogenized global pop style and the 'underground' dance club, the international multi-million seller and the niche market (catering for specific age groups, ethnic or regional tastes, or youth subcultures), seem to behave like different aspects of a single system.

These developments seem to represent a new stage in the aural compression of time and space. A constant search for novelty rubbed up against back-catalogue nostalgia; individualized consumption through the personal stereo threw into relief the global exploitation of markets and musical materials in 'world music'. Unprecedented amounts of exchange value streamed out of musical labours; yet the ease with which fans, performers and entrepreneurs could, using new technology, exchange roles offered at least the possibility of a new relationship between listening and participation.

[Popular music, §1, 2: Europe North America: Mass media & the cultural economy of popular music](#)

(ii) Issues.

Even if the main contours of the history of the mass media and popular music are reasonably clear, much of the detail of the developments, and their implications and effects, is less so, and has been the subject of lively debate among scholars, performers and listeners. Several arguments draw on the central idea of 'technological determinism' – that particular cultural practices owe their character to the nature of the technology they use. Marshall McLuhan's proposition (*The Gutenberg Galaxy*, Toronto, 1962; *Understanding Media*, New York, 1964) that different media, especially the broad categories delineated by oral, written and electronic modes of transmission, have intrinsic properties that condition diverse forms of consciousness and culture has been developed by John Shepherd and others in an attempt to explain distinct approaches to musical structure and process. To many, such views seem to allow too little room for other factors, including political struggle and human agency. Yet it is plausible to suggest, for example, that the 'rational' structures of many 19th-century

popular-song genres and their explorations of major–minor tonal harmony are at least connected to their notated form; that this helps to differentiate them from orally transmitted folksongs (which are often monophonic, modal and more iterative in structure); and that the recording process facilitates the recontextualization of some techniques typical of oral cultures (particularly performed nuance – tiny pitch and rhythm inflections that cannot be notated – hence the success of such genres as black American blues), and at the same time introduces new approaches to sound, texture and form (e.g. montage, or repetition through computer-sequenced ‘loops’). The historical model, rural (folk memory) – urban (sheet music) – cosmopolitan/global (electronic pop), makes some sense described in these terms, even if it is often too crudely drawn.

In an argument more sociologically sensitive than that of McLuhan, Walter Benjamin, writing about film in the 1930s (‘The Work of Art in the Age of Mechanical Reproduction’, 1936, repr. in *Illuminationen*, Frankfurt, 1961; Eng. trans., New York, 1968, pp.216–53), suggested that mechanical reproduction had drastically changed the status of the work of art, by destroying the ‘aura’ of the unique, authentic object, creating new processes of ‘distracted’ reception and thus empowering the viewer. At the same time, technically and collectively highly organized production demystified creativity, and turned passive consumers into critics. Applications of this analysis to music have become common. It is certainly clear that owners of a record, who can listen to it when, where, in whatever mental state and as often as they want, stand in a different relationship to the music from that of traditional concert-goers. Some, following Adorno, point out the ease with which new forms of ‘aura’ can be created – through the fetishizing of the musical commodity or the glamorizing of stars – and argue that, in actual musical practice, passive listening is still the norm. Similarly, while digital technology has the potential to democratize production and ‘de-throne’ the stars, it can also be used to create new stars, such as producers and DJs (see [DJ \(ii\)](#)) as well as performers. Nevertheless, Benjamin’s inspiration continues to be evident in the stream of work that began in the 1970s on music subcultures, and in subsequent research on the ‘active fan’.

Adorno believed that mass production is an adjunct of what he took to be the main ideological function of the ‘culture industries’ (including the music industry) in late capitalism, namely tying standardized products to equally standardized consumer (listener) responses; this maximizes profits (homogenized pieces can reach huge markets) and keeps people in their place. Many writers (for instance, Jacques Attali, in his concept of ‘repetition’) have advanced similar arguments. Given the financial rewards record companies gain from a large international ‘hit’, their desire to use the full array of mass media and marketing techniques to achieve the maximum possible market control is understandable. Nevertheless, research makes it clear that the market is not fully controllable (most record releases lose money); that music industry operations inhabit a field of conflicts among the various sectors, many of which mirror conflicts among musicians and fans; that new agents, new styles and new tastes can never be outlawed – indeed, the logic of the economy requires them; and that, in any case, musical values cannot be regarded as mere epiphenomena of economic exchanges: interpretation and use cannot be fully policed. In this

context the most influential model for the popular music economy draws a relationship between the balance of industry concentration and diversity on the one hand and the degree of musical standardization or innovation on the other; the history is viewed in terms of cycles: periods of oligopoly and conservatism are broken up by new energies coming from independent sources, which are in turn incorporated and made safe by the major players. Some qualifications are necessary: late 20th-century technology loosened somewhat the connection between industry structure and musical innovation; there are numerous examples of innovation in the outputs of major companies; and the model does not necessarily apply in the 1920s and 30s before the tendency to oligopoly really developed. Nevertheless, given that musical production here takes place in the context of the imperatives of a capitalist industry, the basic perspective of the model seems persuasive, suggesting that the history might be pictured as a spiral in which each stage strives to achieve an equilibrium that is nevertheless inevitably unstable.

Implicit in all these arguments are diverse views of what modern society is and what part mass-mediated music plays in it. It is a commonplace that each expansion in the scope of music markets, each increase in the speed of turnover, tends to intensify a process whereby metropolitan norms replace or absorb older, indigenous and peripheral styles and traditions. The trend is to rationalize and democratize by flattening out difference. Thus the promotional discourses around many 19th-century genres focussed on talk of fashion, the 'latest' composition, the 'talk of London' (or New York, or Paris etc.), performed 'with great success by ...'. In the early 20th century J.B. Priestley described the appearance of ragtime as 'drumming us into another kind of life in which anything might happen' (Baxendale, 1995, p.138). Throughout Europe, American influences were associated, then and again after World War II, with modernization and the loss of old worlds. In the late 20th century the technophilic futurism of club-dance styles seemed to threaten pop traditions and to signal the birth of a new transurban 'jungle'. But cultural geographers point out that while such processes may destroy and restructure communities, they can also create the possibility of new ones (real or imagined), for instance people coming together round a newly discovered music style accessible to them only electronically. At the same time, as the size of the geographical unit within which activity is organized expands, so in a paradoxical way norms associated with intermediate levels (the nation-state, for example) may weaken, allowing local 'scenes' to flourish; increasing compression of time and space makes plentiful musical materials available. In any case, the industry is adept at inventing traditions or adapting them for sale to consumers alienated from their own. The British case – from early 19th-century stereotypes of Irish and Scottish music, through English folk revival 'peasants' and a music-hall 'golden age', to lovable rock and rolling cockney teddy boys and assorted adherents of (black American or Afro-Caribbean) 'black roots' – is a good example. Modernity has an insatiable appetite for irrational tradition, and most European traditional musics, most American ethnic styles, not to mention world musics from further afield, have been drawn into the net. The best overall model, then, may be some sort of network of levels of activity, continuously evolving in shape and dynamics, such as the matrix of (global) 'superculture', (local) 'subculture' and (cross-cutting) 'interculture' proposed by Slobin (1993).

3. An outline history.

- (i) Before Tin Pan Alley.
- (ii) From Tin Pan Alley to rock and roll.
- (iii) Rock and roll and after.

Popular music, §I, 3: Europe & North America: An outline history

(i) Before Tin Pan Alley.

As suggested above, it seems safe to assume that in all socially stratified cultures there is some sort of hierarchy of musical categories. While there may be a few remote regions where this seems barely to have obtained until relatively recently (the Scottish Highlands, Serbia, parts of the American frontier before the late 19th century, for example), in most of Europe and the New World distinctions between 'popular' and 'élite' types of music have a lengthy history. However, before about 1800 there is little sense of this being considered a problem. When the medieval theorist Johannes de Grocheio (*De musica*, c1300) wrote that the motet was not suitable for ordinary people 'since they do not grasp its subtlety or delight in hearing it ... [it] should be performed for the learned', he seems simply to be stating an obvious fact. It was the growth of social mobility, the increasing effects of capitalist social relations and the appearance of commercialized leisure activities that led to anxiety about the culture of the people. This process can be dated to the 17th and 18th centuries: J.G. Herder's statement, late in the 18th century (cited in Burke, 1978, p.22), distinguishing an acceptable vernacular from the horrors of the contemporary *vulgus* – 'The people [*Volk*] are not the mob of the streets, who never sing or compose but shriek and mutilate' – may be taken as conveniently encapsulating the beginnings of the modern 'problem' of popular music.

The subject of popular music in medieval and early modern Europe is one of the weakest parts of its historiography. This is partly because the sources are scanty and often unreliable; partly because of insufficient research; and partly because the work that has been done often exists as an 'aside' in music-historical literature that is focussed elsewhere, or in the literature of highly specialized disciplines, notably folklore studies (see [Folk music](#)). Redfield's model of 'great tradition' and 'little tradition', the former accessible only to the educated élite, the latter to both the élite and the rest, but with two-way traffic in content and style, still holds good as a starting-point (see Burke, 1978, pp.23–64); but the task of placing data about the popular traditions within a picture of the development of the musical field as a whole is in its infancy (but see Maróthy, 1966; Ling, 1997). In some ways the interpretative difficulties intensify when more commercially orientated activities, often aimed at an embryonic middle class, increased during the 17th and 18th centuries. Broadside ballads (see [Ballad](#), §I, 7) and the tunes to which they were sung had already been socially mobile for some time, but in the second half of the 17th century printed collections of songs and dance-tunes were published (in England, for example, John Playford's *The English Dancing Master*, 1651, *Apollo's Banquet*, 1669 and *A Choice Collection of 180 Loyal Songs*, 1685, and D'Urfey's *Wit and Mirth, or Pills to Purge Melancholy*, 1699), followed by individual songs, perhaps drawn from the theatre or, increasingly, specially

composed for the growing domestic market. By the 18th century, simple instrumental pieces were being aimed at the domestic market too, and the first collections of 'folk' music (mostly 'Scotch') appeared. Popular tunes, previously used by, for example, Elizabethan composers of virginal and consort music, were used in 18th-century English ballad opera, German Singspiel and French *opéra comique*. Town bands, such as the English waits, were joined by more commercially organized groups performing in taverns and, later, in pleasure gardens and concert rooms. The new urban tunes percolated out into the countryside, for instance through the travels of itinerant fiddlers, pipers and singers, while many dances, from the saraband and country dance to the early 19th-century waltz, made the opposite social journey.

The essential background to the history of popular music in the 19th century is its industrialization. As this process gradually brought most of society within its orbit, the effect in some ways was to narrow the stream of musical practice: the range of activities was broad but, leaving aside older rural repertoires, the stylistic range became less so. Much of what we think of now as art music was widely available through cheap editions, through transcriptions and arrangements (which often simplified difficult works), through the spectacular virtuoso recitals pioneered by Paganini and Liszt and through 'popular concerts'. A similar repertory was central to the activity of the mass amateur choral movements that developed in most European countries (stimulated in part by the invention of sol-fa notation systems); and art music (especially opera) also featured strongly in the repertory of the equally popular wind bands, such as the British brass bands which first appeared around the middle of the century and quickly coalesced into a unique working-class movement (see [Band \(i\)](#), §IV, 3). Many of these activities were part of consciously pursued attempts to tie the lower classes into the norms (aesthetic and behavioural) of bourgeois society.

At the same time, it is often difficult to draw a clear dividing-line between these activities and more 'down-market' spheres. Weber (1975) shows that many early 19th-century concerts in London, Paris and Vienna cultivated a rather vulgar appeal to the *nouveaux-riches*. Similarly, in the 1820s, 30s and 40s in these cities (and later in others) a new breed of composer-conductor, with a flamboyant, 'marketable' personality, appeared: Louis Jullien in London, Philippe Musard in Paris, the two Johann Strausses in Vienna. Their promenade and outdoor concerts included not just dances (the Strausses, of course, owed their fame initially to the waltz) but also pieces for listening, and these performances (which themselves emerged from earlier pleasure-garden traditions) laid the ground for the 'popular concerts' that developed in the second half of the century. Large-scale dance halls were another new phenomenon, and dances (as well as marches) were also popular with wind and military bands. The flood of music written for domestic performance also shades stylistically from art norms into what has tendentiously been called *Trivialmusik*; the distance between Mendelssohn's *Lieder ohne Worte* and the salon pieces of, for example, Gustav Lange and Sydney Smith, or between the simpler lieder of Schubert and the songs of Adolf Jensen and F.W. Abt, is not large. Much the same point can be made about French *mélodies* and British drawing-room ballads: prevailing norms are simplified for a mass market.

The relationship between the core operatic repertory – from which many overtures and arias in any case found their way into orchestral and band concerts, dance and domestic arrangements, and even barrel organ transcriptions – and new lineages of light opera and operetta (from Ferdinand Hérold and Offenbach to Gilbert and Sullivan and Lehár) is not dissimilar.

Even in the British [Music hall](#) (and equivalents elsewhere, such as the French *café chantant*; see [Café-concert](#)) ‘serious’ music was sometimes included, especially extracts from operas and ballets. But the sources of these new institutions, which emerged during the mid-19th century, were socially and musically more diverse. Early audiences seem to have been predominantly working- and lower-middle-class, and the songs derived from existing folk, street and urban comic-song repertoires. By the 1860s distinct song styles had been established, and the first star performers, such as ‘swell’ George Leybourne, had made their mark. Towards the end of the century, however, increased investment, a tendency to split the drinking from the entertainment and a broadening of the audience turned the halls into something more like variety theatres; there is still an observable difference in type of appeal and musical character between them and contemporary musical comedy (see [Musical](#)), [Cabaret](#) and Parisian vaudeville-operetta, but it is not a chasm. Further still down the socio-musical ladder lie resilient traditions of street, industrial and political song, which, as folklorists have shown, drew on and developed older tunes and styles, often using them in new contexts such as industrial disputes. Here is the place where striking musical difference (for example, in the form of modal tunes) may still be found.

The history of 19th-century popular music in the USA is similar in some ways to that in Europe, and different in others. The ideological gulf between ‘popular’ and ‘élite’ developed more hesitantly and patchily. There were exceptionally strong and active folk traditions among both rural white communities (notably in the South) and black slaves and ex-slaves; these assumed great importance in the early 20th century, since their modes of performance were far better suited to transmission by recordings than by notation. However, commercial music publishing in the USA drew at first on European (especially British) sources, initially broadside ballads and the 17th- and 18th-century collections of Playford and others, then the ballad opera and pleasure-garden and domestic song repertoires. Irish songs (especially those published by Thomas Moore) and Italian opera were also popular. Many European musicians, such as the English singer and composer Henry Russell, visited the USA. Singing schools and other educational initiatives led to increased musical literacy (see [Psalmody \(ii\)](#), [§II](#) and [Shape-note hymnody](#)), and to the growth of domestic markets for vocal and instrumental music similar to those in Europe. At the same time, ‘singing families’ such as the Hutchinsons generated distinctive song repertoires, as did the Civil War; and, much more significantly, the minstrel show – emerging as an identifiable genre in the 1830s, and soon an enormous success in Britain as well as throughout the USA – evolved in ways that were unique not only in relation to its negotiation of racial issues but also to its musical fusion of Anglo-Celtic, Italian and (to some degree and in diluted forms) black American elements (see [Minstrelsy, American](#)).

The fusion is heard at its most influential in the songs, for both minstrel show and domestic parlour, of Stephen Foster.

Foster is notable for his ability to identify successful song formulae and exploit them. This tendency is seen even more clearly in the output of subsequent song composers, including H.P. Danks, Henry Tucker, Septimus Winner, Will S. Hays and David Braham, as well as in the production of drawing-room ballads in Britain from the 1870s by Arthur Sullivan, Frederic Cowen, James Molloy and others. Mass production techniques emerged at exactly the same time in the music hall: Felix McGlennon, who was self-taught, claimed to have written 4000 songs, Joseph Tabrar 17,000 (sometimes 30 in a day). McGlennon said that he would 'sacrifice everything ... to catchiness If a rowdy song takes the ear of the public, and rowdy songs set in, why, I must needs write them. [The] music hall songs of all time run in clear grooves' (Bennett, 1986, pp.9–10). The stage for Tin Pan Alley was set.

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(ii) From Tin Pan Alley to rock and roll.

Tin Pan Alley may have established itself in response to the growing demand for songs from the vaudeville theatres (which had replaced the minstrel show, just as variety replaced music hall in Europe, and which had their organizational centre in New York); but it quickly developed a commercial momentum of its own (see [Tin Pan Alley](#)). Many of the songs of the 1890s and early 1900s – by Paul Dresser, Charles K. Harris, George M. Cohan, Harry von Tilzer and others – are not radically different stylistically from their immediate predecessors; but the vibrant, punchy demotic manner of Irving Berlin's first hits (from 1909, and especially *Alexander's Ragtime Band*, 1911) may be taken to represent both a new phase and the multi-ethnic ferment in turn-of-the-century New York out of which the new music emerged. With the advent of records (George Gershwin's first big success, *Swanee*, 1919, sold over two million copies), then radio and films, the Tin Pan Alley composers between the wars were the hub of American popular music. The up-tempo, dance-orientated, novelty focus which was a feature of the period from 1900 to the early 1920s tended to shift subsequently to more introspective and sentimental moods, particularly in the 1930s as the Depression took hold, and compositional technique became somewhat 'denser' (involving more complex harmonies, phrase patterns, motivic relationships etc.). Nevertheless, a handful of celebrated composers – Jerome Kern, Cole Porter, Richard Rodgers and Harold Arlen, in addition to Berlin and Gershwin – dominated the entire period, even though notable songs were also written by many others, including Harry Warren, Vincent Youmans, Duke Ellington and Frank Loesser.

The connections between popular song and the theatre remained close. At the turn of the century, operetta and musical comedy composers such as Victor Herbert used a more sophisticated musical style than their Tin Pan Alley contemporaries, but, as American musical theatre left European models behind, the [Revue](#) and the musical became important contexts for 'breaking' new songs. Many of the composers mentioned above wrote for musical shows, and their songs thus had a double life (indeed more than

that, if arrangements for dance bands and performances by 'silent' cinema musicians are taken into consideration). In due course, a similar relationship developed between such composers and the Hollywood film industry. While songs for stage shows and musical films were often clearly intended for a subsequent independent, commercial life, there was also a counterbalancing tendency towards more dramatically coherent musicals, Kern's *Showboat* (1927) and *Oklahoma!* (1943) by Rodgers and Oscar Hammerstein II being the most celebrated examples. In any case, the best songs of this Tin Pan Alley–Broadway–Hollywood nexus have justifiably been considered as among the creative peaks of 20th-century popular music.

The new media disseminated a broad range of genres: novelties, old-fashioned vaudeville songs, religious music and a variety of traditional or 'ethnic' repertoires (e.g. Polish, Jewish, Irish) adapting to 20th-century urban existence in the USA. Of these ethnic musics, two were to be of wider historical importance: [Country music](#), at the time known as [Hillbilly music](#), and black American music, put out on 'race' records. Each of these tended to have its own listing or label within record company catalogues, and eventually its own dedicated sales charts (hillbilly soon acquired its own radio programmes on certain Southern stations, too); and each was marketed primarily to its 'home' audience. However, from an early point in the century black American music was becoming more widely known and influential; indeed, this process can be traced back to the 1890s (if not, in a certain sense, to minstrelsy).

The [Coon song](#) and [Cakewalk](#), deriving both their musical style and their portrayal of black stereotypes from minstrelsy, were among the most popular song types of the 1890s and early 1900s. They were followed by the astonishing commercial success of [Ragtime](#), which lasted until World War I, then [Jazz](#) (the first records appearing in 1917) and, at roughly the same time, the first commercially disseminated [Blues](#) (the earliest sheet music, by W.C. Handy among others, appeared in 1912, and the earliest recordings, by Mamie Smith, in 1920). Jazz bands enjoyed considerable popularity during the 1920s 'jazz age', and in the mid-1930s the big band jazz style known as swing (see [Swing \(ii\)](#)) achieved a national (and international) prominence that lasted until World War II. Many historians and critics have tried to draw clear boundaries around these terms, and to privilege certain strands, often associating these with the 'authentic' styles of black musicians, which they have wanted to distinguish from white 'dilutions'. It is easy to agree that the piano rags of Scott Joplin, the blues of Bessie Smith, Charley Patton, Blind Lemon Jefferson, Leroy Carr and Robert Johnson, the small group jazz of King Oliver, Louis Armstrong and Jelly Roll Morton, and the big bands of Fletcher Henderson, Duke Ellington and Count Basie were distinctive and usually superior to the music in similar styles, or styles derived from these, produced by white musicians. Moreover, much of this white music certainly offers a 'smoother', 'sweeter' alternative, in the quest for mainstream appeal. Nevertheless, the practices of black and white musicians were thoroughly intermingled. None of these categories was tightly defined at the time. 'Ragtime' encompassed not only the classic piano pieces but also songs and band music; and any music could be 'ragged'. Its origins lie in syncopated guitar, banjo and string band styles played by both black and white rural musicians, and in the march

tradition represented most famously by J.P. Sousa. 'Blues' settled definitively into the structure we now associate with it only in the late 1920s (perhaps as a result of the influence of records); before that, the term seems to have applied more to an emotional character and to certain technical features, which might appear in a range of vocal and instrumental genres, including Tin Pan Alley songs; it could also denote a type of dance. 'Jazz' was used to describe novelty groups such as the Original Dixieland Jazz Band, the 'symphonic jazz' of white bandleader Paul Whiteman, 'sweet' big bands like the Casa Loma Orchestra (see fig.4) and indeed any mildly syncopated dance music or 'hot' singing styles. Blues singers often included other types of song in their repertoires and played rags; and white country musicians sang blues, and, in the 1930s, were influenced by jazz (in Western swing), dance-blues and [Boogie-woogie](#) (in [Honky-tonk music](#)). Early jazz musicians had their own repertory, but soon added Tin Pan Alley songs to it. Blacks working in the margins of the mainstream music business – 'society' dance-band leader James Reese Europe, songwriters such as Perry Bradford, Clarence Williams, Eubie Blake and Noble Sissle, jazzmen such as Louis Armstrong and Fats Waller – drew on a range of available genres, a tendency given a particular point in the lineage of black musical shows, from Will Marion Cook's *In Dahomey* (1902–3) through Sissle and Blake's *Shuffle Along* (1921) to the various *Blackbirds* revues of the late 1920s and early 30s. Finally, melodic shapes, rhythmic patterns and blues-derived harmonies infiltrated much of mainstream popular song, most clearly in the 'jazz age', but – if often in subtle ways – permanently. Arguments that this represented no more than a veneer (e.g. Hamm, 1979, pp.358, 385), while appropriate in some cases, would seem to mistake hybridity for superficiality, and to underestimate its long-term historical significance. A somewhat parallel case – the 'Latin' influences on mainstream Euro-American popular music generated by successive fashions for [Tango](#), [Rumba](#) and [Mambo](#) – is perhaps more susceptible to Hamm's critique; but even here superficial exoticism is only a partial explanation for what, more carefully considered, may be a symptom of deep-rooted cultural ambivalence.

This is not to deny the need for distinctions, between white and black audiences and the musical styles that they typically favoured, nor that black musicians were other than heavily constrained in the activities open to them. Cultural and social relationships were no less complex than the psychology of the white reception of black music (welcomed as 'modern' and at the same time tantalizingly 'primitive'; attacked for its 'barbarity' and 'immorality'). Economic exploitation of black musicians was commonplace. Thus the biggest beneficiaries of the craze for swing music – based on musical innovations developed by blacks – were white bandleaders such as Benny Goodman, Tommy Dorsey and Glenn Miller. Similarly, a succession of dance fashions, from ragtime dances such as the bunny hug through the foxtrot and charleston to jitterbugging, all originating in black American practices, was 'cleaned up' for respectable white consumption, notably through the publications and educational projects of the dancers Vernon and Irene Castle (see [Dance](#), §7).

In a period marked by a growing cult of musical 'personality' it was white composers, singers and bandleaders who by and large enjoyed the greatest commercial success (not entirely, however: Ethel Waters, Ella

Fitzgerald, Nat King Cole, Lena Horne, Duke Ellington and Louis Armstrong all achieved considerable popularity). In particular, star singers such as Al Jolson, Rudy Vallee, Ethel Merman, Ruth Etting, Bing Crosby, Frank Sinatra and Dinah Shore, with the benefit of new singing styles such as **Crooning** and more intensive publicity techniques, were associated with songs more than their composers were; record companies vied with each other to achieve this tie-up through multiple covers of new songs. Characteristics of voice and nuances of performance became at least as important as the notes on the page. At the same time, bandleaders, from Whiteman to Miller, could also become celebrities; songs, it was discovered, could be danced to (and tailored rhythmically for dancing), while conversely most dance bands had a vocal soloist. Social dancing was a major pastime, and could be pursued at home as well, to records or the radio. Most of the stars also benefited from film appearances. Increasingly, musical practice was multi-functional, musical success constructed through a concatenation of aural, visual and behavioural images.

In Europe, late 19th-century traditions of musical theatre, variety, dance music and domestic song survived into the next century for some time, but the vigour of the new American styles, transplanted to a context marked often by political and cultural self-doubt, led quickly to their popularity, forcing older practices to give way or adapt. Many American musicians visited Europe – Sousa, Cook, the Original Dixieland Jazz Band, Whiteman and Armstrong – and the black singer Josephine Baker settled in Paris. Ragtime revues (e.g. *Hullo Ragtime*, 1912) brought both the music and the new dances. Most major New York musical shows went to London. Dance bands on the American model sprang up across Europe (along with small nuclei of jazz aficionados); dancing – in dance halls, hotels and restaurants and at home to broadcasts – was cultivated by all social classes; bandleaders such as Jack Hylton and Ray Noble were as well known as singers following the American style, such as Al Bowlly and Vera Lynn. American films, including musicals, placed their stars before the gaze of Europeans. Native songwriters (in Britain, Horatio Nicholls, alias Lawrence Wright, Tolchard Evans, Will Grosz, Ray Noble, Jack Strachey) copied the American form and style.

Differences survived, however. Local theatre composers such as Ivor Novello, Noël Coward and Kurt Weill hybridized indigenous and transatlantic lineages; some singers resisted American models: Gracie Fields and George Formby, for example. In French *chanson* and *variété*, German *Schlager*, Italian *canzone* and some British songs in the music-hall tradition, native gestures and structures of feeling survived, intertwined with new rhythms. In more peripheral regions, old-established genres and practices changed less, and everywhere, it should be remembered, there was a less obvious network of vernacular musical activities, under-researched as yet. In Britain, for example, these included middlebrow 'light classical' and 'palm-court' music, played in upper-class hotels and spas, accordion and banjo bands, old-fashioned ballads and 'romantic' operetta, alongside still older traditions of brass band, pub sing-song and choir singing.

However, World War II and its aftermath, which brought US troops to Europe, with their records and radio stations, and established the USA as the leading political and economic world power, laid the ground for a new phase in the rise of American popular music to global dominance.

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(iii) Rock and roll and after.

Rock and roll entered American public consciousness in 1955 (with the success of Bill Haley's *Rock around the Clock*, first released in 1954, when it was included in the film *Blackboard Jungle*), and threw up its first big star, Elvis Presley, in 1956 (with *Heartbreak Hotel* and *Hound Dog*). Its popularity, and the controversy that accompanied it (falling into a pattern set by the reception of ragtime and jazz), quickly spread through Europe, including (via illicit routes) communist eastern Europe. Musically, however, it was not new. It was derived from the driving, small-group rhythm and blues that had been developed by black 'jump' and city blues bands and vocal groups during the 1940s and early 50s, with an admixture of influences from the blues-influenced country music performed in the same period by such singers as Hank Williams. What was new, though, was that this music was 'crossing over', being heard and taken up by mainstream white (mostly young) audiences, and that it contrasted in style with the big band accompanied ballad singing that still dominated popular music immediately after the war. Several interacting factors were involved in this shift. In the USA huge numbers of Southern whites and blacks moved to northern cities during the war. Their musical tastes began to be catered for in larger-scale, more obvious ways, especially through a rash of new independent record companies and radio stations. New technology (described above) facilitated new modes of musical practice and dissemination. A postwar surge in births (the 'baby boom') coincided with the start of the economic 'long boom', leading to substantially increased disposable income and leisure time, disproportionately so by the mid-1950s for young people. A gradual shift in moral atmosphere revealed growing social tensions and made possible more public expression of cultural and generational differences.

All subsequent types of what became a new popular music mainstream, 'pop' or 'rock' music, can be traced back to rock and roll. Its historical significance is therefore obvious, but it is also manifold. It established black American traditions as central to popular music throughout America and Europe. It enthroned youth as the principal market for the music industry, and as the decisive arbiter of taste. It shifted the cultural politics of popular music: it was from this point on, for example, much more clearly about physical pleasures – indeed, sexuality – and about ideals and choices of life style. It was exceptionally well-suited to dissemination in recorded form (conversely, sheet music could not capture its textures, rhythmic dynamics and vocal inflections), and, as musicians realized this (Buddy Holly being, arguably, the earliest), it became the first popular music to be designed for recording.

The intricate history of pop music after rock and roll (intricate in terms of its chronology and its geographical variants) is recounted in detail elsewhere (see [Pop](#)). The emphasis in this article is on laying out the pattern of major

shifts that articulate this history and relating them to the longer-term popular music narrative. Three such shifts are apparent. The first relates to the emergence of **Rock** as a self-standing stream distinct from its antecedents; this dates from the mid-1960s. The second is associated with the brief flowering of **Punk rock** in the late 1970s, which was a symptom of a broader process of fragmentation in the popular music field. The third revolves around the appearance in the late 1980s of a new wave of highly technically mediated, club-based dance music styles, which seemed to some to threaten much of the basis on which the previous popular music apparatus operated (see **Dance music**). It is important to note, however, that through these successive shifts existing styles rarely disappeared; on the contrary, the history shows a cumulative process and an expanding style-reservoir. Moreover, many pre-rock-and-roll styles also continued, in the margins, to be joined by a host of adaptations, hybrids and revivals associated with ethnic and indigenous traditions particular to many distinct regions of both Europe (from Irish show bands to Russian rock) and North America (from Louisiana swamp rock to Jewish *klezmer*). Indeed, there is an argument that, as media saturation brought all corners of these societies into the same electronically mediated space, the very concept of cultural centres and margins became doubtful, making the historiography of popular music a politically charged enterprise.

The assimilation of rock and roll by the music industry and mainstream taste in the late 1950s and early 60s (in the form of blander adaptations) was rudely upset by a constellation of new developments: from Britain, **Beat Music**, led by the Beatles, and a native derivative of rhythm and blues associated most influentially with the Rolling Stones; from the American West Coast, new hybrids of folk, blues and rock and roll, leaving Californian 'surf music' behind and developing into **Psychedelic rock**; from New York (mainly), modernizing **Folk Music Revival** and **Folk-rock** styles led by Bob Dylan, and the incipient **Art Rock** of Velvet Underground. In a context of rapid economic growth, an expanding college population, youthful protest (especially over the Vietnam War) and widespread changes in social values, all amounting (it has been suggested) to a crisis of legitimacy for existing political regimes, the music took on a rebellious edge and serious aesthetic aims. Rapidly changing studio technology, the growth of FM radio and the emergence of LPs (sometimes in the form of 'concept albums') as a rival to singles shifted the basis of production and enormously expanded the available musical means. By the later 1960s 'rock' was established in general discourse – with several variants, including (in addition to those mentioned above) **Progressive rock**, **Hard rock** and **Country rock** – and was separating (in terms of audience, production and aesthetic) from more chart-orientated 'pop'. Alongside these developments, distinctive black American styles, notably **Motown** and **Soul music**, sometimes interplayed with rock currents (through such performers as Otis Redding and Aretha Franklin, for example) but by and large stayed relatively separate, in market and musical practice.

In 1976–7 the Sex Pistols, the Clash and others pioneered British punk rock. Some of its sources lay in earlier pop (for example, the Who and David Bowie in Britain, American garage bands and art-rock punks from New York such as Patti Smith and the New York Dolls), but by tying a stripped down musical revisionism to a pseudo-situationist philosophy and

deliberately outrageous behaviour, British punk caught the mood of economic recession and social unrest among working-class youth and exposed the gargantuanism of progressive rock as pretentious. Perhaps most significantly, it offered an approach that was both aesthetically and organizationally democratic: anyone could make music, it was suggested; a huge number of new, often tiny, independent record companies, distributors and shops sprang up, in opposition to the established music business; and new production technology made very cheap recording possible. By laying bare the seams in their own music, behaviour and visual style, punk musicians and fans made the point that rock, for all its aesthetic claims, was really a branch of entertainment, with its own modes of artifice. Their insistence on organizational control galvanized the further fragmentation of popular music, laying the ground for the emergence of [Indie music](#) (the US equivalent were 'alternative' or 'college rock'), [electro-pop](#) (using synthesizers, drum-machines etc.), [Grunge](#) (a punk-heavy metal hybrid originating in Seattle) and World music, each with its own audience and (often) organizational network. These joined chart pop, [Heavy metal](#), the [Singer-songwriter](#) and various black genres ([Disco](#), soul, [Funk](#), [Reggae](#)), as well as older styles and hybrids (rock ballads, rock musicals etc.), to make what was by this time an exceptionally broad pop field. The effects took institutional forms, bringing a diversity of performance contexts (clubs and discos, as well as concerts and festivals), of radio channels and programme formats, and of music magazines; similarly an intensification of merchandising and of star promotion occurred, but alongside an increasing acceptance of the legitimacy of serious pop journalism and critical writing. The international influence of punk, and of its effects, was enormous.

For some, these effects threatened 'the end of rock' (at least as an ideology), but arguably a more tangible threat was the rise in popularity of club dance music. With roots in disco (dance music designed for records to be played in discotheques, at the peak of its popularity in the 1970s), in funk, in dub (remixed reggae records; see [Dub \(ii\)](#)) and in [Hip-hop](#) and [Rap](#) (originally New York street musics using intermixed rhythm tracks, drum machines, manually 'scratched' records and 'rapped' vocals), the new dance music was clearly based in black music traditions. Starting in the mid-1980s with Chicago [House](#) and Detroit [Techno](#), and moving through British [Rave](#), a host of continually hybridizing styles had developed by the 1990s, in centres in North America, Britain and many parts of continental Europe. Dance had its own institutional networks (clubs, illegal raves, record companies, magazines, radio stations), its own production system (centred on producers, mixers and DJs, making music through techniques of sampling, sound synthesis, computer programming and live mixing, with few or even no performing musicians directly involved), its own approach to musical form and texture and its own social ambience, associated with lengthy (often all-night) dance sessions and recreational drugs. While crossover into the mainstream market became commonplace in the later 1990s (usually involving the incorporation of more conventional elements – instrumentalists, vocals, pop forms), dance music posed a clear challenge to the previous popular music paradigm.

Rock and roll is often seen as marking a radical shift in popular music practice, from literate styles clearly related in their musical techniques to

broadly accepted norms of 19th-century European and Euro-American musics, to more corporeally exciting styles made for records and derived mainly from black American norms with strong orally transmitted elements. While there is a good deal of truth in this view, it is possible, that it both underplays the strength of black American influence before rock and roll (see Van der Merwe, 1989, esp. p.286; 'with the publication of the first blues the materials of the 20th-century popular composer were complete. Since then popular music ... has striven to maintain a sense of breathless novelty. But it has come up with nothing that, fundamentally, cannot be traced back to 1900 or earlier') and overplays its triumph since (Tin Pan Alley musical forms and long-established ballad singing styles survived, for instance, and one of the best-selling albums worldwide since the 1960s is the sentimental Rodgers and Hammerstein musical *The Sound of Music*). Post-rock-and-roll pop might better be seen as the striking culmination of a lengthy process, going back at least to minstrelsy, whereby mainstream white society has come to terms with an internal cultural 'other'. But by this argument, a stronger claim to musical revolution might be made for late 20th-century dance music, which, in its most extreme forms, abandons the presentation of sung feeling, the portrayal of expressive character, in a way that rock music, any more than Tin Pan Alley songs and 19th-century ballads, does not.

It is clear, however, that the moments associated with the constellations of rock and roll on the one hand and Tin Pan Alley, ragtime and early jazz on the other do represent important historical shifts. They also map rather well onto contemporaneous and similarly important shifts in the technology and economy of musical production (which in turn are no doubt related to broader adjustments, routinely noted by historians, in the organization of Western capitalism). Whether technological digitization and economic globalization imply an analogous status for the post-punk period, and especially for dance music, is a question perhaps best left for further historical assessment.

[Popular music, §I: Popular music in Europe and North America](#)

4. Genre, form, style.

(i) Genre.

(ii) Form.

(iii) Style.

(iv) Popular music and the musical field.

[Popular music, §I, 4: Europe & North America: Genre, form, style](#)

(i) Genre.

In a broad-brush analysis, popular music may be regarded as a single generic system. Its distinctive practices emerge from related sets of conventions organizing form, style, function, audience, meaning and appropriate discourse. It is at this level that popular music as such tends to be defined: for example, as normally comprising short pieces, accessible to large audiences, in familiar (rather than experimental) styles and requiring no great quantity of theoretical knowledge for its appreciation (or, often, for its production). Within this system, most popular music falls into one of three main functional categories: dance, entertainment or background, although there are also subsidiary categories, notably those to do with

functions of drama (e.g. music theatre; film or television soundtrack). The three main categories often overlap (as, for example, with dance-songs treated as background music from a pub jukebox). This generic simplicity may be connected to the need of a commercial cultural system to maximize organizational stability, market size and stylistic flexibility. Its secular and vernacular qualities mark it as a product of modern, post-Enlightenment society, in which direct social functions tend to weaken and artistic practice strives towards a certain autonomy. Contrary to common assumptions about the nature of entertainment (the German term *U-Musik* has even stronger pejorative overtones), this function does not preclude intensive listening, a point supported by the aesthetic stance of many 19th-century listeners to domestic ballads or brass band performances of operatic arias or of many 20th-century listeners to jazz or rock singer-songwriters; indeed, certain strands in popular music have constantly implied claims to the status of art, from Scott Joplin's view of ragtime as a serious American music, to John Lennon's claim that rock and roll has 'something in it which is true, like all true art' (Wenner, 1971, pp.100–01). At the same time, older, quasi-ritualistic categories have survived to some extent, in residual or adaptive forms: hymns and carols, used in secular contexts; civic songs (e.g. national anthems); marches associated with particular military organizations; war, propaganda and political songs (from those of the British Chartists and the American Civil War to the Nazi 'Horst Wessel Song' and the Internationale); and songs and chants used by football crowds.

The big generic categories of the popular music mainstream break down into a large number of smaller ones. The pioneering Tin Pan Alley composer Charles K. Harris listed the following (Harris, 1906, p.13):

- a. – The Home, or Mother Song.
- b. – The Descriptive, or Sensational Story Ballad.
- c. – The Popular Waltz Song ...
- d. – The Coon Song ...
- e. – The March Song ...
- f. – The Comic Song...
- g. – The Production Song (for interpolation in big Musical Productions ...)
- h. – The Popular Love Ballad.
- j. – High Class Ballads.
- k. – Sacred Songs.

Similarly, categories in rock and pop songs include ballads (of various types), up-tempo dance-songs, confessional songs (associated with singer-songwriters), character songs (dramatic or narrative presentations of a character), songs of social or political comment, songs about themselves (i.e. about pop music, 'rock 'n' rolling', dancing etc.), novelty songs and song cycles (on concept albums). 19th-century social dance may be subdivided according to differences of tempo, rhythmic gestures, typical social contexts and typical semantic associations; the same is true of late 20th-century dance music, which is particularly prone to generic splitting and hybridization. The proliferation of subgenres is probably the corollary of the large-scale systemic simplicity, the one providing a necessary stability, the other a desirable level of flux and novelty.

Elements of commonality are important at several levels. Romantic and sexual relationships provide easily the most frequent types of subject matter; indeed, this generic feature might in one way be regarded as subsuming many of the subgenres. Similarly, self-expression, taking a

variety of guises, is fundamental to popular song throughout its history, marking its secular trend. The effects of commodity-form status (on dissemination, content, performance) are so general that they are only revealed when put in question, as in folk clubs or in the free rock concerts of the late 1960s. One of these effects is a tendency to multi-functionality: for example, songs appearing in the theatre, in recorded form, for dancing, on television commercials and on film soundtracks. (As classical music became more thoroughly commodified in the late 20th century it was affected by this tendency as well; by this criterion it turned into a type of popular music.) However, such recycling of material (e.g. tunes migrating from one context to another) has a much older ancestry in vernacular musical practice. Throughout the history, there is on the level of musical style and technique a sense of a generic centre, surrounded by, and from time to time refreshed by and interacting with, marginal genres (such as folk music, blues, reggae, world music etc.).

Some genres have seen significant change. Thus the popular ballad, starting in the 19th century as a narrative genre with roots in the folk ballad, came, in the Tin Pan Alley–Broadway song system, to combine narrative with (and often subordinate it to) the characteristics of a reflective romantic song; by the time of the development of the rock ballad the genre can be defined simply as a slowish pop song, with subjectively orientated and often romantic themes and a personal mode of address. At the same time, certain aspects of some genres seem to change very little. From the early British music-hall song *Bacon and Greens* to popular successes such as *Yes, we have no bananas* (1923) and *Barbie Girl* (1997, referring to a popular brand of doll), many of the features of the comic novelty song are remarkably stable.

Popular music, §I, 4: Europe & North America: Genre, form, style

(ii) Form.

One way of writing the history of popular music forms would be in terms of an interrelationship between iterative and additive modes on the one hand and the principle of sectionality on the other. The folk music forebears tended to privilege the first, through stanzaic song forms and repeating dance-tunes; and to a greater or lesser degree popular music in the 20th century returned to similar techniques, derived for the most part from black American influences. In between, sectionally orientated structures increased in importance, perhaps because of the closeness of much 19th-century popular music to contemporary art music norms. An additional factor to be borne in mind in the case of songs is the role of [Lyrics](#). Through the demands imposed by setting existing words, or through mutual interaction, or sometimes through the effects of producing both together, the patterns of verbal form (rhyme scheme, line length, stanza structure etc.) and those of musical form are always interrelated.

Most 19th-century popular songs use a strophic form. The roots of such forms go back not only to folksong but also to theatre and pleasure-garden song, broadside ballad and *Gassenhauer*, *romance* and *lied*. Commonly (though not universally) each stanza ends with a short refrain. The phrase structure is generally made up of regular two-, four- and eight-bar units, phrases are often repeated, either immediately or after a contrasting

phrase, and there is an important role for open–closed (antecedent–consequent) relationships between adjacent phrase-endings, produced melodically or harmonically, or both. Sir Henry Bishop's *Home, Sweet Home* (1823) exemplifies all these tendencies, illustrating the way in which the additive strophic principle is infiltrated by elements of a developing sectionalism. Perhaps under the influence of contemporary art song, some composers went further in this direction, especially in drawing-room ballads, into through-composed, modified strophic or other sectional forms. From the middle of the century refrains of American songs were often intended to be sung by a group (hence use of the term 'chorus') and, similarly, British music-hall songs often have a chorus in which the audience can sing along. Eight- or 16-bar sections were by now the most common, for both verse and chorus, and in both repertoires a variety of phrase-structure patterns can be found, for example *AABA* and (the music-hall favourite) *ABAC*. The folding of repetition into lyrical shape through sequence and the rhyming effect produced by permutations of symmetry and contrast between phrases and by open–closed relationships between cadences create a sense of balance, of quasi-narrative movement balanced by degrees of closure, which is typical of this period.

The sectional principle was even more prominent in the instrumental dance music of the 19th century (including marches, which could be used for dancing the quickstep or galop). From quadrille, waltz, galop and polka to two-step and cakewalk, practice oscillates and permutes between two types of pattern, each based on sections of (normally) eight or 16 bars: the string or set pattern (a sequence of different themes) and the minuet-and-trio or *ABA* pattern (the trio generally being in a contrasting key, often the subdominant). Both tendencies were taken over into instrumental ragtime. Most piano rags use a two-part form, the first section having a ternary arrangement of sections (or 'strains'), the second introducing new strains and perhaps recapitulating an earlier one, but in any case being in a contrasting key, usually the subdominant (and often closing there – a peculiarity of ragtime). Common patterns are *ABA/CD*, *ABA/CA* and *ABA/CDC*, many of the strains being repeated.

In the later 19th century song choruses tended to expand and, increasingly, to become the focus of the form. This tendency continued in Tin Pan Alley song, and at the same time the verse section shrank in both size and number. By the 1920s one verse (in any case often omitted in performance) was the norm, and the chorus was generally 32 bars long, the whole approximating to a recitative-and-aria structure. Various chorus patterns were used but by far the most common is the ternary variant *AABA*, known as 'standard ballad form', with the bridge (the *B* section) providing contrast melodically, harmonically and sometimes in key. Such an expansive, well-organized structure can function as a self-standing entity (hence descriptions of the mature Tin Pan Alley–Broadway song as the lied of popular music), and would seem to mark the triumph of the sectional over the additive principle. However, on a micro-structural level many songs take over from ragtime and blues techniques of building form through repetition of short figures; from Joe Howard's coon song *Hello! ma baby* (1899) through Lewis F. Muir's *Waiting for the Robert E. Lee* (1912), Walter Donaldson's *Yes, sir, that's my baby* (1925) and George Gershwin's *I got rhythm* (1930) to Joe Garland's *In the mood* (1939), this technique

points, at least incipiently, away from sectionalism, towards open-ended iteration.

12-bar blues form, which emerged during the same period, strings together a variable number of verses (often, confusingly, called choruses), each one marked internally by a good deal of phrase and smaller-scale repetition, call-and-response between voice and accompanying instrument(s) and the use of riffs (see [Riff](#)). Early jazz musicians not only improvised on the 12-bar harmonic sequence (I–I–I–I–IV–IV–I–I–V–V[IV]–I–I[V]) but applied the same approach to the choruses of Tin Pan Alley songs. From this point ‘chorus form’ refers to pieces built on iteration (potentially open-ended and usually with variation) of a structural unit. This constitutes a principal resource for all black American genres, and also influenced the additive strophic forms typical of country music; from both traditions it entered mainstream pop music from rock and roll onwards.

Post-rock-and-roll, pop song used 12-bar blues, together with variant and equivalent chorus-form chord sequences, and drew on folk revival for simple additive strophic patterns; but it also retained elements of the standard Tin Pan Alley form, both the overall pattern itself (especially in ballads) and the verse–chorus–bridge sectional principle (more widely). By the later 1960s these lineages were thoroughly combined, and generalization is possible only to the extent of observing first that songs are usually constructed from a sequence of sections of variable length, which, depending on their function and interrelationships, may be termed ‘verses’, ‘choruses’ or ‘bridges’; and second that at the same time processual links are often created across sectional divisions through the use of riffs, interrelated musical figures, harmonically open chord progressions or foregrounded rhythmic continuities. The impulse to avoid closure often results in fades at the end of recordings or performances. Riffs may be melodic (as in the guitar riff of the Rolling Stones’ *Satisfaction*, 1965), but more commonly comprise a short chord sequence, a pervasive technique from the I–IV–v–IV of Richard Berry’s ubiquitous *Louie Louie* (1957) onwards, even in clearly sectional forms. The contrasting temporalities of short harmonic cycle and larger sections can intertwine in powerful ways: in REM’s *Losing my religion* (1991) lyrics and musical content indicate an unorthodox sequence of verses, choruses and short bridges, but virtually all the music pivots around a two-chord riff (A minor–E minor), which, however, grows varied harmonic ‘limbs’ in the different sections of the song.

This pop form mainstream is broadened out by two divergent tendencies. Some progressive rock groups explored more extended forms (especially on concept albums), sometimes partly through-composed, sometimes partly improvisatory. While subsidiary, the influence of this strand can be felt in the fluidities and irregularities characteristic of the work of some indie bands and of the more experimental singer-songwriters. At the other extreme, hip hop and dance-music producers in the 1980s and 90s, using sampling, computer-sequenced rhythm-loops, collage and remixing techniques, developed a concept of form based on arbitrary cuts between a series of repetition-rich textures, each piece being potentially endless; articulation points seem to be largely local, and form is heard more like process.

Some scholars have connected the impulses towards form as process (iteration, variation) and form as organized structure (sectionalism) to non-Western (or specifically African and Afro-diasporic) and Western practices respectively. Thus Keil (*Journal of Aesthetics and Art Criticism*, 1966) distinguished between a tendency towards 'engendered feeling' in the former and 'embodied meaning' in the latter, while Chester (1970) distinguished between 'intensional' and 'extensional' forms. A dichotomy is established between pre-planned composition on the one side and moment-by-moment nuance and inflection, based on received frameworks, on the other. As ideal types, these provide useful models; yet they are better regarded as principles, variably active in all music, on both of which popular music practice draws, in continually changing proportions, manifestations and interrelationships.

Adorno (1941) connected formal moulds and frameworks in popular music to the pressures exerted by commodification, and grouped them all under the pejorative label of 'standardization'. From music-hall formula and Tin Pan Alley mass production to the 'hit-factories' of pop, it is clear that a tendency to structural predictability grows directly out of the imperatives of a capitalist industry. Yet the Adornian critique misses not only the productivity of formula (in stimulating variative invention) but also the range of formal designs and processes.

A further question is whether 'the piece' is the most appropriate unit for formal analysis. Two developments, one in cultural theory, the other in musical practice, have added extra charge to this question. Theories of intertextuality suggest that relationships between pieces or performances are of structural significance, and thus throw into relief the importance of covers, of recycling material, of 'tune families' that link songs together and of formulaic processes. Similarly, techniques of sampling and remixing raise queries about the boundaries normally placed around a singular musical event. The theory of 'Signifyin(g)' drawn by scholars from black American literary studies places the roots of Afro-diasporic formal thinking in the concept of a 'changing same', which generates intertextual relationships both historically and synchronically, through continual variation of formulae. The pervasiveness of repetition in popular music, at all structural levels, suggests that such a perspective may be at least as relevant here as European formal moulds and quasi-industrial standardization techniques.

Popular music, §I, 4: Europe & North America: Genre, form, style

(iii) Style.

It is impossible to discuss in detail here even a few popular music styles, and the most that can be attempted is a sketch of some important trends. As with musical form, many aspects of 19th-century styles are linked or contiguous to contemporaneous art music techniques, while in the 20th century these were at least in part supplanted by, or mixed with, approaches drawn from black American (and to a lesser extent folk, country, Latin and world) musics. This shift happened in conjunction with a different one, a move from norms moulded by the demands of performance, often in intimate surroundings, to techniques designed for large-scale performance, often with the aid of amplification, or for

recording, radio or film, and at the same time shot through with the effects of enormous changes in the resources and processes of sound production. This was accompanied too by a gradual transition from a relative separation of song and dance genres to a situation in which their attributes are thoroughly intertwined.

Tune-and-accompaniment textures, simple diatonic harmonies (with a variable admixture of chromatic elaboration), melodies conditioned by harmonic progression and its rhythm (often arch-shaped, with frequent use of phrase repetition and sequence, though sometimes affected too by *volkstümlich* traits) – the ‘home-and-away’ melodic and tonal processes of ‘bourgeois song’ have been described often enough, and they provide the basic attributes of many 19th-century popular song styles (though obviously with differences of detail between styles lying closer to, say, lied, Italian aria or English theatre song). Our knowledge of performing style is thin for this era before records, but many celebrated singers (in Britain, John Braham, Sims Reeves, Antoinette Sterling, Charlotte Sainton-Dolby and Adelina Patti, for instance) straddled the divide between art and popular music, and no doubt amateurs tried to imitate their pure tone, secure intonation and clear phrasing. Performance in the music halls and minstrel shows was much more theatrical, portraying character, inciting audience response and including speech-like effects and even patter. Street singers took such tendencies even further.

Similar melodic, harmonic and textural characteristics are found in much of the instrumental music, too, such as salon pieces for piano, though here typical instrumental figuration might feature. Many such pieces are in a dance genre, and, while the dance music of the period also shares the same overall stylistic framework, in this repertory rhythm, often a background feature in the songs, is of course more sharply etched. In the second half of the century especially, typical dance rhythms often invaded vocal music as well – in minstrelsy, for example, or the waltz songs so popular towards the end of the century, or in music hall, where the contours of galop, polka or waltz rhythms generate much of the sing-along impetus. So important is this influence in music hall (frequently both tempo and rhythmic character change for the chorus, introducing a more dance-like swing) that Bennett (1986) refers to the ‘gestic’ quality of the style – a memorable figure, pregnant with rhythmic character, embodies the song’s basic gesture (it is here, perhaps, that the device of the ‘hook’, so important in later popular song, was born). Throughout this 19th-century repertory textural principles differ little, whether the accompaniment is in the hands of piano, small orchestra of strings and wind, wind band or the small ad hoc groups of the music hall; but the banjos and guitars used in minstrelsy and the ‘traps’ (elementary drum kit) introduced in the later music hall and in vaudeville are pointers to the future.

With ragtime, blues and early jazz, rhythmic features moved more into the foreground, notably ragtime’s half-beat syncopation and ‘secondary rag’ (three-note groups over a duple beat), the rhythmic flexibility of blues singing, the before-the-beat and after-the-beat phrasing against a strong regular beat (producing swing) that is typical of jazz, and sometimes the 3+3+2 metrical patterns characteristic of many Latin genres. Other important techniques in these styles include pentatonic and circling (rather

than linear, goal-directed) melodic shapes; pitch inflection (including blue notes, i.e. variably tuned thirds, sevenths and sometimes other scale degrees); small-scale repetition, including riffs; call-and-response; a more natural type of voice production, manifesting itself often in speech-like singing styles and 'dirty' tone – techniques that, when imitated by instrumentalists, result in 'vocalized tone'; and a semi-improvisatory approach to performance.

Many of these techniques seeped, to variable extents and in variable ways, into the styles of Tin Pan Alley song, which in other respects continued to develop along lines already existing in the 19th century. Harmonically, circle-of-fifth and (from blues) I–IV⁷ progressions are typical additions to the basic diatonic framework, though by the inter-war period some chromatic chords (dominant extensions, added 6ths, augmented and diminished chords) were also common, as were passing modulations (especially in bridge sections). Similarly, in the more sophisticated songs of Broadway shows a denser motivic texture developed, along with longer-breathed melodic lines. At the same time, dance band performance norms were influential: for example, there are the beginnings of a distinct rhythm section stratum in the texture; and sometimes strong bass lines suggesting top–bottom thinking; elements of call-and-response, riff, off-beat accents, parallel voicing and counter melodies owing more to jazz polyphony than to European textbook counterpoint infiltrate accompaniments. This applied across the range of performing groups, from small dance bands to large, string-dominated orchestras. Singing styles too were sometimes influenced by jazz (though bel canto norms remained important as well), and the novel intimacies, nuances and flexibility made possible by the microphone (in crooning, for instance) pointed towards the coming revolution in sound.

In rock and roll and subsequent pop styles, techniques derived from black American sources were developed further, notably shouted, 'dirty', dramatic and jazz-influenced singing, top–bottom textures with foregrounded percussion stratum, widespread use of riffs as a textural as well as a structural device and instrumental techniques organized around expressiveness and rhythmic bite. The standard performing group (guitars, drum kit, lead singer, perhaps with some group singing as well) emerged from the small-band lineages of rhythm and blues and country music, though additions (keyboards, brass, synthesizers) and larger groups were also used as the range of styles expanded. The 'standard rock beat' (kick drum on beats one and three, heavily accented backbeats on two and four, usually on snare drum, plus decorative cymbal patterns) was established, with a spectrum of variants in different genres (Moore, 1993, p.36). The harmonic language, while drawing on blues-type progressions and on Tin Pan Alley for circle-of-fifth and other diatonic progressions, is often modal, and favours short, repeating harmonic riffs; such sequences as I– \square VII–IV, I–vi and i– \square II– \square VII are common. Above all, perhaps, a new sound world was opened up by amplification (resulting, for example, in a range of electric guitar styles and in the deliberate use of feedback), by electronic effects (such as wah-wah and echo), by sound synthesis and by multi-track recording, which made available techniques of layering, balancing, blending and stereophonic spacing of voices that are impossible by any other means, thus radically changing conceptions of texture.

Texture and sound took on even greater importance in hip hop and subsequent pop dance styles. With the aid of digital technology, layers of sound, each one often created by looping rhythms, short figures or sampled noises, are assembled into montages. While the techniques were incipiently present in earlier black styles (disco, funk, dub), the tendency in much rave, techno, and drum and bass music virtually to abandon tune, to shrink periodicity to very short units and to constrict harmony to short, minimally directed (and often modal) sequences radically reconstructs the stylistic paradigm. A fast, metronomically regular beat supporting syncopated, short-note figures is standard, and a contrast between rapped lyrics and brief, soulful sung phrases is common. These dance music styles represent an extreme in the broad stylistic spectrum of popular music at the end of the 20th century; but their popularity, and even more their influence on more mainstream styles, points to a perhaps decisive historical significance.

Popular music, §I, 4: Europe & North America: Genre, form, style

(iv) Popular music and the musical field.

It is easy to see that in the first half of the 19th century there were close links between a good deal of popular music and contemporary art music, in terms of genre, form and style; that in the second half of the century these links weakened, as distinctively popular genres appeared; and that, with the beginnings of Modernism, this parting of the ways turned into a clear split, which subsequent developments in the 20th century tended to deepen (Hamm, 1979, in particular, argues this view persuasively). However, the story is not quite as straightforward as it might at first seem.

One common way of seeing the popular styles of the 19th-century bourgeoisie is as dilutions of the contemporary art music; but the whole field may also be viewed in terms of divergent tendencies within broadly accepted norms. The popular styles and the immense educational and critical efforts to popularize the classical styles then appear as sociologically interconnected; we can see 'the rise of the musical masters as an early form of mass culture' (Weber, 1977, p.6), and by the 20th century it is clear that their works 'speak equally, or almost equally, to listeners in many countries because their native accents have been naturalised in an international musical idiom' (Parakilas, 1984, p.10). At the same time, it should be remembered that the favoured musics of many 19th-century Europeans and Americans – folk and folk-related styles – lie outside this idiom: it is here that clearly articulated difference is to be located in this period. But the interplay between art and popular strands did not disappear in 1900. The popularization of classical music continued, from the work of the music appreciation movement to the commercial success of recorded compilations of classical 'greatest hits' in the 1980s and 90s. Basic 19th-century techniques and effects continue to inform the composition of cinema and television music and the repertory of light music. The ease with which classical pieces can be 'ragged', 'jazzed up' or given a rock beat is instructive. Mainstream popular music has often drawn on art music for material, from such Tin Pan Alley songs as *I'm always chasing rainbows* (1918, from Chopin) and *Avalon* (1920, from Puccini) to Procol Harum's rock recording *A Whiter Shade of Pale* (1967, based on a J.S. Bach chord sequence) and Sweetbox's 1998 hit *Everythings gonna be*

alright (which makes use of Bach's Air from Suite no.3 in D, or 'Air on the G string'). Many progressive rock musicians have recorded arrangements of art music pieces or used art music techniques and textures, and some heavy metal guitarists consciously draw on Baroque virtuoso instrumental styles (see [Classic rock](#)).

In the 20th century, admittedly, the relationship between art and popular strands became more complex. Early Modernists sometimes used elements of ragtime and jazz (and of folk music too), but they treated them as raw material, to be transformed and distanced. From the other side, symphonic jazz (in a variety of guises – Whiteman, Gershwin, Ellington, the Modern Jazz Quartet) is also permeated with stylistic and structural tensions. It has been suggested that more complete and less selfconscious crossovers emerged under the influence of postmodernism (from the 1960s). It is certainly often difficult to assess, on the level of style (and sometimes that of audience too), whether, within the avant garde, such musicians as LaMonte Young, Philip Glass, Brian Eno, Laurie Anderson, Frank Zappa, ambient dance group the Orb or drum 'n' bass musician Roni Size produce 'popular' or 'art' music.

The story is so complex that generalization is extraordinarily difficult. Two points can perhaps be accepted: that attempts to discuss popular music in isolation, that is, without taking account of its variable relationships (positive and negative) with other musical categories, will inevitably be weakened in their analytic scope; and that these variable relationships are closely connected with shifts in social relationships and in associated broad cultural patterns. An example of the ground opened up by acceptance of the second point is provided by Paul Gilroy's concept of the 'black Atlantic' (Gilroy, 1993) and W.T. Lhamon's parallel history of blackface performance (Lhamon, 1998). If, as Gilroy argues, the presence of a slave and post-slave Afro-diasporic culture within late-modern bourgeois society is not marginal but significantly constitutive for that society, then the emergent role of black American music becomes important not just for popular music but for our understanding of the musical field in this society considered as a whole. If Lhamon's provocative argument is accepted, namely that blackface, for all its racist caricatures, constitutes a core site for the negotiation of a cross-race Atlantic popular identity, with a history traceable from early 19th-century New York through the performance styles of such figures as Al Jolson and Elvis Presley to that of the 1990s rapper M.C. Hammer, then the ethnic mediations of social class become central to an understanding of modernity and its musical culture. Against the background of such post-colonial critiques, the periodic incursions into mainstream popular music from outside its apparent geographical base, from tango in the early years of the 20th century through Afro-Cuban influences during the 1930s, 40s and 50s to reggae and world musics in the 1980s and 90s, suggests that the geo-cultural boundaries of 'the West' itself are as porous as its social identity is multi-faceted. The very concept of a mainstream might begin to come into question at this point, especially if, to the importance of the 'marginal' musics just mentioned, is added consideration of the historical significance of the other musical 'outsiders', for example gypsy music (especially in 19th-century central Europe) and Jewish music (for instance, in the ethnic ferment out of which the formation of Tin Pan Alley and Broadway song styles emerged). It is not necessary to accept

Constant Lambert's elitism or his unsavoury espousal of 'racial characteristics' in music to note the pertinence of his argument, in *Music Ho!* (1934), that, to many critics of musical change, 'the Jew is just as much an enemy of the British and Holy Roman Empires as the Negro' (3/1966, pp.177–8). Negotiations of difference and identity, representation and self-representation, relating to the full range of racial, ethnic, class and cultural hierarchies, have been a constant factor in the way that popular music has been located within the musical field as a whole.

Popular music, §I: Popular music in Europe and North America

5. Social significance.

(i) Politics.

(ii) Social identities.

(iii) Aesthetics.

Popular music, §I, 5: Europe & North America: Social significance.

(i) Politics.

Art music in the West is generally portrayed as apolitical, and the contrast with popular music in this sphere is striking. Bob Dylan's protest songs of the 1960s may stand as key examples of one sort of popular music politics. Song lyrics with overt political content have not been uncommon in subsequent pop music, though in mainstream 20th-century popular music before the 1960s they are quite rare. In the 19th century there were songs about wars, campaigning songs (supporting the abolition of slavery, for instance) and songs of social comment (on such issues as the evils of alcohol), though often their aim was to affirm rather than protest, as in British music-hall songs with enthusiastically imperialist themes. Pop music protest stands more in the tradition of strike ballads and other politically motivated workers' songs, which in turn can be related to folksongs containing political comment (a trait surviving in blues and country music, and passing into pop through the influence of such American neo-folk and folk-revival singers as Woody Guthrie and Pete Seeger).

There is also a history of political movements making use of songs for campaigning purposes, and, in a linked though distinct way, some pop musicians have tied their music to political campaigns, such as Rock Against Racism in the late 1970s and in the mid-1980s the Band Aid and Live Aid movement in aid of the relief of world poverty. Similarly, the rather inchoate political demands of the 1960s counterculture were often seen as carried above all by the rock music of the time. In these cases, however, lyric content is relatively unimportant to the political effects; and arguably the politics of most popular music have generally had more to do with its sounds, contexts and uses than with its words.

Many popular music styles have been subjects of controversy. In the 19th century, theatres and pleasure gardens were often seen as morally suspect, and there were frequent attempts to clear music off the streets. New dances, starting with the waltz, had a habit (so it seemed to their critics) of infringing the canons of respectability. Music halls responded to efforts to control and censor them by becoming blander and less risqué. Ragtime, jazz, rock and roll and rap were each greeted by a chorus of condemnation which combined musical criticisms with a moral panic focussed around allegations of violence, sexual immorality and uncivilized

'jungle rhythms'. It is often difficult to disentangle musical dislike (frequently couched in terms of a discourse of 'noise') and fear of social disorder. Thus rock music was resisted by communist state authorities both because it was felt to be musically aberrant, indeed, primitive, and because it was seen as a symptom of bourgeois capitalism; conversely, to dissidents and alienated youth it represented freedom on both levels. Even claims to no more than 'fun' can be regarded as threatening by defenders of social (especially work) discipline.

For participants in popular music, it often represents 'community' at least as much as it does 'threat'. Pete Townshend of the pop group the Who wrote: 'When the music gets so good ... everybody for a second forgets completely who they are and where they are, and they don't care. They just know they are happy' (Frith, 1983, p.80). Such a politics of community takes particularly overt form at a few specific moments (at the Woodstock rock festival in 1969, for instance, or in all-night 'raves' in the dance clubs of the late 1980s and early 90s), but forms a continuous thread in the appeal of pop music, a thread that appears to be derived ideologically from the myth of a 'folk community' constructed by folk revivalists and folklorists (and before them by the Romantics). It may manifest itself in some earlier proto-folk situations too – for example, in the relationship of brass band music or music-hall song to particular 19th-century British working-class communities. It constantly intertwines, however, with popular music's role in what Raymond Williams (1961) called a 'long revolution': the gradual extension of democratic opportunities (in this case, access to music, both its production and consumption) to more and more sectors of society. The politics of this shift are those typical of mass society, and their effects are variously construed (as, for example, alienation or empowerment; cultural flattening or cultural pluralism), depending on the observer's political point of view.

What most observers might agree on is music's power to 'place' people in society. For Adorno, this pointed to the way that popular music in mass society acts (he thought) as 'social cement', confirming consumers as passive units performing (willingly) their allotted roles in an incipiently totalitarian capitalist system. Still less tendentious critiques may refer to, for example, the escapism in Tin Pan Alley song; and similarly the historian Gareth Stedman-Jones (1974) describes late 19th-century music-hall song as a 'culture of consolation', its small convivialities (its 'fun') compensating for the seeming impossibility of real social change. For most popular music scholars, however, the ideological effects of the music are far more variable than Adorno allows, and more subject to negotiation. At the opposite extreme, subcultural theorists such as Willis and Hebdige argue for the possibility of particular music styles to act as vehicles of resistance to dominant cultural and social values, through the meanings read into them by consumers. It is nevertheless impossible to describe the politics of production as anything other than vitally important, for they greatly affect what music consumers will hear. The imperatives of commodity form, of intellectual property law and of growing corporate power explain the appeal of neo-Marxist portrayals of the music industry as a monster. Theories of 'cooption' describe how musical innovations are often stripped of any power to upset, as they are incorporated into mainstream styles; one major record company enthusiastically promoted the radical musics of the 1960s

counterculture under the now notorious slogan 'The revolution is on CBS'. As, through the 19th and 20th centuries, the cultural industries became more and more significant both to the economy and to social behaviour, the role of the state became increasingly important as well. Under fascist and Stalinist dictatorships it was overtly oppressive and directive, but in liberal democracies the concerns of state agencies are mostly to do with encouraging orderly consumption and profitable production, along with social tranquillity. Legal regulation of performance, broadcasting and copyright, taxation and subsidy policies, censorship and educational strategies form a network of official involvements. The systemic integrity of the whole production apparatus, especially by the later 20th century, can look impressive. Nevertheless, most popular music scholars would want to point also to the faults in this system (see §2(ii) above), to the impossibility of eradicating these and, above all perhaps, to the intense difficulties in controlling the meaning of music.

Popular music, §I, 5: Europe & North America: Social significance.

(ii) Social identities.

Whatever the political context or ideological mechanisms, it is widely agreed that participation in popular music genres and styles is intimately connected with how people (listeners and producers) see themselves – that is, with their sense of social identity. A dramatic example is the way that the social category of youth has been configured since the 1950s, in large part through the images, values and behavioural possibilities made available in pop music. But social identity is an amalgam, standing at the meeting-point of various axes, including not only generation but also social class, gender, nation and ethnicity.

There is good empirical evidence to link many popular music genres with particular social classes, both working-class groups (street music, industrial song, brass bands, music hall, blues and country music up to the 1960s, hard rock styles and heavy metal) and middle-class groups (parlour and salon music, operetta and progressive and art rock styles). Such links tend to be obscured in the first half of the 20th century by discourses of mass culture, which assume an incipient universality of social positioning; and these discourses retain some importance subsequently, if only because, in societies with increasingly blurred class boundaries and in fluid mediascapes dominated by large organizations and with socially mobile audiences, theories of class ownership of and class expression through specific styles seem simplistic. Homology models, derived from anthropology, in which musical content and class position are mapped one to the other, raise difficult epistemological issues (they seem to require an analytical first cause), and, for most scholars, need to be written on a very coarse scale, to be modulated by theories of negotiation or to focus on use and consumption rather than on musical form and content. The last two are the favoured strategies of subcultural theorists, such as those who have identified resonances between particular pop styles and the values of punk, mod, teddy boy, hippie or other class-based subcultures. Even in the 19th century, when class-linked musical differences are relatively easy to spot, norms originating in bourgeois traditions gradually spread their influence through large swathes of popular music practice, so that a model based on the variable articulation of a core stock of techniques seems the most

convincing one. Despite these qualifications, however, it remains important to place popular music in its class contexts. Whatever its exact definition, it is always in some sense culturally subaltern; from this point of view, all popular styles are 'people's music' (in a broad sense), positioned against whatever is defined as *élite*. At the same time, social distinctions have affected access and responses to musical resources, resulting in a multitude of differences in taste, practice, usage and interpretation, both within popular music and between it and other categories, but always in some sort of relationship with people's sense of their place in the social hierarchy.

Such differences are always mediated by other factors, however, notably inscriptions of gender, nation and ethnicity. Throughout its history, in both production and consumption, popular music has generally been gendered in quite clear ways. Domestic performance has been available to women, but public performance (increasingly the norm in the 20th century) has been overwhelmingly in the hands of men, a division that extends to all production roles in the music industry. On the whole, female musicians have been confined to singing, and to singing of particular sorts – in backing groups (women as support), of ballads (women as caring and naturally emotional), in erotically explicit personae (women as sex object). There have been exceptions to this pattern, however – female singers who have broken the rules, for instance, some blues, country and music-hall singers – and the 1970s saw the beginning of a more dramatic shift, with the number of female pop bands, songwriters and stylistically uncompromising singers increasing significantly. Popular music styles themselves, and their consumption, seem to have been gendered in similar ways to production. 'Softer' styles are often thought of as being disproportionately intended for women, 'harder' ones for men, and subject matter (particularly in songs about love and romance) is generally organized, narratively and in its presentation, to appeal differentially to male and female listeners. Similarly, performance styles often seem designed to facilitate predictable patterns of identification and desire on the part of fans. Yet while lyric themes, performer images and listener tastes cannot be isolated from the structure of gender relations in society at large, research (though it is as yet limited) suggests that the two spheres may not be entirely coextensive. It is possible, for instance, that for women an evening dancing or at the music hall may represent an escape from feminized domesticity; that a seemingly 'romantic' female vocal group such as the Shirelles or the Crystals may be interpreted as giving women advice about managing men; and that, conversely, men identifying with flamboyant, passionate male performers (such as Al Jolson, Elvis Presley or Freddie Mercury) may view listening to their music as an opportunity to imagine ways of acting not normally available to them. Long vernacular traditions of 'camp' performance, including cross-dressing, provide the historical context for the emergence of explicitly gay or bisexual performance imagery in pop (with artists such as Little Richard, David Bowie, Madonna and many more; see [Gay and lesbian music](#)), suggesting that to some extent popular music may represent an arena where gender roles and relationships can be queried, if only (for most listeners) in the imagination.

The relationship between 'black music' and 'white music' is another example of an apparently clear distinction that is in practice blurred. Historically, the extent of interplay and hybridization between styles, materials and techniques associated with black Americans (and Afro-Caribbeans) on the one hand and Euro-Americans on the other renders attempts to define a separate 'black music' problematic (as well as potentially racist). Yet many black people would defend such attempts, and with good reason (to mark their presence and defend their identity, against great pressures), and so would many whites, for reasons often connected with the appeal of the exotic – the attractions of 'black difference' as an alternative to the blandness associated with mainstream music. The complications are intensified by the facts that white investments in this relationship have often led to stereotyping (from the grotesqueries of minstrelsy to the macho posturing of some white blues-rock); that black musicians and their genres have largely been kept separate by the music industry, and their difference maintained; and that, at the same time, they have been ruthlessly exploited, their innovations taken to fuel the mainstream's need for novelty. In this context, 'white music' occupies a blank space: it represents the norm (that is, what is not defined as 'black'). Yet it has never been a monolithic category. In the USA, for example, country music has represented 'the South' in opposition to the cosmopolitanism identified with the north, while Polish, Jewish and other ethnic repertoires have maintained a symbiotic but uneasy relationship with the mainstream. In Europe, American styles have been on the one hand welcomed, as symptoms of modernization or vehicles of rebellion, but on the other hand resisted, on behalf of local identity and heritage, an attitude sometimes institutionalized through broadcasting quotas or the promotion of local production, as in the San Remo song festival in Italy. Regional differences, still strong in the 19th century but declining as national music markets were consolidated, re-emerged in the second half of the 20th century, often linked to indigenous folk traditions. In Britain, for example, expressions of Irish, Scottish and Welsh difference, with their long histories, were joined by assertions of English provincial identity (the Liverpool of the Beatles; the London of the Kinks or Blur). Such strategies may draw upon local material and styles, or, often, just on characteristic patterns of diction. Some British punk rock bands cultivated an aggressively anti-American, English diction. For musicians in continental European countries, whether to sing in English or not is itself an issue, as it is for French-speakers in Quebec. In many countries such complications, both in tendencies of musical practice and in possible patterns of identity, are intensified by the presence of new or greatly expanding ethnic minorities since World War II: Hispanics and Asians, in the USA, Asians and Afro-Caribbeans in Britain, North Africans in France.

Whether considering class, gender or ethnic identity, much writing on popular music has tended to look for direct links between music and 'real life'. But, as some of the examples given above suggest, there is reason to think that music acts less as a mirror reflecting pre-existing patterns of identity than as an arena for their negotiation, or even their construction, as more recent work drawing on discourse theory and post-structuralist perspectives would indicate. In this latter approach subjectivity is seen as fluid, provisional and endlessly constructed in cultural practices, and from its application to popular music has come research into ways in which

musical interests can support imaginary communities, transient subcultural taste distinctions, geographically virtual 'scenes' focussed on shared musical identifications, and searches for roots in styles originating far away, perhaps in one of the many manifestations of world music. This does not alter the fact that constructions of identity offered in music often confirm dominant positions already in existence rather than subverting them. Much depends on how listeners relate to their favoured performers, how they position themselves within lyrics (for example, which pronoun they take to represent them), which 'voice' (lead vocal, backing singers, guitar riff etc.) they identify with, what connotations they attach to the particular style, and so on.

Popular music, §I, 5: Europe & North America: Social significance.

(iii) Aesthetics.

Any attempt to raise even the possibility of an aesthetics of popular music must somehow bypass the scepticism of mass culture critics (e.g. Adorno: 'The autonomy of music is replaced by a mere socio-psychological function'; 1941, p.3) and of liberal musicologists (e.g. Dahlhaus: 'it is uncertain whether ... the surprisingly elusive qualities that determine a "hit" deserve to be called aesthetic at all'; 1989, p.312), not to mention the weight of a longer intellectual history extending back to the emergence of music aesthetics as a separate discipline in the 18th century. As Adorno's comment suggests, the underpinnings of this discipline lie in the doctrine of music's autonomy, and, while the insistence by popular music scholars on their music's social significance may seem unwittingly to support its reduction to a sociological datum, their more important achievement has been to show how popular music helps to reveal autonomy itself as a social construction. The sociological critique of aesthetics links all cultural practices, tastes and judgments to social, institutional and discursive conditions; thus the transcendent qualities attributed to autonomous music, and the disinterestedness allegedly required for its appreciation, are, by this argument, tied to specific interests of the Western bourgeoisie at a particular moment in its history. To be sure, the decidedly 'impure' production and consumption practices of popular music do not seem to suit it to the standard criteria of aesthetic worth (even though in its own way its emergence is linked to the wider spread of leisure time, which arguably also gave rise to the discourse of autonomy), but popular music scholars tend to work with theories of relative autonomy, which, while grounding taste in social conditions, insist that this rules out neither the integrity and irreducibility of that level of activity and meaning which is specifically musical nor the distinctive pleasures attaching to its appreciation.

In one of the most influential sociological critiques of aesthetics, Bourdieu (1984) made a clear distinction between the 'aesthetic disposition' (with its 'pure gaze') and the 'popular aesthetic' (which is 'realist', 'earthy', grounded in function), and linked these to taste differences between the bourgeoisie and the working class. Most popular music scholars have preferred a model with categories that are more fluid in both their contents and their interplay. Frith (1996), for example, argues for three distinct discursive frames, each with its own values, institutions and social practices (and all arising at about the same time, around 1800): that of 'art', organized around ideas of creative truth-to-self and educated knowledge; that of 'folk',

centred on ideas of authenticity and community; and that of 'the popular', focussed on ideas of commercial success (i.e. popularity), entertainment and fun. He suggests that none of these categories has any intrinsic musical content, so that 'popular music' (in fact, any music) can be, and is, placed in any category, or indeed in more than one. Of course, definitions of 'originality', 'authenticity' and 'entertainment' vary historically and socially; but this approach enables us to understand how a single piece – John Lennon's song *Imagine*, for example – can function variably, as a skilful and effective expressive statement ('art'), as a political *cri de coeur* around which a sense of community can be assembled ('folk'), or as a hit record, often transplanted to all sorts of routine situations including background music ('popular'). It also enables us to make sense of the ways in which performers and listeners talk about popular music in terms of musical skill, formal relationships, emotional truth, rhythmic power, original sounds and so on, without needing to deny that the criteria will differ historically (compare a Victorian parlour ballad performance and a rock concert), without forgetting that the criteria will often be at odds with those common for classical music (e.g. noise, incessant repetition and seemingly out-of-control vocalism are positive aesthetic qualities in much rock music), but also without wanting to erase the music's social and political significance.

This significance is vital. To think of a parlour ballad parody in a music hall, of Chuck Berry's rock and roll classic *Roll over Beethoven*, of the Sex Pistols' irreverent punk anthem *God Save the Queen* or of the rap group Public Enemy's *Fight the Power* is to see that their political charge, in specific social conditions (including, arguably, the large audiences delivered by their commercial success), is part of their aesthetic achievement. Equally, however, their political significance is dependent on the appeal of their musical qualities. While these examples are extreme, the point can be generalized for all popular music. In the end, then, the most important argument made by theorists of popular music aesthetics may be that aesthetic experience is not necessarily extraordinary but can be found in musical practices intimately enmeshed in (and indeed contributing to) the patterns of ordinary people's everyday lives in modern societies.

[Popular music, §I: Popular music in Europe and North America](#)

6. The study of popular music.

A good deal of 19th-century writing about popular music consisted of reportage, reminiscence or polemic. Serious study started with the publications of antiquarians such as William Chappell and folk music collectors such as J.G. Herder, the brothers Grimm and Cecil Sharp, though they were rarely interested in contemporary musics, their preferences being often driven in fact by a pessimistic certainty of cultural decline. There is useful journalistic comment on contemporary, commercially produced popular musics from the late 19th and early 20th centuries, and a continuing stream of memoirs, biographies and popular books on the emerging music business, but scholarly work on this repertory really began (aside from the beginnings of a literature on jazz) with the mass culture critics, of whom the most important was Adorno. More empirical sociological publications started to appear shortly after World War

II (Riesman, 1950), and the influence of the British mass culture critic F.R. Leavis can be seen in the 1950s and 60s in the work of Hoggart (1957) and the young Stuart Hall (Hall and Whannel, 1964).

There was as yet no 'popular music studies'. The discipline emerged in large degree as the offspring of a meeting between the impact of rock music on young scholars beginning their careers in the 1960s and 70s and their reception of a wave of new cultural theories that were beginning to transform the existing humanities and social science disciplines. From the start, though, the study of popular music was a broad (and at times uneasy) coalition. It drew on several fields: social studies (especially the sociology of youth, institutional sociology and communication studies); radical strands in musicology (notably what has sometimes been called cultural or critical musicology, but also the pluralistic approach to American music represented by the work of such musicologists as Chase, Mellers, Hitchcock and Hamm); cultural studies (in particular the movement originating in the Birmingham University Centre for Contemporary Cultural Studies from the encounter of British culturalism – the tradition of Leavis, Hoggart and Raymond Williams – with continental Marxist, structuralist and post-structuralist theory, subsequently exported to North America, Australia and elsewhere); ethnomusicology (e.g. Keil, 1966) and, to a greater extent, progressive folkloristics (e.g. the work of Oliver on blues and of Green, D.K. Wilgus and Charles Malone on country music, in a tradition going back to American collectors of the early 20th century); and pop music journalism (especially in the USA, e.g. in the work of Greil Marcus). These varied strands did not so much coalesce as ferment (though at times they ignored each other, too). By the early 1980s the new discipline had a well-regarded academic journal (*Popular Music*, published by Cambridge University Press) and scholarly society (the International Association for the Study of Popular Music), both founded in 1981; research papers were presented at conferences and in journals associated with established disciplines; and the subject was starting to be taught in some universities. During the 1980s and 90s a substantial literature accrued and new generations of scholars emerged.

A variety of issues troubles the new discipline. Among the most important are the following:

(a) Research resources are generally scanty or inaccessible. Good library collections and archives (of printed literature, sheet music and recordings) are rare. Much of the relevant material is ephemeral.

(b) The context within which popular music studies emerged has led to a strong research emphasis on Western pop and rock, the industry that produces it and its youth audiences. This bias (sometimes criticized as 'rockism') has been at the expense of the study of other popular musical tastes in Western societies, of historical developments before rock and roll and of popular musics elsewhere in the world.

(c) The most active, best populated and most strongly supported research strands have, on the whole, been identified with predominantly social and cultural studies interests. At its most reductive, this appears as 'sociologism', and, while there have also been excellent interpretative work and first-class studies of the industry and audiences, this focus has

somewhat overshadowed the study of musical practices, structures and meanings.

(d) At the same time, the musicology of popular music has been troubled over methodology. It seems clear to most of the scholars concerned that, for a good deal of pop music and most genres of black American music, the technical differences between this music and mainstream Western art music (for example, the emphasis on sound-quality, the distinctive singing styles and treatment of timbre, the relative importance and complexity of rhythm, the significance of pitch inflection, the valorization of harmonic simplicity and structural repetition) raise questions about whether conventional analytical method, designed for study of the art-music repertory, is always appropriate. Even for some other genres, such as Tin Pan Alley song or music-hall song, where congruence with art music practice is greater, the importance of performance, and disparities between performance and text, mean that the question still arises. The lack of recorded evidence for the pre-1900 repertory compounds this problem. Analysts have thus tried to develop methods that can take account of timbre, complex rhythms, pitch and rhythm effects that are impossible to notate, and textural effects that are only possible on recordings. The issue of notation is itself difficult, with some arguing that it distorts much of this music, turning subtle aural process into a reified approximation, and others supporting the use of notation (of various sorts, including transcription) for particular purposes.

This methodological debate can be pursued on deeper levels, for it seems to be rooted in the difficulties that most popular music scholars have with the formalism and immanentism that they take to permeate much of the mainstream musicological approach. Dealing with genres whose techniques, uses and effects seem to be grounded in emotional and bodily activity and response, in culturally defined meanings and in the particulars of distinctive social conditions, these scholars have tended to reject not only the privileging of score-based formal analysis and disinterested contemplative listening but also the philosophical underpinnings of this in the doctrines of autonomy, genius and 'the masterwork'. Partial resolution of this dispute may be visible in the move within mainstream musicology itself towards more interpretative and culturally contextualist approaches. Musicologists of popular music have also looked towards semiology (notably in the work of Philip Tagg and Dave Laing) and towards discourse theory (for instance, in the work of Robert Walser and David Brackett). One limitation of such perspectives may be their analytic focus on verbal connotations or discourse surrounding music or, in some cases, a tendency almost to equate music with words about it. The semiotic privileging of language over music was subjected to thorough critique by Shepherd and Wicke (1997), and, as they suggest, the other side of a resolution to the dispute may lie in the development of a method that, while maintaining the sense of music's cultural constructedness on which popular music studies has always insisted, is also able to reveal the specificity of musical processes. There are signs, on both sides, that such moves may be leading to a recognition that popular and art musics are not always so very different, or not in every way, or at least that they live in the same world.

A further issue debated in popular music studies – often prompted by attacks on the scholars by practitioners and critics, and sharpened by the impact of complex cultural theory – is the relationship between theory and practice. This was placed in even higher relief by the introduction in the 1980s of the teaching of popular music in some universities, conservatories and schools. While it can act as a catalyst to the opening up of issues concerning educational aims and relative cultural values, popular music placed in such contexts raises questions about the desirability and implications of its own legitimation. On one level the questions concern whether to teach the music's production or its understanding, and the wisdom of teaching either aspect to young people who may well be closer to the music, as consumers or as practitioners, than their teachers. It is not obvious whose terms should be used, for example, or what should be the relationship between academic and vernacular theory. But on a broader level these questions are symptoms of problems that affect the study of popular music in general. The questions are not just tactical (how to attain the best understanding): given that the situation presents itself in terms of 'ordinary' culture under the gaze of 'experts', the people interpreted by the intellectuals, they must also be epistemological (how to define what is a 'true' understanding of this music) and even ethical (who is entitled to speak about this, and in what terms). The quandaries are akin to those surrounding the interplay of etic and emic modes of interpretation, much discussed by ethnomusicologists. For the encounter of musical science with the popular musics of its own hinterland, no less than for its dialogues with musics of other cultures, they are at the heart of the matter.

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Popular music

II. World popular music

Several interrelated developments in global culture since 1980 have had a substantial effect on world popular music and its study. These include the phenomenal increase in the amount of recorded popular music outside the developed world, as a result of the expansion of extant modes of musical production and dissemination and the advent of new technologies such as cassettes; the effective compression of the world by intensified media networks, transport facilities, diasporas and the globalization of capital, which has increased the transnational circulation of world popular musics and their availability in the West; and an exponential growth in the 1990s in the number of scholarly and journalistic studies of world popular musics.

Some of the major conceptual approaches that have informed modern scholarly studies of world popular musics are reviewed in the following sections. The term 'popular music' is used here to connote genres whose styles have evolved in an inextricable relationship with their dissemination via the mass media and their marketing and sale on a mass-commodity basis. Distinctions between popular musics (defined thus) and other kinds of music, such as commercialized versions of folk musics, are not always airtight. The scope of the present section of this article is limited to popular music idioms that are stylistically distinct from those of the Euro-American mainstream. The significant role that Euro-American popular music styles play in many non-Western music cultures is discussed only tangentially here, and is addressed more specifically in [Pop, §V](#).

There is at present no satisfactory label for popular musics outside the Euro-American mainstream. Terms such as 'world music', 'world popular music', 'world beat' and 'ethnopop' are too imprecise to be taxonomically

useful. The term 'non-Western', if applicable to many musics, is hardly a satisfactory label for genres such as reggae or salsa, which, although peripheral to Euro-American mainstream culture, are certainly products of 'Western' societies. The increasing globalization of world culture and the proliferation of syncretic hybrid musics also blur the dichotomy of Western and non-Western world musics, and intensify the terminological challenges.

For further information see articles on individual countries and regions.

1. Growth of studies.
2. The mass media.
3. Urbanization.
4. Modern social class structures.
5. Modernity.
6. Conceptual and analytical approaches.
7. Social significance.
8. Dynamics of socio-musical interactions.
9. The musical dynamics of global cultural flows.
10. Gender.

Popular music, §II: World popular music

1. Growth of studies.

If commercial popular music in general was long ignored by the academy, the scholarly study of popular music outside the Euro-American mainstream began even later. Notable publications from the 1970s include Bruno Nettl's *Eight Urban Musical Cultures* (1978) and the informative, if somewhat more journalistic, works of authors such as John Storm Roberts (1972, 1979). The amount of scholarly literature on world popular musics greatly increased in subsequent years, with the belated academic recognition of the sociological importance of popular culture, the spread of multiculturalism as an academic paradigm in the West and the active interest of a new generation of scholars who had been personally immersed in popular music since adolescence. The journal *Popular Music* (founded in 1981) and other subsequent journals devoted to cultural studies now provide broad forums for published research in world popular music.

Popular music literature since the early 1980s, whether scholarly or generalist, has included a number of descriptive overviews, some attempting more or less comprehensive global perspectives (e.g. Manuel, 1988; Broughton and others, 1994) and some surveying a given region, such as Africa (e.g. Bender, 1991; Graham, 1988, 1992; Collins, 1992). Of greater detail and depth are ethnographic studies of individual genres or music cultures (e.g. Coplan, 1985; Peña, 1985; Perrone, 1988; Waterman, 1990; Erlmann, 1991; Stokes, 1992; Guilbault, 1993; Hill, 1993; Loza, 1993; Webb, 1993; Pacini, 1995; Savigliano, 1995; Austerlitz, 1996; Averill, 1997) or of specific theoretical issues in relation to individual genres or areas (e.g. Manuel, 1993; Aparicio, 1998). Of particular interest are the handful of works that incorporate cross-cultural perspectives in exploring the musical ramifications of global networks of capital, media images and diasporic communities (e.g. Wallis and Malm, 1984; Garofalo, 1992; Lipsitz, 1994).

Some of the most important scholarly literature on non-Western popular music has been written outside the Euro-American academic world, in languages other than English and for predominantly regional readerships. Prominent in this category, for example, are the numerous Spanish-language works published in Latin America (e.g. Matamoro, 1969; Rondón, 1980; Acosta, 1982, 1993; Lloréns Amico, 1983; Quintero-Rivera, 1998). Language and geographic barriers and the ephemerality and obscurity of many developing-world publications mean that much of this literature remains relatively inaccessible in the West. Even English-language works produced outside the metropolises, such as Rohlehr's magisterial study of calypso (1990), are scarcely disseminated outside their country of origin. Conversely, the Western, predominantly English-medium scholarly world, with its networks of presses, libraries, funding sources and research institutions, has perhaps inevitably constituted a scholarly mainstream, and has accordingly attracted many of the best non-Western scholars to its own institutions.

Representing a somewhat different category is the voluminous and growing body of generalist literature on popular music, including not only music journalism found in newspapers and magazines but also various accessible books on popular music which, although not academic in orientation, are often colourful and richly informative (e.g. Kanahole, 1979; Andersson, 1981; Reuter, 1981; Díaz Ayala, 1981, 1994; Davis and Simon, 1982; Malavet Vega, 1988; Calvo Ospina, 1995; Barlow and Eyre, 1995). Also worthy of mention are the increasing numbers of documentary films and videos on world popular music, such as Jeremy Marre's series *Beats of the Heart*, made in the 1970s and 80s. Taken as a whole, the growing body of world music literature and research material has immeasurably enhanced the documentation and potential understanding of global culture. At the same time, the processes of musical evolution, innovation and cross-fertilization continue to provide fresh challenges to scholars and students of popular culture.

[Popular music, §II: World popular music](#)

2. The mass media.

The evolution of modern popular musics has been closely associated with certain broader socio-historical developments, particularly urbanization, the emergence of modern social classes, the general context of late modernity as a whole and, most directly, the advent of the modern mass media. Incipient popular song genres can be said to have emerged in 19th-century Europe in connection with sheet music, player pianos and musical boxes. Similarly, in Japan during the Edo period (1603–1868), commercial publishers mass-produced cheap songbooks and pamphlets that, while serving to document pre-modern song genres already being weakened by print itself, also initiated a commodification process characteristic of commercial popular music industries (Groemer, 1995–6). However, the advent of popular music *per se* is better linked to the ‘Second Industrial Revolution’, in which electricity and industrial techniques were applied to cultural production, primarily in connection with capitalist patterns of development. The invention of the phonograph in the 1880s and its mass marketing from around 1900 were particularly important in stimulating the emergence of modern popular music.

The effects of mass mediation on music have been varied and profound, encompassing such phenomena as the detachment of performers from their products; the introduction of new dimensions of commercial considerations into music; the emergence of new links and barriers between audiences and performers; a tendency for mass-mediated music to become detached from ritual and life-cycle performance contexts; an unprecedented emphasis on the solo ‘star’ performer; the emergence of the studio recording as an autonomous art form rather than a copy or rendition of a performance; and the subjection of music production in general to the same processes of commodification, rationalization and bureaucratization as other aspects of modern economic production. If in the West such musical developments proceeded largely in the wake of broader processes of social, economic and technological modernization, in much of the developing world popular music industries have emerged and flourished alongside musical genres, social practices and technological infrastructures that remain essentially pre-modern.

The core mass medium for popular music is the phonogram (shellac and subsequently vinyl discs), supplemented by cassettes from the 1970s and compact discs from the 1980s. While imported records from the West initially dominated many regions, in other areas production of records for local markets commenced early in the century, with the British-owned Gramophone Company producing over 14,000 recordings in Asia and Africa alone by 1910 (see Gronow, 1981). Records produced during this period consisted primarily of genres marketed towards élites, among whom ownership was concentrated. Public exposure to phonographs greatly increased in the 1920s and 30s, as middle-class ownership grew and less affluent listeners acquired access to records in local cafés and on jukeboxes, or, in countries like India, from itinerant entrepreneurs who carried spring-driven turntables around villages, playing requests for a small fee. In response to market demand, production came to include an eclectic variety of genres, with increasing emphasis on syncretic popular musics that evolved in connection with the new medium. The advent of magnetic tape recording and LPs in the 1950s reduced production costs and overcame the time constraints associated with 78 r.p.m. records,

although most popular song genres worldwide continue to adhere to three- to five-minute formats.

The spread of phonograms in the 1920s coincided with the advent of [Radio](#), whose reach soon extended at least as far. As with phonographs, access was not limited to private ownership, but could include various forms of communal listening in public places. Throughout much of the developing world, as in many European metropolises, radio is under state control, operating as a public service and/or as a vehicle for propaganda. Dependence on electric power, whether external or battery supplied, continues to limit access in poorer communities, with the spring-driven radio not being marketed, somewhat surprisingly, until 1996.

The spread of sound films in about 1930 introduced a new mass medium for music that was particularly effective in reaching consumers who were too poor to purchase radios or phonographs but could afford occasional cinema tickets. Because of cinema's accessibility, its inherent appeal and its ability to add a new visual dimension to music, several popular music genres became closely associated with cinematic musicals, including the tango, Turkish *arabesk*, Indonesian *dangdut* and mainstream Egyptian and Indian popular music (see India, §VIII, 1). In most cases, star singers were thus obliged to act (and often dance) as well, although in the 1940s Indian films adopted the 'playback' system, in which actors would mouth words in 'lip-sync' to songs separately recorded by professional singers. Meanwhile, film-related musics were marketed independently as phonograms. In some regions, such as Latin America and the Near East, television appears largely to have replaced cinematic musicals as a medium of musical dissemination. Thus, in Egypt, popular music eventually became disassociated from melodramatic films while in other respects becoming linked to television, so that, for example, Sunday evening broadcasts of concerts by Umm Kulthum became national events throughout the 1960s and 70s.

In the 1980s the spread of video technology intensified the production and accessibility of visually contextualized music. To some extent, consumer video players served to supplement and extend cinema and television, offering users greater control over selection, storage and retrieval. Their use also tended to privatize consumption, bankrupting many cinemas and further replacing live performance attendance with atomized domestic viewing. The founding of MTV (Music Television) in 1981 inaugurated the cultivation of music video as an independent art form. As with phonographs and cinema, the developed West, and especially the USA, monopolized production at first. Satellite transmission of MTV International, and of Western television in general, provided an additional means of extending American penetration of global viewing markets. By the late 1980s, however, music videos were being produced around the world, for dissemination on local television, in independent video formats or on MTV International. Although many music videos outside the developed West are unpretentious, low-budget productions, others – for example in Indonesia – are slick and sophisticated, using picturization techniques that are distinctively local and yet characteristically modern or even postmodern in style.

In the late 20th century two contradictory trends in the financing of mass-mediated music intensified. Music production, especially as conducted by the multinational record companies, became increasingly capital-intensive, with expenditure on production and promotion of individual recordings routinely running into millions of dollars; accompanying this trend was the spread of the relatively expensive consumer format of the compact disc. Yet at the same time, with the advent of new micro-media, especially cassettes, it became increasingly possible and common for small-scale, local entrepreneurs to produce recordings for negligible sums; this development has contributed greatly to the unprecedented ability of subcultures and social minorities to represent themselves in recent decades.

The development of the international record industry has followed the general pattern of monopoly capitalism and domination of the Third World by the West. By the 1930s the world's major music companies had rationalized the industry and divided the world into distinct spheres of interest and control: RCA dominated the Americas, Philips controlled northern and central Europe, the British-owned Decca and EMI (including products marketed as 'His Master's Voice') dominated the entire British Empire while the French company Pathé-Marconi monopolized markets in France and its colonies. In the decades after World War II, the oligopoly coalesced into the dominance of the 'Big Five': WEA, CBS, RCA (all US-owned), EMI and Polygram (the Dutch-owned heir to Philips). Multinational ownership became further concentrated, if less American-controlled, in the 1990s with the purchase of CBS by Sony and of MCA by Matsushita, and by Philips's acquisition of an 80% stake in Polygram.

Regional independent recording companies, which first emerged in the 1930s, became more numerous and active from the 1960s. Such companies existed in an uneasy relationship, at once symbiotic and competitive, with the Big Five, which could draw on greater experience and better resources, technology and marketing and distribution networks (see Wallis and Malm, 1984). The multinationals were allegedly responsible for roughly two-thirds of world (non-pirate) record sales in the mid-1970s. In addition to producing local musics for local markets, the multinationals marketed Western popular musics throughout the world; in a few cases, as with the Argentine tango in the 1920s to the 1940s, developing-world genres were disseminated for cosmopolitan audiences in Europe and the USA.

The multinationals, while introducing technology and distribution systems to underdeveloped countries, have been criticized for stifling competition in their domains, extracting huge profits from developing countries and promoting standardization by superimposing Western pop or regional common-denominator genres. The tendency towards homogenization is conspicuous in some countries, such as India, where EMI was able to dominate the music industry for some 70 years by means of a single, albeit eclectic, mass genre: Bombay-based film music, produced by a small coterie of artists and music directors. In other cases, however, multinationals have been fairly active in promoting musical diversity. In the first half of the century, US-owned record companies marketed a wide variety of genres to consumers in Latin America, including the Argentine

tango, the Mexican *ranchera*, the Colombian *bambuco* and the Cuban *son*, bolero and *danzón*, as well as Euro-American foxtrots, waltzes, polkas and the like. Records proffered by multinationals such as HMV in Africa covered an even richer diversity of local and regional genres.

Accordingly, patterns of music industry ownership have differed from place to place, especially in the post-colonial period. In the newly independent African countries, for example, there are several distinct forms of development (see Graham, 1988). In some countries, such as Kenya, South Africa and Côte d'Ivoire, local music industries failed to develop, allowing the continued domination of multinationals and the predominantly foreign musics (typically Western or Congolese) that they marketed. By contrast, in countries such as Ghana, Nigeria and Zaire, resilient local producers emerged that, often in tandem with multinationals, energetically recorded and marketed a wide variety of local musics. A few quasi-socialist countries, notably Tanzania and Guinea, kept multinationals out by nationalizing music sectors; such policies succeeded in promoting lively local music scenes, but the financially constrained national governments were unable to fund the development of dynamic state music industries. Meanwhile in other countries, such as Mozambique and Angola, persistent poverty and war served to discourage both local production and foreign investment.

The communist countries constitute a distinct category, being the only ones rigorously to restrict multinational penetration while constructing indigenous music industries. The performance of socialist popular music industries under state ownership has been generally mixed. On the one hand, popular musics under socialism avoid most of the negative features of commercialism, including the link to corporate sponsorship and consumerism, the fetishism of stars and fashions and the deforming pressures exerted on musicians by the market. At the same time, most communist countries – which were underdeveloped to begin with – have been unable to devote adequate financial resources to entertainment industries and related sectors such as consumer electronics. Bureaucratic inefficiency and authoritarian cultural policies have exacerbated problems of creative innovation and material production.

Patterns and policies of popular music production have varied in communist countries, with results ranging from the moderately successful to the disastrous. Perhaps the most egregious example of the latter is China during the Cultural Revolution (1966–76), when all types of formal music production were disrupted, and music disseminated through the mass media was limited almost exclusively to selections from the five 'model operas' and three modern ballets. Music production in communist Cuba, although equally centralized in control, has been more satisfactory, with energetic state support, the richness of the inherited popular music tradition and prevailingly pragmatic rather than dogmatic cultural policies to some extent offsetting the continued bureaucratic bungling, unresponsiveness to popular demand and a generally phlegmatic economy (see Manuel, 1987; Acosta, 1991; Robbins, 1991). A different, more idiosyncratic sort of socialist production was practised in Yugoslavia under Tito, where decentralized local production and state subsidies of less

commercially marketable musics managed to sustain a fairly lively and diverse popular music culture.

A more significant revolution in control of the means of musical production came with the spread of new technologies, especially cassettes, from the early 1970s. Cassettes (like video, photocopy machines, personal computer networks and cable television) are a form of micro-media whose patterns of control, production and consumption are typically more decentralized than those of the 'old media' of cinema, television and radio. Cassettes and cassette players are inexpensive, portable, durable and have simple power requirements; most importantly, the mass production of cassettes is incomparably cheaper and simpler than that of records or compact discs. According to some estimates, cassettes make up over half of world phonogram sales; their impact has been most dramatic in the developing world, where they have almost entirely replaced vinyl records, thus extending and restructuring music industries.

The initial impact of cassettes was most obvious in the endemic spread of cassette piracy (the unauthorized duplication of commercial recordings), which effectively bankrupted legitimate music industries in countries from Ghana to Tunisia and inhibited their development in many other regions. However, as cassette players spread and several countries enacted and enforced copyright laws, piracy in those nations was brought within manageable limits, allowing legitimate cassette production to flourish. While cassette technology has served to further the dissemination of mainstream hegemonic musics, it has also encouraged the emergence of innumerable small, local cassette producers worldwide, who record and disseminate genres whose commercial markets were in many cases too localized or specialized for record companies to represent (see El-Shawan, 1984; Manuel, 1993). Several popular music genres have emerged in close association with cassettes, including Sundanese *jaipongan*, Andean *chicha*, Thai *luktoongh* and Israeli 'Oriental rock'. Cassettes have also served to disseminate musics that have been formally banned or discouraged by authoritarian governments.

Complementing the cassette revolution have been other developments involving new technologies and associated socio-musical practices or, in some cases, new and alternative usages of pre-existing technologies. In urban Japan, low-powered 'mini-FM' stations have diversified local radio programming, compensating in numbers for their limited broadcast ranges of only a few hundred metres (Koguwa, 1985). Personal computer networks, although less widespread in the developing world, offer new formats for popular music dissemination, while posing new challenges to copyright enforcement. The advent of digital multi-track recording has enhanced the ability of performers to produce songs as composites whose individual tracks are recorded separately, often in different continents. Digital recording technology has also spawned a vogue for innovative remixes, in which pre-existing recordings, or individual tracks or samples thereof, are combined with 'techno-pop' elements, such as drum machine rhythms. Popular among South Asian urban bourgeois youth, for example, are disco-orientated remixes of old Hindi film songs, which, in their new de-historicized, pastiche-like rendering, acquire a markedly postmodern flavour. Jamaican dance-hall reggae has paralleled rap music in exploring

the potential of digital sampling and the use of the record turntable as a musical instrument in its own right, in both recording and performance. Even vinyl records continue to find new uses, as in the *picó* phenomenon of Cartagena, Colombia, where a musical subculture has emerged around DJs playing imported African pop records on mobile sound systems (Pacini, 1996).

Particularly widespread is the karaoke format in which amateur solo singers, in pubs, rented parlours or private homes, croon familiar pop songs, backed by commercially marketed recordings of ensemble accompaniments, often with the song lyrics and romantic video scenes projected from a television monitor. Karaoke emerged in Japan in the early 1970s, functioning as an extension of the extant practice of informal singing, especially of *enka* songs, by men at social gatherings. It has become a widespread and even focal form of socializing and music-making throughout capitalist East and South-east Asia and among East Asian immigrant communities in the USA and elsewhere (see Lum, 1996). In general, technological innovations such as karaoke, digital sampling, cassettes and 'mini-FM' stations have tended to diversify and democratize modes of musical production and increase consumer control.

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3. Urbanization.

The development of modern popular musics is intimately tied to the phenomenon of urbanization. Cities, with their concentrations of wealth, power, heterogeneous social groups and institutionalized forms of musical patronage, naturally constitute focal socio-musical environments. The depth and range of the effects of urbanization on culture and social structure in the 20th century have been unprecedented, owing to the intensification of urban growth and the qualitatively new and distinct processes accompanying it.

One of these processes is the development of new forms of mass entertainment, including popular musics. As well as providing the necessary technological infrastructures for commercial music industries, urban environments, with their dense populations and cash economies, present concentrated, easily accessible markets for music producers and for the mass media in general. Perhaps more significant, if less tangible, are the ways in which the urban milieu stimulates the creation of syncretic popular musics by generating new social identities and aesthetic sensibilities. City dwellers are generally exposed to diverse ideologies, music styles and media discourses. Such exposure invariably colours attitudes toward and presents new alternatives to traditional folk musics, many of which, in pre-modern and especially rural societies, flourished partly by virtue of being the only forms of music known to their patrons and practitioners. By contrast, most urban dwellers enjoy several kinds of music and develop multiple social identities. While exposure to alternative art forms may occasionally provoke a self-conscious revival of traditional musics, more often it alienates listeners from them and stimulates the development of new syncretic genres.

Popular music often plays a crucial role in the process of adaptation to the new environment. As Coplan (see Nettl, 1978; 1982) has discussed in

relation to West Africa, this adaptation involves not only reactive adjustment but also the formation of new identities and their metaphorical articulation in new, syncretic forms of expressive culture. In such situations, popular musicians can become important agents of syncretism and innovation, serving as cultural brokers who articulate new metaphors of social identity and mediate traditional–modern, rural–urban and local–global dichotomies. As rapid urbanization brings together people of diverse regional, linguistic or ethnic backgrounds, popular music can serve as a vehicle for social differentiation, mediation or homogenization. In many cases, popular music becomes a focus for the maintenance or construction of discrete social subgroups, who congregate at their own music clubs, form taste cultures around certain genres or performers and celebrate favoured idioms as unique expressions of their distinct identity. In such instances music may play an important role in the maintenance of ethnic, regional, racial and generational heterogeneity.

In other cases music may serve to mediate differences between people of different backgrounds, or even to unite them, especially as commercial music industries attempt to create and exploit mass homogeneous markets. Hindi film music in North India has certainly functioned in this manner, serving as an aesthetic common denominator for urban dwellers of varied linguistic, regional and caste backgrounds. Certain social formations also intensify processes of aesthetic homogenization. The centripetal, unifying possibilities of popular music are particularly clear in situations where socially diverse communities, thrown together in neutral urban settings, develop more inclusive identities based on occupation, class or nationalism rather than on regional or ethnic origin. Such, for example, was the case to some extent in Zaïrean mining towns in the mid-20th century, where the proletarianization of migrant workers created a precondition for the emergence of the pan-Congolese pop music that evolved into *Soukous* (wa Mukuna, 1979–80). Similarly, as Coplan (1985) has documented, South African *Marabi* music, performed in proletarian beer gardens, became an important vehicle for the development of a pan-ethnic urban identity. While the depth of ‘detribalization’ occurring in African cities varies widely and should not be exaggerated, there is no doubt that the broad, pan-regional appeal of genres such as *marabi*, *soukous* and Nigerian *Jùjú* has been both cause and effect of a new sort of link among otherwise disparate ethnic communities. Whether popular music serves to reinforce social distinctions or to negate them, many contemporary idioms, with their idiosyncratic combinations of various local and global style features, can be seen to reflect fairly explicit strategies by which artists and communities discursively position themselves in their socially heterogeneous surroundings.

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4. Modern social class structures.

The new socio-musical identities generated by urbanization are inseparable from the emergence of modern social classes, with their own distinct roles in the evolution of commercial popular musics. Of these classes, the urban bourgeoisie, although often proportionally small, in many cases plays the most conspicuous and influential role because of its affluence, its domination of the mass media and patronage institutions and

the access of its professional performers to formal musical training. Popular musics cultivated by bourgeois audiences often evolve as commercialized and perhaps simplified versions of light classical genres; these intermediate forms may retain some of the prestige of their *élite* antecedents while at the same time becoming accessible to emerging bourgeoisies less steeped in aristocratic tastes. In North India and Pakistan, for example, a pop, cassette-based version of the light-classical Urdu *ghazal* became widely popular in the 1970s among bourgeois audiences, combining simplified diction and standardized melodies with some of the expressive mannerisms of its aristocratic antecedent (Manuel, 1993, chap.5). Elsewhere in the developing world, comprador bourgeoisies are often the first social classes to cultivate local popular musics, typically by indigenizing musics associated with colonial or post-colonial *élites*. Thus, for instance, West African brass band [Highlife](#) developed in part out of local renditions of foxtrots, mazurkas and marches played for Christian *élites*.

Nevertheless, despite the economic, ideological and aesthetic hegemony exercised by *élites*, it is often the lower classes that play the most important role in creating modern urban popular musics, such as rhythm and blues, Greek *laika*, Texas-Mexican *conjunto* music, Indonesian *dangdut* and Colombian *porro*. The general categorization of such diverse entities as 'people's music', however (Keil, 1985, p.119), may not do justice to the heterogeneity of urban social formations, in which a number of distinct social classes, even within the realm of subaltern groups, can be seen to play their own qualitatively distinct roles in musical culture.

In several cases, 'people's musics' have emerged not from the working class (an assimilated, wage-earning proletariat) but from more marginal sectors of society. Particularly notable is the musical influence sometimes exercised by lumpen proletarian groups. While often including some rural migrants, lumpen subcultures are generally wholly alienated from rural society, knowing and celebrating no other home than the urban underworld, in all its bohemian perversity. Such diverse musics as Indonesian *kroncong*, Greek [Rebetika](#), the early [Tango](#), South African *marabi* and Trinidadian [Steel band](#) music have emerged primarily from this otherwise most peripheral and liminal part of society (see, for example, Becker, 1975; Holst, 1975; Castro, 1984, 1986; Erlmann, 1991; Steumpfle, 1995). Some such idioms eventually percolate upwards to become accepted by middle and even upper classes, as the new genres grow in sophistication and attract the input of trained bourgeois musicians, music industries recognize the profits they offer and urbanites belatedly acknowledge them as aesthetically valid expressions.

Other forms of 'people's music' distinct from those of the assimilated working class arise in association with rural migrants to cities. Such migrants and their descendants account for much of the exponential growth of modern cities in the developing world, in many cases constituting a majority of the population. While migrants may join the ranks of the assimilated, wage-earning proletariat, more often they constitute an 'underclass' working in the economy's informal sectors. Migrant underclasses often make distinctive and original contributions to urban musical culture, from Dominican *bachata* and Brazilian *música sertaneja* to

Thai *luktoong* (Siriyuvasak, 1990; Carvalho, 1993; Pacini, 1995). Migrants generally bring rich traditions of rural folk music with them, whose perpetuation or reconstruction, in however stylized a form, may provide some sense of stability and identity in the otherwise disorientating urban experience. At the same time, migrants, especially of the second generation, often become at least partially alienated from traditional rural musics as a result of ambivalence toward their humble backgrounds, exposure to new musics and the general acquisition of new social identities. In response they may cultivate modernized forms of traditional rural musics, as in the case of Turkish pop *türkü*, or they may idiosyncratically rearticulate other pan-regional genres that they encounter in the cities, as in the case of Turkish *arabesk*, which draws from mainstream Egyptian pop styles, and Andean *chicha*, which constitutes a local adaptation of the internationally popular *cumbia*. As with certain genres of black American music, some traditional genres seem well-suited to mass-mediated dissemination, albeit in stylized forms, by virtue of their association with exclusively oral transmission and their aura of alienation from modernity (see, for example, Middleton, 1990, p.72). Often, as in the case of Turkish *arabesk*, migrant-based genres embrace urban modernity in their stylistic syncretism while at the same time criticizing in their lyrics the anomie it can entail (Stokes, 1992). Such musics, disseminated by the mass media and migrant networks, often circulate back to the countryside, mediating rural–urban distinctions. Although often initially deprecated by established city dwellers, like lumpen-proletarian genres they may eventually be enjoyed and actively cultivated by established urban working and middle classes, as in the case of Dominican *bachata*.

Many of the most widespread popular musics do not bear exclusive class affiliations, however, especially in developed countries such as the USA where mass-media culture, middle-class values and an ideology of individual opportunity are pervasive. Similarly, in many countries, such as in most of the Caribbean, notions of class are inseparable from racial or ethnic distinctions, which may be accordingly more significant as emic constructs (that is perceived by those within such cultures). In much of Africa, ethnic and linguistic differences and urban–rural (or ‘urban–bush’) dichotomies may inhibit class consciousness and constitute more essential analytical categories. Even in some monolingual countries, such as Trinidad and Guyana, preferences in popular music are less likely to be determined by class than by race (East Indian or creole), illustrating how socio-economic classes are only potentially rather than inherently constituted. Furthermore, as has often been noted, social classes are porous entities, and their forms of expressive culture are invariably conditioned by processes of mutual, incessant and often contradictory interactions with other classes. Such considerations do not negate the importance of class as an analytical construct, but illustrate its inseparability from other parameters and perhaps explain the tendency of modern studies of popular music to focus on other aspects of identity, including gender and ethnicity.

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5. Modernity.

Many aspects of the development of modern popular musics are best understood as ramifications of the advent of modernity in general. Urbanization, the mass media and the rise of modern social classes (considered in §§2–4 above) are important components of modernity, along with more general processes of commodification and the emergence of modern bureaucracies and the concept of the nation-state. In most of the world these phenomena are closely associated with capitalism and westernization. Equally important to the rise of popular musics are more subjective features of modernity, including the spread of secular rationalism, a sense of individual responsibility and freedom and the diminished social and ideological realm of inherited religion, dogma and habit. The undermining of traditional identities may itself generate neo-fundamentalist revivals of sectarian identity, which, while reacting against modernity, are at the same time firmly embedded in it.

The spirit of modernity, however locally experienced, pervades most world popular music, whether in the parameters of style or in song lyrics. This spirit is most typically expressed as one of two reactions – angst or exuberance – to modernity's disruption of traditional beliefs, social relations and modes of production: as noted in §4 above, a sense of loss and dislocation is often particularly explicit in musics associated with lumpen proletariats and migrant underclasses, from *rebetika* and *arabesk* to the early tango; alternatively, modernity's erosion of tradition may be experienced as liberating and exhilarating, and is celebrated as such in various world popular musics, however modulated through local cultural configurations. Political songs denouncing social or political oppression represent a third expression of this spirit, one that is characteristically modern in its links to concepts of nationalism, civil rights and Enlightenment values.

In most of the world, popular music's celebrations of freedom appear in the somewhat more subtle but no less profound form of songs about sentimental love. Romance and desire are hardly new phenomena or song topics, but the portrayal of a relationship indulged in for its own sake by two socially autonomous beings is a distinctly modern entity, linked to the detachment of love and marriage from kinship and economic considerations and the disassociation of sexuality from procreation. Modern sentimental love has become the single most prominent theme of popular music around the world, contrasting markedly with more traditional portrayals of heterosexual relationships as embedded in and often constrained by specific social circumstances. In South Asia, for example, the traditional Urdu *ghazal*, like medieval troubadour songs, portrays the lover pining for a woman whom he has only glimpsed, while folk genres such as *rasiya* (Manuel, 1993, chap.9) typically focus on the tensions and frustrations associated with village life and watchful relatives. By contrast, commercial film songs tend to depict the more distinctively modern form of 'pure' relationship, wherein the only factors involved are the emotions of the two individuals. In the Western world, including Eastern Europe and Latin America, the quintessential musical vehicle for depicting such relationships is the pop ballad, a transnational genre that rigorously avoids reference to any social contexts or constraints, portraying instead an amorphous, 'virtual' world of the emotions. Although neglected by ethnomusicologists, international versions of the pop ballad, from pop Java

to the songs of Julio Iglesias, are increasingly pervasive features of world music cultures.

Sentimental pop songs have been criticized as being complicit with the most overtly commercial aspects of capitalist music industries. In their rigorous avoidance of social contextualization they orientate themselves toward passive fantasy (often focussed on the idolized star performer) rather than social action, and both exploit and help to create the homogeneous mass audiences sought by record industries. At the same time they may constitute expressions of hope and utopian affirmation of a private emotional sphere uncontaminated by the commodifying and dehumanizing forces of modernity (see Giddens, 1992, p.44).

The message of emotional and sexual freedom, whether conveyed in pop ballads or disco-type dance-songs, may be experienced as especially liberating by women in rigidly patriarchal societies. Popular musics embodying such themes have been perceived and even repressed as threatening and subversive by conservatives in such societies; for example, militant fundamentalist Muslims have banned the music of pop singers such as Gougoush in Iran, and have even assassinated Algerian *rai* artists. A different sort of backlash against the female liberation implicit in the sentimental love song is represented by numerous songs in male-dominated genres such as Jamaican dance-hall that objectify women in the most explicit terms, deny any sense of male vulnerability or commitment and cynically reduce human relationships to sex and money.

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6. Conceptual and analytical approaches.

Although the amount of scholarly literature on world popular culture has increased exponentially in recent decades, there have been relatively few studies of the formal aspects of popular musics, whether Western or non-Western. The inherent difficulties of analysing popular musics are compounded by the specialized and consequently esoteric nature of analytical studies of remote societies. Thus, for example, the relation of linguistic tones to melody in a tonal language such as Ga may be an important factor in Ga music, but a technical English-language article exploring that subject is unlikely to have an interested readership exceeding a few dozen people.

Perhaps the most important impediment to formal analysis of popular musics is the fact that many such musical styles tend to rely on expressive features that are resistant to staff notation – or, in some cases, to any sort of extant or even imaginable notation. For instance, conventional notation would be of little use in analysing a performance by the Jamaican vocalist Buju Banton of a dance-hall piece, much of whose affective power may derive not from its two-note ‘melody’ or even from the semantic meaning of its lyrics, but rather from Banton's micro-rhythmic nuances, ingressive vocalizations, guttural growls, dramatic timbral and dynamic variations and other untranscribable and verbally indescribable effects. It remains difficult to conceive what sorts of graphic notation could do justice to such expressive techniques and be intelligible at the same time.

Among scholars of Western popular music, Middleton (1990) has led the way in stressing the need to develop new terminologies and notational approaches and in exploring innovative approaches to transcription and analysis. In ethnomusicology Keil (1966, 1987, 1995), recapitulating Jairazbhoy's interest in notating micro-rhythmic variations (1983), has emphasized the importance of processual, often spontaneous interpretive nuances, which he calls 'participatory discrepancies'; Washburne (1998) has explored the role of these nuances in performances of salsa. Opinions differ as to whether such features correspond to what Meyer (1956) terms 'syntax', understandable in terms of formal tensions, resolutions and 'simultaneous deviations', or whether they, like ostinato-based dance-orientated musics in general, call for a qualitatively different form of analysis (see Keil, 1995, and responses).

The description of such nuances, although essential, remains but a first step towards a more holistic understanding of their meaning to listeners. For example, the difficulties in ascertaining how people in diverse non-Western cultures perceive phenomena such as chordal harmonies are formidable. Similarly, ethnomusicological attempts to find homologues between sound structures and social structures may be fruitful in the case of isolated, classless societies (e.g. Feld, 1988–9) but are less so in the case of complex cultures. In general, the difficulty of conducting and contextualizing formal analysis should not continue to cause a scholarly 'retreat into sociology' (Middleton, 1990, p.117); technical analyses of popular music must, however, be integrated with broader socio-musical questions.

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7. Social significance.

The tendency for scholarly literature on world popular music to focus on sociological rather than formal musicological aspects derives both from the difficulties of technical analysis (discussed in §6 above) and, more importantly, from the recognition of popular music's undeniable social significance. Whether or not popular music is seen as aesthetically worthy, its pervasiveness and popularity indicate the importance of its role in contemporary culture. Much scholarly interpretation has focussed on the nature of this role, and especially on its relation to interrelated questions of hegemony, manipulation, alienation, resistance and agency.

The socio-political significance of popular music is most overt in the case of explicitly political musics, such as Latin American *nueva canción* ('new song'), Turkish *özgün* music, Zimbabwean *Chimurenga* songs, Thai *pleng pua chiwit* and the songs of artists such as *fela-anikulapo-Kuti* (Nigeria), *Cui Jian* (China) and *Baris Manca* (Turkey, *d* 1999). Such musics are typically associated with disaffected members of cultural élites who seek to create musical idioms that are sophisticated, non-commercial and yet accessible to dominated groups with whom solidarity is sought. Despite the tendency to oppose American imperialism, musicians often reflect their westernized education and sensibilities by basing styles on American models, whether rock music or that of the 'Dylan-esque' singer-songwriter.

Popular music may also assume particular political significance under repressive governments. Dictatorships of both left and right have often

found reason to attempt to regulate, co-opt, exile or otherwise silence outspoken popular musicians, generating complex dialectics of accommodation and resistance in music cultures. In many cases, as in modern China, shadow wars occur as dissident artists voice their critiques in increasingly oblique metaphors, leading to state censorship of all but the most bland and trivial texts. In several cases strict censorship of open political discourse has led subaltern opposition to be expressed, however ambiguously, in other forms, for example in the use of lower-class argot and frank sexuality in Thai *luktoong* (Siriuyvasak, 1990) and of visual symbols such as Cui Jian's celebrated red blindfold (Jones, 1992; Lee, 1995).

The socio-political significance of popular music in open societies is generally more ambiguous and open to interpretation. Scholarly treatments of these questions are often informed by neo-Marxist conceptions of hegemony, while extending Marxism's traditional emphasis on class to include concerns of race, gender, ethnicity, generation and community identity in general. Some of the more pessimistic assessments of popular music, elaborating the concept of mass culture outlined by Adorno (1962), focus on the ways in which music allegedly serves as a vehicle for the manipulation and stupefaction of dominated peoples, legitimizing unequal social orders and promoting mindless consumerism, socio-political passivity and creative atrophy. Indian film music is one genre that has been criticized in such terms, partly because of its stylistic standardization, oligopolistic modes of production and ties to escapist and arguably alienating cinematic melodramas (see, for example, Manuel, 1993, chap.3). The partnership of big business and popular music is even more explicit in the case of Japanese 'image songs', which function simultaneously as 'hit' songs and corporate advertisements (Kimura, 1991, pp.318–19).

Most late 20th-century scholars have tended to adopt more sanguine perspectives on popular music culture, however, exploring ways in which it can be seen as empowering, enriching and 'subversive' in the sense of being counter-hegemonic and progressive. The influence of cultural studies has been particularly notable in the conception of popular culture as neither pure domination nor resistance but as a site of contestation where contradictory tendencies are symbolically negotiated and mediated. These processes may be seen not only in overtly political types of music but also in genres orientated toward diversion, personal relationships or identity formation in general. In contrast to Adorno's concept of passive consumption, contemporary theorists stress the importance of studying reception, noting that the meanings of a text or song, rather than being immanent and pre-given, can be co-produced by listeners and idiosyncratically authenticated by distinctive social practices. Attention has been focussed particularly on the way in which subcultures and individuals construct distinctive identities by selective consumption and resignification of mass-culture artefacts, for example with reference to *Reggae* (Hebdige, 1979), Indo-British *Bhangra* (Baumann, 1990) and Philippine-American rap (Wong, 1994). There is no simple dichotomy between creative activity and passive consumption (Middleton, 1990, pp.139–40), but rather a spectrum of social practices, often involving idiosyncratic usages, resignifications and new technologies, that blur distinctions between production, reproduction and consumption. In world music such practices include karaoke, the use

of digital sampling by Jamaican DJs and the widespread recycling of stock melodies (parody) in Indian folk and popular music. The emergence of 'democratic-participant' micro-media (see §2) has further decentralized music industries worldwide, rendering the Orwellian vision of media totalitarianism a vision of the past rather than the future. Moreover, as Lipsitz (1994, p.28) and others have shown, cultural opposition can consist not only of headlong, utopian confrontation but also, increasingly, of immanent critique from within a given ideological and stylistic culture. Such considerations both enrich and complicate the interpretation of modern culture, illustrating the limitations of 'Frankfurt school' critiques and suggesting some of the contradictions and complexities that must be explored.

This re-evaluation of popular music and culture has inspired newly invigorated celebrations of the allegedly progressive character of musics such as Jamaican dance-hall, despite its often overt glorification of machismo and violence (see, for example, Cooper, 1993, p.141; Scott, 1990). Some have questioned this sort of contemporary critical theory, with its tendency to romanticize resistance, its celebration of discursive subversion that lacks any material counterpart, and its equation of consumption with agency and of nihilistic subaltern anger with revolutionary fervour. It could be argued, for example, that while the aggressive, often sexist and homophobic posturing of some popular musicians does indeed foreground and valorize proletarian discourse, it may represent less a subversion of established mainstream values than a hyperconformity to them. In many cases, a subaltern popular music may be less a pure 'resistance transcript' than a contradictory mixture of progressive and reactionary elements. It may be difficult, as Lipsitz (1994, p.25) observes, to distinguish these oblique, contradictory 'immanent' critiques from collaboration and co-optation. Limón (1983, p.241), writing of Texas-Mexican proletarian popular music, reiterates the view that working-class musical expression is invariably fraught with contradiction because it does not own the means of its musical production. Clearly, a vast amount of research must be undertaken into the reception of popular music and its associated social practices before generalizations can be made. The work of Middleton, Erlmann, Frith, Garofalo, Lipsitz and others has been exemplary in showing how dynamics of hegemony and resistance generally operate not in crude dichotomies, but in complex social fields replete with contradictions, ambiguities and paradoxes.

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8. Dynamics of socio-musical interactions.

(i) Local and national contexts.

Certain styles of popular music have evolved in close association with particular subaltern groups, whether social classes or ethnic communities. Such genres rarely develop in isolation, however, but are rather the products of mutual and ongoing interaction with dominant groups. Processes of hegemony and resistance are invariably conditioned by the complex and contradictory dialectics of the social configurations involved. Such interactions often involve a 'stereotyping and reappropriating' dynamic (Keil, 1985), wherein dominant groups co-opt and stylize subaltern

groups' music, often in ways that trivialize and exoticize it. Such appropriations by élites may involve complex mixtures of homage and parody and of patronage and exploitation. More subtly, as some have argued, élite appropriations may serve as strategies by which dominant groups reformulate hegemony and preserve core values by regulating and incorporating elements of subaltern expressive culture. For their part, subaltern performers, conditioned by the 'doubleness' of minority identities, may participate in this process in order to gain access to markets. In some cases, however, they are eventually able to transcend such house-of-mirrors deformations and to popularize more vital versions of their music. The emergence of Cuban dance music in the early 20th century, for example, involved complex dynamics of white Cuban racism, bourgeois cultural nationalism, the influence of foreign interest in Afro-Cuban music and the successive white acceptance of Afro-Cuban music in parodic, diluted and eventually dynamic forms (Moore, 1997). Similarly complex social dynamics in a popular music's development may obtain in relation to horizontal dialectics between groups in different geographic regions within a country. Yampolsky (1989), for instance, shows how the trajectory of a single song (*Hati Yang Luka*) and its stylistically and linguistically diverse spin-offs reflected the ambivalent relationships of regional Indonesian cultures to the dominant, Jakarta-based mainstream.

(ii) International contexts.

The ethical, ideological and aesthetic ramifications of regional interactions between popular musics are particularly complex in the international realm, where they involve interrelated themes of homogenization and diversity, cultural imperialism, the roles of diasporas, the significance of 'world beat', and other issues pertaining to the contemporary globalization of culture.

Global interactions have led ethnologists and others to voice fears about the homogenization, and especially the westernization, of world music. Lomax (1968, p.4), for example, raised the spectre of a 'cultural grey-out', with centuries-old expressive traditions 'being swept off the board', leaving whole cultures alienated and rootless. It is clear that by the end of the 20th century Western pop music's global penetration has indeed been vast. Throughout the world, it has been abetted by the quest of powerful multinationals for mass markets, the extension of Western-dominated mass media to all regions and peoples and the widespread association of Western popular culture with modernity and fashion. In many countries, from Indonesia to South Africa, Western-style pop has provided an imported solution to the problem of finding a musical idiom with pan-regional, pan-ethnic appeal. Influenced by these and other factors, entire cultures have forsaken indigenous music traditions in favour of Western-style idioms. By far the most popular musics throughout much of East and South-east Asia, for example, are varieties of the Western pop ballad and soft rock (e.g. 'pop Indonesia', Thai *sakon*, Chinese **Cantopop** and *gangtai-yue*) in which distinctively Asian stylistic features are generally minimal. Such rearticulations of Western 'light music' may be skilful, and may even be seen as forming the bases for authentic music cultures. Nevertheless, it remains significant that, for whatever complex historical reasons, musical energies in these vast societies are increasingly devoted less to the cultivation of distinctive, original styles than to Western-style pop –

especially to what would be seen in the West as the most bland and commercial-sounding 'easy-listening' music.

Such tendencies towards homogenization and westernization are substantially counterbalanced by trends toward diversification and creative hybridity, however. The advent of cassettes (described in §2) promoted the emergence of a wide variety of regional popular genres, a few of which, such as Sundanese *jaipongan*, do not exhibit any Western stylistic influence. As global communications networks spread, cross-fertilizations between genres (e.g. Korean rap, Indo-Caribbean chutney-soca) enrich and diversify the world music scene, and the sheer amount of commercial popular music available in the late 20th century shows simultaneous trends toward homogenization and diversification. The ethnic and nationalistic revivals flourishing around the world, in some cases promoted by national cultural policies, also promote local musics, both traditional and syncretic.

In some cases, Western-derived instruments, stylistic features and social practices may be subject to indigenization, as in the use of electric guitar to imitate *mbira* patterns by Zimbabwean artists such as Thomas Mapfumo. Innovative musicians have not hesitated to modify Western instruments to suit indigenous styles, as in the Near Eastern technique of altering electric organs to accommodate neutral intervals, or the Vietnamese practice of carving concavities in the guitar fretboard to facilitate fast vibrato in *cai luong* music. Similarly the American-derived big band format informed the creation of the [Mambo](#) by Cuban musicians in the 1940s and 50s, and the emergence of similar big-band renditions of the Haitian *méringue*, Dominican [Merengue](#) and Puerto Rican [Plena](#). Western-derived music genres may themselves develop stylistically into distinctively local forms, as in the evolution of West African *adaha* from colonial military-orientated brass band music. In places as diverse as Sumatra and Brazil brass bands were important transitional media for the development of syncretic local musics. Some transformations follow a process of 'saturation and maturation', in which a foreign (often Western) music, after an initial period of domination, is eventually absorbed and either stylistically indigenized or abandoned in favour of syncretic local genres. For example, the hegemony of Cuban dance music in much of urban Africa declined after the 1960s as performers such as [Youssou N'Dour](#) (Senegal) and [Franco makiadi](#) (Zaire) gradually shifted to popular music styles ([Mbalax](#) and *soukous* respectively) that were more indigenous (if often more rock influenced). Much of the evolution of modern African popular music can be seen less as a westernization of extant indigenous genres than as an Africanization of transplanted Western idioms.

A purely textual, stylistic focus on cross-cultural musical borrowings may obscure the ultimately more important ways in which communities are able effectively to adopt a given music, regardless of its stylistic origin, by making it express and resonate with their own experiences and aesthetic predispositions. Puerto Ricans in New York, for example, resignified and rearticulated 1950s-style Cuban dance music as an expression of their own world view in the 1960s and 70s, in such a way that the music, despite being a largely inherited style, well merited a new name, [Salsa](#) (see Manuel, 1994). Where societies have become alienated from their traditional musics, they may appropriate foreign music genres as dynamic

vehicles for the construction of a new self-identity, becoming, in some cases, 'more themselves' in the process. The popularity of Bob Marley's music among dominated peoples of colour around the world is one remarkable example, with reggae being actively cultivated and effectively indigenized by Hawaiians (under the moniker 'Jawaiian'), Australian aborigines and African performers such as [Alpha Blondy](#) (see Lipsitz, 1994). Such resignifications illustrate how the history of music, and of culture in general, consists not merely of the evolution of overtly new genres and styles but also of the rearticulation of extant idioms, whether local or borrowed, to respond to new social circumstances. Thus theorists such as Wallerstein (1984), Hannerz (1988–9) and Hall (1991) describe the advent of a new global culture characterized less by relentless homogenization than by the integration, interpenetration and rationalization of local and diverse media discourses into a set of interconnected, if internally diverse, music cultures.

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9. The musical dynamics of global cultural flows.

The cultural interactions outlined above typically involve power asymmetries that condition the nature of musical exchanges. Many commentators since the 1960s have seen as particularly significant world popular music's domination by Western stylistic influences and Western-based music industries and its relation to Euro-American global economic hegemony, whether in the form of direct colonial control or of neo-colonial power arrangements. Some (e.g. Linares, 1984; Laing, 1986; Goodwin and Gore, 1990) link these forms of domination in a discourse of cultural imperialism, implying a process by which political, economic, military and cultural power combine to exploit a society economically and to exalt and spread the values and practices of a foreign culture, particularly that of the developed West, at the expense of local cultures.

Cultural imperialism and its musical manifestations have several dimensions. One is the largely uncompensated appropriation of foreign music (and even musicians) by the Western music industry, according to contemporary fads and fashions; another is the apparent deformation and marginalization of music in the developing world, and of cultural identity in general, by the inundation of commercial Western pop superimposed by powerful Euro-American multinational record companies and radio networks. In some cases, the musical ramifications of cultural imperialism may be painfully overt, as in the aftermath of the CIA-supported military coup in Chile in 1973, when *nueva canción* and even neo-folkloric renditions of Andean music were effectively banned, American pop came to dominate the mass media as never before and leading progressive musicians were exiled or even, in the case of [Victor Jara](#), killed. Indeed, throughout Latin America military dictatorships supported by the USA have consistently censored, exiled and imprisoned outspoken local musicians while tolerating or encouraging domination of local media by North American music.

However self-evident American political imperialism and cultural influence may be, some scholars (e.g. Tomlinson, 1991; Garofalo, 1992, pp.1–7) have argued that the cultural imperialism thesis is of little empirical or

analytical value. Accusations of cultural imperialism often invoke romanticized visions of a prior authentic, autonomous and 'pure' local culture, uncorrupted by foreign influences; but such notions have difficulty accommodating processes of creative syncretism and transculturation. Other aspects of the thesis's imprecision may derive from the confusion of cultural imperialism with the spread of capitalism and modernity in general. Listeners are also able creatively to resignify imported media images in accordance with the aesthetics and values of their own interpretative communities. In Argentina, for example, local rock music became a vehicle for the protest of progressive young people against the military dictatorship of the 1970s and 80s (Vila, 1987). Local appropriations of black American musics, from ragtime to rap, by Africans, Maoris and others, could also constitute meaningful vehicles of self-assertion rather than simple capitulation to hegemonic cultural industries (Lipsitz, 1994, chap.3; Collins, in Garofalo, 1992). Negus (1996, chap.6) argues, therefore, that the cultural imperialism thesis is better understood as relating to processes through which dominant power is exerted rather than to quantifiable effects.

Whatever the merit of the thesis in the Cold War years, by the late 1980s the intensification of various interrelated tendencies of late modernity had led to a new situation. Developments such as the new mobility of capital, the enhancement of travel and media networks, the prominence of diaspora subcultures and the rise of reactive, ethnic or religious neo-fundamentalisms have made world culture both more fragmented and more interconnected than ever before. The globalization of world culture, with its social, political, economic and cultural ramifications, has necessitated the formulation of new analytical approaches to understanding cultural interactions and flows. The applicability of the cultural imperialism thesis to music has become increasingly problematic at a time when only one of the 'Big Five' multinational recording companies is US-owned, and when direct, palpable American (or even distinctively Western) economic domination has been replaced by a virtual, amorphous world of rootless multinationals and global networks of capital, technologies, people, images and cultures (Appadurai, 1989–90; García Canclini, 1990, chap.7). The 'core–periphery' model of cultural relations, with its crude Manichean dichotomization of the world in terms of 'the West and the rest', is particularly obsolete. Most importantly, the conventional conception of musical cultures as closed, organic, geographically bounded entities must be discarded in favour of an approach that recognizes each society as a crossroads on a matrix of intersecting, interacting local and global cultural flows (see, for example, Wallerstein, 1984; Robertson, 1992). The new global economy calls for a new ethnography of the circuits of global music interactions (Erlmann, 1993). Particularly noteworthy in this regard is Slobin's replacement of the core–periphery model with a more fluid web of 'supercultures' and 'intercultures' (*Subcultural Sounds*, 1993), whose shifting interactions involve not only hegemonic, pan-regional music genres but also myriad 'micromusics' representing specific taste cultures.

Many of the most vital and innovative of the new micromusics are associated not with established cultural hinterlands but with the dynamic and fluid borders, margins and, especially, diasporas. Diaspora subcultures are of unprecedented importance in popular music production in the late 20th century, because of their increased size, their access to mass media,

their self-consciousness as a group and their proclivities toward multiple identities and cultural syncretism (see Clifford, 1994). Migrant communities are thus increasingly recognized as dynamic and distinctive subcultures in their own right, rather than as mere transplanted homeland fragments. Studies have explored the popular music cultures of such various groups, including North Africans in Paris (Gross, McMurray and Swedenburg, 1994), Puerto Ricans in New York (Flores, 1993; Glasser, 1995), Sephardi/Oriental Jews in Israel (Shiloah and Cohen, 1983; Halper, Seroussi and Squires-Kidron, 1989; Perelson, 1998), Haitians in Montreal (Juste-Constant, 1990), Arab-Americans (Rasmussen, 1992), Filipino Americans (Trimillos, 1986) and South Asians in Great Britain (Baumann, 1990), in South Africa (Jackson, 1991) and in the Caribbean (Manuel, *Popular Music*, 1998). Certain modern cities have emerged as unique crucibles of world popular music: Paris has been for many decades a centre for African music, for example, as has New York for Caribbean music (Allen, 1998). Immigrant musics flourish in such places because of the presence of concentrated ethnic enclaves, media and technological infrastructures, political openness and the exposure of musicians and audiences to new ideas and influences.

Popular music has been an active agent rather than merely a reflection of the dynamics of cultural globalization. As Erlmann (1993) notes, translocal taste cultures have both compensated for and contributed to the decline of communities based on locality. Overtly postmodern musical hybrids celebrating fusion and pastiche both express and reinforce consumers' sense of cultural dislocation and split identities, while more selfconsciously essentialist forms of popular music are used as vehicles for nostalgic revivals of exclusivist ethnic identity, as in parts of the former Yugoslavia (Broughton and others, 1994, pp.90–91). In some cases, subcultural popular musics can be seen to use postmodern techniques of pastiche and blank irony in the service of more essentially Modernist projects of identity construction and psychic adaptation (Manuel, 1995). In general, the emerging global culture presents both new obstacles and new opportunities for progressive uses of popular music (Garofalo, 1992, pp.1–13). As Lipsitz (1994) argues, the global ecumene offers new possibilities for empowerment and mobilization. In an era characterized by ethnic and sectarian fragmentation, hybrid popular musics can offer visions of transnational alliances and expressive strategies of adaptation, opposition and immanent critique, even if these new sensibilities may have no impact on material realities of deprivation and exploitation.

The complexities, contradictions and asymmetries of global cultural interactions are particularly clear in the set of phenomena grouped in the category of 'world beat'. While this ambiguous term is often used to imply syncretic popular music with non-Western elements (whether created by Westerners or by others), a more relevant connotation would include world music that is commercially marketed to Western consumers with eclectic tastes. Reggae is generally regarded as being the original world beat music, being the first music of the Third World to reach Western markets and the first to have been subsequently exploited by Euro-American pop musicians (such as Sting and Eric Clapton). In its wake many Third World musicians, from the Senegalese bandleader Youssou N'Dour to the Pakistani singer Nusrat Fateh Ali Khan, have orientated much of their

output towards the Western market – often, in doing so, finding themselves juxtaposing different strategies in an attempt to appeal to their diverse local and international audiences.

The imbalances of power and wealth that condition such interactions are particularly evident in Euro-American artists' selfconscious incorporations of elements of non-Western music, especially of African and Afro-Latin musics. Despite the honourable intentions of many such innovatory performers, these musical excursions raise thorny questions about the power asymmetries involved. Critics allege that some Western appropriations of Third World musics exoticize or trivialize such musics, or are disproportionately profitable to Westerners (see Feld, 1988–9; Lipsitz, 1994, pp.60–61; Taylor, 1997). The ethical and ideological considerations involved in Paul Simon's album *Graceland* (1986), a collaboration with black South African musicians, generated a substantial body of critical literature (e.g. Feld, 1988–9; Hamm, 1989; Meintjes, 1990; Garofalo, 1992, pp.1–7; Lipsitz, 1994, pp.56–61).

Popular music, §II: World popular music

10. Gender.

Since the growth of academic feminism in the 1970s, considerable research has been published on issues of gender in Euro-American popular music and, more recently, Latin American and Caribbean popular music (e.g. Rohlehr, 1990; Pacini, 1995; Aparicio, 1998). However, although published studies relating to Asia, Africa and other regions remain relatively scarce. As a result, the following discussion of gender and world popular music is necessarily tentative and incomplete.

The effects of popular music on the extent to which women play an active role in musical culture are varied. Women's musical activities, especially in traditional societies, are often relegated primarily to private, domestic spheres, with public performance being reserved either for men or for 'professional' women of dubious respectability. In some traditional societies the emergence of a popular music industry has reinforced this form of discrimination by creating a new and expanded sphere of public discourse from which respectable women are largely barred. Thus, for example, although women have been active carriers of genres such as Bedouin music and North Indian regional folk *rasiya*, modest women have been precluded from contributing to the cassette-based revivals of these musics, since it would be unacceptable for them to enter urban recording studios or for their songs to be heard by strange men (see Abu-Lughod, 1989, p.10; Manuel, 1993, pp.175–6). Instead, most female popular music performers in the Arab world and other conservative societies are assumed to be 'public' women in one way or another; in some cases they come from the ranks of traditional courtesan-performer castes, such as the Javanese *ronggeng* or North Indian *nautanki* theatre songstresses.

However, there has been a marked trend for popular music cultures to accord increasing space to female performers of 'respectable' (if often colourful) backgrounds. One celebrated example is the Egyptian singer [Umm kulthūm](#), whose humble but honourable social background and rigorous training in Qur'anic chant enhanced her unique status and differentiated her from the women who sang only light, commercial songs

(Danielson, 1997). Increasingly, female popular music singers come from urban middle classes, among whom female public performance is no longer regarded as improper. As a result, female singers of Indonesian popular music, Indian film music and other genres are no longer assumed to be disreputable. (Female instrumentalists remain rarities in world popular music.)

In general, most popular musics tend to have predominantly male performers, to be orientated primarily towards young adult males and to be dominated by commercial music industries whose personnels are overwhelmingly male. Many genres were products of distinctively male subcultures, including the macho, urban underworlds of *rebetika* and the early tango, the competitive, rowdy calypso tents, the street-gang hangouts of Trinidadian steel bands and the lower-class Dominican taverns in which urban migrant men would gather to listen to *bachata*. Popular musics emerging from such contexts typically focus on extravagant male boasting and its counterpart, indulgent self-pity, while either idealizing women as unattainable objects of longing or disparaging them as sex objects or as corrupted by modernity. Representing a somewhat different category of male discourse are the innumerable Dominican *merengues*, Cuban *guarachas*, Colombian *porros*, Trinidadian calypsoes, Indian regional folk-pop songs and other genres that foreground whimsical erotic puns and *double entendres*.

However palpable the sexual politics of some song texts may seem, scholars increasingly recognize the caution that must be exercised in interpreting them and attempting to generalize about their meanings to consumers and their relations to social attitudes and practices. Many song texts are polysemic enough to allow listeners of either sex (or sexual orientation) to identify with the first-person narrator, regardless of the specific gendering suggested by the grammar or by the identity of the singer or composer. Thus women around the world are often able to enjoy sentimental male-gendered songs, even those denouncing treacherous women, by relating to the abstract emotions of longing, desire and loss expressed in the lyrics, and overlooking the gendered aspects of the song (Manuel, *Popular Music in Society*, 1998). Attempts to 'read off' meanings from song texts are further complicated by the need to contextualize popular musics in their social milieu. Thus, for example, while some West Indian popular song texts may seem openly sexist, their musical cultures as a whole may be relatively progressive in the social space they offer to women, who can exuberantly celebrate their independence and sensuality on the dance floor (see Cooper, 1993, chap.8; Miller, 1994, pp.113–25). It must also be remembered that lyrics do not indicate social relations *per se* but rather attitudes about them, especially male attitudes. Thus it may be in some cases that expressions of misogyny in song lyrics reflect less the actual subjugation of women than male resentment of or backlash against genuine female autonomy.

Such considerations aside, there is no doubt that the increasing presence of female performers and perspectives enriches popular music's potential to constitute a democratic *vox populi*. Performers such as [Mercedes Sosa](#), [Violeta Parra](#), [Carmen Miranda](#), [Celia Cruz](#) and Umm Kulthūm have constituted inspiring role models and spokeswomen for their female

audiences. In the late 20th century more women have entered the field of popular music around the world, and the trend towards greater representation of women seems inevitable, however challenged by neo-fundamentalist reaction in places such as Algeria and Iran. Particularly remarkable is the emergence, especially in the Americas, of a set of flamboyantly sexual and transgressive female performers, such as the Cuban singer La Lupe and the Mexican vocalist Gloria Trevi. While seen as embarrassments by some women, to others these performers represent a new breed of emancipated women who, rather than being passive sex objects, are fully in control of their exuberant sensuality.

In general, world popular music seems destined to reflect the greater presence of female performers, the increasing purchasing power of women and the modern trend toward greater sexual openness and awareness. Popular genres such as calypso and Congolese *soukous* are often vehicles for spirited gender polemics, in which male and female artists trade ripostes in successive recordings. In such animated and often humorous exchanges, popular music seems to live up to its potential as a dynamic expression of grassroots sentiment in all its earthy richness and diversity.

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Poquelin, Jean-Baptiste.

See [Molière](#).

Porcelijn, David

(*b* Achtkarspelen, 7 Jan 1947). Dutch conductor and composer. He studied the flute with Vester and composition with Van Baaren and Van Vlijmen at the conservatory in The Hague. In 1972 he moved to Geneva to pursue his studies with Tabachnik, whose assistant he was until 1976. Porcelijn has occupied several important conducting posts in the Netherlands: with Ensemble M (from 1972), the Radio Wind Ensemble (1973–7), the Gewestelijk Orkest (1977–82), the Nederlandse Danstheater (1977–86) and the North Netherlands PO (1996–8). In 1993 he was appointed chief conductor of the Adelaide SO, a post he holds concurrently with that of principal conductor of the Tasmanian SO. Porcelijn also appears as guest conductor with major symphony orchestras and opera companies throughout the world, and has built a special reputation as an interpreter of contemporary music. His recordings include Messiaen's *Eclairs sur l'au delà*, Willem Pijper's *Merlijn* and works by Richard Meale and Graeme Koehne. Most of his own compositions date from the 1970s. Notable among them are *Requiem* for percussion (1970), *Pulverization II* for alto saxophone and orchestra (1973) and *Terrible Power* for orchestra (1977). His later works have moved towards a more traditional lyrical idiom.

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(selective list)

Requiem, perc ens, 1970; *Confrontations and Indoctrinations*, jazz qnt, big band, ens, 1971; *Cybernetisch Objekt*, large ens, 1971; *Pulverization*, str orch, 1972; *Pulverizations*, wind qnt, 1972; *Pulverization II*, alto sax, orch, 1973; *Sound-Poem in Shikara Tala*, chorus, 1973; *Concerto (10-5-6-5b)*, fl, hp, ens, 1973; *Explosions*, ens, 1977; *Terrible Power*, orch, 1977; *Symphonic Requiem*, orch, op.1, 1985; *Sinfonia concertante*, va, db, str qnt, orch, op.2, 1986; *Unfinished Songs for an Elusive Sphinx*, ob, cl, bn, op.4, 1986

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Porcile, Giuseppe.

See [Porsile, Giuseppe](#).

Pordenon, Marc'Antonio da [Forlano, Marc'Antonio; Dal Violin, Marc'Antonio; Dalla Viola, Marc'Antonio]

(*b* Pordenone, *c*1535; *d* ?Padua, after Sept 1586). Italian composer. Son of *ser* Salvatore *muraro* (mason) of Pordenone, he probably received his training in the circle of Francesco Portinaro at Padua, where he passed a good part of his life. Together with Portinaro he was, in June 1555, among the members of a *societas musicorum*, and during the years 1559–60 he was in the service of the Accademia degli Elevati of Padua. In 1568 he was the guest of the Accademia Filarmonica of Verona a number of times; before 1571 he was *maestro di cappella* of the 'most illustrious and most Reverend Strozzi' (perhaps Cardinal Lorenzo Strozzi). In December 1573 he entered the service of the Accademici Rinascenti of Padua (again together with Portinaro). From 18 July 1575 to 27 May 1578 he was *maestro di cappella* of S Marco, Pordenone. In November 1580 he applied without success for the position of *maestro di cappella* at Padua Cathedral. In March 1585, on the occasion of the inauguration of the Teatro Olimpico, he was the honoured guest of the Accademia Olimpica of Vicenza, to whom he had dedicated a book of madrigals in October 1580. Around 1585 he may have been in Venice as musician of the Grand Prior of England, Sir Richard Shelley. Pordenon wrote mostly secular vocal music, having worked above all for academies and for the students of the University of Padua. His compositions show a good technical knowledge of harmony and a notable freedom of polyphonic dialogue.

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[all except anthologies published in Venice](#)

Il primo libro de madrigali, 5vv (1564)

Il secondo libro de madrigali, 5vv (1567)

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FRANCO COLUSSI

Porena, Boris

(b Rome, 27 Sept 1927). Italian composer. He studied in Rome under Petrassi and others, receiving diplomas in the piano (1948) and composition (1953) at the conservatory and graduating in literature at the university (1957). In 1957–60 he attended the Darmstadt summer courses and in 1965 he won the Città di Milano award with *Über aller dieser deiner Trauer*. He has contributed to RAI and specialist publications (e.g. the *Enciclopedia dello spettacolo*), and in 1972 he was appointed to hold an experimental course in composition at the Rome Conservatory, increasingly turning towards musical-pedagogic experiments. In 1974 he succeeded Petrassi as president of the Sindacato Musicisti Italiani.

Unlike other Italian composers of his generation who are generally termed 'independent', Porena's independence was constantly conditioned by the newest developments in music. He began to break out of the backwater of his early works (the Concerto with trombone obbligato still clumsily derives from pre-war Italian neo-classicism) in *Der Gott und die Bajadere*, a cantata setting Goethe's verse in the original and stylistically referring to middle-period Stravinsky. Immediately thereafter his attendances at Darmstadt, together with Nono's example, promoted the cautious serial apprenticeship shown in *Vor einer Kerze*, thus enabling Porena to achieve, in the succeeding *Vier Lieder aus dem Barock*, an outstanding concision. Already hostile to the 'rationalistic frenzy' he saw in post-Webernism, he subsequently developed a humanistic opposition to the capsizing of serialism into irrationality, proceeding – between the Gryphius Cantata (1959–61) and the *Musica per quartetto* (1967) – to the elaboration of a technique assuming a prototype of tonality. Not that this solitary effort prevents references to both the main compositional tendencies of the period: formal indeterminacy and social commitment. Quite consistently, however, the model of the rhythmically aleatory writing adopted in *Neumi* (a work involving perhaps Porena's most adventurous use of sound) goes back to plainsong, and the texts concerning the Nazi persecution of Jews,

which he set in the Nelly Sachs Cantata and *Über aller dieser deiner Trauer*, focus on the archetypal features of such a historical tragedy.

In 1968 Porena ended his neo-tonal experiments with *La mort de Pierrot*, a 'melodrama' whose unpretentious Italian text strikingly contrasts with the German high literature employed in his preceding vocal works, and significantly supports a stylistic regression to pre-war modernism. This highlights that turning from his creative if polemic participation in the problems of contemporary music which eventually led to the recovery of a pure pleasure of music-making balanced by stoical surrender to the present. Hence his use – in the context of private or collective recreation – of radical techniques previously rejected, which the *Inquisizioni musicali* even introduce into a thought-provoking exhumation of Schubertian style, and which the educational collection *Kinder-Musik* fully exploits according to its cheerful 'musikantisch' purpose, recalling the youthful *Blockflöten-Album*.

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CLAUDIO ANNIBALDI

Porfirii [Porfiri], Pietro

(*b* Mondolfo, *c*1640; *d* after 1714). Italian composer. He was a member of the clergy and in 1692 was *maestro di cappella* of the collegiate church of S Nicolò at Fabriano. According to Radiciotti (1893) he lived for many years in the vicinity of Senigallia and was *maestro di cappella* at Ostra, lesi, Arcevia and Pesaro. He was a canon at Urbino in 1709 (according to *RicordiE*); this information probably derives from the libretto to *La Leucippe*.

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Porges, Heinrich

(*b* Prague, 25 Nov 1837; *d* Munich, 17 Nov 1900). German editor and writer on music. In 1863 he became co-editor with K.F. Brendel of the *Neue Zeitschrift für Musik*, and in 1867 he assumed responsibility, with the editor, Julius Fröbel, for the arts pages of the *Süddeutsche Presse*. He remained in Munich as music critic of the *Neueste Nachrichten* (from 1880). He came to the attention of Wagner in Vienna in 1863, and although he declined to accept Wagner's summons the following year to join him in Munich, he did later act as his assistant, most notably at the rehearsals for the first *Ring* at Bayreuth, which, at Wagner's request, he recorded in detail in *Die Bühnenproben zu den Bayreuther Festspielen des Jahres 1876* (Leipzig, 1881–96; Eng. trans., 1983). His daughter, Else Bernstein-Porges (*b* Vienna, 28 Oct 1866; *d* Hamburg, 1949), was a dramatist who published under the pseudonym Ernst Rosmer. Her fairy tale play *Königskinder* (1893) was set by Humperdinck originally as a melodrama, subsequently as a full-scale opera.

BARRY MILLINGTON

Porphyry [Porphyrios, Porphyrius]

(*b* Tyre or Bashan [Batanea], c232/3; *d* Rome, c305). Greco-Syrian Neoplatonic philosopher and scholar. His original name was Malchos ('king'). He was a pupil of Longinus at Athens and of Plotinus at Rome, and spent much time in Sicily. Eunapius, in his *Lives of the Sophists* (late 4th century), praised Porphyry for having presented the doctrines of Plotinus in a clearly comprehensible manner. Whereas Plotinus denied the Aristotelian categories, however, Porphyry wrote a commentary on them and added an introduction, which strongly influenced medieval logic through Boethius and others; his ideas became authoritative for the Latin Neoplatonists, including Augustine. Porphyry's central doctrine was the idea of submerging the soul in the Deity through an ecstasy that can be induced by means of magic (*theourgia*) and asceticism.

Porphyry's treatise *Against the Christians* (*Kata Christianōn*), in 15 books, was destroyed under Theodosius II in 448. However, fragments of it quoted

by the Church Fathers reveal certain points of agreement with Christianity, especially concerning music. Porphyry may have been the first author to attack secular music for its sensual attraction; his treatise *De abstinentia* contains a polemic against dance and drama, and the music associated with them, for they deflect man from his true goal. Even though inferior deities (good and evil demons) could be influenced by orgiastic music, the highest deity should be approached only 'with pure silence and pure thoughts' (*On Abstinence*, ii.34).

In his commentary on Ptolemy's *Harmonics* (*Eis ta Harmonika Ptolemaiou hypomnēma*), Porphyry shows a greater technical knowledge of music (see [Ptolemy](#)). The work survives in 70 manuscripts and is quoted in numerous Byzantine scholia in manuscripts of Ptolemy's treatise. (Pappus is no longer considered to be the author of part of this commentary.) It extends only as far as the seventh chapter of the second book of Ptolemy and is uneven in content: there is little on Ptolemy's doctrines of intervals, genera and modes (i.4–15; ii.1–7) but much on the introductory chapters setting out the structure of the work. Porphyry discusses in detail basic principles of harmonic theory (i.1–2), and, above all, acoustics (i.3); he compares sense perception and reason, the criteria by which former theorists had judged consonance. Porphyry assigned Ptolemy to an intermediate position between the Pythagorean and Aristoxenian schools of music theory, since Ptolemy had conceived of reason according to the former and sense perception according to the latter.

According to his Pythagorean point of view, Porphyry adopted the same numerical proportions as the foundation of both rhythm and melody (i.e. successions of pitches). Quantitative differences in the speed of vibrations determine whether a note is high or low; but Porphyry, unlike Ptolemy, went on to claim that these differences of pitch are qualitative (Düring, 1932/R, esp. p.58).

One of the most valuable aspects of Porphyry's commentary derives from his extensive use of earlier specialist treatises on music, some otherwise unknown. He quoted from the *Pythagorean Primer of Music* of Ptolemaïos of Cyrene, *Concerning the Difference between the Pythagorean and Aristoxenian Theories of Music* of Didymus, the *Compendium of Music* of Heraclides, an *Interpretation of the Timaeus* by Aelian, the *Likenesses* of Dionysius 'ho mousikos', the *Mathematics* of Archytas, the *Music* of Theophrastus, and a *Sounds* (*Peri akoustōn*) of the school of Aristotle.

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LUKAS RICHTER

Porpora, Nicola (Antonio)

(*b* Naples, 17 Aug 1686; *d* Naples, 3 March 1768). Italian musician. He was internationally famous during his lifetime both as a composer (particularly of vocal music and opera) and as a singing teacher.

1. Life.
2. Works.

WORKS

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KURT MARKSTROM (1, work-list), MICHAEL F. ROBINSON (2)

Porpora, Nicola

1. Life.

He was the son of Caterina and Carlo Porpora, the latter a Neapolitan bookseller. On 29 September 1696 he was enrolled at the Conservatorio dei Poveri di Gesù Cristo, where Greco is assumed to have been his composition teacher. His fees were waived after the first three years; presumably by 1699 he was earning his keep as a student teacher. His first commission was for an opera, *L'Agrippina* (1708), which was successful, although it was several years before he obtained another commission. The libretto of his second opera *Flavio Anicio Olibrio*, performed during Carnival 1711, describes him as *maestro di cappella* to Prince Philipp of Hesse-Darmstadt, the general of the Austrian army in Naples. By the time of the prince's departure from Naples in June 1713, Porpora had obtained a new patron; the libretto of *Basilio re d'oriente* designates him as *maestro di cappella* to the Portuguese ambassador in Rome. In 1716 he apparently obtained an honorary title from Prince Philipp, who had become Imperial Governor of Mantua.

The first dozen years of Porpora's career as an opera composer were rather lean, which was probably partly owing to Alessandro Scarlatti's dominance of the Neapolitan scene. Moreover, the death of Porpora's father and eldest brother in 1717 left him as head of the family. At this time he began his other career, as a music teacher, being appointed as *maestro* at the Conservatorio di S Onofrio in 1715; he also gave private lessons.

With Scarlatti's return to Rome in 1719, new opportunities emerged. By the end of the year Porpora's opera *Faramondo* was given its première in honour of the Empress Elizabeth's nameday. For her birthday celebrations in 1720 and 1721, he composed the serenatas *Angelica* and *Gli orti esperidi*, both with texts by the young Metastasio, *Angelica* being his first libretto. One of his singing pupils, the castrato Farinelli, also made his début in the latter work. Porpora began to make his mark as a teacher; from his private singing classes there emerged both Farinelli and, several years later, Caffarelli. The anecdote about Caffarelli singing the same page of vocal exercises for five years suggests that Porpora put a great deal of emphasis on pure technique. Not only were his teaching methods continued by several of his pupils, most notably Domenico Corri, but also the *solfeggi* attributed to him and published in various 19th-century editions were used by generations of singers, creating a living pedagogical tradition rather like that of Liszt for the piano. The basic principle was the development of absolute control of the voice, particularly with regard to agility, dynamics and colouring, through the use of regular and rigorous exercises.

It was also during these years that Porpora established a reputation as an opera composer in Rome. *Eumene*, performed at the Teatro Aliberti (1721), was particularly successful and was judged 'superior' to Scarlatti's *La Griselda*, performed during the same season. He was invited back to the Teatro Aliberti for the 1722 and 1723 seasons, both of which featured Farinelli. During summer 1722 he resigned from his position at the Conservatorio di S Onofrio. After fulfilling two commissions in 1723–4, he set out to try his fortunes in Germany and Austria. With the exception of *Damiro e Pitia*, produced in Munich in 1724, little came of this journey; in Vienna the emperor apparently found his music too florid and ornate.

Returning to Italy in early 1725, he collaborated with Metastasio in a new setting of *Didone abbandonata* for Reggio nell'Emilia. The libretto of *Siface*, one of his most successful works, lists Porpora's new appointment as 'maestro del pio Ospitale degli Incurabili'. He settled down in Venice and for several years his operas featured prominently at the Teatro S Giovanni Grisostomo. Foremost among these were his settings of Metastasio's *Ezio* and *Semiramide riconosciuta*. During this period a rivalry developed between Porpora and his younger colleague Leonardo Vinci. This rivalry, which according to Burney went back to their studies at the conservatory, was renewed during the 1726 and 1727 carnival seasons, when they were both producing operas in the same theatres in Venice and Rome. According to Friedrich Marpurg (*Kritische Briefe über die Tonkunst*, Berlin, 1760, vol. i, pp. 225–7), it came to a climax during Carnival 1730, when Vinci and Porpora produced operas at the two competing Roman theatres, the Delle Dame and Capranica. After Vinci's death later that year, Porpora appears to have shifted his attention to J.A. Hasse. During the 1730 season, while Porpora was in Rome, Hasse scored a major success in Venice, which led to his appointment as Kapellmeister to the Elector of Saxony, a position for which Porpora was being considered. From this point on, their careers criss-cross, giving substance to Burney's statement that Porpora was Hasse's 'old and constant rival'.

In 1733 Porpora resigned from the Incurabili and travelled to London, having received an invitation from a group of nobles intent on setting up an opera company to compete with the existing one under Handel. The new company, the so-called Opera of the Nobility, opened its first season in December 1733 with the première of his *Arianna in Naxos*. Over the next two and a half years he composed four more operas, an oratorio and a serenata; none of them, however, matched the success of *Arianna*, not even *Polifemo*, with which Farinelli made his London début. In spite of a superb team of singers, Porpora and the Opera of the Nobility did not establish superiority over Handel. While in England he published his op.1 cantatas, which came to be regarded as his 'masterpieces', and his *Sinfonie da camera* op.2. His last work written in London was the serenata *La festa d'Imeneo*, produced in May 1736 to celebrate the marriage of the Prince of Wales. He left England later that summer, less than a year before both companies collapsed owing to lack of public support.

He returned to Venice, resuming his old position at the Incurabili while the current *maestro*, Hasse, was on extended leave in Dresden. With a commission from the new Teatro S Carlo, he moved back home to Naples in October 1738 after a dozen years absence. A revised version of *Semiramide riconosciuta* was produced for the king's birthday in January 1739. By the summer he was appointed *maestro di cappella* at the Conservatorio di S Maria di Loreto, and additional commissions were obtained from both the S Carlo and the comic theatres. In 1741, however, Porpora's regular output of one or two operas a year came to an end; like Handel, he was having problems in holding the operatic stage. The apparent dearth of commissions may have been a factor in his subsequent movements. In October 1741 he obtained leave to go to Venice to fulfil an opera commission. By the time *Statira* was produced, he had already accepted the position of *maestro di coro* at the Venetian Ospedale della

Pietà. Payments at the Pietà came to an end in November 1742, when he may have taken leave to go to London for the première of his *Temistocle*.

Shortly after his appointment at the Pietà, he began giving singing lessons to pupils at one of the other Venetian conservatories, the Ospedaletto, where he was formally appointed *maestro del coro* on 20 January 1744. By the end of the year, however, he was applying for the post of *maestro di cappella* at the Neapolitan court. He not only submitted the required test pieces, but also wrote a supplication to improve his situation at the Ospedaletto. This double-dealing backfired. He was greeted with hostility by the governors of the Ospedaletto and was informed by the court in Naples that he had to appear in person to complete his application, which his current position in Venice would not allow. Things were apparently resolved between Porpora and the Ospedaletto governors, since he remained there without incident until January 1747, when he resigned on account of an unspecified family emergency.

Later that year he was in Dresden as singing teacher to the Electoral Princess of Saxony, Maria Antonia Walpurgis, for whose birthday he composed the comic opera, *Filandro*, introducing his latest protégée Regina Mingotti. Unfortunately the old rivalry between Hasse and Porpora was augmented by a new rivalry between Hasse's wife Faustina Bordoni and Mingotti. Although Hasse scornfully referred to Mingotti as 'Porpora's last stake; the only twig he had to catch at', in April 1748 Porpora was appointed Kapellmeister. There was, however, something hollow about this victory; the appointment carried with it the caveat 'until further notice', and in January 1750 Hasse was appointed as Ober-Kapellmeister. Porpora was pensioned off in January 1752 and left for Vienna.

Although he and Metastasio had had a serious falling out over the première of *Issipile* in Rome, Carnival 1733, they apparently reconciled, and during winter 1753 Metastasio considered asking him to set his new libretto, *L'isola disabitata*. Unfortunately an illness on the part of the composer prevented this old partnership from being revived. During his years in Vienna Porpora gave singing lessons to various pupils, including Metastasio's protégée, Marianne von Martínez. Metastasio was probably responsible for introducing the young Joseph Haydn to Porpora. Haydn became Porpora's keyboard accompanist, valet and pupil; he claimed to have learnt 'the true fundamentals of composition from the celebrated Herr Porpora'.

Porpora's Dresden pension ended with the invasion of Saxony during the Seven Years War. In March 1759 Metastasio wrote to Farinelli describing the misfortunes of their former master, asking him to excuse 'Porpora's irregularities' and remember him as a man 'of eminence, and a friend'. Porpora overcame his misfortunes by turning again to the Conservatorio di S Maria di Loreto, Naples. Although he had abandoned this institution about 20 years before, in spring 1760 the governors elected him as 'another *maestro di cappella*', in addition to the two they had already employed. He also accepted a commission for an opera at the Teatro S Carlo, and in the autumn he obtained a second position at the Conservatorio di S Onofrio. These honours, however, were somewhat ephemeral. The opera, a new version of *Il trionfo di Camilla*, was a failure,

and by September 1761 he had resigned from both teaching appointments. His final years of retirement were spent in considerable poverty. Among his last pupils were Giuseppe Gazzaniga and Domenico Corri. The latter reported that 'Porpora kept so miserable a table, that he was frequently driven out of the house, by hunger to seek a dinner elsewhere'. After his death, the musicians of Naples banded together to perform gratis at his funeral in their church of Ecce Homo, where he was buried.

Porpora, Nicola

2. Works.

Though Porpora wrote several instrumental works, his output in this field was small by comparison with that of his vocal works. In any assessment of the composer the secular operas have to be stressed as they comprise the largest and most important category. Though he wrote his first opera as early as 1708, he only gradually acquired sufficient fame to be constantly in demand as an opera composer. His great period of operatic composition occurred between 1718 and 1741, after which his popularity among theatre audiences declined.

Musical taste in Italy changed considerably during the first years that he was active as a composer. Styles emphasizing melody with a simple homophonic accompaniment (usually for full strings and continuo) came into fashion, and vocal melody acquired both more lyrical, lilting qualities and, at times, more decorative ornament. The development of Porpora's own style ran parallel with this general trend, and it may be argued that he was one of the composers chiefly responsible for the trend towards more embellishment in vocal melody. Being a great singing teacher, he understood as well as anyone the capabilities of the voice, and he exploited its range and flexibility in passages that were unusually florid and sustained. The vocal phrases tend to elide into one another, often creating a seamless periodic melody that appears continually to push the limits of the singer's breath control, one of the techniques he emphasized. This deep understanding of the art of singing had its drawbacks, for there are signs in his operas of the 1720s and early 30s that he sometimes came to rely too heavily on the ability of singers to sustain the musical interest through virtuoso display. He made little attempt at this stage of his career to strive for variety in his arias (the da capo structure was the norm), and he rarely applied unusual procedures for the sake of dramatic impact. To some extent this attitude changed when he arrived in London in 1733. Faced with competition from Handel, who had an uncommon flair for making opera theatrically effective, Porpora sharpened his powers of characterization: he aimed for more attractive melody, became more willing to vary the da capo formula of the arias, and made much more extensive use of accompanied recitative than hitherto. This stimulant to his ingenuity was no longer present, however, once he returned to Italy in 1736, and his last operas show somewhat of a slow decline in his compositional powers and a return to conventionality, as he turned his attention more to church music.

Intricate embellished vocal writing was a characteristic of many of his sacred compositions too. Most of his surviving religious music represents his contribution to the concerts and other musical functions of the three

Venetian hospitals he served. The vocal parts in his music for the Incurabili and Ospedaletto are for sopranos and contraltos only, but his works for the Pietà (1742) contain chorus parts in the bass clef and sometimes also in the tenor. All these Venetian compositions are accompanied by strings and continuo. The pieces concerned vary from the very simple *In exitu Israel* of February 1745, with homophonic, antiphonal writing for two SAA choirs in one tempo, to the very elaborate *Magnificat* in G minor of 1742 for SSATB and SSAB choirs (with additional solo parts for soprano and contralto) in nine movements, some for the choruses, some for soloists, and some for a mixture of both, written in a variety of homophonic and contrapuntal idioms. In addition to his other pieces, Porpora wrote some solo Latin motets for favourite female pupils at the Incurabili and Ospedaletto. Few of these survive, though many of their texts are extant. Four (*GB-Lbl*) have solo parts as virtuoso as any the composer wrote for leading stars on the operatic stage. The admiration for the musical performances of the hospitals so often expressed by visitors to Venice in the mid-18th century is perfectly understandable on the evidence of these pieces.

Porpora, Nicola

WORKS

LKH London, King's Theatre in the Haymarket
 LLF London, Lincoln's Inn Fields Theatre
 NB Naples, Teatro di S Bartolomeo
 RC Rome, Teatro Capranica
 RD Rome, Teatro Alibert delle Dame
 VGG Venice, Teatro S Giovanni Grisostomo

operas

doubtful or spurious operas

pasticcios

serenatas

secular cantatas

masses and mass sections

sacred operas, cantatas and oratorios

choral psalms and motets

other liturgical

didactic

instrumental

Porpora, Nicola: Works

operas

drammi per musica and music lost unless otherwise stated

L'Agrippina (3, N. Giuvo), Naples, Palazzo Reale, 4 Nov 1708, *I-Nc*; with Armilla-Planco (int)

Flavio Anicio Olibrio [1st version] (3, A. Zeno and P. Pariati), NB, Feb 1711, Acts 1 and 2, *GB-Lbl**; with Perletta-Liso (int)

Basilio re d'oriente (3, B. de Dominici, after G.B.Y. Neri), Naples, Fiorentini, 24 June 1713; with Dorilla-Nesso (int)

Berenice regina d'Egitto, o vero Le gare d'amore e di politica (3, A. Salvi), RC, carn. 1718; with Sibillina-Menenio (int) [Act 1 and pt of Act 2 by D. Scarlatti]

Faramondo (3, Zeno), NB, 19 Nov 1719; with Merilla-Gilbo (int)

Eumene (3, Zeno), RD, carn. 1721, arias, *F-Pc, I-Rc*; with Dorilla-Nesso (int)

Flavio Anicio Olibrio [2nd version] (3, Zeno and Pariati), RD, Feb 1722, arias, *B-Bc, F-Pc*

Adelaide (3, Salvi), RD, carn. 1723, *D-SWI*, arias, *D-Hs*, *MÜs*, *F-Pc*
Amare per regnare (3), NB, 12 Dec 1723, arias, *GB-Lbl*, *I-GI*; with Besso-Fiordilina (int)

Semiramide regina dell'Assiria (3, after I. Zanelli: *Nino*), NB, 19 May 1724, arias, *B-Bc*, *GB-Lcm*, *I-Nc*

Damiro e Pitia, o vero Le gare dell'amicitia e dell'amore (3, D. Lalli), Munich, 12 Oct 1724

Didone abbandonata (tragedia per musica, 3, P. Metastasio), Reggio nell'Emilia, Pubblico, Ascension 1725, Acts 2 and 3, *GB-Lbl**

Siface [1st version] (3, Metastasio, after D. David: *La forza della virtù*), VGG, 26 Dec 1725, *B-Br*, *GB-CDu*, Acts 1 and 3, *Lbl**

La verità nell'inganno (3, F. Silvani), Milan, Regio Ducal, carn. 1726, arias, *D-SWI*, *F-Pn*, *GB-Lbl*

Meride e Selinunte (3, Zeno), VGG, carn. 1727, *B-Bc*, *Br*, *GB-Lam*, *Lbl* (copy *US-Wc*)

Siroe re di Persia (3, Metastasio), RD, 11 Feb 1727, arias, *D-MEIr*, *F-Pn*, *GB-Lcm*, *I-Rsc*

Arianna e Teseo (3, ? D. Lalli, after Pariati: *Teseo in Creta*), VGG, aut. 1727, Act 2, *GB-Lbl** (copy *US-Wc*), arias, *GB-Cfm*

Ezio (3, Metastasio), VGG, 20 Nov 1728, *B-Bc*, *GB-Lam*

Semiramide riconosciuta [1st version] (3, Metastasio, rev. Lalli), VGG, carn. 1729, *Lam*, Acts 1 and 2, *I-MC*, arias, *GB-Lcm*

Mitridate (3, F. Vanstryp), RC, 7 Jan 1730, *B-Bc*, *Br*

Siface [2nd version] (3, Metastasio, rev. ?Vanstryp), RC, 7 Feb 1730, Act 3, *B-Bc**; 1 aria in Catone (pasticcio), 1732 (facs. in IOB, lxxi, 1983)

Tamerlano (3, A. Piovene), Turin, Regio, carn. 1730, arias, *F-Pn*, *I-Rsc*, *US-BE*

Porro (3, after Metastasio: *Alessandro nell'Indie*), Turin, Regio, carn. 1731, arias, *D-Bsb*, *Dlb*, *I-PAc*; arias in Catone (pasticcio), 1732 (facs. in IOB, lxxi, 1983)

Annibale (3, Vanstryp), Venice, S Angelo, aut. 1731, *B-Bc* (copy *US-Wc*)

Germanico in Germania (2, N. Coluzzi), RC, Feb 1732, arias, *GB-Lbl*, *Lcm*, *Ob*, *I-Rsc*; arias in Catone (pasticcio), 1732 (facs. in IOB, lxxi, 1983)

Issipile (3, Metastasio), Rome, Pioli, Palazzo Rucellai, carn. 1733, Act 1, *MC*, arias, *GB-Lcm*, *Ob*; orig intended for RD, spr. 1732

Arianna in Naxo (melodramma, 3, P.A. Rolli), LLF, 29 Dec 1733, *A-Wgm* (copy *US-Wc*), *A-Wn*, *GB-Lbl*, Favourite Songs (London, 1734)

Enea nel Lazio (melodramma, 3, Rolli), LLF, 11 May 1734, *Lbl*

Polifemo (melodramma, 3, Rolli), LKH, 1 Feb 1735, *Lbl*, Act 3, *Lbl**, Favourite Songs (London, 1735)

Ifigenia in Aulide (melodramma, 3, Rolli, after Zeno), LKH, 3 May 1735, *Lbl*, Act 2, *Lbl**

Mitridate (3, C. Cibber), LKH, 24 Jan 1736, *B-Bc*, Acts 2 and 3, *GB-Lbl**

Lucio Papirio (3, Salvi, rev. ?Lalli), Venice, S Cassiano, carn. 1737, arias, *A-Wn*

Rosbale (3, ?Lalli, after C.N. Stampa: *Eurene*), VGG, aut. 1737, Act 3, *GB-Lbl**

Carlo il calvo (3, after F. Silvani: *Carlo re d'Alemagna*), RD, spr. 1738, *I-Nc*, arias, *GB-Lcm*

La Semiramide riconosciuta [2nd version] (3, Metastasio, rev. D. La Vista), Naples, S Carlo, 20 Jan 1739, *D-Dlb* (facs. in IOB, xxx, 1977), *I-Fc*, *Nc*

Il barone di Zampano (melodramma, P. Trinchera), Naples, Nuovo, spr. 1739

L'amico fedele (commedia, G. di Pietro), Naples, Fiorentini, aut. 1739

Il trionfo di Camilla [1st version] (after S. Stampiglia), Naples, S Carlo, 20 Jan 1740, *Dlb*, *US-Wc*

Tiridate (3, after Metastasio: *Zenobia*), Naples, S Carlo, 19 Dec 1740

Il trionfo del valore (commedia per musica, A. Palomba), Naples, Nuovo, wint. 1741, collab. G. Signorile, A. Palella and G. Paolo

Statira (3, Silvani), VGG, carn. 1742, *D-Bsb, Dlb*

Temistocle (3, Metastasio), LKH, 22 Feb 1743, *A-Wn*, Favourite Songs (London, 1743)

Filandro (dramma comico-pastorale, 3, V. Cassani: *L'incostanza schernita*), Dresden, Hof, 18 July 1747, *D-Bsb, Dlb*

Il trionfo di Camilla [2nd version] (Stampiglia, rev. G. Lorenzi), Naples, S Carlo, 30 May 1760, Acts 1 and 3, *GB-Lbl**

Porpora, Nicola: Works

doubtful or spurious operas

Arianna e Teseo, Vienna, Neue Favorita, 1 Oct 1714, according to Deutsch: 'Das Repertoire der Hofischen Oper', *Österreichische Musikzeitschrift*, xxvii (1969), 387

Temistocle, Vienna, Neue Favorita, 1 Oct 1718, according to Deutsch, *ibid.*

Radamisto, Genoa, 1723, pasticcio with 1 aria by Porpora

Elisa (N. Haym) LKH, 15 Jan 1726, pasticcio based on arias by Porpora, ?arr. A. Ariosti; Favourite Songs (London, 1726)

Leudaclo e Tosi, Venice, 1733, elegy in honour of a perf. of Porpora's orat Sanctus Petrus Urseolus, by the pupils of the Ospedale degli Incurabili

Ferdinando (Fernando) (P.A. Rolli, after G. Gigli), LIF, 5 Feb 1734, 'composta da Carlo Arrigoni'

Partenope (after S. Stampiglia), Naples, 1742, according to Clément and Larousse, *Dictionnaire lyrique*

Rosmene, 1742, *GB-Lbl**, Porpora's score of Imeneo in Atene, ? intended for revival in London, 1742

Tolomeo re d'Egito, *I-Nc*, Porpora's copy of Handel's Tolomeo

Porpora, Nicola: Works

pasticcios

Artaserse (F. Silvani), RD, carn. 1721, arias, *F-Pc*, arr. Porpora, based on Lotti's *Il tradimento traditor di se stesso*

Belmira (?P.A. Rolli, after G. Giusti), LLF, 29 March 1734, arr. Porpora, based on A. Galeazzi's op, 1729

Artaserse (?Rolli, after P. Metastasio), LKH, 29 Oct 1734, Favourite Songs (London, 1734), arr. Porpora or R. Broschi, with arias by J.A. Hasse, Porpora and Broschi

Orfeo (Rolli), LH, March, 1736, Favourite Songs (London, 1736), arr. Porpora, with arias by Porpora, L. Vinci, Araia and Hasse

Porpora, Nicola: Works

serenatas

Serenata à 3 [Deianira, Iole, Ercole], Naples, 1712, *A-Wn*, perhaps the unnamed 'Composizione drammatica' perf. at the palace of Prince Hesse-Darmstadt, Nov 1711

Cantata à 4 [Fortuna, Genio, Valore, Gloria] (2 pts), Rome, ? Palazzo Odescalchi, 2 Nov 1712, *Wn*, pt 2, *GB-Lbl**

Nuova aurea e culta età dell'onore, Lucca, Palazzo del Marchese di Fontes, 1713

Angelica (componimento drammatico, 2, Metastasio), Naples, Palazzo de Principe di Torella, 4 Sept 1720, *A-Wn*, *GB-Lbl**

Gli orti esperidi (componimento drammatico, 2, Metastasio), Naples, Palazzo Reale,

28 Aug 1721, *Lbl**

Imeneo [1st version] (componimento drammatico, 2, S. Stampiglia), Naples, Palazzo del Principe di Montemiletto, 1723, *D-Dlb*

Imeneo in Atene [2nd version] (componimento drammatico, 3, Stampiglia, rev. ?D. Lalli), Venice, S Samuele, 20 Sept 1726, *GB-Lbl* (as *La Rosmene*), ?*P-La*

Giasone (componimento per musica, 2, L.M. Stampiglia, after S. Stampiglia: *Imeneo*), Naples, Palazzo Reale, 23 April 1732, *I-MC*

Componimento drammatico: da cantarsi nel giorno del glorioso nome ... della imperatrice regnante Elisabetta Cristina (G. Lemer), Rome, ?Palazzo del Cardinale Cienfuego, 19 Nov 1732

Festa d'Imeneo (3, P.A. Rolli), LKH, 4 May 1736, *GB-Lbl**

Intermezzo, Madrid, 1739, for the wedding of Infante D. Filippo

Le nozze d'Ercole ed Hebe, Naples, Palazzo Pignatelli, 1739

Porpora, Nicola: Works

secular cantatas

for soprano and basso continuo unless otherwise stated

All' altezza reale di Frederico Principe reale di Vallia (12 cants.; Metastasio), op.1 (London, 1735): Dal pover mio core, A, bc; D'amore il primo dardo; Destatevi, destatevi, O pastori, A, bc (with obbl tr); Già la notte s'avvicina (*La pesca*); Nel mio sonno almen (*Il sogno*); Oh Dio che non è vero, A, bc; Oh se fosse il mio core, A, bc; Or che una nube ingrata, A, bc; Queste che miri, O Nice; Scrivo in te l'amato nome (*Il nome*); Tirsi chiamare a nome; Veggo la selva e il monte, A, bc

Abbandonata e sola, A, bc, *D-MÜs, GB-Lcm, I-Nc*; Ad onta del timore, *D-Mbs, GB-Lbl, I-Nc*; Ah nò che non si può, *S/A, bc, c1712, Mc, Nc*; Alla caccia dell'alme, *S/A, bc, D-Mbs, I-Bc, Nc, US-Wc*; Amanti, sospirate, *I-Bc*; Amanti voi scherzate, A, bc, *Nc*; Amor crudele, *GB-Lbl, I-Bc, Nc (2)*; Amor ti stà nè sguardi, *B-Bc, I-Vc*; Appena affissi, *D-Mbs, US-Wc*; Care luci che splendet, *D-Mbs, I-PAc, US-Wc*; Celinda, O Dio, *D-MÜs, GB-Lcm, I-Bc, Nc*; Cieco Dio, *D-MÜs, GB-Lcm, I-Nc*; Cinto il cor, *D-MÜs, GB-Lcm*; Clori vezzosa, *D-MÜs, GB-Lcm, I-Ac*; Col tuo dolce mormorio, *B-Bc, GB-Lbl, I-Bsp, Nc*; Corea amante, *D-Dlb, GB-Cfm, Lbl, I-Nc*; Coronate il ben crin 'Il ritorno felice', *Bc*; Così, così mi sprezzì, *B-Bc, I-Vc*; Credi mi pur che t'amo, S, vn, vc, bc, *GB-Lbl**; Dalla regia di Flora, *Lbl, I-Nc*; Dal primo foco, *D-LEm*; D'amor la bella pace, *S/A, bc, 1729, B-Bc, D-LEm, GB-Lbl (2), I-Bc (2)*; Datti pace se puoi, *S/A, bc, GB-Lbl, I-Bc, Nc*

Da tue veloci candide colombe (*Il Vulcano*), S, str, c1734, *Nc**; Da tuoi lumi il Dio, *Bc*; Deh lasciatemi in pace, A, bc, *GB-Lbl*; Deh! non bagnare oh cara, *I-Vc*; Dell'idolo mio, *Vc*; Dice che m'ami, *GB-Lbl*; Di vaga fera, *D-MÜs, GB-Lcm*; Dolce canta l'augellino, *D-MÜs, GB-Lcm, I-MTventuri*; Dori, o come soave, A, 2 vn, bc, 1712, *A-Wn**; D'un platano frondoso, *I-Vc*; Ecco ch'a voi ritorno, *GB-Lbl*; Ecco che il primo albore, A, 2 vn, bc, *Lbl*; Ecco dove m'hai giunto, *I-Bsp*; Ecco, ecco l'infausto lido, *S/A, D-LEm, GB-Lbl (3), I-Ac, Bc (3), Nc (2)*; Era il tempo, *Nc*; Farfalletta semplicetta, *GB-Lbl*; Fille se fiera, A, bc, *D-MÜs*; Freme il mar, A, 2 vn, bc, 1720, *GB-Lbl**, *I-Nc, Rsc*; Idolatrata e cinta, *S/A, bc, GB-Lbl (2), I-Bc*; Idolo del mio core, *Nc*; Il narciso amò la rosa, *D-MÜs*; In amor sarò costante, A, bc, *I-Nc*; Innocente il mio core, *GB-Lbl*; Irene, amata Irene, *I-Vc*; L'ardente fiamma, A, bc, *Gl*; Lascia, lascia Nice gentile, A, bc, *Bc*; Lasciavi al fin grandezze (*Il ritiro*), S, str, *A-Wn**, *I-Nc*

La viola che languiva, *S/A, bc, D-LEm, GB-Lbl (2), I-Bc, Vnm*; Lidio, chi d'amor sente il foco, *GL, Rsc*; Lontananza non risana, *D-MÜs, I-Mc*; L'ora col troppo è chiaro (*Calcante ed Achille*), S, B, bc, *Nc*; Lucciolette, andate à Fille, *GB-Lbl, I-Bc*; Lungi dal suo Fileno, *GB-Lbl*; Mentre canta l'aucelletto, *Lbl*; Mentre doglioso un giorno, A, bc, *Lbl*; Nei languidi respiri, *Lbl*; Nel pensar che preda, *D-Mbs*; Niegami

pur conforto, *I-Bc*; Ninfe e pastor che al bel Sebeto, *S/A, bc, B-Bc, GB-Lbl (2), I-Bc, Nc (3)*; Ninfe, pastori, udite, *GB-Lbl*; Non ho vita, *D-MÜs, GB-Lcm, I-Bc, MTventuri, Nc*; Non sò come resisto, *S/A, bc, D-Bsb, GB-Lbl (3), I-Bc, Nc*; Non vò mirarvi più, *Vc*; Occhi belli, *D-MÜs, GB-Lbl*; O come à tempo qui t'incontro, *Lbl (2)*; Ombre amiche, *D-MÜs, GB-Lcm, I-Nc*; O non amo altro, *D-MÜs, GB-Lcm*; O pace del mio cor, *Lbl*; O pastori, io v'avviso, *B-Bc (2), GB-Lbl (3), I-Bc, Rsc*; Or che d'orrido verno, *S, fl, str, MTventuri, Nc*; Or che Febo già corre, *Vc*; Or s' m'avveggiò, *S, vc, bc, GB-Lcm*; Ove mormora il rio, *D-MÜs, GB-Lcm*; O violetta bella (La violetta), *I-Bc*
 Pastorelle che piangete, *S/A, bc, B-Bc, D-Mbs, GB-Lbl, I-Bc, US-Wc*; Perchè mai bell'idol mio, *I-Vc*; Perchè mai s' bruna, *D-Dlb, I-Bc, Nc*; Perdono amata Nice (La gelosia) [1st version] (Metastasio), *D-Mbs, I-Fc*; Perdono amata Nice (La gelosia) [2nd version], *S, str, 1746, Nc**; Per temprare l'ardenti faville, *D-MÜs, GB-Lcm*; Piange la tortorella, *I-Vc*; Più non voglio amare, *Vc*; Povero fior di Clizia, *S/A, bc, A-Wgm, B-Bc (2), D-Mbs, GB-Lbl, US-Wc*; Quando lieta il guardo, *A, bc, I-Bc*; Quando penso, *D-MÜs, GB-Lcm*; Quanto s'inganna, *A, bc, I-Nc*; Questa dunque è la selva, *S/A, bc, B-Bc, GB-Lbl (3), I-Bc, Nc (2)*; Questo è il platano frondoso, *A-Wn, B-Bc, GB-Lbl (3), I-Bc, Nc (2), US-Wc*; Rendimi o bella Irene, *GB-Lbl*; Se la rosa fresca, *Lbl (2), I-Mc, Nc (2)*; Se lungi a te mio bene, *Vc*; Selve un tempo à me care, *B-Bc*; Sente pur che maggio è nato, *D-MÜs, GB-Lcm, I-Bc*; Sento una tortorella, *D-MÜs, GB-Lbl*

Se sol nel cor d'amanti, *c1712, I-Nc*; Se vuoi saper perchè, *GB-Cfm, Lbl, I-Nc*; Siedi Amarilli mia, *S/A, bc, D-MÜs, GB-Lbl (2), I-Bc (2), Mc, Nc (3)*; Silvia mio ben (Partenza), *Bc*; Son tante e tante sono, *D-MÜs, GB-Lbl*; Sopra un colle fiorito, *D-LEm*; Sorge la bella aurora, *I-Mc, Nc*; Sotto l'ombra d'un faggio (La lontananza), *GB-Lbl*; Sovra il soglio d'un ciglio nero (Amor guerriero), *I-Bc*; Speranze del mio cor, *S/A, bc, GB-Lbl (3), I-Bc (2), PAc*; Sù la cima d'un monte (?Metastasio), *GB-Lbl*; Sù la fiorita sponda (?Metastasio), *A, bc, Lbl*; Tace il vento, *D-Mbs*; T'intendo sì mio cor (Amor timido) (?Metastasio), *B-Bc, GB-Lbl (2), I-Bc, Nc (2), US-Cu*; Ti piacque non è vero, *A, bc, D-MÜs*; Tocca à voi, *D-MÜs, GB-Lcm, I-MTventuri*; Torna caro mio ben, *Vc*; Torno à voi, *GB-Cfm, Lbl*; Tra le più folte piante, *Lbl*; Tra speranze e timore, *Lbl*; Tu ten vai, *S/A, bc, B-Bc, D-LEm, GB-Lbl, I-Bc, Mc, Nc (2)*; Vedi mio core amante, *A, bc, B-Bc, I-Nc*; Venticel che trà le frondi, *S, 2 vn, bc, GB-Lbl*; Vidi la navicella, *A, bc, Lbl*; Vorrei che tu sapessi (La lontananza), *I-Bc*

Porpora, Nicola: Works

masses and mass sections

5 masses: in A, 5vv, str, *I-Nc (2; 1 attrib. Vinci)*; in a, 4vv, bc, 1730, *D-MÜs*; in C, 4vv, str, 1747, *GB-Lbl, I-Mc, Nc*; in D, 4vv, orch (Paris, before 1800); in G, 4vv, orch, *Nc*

Ky in d, Gl in F, 4vv, orch, *D-Bsb, I-Nc*

San, f, SSAA, str, *D-Bsb*

Porpora, Nicola: Works

sacred operas, cantatas and oratorios

Il trionfo della divina giustizia ne'tormenti e morte di Giesù Cristo signor nostro (drama sacro), Naples, S Luigi di Palazzo, 4 April 1716, pt 1, *D-Hs*, pt 2, *F-Pc**

Il martirio di S Eugenia (tragedia sacra, L.C. Fularco), 1721, Naples, Conservatorio di S Onofrio, carn. 1722, Acts 1 and 3, *GB-Lbl**

Ermengildo (tragedie cristiane, Duke Annibale Marchese), Naples, 1729, choruses (Naples, 1729)

Sacram sumentes lyram: introduzione al salmo Miserere, 1731, *Lbl**

Nos qui salvasti: introductio ad psalmum Miserere, c1731–3, *I-Nc**

Il martirio di S Giovanni Nepomuceno (anzione sacra, Marchese di S Christina) Brno, Lent 1732 [revival of an orat probably composed c1730, but has been equated with unspecified music perf. in honour of the saint, Naples, 1 June 1711]

Cantata: da recitarsi nel Palazzo Apostolico la notte del SS Natale, Rome, Palazzo Apostolico, 25 Dec 1732, *Rc*

Sanctus Petrus Urseolus (orat), Venice, Ospedale degli Incurabili, 1733

David e Bersabea (orat, P.A. Rolli), LIF, 12 March 1734, *A-Wn*, *GB-Cfm* (excerpts)

Il Gedeone (azione sacra, ?A. Perrucci), Vienna, Hofkapelle, 28 March 1737, *A-Wn*, pt 2, *I-Nc**

Resplendet novo sole nox: motetto pastorale, 1739, *GB-Lbl**

Il verbo in carne: oratorio per la nascita di Gesù Cristo, ?Rome, 25 Dec 1748, *D-MÜs*, *GB-Lbl** (fac. in IO, xx, 1986), *Lcm*

Israel ab Aegyptiis liberatus (actio sacra), Venice, Ospedale degli Incurabili, 1759, *Lbl* (contrafactum arias)

Trattenimento sacro drammatico [Onnipotenza, Religione, Partenope] (A. di Gennaro, Duca di Belforte), Naples, Sedile di Portanova, 4 May 1768, *Lbl**

Porpora, Nicola: Works

choral psalms and motets

for female soloists, choir, strings and basso continuo unless otherwise stated

Ad astra in cantu, 4vv, orch, c1760, *GB-Lbl**; Ad coenum beatam, 4vv, str, ?1729, *A-Wn**; Beatus vir (i), 1726, *GB-Lbl**; Beatus vir (ii), 5vv, str, *A-Wn**; Beatus vir (iii), 1744, *F-Pn**; Confitebor, 1745, rev. c1760 for SATB, *GB-Lbl**; Credidi propter, 1745, rev. c1760 for SATB, *Lbl**, ed. D.E. Hyde (London 1970); Cum invocarem, 1726, *Lbl**; De profundis, 1744, *Lbl**; Dixit Dominus, B \square (i), 4vv, str, 1720, *A-Wn**, *D-MÜs*, *GB-Lcm*, *I-Nc*; Dixit Dominus, F (ii), 4vv, orch, *Nc*; Dixit Dominus, D (iii), 8vv, orch, *F-Pn*, *I-Nc*; Domine, probasti me, 1745, *GB-Lbl**; In convertendo, 1745, *Lbl**; In exitu Israel, SAA, SAA, str, 1744/5, *Lbl**, *I-Nc*; In te, Domine, speravi (i), SSATB, str, 1742, *GB-Lbl**, *I-Nc*; In te, Domine, speravi (ii), 1744/5, *GB-Lbl**; Inter choros, 4vv, orch, *I-Nc*; Laetatus sum (i), 5vv, 4vv, str, 1742, *GB-Lbl**; Laetatus sum (ii), 1744, *Lbl**

Lauda Jerusalem (i), SSAB, str, 1742, *Lbl**; Lauda Jerusalem (ii), 1744, *Lbl**; Lauda Jerusalem (iii), 1745, *Lbl**; Laudate pueri (i), 4vv, str, 1742, *Lbl**; Laudate pueri (ii), April 1745, *Lbl**; Laudate pueri (iii), 1745, *Lbl**; Laudate pueri (iv), 1746, rev. c1760 for SATB, *Lbl**; Magnificat, a, *D-Bsb*, *US-NYp*, ed. R. Hunter (New York, 1967); Magnificat, B \square , 4vv, orch, *I-Nc* (2; one dated 1741); Magnificat, g, S, C, SSATB, SSAB, str, 1742, *GB-Lbl**; Miserere, e, 4vv, orch, *D-Bsb*, *DI*; Miserere, g, 4vv, orch, *Bsb*, *DI*; Nisi Dominus, 1744, *GB-Lbl**; Nunc dimittis, 1744/5, *Lbl**; Qui habitat, 1744/5, *Lbl**, *I-Nc*, ed. H. Cannistraci and R. Hunter (Melville, NY, 1967); Salve regina, SATB, str, 1725, *Nc*; Siste gradus, ingrata, 4vv, orch, *GB-Lbl*; Te Deum, C, SATB, orch, 1756, *Lbl**, *I-Nc*; Te Deum, D, SATB, orch, 1749, *Nc*, *PAC*; Turba in motu procedit, SSATB, orch, *GB-Lbl*

Porpora, Nicola: Works

other liturgical

Solo motets: Avis canora in fronde, A, str, *A-Wn*; Clari splendete O coeli, S, str, 1744, *GB-Lbl**; Cogitando meas culpas, S, str, *I-Ac*; In coelo stelle clare, S, str, 1744, *GB-Lbl**; Nocte die suspirando, S, bc, 1712, *US-NYp**; Placida surge, aurora, A, str, 1744, *GB-Lbl**; Qualis avis, A, str, 1745, *Lbl**; Stelle lucide, S, 2 vn, bc, *I-Ac*;

Vigilate oculi mei, S, bc, 1712, *D-MÜs**; texts to an addl 44 motets, *I-Vmc*

Marian antiphons: Alma redemptoris mater, A, str, 1731, *A-Wgm**, *I-Vmc*; Ave regina, S, str, 1733, *US-Wc* (microfilm); Regina coeli, F (i), S, str, 1742, *GB-Lbl**; Regina coeli, C (ii), A, str, 1742, *Lbl**; Regina coeli, C (iii), A, str, 1742, *Lbl**; Salve regina, e (i), S, str, 1728, *Lbl**; Salve regina, F (ii), A, str, 1730, *A-Wgm*, *Wn**; Salve regina, F (iii), A, str, 1744, *GB-Lbl**; Salve regina, B (iv), S, str, 1744, *Lbl**; Salve regina, G (v), S, str, 1745, *Lbl**; Salve regina, d (vi), A, str, *Lbl*; Salve regina, G (vii), S, str, *Lbl*; Salve regina, D (viii), A, str, *I-Mc*, *Nc*

Lamentations: 6 for the Ospedaletto, Venice, 5 for S, bc, 1 for A, bc, 1745/6, *GB-Lbl* (with annotations by Porpora); 4 for Holy Wednesday and Thursday, 3 for S, str, 1 for A, str, c1760, *Lbl*; 3 others, S, bc, 1732–40, *I-Nf**, *Nf*

3 notturni dei defonti, S, A, 2 vn, 2 hn, bc, 1743, rev. ?1760, *Nc*

6 duetti latini per la Passione di Gesù Cristo, 1754, *A-Wn*, *D-Dlb*, *GB-Lcm*, *Lbl* (2), *I-Nc*, ed. G. Nava (Leipzig, before 1885)

Porpora, Nicola: Works

didactic

Solfeggi, *A-Wm*, *I-Mc*, *Nc*, ed. M. Harris, *Porpora's Elements of Singing* (London, 1858), ed. G. Nava, *Solfeggi fugato ad una e a due voci* (Leipzig, before 1885), ed. P.M. Bononi, *25 vocalizi ad una voce e a due voci fugate* (Milan, 1957)

Porpora, Nicola: Works

instrumental

[6] Sinfonie da camera, a 3, op.2 (London, 1736), ed. G.C. Ballola (Venice, 1982)

6 Sonatas, 2 vn, 2 vc, bc (hpd) (London, 1745), collab. G.B. Costanza

[12] Sonate, vn, b (Vienna, 1754/R)

Ouverture roiale, orch, 1763, *I-Nc*, ed. A. Lualdi (Milan, 1940), ed. P. Spada (Rome, 1989)

Conc., G, vc, str, *GB-Lbl* (pts)

Conc., fl, str, *D-KA*

Sonata, F, vc, bc, *GB-Lbl*

2 fugues, hpd, *I-Nc*

Porpora, Nicola

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Porrectus [flexa resupina]

(Lat.: 'stretched out').

In Western chant notations a neume signifying three notes, the second lower than the others. It is sometimes called *flexa resupina* because it is a *flexa* (two notes in descending order) that turns upwards again (is made *resupina*; see [Resupinus](#); for illustration see [Notation, Table 1](#); see also M. Huglo: 'Les noms des neumes et leur origine', *EG*, i, 1954, pp.53–67)

Porrino, Ennio

(b Cagliari, 20 Jan 1910; d Rome, 25 Sept 1959). Italian composer and conductor. He studied composition at the Rome Conservatory with Cesare Dobici and Mulè, and after his diploma in 1932 spent three years on the postgraduate course taught by Respighi. He taught harmony and counterpoint at the Rome Conservatory (1936–45) and subsequently composition at the conservatories in Naples and Rome. In 1956 he was appointed director of the Cagliari Conservatory. He was active as a conductor, and wrote music criticism sporadically, putting his lively polemical vein to the service of musical nationalism, upheld by the fascist regime and the detractors of modernism. Nationalist rhetoric also affected his compositions which, with its Respighian taste for pictorial effects and colouristic approach to timbre, took up elements of *verismo* in particular, for example in *Gli orazi*. On occasion his work was based on Sardinian folk materials, as in the dazzlingly orchestrated symphonic poem *Sardegna*, and in the opera *I Shardana*, where the folk element is not, however, completely assimilated. In his later music, Porrino incorporated some of the innovations of 20th-century vocabulary, though the 12-note procedures, found in the middle movement of the *Concerto dell'Argentorola* and in *Sonar per musici*, remain isolated instances.

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(selective list)

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Orch: *Tartarin de Tarascon*, 1932; *Sardegna*, sym. poem, 1933; *3 canzoni italiane*, 1937; *Sonata drammatica*, pf, orch, 1947; *Nuraghi*, 1952; *Conc. dell'Argentorola*, gui, orch, 1953; *Sonar per musici*, hpd, str, 1959

Other: *Altair*, ballet, Naples, 1942; *Mondo tondo*, ballet, Rome, 1949; *Il processo di Cristo*, orat, solo vv, chorus, org, orch, 1949

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Porro, Giovanni [Gian] Giacomo [Borro, Johann Jacob]

(*b* Lugano [then in Italy], c1590; *d* Munich, Sept 1656). Italian composer and organist, later active in Germany. He was appointed organist to the Duke of Savoy at the court in Turin on 10 June 1618. In autumn 1623 he moved to Rome, where he soon became *maestro di cappella* of S Lorenzo in Damaso. From 1626 he deputized as organist at S Pietro and after the death of Giacomo Guidi became Frescobaldi's substitute there from 26 August 1630. Although Frescobaldi did not return from Florence until 1 May 1634 Porro seems to have left S Pietro at the end of November 1633 and later left Rome. He was in Vienna when in September 1635 he was appointed, retrospectively from 15 August, vice-Kapellmeister of the court of the Elector Maximilian I of Bavaria in Munich, and he soon became Kapellmeister. During Maximilian's rule the music of the court centred on the chapel. This is reflected in Porro's output for Munich – now lost – as listed by Sandberger. It comprised 32 masses, 60 propers, a requiem, 64 settings of the *Magnificat*, two of the *Te Deum* and seven of the *Stabat mater*, 60 'cantiones', 187 psalms, 208 antiphons, 20 litanies and 274 other motets; he is also said to have written 200 madrigals and ten ballettos. When the Elector Ferdinand Maria succeeded in 1651, there was a new interest in secular art, and Porro was involved in the introduction of opera to Munich (G.B. Maccioni's *L'arpa festante*, 1653); he may have composed *La ninfa ritrosa* (given on 2 February 1654). He was well looked after at Munich, enjoying frequent increases in salary as well as gifts in cash and kind. In summer 1636 and in 1653 he was able to visit Italy to recruit musicians. He appears to have been an outstanding and meticulous administrator. In spite of illnesses after 1650, he opposed the appointment of an assistant until J.K. Kerll, his eventual successor, took the post in spring 1656. Only four pieces by Porro survive: a secular solo song (RISM 1622²), two small-scale sacred pieces (1628⁵) and a vesper psalm (1663²).

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Porro [Porre, Porrot], Pierre Jean

(b Bagnols, 7 Dec 1750; d Montmorency, 31 May 1831). French music publisher. Son of a businessman named Porre, he italianized his name as was the custom among musicians in the late 18th century. In 1781, according to the subscription list for J.-J. Rousseau's *Consolations*, he was music master at the 'Ecole royale et militaire Deffiat'. In 1784 he became involved with Joseph Baillon, and later with his widow (1786–7), in publishing periodic musical works, such as the popular *Journal de guitarre* (1784–1811), *Etrennes de guitarre* (1784–6) and *Recueil d'airs nouveaux français et étrangers* (1784–). After briefly setting himself up as sole proprietor of a Parisian music shop (1787–8), and launching his *Répertoire italien ou choix d'airs* (1787–97), he evidently joined with Bornet, taking control of the latter's stock in July 1789, and continuing to publish Bornet's *Journal de violon*. During the revolutionary period, 'Citoyen' Porro expanded his publishing scope to include a great variety of instrumental and vocal music, including religious music. His *Collection de musique sacrée* lasted from 1807 to 1817, and included the first French edition of Haydn's 'Nelson' Mass (1811). Porro relocated his business several times in Paris, and issued successive catalogues as inserts in his publications between about 1807 and 1817, the approximate year of his retirement from publishing. His remaining years were spent in music composition and literary activities.

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all published in Paris

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Hymne à la liberté, 3vv (1794); Hymne religieux et patriotique, 3vv (1794); Panis angelicus, 4vv, org/pf ad lib (c1815); Hymne à Ste Cécile, collab. Riegel; other vocal works

2 concs., gui, orch; duos, 2 gui (opp.18, 28, 32); duos, gui, kbd (opp.33, 35); numerous pieces and arrs. for gui, vn/fl, incl. opp.11 (after 1788/R), 17, 19, 20, 30, 36 and ov. to C.W. Gluck: *Iphigénie en Aulide* (after 1790/R); trios, gui, vn, va (opp.26, 38); numerous pieces and arrs. for solo gui; other inst music

Numerous airs and romances, 1–2vv, gui/lyra-gui/hp/kbd, pubd singly and in collections, esp. *Cent mélodies anciennes et modernes* (c1810)

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THOMAS F. HECK

Porsile [Persile, Porcile, Porsille], Giuseppe

(b Naples, 5 May 1680; d Vienna, 29 May 1750). Italian composer and singing master. He was the son of the musician Carlo Porsile, whose opera *Nerone* was produced, according to Burney, at Naples in 1686. Giuseppe was a pupil of Ursino, Giordano and Greco at the Conservatorio dei Poveri di Gesù Cristo in Naples. At first he held an appointment as *vicemaestro di cappella* at the Spanish chapel in Naples, but in 1695 he was called to Spain by Charles II (who died in 1700) to organize the music chapel at Barcelona. He remained there under Charles III, the Austrian contender to the Spanish throne, and served as singing-master to Charles's wife Elisabetta Cristina. To what extent he was also active as a teacher and composer in Naples before 1713 remains unclear, but his early opera *Il ritorno di Ulisse* was produced there in 1707.

At the end of 1711, Charles III returned to Vienna, becoming Charles VI, Holy Roman Emperor. According to Biba, Porsile arrived in Vienna in the same year and began to give singing lessons to the dowager Empress Wilhelmina Amalia, for whose birthday and nameday he wrote at least three dramatic works. The elaborate birthday cantata of 1717 was sung for the imperial family by the dowager empress's daughters, the Archduchesses Maria Josepha and Maria Amalia. His initial annual salary of 200 ducats was not confirmed until 1717, and while being promised a more substantial appointment he served as *attuario di camera*. In a letter to the emperor dated 27 November 1720 (printed in La Mara), he complained of financial hardship, reminded the emperor of his long service and asked for a permanent position. On 17 December 1720 he succeeded Gregorio Genuesi as court composer with a salary of 1440 florins.

Between 1717 and 1737 Porsile produced at least 21 secular dramatic works and 13 oratorios for the Habsburg court. Only a few works received performances outside Austria, in cities such as Venice and Prague. *Il giorno felice* was composed for the coronation of Charles VI and Elisabetta as King and Queen of Bohemia and performed at Prague in 1723. In 1726 Porsile composed an elaborate cantata, *Il giorno natalizio di Giove*, which was performed at the palace of the French ambassador in honour of the birthday of Louis XV of France. In the same year another imperial court composer, Francesco Conti, wrote a similar cantata for the nameday of Louis XV, also performed at the French Ambassador's palace. The Emperor's unusual decision to permit his court composers to provide music for occasions honouring French royalty may have been part of a general plan to improve diplomatic relations with France, or simply a polite gesture during a year of celebration following the marriage of Louis XV to the Polish Princess Maria Leszczynska on 5 September 1725.

During 1725–7 Porsile was active as a member of the Viennese Caecilien-Bruderschaft, whose deans were Fux and Caldara. In 1729 he became marginally involved in a lawsuit by Matteo Luchini against the soprano Margherita Gualandi, who had left Prague at the end of the operatic season without paying Luchini for 12 'baggage arias'. Porsile was one of four prominent composers who wrote to the legal authorities in Prague on behalf of Luchini; in his letter of 29 June (transcr. Freeman, *The Opera Theater*, p.292) he indicated that it was not difficult to produce 12 arias, but that they were certainly worth the 12 ducats Luchini requested. After the death of Charles VI in 1740 he continued to receive an honorary stipend, which was lowered to 1200 florins in 1741. He was awarded a final pension on 1 April 1749.

Porsile belongs to the first group of late Baroque Neapolitan composers. He was probably the only composer from Naples to receive a prominent post at Vienna during the Baroque era; the Habsburg court was largely dominated by the more conservative north Italian school. His melodic, harmonic and cadential patterns contain numerous examples of the formulae typical of his generation, but his arias also include some expressive cantabile writing and an avoidance of excessive coloratura. His ability to write in a strict contrapuntal style probably accounts in part for his acceptance at the Habsburg court. In his arias he included frequent imitative passages, and in his oratorios he produced some outstanding choruses at a time when choral music was generally in a state of decay. His adoption of the musical techniques preferred at Vienna is reflected by his use of the French overture. Subtle instrumental colouring is not characteristic of his serious dramatic works, but there are occasional unusual effects, such as the use of trombone solos in the oratorio *Il trionfo di Giuditta* and the concerto-like writing for two flutes in the cantata *Le sofferite amare*. Elsewhere there are frequent cello obbligatos. Although Porsile's music is overshadowed by that of his Viennese contemporaries, Fux and Caldara, its fusion of Neapolitan and north Italian elements was an important ingredient in the development of pre-Classical style in Vienna.

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dramatic

first performed in Vienna unless otherwise stated

Il ritorno di Ulisse alla patria (3, G.A. Moniglia), Naples, Fiorentini, 1707, *I-Rn*, 40 arias and duets, *Nc*

Il giorno natalizio dell'imperatrice Amalia Wilhelmina (cant, P. Pariati), 21 April 1717, *A-Wgm, D-Dlb*

La Virtù festeggiata (Pariati), 10 July 1717, *A-Wgm*

Alceste (festa teatrale, Pariati), 19 Nov 1718, *Wgm, Wn*

Meride e Selinunte (dramma per musica, 5, A. Zeno), Neue Favorita, 28 Aug 1721, *Wgm, Wn, D-Dlb*

Il tempo fermato (componimento da camera), 15 Oct 1721, *A-Wn*

La Virtù e la Bellezza in lega (serenata), Grosses Hof, 15 Oct 1722, *Wn*

Il giorno felice (componimento da camera, Pariati), Prague, 28 Aug 1723, *Wgm, Wn*

Componimento a due voci, Neue Favorita, 28 Aug 1725, *?Wgm*

Il giorno natalizio di Giove (cant, G.C. Pasquini), Palace of the French Ambassador, Duke di Richelieu, 15 Feb 1726, music lost, *D-DO*

Spartaco (dramma per musica, 3, Pasquini), Kleines Hof, 21 Feb 1726, *Wgm, Wn/R1979: IOB, xxviii, 1 aria F-Pn; lib US-Wc/R1978: IOB, ix*

Il tempio di Giano, chiuso da Cesare Augusto (componimento per musica, Pasquini), Neue Favorita, 1 Oct 1726, *A-Wgm, Wn*

La clemenza di Cesare (servizio di camera, Pasquini), Neue Favorita, 1 Oct 1727, *A-Wgm, Wn*

Telesilla (festa teatrale, Pasquini), 19 Nov 1729, *Wgm, Wn*

Scipione Africano, il maggiore (festa di camera, Pasquini), Neue Favorita, 1 Oct 1730, *Wgm, Wn*

Dialogo tra il Decoro e la Placidezza (festa di camera, Pasquini), 26 July 1732, *Wgm, Wn*

Dialogo pastorale a cinque voci, Neue Favorita, 28 Aug 1732, *Wn*

Dialogo tra la Prudenza e la Vivacità (festa di camera, Pasquini), 15 Oct 1732, *Wgm, Wn*

La Fama accresciuta dalla Virtù (festa di camera, Pasquini), 15 Oct 1735, *Wgm, Wn*

Sesostri, re d'Egitto, ovvero Le feste d'Iside (dramma per musica, 5), carn. 1737, *Wn*

Il giudizio rivocato (festa di camera, Pasquini), 15 Oct 1737, *Wgm, Wn*

Psiche (dramma per musica, 3), *D-Dlb, US-Wc*

Doubtful: Osmeno e Fileno (dialoghetto), after 1712, *A-Wn*, attrib. Porsile or Caldara

oratorios

performed at the Hofkapelle, Vienna, unless otherwise stated; MSS in *A-Wgm, Wn*

Sisara (Zeno), 23 March 1719

Tobia (Zeno), 14 March 1720

Il zelo di Nathan (G. Velardi), 1721

L'anima immortale creata e redenta per il cielo (B. Maddali), 26 Feb 1722

Il trionfo di Giuditta (Maddali), 18 Feb 1723

Il sacrificio di Gefte (G. Salio), 9 March 1724; Brno, 1725

Mosè liberato dal Nilo, 1 March 1725

Assalone nemico del padre amante, 14 March 1726

L'esaltazione de Salomone (Maddali), 6 March 1727

L'ubbidienza a Dio (A.M. Lucchini), 9 March 1730

Due re, Roboamo e Geroboamo (F. Fozio), 23 Feb 1731

Giuseppe riconosciuto (Metastasio), 12 March 1733; Rome, 1754

La madre de' Maccabei (F. Manzoni-Giusti), 14 March 1737

other vocal

Mass, *A-KR*

Arias from ops and orats: 9 in *A-Wn*, 2 in *B-Bc*, 1 in *D-Dlb*, 1 in *F-Pn*, 3 in *GB-Lbl*, ?several in *I-Pca*, 1 in *US-CA*

Chamber cants, duets etc.: 5 in *A-Wn*, 11 in *B-Bc*, 2 in *D-Bsb*, 4 in *Dlb*, 1 in *DO*, 1 in *DS*, 3 in *MElr*, 1 in *GB-Lbl*, 34 in *H-Bb*, 7 in *I-Nc*, ?several in *Pca*

7 canzonette, *S, bc, D-Dlb*

instrumental

6 partite, 2 vn, bc, *D-MElr*; 5 partite, 2 vn, vc, bc, *ROu*

Partie, solo lute, *A-Wn*; ed. in EDM, 2nd ser., *Landschaftsdenkmale*, i (1942)

2 sinfonie, 2 vn, 2 ob, va, bc, *D-Dlb*

Divertimento a 3, A-Wgm

Piece for fl, bc, D-ROu

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Port

(Scots Gael.; pronounced 'porsh't'; pl. *puirt*). A term for a short harp prelude of a particular character, composed and played in Scotland in the 16th and 17th centuries. It is a grave, formal genre not suggestive of either singing or dancing. Ports were mainly composed for aristocratic patrons, sometimes in honour of famous harpists. No notated Scottish harp music survives from the period, but ports were often transcribed at a slightly later date for lute and other instruments (e.g. Lady Margaret Wemyss's Lutebook of c1645 contains *Port Robart*, believed to have been composed about 70 years earlier for Robert Stewart, Earl of Lennox). After 1700, 'port' lost its precise designation and came to mean simply an instrumental piece. A notable 18th-century example is *Rory Dall's Port*, probably composed about 1755 by James Oswald, for violin and continuo.

The term *puirt-a-beul* means 'tunes with the mouth', and refers to a type of singing used in Scotland to accompany dancing when instruments are not available (see [Scotland](#), §II, 5(ii)).

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DAVID JOHNSON

Porta, Bernardo

(*b* Rome, 1758; *d* Paris, 11 June 1829). Italian composer and conductor, active in France. A pupil of Magrini, he was at first *maestro di cappella* and director of the orchestra at Tivoli, and then moved into the service of the Prince of Salm, the prelate for Rome. In Italy he wrote masses, motets, two oratorios and an opera *La principessa d'Amalfi*, which was produced with little success in Rome (1780). He must have been active in Paris by 1788 (when the cantata for the Baron de Bagge was performed on 24 March). In spite of being entrusted with three librettos by Sedaine, only *Le diable à quatre* had any success (11 performances). He remained in Paris for the rest of his career. Among his many stage works performed there were *Les Horaces* (1800) and *Le connétable de Clisson* (1804); the latter had little success and earned its composer a satirical vengeful song. He taught harmony in various private establishments until 1822. Much of his instrumental music was intended for beginners.

WORKS

printed works published in Paris unless otherwise stated

stage

first performed in Paris unless otherwise stated

La principessa d'Amalfi (op), Rome, Argentina, 1780

Le diable à quatre, ou La double métamorphose (oc, 3, M.-J. Sedaine), OC (Favart), 14 Feb 1790

Pagamin de Monègues (opéra italien), Louvois, 29 March 1792

Laurette au village (op.), Théâtre de Molière, 23 April 1792

La blanche haquenée (oc, Sedaine), OC (Favart), 22 May 1793

Alexis et Rosette, ou Les Huhllans [Houlans] (pièce républicaine, 1, P. Desriaux), Théâtre Français Comique et Lyrique, 3 Aug 1793, *F-R(m)*

La réunion du 10 août, ou L'inauguration de la République française (sans-culottide dramatique, 5, G. Bouquier and P.-L. Moline), Opéra, 5 April 1794, excerpts (1794) and MSS in *F-Po*

Agricol Viala, ou Le héros de 13 ans (oc, 1, F.X. Audouin), OC (Favart), 1 July 1794, excerpts (1793)

Le pauvre aveugle, ou La chanson savoyarde (oc, 1, J.B. Hapdé and F.-A.D. Philidor), Ambigu-Comique, 24 July, 1797

L'oracle (oc, 1, Desriaux), Ambigu-Comique, 1797

Le prisonnier français, ou Le bienfait récompensé (drame historique, 1), Amis des Arts, 2 Oct 1798 (1798)

Deux morts qui se volent (oc, 1, Dorvigny), Ambigu-Comique, 26 April 1800

Les deux statues (oc, 1, Milcent), Ambigu-Comique, 29 April 1800

Les Horaces (tragédie lyrique, 3, N.-F. Guillard), Opéra, 18 Oct 1800, *F-Po*

Le vieux de la montagne (op), 1802, inc., unperf., *Po*

Le connétable de Clisson (op, 3, E. Aignan), Opéra, 9 or 10 Feb 1804 (1804)

Télémaque dans l'île de Calypso (incid music, Bailly de Saint Paulin), unperf.

other works

Vocal: Cantate à Mr le Baron de Bagge ... pour le jour de sa fête (Moline), 1788 (n.d.); masses; motets; 2 oratorios

Inst: Qts and trios, fl, vn, va, b (1780s); 6 qts (?1786); 6 duos, 2 vc (?1812); 4 sets of 3 qnts, 2 fl, vn, va, b (n.d.); 2 sets of 3 trios, 3 fl (n.d.); 6 trios, 2 vn, b (n.d.); 3 duos pour commençants, 2 fl (n.d.); Sonate, vc, b, no.5 in Bononcini: 6 solos, 2 vc, ed. J. Simplon (London, n.d.); other works

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PAULETTE LETAILLEUR/DAVID CHARLTON

Porta, Costanzo

(*b* Cremona, 1528–9; *d* Padua, 19 May 1601). Italian composer and teacher. He was praised as an exceptionally skilful composer by fellow musicians and theorists alike. Artusi extolled his mastery of contrapuntal complexity, while Zacconi named him first among the four most outstanding contrapuntists known to him. The extent and the consistently excellent quality of his music, sacred and secular, and his widespread influence as a teacher of many younger composers make him one of the major figures in Italian Renaissance music.

1. Life.

The approximate date of his birth derives from a letter dated 1 April 1592, in which he stated that he was 63 years old. The Franciscan Minorite Conventuals, of which he eventually became a member, demanded a thorough training in classics, philosophy and theology. It may be assumed that he received his first schooling at their convent of Porta S Luca, Cremona. Somewhat later he moved to Casalmaggiore, perhaps to enter his novitiate; the year of his ordination is not recorded. In about 1549 he was transferred to S Maria Gloriosa dei Frari, Venice. He became a pupil of Willaert, *maestro di cappella* of S Marco; among his fellow pupils were Claudio Merulo and Zarlino. With Merulo he formed a lifelong friendship, which is documented in terms of great affection in Merulo's edition of Porta's five-part introits of 1566.

Porta took up his first professional position in 1552 as *maestro di cappella* of Osimo Cathedral, and he held the post for 13 years. This period brought him the patronage of the Della Rovere family, the ducal house of Urbino. Several of his publications, which began to appear in 1555, were dedicated to members of the family; Cardinal Giulio della Rovere, who was to be specially helpful in advancing his career, was twice honoured in this way.

On 9 January 1565 Porta was offered the position of *maestro di cappella* of S Antonio in Padua (Il Santo). After some bargaining – he requested that his appointment be approved by the entire monastic community – he was ready on 14 April 1565 to assume his duties. On 12 May 1565 the minister-general of the Franciscan order requested his services at the Pentecostal celebrations of the Franciscan General Chapter in Florence, where he met, among others, Duke Cosimo I de' Medici and his son Francesco and the cardinals Carlo Borromeo and Felice Peretti (later Pope Sixtus V). His 13-part *Missa Ducalis*, in which the 13th voice intones a cantus firmus throughout to the words 'protege Cosmum ducem principemque Franciscum', celebrates the event: it was placed in the Medici library on 8 June 1565.

Porta did not remain long at Padua. On 13 January 1567 Giulio della Rovere, as Archbishop of Ravenna, requested his transfer to that city. The development of the music at the basilica there, enthusiastically supported by Della Rovere, occupied Porta for the next seven years. His removal on 5 September 1574 to the Santa Casa at Loreto was again instigated by Della Rovere, who at the same time commissioned him to write masses in honour of the coming jubilee year 1575, 'short and in a manner which would make the text easily comprehensible'. The resulting first book of masses was published in 1578, only a few weeks before the cardinal's death. Thereupon Cardinal Borromeo unsuccessfully attempted to win Porta's services for Milan Cathedral. Instead, on 30 June 1580 he returned to Ravenna, dedicating his important *Liber quinquaginta duorum motectorum* to the governor of Loreto as a parting gift.

During the following years Porta visited at least two important centres of musical activity: the Este court at Ferrara, where he was much taken with the famous 'concerto di donne' and where he met Luzzaschi, and the Gonzaga court at Mantua where he met Wert. In both places he was acclaimed for his madrigals. In 1585 he commemorated the election of his former protector Felice Peretti to the papacy as Sixtus V by dedicating to

him his third book of six-part motets. By this time his fame was spreading far: in 1587 he was elected to membership in the Congregazione dei Signori Musici di Roma, a group that included such illustrious figures as Palestrina and Lassus.

Porta was also an important teacher of north Italian composers of the transitional period around 1600. The solid craftsmanship and control of contrapuntal writing exhibited in his students' works surely bear witness to Porta's gifts as a teacher. In addition to a number of lesser-known figures, he may have taught Diruta and Viadana.

In 1589 disunity arose in the chapel of Padua Cathedral, then under the direction of Giovanni Battista Mosto, and Porta was chosen on 1 May 1589 to replace him. In 1592 he was ordered peremptorily to move from his lodgings nearby to the Convento del Santo some distance away. His appeal against the order was rejected, and he moved to the monastery. In 1595 he once more became director of music at Il Santo. For his many years of devoted service to his order he was honoured on 10 June 1596 by having the title of 'magister musicae' conferred upon him. In contrast to his previous term at the Cappella, when he had been actively protected by Cardinal della Rovere, his life now became increasingly difficult through lack of support. Several letters from him bewail the fact that he was not assigned enough musicians to fill all the existing vacancies. He spent his last years in a dwindling chapel, beset by failing health and by jealousy and intrigue on the part of his assistant and eventual successor, Bartolomeo Ratti. He died on 19 May 1601.

2. Works.

Porta's lifelong service to the Franciscans is reflected in his music, the larger part of which consists of sacred works. Seven books of motets (a gap in the numbering indicates that one other is lost) appeared at regular intervals throughout his career, and it is possible to trace through them the development of his great skills as a contrapuntist in the tradition of Gombert and Willaert. With few exceptions, the motets are relentlessly polyphonic. They are flexible structures unfolding through a succession of richly varied imitative points, normally resulting in entirely through-composed works. His responsories include writing in double, and occasionally triple, invertible counterpoint in the repeated sections. A noteworthy feature of the earlier motet publications is the frequency of paired imitation; the later books show an increasingly intense polyphonic complexity. The famous book of 1580 includes the often cited *Diffusa est gratia*, in which four of the seven voices are derived by various canonic means (fig.2), as well as the six-part *Vidi speciosam*, with its mensuration canon. Even more consistently severe in their polyphony are the six-part motets of 1585, fully two-thirds of which involve the use of canon in three voices. Yet in the same motets descriptive passages in the texts are often mirrored in appropriate rhythmic flexibility and melodic movement. Another feature, apparent in the later motets for a large number of voices, is the inclination towards polychoral treatment, in which vocal colours are managed with considerable brilliance. The Marian litanies written for Loreto, the vesper psalms and *Magnificat* settings are other examples of his polychoral writing.

Porta wrote 15 masses, 12 of which were published in 1578. The print opens with six four-part masses named after the first six modes. The *Missa secundi toni* and *Missa tertii toni* are parodies based on Palestrina's madrigal *Vestiva i colli* and Rore's madrigal *Come havran fin* respectively. Stylistic features of the other four suggest that they too are parodies. Three other masses in the print are confirmed by their titles as parodies: the five-part *Missa 'Descendit angelus'* is based on a motet by Hilaire Penet and the six-part *Missa 'Audi filia'* on one by Gombert; the model for the six-part *Missa 'Quemadmodum'* is as yet unidentified. The remaining masses, both printed and manuscript, are cantus-firmus works, some using plainchant, some original melodies. The *Missa Ducalis* (whose 13 parts are disposed as three four-part choirs and a tenor cantus firmus) and the eight-part *Missa 'Da pacem'* have several features in common: both have cantus firmi that retain their separate texts throughout; both introduce quite unusual textual troping in their final movements (the latter work includes similar troping at the beginning as well); and both were written for special purposes, rather than for general liturgical use – the one, as has been mentioned, pleading for Duke Cosimo I de' Medici and his son, the other commemorating the Battle of Lepanto (1571). Cantus-firmus technique is also the basis of the five-part introits and the posthumously published *Hymnodia sacra*. The latter, with its 46 hymns, is among the largest vesper hymn cycles originating in the 16th century. Porta generally set the even-numbered stanzas of the hymn texts in an astounding variety of polyphonic treatments, leaving the odd-numbered stanzas to be chanted. As regards general stylistic features of the sacred music of the period – the nature of the melodic movement, highly regulated treatment of dissonance, modal usage, restraint in the use of chromaticism, rhythmic precision of the word-setting – he fully equalled the disciplined style of Palestrina; in polyphonic severity he exceeded it. Similarly, his treatise on counterpoint is traditional but assured: he uses some of the same cantus firmi as in Zarlino's *Istitutioni harmoniche*.

In his secular works Porta followed the general trends of Italian madrigal composition during the second half of the 16th century. Most of his settings are for five voices (the single four-part book reflects the personal taste of the dedicatee); the texts are partly by classic poets, including Petrarch, Ariosto and Tasso, partly lightly amorous and frequently occasional. The occasional pieces highlight Porta's close ties with the house of Della Rovere, many of them celebrating weddings, births, departures and returns and other festivities in the family, as well as commemorating occasions on which Porta received some favour or bounty from them. His madrigals are much less contrapuntal than his church music, with some harmonically adventurous text expression, as in the five-part *Mentre nel tristo petto* in the 1569 book. Such a piece suggests that the high regard in which Guglielmo Gonzaga and Alfonso d'Este held Porta's madrigals was not misplaced.

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Edition: C. Porta: *Opera omnia*, ed. S. Cisilino (Padua, 1964–70) [C]

sacred vocal

printed works, except anthologies, published in Venice unless otherwise stated

[37] Motectorum ... liber primus, 5vv (1555); C ii

Liber primus [28] motectorum, 4vv (1559, 2/1591); C i

Musica [44] introitus missarum ... in diebus dominicis, 5vv (1566, 2/1588); C xiv

Musica [40] introitus missarum ... in solemnitatibus omnium sanctorum, 5vv (1566, 2/1588); C xv

Musica [29] canenda ... liber primus, 6vv (1571); C iv

Litaniae deiparae virginis Mariae, 8vv (1575); C vii

[12] Missarum liber primus, 4–6vv (1578); C viii–ix

Liber [52] motectorum, 4–8vv (1580); C v

Musica [29] canenda ... liber tertius, 6vv (1585); C vi

[44] Hymnodia sacra totius per anni circulum, 4vv (1602); C xiii

Psalmodia vespertina omnium solemnitatem decantanda cum 4 canticis beatae virginis, 8, 16vv (Ravenna and Venice, 1605); C xvi

[23] Motectorum, 5vv (1605); C iii

Motets, psalms, litanies in 1563⁴, 1583², C. Merulo: Il primo libro de'motetti (Venice, 1583), 1588², 1590⁷, 1592³, 1596¹, 1596², 1601¹, Florilegii musici portensis ... pars (Leipzig, 1603), 1607⁶, 1607⁹, 1609¹⁵, 1613², 1623²; C xviii

Missa 'Da pacem', 8vv; Missa mortuorum, 4vv: *I-LT*; C x

Missa Ducalis, 13vv, ?holograph, *I-FI*; C x

Antiphons, 4vv, *I-Ac, Bc, RA, TVd*; C xii

Other sacred works, incl. Magnificats, Te Deum, graduals, responsories, psalms, motets, Lamentations, hymns, antiphons: *D-As, F-Pn, I-Ac, Bc, MOd, Pc, RA, TVd* [many concordances]; C xxv

secular vocal

printed works, except anthologies, published in Venice unless otherwise stated

Il primo libro de [29] madrigali, 4vv (1555); C xix

Il primo libro de [28] madrigali, 5vv (1559); C xx

Il secondo libro de [29] madrigali, 5vv (1569); C xxi

Il terzo libro de [29] madrigali, 5vv (1573); C xxii

Il quarto libro de [21] madrigali, 5vv (1586); C xxiii

Madrigals, 1557¹⁶, 1559¹⁶, 1560¹⁷, 1562⁵, 1564¹⁶, 1567¹⁵, 1567¹⁶, V. Galilei: Il Fronimo (Venice, 1568, 2/1584¹⁵), 1570¹⁵, 1575¹², 1575¹⁵, 1576⁵, G.C. Gabussi: Il primo libro de madrigali (Venice, 1580), 1582⁵, 1583¹⁰, 1583¹², 1585¹⁷, 1586⁷, 1586¹⁰, 1586¹¹, 1588¹⁷, 1589¹², 1590¹¹, 1592¹¹, 1592¹⁵, 1593³, 1593¹¹, 1594⁶, 1595⁵, 1596², 1596¹¹, 1597¹⁵, 1598⁶, 1598⁷, 1598⁹, 1601¹⁰, 1604⁸; C xxiv

14 madrigals, 4vv, *I-Bc, F-Pn*; C xxiv

Intabulations of all madrigals from 1559, 1569 and some from 1573 publications, *I-FI*

instrumental

Fantasia, *F-Pn Rés.Vma.851*

Ricercar, a 4; Gerometta, a 8, *I-Bc U 95*; xviii

theoretical works

Trattato ... ossia Istruzioni di contrappunto (MS, *I-Bc B 140*)

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LILIAN P. PRUETT

Porta, Ercole [Hercule]

(*b* Bologna, 10 Sept 1585; *d* Carpi, 30 April 1630). Italian composer and organist. In 1609 he was organist at the collegiate church of S Giovanni, Persiceto, near Bologna, and directed the music there from 1612 until 1620. He was *maestro di cappella* of Carpi Cathedral from January 1622 until 1625 and again from no later than 1628; in the interim he was organist at nearby Rubiera.

Apart from the *Hore di recreatione*, which is tentative in its adoption of the new monodic style, Porta's output consists of sacred music in the up-to-date concertato style for a few voices and continuo popular in the north Italian provinces where resources were limited. Thus much of the music in his 1609 and 1613 collections is for fewer than four voices. The 1613 book also contains a sonata for cornett, violin and two trombones in the same style. The presence of instruments is a particular feature of the *Sacro convito*, which includes a mass and two motets accompanied by a five-part church orchestra of two violins and three trombones, a scoring that became fairly common in larger-scale ceremonial music. This mass may be the first to include such an orchestra in a complete setting: it was probably intended for a major feast. Porta's music shows a good understanding of sonority,

textural context and idiomatic vocal writing; distant modulations and striking progressions are used to enhance word-setting. Sometimes the voices have more ornate lines than the accompanying instruments, which here provide a sustained background; at other times they are doubled exactly – even the violins do not have independent parts. While this mass belongs to the long line of Venetian orchestral masses, Porta possibly learnt ways of combining voices and instruments from a Bolognese composer, Girolamo Giacobbi. The *Sacro convito* also contains a motet, *Corda Deo dabimus*, for soprano, alto and three trombones, the latter providing a richly sonorous accompaniment: such a combination is reminiscent of Giovanni Gabrieli, though it was not often specified by his successors. Porta also offered interesting advice to the organist in this publication: he should use his ear, since not all the dissonances are figured, and adopt a sparse texture when accompanying few voices, thickening it (without adding stops) in the fuller passages.

WORKS

Giardino di spirituali concerti, 2–4vv, bc (org) (Venice, 1609)

Hore di recreatione, 1–2vv, bc (chit/other insts) (Venice, 1612)

Vaga ghirlanda di soavi et odorati fiori musicali, 1–5vv, bc, op.3 (Bologna, 1613)

Concerti, 1–4vv, bc, libri I–III (Venice, 1619) [lost; mentioned in A. Vincenti: *Indice di tutte le opere* (Venice, 1619)]

Motetti, 1–5vv, 2 trbn, 2 vn ad lib [lost; mentioned in Vincenti]

Sacro convito musicale ... 1–6vv, 2 vn, 3 trbn, bc, op.7 (Venice, 1620)

Completorium laetum, comodum et breve, 5vv, bc, op.8 (Venice, 1626)

Madrigali, 3vv (Venice, 1662) [lost; possibly the same as *Lusinghe d'amore*, canzonette, 3vv (Venice) mentioned in *WaltherML* and *FétisB*]

8 motets in 1613⁵, 1622², 1623², 1627²; 8 motets in *PL-WRu*

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JEROME ROCHE

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See [Della Porta, Francesco](#).

Porta, Gasparo della.

See [Della Porta, Gasparo](#).

Porta, Giovanni

(*b* Venice or the Veneto, c1675; *d* Munich, 21 June 1755). Italian composer. He was a pupil in Venice of Francesco Gasparini, and is thought to have been from 1706 to 1710 at Cardinal Ottoboni's court in Rome, where he would have worked with Corelli. He held the post of *maestro di cappella* at Vicenza Cathedral in 1710–11 and at Verona Cathedral in 1714–16. In 1716 he returned to Venice and began a busy period of opera composition. Porta is known today mainly for his *Numitore*, commissioned to open the first season of the Royal Academy in London on 2 April 1720. He afterwards continued to compose operas for Italian theatres. From 1726 to 1737 he was *maestro di coro* at the Ospedale della Pietà in Venice, where, as a colleague of Vivaldi, he wrote a wealth of sacred music for the renowned female chorus and orchestra and where he was paid an annual salary of 200 ducats, with extra payments for occasional works. From 1726 he was also on the roster of the Accademia Filarmonica in Verona. In 1733 he applied for the post of *maestro di composizione* at the Ospedale dei Derelitti (the Ospedaletto), but his obligation to the Pietà preventing his accepting a second position. In 1736 he entered the competition for the post of *maestro di cappella* at San Marco, but he again withdrew; Antonio Lotti was elected. The following year Porta left Venice to accept a position as *Hofkapellmeister* at the Bavarian court of the Elector Karl Albrecht in Munich, where he remained until his death.

Porta's operas are representative of the general Venetian trends of the 1720s and 30s, when the close relationship between genres affected the drama and virtuosity of the music. The composer shared the penchant for fast running scales, arpeggios, wide melodic leaps, extended sequences and especially the popular Venetian sonority of the tutti unison texture. In the sacred music he composed for the Pietà the basic medium is the four-part string orchestra with continuo and a choir of sopranos and altos. Many works call for double choir and frequently employ ritornello form. They use a wide range of textures, from the tutti unison to four-part writing, in ways that reinforce the musical structure. The solo movements are clearly virtuosic, with trills, passage-work, wide leaps and long melismas. The influence of opera and the concerto helps to produce a repertory of distinctive sonority and lively character.

WORKS

lost unless otherwise stated

operas

drammi per musica unless otherwise stated

La costanza combattuta in amore (F. Silvani, after J. Pradon: *Statira*), Venice, S Moisè, 17 Oct 1716, arias *D-Dlb*

Il Trace in catena (A. Salvi), Rome, Capranica, carn. 1717; collab. F. Gasparini and another comp.

L'Argippo (D. Lalli), Venice, S Cassiano, aut. 1717, *Dlb*, 2 arias *F-Pc*

L'amor di figlia (G.A. Moniglia and Lalli), Venice, S Angelo, aut. 1718, arias *I-Vc*, 1 aria *D-SWI*

Numitore [Rhea Silvia: Die heldenmüthige, Schäfer Romulus und Remus] (drama, 3, P.A. Rolli), London, King's, 2 April 1720, 1 aria *Dlb*, 1 aria *Bds* (*R* in HS, iv, 1986), ov. and arias (London, 1720)

Teodorico (Salvi), Venice, S Giovanni Grisostomo, aut. 1720, arias *Mbs*

Venceslao [Act 1] (A. Zeno), Venice, S Giovanni Grisostomo, carn. 1722 [Acts 2 and 3 by A. Pollarolo, Acts 4 and 5 by Capelli]

L'amor tirannico [Amor della patria] [Act 3] (Lalli), Venice, S Samuele, May 1722 [Acts 1 and 2 by Chelleri]

L'Arianna nell'isola di Nasso (drama pastorale, C.N. Stampa), Milan, Regio Ducal, 28 Aug 1723, 6 arias *GB-Lbl*

Antigone, tutore di Filippo, re di Macedonia (tragedia, 5, G. Piazzon), Venice, S Moisè, carn. 1724, collab. Albinoni, 1 aria *D-ROu*

La caduta de' Decemviri (S. Stampiglia), Milan, Regio Ducal, carn. 1724 [pasticchio with music by Albinoni and Sarro]

Li sforzi d'ambizione e d'amore (A.M. Lucchini), Venice, S Moisè, carn. 1724

La Mariane (Lalli), Venice, S Angelo, aut. 1724, 2 arias *SHs*, *GB-Cfm*; rev. of Albinoni's Gli eccessi della gelosia

Agide re di Sparta (L. Bergalli), Venice, S Moisè, carn. 1725

Ulisse (Lalli), Venice, S Angelo, carn. 1725

Amor e fortuna [La sorte nemica; Amore di sangue; Amor odio e pentimento] (F. Passarini), Naples, S Bartolomeo, 1 Oct 1725

La Lucinda fedele (Zeno), Naples, S Bartolomeo, carn. 1726, 1 aria *F-Pn*

Siroe re di Persia (P. Metastasio), Florence, Cocomero, sum. 1726, 3 arias *GB-Cfm*

Il trionfo di Flavio Olibrio (Zeno and P. Pariati), Venice, S Giovanni Grisostomo, aut. 1726, arias *I-Vnm*

Aldiso (after Stampa: *Oronta*), Venice, S Giovanni Grisostomo, carn. 1727, arias *Vnm*, 1 aria *D-Dlb*

Nel perdono la vendetta (melodramma, C. Paganicesa), Venice, S Moisè, May 1728

Doriclea ripudiata da Creso (G.B. Corte), Venice, S Moisè, carn. 1729

Il gran Tamerlano (A. Piovene), Florence, Pergola, 1730

Farnace (Lucchini), Bologna, Malvezzi, spr. 1731, *Dlb*, arias *F-Pn*

Gianguir (Zeno), Milan, Regio Ducal, carn. 1732, *D-Dlb*

Lucio Papirio dittatore (Zeno), Rome, Alibert, spr. 1732, 1 aria *A-Wn*, *D-ROu*, *GB-Lbl*, *Lcm*, 2 arias *B-Bc*, *GB-Lkc*, *Ob*

L'Issipile (Metastasio), Venice, S Giovanni Grisostomo, aut. 1732

La Semiramide (Metastasio), Milan, Regio Ducal, carn. 1733

Adriano in Siria (Metastasio), Mantua, Ducale, 1737

Ifigenia in Aulide (Deutsch-musicalisches Trauerspiel, Zeno), Munich, Hof, 1738, *D-Dlb*

Doubtful: Artaserse (Zeno and Pariati), Munich, Hof, 1739

other works

Il ritratto dell'eroe (cant., Lalli), Venice, S Giovanni Grisostomo, 1726

Caro padre, ah forse (cant.), 1732, *A-Wn*

Innocentiae triumphus, seu Genovefa (orat), Venice, Conservatorio della Pietà, 1735

Dafne (serenata), Munich, Nymphenburg, 10 July 1738

Der Traum des Scipio (azione teatrale, after Metastasio), Munich, late 1744

Apollo in Tempe (cant.), *Wn*

Sacred: at least 19 masses, *D-Dkh*, *Mbs*, *SWI*, *GB-Lbl*; 6 Mag, *D-Bsb*, *LEt*, *Mbs*; 5 Cr, 3 Miserere, 3 lits, ant, Te Deum, Veni Sancte, 22 pss, 2 Tantum ergo, Sub

tuum, all *Mbs*; Nisi Dominus, *Bsb*; Domine ad adiuvandum, *GB-Lcm*; De profundis, *D-SWI*; 81 pss (incl. Laetatus sum, ed. in RRMBE, lxxiv, 1995), 12 Mag (1 ed. in RRMBE, lxxiv, 1995), 6 other canticles, 6 hymns, lit, 10 mass sections, 4 Passions, 8 motets, all *I-Vc*; other works, *Vmc*

Miscellaneous arias, duets, cants., *A-Wgm, Wn; B-Bc, Br, D-Bsb, Dlb, Mbs, SHs; F-Pn; GB-Cfm, Lbl; I-Vnm*

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FAUN TANENBAUM TIEDGE

Porta, Giovanni Battista

(*b* Monza; *fl* 1616). Italian composer and organist. He was a pupil of G.C. Gabussi and seems to have remained at Monza all his life. His only known music is *Madrigali a cinque in laude di S Carlo* (Venice, 1616). He was probably one of an artistic group who met in the house of Gabrio Recalcati (to whom the collection is dedicated); their admiration for Carlo Borromeo may well have inspired the collection, the texts of which were written by G.P. Giussani.

Portaleone, Abraham ben David

(*b* 1542; *d* Mantua, 1612). Italian Jewish physician and writer on Hebrew antiquities. He discussed music, at great length, in his final work *Shiltei ha-giborim* ('Shields of Heroes'; Mantua, 1612), in which he glorified the ancient Temple, its architecture, its liturgy and its music. Ten of the 90 chapters are devoted to music. Portaleone conceived the music of the Levites after Italian Renaissance practices and humanist music theory: thus the discussion turns on polyphony, lute tablatures, contemporary instruments (in analogy to ancient ones, which are described in considerable detail), modes, the doctrine of ethos, simple and compound intervals and the differentiation between consonance and dissonance. He maintained that music in the Temple was a learned art, acquired after a

rigorous course of training; it was notated, thus meant to be preserved; its performance was based on written sources. Portaleone acknowledged Judah Moscato as his teacher, although he noted that they conceived music differently: whereas Moscato spoke, generally, of number, harmony and 'science', treating music for its cosmological and spiritual connotations, his pupil was concerned with *musica practica*. Nevertheless, they concurred on several themes: the glorification of music in the ancient Temple; the differentiation of art music from other forms of Jewish music-making, particularly synagogal song; that music is a form of rejoicing; and that the return to Israel will reveal the true nature of music.

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DON HARRÁN

Portamento (i)

(It.).

In vocal terminology, the connection of two notes by passing audibly through the intervening pitches. The term 'portamento della voce' means 'carriage of the voice' and defines an important vocal technique for legato singing already established at the beginning of the 17th century although without a consistent terminology. G.B. Doni (*Trattato primo sopra il genere enarmonico*, 1635) speaks of 'dragging [*strascinare*]' the voice little by little, almost imperceptibly, from the low to the high, or the reverse ... which is a sort of *portamento di voce*. In 1620, Francesco Rognoni (*Selva de varii passaggi*) uses the phrase 'portar della voce' to describe the smooth connection of two notes a step apart ascending, an effect referred to by Christoph Bernhard (*Von der Singe-Kunst, oder Maniera*, c1649) as *Cercar della nota*. In French treatises of the same period, this practice is defined as a type of ornament, the *Port de voix*, where the 'voice passes flowingly from *re* to *mi* as if it pulled the *re* along while continuing to fill the space of the whole interval' (*MersenneHU*).

At the end of the 18th century the term 'cercar della nota' (which had primarily referred to the ornamental approach to a note from below by an interval of as large as a 4th) was sometimes used interchangeably with portamento, and beginning in the 19th century the term 'port de voix', largely disassociated from its earlier definition as a lower appoggiatura or mordent, became the French equivalent of portamento. In discussing a specific aria, J.C.F. Rellstab (*Versuch über die Vereinigung der*

musikalischen und oratorischen Declamation, 1786) wrote that ‘any good singer’ would employ the ‘cercar della nota’ on its first interval (a rising minor 3rd). This practice of connecting the written notes was to be understood and improvised without notation. J.F. Schubert (*Neue Singe-Schule*, 1804) noted that ‘we have no sign in music for this melting of tones into one another’, which he too called ‘cercar della nota’, and proposed a simple line between notes. Manuel García (*Traité complet de l'art du chant*, 1840–44/R) suggested the slur as a sign for the *port de voix* (or portamento). The written indication ‘con portamento’ also occurs, as in specific passages for the title character in Wagner's *Die fliegende Holländer* (1843).

Lacking a clear notation, it is difficult to judge where or how often the portamento was used in singing of earlier periods. In about 1824, Richard Mackenzie Bacon wrote that use of portamento, ‘or the lessening the abrupt effects of distant intervals, or smoothing the passage between those less remote, by an inarticulate gliding of the voice from one to the other, whether ascending or descending ... is in constant use among Italian singers, and sometimes with beautiful effect’. Domenico Corri (*The Singer's Preceptor*, 1810) wrote that ‘the *portamento della voce* is the perfection of vocal music’, allowing for the ‘sliding and blending of one note into another with delicacy and expression’. However, J.F. Schubert considered portamento ‘disgusting and unbearable’ when done in the wrong place, and García warned that ‘in overdoing it, one risks making the execution weak and languid’.

Underlying the issue of appropriate use, and the search for a clear notation, is the question of whether the portamento is an ornament or a continual aspect of good singing. It would seem that what in the 17th century began as an ornament became by the beginning of the 19th a continual effect that was warned against by a growing number of singing masters. By the mid-20th century, the portamento was beginning to be described in derogatory terms as ‘swooping’ or ‘scooping’ (W.J. Henderson, *The Art of Singing*, 1938), but it is clear from the evidence of early recordings that the tradition of portamento was still strong. Over the course of the 20th century its use has declined radically. Now most often associated with the popular style of singing called ‘crooning’, which has increased the pejorative associations for some, portamento is largely rejected in classical vocal music and opera. This so-called ‘pure’ style of singing, however, has no basis in vocal practice of the 17th, 18th or 19th centuries.

See also [Glissando](#) and [Slide](#), (2) .

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ELLEN T. HARRIS

Portamento (ii)

(It.).

In instrumental music the term portamento generally denotes an expressive effect – 'the emotional connection of two notes' (Flesch) – produced by members of the violin family and certain wind instruments in emulation of the voice, with the exception of Tessarini's in *Grammatica per i principianti di violino* (c1745) unusual use of the term to designate violin positions. It gradually gained regular acceptance as an expressive colouring in string playing during the late 18th century and was executed most commonly in solo contexts during upward shifts in slurred bowing, the relevant finger sliding rapidly between the appropriate notes. It became a hallmark of the playing styles of Kreutzer, Rode and Baillot, while Lolli and Mestrino used it in exaggerated fashion (e.g. the 'couler à Mestrino', illustrated in Woldemar: *Grande méthode ou étude élémentaire pour le violon*, Paris, 1798–9). Mestrino's presence at Esterháza (1780–85) may have encouraged Haydn to introduce fingerings suggestive of portamento in some of his string quartets.

The use of portamento increased during the 19th century. Baillot (1834) and Habeneck (c1835) recommended its tasteful introduction, either ascending (with crescendo) or descending (with diminuendo), particularly in slow movements and sustained melodies. Spohr's instructions (1832), supplemented by copious examples, stipulate a rapid finger-slide with the cue-sized note inaudible (ex.1). His approach was shared by most important 19th-century schools of string playing and was closely related to the vocal practice of García (1856). Some later writers interlinked the speed of the slide with considerations of character or mood. Bériot (1858) distinguished three types of *port de voix*: *vif* (lively), *doux* (sweet) and *traîné* (drawn out). The incidence and the more protracted execution of portamenti in both solo and orchestral contexts increased as a result.

Flesch, among others, reacted strongly against this trend, deploring the overuse of portamento, its slow execution, its introduction for convenient shifting rather than for expressive ends, and the false accents it created. He recommended that portamento usage should coincide as far as possible with the climax of a phrase and stressed the importance of sensitive dynamic shading, considering 'offensive' Joachim's frequent, generally slow portamenti with crescendo. Flesch, like Becker and Rynar, advocated three kinds of portamento: a straightforward slide on one finger (ex.2a); 'B-portamento', in which the beginning finger slides to an intermediary note (ex.2b); 'L-portamento', in which the last finger slides from an intermediate note (ex.2c). The 'L-portamento' was rarely practised until the 1930s, when Heifetz used it frequently.

Portamento underwent a process of gradual refinement in the 20th century, the consensus favouring its selective use and rapid execution with minimum bow pressure. The move by, for example, Flesch, Galamian and Casals to reduce the incidence of formal shifts and cultivate cleaner articulation by introducing novel extensions and contractions, also assisted this process. The onus of adding portamenti gradually passed from performer to composer.

String portamento was emulated by some late 18th- and 19th-century flautists, notably Tromlitz (1791; 'das Durchziehen') and Nicholson (c1816; 'the glide'). Equivalent effects were also adopted on the clarinet by Berr (1836), and by C. Almenraeder (*Fagottschule*, Mainz, 1843) and J.-B.-J. Willent-Bordogni (*Méthode complète pour le basson*, Paris, c1844) on the bassoon.

See also [Glissando](#); [Shift](#); and [Slide, \(2\)](#)

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ROBIN STOWELL

Portar la voce

(It.).

See [Ornaments](#), §4.

Portative.

Strictly the same as *organetto*, *organino*, i.e. in 14th- and 15th-century usage the name given to the little organ of treble flue pipes carried (Lat. *portare*) by a strap over the player's shoulder. It was played by the right hand (fingering 2-3-2-3 is implied in many paintings), and its bellows were blown by the left hand. It contained one, two or more octaves of pipes in single or multiple ranks, sometimes with one or two larger bass pipes like the Bourdons of larger [Positive](#) organs. The keys are earlier shaped like buttons or typewriter keys. The sound was like a set of flutes played by a keyboard. Some composers, such as Landini and Dufay, are represented playing small organs, and the instrument was useful in the many 15th-

century Italian paintings (especially Venetian ones) of angel choirs at the Virgin's Coronation, etc. French sources give the impression of not knowing the term (a bill from St Maclou, Rouen, in 1519, refers to 'portaige d'une petites orgues'), while *portiff* was used in Germany (Frankfurt, 1434) and also *organi portatili* in Italy (Barcotto, MS c1650) and England (Roger North, MS c1715). Since in England 'positive organ' is a term very rarely used, such references as 'portatives' (poem of Gawin Douglas), 'payre of portatives' (1522 will), 'portatyffes' (St Andrew, Canterbury, c1520) are as likely to mean a small, movable organ as a portative proper, especially since some such organs evidently contained a regal stop (1536 contract). Often, as in Henry VIII's inventory of 1547, such a 'payre of portatives' in a privy chamber is contrasted with the larger 'organes' in the chapel.

For further illustration see [Performing practice](#), fig.5.

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PETER WILLIAMS

Portato

(It.).

A type of bowstroke. See [Bow](#), §II, 3.

Port de voix (i)

(Fr.: 'carrying of the voice').

In Baroque vocal and instrumental music, an *appoggiatura*, particularly one that resolves upwards by a tone or semitone. Deriving from late 16th-century Italian improvisatory practice – Bovicelli's *Regole, passaggi di musica, madrigali et motetti passeggiati* (1594/R) contains written-out examples – it became one of the most important graces of French Baroque music. In France it was rarely printed before the late 17th century, but was left to the performer to add extempore. Bacilly explained in his *Remarques curieuses sur l'art de bien chanter* (1668/R, 4/1681; Eng. trans., 1968) that the accessory note anticipated the beat and took value from the preceding note. Perfection, he continued, lay in its also taking 'some of the value' of the note of resolution, as this enabled one to linger on the accessory note. In his *Méthode claire, certaine et facile pour apprendre à chanter la musique* (1678, 6/1707/R) Jean Rousseau acknowledged that the accessory note could be sounded either before the beat, or on the beat,

and from the end of the 17th century this second option prevailed. In the late Baroque period, under the influence of instrumental practices, the note of resolution was usually decorated with a mordent.

See [Improvisation](#), §II, 3(iii) and [Ornaments](#), §§7(i) and (ii).

GREER GARDEN

Port de voix (ii)

(Fr.).

In modern French usage the term means the same as [Portamento](#) (i).

Portée

(Fr.)

STAFF.

Portenaro, Francesco.

See [Portlnaro, francesco](#).

Porter, Andrew

(*b* Cape Town, 26 Aug 1928). British writer on music. While at school in Rondebosch he accompanied Albert Coates's rehearsals and played continuo at his performances. From 1947 to 1950 he was organ scholar at University College, Oxford, where he read English. He then embarked on a career in music criticism in London, contributing to *The Times*, the *Daily Telegraph*, the *Daily Express* and other newspapers, before joining the *Financial Times* in 1952. There he built up a distinctive tradition of criticism, with longer notices than were customary in British daily papers, based on his elegant, spacious literary style and always informed by a knowledge of music history and the findings of textual scholarship as well as an exceptionally wide range of sympathies, with 19th-century opera and its interpretation as their focal point. Porter also established a reputation during the 1950s and 1960s as a sensitive critic of ballet and as a broadcaster. He wrote regularly for *Opera* (of which he was associate editor, 1953–6, and thereafter a member of the editorial board) and *Gramophone*. In 1960 he was appointed editor of the *Musical Times*; during his seven years in that position he substantially modernized the journal and widened its scope, particularly in the direction of new music and opera. In 1972–3 he spent a concert season in New York as critic of the *New Yorker*, where his extended and well-informed notices attracted considerable attention; after a year with a fellowship at All Souls College, Oxford, he returned for a longer-term appointment in 1974. In the USA he undertook some teaching (notably at the CUNY and the University of

California at Berkeley, where he was Ernest Bloch professor, 1980–81) and broadcasting; he also became editor of the newsletter of the American Institute for Verdi Studies, founded in 1976, and a member of the editorial board of *19th Century Music*, founded in 1977. In 1992 he returned to London as music critic for *The Observer* and in 1997 moved to the *Times Literary Supplement*.

Porter has prepared singing translations of many operas, including works by Handel, Haydn, Mozart, Rossini, Verdi, Wagner (the *Ring*, *Tristan* and *Parsifal*) and Strauss (*Intermezzo*); his English texts are distinguished by the clarity of their language and their close attention to the line and rhythm of the music. As a scholar his work has centred on Verdi, and particularly *Don Carlos*, whose full original version he was principally responsible for rediscovering in the Paris Opéra library. He has directed opera productions in New York, Seattle and Bloomington and has written several librettos including one on *The Tempest* for John Eaton (1985).

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STANLEY SADIE

Porter, Cole (Albert)

(*b* Peru, IN, 9 June 1891; *d* Santa Monica, CA, 15 Oct 1964). American songwriter. His parents were wealthy and his mother, Kate, an accomplished amateur pianist, arranged for him to learn violin from the age of six and piano from the age of eight at the Marion Conservatory, Indiana.

Porter began writing melodies – *The Bobolink Waltz* (1902) for piano was his first published work – and contributed words and music for amateur shows at the Worcester (Massachusetts) Academy (1905–9) and for the Dramatic Club at Yale University (1909–13). He sang with and conducted the university glee club and wrote two songs, *Bingo Eli Yale* and *Bulldog*, which remained popular as Yale football songs. For a time he studied law, but in 1915–16 studied harmony and counterpoint at Harvard University. In 1915 two of his songs were performed on Broadway ('Esmerelda' in *Hands Up* and 'Two Big Eyes' in *Miss Information*) and in 1916 he had his first Broadway show, *See America First*, a 'patriotic comic opera' modelled on Gilbert and Sullivan; all these shows were failures.

Porter moved to Paris in 1917, distributing relief supplies for three months, but his own frequently cited claims to military service in Paris during the rest of World War I are unsubstantiated. In 1919 he remained in Paris, married a socialite, and gained a reputation for giving fashionable parties in Paris, Venice, and on the Riviera, attended by the young, wealthy social élite. Meanwhile in 1919 he briefly studied counterpoint, composition, orchestration and harmony with Vincent d'Indy at the Schola Cantorum. He frequently performed his own songs at his parties; they matched the chic, esoteric mood of his social circle, but were slow to find acceptance in the theatre despite performances of *Hitchy-Koo of 1919*, *Greenwich Village Follies of 1924* and *Paris* (1928). In 1923 he wrote music for a ballet, *Within the Quota*, which was introduced in Paris and New York by the Swedish Ballet (revised as *Times Past*, 1970) and is one of the earliest examples of symphonic jazz. Porter first achieved popular success in 1929 with *Wake Up and Dream* in London, and *Fifty Million Frenchmen* in New York. There followed *Gay Divorce* (1932) with Fred Astaire, for whom he wrote 'Night and Day', and *Anything Goes* (1934) and *Panama Hattie* (1940) with Ethel Merman; for these and other song-and-dance musicals (some of which were later filmed) he wrote songs combining witty, often cynical words with what were to become some of his best-known melodies, for example 'Let's do it', 'Night and Day', 'I get a kick out of you', 'Begin the Beguine', 'Just one of those things', 'You're the Top' and 'It's De-lovely'. He also wrote songs for several films, notably *Born to Dance* (1936) and *Rosalie* (1937), and for revues.

In 1937 Porter was injured in a riding accident on Long Island, which cost him the use of his legs and required the eventual amputation of one, and caused him constant pain for the rest of his life. The demoralizing effect of this and the lack of any success with his songs for the next ten years gave rise to self-doubts and public speculation about his abilities as a songwriter. In 1948, however, he produced his masterpiece, *Kiss Me, Kate*; this musical play, based on Shakespeare's *The Taming of the Shrew*, was a departure from the song-and-dance musical comedies he had written, but it included some eight songs that became immensely popular. Of his later musicals only *Can-Can* (1953) was successful. He also wrote songs for films in Hollywood, notably *High Society* (1956), in which Bing Crosby and Grace Kelly sang 'True Love'; a film biography with 14 of his songs, called *Night and Day*, was made in 1946. Porter's wife died in 1954 and he became a semi-recluse in New York for the last years of his life. Several of his shows were revived in the 1960s, and there have been revues based on his life and work.

Porter was musically one of the most thoroughly trained popular songwriters of the 20th century, though he was perhaps better known as a lyricist; his texts were in the height of fashion, seldom sentimental, and filled with *doubles entendres* and witty rhymes, even referring directly to sex and drugs. At first his songs were too shocking for the theatre (he never wrote for Tin Pan Alley) and they retain much of their freshness. Many of his melodies have chromatic descending lines (e.g. 'Let's do it'), or are slow with long lines spun from repetitions, sequences and variations of single motifs (e.g. 'What is this thing called love?'). Many have sections of repeated notes, chromatic figures, or narrow ranges suggesting monotony (e.g. 'Ev'ry Time we say Goodbye'). His ability to move between major and minor modes within a single melody, often within a single phrase, was remarkable. He experimented with harmony, used triplet figures within duple metres, and wrote in extended forms unusual in popular song ('Begin the Beguine' is 108 bars long and also displays Porter's typical penchant for Latin rhythms). Wilder (1972) observed that after the mid-1950s the quality of Porter's songs deteriorated, but that until then he had created perhaps the most theatrically elegant, sophisticated, and musically complex songs of American 20th-century popular music.

WORKS

(selective list)

Editions: *The Cole Porter Song Book* (New York, 1959) *The Complete Lyrics of Cole Porter*, ed. R. Kimball (New York, 1984)

stage

unless otherwise stated, all are musicals and dates those of first New York performances; book authors shown in parentheses; lyrics mostly by Porter

See America First (T.L. Riggs and Porter), 28 March 1916 [incl. I've a shooting box in Scotland]

Hitchy-koo of 1919 (revue, G.V. Hobart), 6 Oct 1919 [incl. Old-Fashioned Garden]

Hitchy-koo of 1922 (revue, H. Atteridge), Philadelphia, 19 Oct 1922

Within the Quota (ballet), Paris, 25 Oct 1923

Greenwich Village Follies of 1924 (revue), 16 Sept 1924 [incl. I'm in love again]

La revue des ambassadeurs, Paris, 10 May 1928

Paris (M. Brown), 8 Oct 1928 [incl. Let's do it]

Wake up and Dream (revue, J.H. Turner), London, 27 March 1929 [incl. What is this thing called love?]

Fifty Million Frenchmen (H. Fields), 27 Nov 1929 [incl. You do something to me, You've got that thing]

The New Yorkers (Fields, after E.R. Goetz and P. Arno), orchd H. Spialek, 8 Dec 1930 [incl. Love for Sale]

Gay Divorce (D. Taylor), orchd Spialek and R.R. Bennett, 29 Nov 1932 [incl. Night and Day]; film as The Gay Divorcee, 1934

Nymph Errant (R. Brent, after J. Laver), orchd Bennett, London, 6 Oct 1933

Anything Goes (G. Bolton, Wodehouse, H. Lindsay and R. Crouse), orchd Bennett and Spialek, 21 Nov 1934 [incl. All Through the Night; Anything goes; Blow, Gabriel, blow; I get a kick out of you; You're the top]; film, 1936

Jubilee (M. Hart), orchd Bennett, 12 Oct 1935 [incl. Begin the Beguine, Just One of

those Things]

Red, Hot and Blue (Lindsay and Crouse), orchd Bennett, 29 Oct 1936 [incl. Down in the Depths, It's De-Lovely, Ridin' High]; film, 1949

You Never Know (R. Leigh), orchd Spialek, 21 Sept 1938 [incl. At Long Last Love]

Leave it to Me (B. and S. Spewack), orchd D. Walker, 9 Nov 1938 [incl. My heart belongs to daddy]

Du Barry was a Lady (Fields and B. DeSylva), orchd Spialek, Bennett and T. Royal, 6 Dec 1939 [incl. Do I love you?, Friendship]; film, 1943

Panama Hattie (Fields and DeSylva), orchd Bennett, Spialek and Walker, 30 Oct 1940 [incl. Let's be buddies, Make it another old fashioned, please]; film, 1942

Let's Face it (H. and D. Fields), orchd Spialek, Walker and Royal, 29 Oct 1941; film, 1944

Something for the Boys (H. and D. Fields), orchd Spialek, Walker, Bennett and Royal, 7 Jan 1943; film, 1944

Mexican Hayride (H. and D. Fields), orchd Bennett and Royal, 28 Jan 1944 [incl. I love you]; film, 1948

Seven Lively Arts (revue), orchd Bennett, Royal and Spialek, 7 Dec 1944 [incl. Ev'ry Time we say Goodbye]

Around the World in Eighty Days (O. Welles, after J. Verne), orchd Bennett and Royal, 31 May 1946

Kiss Me, Kate (B. and S. Spewack, after Shakespeare: *The Taming of the Shrew*), orchd Bennett, 30 Dec 1948 [incl. Another Op'nin', Another Show; So in Love; Wunderbar]; film, 1953

Out of this World (Taylor, R. Lawrence), orchd Bennett, 21 Dec 1950 [incl. Use your imagination]

Can-Can (A. Burrows), orchd P.J. Lang and R. Noeltner, 7 May 1953 [incl. Allezvous-en, Can-Can, C'est magnifique, I love Paris, It's all right with me]; film, 1960

Silk Stockings (G.S. Kaufman, L. McGrath and Burrows), orchd Walker, 24 Feb 1955 [incl. All of You]; film, 1957

Contribs. to: Hands Up, 1915; Miss Information, 1915; Telling the Tale, London, 1915; Very Good Eddie, London, 1918; Buddies, 1919; The Eclipse, London, 1919; As You Were, 1920; A Night Out, London, 1920; Mayfair and Montmartre, London, 1922; Phi-Phi, London, 1922; The Sun never Sets, London, 1938

films

The Battle of Paris, 1929; Born to Dance, 1936 [incl. I've got you under my skin]; Rosalie, 1937 [incl. In the Still of the Night]; Break the News, 1938; Broadway Melody of 1940, 1940 [incl. I concentrate on you]; You'll Never Get Rich, 1941; Something to Shout About, 1942 [incl. You'd be so nice to come home to]; Hollywood Canteen, 1944 [incl. Don't fence me in]; Night and Day, 1946; The Pirate, 1948 [incl. Be a clown]; Adam's Rib, 1949; High Society, 1956 [incl. True Love]; Les Girls, 1957; Aladdin (for television), 1958

other songs

Bingo Eli Yale, 1910; Bridget, 1910; Bulldog, 1911; Esmerelda, 1915; Two Big Eyes, 1915; Let's misbehave, c1925; The Laziest Gal in Town, 1927; Miss Otis Regrets, 1934; Thank you so much, Mrs. Lowsborough-Goodby, c1935; From this Moment On, 1950

Principal publishers: Chappell, Harms

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DEANE L. ROOT/GERALD BORDMAN/R

Porter, (William) Quincy

(*b* New Haven, CT, 7 Feb 1897; *d* Bethany, CT, 12 Nov 1966). American composer, viola player and educationist. He studied the violin as a child and began to compose at an early age. At Yale University (BA 1919, BMus 1921) he studied composition with Parker and David Stanley Smith. In 1920 he took lessons in composition with d'Indy and the violin with Lucien Capet in Paris. On returning to the USA in 1921, he studied with Bloch in New York and later in Cleveland, where he joined the De Ribaupierre Quartet as viola player in 1922 and the staff of the Cleveland Institute of Music as a teacher of theory in 1923. With the aid of a fellowship from the Guggenheim Foundation, Porter returned to Paris in 1928 for a three-year stay, this time not to study but to compose. During these years in Paris, Porter developed his personal style and produced the works which first established his reputation – in particular, the Violin Sonata no.2 and the String Quartet no.3, both of which won awards of the Society for the Publication of American Music. In 1932 Porter was appointed professor of music at Vassar College, where he remained until called in 1938 to become dean of the faculty of the New England Conservatory, assuming the position of director in 1942. In 1946 he returned to Yale as professor of music, a post he held until his retirement in 1965.

During Porter's Yale period, his major works included the Concerto concertante, which was awarded a Pulitzer Prize in 1954, and the Viola Concerto, which was first performed and recorded by Paul Doktor and taken up by other soloists, including Harry Danks and William Primrose. The latter described the work as 'one of the most engaging of all viola concertos' (*Violin and Viola*, London, 1976/R, 186).

Porter's string quartets contain the essence of his style: smooth scalic melodic lines in a sometimes chromatic context, always rhythmically lively and characteristically idiomatic for the string player. Together, Porter's quartets form one of the most substantial contributions to the literature by any American composer; several of them were in the repertory of major ensembles but have fallen into undeserved neglect in later years.

WORKS

juvenilia, composition exercises, incomplete works and sketches not listed

orchestral

Ukrainian Suite, str, 1925; Suite, c, 1926, arr. pf/pf 4 hands/2 pf; Poem and Dance, 1932, arr. 2 pf; Sym. no.1, 1934, arr. 2 pf; Dance in 3-Time, chbr orch, 1937, arr. 2 pf; 2 Dances for Radio, in 4- and 5-Time, 1938; Music for Str, 1941; Fantasy on a Pastoral Theme, org, str, 1943; The Moving Tide, 1944; Va Conc., 1948, arr. va, pf
The Desolate City (Arabian, trans. W.S. Blunt), Bar, orch, 1950; Fantasy, vc, orch, 1950; Conc. concertante, 2 pf, orch, 1953; New England Episodes, 1958 [based on Music for a Film on Yale Library]; Conc. for Wind Orch (Concertino), 1959; Hpd Conc., 1959; Sym. no.2, 1962; Ohio, ov., 1963; incid music, arrs.

chamber and solo instrumental

9 str qts: 1922–3, 1925, 1930, 1931, 1935, 1937, 1943, 1950, 1958

Boutade, pf, 1923; The Cloisters, pf, 1923; Nocturne, pf, 1923; Our Lady of Potchaiv, Ukrainian folksong, str qt, 1923; 2 preludes, str qt, 1923; Scherzo, str qt, 1923; Ukrainian Folk Songs, vn, pf; Sonata no.1, vn, pf, 1925–6; In monasterio, str qt, 1927, arr. small orch; Pf Qnt, 1927; Blues lointains, fl, pf, 1928; Counterpoint, str qt, 1928; Little Trio (Suite in E), fl, vn, va, 1928; Berceuse for Little Helen, vn/fl, pf; Cl Qnt, 1929; Sonata no.2, vn, pf, 1929; Toccata, Andante & Finale, org, 1929–32; Pf Sonata, 1930; Suite, va, 1930; Fl Qnt on a Childhood Theme, 1937

Lonesome, pf, 1940; Canon and Fugue, org, 1941; Fugue, str qt/ob qt, 1941; Pony Ride, 2 pf, ?1941; 8 Pieces for Bill, pf, 1941–2, nos.2 and 8 lost; 4 Pieces, vn, pf, 1944–7; Sonata, hn, pf, 1946; Str Sextet on Slavic Folk Songs, 1947; Juilliard Pieces for Str, 1948–9; Divertimento, (2 vn, va)/(ob, vn, va), 1949; Fugue in d, pf/org, 1949; Promenade, pf, 1953; Duo, vn, va, 1954; Nocturne, pf, 1956; Day Dreams, pf, 1957 [based on 8 Pieces for Bill]; Duo, va, hp, 1957; Divertimento, ww qnt, 1960; Hpd Qnt, 1961; Chorale, org, 1963; Variations, vn, pf, 1963; Ob Qnt, 1966

8 other vn, pf and org pieces; occasional pieces

vocal

1 voice, piano, unless otherwise stated

To the Moon (P.B. Shelley), 1922; And, like a dying lady (Shelley), 1923, orchd; Go to sleep (Negro song), 1923, arr. Bar, str orch; Music, when soft voices die (Shelley), 1924; The Silent Voices (A. Tennyson), 1924; 12 Songs for Helen on Nursery Rhymes, 1931, arr. 1v, 4 ww, str orch, 1955; This is the house that Jack built, 1937/8, orchd 1955; Cantata for the Composers' Guild, ?chorus, 1949; Introspections on The Banks o' Doon, 1v, fl, pf, 1955; 2 Songs (A. Porter), 1956; 7 Songs of Love (R. Graves), 1961; Jubilate Deo, men's chorus, org, 1965; [6] Songs for Rose Jackson (P. Colum, W. Shakespeare), 1966; incid music

MSS (incl. juvenilia and composition exercises), tape recordings, and memorabilia in *US-NH*

Principal publishers: ACA, Music Press, Peters, G. Schirmer, Valley Music

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HOWARD BOATWRIGHT

Porter, Samuel

(*b* Norwich, 1733; *d* Canterbury, 11 Dec 1810). English cathedral musician. He was a pupil of Maurice Greene and his deputy organist at St Paul's Cathedral, London during the 1750s. From 1757 to 1803 he was organist of Canterbury Cathedral, for which he wrote the services in D and B \flat and anthems published posthumously as *Cathedral Music* (London, c1815) by his son, W.J. Porter (1765–1865), himself the composer of *Two Anthems a Sanctus, Two Single & Two Double Chants* (London, c1798) and one-time owner of two sets of partbooks in the hand of John Gostling (now in *GB-Ob* Tenbury 797–803 and 1176–82). Apart from the widely used *Cathedral Music*, a few chant tunes and two manuscript catches in the collection of the Canterbury Catch Club, the extant music attributed to Samuel Porter appears to be by his son Samuel (1767–1823), who was organist of St Mary of Charity, Faversham, and a member of the King's Band. The elder Samuel was responsible for important manuscript copies of music by Greene, William Boyce and others at Canterbury and in *GB-Lbl*, *Lsp* and *Ob*. His compositions are competent but ordinary.

ROBERT FORD

Porter, Walter

(*b* c1587/c1595; *d* London, bur. 30 Nov 1659). English composer, lutenist and tenor. Anthony Wood stated that he was the son of Henry Porter (BMus of Christ Church, Oxford), though it is uncertain if this is the Henry Porter listed among 'Lutes and others' at the funeral of Queen Elizabeth I and among King James I's sackbuts and hautboys (1603–17). The doubt about his date of birth arises from two conflicting pieces of evidence. In a petition to the governors of Westminster School dating from the last years of his life (probably 1658) he describes himself as 'being 70:tie and odd yeeres of age his strength and faculties decayed', whereas in a marriage licence dated 1630 – which, indeed, may not refer to this Walter Porter – his age is given as 35. His voice must have broken between 1603, when he was a Westminster Abbey chorister at Elizabeth I's funeral, and 1612, when, on 15 February, he sang tenor in George Chapman's Middle Temple and Lincoln's Inn masque. It is perhaps more likely that these two events

occurred when he was 16 and 25 years old respectively than when he was 8 and 17.

On 5 January 1616 Porter was promised the next tenor vacancy among the Gentlemen of the Chapel Royal, and on 1 February 1617 he was sworn in. Shortly before this he must have written the madrigal *Wake, sorrow, wake*, an elegy on the death of Lady Arabella Stuart, who died on 25 September 1615; it is more likely to be the work of a composer of 28 who had already come into contact with Italian music than of one aged 20. If his period of study with Monteverdi occurred at this stage in his life, the years between 1612 and 1615 seem the likeliest time, though documentary evidence is lacking. He was, however, granted a licence to travel abroad for three years on 12 March 1622, but this was probably in connection with the Earl of Bristol's embassy to Madrid to arrange the 'Spanish match'. Porter later dedicated his *Madrigales and Ayres* (London, 1632) to the earl 'to express my true gratitude, for all your rare goodnesse in my attendance in Spaine'. In 1633 Porter went with the Chapel Royal to Edinburgh for Charles I's coronation and in 1634 took part in Shirley's masque *The Triumph of Peace*, as both singer and theorbo player. He became Master of the Choristers of Westminster Abbey in 1639.

Following the outbreak of the Civil War, Porter lived for a time (1644–56) in the household of Sir Edward Spencer, though as a former member of the Chapel Royal sporadic payments were received up to 1649. Looking around, perhaps, for a new patron, he published his *Mottets of Two Voyces* in London in 1657 with a dedication to Edward Laurence. But he was living in poverty about 1658, when he petitioned the Westminster Abbey authorities several times for a pension, never having officially enjoyed a 'singing-man's' place and the tenure that went with it. He added that 'the petitor likewise intends (Being put into a Capacitie) to sett up a meeting for Musick once a fortnight and to traine up two or three boyes in the Art of Musick ... out of Westmr Schoole'.

The only specific indication that Porter was a pupil of Monteverdi is the insertion by hand of the name 'Monteverde' after the words 'my good Friend and Maestro' in the preface to the *Mottets* in copies at Christ Church, Oxford. But the style of the madrigals supports Porter's claim, for they are virtually the only English madrigals in concertato style. They include solo, duet and dialogue writing within the five-part texture, occasional recitative, virtuoso solo passages and the use of the *trillo*. A continuo ('Harpesechord, Lutes, Theorbos') is obligatory, the bass is copiously figured, and there are introductory three-part 'toccatos, sinfonias and ritornellos' for two violins and bass, which also play with the voices in 'full' sections. Other pieces, consisting of two imitative upper parts over a bass, are in the style of chamber duets or trios, and there are also tuneful ayres or partsongs with verse and chorus sections. One of them, *Farewell*, is a solo madrigal constructed over what seems to be a strophic bass related to the *folia* or *passamezzo antico*. The *Mottets* are comparatively uninteresting. They are settings 'for treble or tenor and bass, with the continued base or score' in a quasi-declamatory style, intended for domestic devotions. Five full anthems and five verse anthems by Porter were in the repertory of the Chapel Royal about 1635, but the music of only one of them, *O praise the Lord*, survives, published in *Madrigales and*

Ayres (ed. P. Le Huray, *The Treasury of English Church Music* (London, 1965), ii, 232). Its solos are extremely florid and show strong Italian influence grafted on to the English verse anthem.

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IAN SPINK

Porte vente

(Fr.).

[See Wind-trunk.](#)

Porthaux, Dominique

(*b* Antony, 27 Feb 1775; *d* Paris, 3 Feb 1839). French maker of woodwind instruments. On 10 November 1777 he married Elizabeth Thieriot, sister of Prudent Thieriot. In 1782 he established his own workshop, being listed three years later as 'facteur ordinaire de la musique du roi et des musiques militaires', and in 1786, on Prudent's death, he purchased the latter's instrument-making business in Paris for 7022 livres from the widow. With Porthaux as master maker, the workshop at no.45 rue Dauphine maintained its high standing and continued to supply important musical institutions and musicians. After the Revolution Porthaux provided instruments for professors at the Conservatoire. A bill listed in the 1790 inventory of François Devienne's wife shows that Porthaux was owed 200 livres for instruments he had supplied. He was also active as a music publisher from 1793 to 1802, specializing in editions of works by leading woodwind players such as the flautists Devienne and Antoine Hugot, and the bassoonist Etienne Ozi. He advertised himself as a 'publisher, music merchant and manufacturer of woodwind instruments'. The *Tablettes de renommée* of 1791 noted that he was active in all aspects of military music, as were his predecessors C.J. Bizey and Prudent Thieriot.

Porthaux's son Dominique Prudent Porthaux (*fl* 1806–12) also made woodwind instruments. His marriage to Mlle Ettingshausen on 24 April 1806 was attended by the renowned bassoonists Ozi and Thomas Joseph Delcambre and the clarinettist Jacques Charles Duvernoy. He joined his father's workshop, which was moved to 24 rue de Grenelle St Honoré. In

1812 he disappeared, and by the time of his son's marriage in 1857 he was presumed to have died.

Extant instruments by Porthaux, stamped porthaux/a paris and surmounted by a crown or star, include 22 bassoons with between five and seven keys, and several oboes having two to nine keys. Two of his bassoon related inventions have unfortunately left no trace. A model he named 'tènore' and a bassoon crook made of wood rather than brass are both documented in a press notice of 1808 accusing Jean N. Savary of claiming the latter as his own invention. A bassoon in the Bate Collection at Oxford with bifurcated C holes drilled into each bore shows him to have anticipated Carl Almenraeder in this respect.

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TULA GIANNINI, WILLIAM WATERHOUSE

Portinaro [Portenaro, Portenari, Portinari, Portinario, Portinarius], Francesco

(*b* Padua, *c*1520; *d* ?Padua, after 1577). Italian composer. The son of a Paduan town constable, much his career was spent in contributing to the musical activities of the numerous cultural and ecclesiastical institutions in and around Padua. During the 1550s Francesco and his wife Laura da Este lived in Padua in the *Podestà's* palace. In 1555 he failed to obtain the post of *maestro di cappella* at the city's Cathedral, then on 21 June he became a founder of a short-lived Paduan *societas musicorum* whose members united to facilitate their musical employment.

From 1556 to 1562 Portinaro served humanist academies in Vicenza, Padua, and Verona. He worked for the Accademia dei Costanti of Vicenza in 1556–7, and his madrigal collection of 1557 is dedicated to the Costanti. On 3 March 1557 Portinaro became *maestro di musica* for the Accademia degli Elevati of Padua. The Elevati survived until 1560, the year in which Portinaro dedicated his fourth book of madrigals to them. Both the 1557 and the 1560 collections contain many occasional pieces: academy members were responsible for a number of the texts and a few of the musical settings. On 21 April 1561 Portinaro was elected music master for the Accademia Filarmonica of Verona for a one-year period.

In 1564 Portinaro placed his business affairs in the hands of agents and departed for Rome. Between January 1565 and 30 December 1566 he was *maestro di cappella* for Cardinal Ippolito II d'Este, in charge of 15 singers, an organist and three instrumentalists in return for 100 *scudi d'oro* per year. Radiciotti believed that Portinaro remained in Rome after 1566 in the service of Cardinal Luigi d'Este, perhaps because Portinaro's second motet collection (1568) was dedicated to him. However, Portinaro's name does not appear in Luigi's account books, and in the dedication to the motets Portinaro says that he wrote them while in the service of Cardinal Ippolito II. By 1 March 1568 Portinaro was back in Padua; however, he made immediate preparations to travel to Vienna, perhaps to seek the vacant post of *maestro di cappella* at the court of Emperor Maximilian II (his *Le vergini* collection of 1568, which includes a six-voice setting of Petrarch's cycle of poems in praise of the Virgin Mary, was dedicated to the Emperor). By March 1569, when he had failed to obtain the Viennese post, he had returned to Padua, scene of the remaining known events in his career.

In August 1571 Portinaro was appointed interim *maestro di cappella* at Padua Cathedral, but he did not retain the post, probably because he was a layman and primarily a composer of secular music. On 25 July 1573 he was appointed *maestro di musica* for the Accademia degli Rinascenti, work which probably ended with the dissolution of the academy in 1575. On 13 December 1576 Portinaro was appointed permanent *maestro di cappella* at Padua Cathedral. His salary was seventy ducats for the year from 13 December 1576; he was also reimbursed on 9 August 1577 for psalms and Masses which he had purchased in Venice. The last extant document concerning his activities in Padua is a notarial *atto* of August 1577 which records that he named a procurator who was to make a receipt of all debts owed him. Portinaro's name disappears from cathedral records until January 1579, when he is mentioned as deceased within an account of the search for his successor. The chapter had appointed Ippolito Camaterò *maestro di cappella* on 31 December 1578.

Portinaro's clearly constructed, fluid and reserved polyphonic style was praised during his lifetime. His compositions show the influence of Willaert and the Venetian school. He set many texts of high literary quality, including a considerable number by Petrarch. His setting of *Mentre m'havesti caro* (Veniero's translation of Horace's *Donec gratus eram tibi*) marks an important stage in the development of the dramatic dialogue.

WORKS

all published in Venice

secular vocal

Il primo libro de madrigali, 5vv (1550)

Il secondo libro de madrigali, 5vv (1554)

Il terzo libro de madrigali, 5, 6vv, con tre dialoghi, 7vv, et uno, 8vv (1557) ed. in SCMad, xxiii (1990)

Il quarto libro de madrigali, 5vv, con dui madrigali, vv, dui dialoghi, 7vv, et dui, 8vv (1560²⁰) ed. in SCMad, xxiv (1991)

Il primo libro de madrigali, 4vv ... con due madrigali, 6vv (1563¹³)

Le vergini ... 6vv, con alcuni madrigali, 5, 6vv, et duoi dialoghi, 7vv (1568, 2/1569)

as Libro quinto de madrigali, slightly altered contents); dialogue ed. in DTÖ, lxxvii, Jg.xli (1960)

4 madrigals, 5vv, 1562²², 1563¹⁵, 1566³, 1566¹³

sacred vocal

Primi frutti de motetti ... libro primo, 5vv (1548)

Il secondo libro de motetti, 6–8vv (1568)

Il terzo libro de motetti, 5–8vv (1572)

3 motets, 5vv, 1556⁸, 1567³

Mass, 2 motets, *D-Mbs*, *Rp*

instrumental

4 lute intabulations: Fronimo dialogo di Vincentio Galilei fiorentino, nel quale si contengono le vere et necessarie regole del intavolare la musica nel liuto (Venice, 1568); La seconda parte del dialogo de Vincentio Galilei fiorentino, della intavolatura di liuto (Venice, 1569); 1584¹⁵

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B. Brunelli: 'Francesco Portenari e le cantate degli accademici padovani', *Atti del Reale Istituto veneto di scienze, lettere ed arti*, 9th ser., iv (1919–20), 595–607

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A.F. Carver: 'The Psalms of Willaert and his North Italian Contemporaries', *AcM*, xlvii (1975), 270–83

V. Bolcato: "'L'Ambiente Musicale a Vicenza e a Verona ai Tempi del Palladio', *Palladio e Verona*, ed. P. Marini, Palazzo della Gran Guardia, Verona, 3 Aug – 5 Nov 1980 (Verona, 1980), 18–30 [exhibition catalogue]

M.A. Archetto: *Francesco Portinaro and the academics of the Veneto in the sixteenth century* (diss., U. of Rochester, 1991)

MARIA ARCHETTO

Portman, Rachel (Mary Berkeley)

(b Haslemere, 11 Dec 1960). English composer. She read music at Worcester College, Oxford, and studied composition with Roger Steptoe;

she also composed for productions at the Oxford Playhouse and scored a student film, *Privileged*, which was sold to the BBC. Her first professional film scoring commission came from David Puttnam in 1982 with *Experience Preferred ... But Not Essential*. Her early television scores included *The Storyteller* (1986–8 and 1990), a series by Jim Henson, for which she was awarded the British Film Institute's Young Composer of the Year Award in 1988. In 1991 she composed for Mike Leigh's *Life is Sweet* (1990), her first feature film score, followed by Beeban Kidron's *Antonia and Jane* and Charles Sturridge's *Where Angels Fear to Tread* (1991). She has collaborated with the English director Kidron on several productions including the BBC television drama *Oranges Are Not The Only Fruit* (1990), and the films *Used People* (1992) and *To Wong Foo – Thanks for Everything! Julie Newmar* (1995). Since 1992 she has been in demand for Hollywood productions, and remains one of the few female composers to have achieved significant success at his level. Her film scores include *The Joy Luck Club*, *Benny and Joon* and *Friends* (1993), *Sirens*, *Only You* and *War of the Buttons* (1994), *A Pyromaniac's Love Story* and *Smoke* (1995), *The Adventures of Pinocchio* and *Marvin's Room* (1996) and *Addicted to Love* (1997). She has become identified with lush string-based orchestrations in a succession of romantic comedies produced by both independent and major studios. With *Emma* (1996) she became the first female composer to receive an Academy Award.

DAVID KERSHAW

Portman, Richard

(d ?London, before 29 Feb 1656). English organist and composer. He succeeded Orlando Gibbons as organist of Westminster Abbey in 1625, having earlier been a chorister there under Gibbons. At Michaelmas 1638 he was sworn an epistoler of the Chapel Royal, and within a month or so he succeeded John Tomkins, who had been an organist of the chapel. He retained his position at the abbey, and in a petition to parliament dated January 1654 he is still numbered among the former musicians of the church. A petition dated 29 February 1656, however, refers to Portman as 'deceased'. According to Anthony Wood, he spent some time in France during the Commonwealth with Dr John Williams, Dean of Westminster and Portman's patron. He heads the list of London music teachers 'for Organ or Virginal' in John Playford's *Musicall Banquet* (London, 1652). His extant works include a book of meditations, *The Soules Life, Exercising itself in the Sweet Fields of Divine Meditation, Collected for the Comfort thereof, in these Sad Days of Distraction* (London, 1645, rev. 2/1660). His compositions are almost exclusively liturgical and reflect the current trend away from polyphony towards a simpler and more obviously harmonic idiom.

WORKS

Short [Whole] Service (Ven, TeD, Bs, Ky, Cr, Mag, Nunc), full, *GB-Cfm, Cp, EL, LF, Lbl, Llp, Ob, Och, Y*

15 anthems (3 with text only), *GB-Ckc, Cp, DRc, Lbl, Lcm, LF, Llp, Ob, Och, Ojc, Y, US-NYp*

Saraband, hpd, *GB-Och*; Verse, double org, *WB*

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Le HurayMR

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G. Cox: *Organ Music in Restoration England* (New York, 1989)

W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

PETER LE HURAY/JOHN MOREHEN

Portmann, Johann Gottlieb

(*b* Oberlichtenau, nr Dresden, 4 Dec 1739; *d* Darmstadt, 27/28 Sept 1798). German music theorist. He attended the Kreuzschule in Dresden (1751–9), where he sang under Hasse in opera performances. In 1766 he went to Darmstadt and became a court singer, then in 1768 or 1769 became Kantor and a teacher at the Pädagogium. He was also music teacher to Grand Duke Ludwig I. His compositions include *Musik auf das Pfingstfest* (Darmstadt, c1793), three sonatas for fortepiano and violin (Darmstadt, n.d.), lieder, a *Magnificat* (1790) and keyboard pieces; he also made a piano arrangement of C.H. Graun's *Der Tod Jesu* and edited the *Neues Hessendarmstädtisches Choralbuch* (Darmstadt, 1786).

Portmann's *Leichtes Lehrbuch* (1789) contains several ideas of interest. The first part proposes a harmonic theory based on superimposed 3rds; tonality is defined as the range of six such 3rds (a 13th chord). He presents a unique list of harmonic functions: tonic, dominant, *Wechseldominant* (the dominant of V), *Sextenharmonie* (essentially a VI¹³ chord) and double dominant (combining elements of V and its dominant). The second part, the most well known today, treats form. Portmann uses the terms 'fragende' and 'antwortende' for phrases ending in V and I respectively and describes larger forms (including sonata form) in harmonic terms. The third part of the treatise proposes a new figured bass notation using chord roots with symbols denoting harmonic function. In *Die neuesten ... Entdeckungen*, Portmann presents a synthetic approach to 9th, 11th and 13th chords, combining the ideas of delayed suspensions and added fundamentals.

WRITINGS

Kurzer musikalischer Unterricht für Anfänger und Liebhaber der Musik überhaupt und für Schulmänner und Schulamts-Candidaten insbesondere (Darmstadt, 1785, 2/1802, ed. J.K. Wagner)

Leichtes Lehrbuch der Harmonie, Komposition und des Generalbasses, zum Gebrauch für Liebhaber der Musik, angehende und fortschreitende Musiker und Komponisten mit Vorschlägen einer neuen Bezifferung (Darmstadt, 1789, 2/1799)

Die neuesten und wichtigsten Entdeckungen in der Harmonie, Melodie und dem doppelten Contrapunkte (Darmstadt and Giessen, 1798)

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EitnerQ

FétisB

GerberNL

MGG1 (E. Noack)

RiemannL11

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D.A. Sheldon: 'The Ninth Chord in German Theory', *JMT*, xxvi (1982), 61–100

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JANNA SASLAW

Porto, Allegro

(*b* ?Trieste or Venice, ?end of 16th century; *fl* early 1620s). Italian composer. Trieste is the more likely place of birth: various members of his family, originally from Germany, resided there, and the dedication of his 1622 madrigal book was dated there. Pitoni said that he was a Jew 'di età giovine', which may mean that he died young. His first three publications, including his first book of *musiche*, are lost, and none of his surviving three works is complete. The first extant collection (1619) is dedicated to Alonso Sforza, Count of Porcia and first chamberlain of Bavaria. The second (1622), whose title-page is missing (but given by Pitoni), is dedicated to Giovanni Sforza, perhaps Alonso's son and author of three of the four poems set in the collection. The third book (1625) is dedicated to Emperor Ferdinand II. It would appear, then, that Porto spent time in Munich and at the Habsburg court in Vienna. Unlike Salamone Rossi, his leading Jewish contemporary, Porto composed to Italian texts only. A *dialogo* included in the 1622 collection is unusual in that the text, by Giovanni Sforza, can be read as an exemplification of both Christian and Jewish ideas, to be understood in the light of syncretistic traditions in Renaissance thought and culture. The 1625 book includes a madrigal for three voices and two cornetti (and contrino).

WORKS

Edition: *Fragmenta polyphonica judaica*, ed. D. Harrán (Jerusalem, forthcoming) [H]

Nuove musiche ... libro secondo, 3vv, bc (chit), op.4 (Venice, 1619), inc., H

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COLIN TIMMS (with DON HARRÁN)

Portogallo, Marco.

See [Portugal, Marcos António](#).

Portu, Francisco de Novo.

See [Mergot, Franciscus](#).

Portugal, Republic of

(Port. República Portuguesa).

Country in Europe. Occupying a total area of 91,905 km² on a strip of land in the western Iberian peninsula (and including the Atlantic islands of Madeira and the Azores), Portugal is bordered to the north and east of the mainland by Spain and to the south and west by the Atlantic Ocean. The population is 9.79 million (2000 estimate) with c1 million in the capital and largest city, [Lisbon](#).

[I. Historical and cultural background](#)

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SALWA EL-SHAWAN CASTELO-BRANCO (I, III–IV), MANUEL CARLOS DE BRITO (II)

[Portugal](#)

I. Historical and cultural background

Portuguese musical traditions and contemporary popular musics reflect multifarious historical, cultural and political processes, to which they also contributed. Some traditional song and dance genres, musical styles and instruments are pan-Hispanic and pan-European. Other music traditions resulted from Portugal's direct and prolonged contact with non-European cultures from North and sub-Saharan Africa as well as in Brazil.

Portuguese maritime exploration and overseas colonization, which started in the 15th century and ended with the independence of its former African colonies in 1975, also took Portuguese musical influences overseas. In many of these areas, there are musics that display Portuguese influence, as well as musical genres and instruments that originated in Portugal.

The beginning of the 20th century saw the rise of nationalism and the establishment of the first parliamentary republic (1910–26), a development that resulted in the creation of imported new musical and also stimulated an interest in the documentation and preservation of rural traditions. A military coup in 1926 paved the way for the formation of the *estado novo*, the dictatorship which lasted for 48 years and which advocated a national political ideology based on traditional values, reinforced through cultural policy and action. Music and other forms of expressive behaviour were used symbolically to represent the regime's politically convenient conception of Portuguese culture.

The 1960s marked the beginning of a period of profound change in Portuguese society, which acted as a catalyst for new musical ideas, processes and sounds. Music making was affected by emigration, rural–urban migration, industrialization, colonial war, immigration from the former colonies, tourism and the wide dissemination of mass media (radio, television and commercial recordings). The revolution of 25th April 1974 established freedom and democracy, ended colonial rule and accelerated the transformations that had been taking place and introduced new ones as well. Political song was central to the revolutionary process, heralding the revolution and disseminating its ideology. The latter part of the 1980s and 90s heralded the advent of new changes, with Portugal entering the EU in 1985.

Portugal

II. Art music

1. The Middle Ages.
2. The 16th and 17th centuries.
3. The 18th century.
4. The 19th century.
5. The 20th century.

Portugal, §II: Art music

1. The Middle Ages.

Information on music in Portugal during the Early Christian era is scarce. In 959 Countess Mumadona Dias bequeathed to the monastery of S Salvador and S Maria in Guimarães several liturgical books, among them ‘antiphonarios tres, organum, comitum, manuale, ordinum, psalterios duos, passionum et precum’. Although vestiges of the Hispanic or Mozarabic liturgy are rare in Portugal, the only complete manuscript of this liturgy, the Antiphoner of León (now lost), may have come from Beja, in the south of the country. Many of the extant chant sources are preserved at Alcobaça, the most important Cistercian abbey in Portugal, and at the convent of Lorvão, but the oldest collection of manuscripts with musical notation is at the Cistercian convent of Arouca. The first cathedral school to be established was that of Braga (1072), followed by Coimbra (1086), Lisbon (1150), Oporto (1186) and Évora (1200). In 1323 King Dinis granted an annual salary to the music professor at Coimbra University.

The highpoint of troubadour song in Portugal occurred in the reign of Afonso III (1248–79); two other kings, Sancho I (1154–1211) and Dinis (1261–1325), were also troubadours. King Dinis, in particular, wrote a considerable number of songs, some fragments of which have recently been discovered. The Cancioneiro da Ajuda, a collection of 310 Portuguese song texts copied in the late 13th century or early 14th with blank music staves, is preserved in the Ajuda Library in Lisbon.

No polyphonic music has survived from the 14th and 15th centuries, but the regulations of the royal chapel drawn up by King Duarte between 1433 and 1438 stipulate that it should have between four and six boy singers, who also performed court music. The fact that King Duarte and his brothers were grandsons of John of Gaunt explains the use of the Sarum rite in their

chapels. In 1454 Afonso V sent his *mestre de capela* Álvaro Afonso to England, to obtain a copy of the music used in Henry VI's chapel.

[Portugal, §II: Art music](#)

2. The 16th and 17th centuries.

The first attributable polyphonic works to have survived are those by the Coimbra composers Vasco Pires (*fl* 1481–1509) and Fernão Gomes Correia (*d* after 1532); the most important composer of the early 16th century, however, was Pedro do Porto (known in Spain as Pedro de Escobar) who served as singer at the court of Queen Isabella of Spain and was *maestro de capilla* at Seville Cathedral from 1507 to 1514 and later *mestre de capela* to Cardinal Archbishop Afonso of Évora, a son of King Manuel I. The chapel of Évora Cathedral and its adjoining music school rapidly rose to pre-eminence among Portuguese musical institutions, not only employing many distinguished *mestres de capela* and composers, among them Manuel Mendes, Filipe de Magalhães (c1571–1652) and Diogo Dias Melgaz, but also training composers who became *mestres de capela* of other important institutions in the country: Manuel Cardoso (1566–1650) at the Carmelite convent in Lisbon; Duarte Lobo (c1564/9–1646) at Lisbon Cathedral; the Spaniard Estêvão Lopes Morago (*b* c1575; *d* after 1630) at Viseu Cathedral; and Francisco Martins (*b* c1620 or c1625; *d* 1680) at Elvas Cathedral. Another important cathedral chapel was that of Braga, whose first known *mestre de capela* was Miguel da Fonseca (from c1530 to 1544). Another major musical centre during the 16th and 17th centuries was the Augustinian monastery of Santa Cruz at Coimbra, which extended its influence to the monastery of S Vicente de Fora in Lisbon. Among composers at Santa Cruz Heliodoro de Paiva (c1500–1552) and, in particular, Pedro de Cristo (c1550–1618) should be mentioned.

The only private musical chapel of true significance is that of the dukes of Braganza at Vila Viçosa, which, along with its adjoining music school, gained particular importance during the days of the future King João IV, who assembled the largest music libraries of his day. A partial catalogue of this library was published in 1649, when it was transferred to the royal chapel in Lisbon, but the library itself was lost in the earthquake and fire of 1 November 1755. There is every indication that much of the library's non-Iberian repertory, particularly of secular music, was never actually studied or performed. Among the few Portuguese composers who had access to the library was João IV's schoolfriend João Lourenço Rebelo (1610–61), whose published sacred works reveal the influence of contemporary European styles, in contrast with the generally more conservative idiom of his Portuguese colleagues.

The political union of Portugal and Spain between 1580 and 1640 created new career opportunities for Portuguese composers both in Spain and in the Spanish New World. Prominent among them were two pupils of Magalhães, Estêvão de Brito (c1575–1641), *maestro de capilla* of Badajoz and Málaga cathedrals, and Manuel Correia (*d* 1653), *maestro de capilla* of the Carmelite convent in Madrid and of Sigüenza and Zaragoza cathedrals; Manuel Machado (c1590–1646), a disciple of Duarte Lobo and a member of the Spanish royal chapel; Manuel de Tavares, *maestro de capilla* of Baeza, Murcia, Las Palmas de Gran Canaria and Cuenca cathedrals;

Gonçalo Mendes Saldanha, organist at Málaga Cathedral; Francisco de Santiago (c1578–1644), *mastro de capilla* of the convent of the Calced Carmelites in Madrid and of Plasencia and Seville cathedrals; Manuel Correia do Campo (1593–1645), his successor at Seville Cathedral; Filipe da Madre de Deus, master of the royal chamber music to Afonso VI of Portugal and later *maestro de capilla* of the monastery of the Discalced Mercedarians in Madrid; and Gaspar Fernandes (*b* c1570; *d* before 18 Sept 1629), who went out to Central America and became *maestro de capilla* of Puebla Cathedral in Mexico (in what is now Antigua) and Guatemala Cathedral. Portuguese musicians who lived outside the Iberian peninsula during the 16th century also included the humanist and amateur composer Damião de Góis (1502–74), a friend of Erasmus whose motet *Ne laeteris* was included by Glarean in his *Dodechacordon*, and Vicente Lusitano, who conducted a famous debate on modes with Nicola Vicentino in Rome.

The true flowering of Portuguese sacred polyphony began with the publication in Lisbon of a volume of *Magnificat* settings (1613), followed by three books of masses (several based on Palestrina motets) and a miscellany for Holy Week by Cardoso, and a book of masses (1631) and a cycle of *Magnificat* settings (1636) by Magalhães. The Renaissance secular forms of the villancico, cantiga and *romance* flourished in Portugal as in Spain; substantial collections are preserved in the Cancioneiros at Elvas, the Bibliothèque de l'Ecole Supérieure des Beaux-Arts in Paris, and the Biblioteca Nacional and the Museu Nacional de Arqueologia e Etnologia de Belém, both in Lisbon. Only about a quarter of these pieces have Portuguese texts, the rest being in Spanish. As in Spain, too, sacred villancicos became extremely popular during the 17th century; a large collection, originating from the monastery of Santa Cruz, is kept at the library of Coimbra University. Another collection at Évora public library contains works by, among others, António Marques Lésbio (1639–1709), Francisco Martins and Pedro Vaz Rego (1673–1736).

The first book of keyboard music printed in the Iberian peninsula was the *Arte nouamente inuentada per a aprender a tanger* (Lisbon, 1540) by the Spanish organist of the royal chapel, Gonzalo de Baena, a rare copy of which was discovered in the Biblioteca de Palacio in Madrid. Other organ composers of the 16th and 17th centuries include António Carreira (*d* 1589), Manuel Rodrigues Coelho, author of the collection *Flores de musica pera o instrumento de tecla & harpa* (Lisbon, 1620), and Pedro de Araújo.

[Portugal, §II: Art music](#)

3. The 18th century.

During the long reign of João V (1707–50) Portugal experienced a new affluence with the discovery of gold in the colony of Brazil. In music, manifestations of this affluence included the augmentation of the royal chapel, raised to a patriarchal chapel in 1716, and the founding of an adjoining music school, the Seminário da Patriarcal, in 1713. Pre-eminent among the many Italian musicians who were hired for the chapel and the court was Domenico Scarlatti, who arrived in Portugal in 1719 and remained there until 1728. His sacred music for the chapel is thoroughly Roman in style. Similarly, the sacred works of three Portuguese composers

who studied in Rome as royal scholars, António Teixeira (1707–?after 1769), João Rodrigues Esteves and Francisco António de Almeida, reflect both the Roman Baroque polychoral tradition and the new Neapolitan operatic style. Almeida's oratorio *La Giuditta*, one of the masterpieces of Portuguese 18th-century music, was performed in Rome in 1726.

In 1735 the court violinist Alessandro Paghetti opened a theatre in Lisbon for Italian opera, the Academia da Trindade, which was replaced in 1738 by the Teatro da Rua dos Condes. Italian opera composers who were in Lisbon in this period include Giovanni Bononcini, Gaetano Maria Schiassi and Rinaldo di Capua. Of the half-dozen comic operas performed at court during the same period, three were by Almeida. Meanwhile the Teatro do Bairro Alto presented puppet operas with Portuguese texts by António José da Silva and music in the prevailing Neapolitan style by Teixeira. From 1752 King José I hired the composer David Perez and the architect Giovanni Carlo Galli-Bibiena, together with some of the best Italian singers then available, and had three new opera houses built. The largest and most splendid of these, near the Lisbon royal palace, lasted only seven months before being destroyed by the earthquake of 1755. The court then moved to the suburbs of Ajuda, where opera performances were resumed some years later on a much smaller scale, as well as in the Salvaterra theatre and the summer palace of Queluz.

Many of the singers in the royal chapel and the court theatres (including several castratos, as the court never employed female singers) continued to be recruited from Italy, along with ballet dancers and orchestral players. The steady purchase of scores resulted in the formation of a large opera collection, which still exists at the Ajuda Library. A favourite composer of the Portuguese court was Jommelli (1714–74), who during the last years of his life composed operas and sacred works for Lisbon in exchange for a pension. During the reigns of José I and his daughter Maria I, Italian operas and serenatas by such composers as João Cordeiro da Silva, Pedro António Avondano (1714–82), João de Sousa Carvalho (1745–99/1800) and Jerónimo Francisco de Lima (1743–1822), the last two of whom studied in Naples, were also performed at court. A large quantity of sacred music by these and other composers connected with the Seminário da Patriarcal and the royal chapel, among them Luciano Xavier Santos (1734–1808), António Leal Moreira (1758–1819) and António da Silva Gomes e Oliveira, also reflects the prevailing Italianate style of the period. After the earthquake, Italian opera, alternating with plays in Portuguese, was performed at the Rua dos Condes and the Bairro Alto theatres, where one of the great mezzo-sopranos of the second half of the century, Luísa Todi, began her career. From 1760 onwards the Teatro do Corpo da Guarda in Oporto also presented seasons of Italian opera.

Leading composers in the field of instrumental music included Carlos de Seixas (1704–42), composer of, among other works, over 100 surviving keyboard sonatas, and Avondano. Prominent among Portuguese musicians abroad were the guitar player and composer António da Costa, who settled in Vienna and was praised by Burney, and João Pedro de Almeida Mota, who worked at the Madrid court and elsewhere in Spain. In the last decades of the 18th century the *modinha*, a type of sentimental song of Brazilian origin with piano or guitar accompaniment, became very

popular as salon music. Composers of *modinhas* included Marcos António Portugal (1762–1830), the first musical director of the Teatro de S Carlos, Moreira, the guitar player Manuel José Vidigal and the *mestre de capela* of Oporto Cathedral, António da Silva Leite (1759–1833), composer of works for the Portuguese guitar and author of the first guitar handbook. Keyboard instruments built during the second half of the 18th century include the clavichords, harpsichords and fortepianos of Manuel and Joaquim José Antunes, Matias Bostem, Henrique van Casteel and Manuel do Carmo, as well as the many organs made by, among others, António Machado e Cerveira, which still survive in churches throughout the country.

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4. The 19th century.

From the final decade of the 18th century to the first decades of the 20th, Portuguese musical life was dominated by the two Italian opera houses, the Teatro de S Carlos in Lisbon (1793) and the Teatro de S João in Oporto (1798), where works by Portuguese composers were only rarely performed. One important exception to this was Marcos António Portugal, who presented several of his own operas at the S Carlos during his tenure as musical director (1800–11). Other 19th-century opera composers included João Evangelista Pereira da Costa (c1798–1832), Manuel Inocência Liberato dos Santos (1805–87), Francisco Xavier Migoni (1811–61), Francisco de Sá Noronha (1820–81), Miguel Ângelo Pereira (1843–1901), Francisco de Freitas Gazul (1842–1925), Augusto Machado (1845–1924) and the amateur composers José Augusto Ferreira Veiga, Viscount of Arneiro (1838–1903), Alfredo Keil (1850–1907) and João Marcelino Arroio (1861–1930). Several of these wrote Italian operas based on Portuguese history and literary sources. Machado's *Lauriane* was first performed in Marseilles in 1883, Keil's *Irene* was sung at the Teatro Regio in Turin in 1893 and Arroio's *Amore e perdizione* was performed in Hamburg in 1910.

Well-known Italian composers, such as Carlo Coccia, Saverio Mercadante and Pietro Coppola, also worked at the S Carlos. The Teatro de S João always remained a poor relative of the S Carlos and was destroyed by fire in 1908. Throughout the century several smaller theatres in Lisbon and Oporto presented a varied repertory of farces, operettas, vaudevilles and zarzuelas, in several cases with music written by local composers. Sacred music, strongly influenced by Italian operatic style, was cultivated by, among others, Joaquim Casimiro Júnior (1808–62), Francisco Xavier Migoni (1811–61) and João Guilherme Daddi (1813–87).

During the first half of the 19th century the leading Portuguese composer of instrumental music was João Domingos Bomtempo (1775–1842), who pursued a career as a virtuoso pianist in Paris and London before returning to Lisbon, where he founded the Sociedade Filarmónica in 1822; this performed works by Haydn, Mozart and Beethoven until it was closed for political reasons in 1828. After the civil war of 1828–34, Bomtempo was appointed director of the newly created Conservatório Nacional (1835), which remained the country's only official music school throughout the 19th century.

Later concert societies included the Academia Filarmónica (1838), the Assembleia Filarmónica (1839), the Academia Melpomenense (1845–61), the Sociedade de Concertos Populares (1860), the Orquestra 24 de Junho (1870), conducted by Francisco Asenjo Barbieri, Colonne and Ruddorf, among others, the Sociedade de Concertos de Lisboa (1875) and the Real Academia dos Amadores de Música (1884), whose music school offered an alternative to the conservatory. Nevertheless, most concert series were short-lived. In 1845 Liszt gave several concerts in Lisbon, as did Thalberg in 1856. Portuguese instrumentalists who had notable careers abroad included the clarinetist José Avelino Canongia (1784–1842), the pianist Artur Napoleão (1843–1925) and the singers Francisco de Andrade (1859–1921), António de Andrade (1854–1942) and Maurício Bensaúde (1863–1912).

Music published in Portugal remained at a modest level and generally in the hands of foreigners and their descendants, such as João Baptista Sasseti or Eduardo Neuparth, whose firm later passed into the hands of Valentim de Carvalho. Instrument makers, most of whom were also of foreign origin, were increasingly unable to compete with imported instruments.

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5. The 20th century.

Cultural changes from the 1870s onwards favoured the development of music criticism and musicology, as exemplified in journals such as *A arte musical* (1873–5; 1899–1915) and *Amphion* (1884–98), and the activity of scholars such as Joaquim de Vasconcelos, Francisco Marques de Sousa Viterbo and Ernesto Vieira. In the two main cities, Lisbon and Oporto, Portuguese musicians were increasingly drawn towards German instrumental music. Influential performers and teachers who studied in Germany included the violinist, pedagogue and writer Bernardo Valentim Moreira de Sá (1853–1924), who in 1917 founded the Oporto Conservatory, the cellist Guilhermina Suggia (1888–1950), the conductor Raimundo de Macedo (1889–1931), the pianist Alexandre Rey Colaço (1854–1928) and the pianist and composer José Vianna da Motta (1868–1948). A pupil of Liszt and Bülow, Vianna da Motta toured extensively in Europe and the Americas before returning to Lisbon in 1917 to become director of the Conservatório Nacional. His works reveal Portuguese nationalist traits within a fundamentally Germanic idiom. Another performer with a distinguished international career was the conductor Francisco de Lacerda (1869–1934), a pupil of d'Indy at the Schola Cantorum and of Nikisch and Hans Richter in Berlin.

The music of Luís de Freitas Branco (1890–1955), a colleague of Vianna da Motta at the Conservatório Nacional, was influenced by French Impressionism and atonal tendencies before moving towards neo-romantic nationalism in an attempt to create a Portuguese symphonic tradition. Impressionism also influenced one of the most promising composers of the beginning of the century, António Fragoso, who died in 1918 at the age of 21. In Oporto the leading composer in the first half of the 20th century was Cláudio Carneiro (1895–1963), a pupil of Widor and Dukas. Frederico de Freitas (1902–80), who became the conductor of the newly founded

Orquestra Sinfónica da Emissora Nacional in 1935, produced an eclectic output embracing instrumental and vocal works, as well as film, ballet and revue music. Two teachers at the Conservatório Nacional, Armando José Fernandes (1906–83) and Jorge Croner de Vasconcelos (1910–74), studied in Paris with Cortot, Nadia Boulanger, Dukas and Stravinsky, and composed music in a neo-classical vein.

The most distinguished pupil of Freitas Branco, Joly Braga Santos (1924–88), developed the symphonic tradition inherited from his teacher, evolving from modality to a free chromaticism verging on atonality. Another central figure of Portuguese 20th-century music, Fernando Lopes Graça (1906–94), a militant opponent of the Salazar dictatorship, incorporated folk material into his music, along the lines of Bartók and Kodály, working with Michel Giacometti on an important collection of recordings of folk music (see §III, 4(ii) below) and arranging many songs for performance by the choir of the Academia de Amadores de Música.

If a number of composers, such as Victor Macedo Pinto (1917–64) or Maria de Lourdes Martins (*b* 1926), represent a transition between neo-classical and more progressive tendencies, the renewal of Portuguese music in the 1960s was mainly the work of a new generation of composers who studied in Darmstadt. These included Filipe Pires (*b* 1934), Alvaro Cassuto (*b* 1938), Alvaro Salazar (*b* 1938), founder of the Oporto-based group *Oficina Musical*, Constança Capdeville (1937–92) and, above all, Jorge Peixinho (1940–95), who in 1970 founded the *Grupo de Música Contemporânea de Lisboa*. Another composer who attended the Darmstadt summer courses, Emanuel Nunes (*b* 1941), has worked mainly in Paris and in Germany. Prominent among the younger generation of Portuguese composers are such figures as João Pedro Oliveira, António Pinho Vargas and Alexandre Delgado.

While the *estado novo* (the name by which Salazar's regime was known) created or restored a number of important musical institutions, such as the Orquestra Sinfónica da Emissora Nacional (National Radio Orchestra, often known as the Orquestra Sinfónica Nacional) in 1934, the Orquestra Sinfónica do Conservatório de Música do Porto in 1947 and the Teatro de S Carlos, the management of these institutions and the generally conservative public they catered for were for the most part unsympathetic to avant-garde tendencies in European music. Nevertheless, during its early years the Orquestra Sinfónica da Emissora Nacional under Pedro de Freitas Branco (1896–1963), brother of Luís de Freitas Branco, gave the Portuguese premières of works by Stravinsky, Prokofiev, Hindemith and Bartók. Among concert societies active in the first half of the century, the *Círculo de Cultura Musical*, founded in 1934, introduced composers such as Prokofiev, Casella, Poulenc, Honegger and Hindemith to Lisbon. The *Gabinete de Estudos Musicais*, created in 1942 under the auspices of the Emissora Nacional, promoted national music by commissioning works from Portuguese composers, as did the folk ballet group *Verde Gaio*.

In 1963 the *Fundação Nacional para a Alegria no Trabalho* created an opera company based at the Teatro da Trindade, which offered young Portuguese singers an opportunity to pursue an opera career, although it was unable to establish a national operatic tradition. The company ceased

to exist in 1975, and most of its singers were integrated in the Teatro de S Carlos.

Notable Portuguese performers active in the first half of the 20th century included the tenor Tomás Alcaide, the pianists Helena Sá e Costa, José Carlos Sequeira Costa, Marie Antoinette Levèque de Freitas Branco and Nella Maissa, and the conductor Joaquim da Silva Pereira. From the 1930s onwards musicology developed in Portugal with the work of Manuel Joaquim, Mario Luis de Sampayo Ribeiro and, in particular, Macario Santiago Kastner; they have been succeeded by a new generation of musicologists, most of whom teach at the musicology department of the Universidade Nova de Lisboa, created in 1980.

The most significant factor in Portuguese musical life in the second half of the 20th century was the creation of the Calouste Gulbenkian Foundation in 1956 (see [Gulbenkian Foundation](#)). Between 1957 and 1970 the Gulbenkian music festivals presented leading international performers. In 1962 the Gulbenkian Chamber Orchestra was established (renamed the Gulbenkian Orchestra in 1971); the Gulbenkian Choir, the first permanent semi-professional choir in the country, was created in 1964, followed in 1965 by the Ballet Gulbenkian. The Gulbenkian Foundation also promotes the publication and performance of early Portuguese music, publishing the *Portugaliae Musica* series (50 volumes by 1995), as well as monographs and catalogues of musical holdings in Portuguese libraries. Since 1977 it has organized the annual *Encontros Gulbenkian de Música Contemporânea*, and since 1980 the annual *Jornadas de Música Antiga*. It also continues to promote regular concerts in Lisbon and elsewhere in Portugal.

Since the 1970s several summer festivals have been established, including those in the regions of the Costa do Estoril, Sintra, Capuchos, the Algarve, Viana do Castelo, the Azores and Madeira. New orchestras have also been created (Nova Filarmonia, Orquestra Metropolitana de Lisboa), while others have been reorganized and renamed (Orquestra Sinfónica Portuguesa, Orquestra Clássica do Porto). In the early 1980s the Teatro de S Carlos acquired its own permanent orchestra and created the nucleus of a resident opera company, but by the mid-1990s all that survived of the company was an excellent chorus. In spite of the various reforms of the curriculum at the Conservatório Nacional and the spread of new music schools, there remained a dearth of both qualified teachers and capable performers in Portugal. In an attempt to remedy this, two music high schools were established in Lisbon and Oporto in 1983, and more recently music departments were created at Aveiro and Évora universities.

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Portugal

III. Traditional music

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 2. Rural traditions.
 3. Instruments.
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 5. Traditional music and religious ritual.
 6. Revival movements.
 7. Documentation and research.
- Portugal, §III: Traditional music

1. Introduction.

Until the 1970s, music collectors and researchers regarded rural Portugal as one of the last havens for western European archaic musical traditions, which they attempted to salvage through documentation and by founding revival groups. Our understanding of music in traditional rural life up to the 1970s has been largely mediated by the selective documentation that they produced, and by the memories of tradition bearers, who were themselves often influenced by investigators' conceptions. These as well as the configurations of revival groups were frequently conditioned by political ideologies.

Documentation and research focused on practices regarded as archaic, primarily the singing, instrumental performance and dance that accompanied agricultural and domestic work, marked life-cycle events, entertained families and communities, and was a basic ingredient in sacred and secular rituals. Transcriptions and recordings were made of ploughing songs (*aboio*), threshing songs (*canções de malha*), harvest songs (*cantiga de cegada* or *canções de ceifa*) and grape and olive gathering songs (*canções de vindima* and *canções da apanha da azeitona*). Some vocal genres documented, such as ballads (*romances*) in Trás-os-Montes and polyphonic songs (*modas*) in southern Alentejo, were performed during agricultural work and for entertainment. Songs marking life-cycle events were collected throughout rural Portugal, including lullabies, courting, wedding and mourning songs. Up until the 1950s, in a few relatively isolated rural areas, older tradition bearers tended to preserve selected

musical practices, genres and style that had been documented at the beginning of the 20th century. However, the profound changes that have taken place in Portugal since the 1960s influenced those musical practices. Emigration and migration to large urban centres reduced the rural population to 10% of the country's total. Mechanization of agriculture contributed to the cessation of agricultural labour as one of the contexts of music making. Radio, television and sound recordings changed traditional patterns of music production and consumption, introducing urban music to the remotest village and altering traditional patterns of sociability, which often included singing. The development of the tourist industry in the 1960s and 70s affected music making in areas that are economically dependent on tourism such as the Algarve and Madeira.

Within this scenario of profound change, some traditional contexts, genres and styles were radically changed, ceased to exist or were readapted to perform new functions in new contexts. Songs associated with agricultural work and traditional forms of domestic sociability fell out of use or were adapted for performance by revival groups. Selected repertoires and musical practices documented in the early 20th century continue to play a central role in hundreds of religious and secular festivities celebrated annually; in addition new forms of expressive behaviour have been introduced.

Throughout the country, regular music making is essentially in the hands of formally structured performance groups of various kinds. These are named groups that perform regularly, are usually legally constituted as recreational associations and have a fixed membership, as well as artistic and administrative directorships. In 1998 close to 4000 groups were counted, among which the most widespread are folklore groups (*ranchos folclóricos*), civil windbands (*bandas filarmónicas*), choral groups (*grupos corais* or *grupos de cantares*) and groups of traditional string instruments (*tunas*).

These groups, which often represent their region, village or locale in religious and secular festivities, folklore festivals and other events, have been the main repositories of local repertoires. In addition, they play an important role in constructing, maintaining and projecting local and regional identities, which have been challenged by demographic, socio-economic and cultural changes.

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2. Rural traditions.

(i) Vocal musical styles.

Portugal's rural musical traditions are predominantly vocal, with texts that are central to the performance. Metric strophic songs are widespread, the quatrain is a common poetic structure for songs and different texts are often set to the same melodies. Creativity with words is particularly valued in song duels between two or more singers (*cantares ao desafio*). A few instrumental genres accompany dances or are used in religious rituals.

Lyrical songs with homophonic instrumental accompaniment are common. However, vocal polyphony in two, three or four voices is also found in the

districts of Aveiro, Beja, Braga, Castelo-Branco and Viana do Castelo. Except for Beja, where vocal polyphony is primarily practised by men in public contexts, vocal polyphony is performed by women. In much of the country, pitch is organized according to major and minor modes, and harmonic accompaniment centres on the alternation of tonic/dominant chords. Church modes and modal structures that do not correspond to common European practice occur in districts that have preserved older styles, such as Beja and Castelo-Branco. Duple and triple metres are most common in vocal music and dance songs. Song texts deal with all aspects of life, past and present: love, nature, the local village or town, agricultural work, emigration, religious themes and historical and current political events.

(ii) Dances.

A wide variety of dances continues to thrive, especially within folklore groups, and ranges from medieval sword dances to adaptations of 18th- and 19th-century Central European salon dances. Traditional dances, which are either local or widespread, are distinguished by their metre choreography and musical repertory. Dances in duple or triple metre accompanied by strophic dance songs are the most common. *Vira*, *chula* and *malhão* are three of the most widespread dances, each with numerous local variants. More localized dances include the *corridinho* (Algarve), *saias* (district of Évora and Portalegre), *fandango* (district of Santarem), *bailinho* (Madeira) and *dança dos pauliteiros* (district of Bragança).

(iii) The 'romanceiro' (traditional balladry).

The ballad (*romance*) is one of the oldest and most important genres of Portuguese sung poetry. It consists of a vast repertory of orally transmitted narrative songs and epic poems, of which there are often several variants that are sung or recited by members of a rural community, in most cases without instrumental accompaniment. The Portuguese *romanceiro* has been regarded as one of the richest and most innovative in Europe. Peripheral regions, such as the north-eastern district of Bragança and the islands of the Azores and Madeira, have been principal repositories for ballads, which have also been collected throughout Portugal, as well as from Portuguese communities in Brazil and North America.

Romances have had different uses and functions. In the Azores they were recited or sung to the accompaniment of the traditional guitar (*viola de arame*) during moments of pause from work. They were also sung by women to accompany daily chores, such as the preparation of bread and washing clothes, or during the Holy Spirit festivities. In the north-eastern district of Bragança, they were sung without instrumental accompaniment during family gatherings around the fire place, during religious festivities and during agricultural work, such as threshing and harvesting, where they were sung by two individuals or groups in alternation at fixed intervals corresponding to the canonical hours. In principle there was a specific *romance* for each canonical hour.

Romance text focus on Carolingian, historical, religious and social themes. In general, there is no fixed relationship between melody and text. Most ballads are in strophic form and are set to fluid rhythms and simple

melodies, which vary from one region to the next, but generally remain within the range of a 5th or a 6th. In Trás-os-Montes the melodic organization of the *romance* largely depends on its function: *romances* that are sung during agricultural work tend to be melismatic, while those that are sung for entertainment are usually syllabic.

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3. Instruments.

Most traditional Portuguese musical instruments are used to accompany singing and dancing. Chordophones constitute the richest and most varied category.

Guitars, designated by the generic term *viola*, usually have five double courses of metal strings. In his study of Portuguese musical instruments, Veiga de Oliveira (1982) distinguishes two types of guitars. The western type has a gently waisted body and comes in three variants: the *braguesa* (from Braga) with an oval or round soundhole, which is prevalent in the north-west; the *amarantina* (from Amarante) with two heart-shaped soundholes, found in the area of Amarante; the *toeira*, with an oval soundhole, three double and two triple courses of strings, popular in Coimbra in the early 20th century. The western type of guitar with heart-shaped soundholes, two triple and three double courses of strings is also found in the Azores, where it is called *viola de arame* or *viola da terra*. The eastern type of guitar has a sharply waisted body and comes in two variants: the *bandurra*, characterized by its round soundhole, profuse ornamentation and a pair of additional sympathetic strings, was popular in the district of Castelo-Branco; the *viola campaniça*, the largest of all Portuguese guitars, has two double and three triple courses of strings and is used to accompany the song duels called *baldão* in the district of Beja. The *cavaquinho*, a small guitar (about 50 cms long) with four courses of strings, is widespread throughout the north-west and was diffused by Portuguese settlers and emigrants to many areas where it was renamed, including Madeira (*braguinha* or *machete*), Brazil (*machete*), Hawaii (*ukelele*) and Indonesia (*kroncong*).

The *guitarra*, also called *guitarra portuguesa*, is a local adaptation of the 'English guitar', which was introduced to Portugal in the second half of the 18th century by the British colony in Oporto. It is the main instrument for the accompaniment of Lisbon's *fado* and the song of Coimbra. It is also used in selected traditional instrumental ensembles and accompanies vocal music in selected areas of the north, in Alentejo and the Azores. A type of cittern with a pear-shaped soundboard, it has six double courses of metal strings and seventeen frets corresponding to three-and-a-half octaves. The neck terminates in a flat, fan-shaped tuning device with machine screws.

The *viola*, an acoustic guitar with six metal strings, was adopted as an accompaniment for *fado* and also in instrumental ensembles in rural areas. The *viola baixo* is larger than the *viola*, has four courses of metal strings and is used in the accompaniment of *fado* as well as in traditional string ensembles known as *tunas*.

The *gaita-de-foles* (bagpipe) has been documented in Portugal since the 14th century. It has a conical chanter with nine fingerholds, a drone pipe and a bag made of goatskin. It is used on ceremonial occasions, especially in the north-east, where it is usually accompanied by a snare and bass drum.

Two kinds of flutes are found in Portugal. An end-blown flute with two front holes and one back hole is accompanied by the *tamboril* drum. Played by the same person, this flute and drum ensemble, known as *tamborileiro*, is now found only in the north-eastern area bordering Spain. A transverse cane flute with six holes, a shepherd's instrument, is found in the central eastern area.

Both the chromatic accordion and the diatonic accordion (the latter locally designated *concertina*) were introduced to Portugal during the first quarter of the 20th century and were quickly adopted for the performance of a wide range of musics in both rural and urban areas, accompanying singing and integrating instrumental ensembles, often replacing traditional string instruments.

The snare drum (*caixa*) has two skins with one or two sympathetic strings. It is suspended horizontally from the player's waist and is struck on the upper skin with two wooden drumsticks. The bass drum (*bombo*), played with a large padded drumstick, has two skins and is suspended vertically from the player's neck (fig.1). Usually played as a pair, both drums have variable sizes and are used for ceremonial purposes.

Two kinds of framedrum are used. The *adufe* is square, has two skins and interior metal jingles (fig.2). Each of the sides of the frame is approximately 45 cm. This instrument, introduced by the Arabs between the 8th and 12th centuries, is mainly found in central eastern Portugal. It is played exclusively by women, who hold it with the thumbs of both hands and the index finger of the left hand, thereby freeing the remaining fingers for playing. The *pandeiro* is a round framedrum, about 20 cm in diameter, with a single skin and metal jingles. It is found mainly in the district of Évora close to the Spanish border. The *pandeireta* is a small *pandeiro* that is used throughout the country, especially in *tunas* (ensembles of string instruments). The *sarronca* is a friction drum made of a clay pot with a narrow opening covered with a skin, which vibrates through the movement of a friction stick. It is found in the north-west and in the central eastern area.

Several idiophones are used, including various kinds of castanets in the north-west and north-east; the *reque reque*, a wooden scraper found in the north-west and the Tagus river valley; and the *ferrinhos* (triangle), common in folklore groups, especially in the north-west and south. The *cântaro com abano* is a large clay pot that the player holds below his left arm while hitting the opening with a straw or leather fan; and the *cana* is a cane tube about 60 cm in length, cut vertically through the middle, creating two parts that are struck together. Both instruments are primarily used in the Tagus river valley.

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4. Ensembles.

Ranchos folclóricos ('folklore groups') are the most widespread ensembles for the performance of revivals of traditional music and generally include one or several accordions, as well as string, wind and percussion instruments, which vary from one region to the next. Civil windbands (*bandas filarmónicas*) are also widespread. Traditionally two types of ensembles accompanied dance and song in the north-west. The *rusga* (fig.3) included a *braguesa*, a *cavaquinho*, a *viola*, a *reque reque* and *ferrinhos*. To these instruments a *concertina* or an accordion were also added. The *chula*, a term that also designates a dance, is similar to the *rusga*. However, the *amarantina* substitutes the *braguesa*, and a *rabeca chuleira*, a short-necked fiddle that has fallen out of use, was added. *Tunas*, ensembles primarily formed of string instruments, including guitars of different sizes, mandolins and *cavaquinhos*, are found primarily in the north and in Madeira. Their repertory consists of instrumental compositions written for this kind of ensemble and arrangements of vocal music. Smaller kinds of ensembles are also found. A bagpipe accompanied by a bass and snare drum is found on the west coast from the north down to the centre.

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5. Traditional music and religious ritual.

Religious rituals provide one of the most important contexts for traditional music making throughout Portugal. There are rituals and their associated repertoires that are central to the official religious calendar. For example, during the Christmas season in many villages and towns, January songs (*janeiras*) and kings' songs (*reis*) are performed by groups of children and adults at villagers' doorsteps, wishing the members of the household happy holidays and requesting food donations. Specific repertoires and rituals also mark Carnival, Lent and Easter.

Hundreds of religious festivities (*festas*) and pilgrimages (*romarias*) honouring the Virgin Mary or saints are celebrated annually in villages, towns and cities throughout Portugal. These are complex ritual events, lasting from one to several days, in which religious devotion, social interaction and economic transaction intersect. Music, dance and other forms of expressive behaviour structure these festivities ritually, sonically, spatially and temporally. *Festas* are highly dynamic arenas for constructing cultural place, for shaping and negotiating local and regional identities, and for enacting power relations. Some are local events drawing participants from their communities and nearby parishes, as well as visiting emigrants. Others attract visitors and pilgrims from a wider region, from other parts of the country or from Spain, and have been developed and promoted by municipal governments as tourist attractions.

In the past few decades *festas* have undergone profound transformations, which have affected expressive behaviour. Performances of civil windbands (*bandas filarmónicas*) are central to most *festas*. However, singing and dancing by participants, including repertoires that are specific to the *feira*, have declined or disappeared and have been replaced by performances by a variety of formally structured ensembles, such as folklore groups and urban popular music groups, as well as by recorded music broadcast through loudspeakers.

Although *festas* vary in their scope and ritual detail, a basic sequence of ritual events, in which expressive behaviour plays a central role, can be established for the main day of festivities in many rural *festas* throughout central and northern Portugal. The *alvorada* is an announcement of the beginning of the *feira* in the early morning through the performances of a civil windband (*banda filarmónica*) or bagpipe and drum ensemble that marches through the streets of the village or town. *Arruada*, *peditório* or *recolha de andores* are requests for donations by the *feira* organizers who also march through the village or town streets, accompanied by a civil windband, and who stop in front of donors' houses to collect money and goods that are sold for the benefit of the *feira* and local parish. This is followed by a sung mass, the only liturgical event without which the *feira* cannot take place, and the *procissão*, a procession parading the icons of the Virgin Mary and/or saint(s) through a fixed itinerary, moving solemnly to the rhythm of the marches performed by the civil windband. Finally, the *arraial*, a secular celebration, takes place, following the procession and ending in the late evening. Donations are sold and an array of performances takes place, which often includes: windbands, folklore groups, popular music artists and groups, and a dance for local youth. Expressive behaviour, including music and dance, also plays an important role in a variety of secular celebrations such as municipal holidays.

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6. Revival movements.

A movement for the revival of traditional music and dance from rural areas emerged in the early decades of the 20th century and was configured by political ideologies, cultural policies, local interests and aesthetic preferences. Undergirding this movement was the conceptualization of 'tradition' (also designated *folclore*, *cultura popular* or *património*) as an 'objective repository' of music sounds, dances, texts and costumes constituting essential ingredients in the construction of cultural identity. Throughout the 20th century many scholars, collectors and selected tradition bearers claimed that 'tradition' was endangered by modernizing processes, and they attempted to 'salvage' it by collecting traditional poetry, songs, dances and objects, as well as by publishing song anthologies and ethnographies. Some also founded formally organized groups of dancers, singers and instrumentalists to perform selected representations of local music and dance as they were supposedly practised in the late 19th century and the early 20th, within contexts that were different from their original settings, causing them to take on new functions and meanings. They thus (re)created a mythologized past, geographically circumscribed and culturally defined, embodying it as staged performance. Through songs, poetry, dance, costumes and artefacts, revival groups evoke traditional rural landscapes, agricultural labour, social life and values that have vanished. They thus (re)construct or symbolically reinvent the past, visually and sonically embodying local identities and shaping the present, as well as mapping trajectories for the future.

(i) Ranchos folclóricos.

The most widespread 'revival groups' are *ranchos folclóricos* ('folklore groups'), over two thousand of which represent the music, dances and costumes of local communities (fig.4). These are ensembles of 30–50 dancers, singers and instrumentalists that perform staged revivals of traditional dance, song and costumes of their villages, regions or otherwise circumscribed areas, ideally representing practices that go back to the beginning of the 20th century.

During the 1930s and the following decades *ranchos folclóricos* were formed at the initiative of the *estado novo*. An ideologically charged concept of *folclore* provided the basis for the development of the *ranchos folclóricos* model. *Folclore* was associated with the picturesque image of rural Portugal projected by the regime's political propaganda. *Ranchos folclóricos* were required to affiliate with the Fundação Nacional para Alegria no Trabalho (FNAT), founded in 1935 and inspired by the German Fascist organization Kraft durch Freude. The FNAT sponsored, promoted and oriented *ranchos folclóricos* throughout the country.

Following the 1974 revolution, *ranchos folclóricos* continued to mushroom but were transformed into grassroots organizations, founded and maintained through local initiative and largely sustained by subsidies from municipal governments, regional tourist offices and, in some areas, by restaurants and hotels.

The activities of *ranchos folclóricos* are centred on the preparation of staged performances of dances. Performances of vocal or instrumental music without dance are rare. *Ranchos* perform in folklore festivals, religious and secular festivities and, in some cases, in tourist establishments. A *ranchos folclórico* ideally performs a cross-section of the dance and song repertory of the area it represents. In practice, the choice of repertory is conditioned by its potential attractiveness to the audience. Dances that are considered emblematic of their regions tend to predominate.

(ii) Urban revival groups.

Following the 1974 revolution, a movement for the revival and dissemination of traditional music from rural areas emerged among university students and young professionals, especially in Lisbon, Coimbra and Oporto. Many of the students who formed urban revival groups participated in alphabetization campaigns and other civic service programmes in rural areas following 1974 and collected music and local artefacts as part of their mission. They were largely inspired by the ideals and approach of Fernando Lopes Graça and Michel Giacometti, who emphasized the historical and aesthetic value of traditional music, called for its preservation and documented selected traditions through recordings and writings.

Over a dozen revival groups were formed between the mid-1970s and the mid-1980s. Typically they had ten or more members who performed traditional repertoires from various parts of the country, which they had learnt from tradition bearers through recordings and transcriptions, using both traditional and non-traditional instruments. Some groups attempted to reproduce the traditional model as closely as possible, while others

performed stylized re-creations of what they and other researchers had collected, generally preserving the main melodic line and text, while introducing new harmonic, rhythmic and melodic elements.

[Portugal, §III: Traditional music](#)

7. Documentation and research.

Interest in rural musical tradition goes back to the 1870s and was initially inspired by Portuguese literary romanticism, as well as by philological and ethnological research. The first musical transcriptions were published by Neves e Melo in 1872 and marked the beginning of a phase that lasted up to the 1920s in which traditional music was documented through musical transcriptions. Three landmark volumes of harmonized transcriptions by César das Neves and Gualdino Campos followed; these included both rural and urban songs (1893, 1895 and 1898). In 1902 the Musical Arts Council for the Royal Conservatory of Music solicited musical transcriptions of local traditions from subscribers to its journal and provided guidelines for collecting. Over a decade later, prominent critic António Arroyo discussed the limitations of notation and urged collectors to use the gramophone. No evidence is thus far available as to the use of sound recording for the systematic documentation of traditional music prior to 1940.

The 1920s marked the beginning of a new phase in the investigation of traditional music that lasted up to the 1980s. There was a substantial increase in the quantity and quality of documentation and research that focused on regional repertoires, their origins and distinctive traits. Surveys of traditional musical style, genres and instruments throughout mainland Portugal were also published.

In 1932–3 Kurt Schindler made a few recordings and musical transcriptions of traditional music during his brief passage through Trás-os-Montes. However, the first systematic recorded survey of rural traditions from continental Portugal was carried out in 1940 by the composer and musicologist Armando Leça (1891–1977), who was sponsored by Portuguese National Radio (Emissora Nacional, presently Radio Difusão Portuguesa), where this unpublished collection is deposited. Since the 1950s, over one hundred ethnographic recordings have been published in Portugal and abroad, documenting music primarily from areas that preserved archaic traditions. Noteworthy are the published collections of the composer and ethnomusicologist Artur Santos (1914–87) from his research in the Azores (1956–65), and the researcher Michel Giacometti in collaboration with the composer Fernando Lopes Graça from Trás-os-Montes, Algarve, Minho, the Beiras and Alentejo (1959–81). See *also* §IV, 3 below.

[Portugal](#)

IV. Popular music

The major cities of Portugal have been important centres for the production and dissemination of a rich array of urban popular musics. In these cities, musical genres and styles developed, rural traditions were reinterpreted and foreign traditions were adopted.

1. Before 1974.

The 1960s marked the beginning of a period of expansion and innovation in popular music that has continued up to the present. Rock and jazz were introduced, political song developed, the 19th-century tradition of Lisbon's *fado* and Coimbra's song were revitalized, Portuguese styles of pop and rock evolved, musics from the former African colonies and Brazil occupied an increasingly important place in Lisbon's musical life and local styles of rap and hip hop emerged.

(i) Fado and canção de Coimbra.

Fado is the best known genre of Portuguese music outside Portugal. It has two distinct traditions. The most widely known is from Lisbon and involves a solo vocalist, instrumental accompanists and audiences in a communicative process using verbal musical, facial and bodily expression. A separate though related tradition, also named *fado* or *canção de Coimbra* ('Coimbra song'), is a lyrical performance tradition that thrives in the central city of Coimbra, where it is integrated into the academic life of the medieval university. Lisbon's *fado* emerged in the second quarter of the 19th century and has remained essentially an oral tradition. While some of its characteristics can be traced back to its initial phase of development, several aspects of *fado* have changed considerably, including its social context, performance practice and repertory.

(ii) Political song.

Political song (*canção de intervenção*) played an important role in protesting against the totalitarian regime of the *estado novo*. José Afonso (1929–87) was one of its main protagonists, but other musicians, several of whom had been exiled in France, also contributed to its development and include Adriano Correia de Oliveira, José Mário Branco, Luís Cília, Francisco Fanhais, José Jorge Letria, José Barata Moura and Sérgio Godinho. These musicians traced a new course for urban popular music and influenced a generation of musicians, some of whom also participated in this movement and are still active, including Fausto, Vitorino, Janita Salomé and Júlio Pereira.

The texts of political song, often written by the composer-singer, are politically and socially engaged. Melodies, in conjunction with the accompaniment, reinforce textual content. The musical style reflects influences from traditional music, French urban popular song of the 1960s, African music and Brazilian popular music. By the late 1970s the revolutionary climate had subsided and the need for expressing political militancy through song was no longer felt by poets, composers and singers, who redefined their role and creative contribution.

2. Since 1974.

The 1980s and 90s were marked by the search for a new musical discourse for urban popular music, the increase, commodification and industrialization of musical production, the growth of music consumption through recording and broadcast media and the globalization of the production and dissemination of urban popular music. The recording industry, essentially in the hands of multinational companies (EMI, BMG, Polygram, Sony Music and Warner) and over two dozen local independent

producers, has played a central role in producing, shaping and disseminating urban popular music. The increase in production by recording companies was paralleled by a significant increase in the purchase of record, cassette and CD players, a 70% increase between 1985 and 1997 according to a recent study.

The boom in musical production during the 1980s and 90s was accompanied by the diversification of the musical domains and styles produced and consumed in Portugal, and the emergence of new styles that, although intended primarily for Portuguese audiences, increasingly took into account the global market.

In the late 1970s and 80s there was a boom in the number of Portuguese rock groups and a local style of rock developed. Jazz saw a substantial increase in the involvement of musicians and audiences. Several transplanted musical traditions, especially from the former African colonies, thrived in Lisbon, and foreign styles such as rap and hip hop were adapted locally. In all, two stylistic tendencies can be observed in the popular musics of the 1980s and 90s: a musical discourse created by Portuguese musicians that is integrated within the major international developments of commercial popular music, and a new musical style that vindicates its Portugueseness by drawing upon various musical elements identified by musicians and audiences as Portuguese and by emphasizing the Portuguese language.

3. Research.

Up to the 1980s, researchers neglected urban musical phenomena or deemed them unworthy of study. Lisbon's *fado*, however, has been the subject of historical research and ideological debate, as well as recent anthropological and ethnomusicological investigation. It was also documented from an early date. Foreign record companies recorded *fado* from the first decade of the 20th century onwards. The Portuguese company Valentim de Carvalho started issuing recordings of *fado* in 1926, when it became the sole agent of Columbia in Portugal and Portuguese West Africa. Useful information on other urban music domains, genres, artists, groups, song texts and recordings is provided in selected journalistic publications.

The 1980s marked the beginning of a new phase of ethnomusicological research in Portugal. Ethnomusicology was introduced as an academic discipline within the Musicology Department at the Universidade Nova de Lisboa (founded in 1980), where an ethnomusicology graduate programme and a research institute (Instituto de Ethnomusicologia, INET) were launched in 1990 and 1995 respectively. Recent research by academically trained ethnomusicologists focuses on the array of current research problems, including the use of music in the construction of identity among immigrants from the former Portuguese colonies and among Portuguese emigrants in other countries; the history of the recording industry and its role in shaping urban musical practices; cultural policy and its impact on music making; urban musical genres such as *fado*, rap and political song; the role of civil windbands in religious festivities; and the revival and re-creation of expressive behaviour during the 20th century.

Portugal

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Portugal [Portogallo], Marcos António (da Fonseca)

(*b* Lisbon, 24 March 1762; *d* Rio de Janeiro, 7 Feb 1830). Portuguese composer. Baptized simply Marcos, son of Manuel António da Ascensão and Joaquina Teresa Rosa, he was known in childhood and youth as Marcos António; he adopted the surname Fonseca Portugal in the mid-1780s from Captain José Correia da Fonseca Portugal, who had been *padrinho* ('godfather') at his parents' wedding. On 6 August 1771 he was admitted to the Seminário da Patriarcal of Lisbon, where he studied composition with João de Sousa Carvalho, as well as singing and the organ. According to Fétis, he had teachers by the names of Borselli and Orao, acted as accompanist at the Madrid Opera at the age of 20 and was sponsored by the Portuguese ambassador there to go to Italy in 1787, but there is no evidence for these assertions. On 23 July 1783 he was admitted to the music guild, the Irmandade de S Cecília, as singer and organist of the Patriarcal.

Portugal's involvement with the theatre began with his appointment as *maestro* at the Teatro do Salitre, Lisbon, in 1785. Between then and 1792 he composed a series of *farsas* and *entremezes* for the Salitre, including Portuguese versions of Goldonian librettos. None of these is extant. During this period he also composed a number of one-act *elogios* (dramatic odes) for performance there on royal birthdays, of which two have survived: *Licença pastoril* and *Pequeno drama*. Under royal patronage he went to Naples in 1792, ostensibly to complete his musical studies, but he quickly became active as an opera composer. He gained instant success with *La*

confusione della somiglianza (1793, Florence), one of several *opere buffe* and *farse* he wrote over the next seven years which were subsequently performed throughout Italy and much of Europe. Although Portugal wrote a number of *opere serie* during this period, they were less well received, only *Fernando nel Messico* (1798, Venice) being repeated outside Italy – in London (1803) thanks to Elizabeth Billington, for whom he had written the opera, and in Lisbon (1805), where he revised it for Angelica Catalani.

Portugal returned to Lisbon in 1800, and was appointed *mestre de capela* of the royal chapel and *maestro* of the Teatro de S Carlos, taking over the post from the violinist and composer Francesco Federici. From summer 1803 the theatre's musical direction was divided between Portugal, conductor of the *seria* company, and Valentino Fioravanti, of the *buffa*, each heading a troupe of the highest calibre. This state of affairs continued until Carnival 1807 and explains why Portugal wrote or revised 12 *opere serie* during the period but only one *opera buffa* (*L'oro non compra amore*, 1804). Only this last subsequently gained widespread popularity in Italy and elsewhere. When Napoleon's troops entered Lisbon in November 1807, Marcos Portugal, in spite of his court position, did not flee to Brazil with the royal family. During the ten-month French occupation he revised *Demofonte* for Napoleon's birthday in 1808. About this time, and until 1834, the finale of his cantata *La speranza* was adopted as the national anthem. He was intermittently conductor at the S Carlos until January 1811, after which he sailed with his brother Simão Portugal, a church composer, for Rio de Janeiro. Here he was immediately reappointed *mestre* of the royal chapel and, upon its opening in 1813, *maestro* of the new Teatro S João. The only significant stage work he composed in Brazil was *A saloia namorada* (1812), for performance at court; he also revived four of his Lisbon operas. In 1817 he composed a hymn of acclamation for John VI, and his *Hino da independência*, celebrating Brazilian independence in 1822, was first performed on 12 October that year.

As well as theatre works, Portugal composed a substantial amount of church music, except during his period in Italy. Some of this music exploits the six organs at the Basilica of Mafra. He also contributed a number of *modinhas* to the *Jornal de modinhas*, published in Lisbon in the 1790s. But his fame rests above all on his comic works, especially *La confusione della somiglianza*, *Lo spazzacamino principe*, *La donna di genio volubile*, *Le donne cambiate*, *Non irritar le donne* and *L'oro non compra amore*, and on the showpiece arias he wrote or revised for Catalani, most notably 'Son regina' (from *La morte di Semiramide*, revised in *La Sofonisba*).

Stylistically Portugal's music is firmly within the Neapolitan tradition of Cimarosa, though as the 1994 Lisbon and London revivals of *Le donne cambiate* (in a contemporary Portuguese version as *As damas trocadas*) revealed, he was both more melodious and more forward-looking in his use of devices such as a 'stupefaction ensemble' and certain turns of phrase more familiar to modern audiences from the music of Rossini. In his Lisbon *opere serie* he was generally more conservative, often re-using material composed in Italy and allowing Catalani's virtuosity to override musical considerations.

WORKS

LIC	Lisbon, Teatro S Carlos
LIS	Lisbon, Teatro do Salitre
VM	Venice, Teatro S Moisè

operas

dg	dramma giocoso
dm	dramma per musica
ds	dramma serio
e	entremez
f	farsa
tm	tragedia per musica

Os bons amigos (f or e), LIS, 1786

A casa de café (f or e), LIS, 1787

A castanheira, ou a Brites Papagaia (e, 1, J.C. de Figueiredo), LIS, 1788

O amor conjugal (ds, 1, J.P. Monteiro), LIS, 25 July 1789

O amor artifice (f or e, ?after C. Goldoni: *L'amore artigiano*), LIS, 1790

A noiva fingida (dg, 2, trans. of G.M. Diodati: *Le trame deluse*), LIS, 1790

Os viajantes ditosos (dg, 2, trans. of F. Livigni: *I viaggiatori felici*), LIS, 1790

O amante militar (e, ?after Goldoni), LIS, 1791

O lunático iludido (O mundo da lua) (drama, 3, trans. of Goldoni: *Il mondo della luna*), LIS, 1791

La confusione della somiglianza, o siano I due gobbi (Le confusioni/La forza/L'equivoco della somiglianza, La vera somiglianza; Verwirrung durch/Die täuschende Aehnlichkeit, Die beyden Bucklichten, Die Buckeligen) (dg, 2, C. Mazzini), Florence, Pallacorda, spr. 1793, *D-Dlb, F-Pc, I-Fc, Mr*

Il poeta in campagna (2, F.S. Zini), Parma, Ducale, Sept 1793

Il Cinna (ds, 2, A. Anelli), Florence, Pergola, aut. 1793, *Fc*

Rinaldo d'Aste (commedia con musica, 1, G.M. Foppa, after G. Carpani), VM, 4 Jan 1794, *Gf*

Lo spazzacamino principe (Il principe/Il barone spazzacamino; Der Schornsteinfeger Peter, oder Das Spiel des Ohngefährs; O basculho de chaminé) (commedia con musica, 1, Foppa, after Carpani), VM, 4 Jan 1794, *F-Pc, I-Fc, Mr, PAc*

Demofonte (dm, 3, P. Metastasio), Milan, Scala, 8 Feb 1794; rev. version in 2 acts, LIC, 15 Aug 1808; *B-Bc, I-Mr**, Act 1 *P-Ln, US-Wc*

La vedova raggiratrice, o siano I due sciocchi delusi (L'astuto, L'astuta; Die schlaue Witwe, oder Die beiden angeführten Thoren) (dg, 2), Florence, Pergola, spr. 1794, *I-Fc*

L'avventuriere (f, 1, ?C. Mazzolà), VM, carn. 1795

Lo stratagemma, ossia I due sordi (int, 1, Foppa), Florence, Pallacorda, carn. 1795

L'inganno poco dura (commedia, 2, Zini), Naples, Fiorentini, carn. 1796, *Nc*

Zulima (dm, 2, F. Gonella di Ferrari), Florence, Pallacorda, spr. 1796, *F-Pc, I-Fc, Mc*

La donna di genio volubile (La donna bizzarra, I quattro rivali in amore; Die Wankelmüthige) (dg, 2, G. Bertati), VM, 5 Oct 1796, *A-Wgm, F-Pc, I-Fc, Mr*

Il ritorno di Serse (ds, 2, Gonella di Ferrari), Florence, Pallacorda, April 1797, *I-Fc, Mr, PAc*; rev. as *Argenide*, LIC, 13 May 1804, *P-VV*

Le donne cambiate (La bacchetta portentosa, Il calzolaio, Il ciabattino, Il diavolo a quattro; Die verwandelten Weiber, oder Der Teufel ist los, Der lustige Schuster; O Mestre Biajo sapateiro, O sapateiro) (f, 1, Foppa, after C. Coffey: *The Devil to Pay*), VM, 22 Oct 1797, *F-Pc, I-Fc*

Fernando nel Messico (dm, 3, F. Tarducci), Venice, S Benedetto, 16 Jan 1798, *GB-Lbl* (largely autograph); rev. version in 2 acts, LIC, sum. 1805, Act 1 *P-La*, Act 2 *VV*

(partly autograph)

La maschera fortunata (La maschera felice, Il matrimonio in maschera; A mascara) (f, 1, Foppa), VM, 5 Feb 1798, *F-Pc, I-Fc, Mr*

L'equivoco in equivoco (Quem busca lã fica tosquiado) (f, 1, Foppa), Verona, Filarmonico, spr. 1798

La madre virtuosa (operetta di sentimento, 1, Foppa), VM, 30 Oct 1798

Alceste (tm, 3, S.A. Sografi), Venice, Fenice, 26 Dec 1798, *Mr*

Non irritar le donne, ossia Il chiamantesi filosofo (Il filosofo, Il sedicente filosofo) (f, 1, Foppa), Venice, S Benedetto, 27 Dec 1798, *F-Pc*

La pazza giornata, ovvero Il matrimonio di Figaro (dramma comico per musica, 2, G. Rossi), Venice, S Benedetto, 26 Dec 1799, *Pc, I-Fc*

Idante, ovvero I sacrifici d'Ecate (dm, 2, G. Schmidt), Milan, Scala, 13 Feb 1800, *Mr**

Adrasto re d'Egitto (dm, 3, G. De Gamerra), LIC, 21 Dec 1800 [not 17 Dec as in lib]

La morte di Semiramide (ds, 2, G. Caravita), LIC, 23 Dec 1801, *P-La, Ln*

La Zaira (tm, 2, M. Botturini), LIC, 19 Feb 1802; rev. LIC, sum. 1804, *La*, excerpts *Ln, VV*

Il trionfo di Clelia (ds, 2, Sografi), LIC, wint. 1802

La Sofonisba (ds, 2, del Mare), LIC, carn. 1803

La Merope (ds, 2, Botturini), LIC, Dec 1804, *La*

L'oro non compra amore (dg, 2, Caravita), LIC, wint. 1804, *F-Pc, GB-Lcm, I-Mr, Nc, P-Lant* (Act 1), *VV* (Act 2)

Il duca di Foix (dm, 2, Caravita), LIC, wint. 1805

Ginevra di Scozia (dramma eroico per musica, 2, Rossi), LIC, wint. 1805

La morte di Mitridate (tm, 2, Sografi), LIC, carn. 1806, *La*

Artaserse (ds, 2, Metastasio), LIC, aut. 1806, *GB-Lcm*

A saloia namorada (f, 1, D. Caldas Barbosa), Rio de Janeiro, Quinta da Boa Vista, 1812

Augurio di felicità, o sia Il trionfo d'amore (serenata, M.A. Portugal, after Metastasio), Rio de Janeiro, court, 7 Nov 1817, *P-Lant* (Fundo Casa da Fronteira)

Music in: Gli Orazi e i Curiazi, 1798; Didone, 1803; Carolina Sobieschki, 1804; Tito Vespasiano, 1807; Amor non si cela, 1808; Adriano in Siria, 1809; Omar re di Termagene, 1810; Ines de Castro, 1810; Romeo e Giulietta, 1812; Barsene regina di Lidia, 1815; Zulema e Selimo, 1815; Il trionfo di Gusmano, 1816; Der Kampf im Vorzimmer, 1816; Lo sprezzatore schernito, 1816; Il feudatario, 1818

Doubtful: A casa de pasto (pequena peça, J.D. Rodrigues da Costa), LIS, 1784; L'eroe cinese (Metastasio), Turin, 1788; O amor da Patria (ds, 1), LIS, 1789; Il molinaro (int), Venice, carn. 1790; Il muto per astuzia (f, 1, Foppa), ?1800, *I-Mr*; Zulema e Selimo, LIC, 1804; Penelope (os, 3), St Petersburg, Mikhailov, 1818

Works with conflicting attributions: Il finto stregone (f, Foppa), VM, aut. 1798 [by F. Gardi]

other works

Cants. and occasional works: Licença pastoril, LIS, 1787, *P-La*; Pequeno drama, LIS, 1787, *La*; La purissima concezione di Maria Santissima (cant.), 1788; O genio americano (cant.), Bahia, 1806; La speranza (cant., G. Caravita), LIC, 1809

Sacred: numerous masses, mass sections, hymns, matins, pss, TeD, seqs, liets, ants, Lamentations, canticles, etc., *P-La, Lant* (Fundo Casa da Fronteira), *Ln, Mp*

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DAVID CRANMER

Portugal, Simão Victorino

(*b* 1774; *d* Rio de Janeiro, ?1842). Portuguese organist and composer, brother of [marcos antônio Portugal](#). He became a student at the Patriarchal Seminary in 1782 and was later the church organist there. He was principally a teacher of singing and the piano. By 1811 he had emigrated with his elder brother to Brazil, where he was appointed organist of the royal chapel; in 1842 Francisco Manoel was named *mestre de capela* in place of 'Simeao Portugal', who may have died about that time. Some of Simão Portugal's sacred compositions are in the cathedral archives in Lisbon and Évora; one psalm is catalogued in the Ajuda library.

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J.A. Alegria: *Arquivo das músicas da Sé de Évora: catálogo* (Lisbon, 1973), 23, 26, 36, 123

ELEANOR RUSSELL

Portunal [Portunalflöte]

(Ger.).

See under [Organ stop](#).

Porumbescu, Ciprian

(*b* Şipote [now Şipotele-Sucevei], nr Suceava, 14 Oct 1853; *d* Stupca, nr Suceava, 6 June 1883). Romanian composer, choirmaster and teacher. He

began his musical education in his family circle, his father being a folksong collector and a friend of Carol Miculi, who visited them during the summer holidays. After some instruction in the violin he became a pupil of Vorobchievici in Chernovtsy, and at the Vienna Conservatory he was a pupil of Franz Krenn and Bruckner. Porumbescu was an enthusiastic organizer of musical life, conducting choirs and orchestras, writing songs, founding festivals and even acting on the stage. He became the president of Arboroasa ('Wooded Land', the ancient name of Bukovina), a student cultural society, in his own district, where he was confined for political reasons. Subsequently he became conductor of the România Jună ('Young Romania'), a Viennese student society. In 1878 he wrote *Elementele muzicii vocale pentru școalele populare și normale* ('Elements of vocal music for grammar and normal schools'). In Vienna his tunes were taken up as freedom songs by young Romanians, and his waltzes were played by the popular orchestras of the capital. He settled in Brașov as a music teacher and choirmaster of the Romanian Society and the church of St Nicholas in Schei, and was more active as a composer in his last years. His *Crai nou* ('New Moon'), written in 1882, had become one of the most popular Romanian operettas by 1900. As he declared after its première, the model of his style was popular music. He also based many of his choruses on folk music, with its modes and free rhythms. Porumbescu was one of the founders of the Romanian school of instrumental and vocal music with his *Balada* for violin and piano, his *Rapsodia română*, folkdances and salon pieces for piano, and his songs on Romanian or German texts.

WORKS

Edition: *Opere alese de Ciprian Porumbescu*, ed. V. Cosma, i-ii (Bucharest, 1954-8) [C]

stage

Candidatul Linte sau Rigorosul teologic [The Candidate Linte, or The Theological Rigidist] (vaudeville, 2, Porumbescu), 1877, C ii

Crai nou [New Moon] (operetta, 2, V. Alecsandri), 1882; excerpts in C i

sacred choral

Altarul Mănăstirii Putna [The Altar of the Monastery of Putna], cant. (Alecsandri), solo vv, male chorus, pf, 1877 (Leipzig, 1913)

Hymns and liturgical songs, most for male vv

secular vocal

Tabăra română [Romanian Camp] (Alecsandri), solo vv, male chorus, 1876

La malurile Prutului [On the Banks of the Prut], waltz (Porumbescu), solo vv, male chorus, pf, 1877 (Leipzig, 1911)

Colecțiuni de [21] cântece sociale pentru studenții români [Social Songs for Romanian Students], unison vv, 1879 (Vienna, 1880)

Cît îi țara românească [All through the Romanian Countryside] (Porumbescu), chorus, pf, 1882 (Leipzig, 1911); Ger. and Rom. texts

Serenada (Dormi ușor) [Sleep gently], S, chorus (Leipzig, 1911)

Other choral works (most for male vv) on texts of Porumbescu, Alecsandri etc.

Solo songs on Rom. and Ger. texts

instrumental

Paraphrase sur un thème roumain, orch, 1882

Qnt, fl, str, 1875; Str Qnt, 1875; Arie română, fl, 2 vn, pf, 1877

Balada, vn, pf, op.29, 1880 (Bucharest, c1880); Rêverie, vn, pf, 1880 (Cluj, c1880); Rapsodia română, pf, 1882, C i; numerous other folkdances and salon pieces for vn, pf and pf solo

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L. Morariu: *Iraclie și Ciprian Porumbescu* [Iraclie and Ciprian Porumbescu] (Bucharest, 1986)

ROMEO GHIRCOIAȘIU

Posaune (i)

(Ger.).

See [Trombone](#).

Posaune (ii)

(Ger.).

See [under Organ stop](#).

Posch, Isaac

(*b* Krems an der Donau, ?1591; *d* in Carinthia or Carniola, late 1622 or early 1623). Austrian composer, organist and organ builder. From 1597 until the autumn of 1606 or the spring of 1607 he studied at the Protestant Gymnasium Poeticum in Regensburg, where as a foreign boarding pupil he was entitled to extra music tuition from the Kantors Raselius and Homberger. From 1614 at the latest he worked as organist of the Provincial Estates in Carinthia and as such was probably active among the Protestant nobility. By 1617–18 he appears to have settled in the neighbouring province of Carniola (now part of Slovenia); he repaired a number of musical instruments at Oberburg (now Gornji Grad), the residence of the prince-bishops of Laibach (now Ljubljana), and signed the dedication of his 1618 volume from Laibach, the Carniolan capital. His *Musicalische Tafelfreudt* (1621) is dedicated to the Provincial Estates of Carniola. In 1621 he built an organ for the Franciscan church at Laibach and in 1622 he restored an organ in the cathedral.

Like the publications of his contemporaries Thesselius (1609), Peuerl (1611) and Schein (1617), Posch's *Musicalische Ehrenfreudt* (1618) made

an important contribution to the development of the early Baroque 'variation' suite. The four *balletas* which open the collection were intended expressly to accompany aristocratic meals, while the remaining compositions – 15 suites – could be used for the same purpose or to accompany the dancing that followed. The three dances in each suite, a *gagliarda* (or *couranta*), a *tanz* and its *propertio*, are related by the appearance of melodic material from the *tanz* in a modified form in the other two movements. The ordering and character of the movements of the *Musicalische Tafelfreudt* are equally individual; in the preface Posch refers to the serious nature of the pavans and galliards, which contain Italian stylistic innovations including dynamic markings ('p' and 'f' for *piano* and *forte*) and dense chromaticism. Most of the small-scale Latin sacred concertos of the *Harmonia concertans* (1623) are settings of words from the *Psalms* or the *Song of Songs*; they were probably intended mainly for private Protestant devotion. Posch makes overt reference to Italian models, mentioning Viadana in the preface; he goes some way beyond his model, however, in both the structure and expressive qualities of his music. The inclusion of 12 solo motets in the collection, with relatively richly figured continuos parts, place Posch as one of the first Protestant composers of early Baroque monody.

WORKS

Musicalische Ehrenfreudt, das ist Allerley neuer Balleten, Gagliarden, Couranten und Tänzten teutscher Arth, 49 pieces a 4 (Regensburg, 1618); excerpts ed. in DTÖ, lxx, Jg.xxxvi/2 (1929/R); ed. in MAMS, xxx–xxxi (1996)

Musicalische Tafelfreudt, das ist Allerley [9] neuer Paduanen und Gagliarden, a 5, desgleichen [12] Intradan und Couranten, a 4 (Nuremberg, 1621; repr. with above vol., Nuremberg, 1626); ed. in DTÖ, lxx, Jg.xxxvi/2 (1929/R); 2 ed. in Fontana di musica: Musik alter Meister, i (1980); ed. in MAMS, xxxi (1996); 2 ed. in Early Music Library, cci (Brighton, 1991); 8 ed. in *ibid.*, ccxxvi (Brighton, 1993)

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WALTER BLANKENBURG/METODA KOKOLE

Posen

(Ger.).

See [Poznań](#).

Poser, Hans

(*b* Tannenbergsthal, Vogtland, 8 Oct 1917; *d* Hamburg, 1 Oct 1970). German composer and teacher. As a prisoner of war in Canada, he was helped by the Red Cross from 1940 to pursue his musical studies at a distance, his teachers being Hindemith and Grabner. After the war he moved to Hamburg and took lessons with E.G. Klussmann. In 1947 he was appointed to teach harmony and aural training at the institution which later became the Hamburg Hochschule für Musik, becoming professor in 1962. He was made an ordinary member of the Hamburg Free Academy of Arts in 1953. His most widespread success was with his television chamber opera *Die Auszeichnung* and the cantata *Till Eulenspiegel*, but in the German-speaking world he had most influence through his educational music.

WORKS

(selective list)

2 television chbr ops, incl. *Die Auszeichnung* (Poser, after G. de Maupassant), 1959
Many choral works, incl. *Till Eulenspiegel*, op.35, 3 solo vv, chorus, orch, 1956
Inst pieces, songs, educational music

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KLAUS L. NEUMANN

Posford, (Benjamin) George (Ashwell)

(*b* Folkestone, 23 March 1906; *d* Worplesdon, nr Guildford, 24 April 1976). English composer, lyricist and pianist. He studied law at Cambridge then attended the RAM, and in 1929 became a professional composer, also writing his own song lyrics. He contributed to radio revues, particularly in collaboration with the lyricist Eric Maschwitz (editor of the *Radio Times* and later director of *Variety* at the BBC), both achieving success with their radio operetta *Good-Night Vienna* (1931, broadcast 7 January 1932). Through its subsequent association with Jack Buchanan, who starred in the film of the show (1932), the title song remains one of Posford's few lasting works. A further planned radio operetta with the author Herbert Farjeon, *One Day in Summer*, was abandoned in May 1934. Posford also appeared on radio as

a guest pianist between 1930 and 1945, playing his own works in programmes such as 'Vaudeville' and 'Keyboard Cavalcade'.

Although Posford composed orchestral music, including the rhapsody *Broadcasting House* (1933, broadcast 20 January 1934) and the wartime hit song *Room Five-Hundred-and-Four* (1941), he is primarily remembered for his stage shows of the 1930s, which drew upon the local colour of romanticized Hungarian and Russian settings: on-stage gypsy bands were prominent, and spectacle provided the central focus. At first Posford developed existing musical material by Bernard Grün for *Balalaika* (1936) with few original numbers of his own; in subsequent shows, however, he increasingly contributed more to the scores, revealing a talent for a Viennese style, indebted to Johann Strauss (ii) in such waltzes as the 'Valse Sentimentale' (*Balalaika*) or 'My heart belongs to Budapest' (*Magyar Melody*, 1938). His numbers in more contemporary popular dance and song idioms tend to be formulaic but with an instant appeal, as with the insistent rhythms of 'Just like a Gypsy Band' and the lyricism of 'Café on Top of the Hill' (both *Magyar Melody*). Of his later shows, *Zip Goes a Million* (1951) is notable for a series of light-hearted and catchy songs for its star, George Formby ('Saving Up for Sally' and 'Pleasure Cruise'), and for one of Posford's best ballads, 'It takes no time to fall in love'.

WORKS

(selective list)

dates are those of first London performance or radio broadcast, unless otherwise stated

Stage musicals: *The Gay Hussar*, 1933, collab. B. Grün, rev. as *Balalaika*, 1936 [film, 1939]; *Good-Night Vienna*, 1936 [after radio musical and film, 1932]; *Paprika*, 1938, collab. Grün, rev. as *Magyar Melody*, 1938, rev. 1950; *Full Swing*, 1942, collab. H.P. Davies, *Evangeline*, 1946, collab. H. Jacobson; *Masquerade*, vs (1949); *Zip Goes a Million*, 1951; *Happy Holiday*, 1954; contribs. to *Lavender*, Manchester, 1930 [principal composer G.H. Clutsam]

Contribs. to stage revues, incl. *More New Faces*, 1941; *New Ambassadors Revue*, 1943

Radio musicals: *Good-Night Vienna*, 7 Jan 1932 [film 1932]; *The World is Mine*, 9 Nov 1934; *Invitation to the Waltz*, 14 Nov 1934 [film 1935]

Song contribs. to radio revues and series, incl. *The World We Listen In*, 10 Aug 1929 and 4 Oct 1929; *Red Pepper*, 7 May 1930; *Give Me New York*, 12 Nov 1930

Songs associated with films: *Oh! Mister Moon* (in *Born Lucky*, 1932); *Let me give my happiness to you*, *Lucky for Me*, *Three Wishes* (*The Good Companions*, 1933); *Invitation to the Waltz*, *Let the world go by*, *Venetian Moon* (*Invitation to the Waltz*, 1935; after radio 1934); *The world is mine to-night* (*The Gay Desperado*, 1936); *What have you done to my heart?* (*Café Colette*, 1937)

Many individual popular songs, incl. *Awake my heart*; *Can you ever forget*; *Just Heaven*; *Lazy Day*; *The London I Love*; *Marching for the King*; *Rolling in the Hay*; *Room Five-Hundred-and-Four*; *Tomorrow will be Sunday*; *Too Soon*; *When a Woman Wears a Ring*; *Who'll buy an old gold ring*; *The Wind and the Rain*; *The world is mine*; *You're my decline and fall*

Orch works, incl. *Broadcasting House*, rhapsody, orchd H. Geehl, pf, orch, 1933, broadcast 1934; *Transatlantic Rhapsody*, 1936; *Song of the Clyde*, 1941

Principal publishers: Chappell, Keith Prowse

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GänzlEMT

E. Maschwitz: *No Chip on my Shoulder* (London, 1957) [autobiography]

JOHN SNELSON

Position.

A term applied to playing positions on string instruments and on the trombone. (For its application to harmony, see [Spacing](#).) On a string instrument it indicates the placement of the left hand on the fingerboard. On the trombone it refers to the degree of extension of the slide: first position is the 'home' position, and each successive position down to the seventh lowers the pitch by a semitone. (For a fuller discussion see [Trombone](#).)

Position changes on instruments of the violin family are usually indicated by composers and theorists by fingerings, with the roman numerals I, II, III, IV designating the four strings (from highest to lowest). In the 17th- and 18th-century French virtuoso viol tradition, exemplified by J.-B. Forquerey and Marin Marais, the number of dots over a note or group of notes designated the desired string, one dot being the highest (see [Viol](#), §5, Table 7). Unless some special effect is desired, however, composers usually leave the choice of positions to players.

On the violin the 1st position covers *a* to *d'* on the *g* string, *e'* to *a'* on the *d'* string, and so on. Thus the violin can be played in a range from (open) *g* to *b''* (on the *e''* string) without leaving 1st position. The 2nd position is achieved by moving a semitone or tone up, so that the first finger on the *g* string plays *b[♭]* or *b* and the fourth finger on the *e''* string plays *c'''* or *d[♯]'''* and so on (see [Shift](#)). 'Half' position lies between the nut and first position. Leopold Mozart called the 2nd, 4th and 6th positions collectively 'halb Applicatur', the 3rd, 5th and 7th 'ganz Applicatur'; the French 18th-century word was 'ordre'; the English called 2nd position the 'half' shift, 3rd position the 'whole' or 'full' shift, 6th position the 'double' shift and 7th position the 'last' shift.

On the cello only the 1st position permits a diatonic scale of two octaves without shifts, by using the open strings; two complete octaves of C major, D major, D melodic minor and C melodic minor (ascending) can be played, the last three using the 'extended' position (a whole tone between first and second fingers). All others in two octaves require shifts or the use of the thumb. Corrette's cello *Méthode* (1741) described the 4th position as 'thumb position', although the *Méthode* (1772) of Jean-Baptiste Cupis *le jeune* made no mention of this. Tillière's *Méthode* (1764) followed Corrette's in calling the 4th a 'thumb' position and also indicated the use of

the fourth finger in thumb-position arpeggios. In modern terminology all positions on the cello above 4th are called thumb position.

Because of its size the double bass has been the subject of many different fingering systems. Nearly all advocate the use of only the first, second and fourth fingers in the low positions; the third finger serves as a support to the fourth, a tone lying comfortably between 1 and 4. Some players prefer the use of all fingers in all positions, although the stretch of a semitone – the double bass's 'extended' fingering – between each finger is frequently impossible. French schools of playing use the term 'first degree' to signify the position of the left hand when the first finger is placed a semitone above the nut; the next position, a semitone higher, is called 'second degree' and so on (according to the methods of Nanny and Cruft). The Austrian and German schools call first degree the 'half position', second degree is called 'first position', the positions being denoted by Roman numerals. Confusion arises higher up the instrument when sixth degree is equivalent to III/IV (Simandl, Montag) and to II MP, second 'medium position' (Lotter). On the double bass thumb positions are generally used from exactly halfway up the string, when the third finger, being longer, replaces the fourth. In passages of great rapidity or technical difficulty, the thumb may be used to advantage in any part of the instrument.

Before 1600 evidence of playing above 1st position is slight. Some viol treatises (particularly Ganassi's *Regola rubertina*, 1542–3) mention the possibility, and higher positions are shown in some paintings. In the early 17th century, Monteverdi's music implies shifts to 3rd and 4th positions, and in 1636 Mersenne wrote that the best violin players could reach an octave above the open strings, that is, 4th position. Music by the virtuoso violinist-composers of the late 17th century, such as Uccellini, Biber and J.J. Walther, requires the player to reach as high as the 7th position.

Gradually the use of high positions, even on the lower strings, became normal. Both Leopold Mozart and Geminiani expected good violinists to be able to play up to the 7th position on all strings. Cello sonatas by Dall'Abaco, Lanzetti and Porpora and Haydn's concertos explore the upper positions of the instrument; the sonatas and concertos of Boccherini exploit fully this extended compass.

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For further bibliography see [Fingering](#), §II and articles on individual instruments.

SONYA MONOSOFF

Positive.

In current organ usage, strongly influenced by German terminology, a positive is (1) a movable organ as distinct from a [Portative](#) or portable

organ, and (2) that manual of a larger organ that resembles (and perhaps historically originated in) such a smaller organ. The English [Chamber organ](#) is a positive; so are the tall, shallow gothic instruments of two to three octaves (often beginning at *B*) and one to three ranks of flue pipes sometimes accompanied by Bourdons in the bass, frequently represented in the 15th century as being played by one angel and blown by another (altar paintings of Van Eyck, Van der Goes). Henri Arnaut de Zwolle (MS, c1450) distinguished carefully between the small *portivus*, the larger *organum* or *opus* (cf *Werk*) and the *positivo*, especially the *positivo tergali* or *Rückpositiv*; the distinction was kept by Virdung (1511) and his plagiarizers. In England the term does not seem to have been used, while Schlick (1511) applied it to any small chest within a larger organ, such as the positive *zu Rück* or that *forn an die Brust* – as did some builders of the time (Van der Distelen at Antwerp Cathedral, 1505). In France, *le positif* usually means the [Chair organ](#) in any source after c1520; previous to that it is unknown how many of the *petites orgues* were Chair organs or independent positive organs. Only from other sources is it clear that the *Posityff* at Zwolle (1447) and the *positif de la grande* at Angers (1513) were Chair organs. Later independent positives vary immensely, some with more than one manual, some with pedal stops, some blown by the player with a foot lever, some placed (Lat. *ponere*, *positum*) on tables, others too large to be easily movable, but most based on a Principal rank smaller than 8'.

For further [illustrations](#) see [Hofhaimer, Paul](#) and [Organ](#), figs.30 and 33.

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PETER WILLIAMS, NICHOLAS THISTLETHWAITE

Pospíšil, Juraj

(b Olomouc, 14 Jan 1931). Slovak composer of Czech birth. He studied composition with Petrželka at the Janáček Academy, Brno (1950–52), and with Moyzes and Cikker at the Bratislava Academy of Music and Dramatic Art (1952–5). In 1955 he was appointed to teach theory at the Bratislava Conservatory; he has also lectured at the Academy.

His early compositions resemble late Romanticism, Impressionism and the music of Janáček. The influence of the latter manifests itself in Pospíšil's use of Moravian folksong; ostinato rhythms; the development of short, fragmentary motifs, as in the Sonata for Strings (1961); and in the

phenomenon of structural fragmentation as found in the Trombone Concerto of 1962. In the 1960s he absorbed elements of serialism, applied at first in combination with Romantic cantilena and Janáček influences, for example in the Second Symphony, and later within a technically and stylistically consequential form involving polylinear structure, in *Glosy* ('Glosses') and *Protirečenia* ('Contradictions'), or emphasizing spatial-timbral effects as in the Third Symphony. In the 1970s and 80s he restricted his use of new music techniques, developing instead an individual neo-romantic style, for example in the symphonic frescos and *Krajinou detstva* ('Through the Landscape of Youth'), and drawing further on the music of Janáček, especially in the chamber works. An intimate atmosphere and stylistic concentration dominate the latter, particularly the second and third quartets.

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(selective list)

Ops: *Inter arma* (cycle of 3 1-act ops, Pospíšil), op.27, 1969–70, unperf: *Vzbura* [Rebellion], *Starosti dezertéra* [The Fears of a Deserter], *Stratený nadporučík* [The Lost Lieutenant]

Orch: *Hory a ľudia* [Mountains and People], sym. poem, op.4, 1954; Sym. no.1, op.7, 1958; *Pieseň o človeku* [Song on Man], sym. variations, op.13, 1961; Trbn Conc., op.15/3, 1962; Sym. no.2 'Hmlovina v Andromede' [Nebula in Andromeda], op.19, 1963; Sym. no.3, op.25, 1967; Vn Conc., op.26/2, 1968; Cl Conc., op.31/1, 1972, arr. cl, org, 1977; Symfonická freska no.1 [Sym. Fresco], op.32/1, 1972; Conc. eroico, op.31/2, hn, orch, 1973; Symfonická freska no.2, op.32/2, 1976; Symfonická freska no.3, op.49, 1981; *Krajinou detstva* [Through the Landscape of Youth], suite, op.52, 1983; Sym. no.5, op.62, 1986; Dulcimer Conc., op.70, 1989; Tuba Conc., op.79, 1993; Sym. no.6, op.86, 1996

Vocal: *Margita a Besná* (ballade, J. Botto), op.5, S, A, Bar, chorus, orch, 1955; *Bratislava* [For Bratislava] (song cycle, Slovak poets), op.33, Bar, orch, 1973, arr. Bar, pf; Sym. no.4 'Warszawa' (S. Starzyński, W. Broniewski), op.40, spkr, S, chorus, orch, 1978; *Dna hladin* [The Bottoms of Surfaces] (miniature songs, A. Volkman), op.44, Mez, orch, 1980; *Stáčení podzimu* [Bottling of the Autumn] (Volkman), op.80, B, str qt, 1994

4 str qts: op.29, 1970; op.47, 1979; op.61, 1985; op.72, 1990

Other Chbr: *Sonata for Str*, op.14, 1961; *Glosy* [Glosses], op.20/2, wind qnt, 1964; *Protirečenia* [Contradictions], op.20/4, cl qnt, 1964; *Sonata*, op.20/3, db, pf, 1964; *Music for 12 Str*, op.21, 1965; *Trojveršia* [Triplets], op.22/3, 9 insts, 1966; *Villonovská balada*, op.24, cl, pf, 1966; *Bagatelles*, op.30/3, trbn, pf, 1971; *Fl Qt*, op.30/1, 1971; *Concertino*, op.42, hpd, wind qnt, 1979; *Malá suita* [Little Suite], B♭, op.54, tpt, pf, 1983; *Melancholická suita*, op.63, ob, eng hn, bn, 1986; *Grand duo* (quasi una sonata), op.71, b cl, pf, 1989

Solo inst: *Malé fantázie na husitské motívy* [Small Fantasia on Hussite Motifs], op.12, org, 1960; *Passacaglia and Fugue*, op.18, org, 1963; *Org Sonata*, op.22/1, org, 1965; *Päť štúdií* [5 Studies], op.41, hpd, 1978; *Štyri prelúdiá* [4 Preludes], op.48, hp, 1981; *Suite*, op.66, dulcimer, 1987

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VLADIMÍR ZVARA

Poss, Georg

(*b* Franconia, c1570; *d* Rothwaltersdorf [now Czerwienczyce, Poland], after 1633). German composer, trumpeter and cornettist. He spent his life serving the Habsburgs, probably starting as a chorister. In 1594 he is recorded as a trumpeter in the employment of Archduke Maximilian who, as Master of the Catholic Teutonic Knights at Mergentheim, Franconia, maintained a Kapelle under Aegidius Bassengius, and sent Poss to Venice to study music for three years. Poss then went to the court of Archduke Ferdinand at Graz, through the influence of the Hofkapellmeister, P.A. Bianco, and for 21 years pursued an exemplary career there as cornettist, first court trumpeter, composer and teacher. In 1618 he became Kapellmeister to Archduke Karl, Bishop of Brixen and Breslau and a brother of Archduke Ferdinand, at his court at Neisse, Silesia. He held the post for only four years, for Stefano Bernardi succeeded him in 1622. He was well rewarded for his services and was still mentioned in the archives of the court at Vienna in 1629 and 1633 as 'former Kapellmeister to Archduke Karl'. Poss was one of the composers – Annibale Perini, Francesco Stivori and Alessandro Tadei were others – who imported the style of Giovanni Gabrieli and other Venetians into Austria. His surviving music is all sacred and mostly polychoral. His parody masses, nine of which appeared in the *Liber primus missarum* in 1607, are based on works by Annibale Padovano, Giovanni Ferretti, Marenzio, P.A. Bianco, G.B. Boschetti, Ruggiero Giovannelli, Orazio Vecchi, Costanzo Porta and Giovanni Gabrieli – a choice determined by the repertory of the Graz Hofkapelle. His parody technique is reminiscent of Palestrina's in allowing for plentiful use of assonance and alliteration between the texts of the model and the mass. Two settings of Psalm 1 for soloists, chorus and instruments in particular display parallels to the pieces with instrumental accompaniment in Gabrieli's second set of *Symphoniae sacrae* (1615). The two motets published in 1615 are not modern in style but demonstrate solid compositional technique, harmonic logic and convincing formal structures.

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Orpheus mixtus, liber primus, 8–16vv (Graz, 1607) [motets]; 3 ed. in MAM, xv (1962)

2 motets, 2, 4vv, bc, 1615¹³

2 masses, 13, 16vv; Missa 'Hoc tegitur', 17vv; Missa 'In ecco', 26vv; Crux fidelis, 4vv; 2 Mag, 12, 18vv: A-Wn; 2 Miserere, 6, 8vv, KR

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HELLMUT FEDERHOFER

Posse

(Ger.: 'farce', 'broad comedy').

The noun *Bosse* (from the French *bosse*) or *Posse* denoted in 15th-century usage a decorative figure, especially a grotesque one, or ornamental masonry or sculpture such as a wellhead or fountain. By the 16th century the term usually denoted a prank or trick, and by the middle of the 17th the term *Possenspiel* (or *Possenspiel*) was in use to denote a type of broad comedy, sometimes specifically including music. *Possenspiel* was commonly used until the beginning of the 19th century (e.g. by Goethe and Schiller), but thereafter the shortened form *Posse* was normal, especially in Vienna, for popular comic entertainments. Apart from the non-theatrical *Possenreisser* (a joker, buffoon), various compound nouns specify types of farce, for example *Charakterposse* (a farce which lays emphasis on the characterization), *Lokalposse* (a farce rich in local allusions and dialect), *Situationsposse* (farce of situation) and *Zauberposse* (a farce in which magic and machinery play an important part; see [Zauberoper](#)).

In Vienna the term *Posse mit Gesang* became the normal appellation for a farce with songs; much the same phenomenon had earlier been known under a variety of names: *Haupt- und Staats-Aktion*, *Musica bernasca*, *Maschinen-Comödie*, *Opera comique* and so on. The borderline between *Posse* and other kinds of comedy, with and without music, cannot be clearly drawn. In the 19th century, however, the term *Posse mit Gesang* was the most widely used to describe a comic play that, while it contained fewer and shorter musical numbers than would have justified the subtitle *Singspiel*, nevertheless made extensive use of solo songs, with occasional rather rudimentary ensembles, incidental music and (roughly until the early 1840s) a number of short choruses. The leading authors of *Possen*, whether or not they preferred to use more pretentious subtitles, were Joseph Alois Gleich (1772–1841), Karl Meisl (1775–1853), Adolf Bäuerle (1786–1859), [Ferdinand Raimund](#) and [Johann Nepomuk Nestroy](#). The most important musicians who furnished them with scores were Wenzel Müller, Ferdinand Kauer, Adolf Müller and Franz Suppé.

PETER BRANSCOMBE

Posse, Wilhelm

(b Bromberg, 15 Oct 1852; d Berlin, 20 June 1925). German harpist and composer. He received his early training from his father, a flautist and military musician, but taught himself the harp and appeared in 1860 in Berlin accompanying Adelina Patti. After a concert tour in southern Russia (1863–4) with his father, he studied at the Neue Akademie der Tonkunst in Berlin (1864–72) under Ludwig Grimm. He was solo harpist of the Berlin PO and Opera from 1872 to 1903 and taught at the Berlin Hochschule für Musik from 1890 to 1923, becoming professor in 1910. He was one of the first to adopt the Lyon & Healy harp, demonstrating it in Brunswick in 1895 (it had been seen only once before in Europe, in Amsterdam the previous year).

Liszt considered Posse the greatest harpist after Parish Alvars, consulted him on the harp parts of his later orchestral works and suggested several of his own piano pieces for transcription. The *Angelus* from *Années de pèlerinage*, *Drei Nottornos* (the *Liebesträume*) and *Consolations*, as well as three Chopin studies (op.10 nos.5 and 11, op.25 no.1), the *Fantaisie-impromptu* op.66 and the Mazurka op.24 no.1 were all published in transcriptions for the harp by Posse. Strauss also consulted Posse's *Acht grosse Konzert-Etüden* (Leipzig, n.d.) and the work was adopted by the Paris Conservatoire. Posse's other pedagogical works include *Sechs kleine Stücke*, *Drei Etüden* and *Sechs kleine Etüden*, all published in Leipzig. Posse composed some solo works for harp, but his greatest renown was as a teacher who stressed a full tone and well-grounded technique; his performance style has been carried on by Alexander Sleypuskin, Maria Korchinska and Vera Dulova.

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Alice Lawson Aber-Count

Posselt, Ruth

(b Medford, MA, 6 Sept 1914). American violinist. She studied with Emanuel Ondříček (1922–9) and made her first appearances at Carnegie Hall and in Boston's Symphony Hall at the age of ten; she continued to play frequently in Boston and made an appearance with Walter Damrosch and the New York PO when she was 14. She made her European début in Paris in 1929, then spent two summers there working through the French repertory with Jacques Thibaud. In 1935 she became the first female American violinist to tour the USSR. She first appeared with the Boston SO in 1935, in a performance of Tchaikovsky's Concerto under Koussevitzky. For the next 25 years Posselt was a regular soloist with the orchestra, with which she played the world premières of concertos by Piston, Barber,

Vladimir Dukelsky (Vernon Duke) and Edward Burlingame Hill; she also gave the first American performances of works by Hindemith, Bloch, Khachaturian and Dallapiccola (*Tartiniana*, which she recorded with Bernstein and the Columbia SO), as well as the world premières of Copland's Violin Sonata and Martinů's Duo. She continued to tour nationally and internationally as a soloist and chamber music player, founding the Bell'Arte Trio (with Joseph di Pasquale and Samuel Mayes) and participating in the revival of early music that began in Boston in the early 1950s. In 1962 she took up a teaching appointment at Florida State University, where she was also artist-in-residence and a member of the Florestan Quartet. Nearly 30 recordings document her powerful tone, solid technique, authoritative style and ability to realize demanding new works.

RICHARD DYER/R

Possenti, Pellegrino

(b 9 July 1597; d 20 April 1649). Italian composer. His ecclesiastical career in the Order of S Salvatore kept him moving around Italy; at various times in his life he was stationed in Candiana, Ferrara, Mirandola, Naples, Ravenna, Reggio nell'Emilia, Rome and Treviso, but he spent most of his career in Bologna. It is clear from the dedication of his *Accenti pietosi* that before 1625 he also stayed for a short while in Venice (perhaps during 1623 when he was stationed in Treviso). His two vocal collections reveal a strong Venetian influence, particularly from the work of Monteverdi and G.P. Berti. Possenti proclaimed his fervent admiration of Monteverdi in the dedication of his *Canora sampogna*; some of the melodic details of his setting of Marino's *Lamento d'Ariana* (facts. in ISS, vii, 1986) reveal his study of Monteverdi's famous lament on Rinuccini's treatment of the same subject. Likewise, details of the form, harmonic structure and melodic shape of the canzonetta *Da grave incendio oppresso* (1625) are modelled on Berti's earlier setting of the same text. The recitative and arioso of the two laments from *Canora sampogna* and the two extended ottava settings of the *Accenti pietosi* are pliable and expressive, imaginative in word-setting and in the handling of dissonance and varied enough to sustain interest over a long span. Several of the 22 duets and four trios that comprise the rest of the 1623 volume display equal resource, and the same is true of the eight strophic songs of the 1625 book. *Ecco Filli o Pastori* (in *Fortune*/ISS, appx iv, 34ff), labelled a canzonetta in the 1625 collection, is in fact a strophic bass cantata in the tradition of Alessandro Grandi (i) and other Venetian composers; the piece is particularly noteworthy in that the fourth of the six variations is in triple time and thus shows the influence of the variation suite. This is an influence that recurs in Possenti's volume of instrumental music, which consists of 18 one-movement sonatas. They include tremolos and a very early use of the directions 'da capo' and 'sino al fine'.

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Canora sampogna composta di sette canne musicali, prima canna, dalla quale escono madrigali, 2–3vv, canzonette, 2vv, Li sospiri d'Ergasto e Il lamento d'Ariana del Cavalier Marino, 1–3vv, [bc] (Venice, 1623, inc.; 2/1628)

Accenti pietosi d'Armillio, canzonette & arie, 1v, [bc] (Venice, 1625)

Concentus armonici, a 2–4 (Venice, 1628)

2 madrigals, 2vv, 4vv, both with bc, 1624¹¹

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1993)

NIGEL FORTUNE/ROARK MILLER

Post, Joseph (Mozart)

(*b* Sydney, 10 April 1906; *d* Broadbeach, Queensland, 27 Dec 1972).

Australian conductor and administrator. He was among the first students at the NSW Conservatorium, where he graduated with teaching and performing diplomas for both the piano and the oboe; at the age of 21 he joined the teaching staff. In 1933 he became conductor at the ABC and remained with the organization (with two intermissions) until 1965, when he was appointed assistant director of music. In that year he became director of his former school, the NSW Conservatorium. In 1966 he received the OBE for services to music.

Post was the first Australian-born conductor to make a career in opera. He was associated with visiting Italian opera companies (1932–4) and was musical director of the National Theatre Movement opera company in Melbourne (1947–54) and of the Elizabethan Trust (now Australian) Opera (1956–7). He conducted a concert version of *Der Rosenkavalier* (1956) and during the 1964 Adelaide Festival a stage performance of Walton's *Troilus and Cressida* highly praised by the composer for its command of structure. He was also an excellent conductor of operas specially produced for television.

WERNER GALLUSSER/R

Pošta, František

(*b* Lány, 22 Aug 1919; *d* Prague, 18 July 1991). Czech double bass player and teacher. He studied with Oldřich Sorejs, one of a direct line of Czech bass players that included Wenzel Hause, Josef Hrabě and Franz Černý. An inspired teacher himself, Pošta taught at the Prague Conservatory from 1953, imparting a wealth of experience gained as a member of the Czech PO which he joined in 1939 while still a student, and of which he was principal bass from 1945 until his death. Many works were written for him, and he also edited and performed compositions by Dittersdorf, Pichl, Anton Zimmerman and Vanhal that he discovered in little-explored libraries in eastern Europe. He made a number of solo recordings and was a fine

chamber music player; he also pioneered the use of traditional Viennese tunings. In 1965 he was created Artist of Merit by the Czech government.

RODNEY SLATFORD

Postel, Christian Heinrich

(*b* Freiburg, nr Stade, 11 Oct 1658; *d* Hamburg, 22 March 1705). German poet, librettist and lawyer. His father was a Protestant minister and writer who left Freiburg with his family in 1676 to become pastor at the Heilige Geist-Kirche, Hamburg. His friendship with Gerhard Schott, founder and first director of the Hamburg Opera, undoubtedly led to Postel's later association with the Opera. He received his early education from his father and later attended the Johanneum Lateinschule, Hamburg. In 1680 he went to Leipzig University to study law but was forced by an outbreak of the plague to move to Rostock University, from which he received a licentiate in law in 1683. Following a number of extended educational tours, which enabled him to cultivate a lifelong interest in languages and literature, he returned to Hamburg in about 1688 and began an illustrious career as a lawyer. In 1700 he spent the summer in Switzerland and Italy, where he became acquainted with the Arcadian movement and met L.A. Muratori, an exponent of Italian neo-classicism.

Postel was the most important and prolific writer of librettos for the Hamburg Opera towards the end of the 17th century. He wrote texts for the major composers there, including Conradi, Förtsch, Keiser and Kusser, but after Schott's death in 1702 he apparently severed his association with the Opera. His librettos are fine examples of dramatic poetry, generally patterned on conventional Italian models and full of somewhat complex German Baroque imagery. He naturally based his operatic dramas on the standard Baroque concept of alternating affective states. However, many of them, such as *Die schöne und getreue Ariadne* (set by Conradi), do not present simply a pastiche of contrasting emotional statements; rather, within the limitations of a fairly stereotyped plot, the characters are permitted distinctive, dramatic development as personalities. He was frequently criticized in the 19th century for being a typical representative of the Second Silesian School which was overfond of Marinism, but this view is not substantiated by his texts. He was a transitional figure in German libretto writing, standing between such writers as Lucas von Bostel and Friedrich Christian Bressand on the one hand and Barthold Feind on the other. As such he strove for a simpler poetic language, abandoned the previously favoured alexandrine metre for the simpler, more effective iambic in recitatives, and successfully varied his metres in the arias for affective purposes. His poetry is highly expressive and colourful in the Baroque sense but without excessive bombast. His intensely dramatic works were the perfect vehicles for the music of composers such as Conradi, Förtsch and Keiser. All his librettos survive in Weimar (*D-WRtI*).

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GEORGE J. BUELOW

Posthinus, Gregor.

See [Peschin, Gregor.](#)

Posthius, Johannes

(*b* Germersheim, 1537; *d* Mosbach, Baden, 24 June 1597). German poet and physician. In 1554 he matriculated at the University of Heidelberg, where he was a pupil of the Latin poet Petrus Lotichius. He took his bachelor's degree in 1556 and became Master of Philosophy in 1557. He continued his medical studies from 1563 to 1568 in Bologna, Rome, Montpellier, Paris and Valence, where he gained the degree of Doctor of Medicine in 1567; in 1570 Erasmus Neustetter, dean of Würzburg Cathedral, brought him to Würzburg as his personal physician. He became city physician in 1582. In 1585 Posthius obeyed a summons to Heidelberg from Count Palatine Johann Kasimir, where he was in friendly contact with Paul Schede (Melissus), the poet laureate. He died in Mosbach, where the court had fled the plague.

His literary importance derives from the *Sonntags-Evangelia gesangsweise componirt, samt etlichen Psalmen und Kirchengesängen von D. Martin Luther und anderen Gottseligen Männern* (Amberg, 1608, lost), for which he wrote the words. It was reprinted as *Psalmen und geistliche Lieder ... auff vier Stimmen* (Neustadt an der Haardt, 1619). The work, which became widely known in southern Germany, belongs to the genre, established by Martin Agricola and Nicolaus Herman, of lied-form translations of the Sunday Gospel texts. Posthius apparently used the Genevan metrical psalm as a model.

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WALTER BLANKENBURG/CLYTUS GOTTWALD

Post horn

(Fr. *cornet de poste*; Ger. *Posthorn*; It. *cornetta di postiglione*).

A small brass instrument used in the past by postillions and guards on mail coaches to announce the arrivals and departures and to call attention en route. Small arcuate horns were so used in France, England and Germany up to the early 17th century when instruments began to be constructed in one very small coil barely 7 cm across with a fundamental about b_1 . In Johann Beer's *Concerto à 4* (manuscript, D-SWI) it plays brisk figures on this note and its octave, similar to the references of Bach (*Capriccio sopra la lontananza*, 1704) and Telemann ('Postillons', *Musique de table*, 1733; borrowed by Handel in *Belshazzar*). Later in the 18th century German post horns were made with three turns and calls rose to the 6th or 8th harmonic, still including the octave leap, now at a slower tempo. The character of these calls is perhaps best known through those works of Mozart which require a horn player to take up the post horn: the *Serenade* k320, and the *Deutsche Tanz* k605 no.3, which calls for a post horn in B_1 and a second, lower instrument in F. In *Werkstätte der heutigen Künste* (Leipzig, 1764), J. Samuel Halle mentioned three-coil post horns built in different keys: C and A (equivalent to modern cornet pitches) in Saxony, but higher in Prussia.

By 1820 such post horns were procurable with crooks and tuning-slide for band music solos, and their use had spread to France (fig.1). The pitch most used in Germany was F, but C was employed by Beethoven in *Deutsche Tanz* woo8 no.12, and E_1 was quoted by Schubert in *Winterreise*. Posthorns in E_1 are also cited in Hiller. The post horn is allotted a short solo (in F) in Spohr's *Notturmo* op.34 for military band. Although some models were shaped like a trumpet (see [Post trumpet](#)), circular form remained the favourite; its continued appearance today as a post office emblem in so many European countries testifies to the breadth of its former use. From about 1825 post horns were also made with keys (fig.2) to increase their ability to play tunes, and by the mid-19th century in both France and Germany with valves, as required in Mahler's Third Symphony (fig.3). In Germany they might instead have a finger-hole ('transposing hole') placed three-quarters of the way along the tube from the mouthpiece and uncovered to raise the harmonic series from F to B_1 . A diatonic 6th or more is available by opening and closing the hole; the horn held in one hand can be sounded only in the old manner.

In England a straight-built post horn came into use during the early 19th century and was adopted as the regulation horn for Royal Mail coaches (even if the guard liked to enliven the journey with tunes on the keyed

bugle). This straight horn is of brass, 70 to 80 cm long, in A or A \flat ; an octave above the German post horn in A, and sounded only up to the 4th or 5th harmonic. It is still made, and is used in performances of Koenig's famous *Post Horn Galop* (1844); it has a sliding joint midway along the tube for tuning. Koenig, Jullien's star cornettist, had come from Paris and preferred the longer continental instrument pitched an octave lower for its larger compass; such instruments played from the 3rd to the 12th harmonic. He also recommended cornet beginners to practise on this 'proper' post horn.

Another characteristic English instrument is the coach horn, used exclusively with four-in-hand teams. It is also straight but is made of copper and differs from the post horn in having a conical bore and a narrow funnel-shaped bell which recalls the medieval buisine (fig.4). It is also longer; the standard length was 90 cm, but it tended to become longer still, and John Augustus Köhler's 'heavy mail horn' measured 115 cm. The coach horn sounds the same series of notes as an army bugle, the actual pitch depending upon its length (a 107 cm horn is in D). The coach horn was still in use up to 1914 on the London to Oxford mail, which was conveyed by road on Sundays. Today only imitation coach horns are made as hotel decorations or souvenirs. A number of tutors remain which give the calls sounded on the post horn and the coach horn, such as (John A.) *Turner's Complete Tutor for the Coach Horn, Post or Tandem Horn, Bugle and Cavalry Trumpet* (London, 1898), which is perhaps the best known though it is erratic and unsatisfactory over the matter of the post horn calls. Many post horn signals and melodies are transcribed in Hiller and Becheri.

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ANTHONY C. BAINES/DAVID K. RYCROFT

Postlude

(Lat. *postludium*; Ger. *Nachspiel*).

A movement or section of a movement concluding a composition (especially for organ), hence the equivalent of a coda, conclusion or epilogue. Hindemith's *Ludus tonalis* for piano (1943) ends with a postludium which is an exact reversion and inversion of the opening praeludium. Specifically the term is sometimes given to the organ piece,

frequently improvised, which is played at the end of a service during the exit of the congregation, i.e. the concluding voluntary.

MICHAEL TILMOUTH

Postmodernism.

A term, American in origin, widely used from the late 1970s onwards, with a broad range of meanings. Some come from multiple associations with 'modern' and 'modernist' (see [Modernism](#)), others from disagreement over what the prefix 'post' implies about the 'modern' – contestation or extension, difference or dependence – and whether postmodernism is a regressive or progressive force.

1. History, definitions.
2. Reception, performance.
3. Scholarship.

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JANN PASLER

Postmodernism

1. History, definitions.

As a historical period, postmodernism can denote that which postdates the period 1450–1950, reflecting a crisis of cultural authority and world view, especially that vested in Western culture and its institutions (Jameson, 1991). A growing ecological sensitivity encouraged a broad critique of modernity and modernization (Huysen, 1986). In music, Cage appears postmodernist because he threw into question both the concept of artistic genius that developed during the Renaissance (Hamm, 1997) and the notion of music as organized sound. Postmodernism can also signal a change from developments that began around the beginning of the 20th century. Some see this as a shift from imperialist centralization, nation states and utopian philosophies to a decentralized world economy, supranational entities and relativism. What is postmodernist in this sense depends on one's definition of Modernism.

The concept may also refer to a socio-economic condition, a reaction to the 'modern condition' that began with the Enlightenment (Habermas, 1981). Some have used it to describe the penetration of capitalism and mass media into all aspects of life, undermining faith in various religious and historical metanarratives. Others understand the postmodern condition as 'marked by a plurality of voices vying for the right to reality – to be accepted as legitimate expressions of the true and the good' (Gergen, 1991), or as a 'time when no orthodoxy can be adopted without selfconsciousness and irony because all traditions seem to have some validity' (Jencks, 1986). Similarly, in philosophy and the arts, it is often used to denote a way of thinking or operating (Eco, 1984) that sees the world as the product of multiple perspectives all of which have some truth. This has led to a breakdown in boundaries between élite and popular culture and to receptivity to those on the margins of power.

Postmodernism is also used to describe a style that throws into question certain assumptions about Modernism, its social basis and its objectives. These include faith in progress, absolute truth, emphasis on form and genre and the renunciation of or alienation from an explicit social function for art. Many use the term to describe a style that posits discontinuity over continuity, difference over similarity and indeterminacy over rational logic (Harvey, 1989). From this perspective, some aspects of postmodernism have Modernist antecedents (Dada, the futurists) or long traditions in music (collage, juxtaposition, appropriation, quotation). Questioning the modern aesthetics of the sublime which 'allows the unrepresentable to be put forward only as the missing contents' and leaves the 'recognizable consistency' of the form to ensure 'solace and pleasure' for the reader or viewer, Lyotard (1979) idealizes a postmodernism that 'puts forward the unrepresentable in the presentation itself'. Those who see it as an attitude that disdains analytic or perceptual unity and embraces other forms of order (J. Kramer, 1995) argue that postmodernism is an attitude recurring throughout history. From this perspective, the modern/postmodern dialectic is an alternating aesthetic cycle, like classic/romantic. Those who support this conclusion point in music to Alkan as a precursor because he wrote in an old style without seeking novelty (Shono, 1989), Reger for his 'double coding' and restorationist tendencies (La Motte-Haber, 1995), or Ives and Mahler because of apparent disorder in their music (J. Kramer, 1995).

Certain trends have determined the change from a Modernist to a postmodernist sensibility in music. First is the reaction to the internationalism of Modernism, to the centrality of Europe in that tradition and to abstraction as a universal language, particularly that which developed in Darmstadt after World War II. The Modernist drive for progress produced not only anxiety over influence but also exclusivity, an art increasingly limited to those who had the resources to support experimentation and technological innovation. In music, the institutional power of those composing in modernist styles fuelled this reaction; so did the ambitions of those using computers to increase their control over musical materials.

Cultural politics and critical theory of the last quarter of the 20th century focussed on the role that differences have played in society and culture, specifically those of race, class and gender. With the growing complexity of global interconnectedness and an increasing awareness of the need to respect rather than attempt to dominate non-Western cultures, attention turned to individuals and groups 'whose histories have prepared them to make productive use of contradictions, to embrace the dynamism of difference and diversity' (Lipsitz, 1994). The music of post-colonialist and other subaltern voices throughout the world and of immigrants struggling against power, poverty and discrimination within Europe and North America became recognized as a major form of subcultural as well as national expression (Slobin, 1993). In place of universalizing metanarratives, this music often addresses issues of personal or local relevance. Whereas some traditions communicate a sense of place, others express dislocation and privilege movement over stasis.

Since the 1960s and especially with the perceived end of the avant garde by the 1980s, some composers working within Western art traditions also

re-evaluated music's expressive potential. Rejecting the need for constant change and originality and the increasingly difficult and often intellectual approach to music espoused by Modernists, they returned to more traditionally accessible notions of music. Some sought to renew a connection to the past by re-embracing harmonic and temporal strategies characteristic of 18th- and 19th-century composition. Sometimes, as with George Rochberg, traditional forms and syntax serve as a foil to Modernist ideas within one work; other times, as in the music of David Del Tredici and Ellen Zwilich, they signal a wholehearted return to tonality and conventional narrative. With William Bolcom among others, they enable integration of popular idioms. Such concerns forced reconsideration of the concept of consonance (H. Halbreich in Kolleritsch, 1993) and new concepts of tonality, as in the music of L. Ferrero (T. Hirsbrunner in Gruhn, 1989): this trend has been called a 'postmodernism of reaction' (Foster, 1987). In Britain and the USA, it was associated with 1980s neo-conservatism. Music critics, especially in Germany, called it neo-romanticism, especially in works that appeal to the emotions such as those of Wolfgang Rihm. In Arvo Pärt's music, it mirrors a return to spirituality and mysticism in the contemporary world.

Works embodying a second approach, 'postmodernism of resistance' (Foster, Huyssen, 1986) or radical postmodernism (Kramer), question rather than exploit cultural codes and explore rather than conceal any associated social or political affiliations. This music often addresses the 'master narratives' of tonality, narrative structure, Western hegemony and male dominance. In his music, John Adams makes puns or ironic commentary on these narratives while others deconstruct their inherently contradictory meanings. Composers such as Philip Glass, Steve Reich, Michael Nyman and Louis Andriessen, for example, use continuous repetition to create non-narrative works that subvert the role of longterm memory in the perception of a work's structure. Huyssen points out that resistance of this sort 'will always have to be specific and contingent upon the cultural field within which it operates'; he argues that its point 'is not to eliminate the productive tension between the political and the aesthetic, between history and the text, between engagement and the mission of art. It is to heighten that tension'.

A third postmodernism, one of connection or interpenetration, results when a work's juxtapositions involve an eclectic inclusion of material from disparate discourses, sometimes elements that are not musical *per se* (Pasler, 1993). Whereas quotation in a Modernist sense often implies a desire to overcome and surpass one's predecessors, sometimes by distorting or satirizing the borrowed element, postmodernist appropriation functions without any desire to assert the dominance of one element over another. Works such as Luciano Berio's *Sinfonia* (1968) and Alfred Schnittke's *Third String Quartet* (1983) quote predecessors' and contemporaries' music to comment on the history of musical traditions. They construct a sense of time as embodying many times, a self made of many memories. Stylistically what is important, from a postmodernist perspective, is not what is preserved from the past but the radical nature of what is included. And whether colliding new with old, original with borrowed, serious with popular, aesthetic with non-aesthetic, politically central with marginal, the ethics of postmodernism implies an acceptance

of difference and sometimes a playfulness. Such works express a 'longing for a both/and situation rather than one of either/or' (Perloff, 1989).

The purpose of such collages can vary. In his *Musicircus* (1967), Cage shifted to the listener the burden of making sense of what he called the 'play of intelligent anarchy'. Similarly, in some of John Zorn's recordings, the effect of juxtaposing jazz, swing, pop, reggae, film and TV soundtracks and a recurrent Japanese voice is anarchic coexistence. This music's noisiness is meant to challenge traditional expectations of music and transform the listening experience (McNeilly, 1995). In the work of Laurie Anderson and other female performance artists of the 1970s, these juxtapositions come from the use of autobiography, story-telling, self-referentiality and a collage of myriad personal tastes; these help return the composer's 'shadow' to the music. In their pop-inflected music of the 1990s, Lang, Wolf, Torke and Daugherty incorporate commercial popular music not only to express their generational interests but also to challenge the troubling contradictions in American culture. In the popular music of migrants worldwide, music both expresses their exile identity and connects them to the real and imagined traditions of their homeland. This has resulted in works meant to help listeners reconcile profoundly different experiences. Postmodernism can thus be seen as 'an aesthetic vehicle for this struggle' (Manuel, 1995).

Postmodernism

2. Reception, performance.

Related to these new forms of collage is another shift that gave rise to postmodernism: a preoccupation with reception. In an era of political image construction celebrating meaning as well as meaninglessness, play as well as nostalgia (Harvey, 1989), the idea that anything could reflect one coherent, consistent voice gave way to thinking about subjectivity as multi-layered, contradictory and performative. Taste too was found to be socially determined in a complex world of contradictory forces (Bourdieu, 1979). In 1968, Roland Barthes pointed to 'the death of the author' in terms of who was responsible for meaning in a work. Conceptual artists and the Fluxus group re-evaluated the idea of art. Jameson later argued that in the postmodern age there could be no more 'works', only 'texts', or pretexts for what the reader or listener may bring. Cage's attention to silence, use of chance procedures and works like *4'33"* gave audiences an indeterminate space to find or negotiate their own concept of music. Focussing on the human organism, Pauline Oliveros created works that depend on the listener's participation for their shape and articulation. They aim to affect listeners' breathing and place them in a meditative state of 'deep listening'. New Age music often has a similar aim.

Performance has played its own role in the development of this aesthetic, and not only in the work of composers such as Vinko Globokar who blur the boundaries between composition and performance. With its inclusion of jazz and world music in its concert repertory, commissions and recordings, the Kronos Quartet has attracted new listeners to art music and transformed audience expectations of the genre (Porter, 1995). Reaching a wide range of listeners of different races and social classes, popular groups too, such as hip-hop artists and British anarchists, have resisted

expectations, especially the commodification of cultural forms under late capitalism. They have used music to promote postmodern narratives of political and cultural change (McKay, 1994; Potter, 1995). The music industry has used the concept to promote its own new category, postmodern rock (Veselinovic-Hofman, 1995).

Such perspectives have drawn attention to pleasure and desire as musical modes, the need to acknowledge more than the rational and cerebral in the musical experience, and recognition of the shared roles of composer, performer and listener in the creation of musical meaning. Whether postmodern music depends for its effect on an increasingly 'competent' audience (Thorn, 1992), able to understand its multiple referents, irony and pastiche, or whether it can speak to a much broader public, varies widely from composer to composer and work to work. With its focus on multiple, fragmented identities, postmodernism has flourished in the USA, Canada, Australia and Eastern Europe, in part as a function of the identity politics of their heterogeneous populations.

Postmodernism

3. Scholarship.

The idea of musical experience as cooperative, collaborative and contingent has had a profound impact on musical scholarship. Suspicious of any narrative that aspires to closure, challenging all basic assumptions, seeing language as a play of signifiers, looking for systems of power at work in the narrowest as well as the broadest domains, postmodern scholars question not only positivist methods but also Marxist ones. They shift attention to the truths embedded in the local, everyday, variable and contingent aspects of music and music-making. They seek to break down hierarchies and show the multiple meanings any music can have. Like feminists, those engaged in this work see truth as relative and subjectivity as influenced by the body as well as the mind. They are often concerned with the physical impact of sound on the listener, and sometimes the spirituality that underlies it. Their goals include not only increasing knowledge of music, but also restructuring the experience of it. For example, the concept of structural listening has been deconstructed to suggest that responses to music are not just governed by a 'quasi-Kantian structure of reason' but are 'as diverse, unstable, and open-ended as the multitude of contexts in which music defines itself' (Subotnik, 1996).

Postmodernists seek alternatives to the formalism that has dominated music scholarship (G. Tomlinson in Kompridis, 1993, pp.18–24). Some explore how a variety of cultural codes inform the subjectivity expressed by music. Others suggest that the contextual analysis of history, politics and socio-cultural circumstances should not be viewed as distinct from formal analysis (Miller, 1993). Those inspired by Barthes's 'The Grain of the Voice' (such as Abbate, 1991), concentrate on the relationship between the performer and listener in determining the experience of music: they analyse what is specific to individual performances and study how listeners understand meaning regardless of composers' intentions often as part of a dialectic of desire. They are interested in how the listening process in turn shapes personal, social and cultural identity. Postmodernism has encouraged scholars to value a wide range of listeners, to explore their

own experience of music and the role they play in producing meaning for their readers, and to use this knowledge in generating research questions. Such concerns underlie much of the work in gay and lesbian musicology and have motivated interest in psychoanalytic methodologies.

Postmodernist work challenges the longstanding bias towards studying art music as distinct from other traditions and its listeners as belonging in segregated markets. Scholars now study musical hybrids and 'crossovers' resulting from the cultural exchange between Eastern and Western countries, Africa and the Caribbean, North and South America. Some use post-colonial theory to investigate the processes of appropriation and resistance. More and more scholars are crossing borders and reconsidering the boundaries of their research, not only that which has separated classical from popular music, written from oral traditions, but also historical musicology from other disciplines including ethnomusicology and theory.

Postmodernism

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Postnikova, Viktoriya (Valentinova)

(*b* Moscow, 12 Jan 1944). Russian pianist. A child prodigy, she entered the Moscow Central Music School at the age of six, making her public début a year later in a Mozart concerto. At the Moscow Conservatory she studied with Yakov Fliyer. While still a student she won prizes at the Warsaw, Lisbon, Leeds and Tchaikovsky competitions, attracting the highest praise for her maturity and technical command. She made an acclaimed London début in 1967, playing Chopin's E minor Concerto at the Proms. Her large repertory extends from Bach to Schnittke, but she is most widely admired as a player in the Romantic tradition, a fact reflected in her many recordings, which embrace the complete piano works of Tchaikovsky, Janáček and Glinka, the piano concertos of Chopin, Brahms and Prokofiev, and numerous solo and chamber works. She has frequently appeared as soloist and duettist with her husband Gennady Rozhdestvensky. Possessed of a fiery temperament and a powerful virtuoso technique, she is also capable of the greatest subtlety and delicacy.

JEREMY SIEPMANN

Pošťolka, Milan

(*b* Prague, 29 Sept 1932; *d* Prague, 14 Dec 1993). Czech musicologist. While attending the Prague English Grammar School he studied the piano with Ilona Štěpánová-Kurzová and music theory with František Spilka. At Prague University he studied musicology with Očadlík and Sychra (1951–6), passing the state examination in musicology in 1956. After working for the Encyclopedic Institute of the Czechoslovak Academy of Sciences in Prague, he joined the music department of the Prague National Museum, as a research assistant (1958), rising to deputy director of the department, where he was also curator of the collection of musicians' letters and other writings.

Pošťolka's career was pursued in the face of ideological difficulties. The relaxation of political requirements in the mid-1960s allowed him to take the CSc (1966) and the doctorate (1967), with a dissertation of the life and work of Kozeluch. Promotion to research fellow at the library followed (1966), together with his appointment as external lecturer at Prague University (1966). Conversely, post-Dubček 'normalization' resulted in

suspensions from his university post (1971–4, 1980–89) and premature retirement from his library post in 1988. Despite this, he was known, both inside and outside the country, as the leading expert of his day on Czech 18th-century music, directing a research team on Czech 17th- and 18th-century music history at the Czechoslovak Academy of Sciences (1972) and writing many 18th-century Czech entries for major foreign reference works (*Grove6*, *GroveO*, *MGG1*, *RISM*), where his contribution was greatly valued for its precise and comprehensive knowledge of sources. Apart from his book on Kozeluch, he wrote two books on Haydn, the first dealing with the interrelationship between Haydn and the Czech music of the period, the second (completed in 1980 but published only in 1988) a study of Haydn and the development of the Classical style.

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JOHN TYRRELL

Postolsky, Shalom

(*b* Siedlce, Poland, July 1893; *d* Beit-Isaac Kibbutz, Israel, 1 Oct 1949). Israeli composer of Polish birth. He was born into a Hassidic family; his father, a music lover, entertained many Jewish musicians. Postolsky enrolled as an opera student at the Warsaw Conservatory. He joined the Zionist movement in 1920 and subsequently emigrated to Palestine, where he was a founding member of the 'Ein Harod Kibbutz in the Jezreel (or Yizrael) Valley (1921). The first composer of the kibbutzim movement and among the first to write original Hebrew 'village songs', he is considered one of the first Israeli composers. His output is comprised primarily of folksongs, festive songs and children's songs. The most renowned of these include the *Massekhet ha-'omer* ('Harvest Festival') and the *Hagadat Pesah* ('Passover Legend'), which continues to be sung during Passover. A collection of his songs entitled *Qoves shirim* ('Song anthology') was published in 1953.

NATAN SHAHAR

Poston, Elizabeth

(*b* Highfield, Herts., 24 Oct 1905; *d* Stevenage, Herts., 18 March 1987). English composer, writer and pianist. She studied the piano with Harold Samuel, followed by formal music education at the RAM. During this time she met Warlock – a major influence in her personal and musical life – and Vaughan Williams who encouraged her to compose. She emerged in 1925, when seven of her songs were published (her popular early setting of *Sweet Suffolk Owl* was one of these). Her first work to be broadcast, from the BBC at Savoy Hill, was an RAM prize-winning violin sonata. In 1928 she published five songs in a more personal style. From 1930 to 1939 most of her time was spent abroad where, among other studies including art and architecture, she collected folksongs. On returning to England she joined the BBC's music staff, and her war service was thus a period of intensive broadcasting which included the direction of music in the European

Service. She resigned in 1945, but after a period in the USA and Canada returned to the BBC in 1947 at Douglas Cleverdon's invitation to broadcast and advise for a year at the inception of the Third Programme. She was elected president of the Society of Women Musicians (1955–61).

Poston distinguished herself in a wide field of musical activity. In addition to writing articles and programme notes for the Arts Council, she appeared as a pianist at the National Gallery Concerts (1940–45) and gave the first public performance of Walter Leigh's Concertino for piano and strings (1946). She composed over 40 scores for radio productions including collaborations with David Jones, Terence Tiller, Dylan Thomas and C.S. Lewis. In her score for the first complete broadcast of Milton's *Comus* (1947), she incorporated several of Henry Lawes's songs from the original, revealing an interest in music of the 16th and 17th centuries. Outstanding among her TV film scores is that for *Howard's End* (1970); she lived in Rooks Nest House which was the setting of E.M. Forster's novel. Her extended choral works include *The Nativity* (1951) for soloists, mixed voices and string orchestra, and two pieces commissioned by the Farnham Festival, *An English Kalendar* (1967) for female voices and harp and *An English Day Book* (1971) for mixed voices and piano. The *Concertino da camera on a Theme of Martin Peerson* (1950) and a Trio (1958) for flute, clarinet (or viola) and harp (or piano) are her most significant chamber works.

Poston was a meticulous scholar greatly respected by her peers for her musical contributions as well as her charming and witty personality. She evolved a personal style which derived from the neo-classical and laid great emphasis on clean craftsmanship and melodic fluency. She won particular respect as the editor of folksong, carol and hymn collections. Her close association with Warlock made her a unique authority on his life and works; in 1947 she created a 5-part BBC lecture series devoted to him.

WORKS

choral

Salve Jesus, Little lad, 2 female vv, pf, 1925; Balulalow, 2 female vv, pf, 1928; A Carol in Captivity, 1946; The Princesses' Carol, unison, pf, opt. inst. descant, 1948; The Holy Child, mixed vv, strings, perc, org, 1950; The Nativity, S, Mez, C, T, B, chorus, str, 1951; Carol of the Crown, unison vv, pf, 1953; Antiphon and Psalm: Laudate Dominum, mixed vv, org, 1955; The Dormouse's Carol, unison vv, pf, 1955; The Magi, spkrs, chorus, pf, org, 1955; Song of Wisdom, 1956; 2 Carols in Memory of Peter Warlock, 1956; The Negroes' Carol, B, mixed vv, pf, 1957; Happy are thy Men, 1958; In Bethlehem Town, opt. inst. descant, 1958; Sing unto the Lord, 1959; The Boar's Head Carol, SATB divisi, 1960

The Briery Bush (operetta), soloists, chorus, opt. violin, rec, drum, 1961; Magnificat, 2vv, org, 1961; An English Kalendar, female vv, hp, 1967; Jesus Christ the Apple Tree, SATB, 1967; The Queen's Hymn, mixed vv, opt. brass, 1967; Welcome, Child of Mary, soloists, mixed vv, chbr ens, 1967; 3 Scottish Carols, mixed vv, strings, 1969; Benediction for the Arts, 1970; An English Day Book, 1971; A Settled Rest, 1987

solo vocal

Aubade (The lark now leaves his wat'ry nest) (W. Davenant), 1925; Brown is my

love, 1925; A Little Candle to St Anthony (S. Russell), 1925; Sweet Suffolk Owl (T. Vautor), 1925; The Bellman's Song (T. Ravenscroft), 1925; The Lake Isle of Innisfree (W.B. Yeats), 1925; Maid Quiet (Yeats), 1926; 5 Songs, 1928; She is all so slight (R. Aldington), 1942; Bonny at Morn, 1945; The Stockdoves (A. Young), 1945; 7 Canzoni (7 Italian Folksongs), 1945; A Garland of Laurel, T, str, 1950; The Queen of Sheba's Song, 1956; Sheepfolds (M. Madeleva), 1958; 7 Songs of Machiavelli, 1967; 6 French Folk Songs, 1972; Autobiography, song sequence, ?1985; Re-creations, song sequence, ?1985

instrumental

Sonata, vn, pf, c1925; Chansons gaillardes [after Poulenc], Serenade, vc, pf, 1943; Concertino da camera on a Theme of Martin Peerson, rec, ob d'amore, b viol, hpd, 1950; 2 Pieces, psaltery, c1950; Trio, fl, cl/va, hp/pf, 1958; Peter Halfpenny's Tunes, rec, pf, 1959; Serenatina, pipes, 1959; Lullaby and Festa, pf, 1960; Fanfare for the Hallé on Sir John Barbirolli's Seventieth Birthday, 1969; Harlow Concertante, str qt, str orch, 1969; Sonatina, vc, pf, 1972; Requiem for a Dog: Blackberry Fold, 1973

incidental music

TV: Howard's End, 1970; A Room with a View, 1973

Radio: The Elizabethans, 1946; The Royal Thames, 1946; Comus, 1947; Paradise Lost, 1947; Twelfth Night, 1947; Four Medieval Cornish Plays: The Harrowing of Hell, The Resurrection, Galilee and Emmaus, The Ascension, 1949; Lilith, 1950; The Passion, 1951; Emperor and Galilean, 1953; Gammer Gurton's Needle, 1954; Liberty Comes to Krawinkle, 1954; Diarmuid and Grainne, 1955, The Honest Whore, 1955; In Parenthesis, 1955, rev. 1968; Nebuchadnezzar, 1955; Early English Drama Series, 1956; The Milk of Paradise, 1956; Old Fortunatus, 1956; The Return, 1956; Death of Pilate, 1958; Elizabeth I, 1958; The Knight of the Burning Pestle, 1959; The Tempest, 1959; Gorboduc, 1950s; Lucius Junius Brutus, 1960; Aran Revisitato, 1961; Super Plebs Pessima, 1961; Nativity for N-Town, 1962; Time and Tune: Michael Finnagen, The Fun of the Fair, May Songs, The Tailor and the Mouse, 1963; The Lion and the Unicorn, 1966; Idylls of the King, 1968; The Bachelor's Banquet, ?1971; The Last Temptation: The Lion Within, Not to Bring Peace, ?1973; The Girl who Lost her Glove, ?1975; The Death of Adam

Principal publishers: Boosey & Hawkes, Chester, Elkin, Novello, OUP

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Songs of the Women of Britain (London, 1956)

The Children's Songbook (London, 1961)

Penguin Book of American Folksongs (Harmondsworth, 1964)

Penguin Book of Christmas Carols (Harmondsworth, 1965, 2/1986)

The Mother Duck's Book (London, 1966)

The Cambridge Hymnal (Cambridge, 1967)

A New Garland of English Folk Songs (London, 1968)

Songs of Times and Seasons: from Popular music of the Olden Time
(London, 1968)

Songs of Places – London (London, 1969)

The Second Penguin Book of Christmas Carols (Harmondsworth, 1970)

The Baby's Song Book (London, 1971)

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MICHAEL HURD/JAMIE BARTLETT

Post trumpet

(Fr. *trompette de poste*; Ger. *Posttrompete*; It. *tromba di posta*). A trumpet-shaped (or rather, bugle-shaped) [Post horn](#). It was officially adopted for use on mail coaches in northern Germany in 1828 in preference to the traditional circular model, although the latter was again in favour from 1866. The post trumpet was pitched in E \flat ; as is the Prussian cavalry trumpet, but had a cornet-type mouthpiece. The tubing was usually coiled four times, making the instrument more compact than a cavalry trumpet; in the region between Lübeck and Hamburg it was slightly more elongated, being coiled three times, and had a cup-shaped (trumpet-type) mouthpiece. The illustration shows a specimen from Prussia, dating from 1840, in this instance an *Ehrentrompete* ('trumpet of honour' or 'presentation trumpet') awarded to distinguished performers. In Prussia a new set of call signals was issued for the post trumpet when it was introduced in 1828, and these were also adopted in Saxony and elsewhere (Rycroft).

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DAVID K. RYCROFT

Potenzierung

(Ger.).

A term used by Alfred Lorenz to denote the building up of larger-scale structures hierarchically out of smaller-scale structural units. See [Analysis](#), §II, 4.

Pothier, Joseph

(*b* Bouzemont, Vosges, 7 Dec 1835; *d* Conques, Aveyron, 8 Dec 1923).

French scholar and editor of plainchant. He was ordained priest on 18 December 1858 and took his vows as a Benedictine monk at Solesmes on 1 November 1860. He became prior of Ligugé in 1893 and abbot at Saint-

Wandrille in 1898. In 1860 Guéranger assigned him as an assistant to Jausions to help him prepare a new edition of liturgical chant books for use in the monastic community. After Jausions's death Pothier completed and published the whole work himself, bringing out the first part, *Mémoires grégoriennes d'après la tradition* in 1880. This publication was very well received at the Gregorian Congress of Arezzo (1882) and contributed greatly to the success of the teaching of the Solesmes school. In 1883 the second part, the *Liber Gradualis*, gave rise to a long controversy with the supporters of the 'Medicean' edition (Pustet, Regensburg), at that time enjoying a special privilege given by the Holy See. When in 1904 Pope Pius X decided to publish a new official Vatican edition, Pothier headed the editorial commission. From 1905 he was in complete charge up to 1913. His previous chant editions, produced at Solesmes between 1883 and 1895, served as a basis for the following official books: *Kyriale* and *Missa pro defunctis* (1905); *Cantus missae* – those contained in the *Missale romanum* – (1907); *Graduale* (1908); *Officium pro defunctis* (1909); *Cantorinus seu toni communes* (1911–12); *Antiphonale* (1912, 2/1919).

Pothier is justly considered to have initiated the revival of Gregorian chant. His editions were so much better than earlier ones that many considered them definitive. Although their musical notation, based on that of 14th-century manuscripts and designed by Pothier himself, allows one to respect most of the traditional groupings of neumes, the square and awkward shape of the notes fails to convey the suppleness of the chant and the differentiation in rhythmic values: bars and 'white spaces' are inadequate to represent such variety. The melodic line is presented more successfully, though the choice between tone and semitone steps sometimes needs modification. On the other hand the principles put forward in *Mémoires grégoriennes* based on Latin word accentuation well suits the practice of chant, which Guéranger had instituted on the founding of the Solesmes monastery. These principles, together with careful study of the neumes themselves, were able to provide an adequate basis for the understanding of authentic plainsong performance.

EDITIONS

Les mélodies grégoriennes d'après la tradition (Tournai, 1880, 2/1890/R)
Liber gradualis (Tournai, 1883, 2/1895)
Processionale monasticum (Solesmes, 1888)
Variae preces (Solesmes, 1888)
Liber antiphonarius (Solesmes, 1891)
Liber responsorialis (Solesmes, 1895)
Cantus mariales (Paris, 1903, 3/1924)

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EUGÈNE CARDINE/DAVID HILEY

Potholt, Jacob

(bap. Amsterdam, 4 Aug 1720; *d* Amsterdam, 11 Oct 1782). Dutch composer, organist and carillonneur. Burney devoted several pages in the account of his second European trip to Potholt (consistently referred to by Burney as Pothoff). Apparently smallpox left him blind at the age of seven. Subsequently he became a pupil of the Amsterdam organists G.F. Witvogel and Johannes Ulhoorn (1697–1742) (Oude Kerk, the main Calvinist church), and of P.A. Locatelli, whose concerts he attended. In 1741 he became organist of the St Jacobskerk in The Hague, returning to Amsterdam in 1743 to become organist of the Westerkerk and carillonneur of the City Hall (now the Royal Palace on the Dam). In 1766 he left the Westerkerk post in order to succeed Hurlebusch as organist of the Oude Kerk, effecting a rise in income and prestige.

Burney applauded Potholt's playing of both the organ and the carillon. He noted two themes that he had dictated to Potholt and on which Potholt had played improvised fugues. Potholt's only known compositions are his settings of organ accompaniments for all the Genevan psalms as sung by the congregation in the Dutch Reformed Church, *De muzyk van de CL psalmen benevens de lofzangen* (Amsterdam, 1777). These settings were prompted by the 'new way of singing the psalms', introduced to the Netherlands after the appearance of a new version of the rhymed metrical psalms in 1773. Each verse is preceded by a short prelude, and there is a short interlude after each line; the initial and final notes of each line are semibreves and the remainder are minims. Potholt transposed the melodies, ornamented them and provided a figured bass. Except for the preludes, this way of executing organ accompaniments to psalms became the norm during the 19th century. In 1748 Potholt presented some manuscript symphonies, some of which he may have written, to the collegium musicum of Utrecht, where they survive in the Letteren-Bibliotheek.

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See [Pottier, Matthias](#).

Potiron, Henri

(*b* Rezé-lès-Nantes, Loire-Atlantique, 13 Sept 1882; *d* Roye, Somme, 12 April 1972). French composer and musicologist. For more than 50 years he

was music director at Sacré-Coeur de Montmartre and taught Gregorian modal theory and accompaniment at the Institut Grégorien in Paris from its foundation in 1923. He wrote nine polyphonic masses (some based on Gregorian modes), numerous motets, pieces for organ, and organ accompaniments for parish use to all the plainsong repertory. In 1954 he took the doctorate at the Sorbonne with a thesis on Boethius.

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EUGÈNE CARDINE/DAVID HILEY

Potpourri

(Fr.).

From its original application to a jar, literally a 'rotten pot', in which were kept miscellaneous spices, vegetables and so on, the term came to be applied to a musical composition which was a similar hotch potch of tunes from a pre-existing source or sources. During the 18th century the term was used in France for collections of songs which, with a thematic link, were sometimes given stage presentation. Later the term was used for instrumental collections, such as the *Potpourry français*, which was a collection of originally unconnected dance pieces issued by the publisher Bouin. Still in the 18th century, the term was used by the publisher Breitkopf for a collection of new compositions by various composers, and around the end of the century it came to be applied to a string of melodies from an opera or operas, as in the *Potpourri tiré des airs de 'Zauberflöte', 'Domjuan' et 'Figaro'* for piano by Josef Gelinek.

Others to produce potpourris were Daniel Steibelt, Czerny (e.g. *Potpourri brillant sur les motifs les plus favoris de l'opéra 'Faust' de Spohr* op.218) and Diabelli (*Potpourri tiré des oeuvres de Beethoven*). Often a potpourri included a set of variations on a selected theme. However, the term is extended only in a somewhat derogatory sense to the technically more ambitious and artistically more meritorious fantasies exemplified by many works of Czerny, the opera transcriptions and fantasies of Liszt, or the

Carmen fantasy of Busoni. In just such a sense Chopin himself described his Fantasy on Polish Airs op.13 as a 'potpourri' in one of his letters. In England the term was apparently first used by J.B. Cramer, but subsequently the expressions 'selection' or 'fantasia' were more commonly used – the latter term, misleadingly, even for straightforward selections from operas or operettas. The term 'potpourri' is often used to indicate that a piece in a more precisely defined form is based on themes which are not original, for example an overture based on themes from the work it precedes (see [Medley](#)).

During the 19th century selections from popular stage works were always in demand, and the task of producing them was often hack-work for the amateur or impoverished musician. The potpourri became a standard constituent of 19th-century orchestral and military band concerts of light music and often denoted more than a straightforward selection. By using themes familiar to their audiences the bandmasters were able to retain their attention for as much as 30 to 45 minutes and to exploit the allusions of particular pieces for programmatic purposes and for orchestral display. Such works are the elder Johann Strauss's *Der unzusammenhängende Zusammenhang* ('The Incohesive Cohesion', 1829) and most notably his *Ein Strauss von Strauss* ('A Bouquet of Strauss', 1832). The latter work, introduced to Britain (as *Le Bouquet des dames*) during Queen Victoria's coronation season, performed by Jullien at his promenade concerts and revived in Vienna as late as 1873, used music by Beethoven, Auber, Hérold, Bellini, Haydn and others, and included such effects as 'Chinese chimes, sledge party, post horn, cracking of whips, description of an earthquake, coronation procession, firing of cannon, ringing of bells, and shouts of thousands of spectators'. In Germany the term 'potpourri' is used for popular selections to the present day. See also [Quodlibet](#).

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ANDREW LAMB

Pott, August Friedrich

(b Nordheim, 7 Nov 1806; d Graz, 27 Aug 1883). German violinist and composer. He studied the violin with Karl Kiesewetter in Hanover and joined the court orchestra in February 1822. His patron, the Duke of Cambridge, then sent him to Kassel for a year to study the violin with Spohr and composition with Hauptmann; in January 1827 he was made *Kammermusicus* at Hanover. His first tour (1829) took him to western and southern Germany, and possibly to Paris, but it was his Scandinavian tour, in 1831, which established him as a virtuoso; he dedicated his concerto *Les adieux de Copenhague* to King Frederick VI of Denmark, who named him professor of music at the University of Copenhagen. In February 1832 he gave a concert at Oldenburg, which won him the position of Hofkapellmeister there. He performed in Dresden, Berlin and Vienna (where a critic praised both his playing and his instrument, a Stradivari) in 1834, and two years later in Vienna and Salzburg, where he gave the first of his concerts to raise funds for a Mozart memorial. In London he played

Lipinski's Concerto in B minor at the Philharmonic Society (21 May 1838); a critic for the *Musical World* wrote enthusiastically of the extraordinary power of his tone, his grandiose execution and the purity of his style.

The highpoint of Pott's career was the unveiling ceremony for the Mozart memorial in Salzburg in September 1842, the result of six years of tireless efforts to raise money for the project, through benefit concerts of his own and by other artists and from the proceeds of a Mozart album which he had edited. In later years his concert appearances were infrequent. Difficulties with orchestral and administrative personnel during the political unrest of 1848 resulted in a two-year suspension of concerts at Oldenburg. After a reconciliation he resumed his duties until pensioned in 1861.

Pott's wife, born Aloyse Winkler von Forcest, was a gifted musician who studied the piano with Czerny and composition with Gyrowetz. (G. Linnemann: 'A. Pott', *Musikgeschichte der Stadt Oldenburg* (Oldenburg, 1956), 189–227 [with complete list of works])

ALBERT MELL

Potter.

English family of musical instrument makers and musicians.

- (1) Richard Potter
- (2) Richard Huddleston Potter
- (3) William Henry Potter
- (4) (Philip) Cipriani (Hambley) [Hambley] Potter

PHILIP H. PETER/JULIAN RUSHTON

Potter

(1) Richard Potter

(b Mitcham, Surrey, bap. 21 April 1726; d London, bur. Mitcham, 3 Dec 1806). Flute maker. He first set up shop about 1745 at Green Dragon Court, Foster Lane, Cheapside, subsequently moving to 5 Pemberton Row (then New Street) near Fleet Street about 1764. The latter address was kept as the family home and the business was transferred nearby to 5 Johnson's Court some time before 1786.

In 1785 Potter applied for a patent on an improved flute, a high-quality instrument with the latest features. The enrolled drawing shows four keys: D_♭, F_♭, G_♭ and B_♭, all in general use at the time. Potter's improvement lay not in the addition of these keys but in their construction, the closing being effected by rounded valves of soft metal instead of the usual leather. The holes were lined with silver tubes and the keys closed on the countersunk outer ends. Another innovation was the use of a metal tuning-slide with an attractive outer tube of wood, a slide or 'register' at the extreme end of the foot joint, and a screw-cork in the head joint with a projecting, graduating ivory pin. When these were made to correspond the instrument was in tune. Another advance often found on the Potter flutes was the addition of about 5 cm to the length to produce c_♭ and c_♮ at the lower end of the range with one or two foot keys. The earliest extant flute with a foot key is

by Richard Potter; it dates from 1776 and is in the Chicago Historical Society collection, having once belonged to a bandsman in Cornwallis's army at Yorktown.

Potter

(2) Richard Huddleston Potter

(*b* London, 10 Dec 1755; *d* London, bur. 3 June 1821). Flautist, violist and teacher, the eldest son of (1) Richard Potter. Though he was apprenticed to his father, there is no evidence that he worked in the flute-making business. He taught the piano and was organist of St Bride's, Fleet Street, from 1785. He played the flute in the Handel festivals in Westminster Abbey and also at Crosdale's and other private concerts, and he was listed in Doane's directory as an oboist. He was among the elder professors that formed the 30 original members of the Philharmonic Society in 1813, and played the viola in its orchestra; he often audited the society's accounts and was its treasurer in 1818 and 1819. On 28 January 1783 he married Charlotte Baumgarten, daughter of the bassoonist Samuel Christian Baumgarten.

Potter

(3) William Henry Potter

(*b* London, 7 Aug 1760; *d* Bromley, 19 March 1848). Flute maker, son of (1) Richard Potter. After completing his apprenticeship under his father he joined the firm which was first listed as Potter & Son about 1801. After his father's death he continued the business, giving up the 5 Johnson's Court address after 1817 and working from the family home until he retired to Bromley some time in the 1830s. In 1808 he was granted a patent for a device for the flute keys which produced an effect called the 'glide' which enjoyed only temporary popularity. He continued in the style of manufacture begun by his father, though he sometimes omitted the inset into the tone holes. Generally, the Potters were esteemed for their craftsmanship. Their instruments were considered expensive and, like those of other high-quality builders, were often faked ('bastard Potters').

Potter

(4) (Philip) Cipriani (Hambly) [Hambley] Potter

(*b* London, 3 Oct 1792; *d* London, 26 Sept 1871). Composer, pianist and teacher, son of (2) Richard Huddleston Potter and the most celebrated member of the family. Cipriani was the family name of his godmother, who was said to have been a sister of the painter Giovanni Baptista Cipriani, himself an intimate member of musical circles through his friendship with J.C. Bach and C.F. Abel. The name Philip was taken from a son of the painter, Edward Robert Philip Cipriani, a clerk in the Treasury through the support of Lord Lansdowne. 'Cip' or 'Little Chip', as he was known throughout his life because of his small size, was widely read, was a mathematician and spoke four languages. After musical instruction from his father, he was given over to a series of distinguished masters, and first studied counterpoint with Thomas Attwood. He worked with Crotch in 1808–9 and may have had lessons with John Wall Callcott. Potter, however, attributed his greatest advances to a five-year period of lessons from May 1805 with Joseph Woelfl, under whom he perfected his

technique, memorized Bach's *Das wohltemperirte Clavier*, and learnt the principles of form in instrumental music which were then little known in England. On attaining his majority he was named an associate of the Philharmonic Society, and he became a member on 29 May 1815. In 1816 he was honoured with the commission of two works by the society, noteworthy since so few works by English composers were played at those concerts. Potter made his début as a pianist at the Philharmonic Concerts at the performance of his Sextet for piano, flute and strings op.11 on 29 April 1816.

Despite acclaim as a pianist, the lack of success of the commissioned works caused Potter to go to the Continent to study composition. He left England towards the end of 1817 and was drawn to Vienna by the presence of Beethoven, whose music he had admired despite discouragement from it by his elders. Although he carried letters of introduction, warnings that Beethoven was mad caused Potter to delay approaching him until urged to do so by the piano maker Streicher. Potter was well received at what was an especially troubled time for Beethoven, and he made a good impression which Beethoven conveyed to Ries in a letter of 5 May 1818: 'Potter [sic] has visited me a few times, he seems to be a good fellow and has talent for composition'. At Beethoven's suggestion Potter studied counterpoint with Aloys Förster, and Beethoven advised Potter on his scores. After about eight months in Vienna and other Austrian and German cities and a sojourn of similar length in Italy, Potter returned to England in the spring of 1819. From that time until 1836 he appeared often as a soloist, giving the English premières of many Mozart concertos, in which he embellished the printed solo part, and of the First, Third and Fourth Concertos by Beethoven. His piano playing was much admired for its brilliance. He appeared as a conductor of the Philharmonic Concerts until 1844 and won considerable acclaim, always conducting standing, and without a baton. He served as a director of the society a number of times, though it was said that his opinions were often passed over in favour of those of less knowledgeable men.

In 1822 Potter was made the first piano teacher for the male division of the newly founded Academy of Music and he continued to teach the piano during his long association with the school. When Bochsa was dismissed in 1827 he was made the director of orchestra practice; it was his custom to insist that all male students play in the orchestra even if they could manage only a few notes. In 1832, on the dismissal of Crotch, Potter became the principal, a position he held until 1859 during a trying period of domination by the president, Lord Burghersh. Potter's influence as a teacher was great; a man of ready wit and generosity, he was much admired and loved.

Potter's own concerts, given almost yearly between 1828 and 1846, were among the finest of the season because of his insistence on a 'full band' when others would skimp, and the substantial music played. In the later concerts Potter included only a single work of his own, perhaps evidence of a lessening interest in his own music. He was elected to the Royal Society of Musicians in 1817, and served several times as an officer and as accompanist or conductor. He was also a member of the Society of British Musicians from its founding in 1834, and its concerts included performances of his compositions. He was a member of the Bach Society

from its inception in 1849 and served as musical director of the Madrigal Society from July 1854 until his death.

Potter was said to have begun composing in his 14th year, though nothing exists before the two commissioned scores and several published works of 1816. After 1837 he almost ceased composing, though he revised a number of works including the E minor Overture and the Symphony no.8 in E \flat (for which he wrote a new slow movement). It is to be regretted that he gave up composition so early since at least half a dozen of the symphonies, the G major String Quartet, the Sextet for flute, clarinet, viola, cello, double bass and piano and the three overtures to plays by Shakespeare are masterly. Duties at the academy, the lack of a ready outlet for performances, and his too great admiration for the music of others (he was among the first to admire warmly the music of Schumann and, in his last years, Brahms) caused him to give up writing; he turned instead to the preparation of editions of the music of others, including the complete piano music of Mozart which Coventry began to publish in 1836 and which was reissued by Novello in 1851.

With the exception of a few negligible songs and one substantial cantata *Medora e Corrado*, for the libretto of which he paid his impoverished friend Gabriele Rossetti a generous sum, Potter confined himself to instrumental music. His greatest achievement lies in the nine extant symphonies (the numbering implies that there may be missing works, but his pupil G.A. Macfarren gave the total as nine). All except the three-movement symphony in B \flat are in four substantial movements, and those in major modes have slow introductions. They employ an orchestra with full woodwind and horns, trumpets, trombones and timpani. While the strings take a leading role in thematic work, there are passages for the woodwind group alone, and many woodwind solos. The melody is sometimes in the horns, and the slow movement of symphony no.10 is begun by the violas; this movement also uses solo violin and cello. Potter's music exhibits considerable rhythmic drive and contrapuntal ingenuity, both in combining themes and in passages of imitation. His harmonic palette includes enharmonic modulation and an occasional bold dissonance; these works may have been testing for contemporary London orchestras and audiences, but they obtained considerable critical approval. Wagner, who conducted the later of the two symphonies in G minor (no.10) in 1855, referred to the composer as an 'amiable elderly contrapuntist', and urged a slower tempo on him for the Andante. There are eight concerted works, the five earliest being showpieces, the last three piano concertos. Potter's numbering, and a comment of Macfarren, suggest that Potter wrote four concertos. The Concerto in E \flat begins unusually with a movement in 6/4 metre. Other substantial works are the Piano Sonata in D op.3; the 'Enigma' Variations op.5, a preposterous satiric composition 'in the style of five eminent artists'; the Three Grand Trios op.12, the last of which is dedicated to Beethoven; the Horn Sonata op.13; and the Studies in All the Major and Minor Keys op.19, which include expressive as well as virtuoso pieces.

WORKS

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orchestral

9 syms.: no.1, g, 1819, rev. 1826; B♭: 1821, rev. 1839, *Lam*; no.6, c, 1826; no.7, F, 1826; no.8, E♭: 1828, rev. 1846, *Lam*; no.10, g, 1832, ed. in *Musica Britannica*, ?lxxvii (forthcoming), arr. fl, 2 vn, 2 va, vc, db (1836), arr. pf 4 hands (1832, *Lam*); no.2, D, 1833; c, 1834; no.4, D, 1834, arr. pf 4 hands as op.29 (c1851)

For pf, orch: Introduction and Rondo, 'alla militaire', 1827; Bravura Variations, on a theme by Rossini, 1829; Ricercata, 'on a favorite French theme', 1830, op.24 (1835); at least 3 concs., d (no.2), 1832, E♭: 1833, E, 1835

Other: Ov., e, 1815, rev. 1848; Duo concertant, pf, vn, orch, op.14 (Bonn, ?1827); Concertante, on 'Les folies d'Espagne', vn, vc, db, pf, orch, 1829; Ov. 'Antony and Cleopatra', 1835; Ov. 'Cymbeline', 1836; Ov. 'The Tempest', 1837; March, 1854, *Lsm*

chamber

3 Grand Trios, no.1 E♭: cl, bn, pf, arr. pf trio; nos.2 and 3, D, B♭: pf trio, op.12 (Bonn, c1824); Sonata di bravura, hn, pf, arr. bn, vc, pf, op.13 (Bonn, c1824); Sextet, fl, str qt, pf, op.11 (Bonn, ?1827); Sextet, E♭: fl, cl, va, vc, db, pf, 1836; Str Qt, G, *Lam*

piano

solo except where stated

3 Waltzes in German Style (1816); Recueil de valzers (1816); Trio, pf 5 hands (?1816); Andante 'La placidità' (Bonn, 1817); Sonata, C, op.1 (1818); Variations, on Mozart's 'Fin ch'han dal vino', op.2 (Leipzig, 1818) [pubd without op.no. (1816)]; Sonata, D, op.3 (Leipzig, 1818); Sonata, e, op.4 (Leipzig, 1818); Polonaise (Vienna, 1818); Rondeau (Leipzig, 1818); Thirteen Variations, on 'Bekränzt mit Laub' (Bonn, c1818); Rondeau brillant [no.1] (Vienna, ?1818); Fantasia, March and Trio (Vienna, ?1820); Grand duo, pf 4 hands, op.6 (Vienna, ?1821); Fantasia, on 'Chi dice mal d'amore' (c1822); Mes rêveries (c1823); Le départ de Vienne, in *Harmonicon*, ii (1824), 81; Pezzi di bravura, op.15 (Bonn, c1824); Andante and Allegretto 'Il compiacente', op.16 (?c1824); The Parade, military divertimento, op.17 (?c1824); Impromptu, on the Scottish air 'Auld Robin Gray', op.8 (1825); 'Enigma' Variations, op.5 (c1825); 3 Toccatas, op.9 (Leipzig, ?1825) [no.1 pubd without op.no. (?1816); no.2 pubd without op.no. (Leipzig, 1818)]; Studies in All the Major and Minor Keys, op.19 (1826); Introduction and Rondo giocoso, op.20 (?1826); Introduction and Variations, with coda and cadenza (Leipzig, ?1826); Allegro di bravura 'Il vispo e la fuggita' (before 1827); Rondeau brillant no.2, op.21 (1827); Fugue, E, 3 pf, 1827, *Lam*; Fantasia and Fugue, 2 pf, c, 1818, op.27, *Lam* (?Bonn, c1830); 54 Impromptus, op.22 (1832); Celebrated Octave Lesson (1834–48); Introduction and Variations, on 'Alice Gray' (before 1837); Impromptu, B♭: 1841; Trois amusements, op.28 (?1848–51); Impromptu, D, in J. Benedict: *Select Practice for the Piano Forte* (?1850); Introduction and Rondoletto, op.23 (?1851); Impromptu, G/g, ?1852, *Lam*; Eine Grille, 1868, *Lam*, facs. in *RAM Club Magazine*, no.1 (1900); Rondo scherzando 'Il sollievo' (n.d.)

Transcrs., arrs. and edns of works by Mozart, Dragonetti, Beethoven and others

vocal

When evening draws her curtain round, 1v, pf (c1817); No More, canzonet, 1v, pf, in *Harmonicon*, iii (1825), 21; Medora e Corrado (G. Rossetti), cant., solo vv, chorus, orch, 1830, *Lam*; Wer unter eines Mädchens Hand, B, small orch, 1847, lost except for pp.1–3

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Potter, A(rchibald) J(ames)

(*b* Belfast, 22 Sept 1918; *d* Greystones, Co. Wicklow, 5 July 1980). Irish composer. At the choir school of All Saints, Margaret Street, London, he studied with W.S. Vale (1929–33). Between 1933 and 1936 he studied at Clifton College, Bristol, with D.G.A. Fox, and his studies were completed at the RCM, where he was a pupil of Vaughan Williams from 1936 to 1938. He received his DMus from Dublin University in 1953. Awarded Carolan Prizes by Radio Éireann in 1951 and 1952, in 1968 he received the Jacobs Award for his outstanding contribution to Irish radio. He was professor of composition at the Royal Irish Academy of Music, Dublin (1955–72), and was also active as a music journalist and broadcaster.

Potter was one of the most prolific of modern Irish composers; apart from his original music, he made many Irish folksong arrangements for broadcasting. All of his music is characterized by an effective, if conventional, use of instruments, designed to give clear expression to the melodic content. His uncomplicated style recalls Vaughan Williams in its use of block harmonies. The music is often broadly romantic, as, for example, in the sweeping melodic line of parts of the *Variations on a Popular Tune*, the idealistic ending of *Patrick* (the first Irish television opera) and the dramatic conflict of the *Sinfonia de profundis*. The character themes of the ballet *Careless Love* exemplify his facility in producing simple, but striking, melodic ideas ranging from modal motifs to 12-note themes in some of the ballet scores. These 12-note themes are not used serially, but as an overlay to music that is harmonically conventional. Of his many concertante works, the *Elegy* is one of the most moving. His *Concerto da chiesa* shows quite a different approach: the material grows largely from a chorale melody, and a Baroque-like style is used. The result is a work of much excitement and spontaneity. Most striking of his later works is the *Sinfonia de profundis*, first performed in 1969 in Dublin. Its conventional style and great emotional impact have made it one of the most popular of Irish orchestral works.

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(selective list)

orchestral

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Sound the Sackbuts, 3 trbn, orch, 1965; Fantasie, cl, orch, 1965; Spanish Point, gui, orch, 1965; Concertino, tpt, orch, 1966; Conc. for Orchestra, 1966; Rapsóid deire lae [Rhapsody at the End of the Day], 1966; Dance Fantasie, 1967; Concertino benino, tpt, orch, 1967; Concertino, fl, orch, 1967; Binneadán Béal, harmonica, orch, 1967; Sinfonia de profundis, 1968; Planxty Louis, 1969; Fonn agus port [Melody and Dance-Tune], 1969; March 'The Phoenix', band, 1969; Máirseail an chriadóra [The Potter's March], 1969

other works

Ops: Patrick (TV op, D. McDonagh), 1962, RTE TV, Dublin, 17 March 1965; The Wedding (Potter, 3), Abbey, Dublin, 8 June 1981

Ballets: Careless Love, 1961; Gamble no Gamble, 1962; Caitlin bhocht [Poor Cathleen], 1963; Full Moon for the Bride, 1964

Choral works incl. Missa brevis, SSATB, semichorus, 1949; 3 Songs of Hilaire Belloc, SATB, 1951; The Classiad (L. McMaster), SSA, orch, 1964; Lúireach Pháraig [St Patrick's Breastplate], TTBB, orch, 1966; Hail Mary, A, T, SSATBB, orch, 1966; 10 Epigrams by Hilaire Belloc, SATB, 1967; Stabat Mater, 1973

Chbr music incl. 2 Fantasies, str qt, 1937, 1938; A Full House of Harpers, 2 hp, 12 Irish hp, 1963

Songs incl. 6 Songs from the Glens of Antrim (M. O'Neill), 1949; Ode to Dives

(Belloc), 1956; Song Suite (S. Bell), 1963
Folksong arrs., incid music for radio and TV

Principal publisher: Segway

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SEÓIRSE BODLEY

Potter, John

(*b* c1734; *d* after 1813). English writer and composer. He studied classics and, subsequently, mathematics and 'physic' with his father. In 1759 he continued his medical studies in Devonshire and at Exeter founded a weekly paper, *The Devonshire Inspector*. In 1762 he returned to London, where he acted as a deputy to Charles Gardner, Gresham Professor of Music. His lectures, read during Easter and Trinity terms, were published in the same year with an annexed scheme for an academy of music, the only portion given qualified approval in the *Critical Review* (xiv, 1762, pp.211–16). Sometime afterwards, Potter was involved as a journalist and corrector to the press. Through the patronage of David Garrick, he also wrote texts and composed music for the theatre.

Garrick introduced him to Jonathan Tyers, the proprietor of Vauxhall Gardens, for whom he produced annual collections of Vauxhall songs from 1765 to 1774. In 1766 Garrick withdrew his patronage, when he discovered that Potter was the author of anonymous reviews in the *Public Ledger* critical of the management of Drury Lane Theatre. Potter then published a 'state of the case' in a verse satire, at the same time continuing his anonymous criticism. In 1772 his reviews were collected and reprinted 'by a society of gentlemen, independent of managerial influence' (i.e. Potter himself). Although Potter remained as an employee at Vauxhall after Tyers's death in 1767, a dispute with the family ended the connection in 1777. In the same year J.A. Fisher used the oratorio, *Providence*, as his exercise for the Oxford DMus, thereby offending his collaborator, Potter, with whom the work had been written in 1776 for the benefit of Middlesex Hospital. Potter then wrote a second verse satire, directed at Fisher, and this was published in 1780.

On 4 August 1771 Potter signed the membership book of the Royal Society of Musicians but, failing to pay his annual subscription, he was expelled about 1779. In 1780 he left England for the Continent, where he procured

intelligence for the government and resumed his medical studies. In 1785 he styled himself 'M.B.' and, sometime later, 'M.D.' (hence, not the John Potter who graduated M.D. from Edinburgh in 1785). From this period he devoted himself to the practice of medicine and to writing novels, some of which contain information about music and musicians.

WORKS

The Rites of Hecate, or Harlequin from the Moon (pantomime, J. Love), London, Drury Lane, 26 Dec 1763 (London, c1765); collab. J. Battishill

Hymen (occasional interlude, Allen), Drury Lane, 20 Jan 1764, words pubd in *Gentleman's Magazine*, xxxiv (1764), 38–9; collab. M. Arne

Polyhymnia, or The Complete Song Book (London, 1769)

Many other songs, mostly for Vauxhall Gardens, in song collections and pubd separately

librettos

The Choice of Apollo (serenata), London, Little Haymarket, 11 March 1765, lib pubd (London, 1765); set to music by W. Yates, *GB-Lcm*

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Observations on the Present State of Music and Musicians (London, 1762)

The Theatrical Review (London, 1772)

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LS

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W. Munk: *The Roll of the Royal College of Physicians of London* (London, 1878), ii, 358

J.C. Kessler: 'Burney's Sketch of a Plan for a Public Music-School', *MQ*, lviii (1972), 210–34

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B. Trowell: 'Daniel Defoe's Plan for an Academy of Music at Christ's Hospital, with some Notes on his Attitude to Music', *Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart*, ed. I. Bent (London, 1981), 403–27

JAMIE C. KASSLER

Pottgiesser, Heinrich Wilhelm Theodor

(*b* Voerde, nr Schwelm, 21 Aug 1766; *d* Elberfeld, 9 May 1829). German physician and flute designer. He studied at Dortmund, Halle and Berlin, and in 1787 qualified as a physician and surgeon in Duisburg. In addition to practising as a physician in Lünen (1788), Mülheim (1790) and Elberfeld (1795) he was interested in astronomical and musical matters and devised some important improvements for the flute.

WRITINGS

‘Über die Fehler der bisherigen Flöten’, *AMZ*, v (1802–3), 609–16, 625–38, 644–54, 673–82

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KARL VENTZKE

Pottier [Pollier, Potier, Potiers, Pottiers], Matthias [Mathieu]

(*b* c1553; *d* Bruges, 4 Dec 1629). Flemish composer and priest. After being a chorister in St Donatian, Bruges, he entered the Bruges seminary on 23 June 1571 and was ordained priest on 16 June 1576. On 12 January 1577 he became *kapelmeester* of St Saviour, where only four months later (22 May 1577) he was appointed a prebendary canon. From 1584 to 1586 he stayed at Saint Omer and later became *kapelmeester* at Dunkirk. Early in January 1592 he succeeded Pevernage as *kapelmeester* at the Cathedral of Our Lady, Antwerp. He resigned from this post on 17 May 1615 on being made canon at St Donatian, Bruges (an appointment he took up on 2 September 1615); he was buried there.

Two collections edited by him were published by Phalèse: *Selectissimarum missarum flores* (RISM 1599¹), containing a five-part mass by Pottier himself, and *Missae septem ex praestantissimis Italiae musicis octonis vocibus* (Antwerp, 1611).

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Potúček, Juraj

(b Bratislava, 20 June 1923). Slovak music bibliographer. After graduating from business school in Bratislava (1941) he worked in business (1941–53) and concurrently studied in the church music department of the Bratislava Conservatory (1947–9). Later he studied librarianship at Bratislava University (1959–64) while working as a librarian and bibliographer at the Musicology Institute of the Slovak Academy of Sciences (1954–74). In 1975 he became director of the music archive of the Slovak Music Foundation. His main areas of study have been music bibliography, lexicography and documentation (of which he is the leading Slovak exponent), and Slovak musical life and foreign musical contacts. Of his two standard bibliographies, the first (1952) lists Slovak printed music and literature about musicians active in Slovakia to 1949; the second (1955), its continuation, lists literary and theoretical writings on Slovak music. He has contributed the Slovak sections to the *Annual Bibliography of European Ethnomusicology* (Bratislava, 1967–) and wrote some 400 articles for the *Československý hudební slovník* (Prague, 1963–6); his major publication, the product of 25 years' work, was a biblical concordance (1970).

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- Súpis slovenských hudobnín a literatúry o hudobníkoch* [A catalogue of Slovak printed music and literature on musicians] (Bratislava, 1952)
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 'Hudobná príloha Hlahol z rokov 1862–1863' [The musical supplement Hlahol from 1862 to 1863], *Musicologica slovacca*, iii (1971), 227–54
J. Potúček: autobibliografia 1945–1970 (Bratislava, 1971)

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Poturlyan, Artin (Bedros)

(b Kharmanli, 4 May 1943). Bulgarian composer of Armenian descent. In 1967 he graduated from the Sofia State Music Academy, having studied music pedagogy and then composition with Vladigerov. From 1969 to 1974 he attended the Yerevan Conservatory under the supervision of Lazar Sarian. At first a music editor for Bulgarian television (1967–9) and teacher at the Pipkov Music School in Sofia (1974–7), in 1990 he was appointed teacher of polyphony at the State Academy. He was awarded the prize of the Union of Bulgarian Composers in 1983 and 1989 (for *Arabeski* and the Violin Concerto, respectively), and in 1985 he took first prize at the Pazardzhik competition.

The Piano Quintet (1989) and the piano pieces *Izpovedi* ('Confessions') and *Svetove* ('Worlds') are generally considered his greatest achievement. His musical style reveals an ability to write a distinctive mixture of free dodecaphonic and aleatori music, new tonalities, modalities and sonorities and metrorhythmic techniques, all in an intellectual and poetic fashion.

WORKS

(selective list)

Stage: *Plachat na zhenata* [The Cry of a Woman] (op. 1, R. Bradbury), 1979

Vocal: 2 *Sonnets* (P. Neruda), mixed chorus (1985); 2 *pesni* [2 Songs] (V. Nezval), S, pf, 1969; 3 *pesni* [3 Songs] (D. Varuzhan, V. Davtyan), S, pf, 1987; *Shepot nasame* [Whispering Alone] (P. Yavorov), S, pf, 1994; *Bezkyrat* (zinfonito, G. Leopardi), Mez, Bar, mixed chorus, orch, 1998; *Dazhd*, [Rain] (A. Delchev), mixed chorus, 1999

Orch: *Sym. no.1*, 1973; *Sym. no.2*, 1977; *Music for 3 Fl, 2 Pf, Tam-tam and Str*, 1977–8; *Poem*, org, orch, 1980; *Chbr Conc.*, pf, str, 1981; *Vn Conc.*, 1983; *Music in Memory of Evariste Galois*, 1984; *Mozayki* [Mosaics], 1988; *Fantasia*, pf, orch, 1990

Chbr (inst): *Sonata*, vn, pf, 1972; *Pf Qnt*, 1989; *Improvisations*, cl, pf, 1992; *Str Qt*, 1993; *Divertimento*, wind qnt, hp, hpd, perc, 1994; *Pf Trio*, 1995

Kbd: 4 *miniatyuri*, 1965; 3 *piyesi* [3 Pieces], 1966; *Sonatina*, 1970; *Segmenti*, 1979; *Spirali*, 1980; *Arabeski*, 1982; *Strannikat* [The Stranger], 2 pf, 1983; *Izpovedi* [Confessions], 1985; *Svetove* [Worlds], 2 pf, 1986; *Chetiri dukhovni pesno peniya* [4 Spiritual Songs], org, 1988; *Anagram-Labirint*, 1996; *The Temple of Kaissa*, 1998

Principal publisher: *Sayuz na balgarskite kompozitori* [Union of Bulgarian Composers]

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 'Counterpoint' *VeK 21* (1997), no.8
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 F.J. Lay: 'Klänge der Ostkirche', *Südkurier* (6 Sept 1997)

TOMI KURKLIJSKY

Pougin [Paroisse-Pougin], (François-Auguste-)Arthur

(*b* Châteauroux, 6 Aug 1834; *d* Paris, 8 Aug 1921). French writer on music and violinist. As the son of itinerant actors he had few educational advantages, and his literary attainments were mainly due to his own efforts. He was educated in music at the Paris Conservatoire, where he studied the violin with Alard and harmony with Reber. A violinist in theatres from the age of 13, he became conductor at the Théâtre Beaumarchais in 1855, and played in the Musard orchestra and at the Opéra-Comique (1860–63). From 1856 to 1859 he was assistant conductor and répétiteur at the Folies-Nouvelles.

Pougin began as a writer on music with biographical articles in the *Revue et gazette musicale*. Early in his career he gave up teaching and playing at the Opéra-Comique in order to carry out his literary projects. Besides his frequent contributions to *Le ménestrel*, *France musicale*, *Art musical*, *Le théâtre*, *Chronique musicale* and other music periodicals, he edited the music articles in the Larousse *Dictionnaire universel* and was successively musical feuilletonist to *Le soir*, *La tribune*, *L'événement* and, from 1878, the *Journal officiel*, where he succeeded Eugène Gautier. In 1885 he became chief editor of *Le ménestrel*.

With his early series of six biographies of French musicians of the second half of the 18th century (1861–4), Pougin was, with Ernest Thoinan, one of the pioneers of French musicology, although he was unable to make use of the unpublished documents now accessible. His main interest was the musical theatre and his most important single work, on the life of Verdi, was published in Italian (1881) with additions by Folchetto (Jacopo Caponi) and illustrations by A. Formis. He later produced a revision in French of his own and Folchetto's versions (1886) but, having been written some 20 years before Verdi's death, it is incomplete. His *Dictionnaire historique et pittoresque du théâtre* (1885) contains valuable information on contemporary French operatic life. He also edited the supplement to Fétis's

Biographie universelle (1878–80) and a revision of Clément and Larousse's *Dictionnaire lyrique* (as *Dictionnaire des opéras*, suppl. 1904, 3/1905). He wrote a comic opera *Le cabaret de Ramponneau* and an operetta *Perrina*, both unpublished. In 1905 he was accorded the order of the Crown of Italy.

WRITINGS

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- Musiciens français du XVIIIe siècle* (Paris, 1864) [preceding 6 essays]
- Meyerbeer: notes biographiques* (Paris, 1864)
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- William-Vincent Wallace: étude biographique et critique* (Paris, 1866)
- De la littérature musicale en France* (Paris, 1867)
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- Bellini: sa vie, ses oeuvres* (Paris, 1868)
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- A propos de l'exécution du 'Messie' de Haendel* (Paris, 1873)
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- Rameau: essai sur sa vie et ses oeuvres* (Paris, 1876)
- Adolphe Adam: sa vie, sa carrière, ses mémoires artistiques* (Paris, 1877/R)
- Les vrais créateurs de l'opéra français: Perrin et Cambert* (Paris, 1881)
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- Molière et l'opéra comique: Le sicilien, ou L'amour peintre* (Paris, 1882)
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- Viotti et l'école moderne de violon* (Paris, 1888) [with catalogue of works]
- Méhul: sa vie, son génie, son caractère* (Paris, 1889/R, 2/1893)
- L'opéra comique pendant la Révolution, de 1788 à 1801, d'après des documents inédits* (Paris, 1891/R)
- Le théâtre à l'Exposition universelle de 1889* (Paris, 1893)
- Acteurs et actrices d'autrefois: histoire anecdotique des théâtres à Paris depuis trois cents ans* (Paris, 1897)
- Essai historique sur la musique en Russie* (Paris, 1897, 2/1904; Eng. trans., 1915)
- La jeunesse de Mme Desbordes-Valmore* (Paris, 1898)
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Un ténor de l'Opéra au XVIIIe siècle: Pierre Jélyotte et les chanteurs de son temps (Paris, 1905/R)
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NORBERT DUFOURCQ/KAREN HENSON

Poul, Anthony.

See [Poole, Anthony](#).

Poulenard, Isabelle

(*b* Paris, 5 July 1961). French soprano. She studied at the Ecole Nationale d'Art Lyrique of the Paris Opéra. Her début came in 1981 at Tourcoing, as Lisette in Paisiello's *Il Re Teodoro in Venezia* – a performance which, like many of her early appearances, was conducted by Jean-Claude Malgoire. Since then she has taken a wide variety of roles, including Despina, the Queen of Night, Gluck's Iphigenia (*Iphigénie en Aulide*) and the title role in Rameau's *Zéphyre*. Her recordings include Cesti's *Orontea*, Lully's *Armide*, Cavalli's *Serse*, Vivaldi's *L'incoronazione di Dario*, Rameau's *Le temple de la gloire*, *Platée* and *Les indes galantes*, Handel's *Alessandro* and *Tamerlano* and Telemann's *Orpheus*. Her performances are not confined to the Baroque and Classical periods; she has sung in Poulenc's *Dialogues des Carmélites* and in French sacred choral repertory of the 19th and 20th centuries. Poulenard's agile technique, tonal purity and light-textured voice, however, are especially well suited to 17th and 18th century music, in which she reveals an informed sense of style.

NICHOLAS ANDERSON

Poulenc, Francis

(*b* Paris, 7 Jan 1899; *d* Paris, 30 Jan 1963). French composer and pianist. During the first half of his career the simplicity and directness of his writing led many critics away from thinking of him as a serious composer. Gradually, since World War II, it has become clear that the absence from his music of linguistic complexity in no way argues a corresponding absence of feeling or technique; and that while, in the field of French religious music, he disputes supremacy with Messiaen, in that of the *mélodie* he is the most distinguished composer since the death of Fauré.

1. Life.
2. Piano music.
3. Chamber music.
4. Orchestral music.
5. Music for the stage.
6. Choral music.
7. Songs and other works for solo voice.
8. Summary.

WORKS

WRITINGS

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MYRIAM CHIMÈNES (life, work-list), ROGER NICHOLS (Works)

Poulenc, Francis

1. Life.

Born into a wealthy bourgeois family, Poulenc was Aveyronais by descent through his father, Emile Poulenc, director of a family pharmaceutical business which eventually became the giant Rhône-Poulenc, and of Parisian stock through his mother Jenny, née Royer, from a family of artist-craftsmen. Poulenc regarded this dual heredity as the key to his musical personality: he associated his deep Catholic faith with his Aveyronais roots and attributed his artistic heritage to his mother's family. It is certainly the case that two strands, profane and religious, co-exist in his work: he was the composer of the *Chansons gaillardes* as well as a Mass, of *Les mamelles de Tirésias* as well as a *Stabat mater*. The two sources of inspiration were summed up by Claude Rostand in the celebrated remark: 'In Poulenc there is something of the monk and something of the rascal'.

His mother introduced him to the piano at the age of five, and before long entrusted him to a teacher who was a coach for Cécile Boutet de Monvel, Franck's niece. In spite of his obvious talent and taste for music, Poulenc bowed to his father's wishes and completed a conventional classical education at the Lycée Condorcet, the condition on which he would then be allowed to enter the Conservatoire. But the war and his parents' early deaths (his mother died when he was 16, his father when he was 18) upset all his plans. From 1914 to 1917 Poulenc was the pupil of Ricardo Viñes, who, far more than a teacher, was a spiritual mentor and the dedicatee or first performer of his earliest works. He affirmed that the influence of Viñes had determined his career as pianist and composer, and thanks to him he made the acquaintance of other musicians, notably Auric, Satie and Falla. He also met poets and writers, and it was around this time that he was

taken to Adrienne Monnier's bookshop in the rue de l'Odéon by his childhood friend Raymonde Linossier, the future lawyer and orientalist, where he had the privilege of meeting Apollinaire, Eluard, Breton, Aragon, Gide, Fargue, Valéry and Claudel, and to become familiar with their work.

Poulenc destroyed his first attempts at composition, dating from 1914. He made his public début in Paris in 1917 with his first work, *Rapsodie nègre*, dedicated to Satie and performed at the Théâtre du Vieux Colombier at one of the avant-garde concerts organized by Jane Bathori. Stravinsky, whose influence he had felt, took note of him and helped him to get his first works published by Chester in London. A conscript from January 1918 to January 1921, Poulenc did not let military service interfere with composition, and produced, notably, *Trois mouvements perpétuels* which enjoyed immediate success, and *Le bestiaire*, his first cycle of *mélodies* on poems by Apollinaire. His works were often performed in the concerts given at the studio of the painter Emile Lejeune, in the rue Huyghens in Montparnasse, where programmes also included the work of Milhaud, Auric, Honegger, Tailleferre and Durey. This led to the birth of the 'Groupe des Six' in 1920, baptized by Henri Collet in a review of a concert featuring all of them. Rather than a shared aesthetic, these composers were united by strong friendship.

Instead of following a conventional course, Poulenc's years of study overlapped with the start of his career. He already had a certain reputation when he approached Charles Koechlin in 1921, asking him for lessons because until then he had 'obeyed the dictates of instinct rather than intelligence'. He was still Koechlin's pupil when he received a commission from Diaghilev for the Ballets russes: *Les biches*, first performed in Monte Carlo in 1924, was a great popular and critical success. As well as intellectual and artistic circles, Poulenc frequented Parisian society, in an age when private patronage still played an important role in musical life. Princesse Edmond de Polignac (at whose home he met Wanda Landowska, dedicatee and first performer of *Concert champêtre*) commissioned his Concerto for Two Pianos and his Organ Concerto, while *Aubade* and *Le bal masqué* were composed specially for events organized by Marie-Laure and Charles de Noailles. Poulenc was quick to see that the gramophone would play a major role in the diffusion of music, and the earliest recordings of his own work date from 1928. He suffered his first serious bout of depression in the late 1920s, at about the time he became fully aware of his homosexuality. He was permanently scarred by the death of Raymonde Linossier in 1930. His letters reveal that she was the only woman he ever wanted to marry. Throughout his life, his letters testify to the complexity of his emotional life, which was closely bound up with his creativity; they also reveal the existence of a daughter, born in 1946. Subject to a manic-depressive cycle, Poulenc always rebounded from depression into phases of enthusiasm, and was possessed successively by doubt and contentment.

The landmarks of Poulenc's life in the 1930s were the formation of a duo with the baritone Pierre Bernac and the composition of his first religious works. In 1934 he decided to start a career on the concert platform with Bernac, for whom he eventually composed some 90 *mélodies*, specifically for their recitals together. Their association lasted until 1959. The rhythm of

Poulenc's life was determined henceforth by periods of concert-giving alternating with periods of composition. He divided his life between Paris, to which he retained a visceral attachment, and his house at Noizay in Touraine, where he retreated to work. He was deeply affected by the death of the composer Pierre-Octave Ferroud, but a pilgrimage to Notre Dame de Rocamadour in 1936 revived his Catholic faith, the immediate first fruits of which were *Litanies à la vierge noire*.

Poulenc passed the greater part of World War II at Noizay, which was in the German zone of occupation. There he composed, notably, *Les animaux modèles*, first performed at the Paris Opéra in 1942, and *Figure humaine*, settings of clandestinely published poems by Eluard. His first opera, *Les mamelles de Tirésias*, received its première at the Opéra-Comique in 1947 and inaugurated his collaboration with the soprano Denise Duval, who became his favourite female interpreter. 1948 saw the extension of Poulenc's international career, as he made his first concert tour in the United States. He returned there regularly until 1960, to give concerts with Bernac or Duval, or to attend first performances of some of his works, notably the Piano Concerto, commissioned by the Boston SO. Between 1947 and 1949, recognizing the important influence that radio had acquired, he devised and presented a series of broadcasts on French national radio.

During the 1950s he was a dedicated composer: fiercely independent, deliberately distancing himself from the musical mainstream of the time, while remaining attentive to what happened there. He had gone to Vienna to meet Schoenberg in 1922, and from their inception he subscribed to the concerts of Domaine musical. Of his compositions of this decade, *Dialogues des Carmélites*, commissioned by La Scala, Milan, rapidly gained international success, and *La voix humaine* sealed nearly 50 years of friendship with Jean Cocteau. In 1963 Poulenc died suddenly of a heart attack in his Paris apartment.

[Poulenc, Francis](#)

2. Piano music.

From Viñes, Poulenc learnt a clear but colourful style of piano playing, based on a subtle use of the sustaining pedal, and in his own piano music he was insistent on there being 'beaucoup de pédale'. In his earlier pieces such a style gives body to the often arrogantly 'popular' tunes that abound, softening the ostinatos in the Sonata for piano duet (1918) and the quasi-Alberti bass in *Trois mouvements perpétuels* (1918). In *Promenades* (1921), written for Artur Rubinstein, a tougher harmonic language appears, based on 4ths and 7ths, and the texture is thicker than in any of his other works for the instrument.

The bulk of his piano music dates from the early 1930s, a time when he was reappraising the materials of his art. He later admitted that his reliance on past formulae (long pedal notes, arpeggios, repeated chords) was not always free of routine and that in this regard his familiarity with the piano could be a hindrance; his most inventive piano writing, he claimed, was to be found in his song accompaniments. Even so, a piece such as the Second Nocturne, *Bal de jeunes filles*, of 1933 is charming enough not to need supporting with claims of originality; it is in the manner of Chabrier but

is still unmistakably Poulenc. His own favourite pieces were the 15 *Improvisations*, ranging in date from 1932 to 1959 and in dedicatee from Marguerite Long to Edith Piaf. This confirms that the piano was not always a vehicle for his deepest thoughts; he called the *Thème variée* (1951) an 'oeuvre sérieuse' and included a retrograde version of the theme in the coda to show that he was up with the latest serial ideas, but it is hardly the best of him. Inexplicably, he loathed what many would regard as his best piano work, *Les soirées des Nazelles* (1930–36), a suite of eight variations enclosed by a 'Préambule' and a 'Final' which might be described as the fusion of eclectic ideas in a glow of friendship and nostalgia. [Ex.1](#) is typical of the suite and of Poulenc in the use of the dominant 13th, the pause after the end of the first phrase, the barely disguised sequence of 4ths in the bass and the circuitous route taken in bars 3–5 between the closely related keys of E minor and G major, a characteristically impertinent blend of the preceding and succeeding harmonic areas.

[Poulenc, Francis](#)

3. Chamber music.

Poulenc's output in this genre falls conveniently into three chronological groups. The four works of the first period (1918–26), each under ten minutes in length, are acidly witty, garnishing plain triadic and scalar themes with spicy dissonances. No doubt they share something of the spirit of the 18th-century *divertissement*, but the properties of harmonic and syntactical behaviour are not unfailingly observed. In the Sonata for clarinet and bassoon (1922) there are passages of jazz and bitonality, often leading to a mischievous cadence; in the Sonata for horn, trumpet and trombone (1922) the opening trumpet theme is one of Poulenc's 'folksongs', clearly a relation of many in *Les biches*, which needs the correction of only three 'wrong' notes in the first four bars for it to conform with 18th-century harmonic practice – as it were, Pergolesi with his wig awry. The central group comprises the Sextet for piano and wind (1932–9), one of his most popular works, and the sonatas for violin and piano (1942–3) and for cello and piano (1940–8). Poulenc admitted to being unhappy writing for solo strings and had written and destroyed two violin sonatas (1919 and 1924) before the surviving example, dedicated to the memory of Lorca and first performed by Ginette Neveu. Poulenc consigned a string quartet to the Paris sewers in 1947, rescuing three themes from it for his *Sinfonietta*. The final three sonatas for woodwind, like the last three chamber works of Debussy, form part of a set that Poulenc did not live to complete. They have already entered their appropriate repertoires by virtue both of their technical expertise and of their profound beauty. In the Sonata for oboe and piano (1962), Poulenc's last work, dedicated to the memory of Prokofiev, his usual fast–slow–fast pattern of movements is altered to slow–fast–slow, in which the final 'déploation' fulfils both affective and instrumental requirements.

[Poulenc, Francis](#)

4. Orchestral music.

The best of Poulenc's orchestral music dates from before World War II. The first of his major works was the *Concert champêtre* (1927–8), inspired by the playing and character of Wanda Landowska. The countryside

evoked is nothing more savage than a Parisian suburb and the fanfares in the last movement emanate from nothing more exotic than the bugles in the barracks of Vincennes, but for all that it is an enchanting work. Finer still are the two concertos commissioned by the Princess Edmond de Polignac, for two pianos (1932) and for organ, strings and timpani (1938). The earlier of the two, first performed by the composer and his friend Jacques Février, has no aim beyond entertainment, in which it succeeds completely; its models range from Balinese gamelan at the end of the first movement to Mozart at the beginning of the second, but as in the case of the Sonata for horn, trumpet and trombone, Poulenc's 18th-century style affords a number of calculated inelegances before branching off in a quite different direction. The Organ Concerto is altogether deeper in emotional character while remaining stylistically ambivalent. Recognizably a product of 'Janus-Poulenc', it leads the solo instrument from Bach's G minor Fantasia to the fairground and back again. Poulenc placed it 'on the outskirts' of his religious music.

Poulenc, Francis

5. Music for the stage.

A number of Poulenc's dramatic works deal with the inconsequential, if not the downright absurd. His first effort was incidental music to *Le gendarme incompris* (1920–1), a nonsense play by Cocteau and Raymond Radiguet in which the policeman delivers himself of lines by Mallarmé; despite Milhaud's enthusiasm, Poulenc withdrew the material soon afterwards. A month later, in June 1921, came the première of the ballet *Les mariés de la Tour Eiffel* incorporating two movements by Poulenc. This joint production by all the members of Les Six except Durey achieved no more than a brief *succès de scandale*. By contrast, *Les biches*, first performed in 1924, is still one of his best-known works. The absence of deep, or even shallow, symbolism was only accentuated by a tiny passage of mock-Wagnerian brass, complete with emotive minor 9ths, in a score which is above all clear and tuneful, matching the white and pale blue of Marie Laurencin's décor. Apart from the ballet *Les animaux modèles* (1940–42), based on eight fables from La Fontaine, Poulenc was occupied for the next 20 years by film music and incidental music to plays, until in 1939 he happened to reread Apollinaire's *Les mamelles de Tirésias* which he then set as his first opera. Described as an *opéra bouffe*, it includes a variety of scenes both inconsequential and absurd, but Apollinaire's underlying message, the need for more French babies and a corresponding distaste for the incipient women's liberation movement, had been a national preoccupation since Napoleon's time. The musical tone can therefore be either noble or popular, often both, as in [ex.2](#). Poulenc himself pointed out that the vocal phrase (where Thérèse/Tirésias is reading in a newspaper of the death of two characters in a duel) would not disgrace a religious work; the three introductory bars confirm the continuity of Stravinsky's influence. *Les mamelles* is emphatically not an operetta – knowing winks, like smut, were anathema to Poulenc – but accommodates a host of musical techniques, lyrical solos, patter duets, chorales, falsetto lines for tenor and bass babies and, like Denise Duval whose Folies Bergères training was invaluable in the title role ([fig.2](#)), it succeeds in being both funny and beautiful.

Poulenc's last two operas treat serious subjects seriously. In *Dialogues des Carmélites* (1953–6) he charted the delicate vagaries of character and emotion among a group of nuns condemned to death in the French Revolution. The text, originally a film scenario, is built up from a number of short scenes whose brevity forced the composer to discriminate painstakingly between types of vocal line, of rhythm, even of vowel sound; the immediate success of this two-and-a-half-hour opera with an almost entirely female cast reveals Poulenc as a technician of the first order. He confronted similar problems in *La voix humaine* (1958) and enriched this 40-minute solo scena, one side of the telephone conversation between a young woman and the lover who is abandoning her, with non-referential 'motifs conducteurs', with a wide range of musical language mirroring both her manic condition and the perpetual interruptions of French telephonic life, with terrifying silences (as her lover is saying what the audience never hears), and with a long-term aim for A minor as the tragic goal of the harmony. The result is a powerful study of human despair.

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6. Choral music.

Several minor secular works such as the *Chansons françaises* (1945–6) continue the French tradition of Janéquin and Sermisy, but Poulenc's early study of Bach chorales also left its mark. His masterpiece in the genre, *Figure humaine* (1943), is a highly complex setting of words by Eluard; although instrumental support would have reduced the performers' troubles, the composer wanted a pure choral tone in order to capture the mood of supplication.

After his return to Roman Catholicism in 1936, Poulenc produced a steady flow of religious choral works. Stretching over a quarter of a century they display a remarkable unity of tone as well as an increasing complexity in language and resources. The *Litanies à la vierge noire* (1936), written in the week after his visit to Rocamadour, are for a three-part female chorus in a conventionally modal style that avoids conventional cadences, the organ punctuating the discourse with fervently chromatic chords. The Mass in G (1937) is 'more sober, more Romanesque' than his next major work in the genre, the *Stabat mater* (1950–51) for soprano, mixed chorus and orchestra, a powerful and profoundly moving work whose choral writing enlarges on the serious implications in that of *Les mamelles*. In the *Gloria* (1959–60) the choral writing is unsanctimonious to the point of wilfulness, as in the stressing of the phrase 'Gloria in excelsis Deo', while the ostinatos, the soaring soprano and the matchless tunes proclaim Poulenc a believer who had, in Tippett's phrase, 'contracted in to abundance'. Finally, the *Sept répons des ténèbres* (1961–2) pursue the same lush orchestral path but with a new concentration of thought, epitomized in the minute but spine-chilling codetta to 'Caligaverunt oculi mei' where Poulenc showed that his recognition of Webern was neither a matter of distant respect nor a piece of time-serving diplomacy.

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7. Songs and other works for solo voice.

In the *Rapsodie nègre* (1917) Poulenc showed a marked affinity with words which were less than explicit, but his setting of six poems from Apollinaire's

Le bestiaire (1918–19) is an extraordinarily individual and competent piece of work for a young man of 20, in which he captured the mood of the tiny, elusive poems, often by simple yet surprising means such as abnormal word-setting (as with 'mélancolie', the last word of all). The scoring is at once economical and faintly 'impressionist', but in *Cocardes* (1919) he imitated the sound of a street band, and Stravinsky's *The Soldier's Tale* was also surely in his mind. There followed a period of 12 years before Poulenc again wrote songs by which he set any store, the *Trois poèmes de Louise Lalanne* (1931) – a fictitious poet born of Apollinaire's lively imagination; the second poem is by him, the others by his mistress Marie Laurencin. Apollinaire and Max Jacob provided the texts for the other vocal works of 1931–2. Poulenc's favourite was *Le bal masqué*, a nostalgic romp in which the 'côté paysan' of his nature is uncluttered by any kind of chic.

On 3 April 1935 Poulenc and Bernac gave their first public recital, including the first performance of the *Cinq poèmes de Paul Eluard*. Poulenc had been attracted by Eluard's poetry since adolescence but there was 'a stillness about it which I did not understand'. In the *Cinq poèmes* 'for the first time, the key is grating in the lock', and the door opened wide the following year in the cycle of love-songs *Tel jour, telle nuit*, a masterpiece worthy to stand beside Fauré's *La bonne chanson*. It lacks the common touch of some other Poulenc songs, the sentimentality of *Hôtel* or the earthiness of the *Chansons villageoises*, but otherwise it is highly characteristic. Where a single song contains more than one tempo, Poulenc followed Satie's lead in making them 'successive' rather than 'progressive'; there is only one *rallentando* in the whole cycle; five of the nine songs move at a single, inexorable speed. However, Poulenc planned at least three of them (nos. 3, 5 and 8) as transitions between their more important neighbours; in particular he intended the final climax of no. 8, *Figure de force*, 'to make more keenly perceptible the kind of silence that marks the beginning of "Nous avons fait la nuit"'. Often piano and voice work on independent dynamic levels, a dimension of songwriting not widely explored before his time. The texture of the accompaniment is never complex but there must always be 'beaucoup de pédale'.

From this point there was little change in the technique of his songwriting, rather a continual refinement of means, an attempt to say more and more with less and less, a search for the pure line he admired so much in Matisse. This tendency reached its utmost point with *La fraîcheur et le feu* (1950), 'the most carefully wrought' of his songs, being a setting of a single Eluard poem in seven sections, in which two contrasted tempos (mostly crotchet = 120 and crotchet = 66–9) are treated as structural elements. Poulenc's last important setting of Eluard was of texts he commissioned from the poet to form *Le travail du peintre* (1956), a homage to seven contemporary painters. His last set of songs was *La courte paille* (1960), written for Denise Duval to sing to her young son and containing the hilarious patter song 'Ba, be, bi, bo, bu', but his last significant work for solo voice, *La dame de Monte Carlo* (1961), a monologue for soprano and orchestra to words by Cocteau, shows, like *La voix humaine*, that Poulenc understood all too well the terrors of depression.

In general, the sections that make up a Poulenc song are quite short and often built of two- or four-bar phrases. His technique has much in common

with the surrealist poets whom he set, in the value he placed on the resonance of the individual elements. The opening of a song was rarely the first thing he composed. Usually a line or two would come at a time, and in the case of *Montparnasse* (a song of 20 lines) the process was spread over a period of four years. Furthermore, ideas always came to him in particular keys and he never transposed them; for example, D \flat major seems to have been a key of relaxation and in it the fourth degree tends to be sharpened. Towards the end of the compositional process, therefore, he might be confronted with a collection of quite disparate tonal areas which he then had to combine to reach the listener as a single experience. Much though it annoyed him, the legend of Poulenc the rich playboy of music, from whom *mélodies* flowed with every exhalation of breath, is the perfect compliment to this most scrupulous of craftsmen.

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8. Summary.

Poulenc never questioned the supremacy of the tonal-modal system. Chromaticism in his music is never more than passing, even if he used the diminished 7th more than any leading composer since Verdi. Texturally, rhythmically, harmonically, he was not particularly inventive. For him the most important element of all was melody and he found his way to a vast treasury of undiscovered tunes within an area that had, according to the most up-to-date musical maps, been surveyed, worked and exhausted. His definitive statement came perhaps in a letter of 1942: 'I know perfectly well that I'm not one of those composers who have made harmonic innovations like Igor [Stravinsky], Ravel or Debussy, but I think there's room for *new* music which doesn't mind using other people's chords. Wasn't that the case with Mozart–Schubert?'. And if Poulenc was not quite a Schubert, he is among the 20th century's most eligible candidates for the succession.

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WORKS

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dramatic

operas

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| 35 | Recits for Gounod: La colombe, 1923, unpubd |
| 125 | Les mamelles de Tirésias (opéra bouffe, prol, 2, G. Apollinaire), 1939–44, rev. 1962, Paris, OC, 3 June 1947 |
| 159 | Dialogues des Carmélites (3, 12 tableaux, G. Bernanos), 1953–6, Milan, La Scala, 26 Jan 1957 |
| 171 | La voix humaine (tragédie lyrique, 1, J. Cocteau), 1958, Paris, OC, 6 Feb 1959 |

ballets

- | | |
|----|---|
| 23 | 'La baigneuse de Trouville' and 'Discours du général' for Les mariés de la Tour Eiffel (1, Cocteau), 1921, rev. 1957 [other nos. by Auric, Honegger, Milhaud, Tailleferre], Paris, Champs-Élysées, 18 June 1921 |
| 36 | Les biches (ballet avec chant, 1, 17th-century text), chorus, orch, 1923, rev. 1939–40, 1947, Monte Carlo, 6 Jan 1924 |
| 45 | 'Pastourelle' for L'éventail de Jeanne (1, Y. Franck and A. Bourgat), 1927 |

[other nos. by Ravel, Roussel, Ferroud, Ibert, Roland-Manuel, Delannoy, Milhaud, Auric, Schmitt]; private perf., Paris, home of Jeanne Dubost, 16 June 1927; Paris, Opéra, 4 March 1929

- 51 Aubade (concerto choréographique), pf, 18 insts, 1929, Paris, 18 June 1929
111 Les animaux modèles (1, after J. de La Fontaine), 1940–42, Paris, Opéra, 8 Aug 1942

incidental music

- 20 Le gendarme incompris (Cocteau and R. Radiguet), 1920–21, Paris, Théâtre Michel, 24 May 1921
64 Intermezzo (J. Giraudoux), 1933, Paris, Comédie des Champs-Élysées, 1 March 1933, unpubd
67 Petrus (M. Achard), 1933, Paris, Comédie des Champs-Élysées, 8 Dec 1933, ?lost
— Monsieur le Trouhadec saisi par la débauche (Romains), 1933, ?lost
78 Margot (E. Bourdet), 1935, collab. Auric, Paris, Marigny, 26 Nov 1935, unpubd, ?lost
106 Leocadia (J. Anouilh), 1940, Paris, Michodière, 3 Nov 1940, ?lost except for song Les chemins de l'amour
112 La fille du jardinier (C. Exbrayat), 1941, Paris, Mathurins, 8 Oct 1941, ?lost
123 Le voyageur sans bagages (Anouilh), 1943, Paris, Michodière, 1944, ?lost
124 La nuit de la Saint-Jean (J.M. Barrie), 1944, Paris, Comédie des Champs-Élysées, Dec 1944, ?lost
128 Le soldat et la sorcière (A. Salacrou), 1945, Paris, Sarah Bernhardt, 5 Dec 1945, ?lost
138 L'invitation au château (Anouilh), 1947, Paris, Atelier, 15 Nov 1947
139 Amphitryon (Molière), 1947, Paris, Marigny, 5 Dec 1947, ?lost
183 Renaud et Armide (Cocteau), 1962, Baalbeck, 18 Aug 1962, ?lost

film scores

- 76 La belle au bois dormant (A. Alexeieff), 1935 [promotional film for Les Vins Nicolas]
116 La duchesse de Langeais (J. de Baroncelli), 1942
123 Le voyageur sans bagages (Anouilh), 1943 [film version of incid music]
appx 3 Ce siècle a 50 ans, 1950, collab. Auric
149 Le voyage en Amérique (H. Lavorel), 1951

orchestral

- 20 Le gendarme incompris, suite, 1920–21, unpubd [from incid music]
25 Esquisse d'une fanfare, wind, perc, pf, 1921
14 Trois mouvements perpétuels, before 1927, unpubd [arr. of pf work]
49 Concert champêtre, hpd, orch, 1927–8
61 Concerto, d, 2 pf, orch, 1932
88 Deux marches et un intermède, chbr orch, 1937 [composed for a gala dinner at the Paris Exhibition, other nos. by Auric]
93 Concerto, g, org, str, timp, 1938
36 Les biches, suite, 1939–40 [from ballet]
111 Les animaux modèles, suite, 1942 [from ballet]
141 Sinfonietta, 1947–8
146 Piano Concerto, 1949
153 'Matelote provençale' for La guirlande de Campra, 1952 [other nos. by Honegger, Daniel-Lesur, Roland-Manuel, Tailleferre, Sauguet, Auric]
160 'Bucolique' for Variations sur le nom de Marguerite Long, 1954 [other nos. by

Françaix, Sauguet, Milhaud, Rivier, Dutilleux, Daniel-Lesur, Auric]

104 Orch: Satie: Deux préludes posthumes et une gnessienne, 1939

choral

31 Chanson à boire (17th-century), TTBB, 1922

81 Sept chansons, mixed chorus, 1936: La blanche neige (G. Apollinaire), A peine défigurée (P. Eluard), Par une nuit nouvelle (Eluard), Tous les droits (Eluard), Belle et ressemblante (Eluard), Marie (Apollinaire), Luire (Eluard) [La blanche neige replaced La reine de Saba (J. Legrand [J. Nohain]), sung at 1st perf. but later rejected]

82 Litanies à la vierge noire, SSA, org, 1936, arr. SSA, str orch, timp, 1947

83 Petites voix (M. Ley), SSA, 1936: La petite fille sage, Le chien perdu, En rentrant de l'école, Le petit garçon malade, Le hérisson

89 Mass, G, SATB, 1937

90 Sécheresses (cant., E. James), chorus, orch, 1937

97 Quatre motets pour un temps de pénitence, SATB: Vineam electam, 1938; Tenebrae factae sunt, 1938; Tristis est anima mea, 1938; Timor et tremor, 1939

109 Exultate Deo, SATB, 1941

110 Salve regina, SATB, 1941

120 Figure humaine (cant., Eluard), 12vv, 1943

126 Un soir de neige (chbr cant., Eluard), 6vv, 1944

130 Chansons françaises: Margoton va t'a l'iau, SATB, 1945; La belle se siet au pied de la tour, SATBarB, 1945; Pilons l'orgue, SATBarB, 1945; Clic, clac, dansez sabots, TBB, 1945; C'est la petit' fill' du prince, SATBarB, 1946; La belle si nous étions, TBB, 1946; Ah! Mon beau laboureur, SATB, 1945; Les tisserands, SATBarB, 1946

142 Quatre petites prières de Saint François d'Assise, male vv, 1948

148 Stabat mater, S, chorus, orch, 1950–51

152 Quatre motets pour le temps de Noël, mixed chorus: O magnum mysterium, 1952; Quem vidistis pastores, 1951; Videntes stellam, 1951; Hodie Christus natus est, 1952

154 Ave verum corpus, SMezA, 1952

172 Laudes de Saint Antoine de Padoue, male vv: O Jésus perpetua lux, 1957; O proles hispaniae, 1958; Laus regi plena gaudio, 1959; Si quaeris, 1959

177 Gloria, S, chorus, orch, 1959–60

181 Sept répons des ténèbres, child S, male vv, children's vv, orch, 1961–2

solo vocal

with ens or orch

3 Rapsodie nègre (text by Makoko Kangourou), Bar, fl, cl, str qt, pf, 1917, rev. 1933: Prélude, Ronde, Honouloulou, Pastorale, Final

6 Poèmes sénégalais, 1v, str qt, 1917–18, ?lost

15a Le bestiaire (Apollinaire), 1v, fl, cl, bn, str qt, 1919: Le dromadaire, Le chèvre du Thibet, La sauterelle, Le dauphin, L'écrevisse, La carpe

16 Cocardes (Cocteau), 1v, cornet, trbn, b drum, triangle, vn, 1919, rev. 1939: Miel de Narbonne, Bonne d'enfant, Enfant de troupe

22 Quatre poèmes de Max Jacob, 1v, fl, ob, bn, tpt, vn, 1921: Est-il un coin plus solitaire, C'est pour aller au bal, Poète et ténor, Dans le buisson de mimosa

60 Le bal masqué (cant., M. Jacob), Bar/Mez, ob, cl, bn, pf, perc, vn, vc, 1932: Prélude et air de bravoure, Intermède, Malvina, Bagatelle, La dame aveugle, Finale

- 38 Poèmes de Ronsard, 1v, orch, 1934 [arr. of song cycle]
- 117 Chansons villageoises (M. Fombeure), 1v, chbr orch, 1942: Chanson du clair tamis, Les gars qui vont à la fête, C'est le joli printemps, Le mendiant, Chanson de la fille frivole, Le retour du sergent
- 180 La dame de Monte Carlo (Cocteau), S, orch, 1961

songs for 1v, pf

- 11 Toréador (Cocteau), 1918, rev. 1932
- 15a Le bestiaire, 1919 [arr. of work with ens]
- 15a/b Songs for Le bestiaire (Apollinaire), 1919, unpubd: Le boeuf, La mouche, La tortue, Le serpent, La colombe
- 16 Cocardes, 1919 [arr. of work with ens]
- 38 Poèmes de Ronsard, 1924–5: Attributs, 1924; Le tombeau, 1924; Ballet, 1924; Je n'ai plus que les os, 1925; A son page, 1925
- 42 Chansons gaillardes (17th-century), 1925–6: La maîtresse volage, Chanson à boire, Madrigal, Invocation aux Parques, Couplets bachiques, L'offrande, La belle jeunesse, Sérénade
- 44 Vocalise, 1927
- 46 Airs chantés (J. Moréas), 1927–8: Air romantique, Air champêtre, Air grave, Air vif
- 55 Epitaphe (F. de Malherbe), 1930
- 57 Trois poèmes de Louise Lalanne, 1931: Le présent (M. Laurencin), Chanson (Apollinaire), Hier (Laurencin)
- 58 Quatre poèmes de Guillaume Apollinaire, 1931: L'anguille, Carte postale, Avant le cinéma, 1904 [orig. title Carnaval]
- 59 Cinq poèmes de Max Jacob, 1931: Chanson, Cimetière, La petite servante, Berceuse, Souric et Mouric
- 66 Pierrot (T. de Banville), 1933
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- 75 Quatre chansons pour enfants (Jaboume [J. Nohain]), 1934: Nous voulons une petite soeur, La tragique histoire du petit René, Le petit garçon trop bien portant, Monsieur Sans Souci
- 77 Cinq poèmes de Paul Eluard, 1935: Peut-il se reposer?, Il la prend dans ses bras, Plume d'eau claire, Rôdeuse au front de verre, Amoureuses
- 79 A sa guitare (Ronsard), 1935, version for 1v, hp
- 86 Tel jour, telle nuit (Eluard): Bonne journée, 1937; Une ruine coquille vide, 1936; Le front comme un drapeau perdu, 1937; Une roulotte couverte en tuiles, 1936; A toutes brides, 1937; Une herbe pauvre, 1936; Je n'ai envie que de t'aimer, 1936; Figure de force brûlante et farouche, 1937; Nous avons fait le nuit, 1937
- 91 Trois poèmes de Louise de Vilmorin, 1937: Le garçon de Liège, Au-delà, Aux officiers de la garde blanche
- 92 Le portrait (Colette), 1938
- 94 Deux poèmes de Guillaume Apollinaire, 1938: Dans le jardin d'Anna, Allons plus vite
- 95 Priez pour paix (C. d'Orléans), 1938
- 96 La grenouillère (Apollinaire), 1938
- 98 Miroirs brûlants (Eluard): Tu vois le feu du soir, 1938; Je nommerai ton front, 1939
- 99 Ce doux petit visage (Eluard), 1939

- 101 Fiançailles pour rire (L. de Vilморin), 1939: La dame d'André, Dans l'herbe, Il vole, Mon cadavre est doux comme un gant, Violon, Fleurs
- 106 Les chemins de l'amour (Anouilh), 1940 [from incid. music Léocadia]
- 107 Banalités (Apollinaire), 1940: Chansons d'Orkenise, Hôtel, Fagnes de Wallonies, Voyage à Paris, Sanglots
- 117 Chansons villageoises, 1942 [arr. of work with ens]
- 121 Métamorphoses (Vilморin), 1943: Reine des mouettes, C'est ainsi que tu es, Paganini
- 122 Deux poèmes de Louis Aragon, 1943: C, Fêtes galantes
- 127 Montparnasse (Apollinaire), 1941–5
- 128 Hyde Park (Apollinaire), 1945
- 131 Deux mélodies sur des poèmes de Guillaume Apollinaire, 1946: Le pont, Un poème
- 132 Paul et Virginie (R. Radiguet), 1946
- 134 Le disparu (R. Desnos), 1946
- 135 Main dominée par le coeur (Eluard), 1946
- 136 Trois chansons de F. Garcia Lorca, 1947: L'enfant muet, Adelina à la promenade, Chanson de l'oranger sec
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- 144 Hymne (J. Racine), 1948
- 145 'Mazurka' (Vilморin), for Mouvements du coeur, 1949, collab. Sauguet, Auric, Françaix, L. Preger, Milhaud
- 147 La fraîcheur et le feu (Eluard), 1950: Rayon des yeux, Le matin les branches attisent, Tout disparut, Dans les ténèbres du jardin, Unis la fraîcheur et le feu, Homme au sourire tendre, La grande rivière qui va
- 157 Parisiana (M. Jacob), 1954: Jouer du bugle, Vous n'écrivez plus?
- 158 Rosemonde (Apollinaire), 1954
- 161 Le travail du peintre (Eluard), 1956: Pablo Picasso, Marc Chagall, Georges Braque, Juan Gris, Paul Klee, Joan Miró, Jacques Villon
- 162 Deux mélodies 1956, 1956: La souris (Apollinaire), Nuage (L. de Beylié)
- 163 Dernier poème (Desnos), 1956
- 169 Une chanson de porcelaine (Eluard), 1958
- 174 Fancy (Shakespeare), 1959
- 178 La courte paille (M. Carême), 1960: Le sommeil, Quelle aventure!, La reine du coeur, Ba, be, bi, bo, bu, Les anges musiciens, La carafon, Lune d'avril
- La puce (Apollinaire), 1960
- 182 Nos souvenirs chantent (R. Tatry), version for 1v, gui

for 2 vv, pf

- 108 Colloque (P. Valéry), S, Bar, pf, 1940

melodrama

- 129 L'histoire de Babar, le petit éléphant (J. de Brunhoff), nar, pf, 1940–45, orchd Françaix, 1962

chamber and solo instrumental

- 7 Sonata, 2 cl, 1918, rev. 1945
- 12 Sonata, vn, pf, 1918, ?lost
- 32 Sonata, cl, bn, 1922, rev. 1945
- 33 Sonata, hn, tpt, trbn, 1922, rev. 1945
- 43 Trio, ob, bn, pf, 1926

74	Villanelle, pipe, pf, 1934
80	Suite française, 2 ob, 2 bn, 2 tpt, 3 trbn, perc, hpd, 1935, arr. vc, pf, 1953 [after C. Gervaise]: Bransle de Bourgogne, Pavane, Petite marche militaire, Complainte, Bransle de Champagne, Sicilienne, Carillon
100	Sextet, wind qnt, pf, 1932–9
114	Untitled piece, fl, 1941, unpubd
119	Sonata, vn, pf, 1942–3, rev. 1949
143	Sonata, vc, pf, 1940–48
14	Trois mouvements perpétuels, 9 insts, 1946 [arr. of pf work]
164	Sonata, fl, pf, 1956–7
168	Elégie, hn, pf, 1957
179	Sarabande, gui, 1960
184	Sonata, cl, pf, 1962
185	Sonata, ob, pf, 1962

piano

solo unless otherwise stated

5	Trois pastorales, 1917, ?lost no.1 rev. as no.1 of Trois pièces
8	Sonata, pf 4 hands, 1918, rev. 1939
14	Trois mouvements perpétuels, 1918, rev. 1939, 1962
17	'Valse', for Album des Six, 1919, collab. Auric, Durey, Honegger, Milhaud, Tailleferre
19	Suite, C, 1920, rev. 1926
21	Six impromptus, 1920–21, rev. 1939
24	Promenades, 1921, rev. 1952: A pied, En auto, A cheval, En bateau, En avion, En autobus, En voiture, En chemin de fer, A bicyclette, En diligence
40	Napoli, 1925: Barcarolle, Nocturne, Caprice italien
41	Dorfmusikanten-sextett von Mozart, 1925
45	Pastourelle, 1929 [arr. of ballet]
47	Deux novelettes: C, 1927, b \flat , 1928
48	Trois pièces, pf, 1918–28, rev. 1953: Pastorale, Toccata, Hymne
50	Pièce brève sur le nom d'Albert Roussel, 1929
56	Nocturnes: no.1, C, 1930; no.2 (Bal de jeunes filles), A, 1933; no.3 (Les cloches de Malines), F, 1934; no.4, c, 1934; no.5 (Phalènes), d, 1934; no.6, G, 1934; no.7, E \flat , 1935; no.8 (Pour servir de coda au cycle), G, 1938
60	Caprice, 1932 [based on finale of Le bal masqué]
62	Valse-improvisation sur le nom de Bach, 1932
63, 113, 170, 176	Improvisations: nos.1–6, b, A \flat , b, A \flat , a, B \flat , 1932; no.7, C, 1933; no.8, a, 1934; no.9, D, 1934; no.10 (Eloge des gammes), F, 1934; no.11, g, 1941; no.12 (Hommage à Schubert), E \flat , 1941; no.13, a, 1958; no.14, D \flat , 1958; no.15 (Hommage à Edith Piaf), c, 1959
65	Villageoises, 1933: Valse tyrolienne, Staccato, Rustique, Polka, Petite ronde, Coda
68	Feuillets d'Album, 1933: Ariette, Rêve, Gigue
70	Presto, 1934
71	Deux intermezzi, C, D \flat , 1934
72	Humoresque, 1934
73	Badinage, 1934

80	Suite française, 1935 [based on chbr work]
84	Les soirées des Nazelles, 1930–36: Prélude, Cadence, Variations, Cadence, Final
87	'Bourrée au pavillon d'Auvergne', for A l'exposition, collab. Auric, Delannoy, Ibert, Milhaud, Sauguet, Schmitt, Tailleferre
103	Française (Allemande), 1939
105	Mélancolie, 1940
118	Intermezzo, A, 1943
150	L'embarquement pour Cythère, valse-musette, 2 pf, 1951
151	Thème variée, 1951
155	Capriccio [based on Le bal masqué], 2 pf, 1952
156	Sonata, 2 pf, 1952–3
160	Bucolique, from Variations sur le nom de Marguerite Long, 1956
173	Novellette sur un thème de Manuel de Falla, e, 1959
175	Elégie, 2 pf, 1959

other lost or destroyed works

1	Processional pour la crémation d'un mandarin, pf, 1914
2	Préludes, pf, 1916
—	Fanfare, 4 pf, 1917
4	Zèbre, 2 pf, 1917
	6 Poèmes Sénégalais
9	Fanfare 4 pf, 1917 [to precede Jongleurs]
10	Jongleurs, 2 pf, 1918–19
13	Sonata, pf, vn, vc, 1918
appx 4	Sonata, cimb, wind qt, 1918
18	Quadrille, pf 4 hands, 1919
—	Pièces en trio, pf, vc, tpt, 1920
26	Etudes, pianola, 1921
27	Première suite d'orchestre, 1921
28	String Quartet, 1921–2
29	Trio, pf, cl, vc, 1921
30	Marches militaires, pf, orch, 1918–30
34	Caprice espagnol, ob, pf, 1922
37	Quintet, cl, str qt, 1923
appx 4	Sonata, fl, cl, eng hn, 1923
—	Sonata, fl, eng hn, 1923
—	Sonata, org, 1923
—	Sonata, pf, 1924
39	Sonata, vn, pf, 1925–6
54	Sonata, vn, pf, 1929–31
—	Concertino, pf 4 hands, 1931
—	Sonata, vn, pf, 1933–5
85	Plain-chants (Cocteau), 1v, pf, 1936
appx 4	Dimanche de mai, ?pf, 1936
	Sonata, duet, 1940
	Trio, str, 1941
133	String Quartet, 1945–6
166	Sonata, bn, pf, 1959

unrealized projects

appx 4

Côte d'Azur (Radiguet), 1v,

	pf, 1920
appx 4	Victoire (Radiguet), 1v, pf, 1920
—	Gargantua (op, Rabelais), 1937
—	Le tempête (op, Shakespeare), 1939
—	Périclès (op, Shakespeare), 1939–42
—	Casanova (op, Apollinaire), 1945
—	Le bal des voleurs (op, Anouilh), 1956
—	La machine infernale (op, Cocteau), 1959

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Poulet, Gaston

(*b* Paris, 10 April 1892; *d* Paris, 14 April 1974). French violinist and conductor. After studying at the Paris Conservatoire, where he won a *premier prix* for violin playing in 1910, he made his début at Brussels in 1911 in Beethoven's Violin Concerto, with Ysaÿe conducting. In 1912 he founded the Gaston Poulet Quartet with Victor Ocutil, Amable Massis and Louis Ruysen. In 1927 he initiated the Concerts Poulet, which took place in the Théâtre Sarah-Bernhardt in Paris until they were merged with the Concerts Siohan in 1935. From 1932 to 1944 he was director of the Bordeaux Conservatoire and conductor of the Bordeaux PO, and from 1940 to 1945 he also conducted the Concerts Colonne in Paris. He was appointed professor of chamber music at the Paris Conservatoire in 1944, and taught there until his retirement in 1962. He founded the Besançon Festival in 1948.

Poulet followed a dual career as violinist and conductor. He gave the first performance of Debussy's Violin Sonata with the composer (Paris, 1917). As a conductor, he had a very wide repertory, and received invitations to appear both in Europe and in South America – he gave the first performance in Buenos Aires of Debussy's *Le martyre de Saint Sébastien* in 1928. His style of conducting was greatly influenced by his teacher, Toscanini.

CHRISTIANE SPIETH-WEISSENBACHER

Poulton, (Edith Eleanor) Diana (Chloe)

(*b* Storrington, Sussex, 18 April 1903; *d* Heyshott, Sussex, 15 Dec 1995). English lutenist. She studied at the Slade School of Fine Art (1919–23) and was taught the lute by Arnold Dolmetsch (1922–5). From 1927 she often performed at the Haslemere Festival as soloist and in lute ensembles. She was one of the first professional English lutenists in the 20th century, and on the formation of the Lute Society in 1956 was elected its chairman, and subsequently (1973) its president. In 1971 she was appointed the first professor of the lute at the RCM. Her writings were mainly on the history of

lute technique and the music of Dowland. Her book on Dowland, and her edition (with Basil Lam) of his music, made Dowland's biography and music easily available for the first time.

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DAVID SCOTT/R

Pound, Ezra (Loomis)

(*b* Hailey, ID, 30 Oct 1885; *d* Venice, 1 Nov 1972). American poet and amateur composer. His musical achievements include an unorthodox *Treatise on Harmony*, a body of criticism, a role in the revival of older music and, most notably, music for two 'operas', *The Testament of François Villon* (1923) and *Cavalcanti* (1932). As a student Pound formed his taste on the Provençal troubadours, with their ideal union of composer and poet. Acquaintance with Arnold Dolmetsch deepened his love for early music, while other friendships broadened his experience. In 1913 the pianist Walter Morse Rummel and Pound published arrangements of nine troubadour songs. From this unorthodox base, Pound, as 'William

Atheling', reviewed London concerts from 1917 to 1920 in the *New Age*, attacking current repertory and performance practice. In the 1930s local concerts sponsored by Pound in Rapallo formed a model for the 1939 Settimana Vivaldiana at Siena, which helped to establish Vivaldi's modern reputation.

Villon, composed with help from George Antheil, illustrates Pound's theories of song, combining troubadour monody with rhythmic notation intended to reproduce asymmetrical word rhythms with scientific precision. Such complex metres as 7/16 or 19/32 are frequent. Harmony is minimal, instrumentation pointillist, dialogue perfunctory, staging stylized and the performer's personality effaced; all operatic resources are subordinated to the rhythmic-melodic verse line. Pound's style is possibly the most original devised by an amateur. *Villon*, first performed in 1926, has been produced twice by the BBC, staged by Robert Hughes at the Western Opera Theatre (1971) and recorded in 1972. *Cavalcanti*, a similar work, was first performed by Hughes in 1983.

Pound's *Treatise on Harmony*, in his *Antheil and the Treatise on Harmony* (Paris, 1924, 2/1927/R1968), is a somewhat obscure attempt to substitute rhythmic organization for textbook harmony or the vertical sonorities of Impressionism. Best understood against the background of Antheil's *Ballet mécanique*, Stravinsky's music of the 1920s and the general revolt against tonality, it is one of the earliest attempts to theorize about music purely as an arrangement of *objets sonores*.

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STEPHEN J. ADAMS

Pountney, David (Willoughby)

(b Oxford, 10 Sept 1947). English director. After education at Radley College and Cambridge University, where he was director of productions of the Opera Society, he began his career with *Kát'a Kabanová* at Wexford (1972). With this and a subsequent series of productions for the WNO and Scottish Opera, where he was director of productions from 1975 to 1980, he did much to advance the cause of Janáček in Britain. He made his American début with *Macbeth* at Houston in 1973 and his Australian début in Sydney in 1978 with *Die Meistersinger*.

From 1982 to 1993 he was director of productions at the ENO, where, in close collaboration with the designer Stefanos Lazaridis and the music director, Mark Elder, he evolved a definable house style. Characteristic features were the arresting images of dislocated reality, an inexhaustible repertory of stage contrivances, a determination to explore the social and psychological issues latent in the works, and above all an abundant sense of theatricality. *Rusalka* (1983), with its Edwardian nursery setting and Freudian undertones, and *Hänsel und Gretel* (1987), its dream pantomime peopled by fantasy figures from the children's imagination, both enjoyed several revivals, while *Lady Macbeth of the Mtsensk District* (1987) and *Wozzeck* (1990) exemplified an approach to production in which grotesque caricature jostles with forceful emotional engagement.

Since leaving the ENO Pountney has undertaken a variety of engagements both at home and abroad, including a spectacular *Fidelio* at Bregenz (1995), a surreal production of Martinů's *Julietta* for Opera North (1997) and a libretto and staging for Maxwell Davies's *Doctor of Myddfai* (1997, WNO).

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See [Sauguet, henri\(-pierre\)](#).

Pousser

(Fr.).

In string playing, up-bow. See [Bow](#), §II.

Pousseur, Henri (Léon Marie Thérèse)

(b Malédy, 23 June 1929). Belgian composer and theorist. From the beginning of his period of study at the Liège Conservatory (1947–52) he was a member of the 'Variations' group of young composers centred around Froidebise. It was in that group that he was introduced to the music of Webern and other 20th-century composers. Apart from a period of military service (1952–3) at Malines, during which he maintained close contact with Souris, he worked from 1950 as a secondary school teacher. In 1951 at Royaumont he met Boulez, who gave him crucial insight into Webern's harmonic language, the techniques of which Pousseur explored in his *Trois chants sacrés* (1951). In 1953, he met Stockhausen, whose *Elektronische Studien I* (1953) seemed to him to mark the beginning of a new era. Over the next few years he encountered other members of the young European avant garde, including Maderna and Nono in 1954 (at the Darmstadt summer school), and Berio in 1956. In *Prospection* (1952–3), for three pianos tuned a sixth-tone apart, Pousseur attempted to develop further the serialization of multiple parameters embarked upon by Boulez in *Structure Ia* (1951), but encountered difficulties with the work's instrumental realization. In 1954 he made his first foray into electronic music at the Cologne studio: *Seismogrammes*. In his instrumental works *Symphonies à quinze solistes* (1954–5) and *Quintette à la mémoire d'Anton Webern* (1955), he achieved richer textures by means of a 'group' technique (not unrelated to that which Stockhausen was exploring at the time) and by integrating statistical considerations, both on the compositional and the interpretative level. These reflections led him towards open form in such works as *Scambi* (1957) and *Mobile* (1957–8). In the mid-1950s he published numerous theoretical writings, some analytical (dealing with Webern especially), and some reflecting on his own compositional procedures and aesthetic. He also taught in important new music centres, such as Darmstadt, Cologne and Basle. Very soon he was pondering the problem of how to write aleatory music for an ensemble of several players. *Répons* (1960) posed such drastic problems of co-ordination that it required a group able to devote some 100 rehearsals to it to make it feasible: the audience's difficulty in following the ensemble's interactions led Pousseur to add to the piece a strange parable by the French writer Michel Butor which makes explicit the musical choices and their consequences (1965). With *Rimes* (1958–9), he unveiled one of his first works for instruments and tape, and began to develop his concept of 'generalized periodicity', in which the different structural levels of a musical form are viewed in analogy to periodic (or aperiodic) wave-forms.

In *Electre* (1960) and *Trois visages de Liège* (1961), Pousseur sought to achieve greater immediacy of communication by experimenting with the transformation of an intelligible spoken text, and with the rich signifying potential of electronic sound (see illustration). In doing so he came very close to satisfying Butor's exhortation to composers (in his essay 'La musique, art réaliste' of 1960) to rediscover music's representational power. It was with Butor that Pousseur once more collaborated on his major theatrical project of the decade, *Votre Faust* (1960–68). This 'adaptable fantasy genre opera' feeds, on both musical and literary levels, on all previous versions of *Faust*, posing the problem of the stylistic integration of heterogeneous materials. Pousseur developed a system of harmonic transformations, outlined at length in the essay 'L'apothéose de Rameau' (1968), that allowed him to 'rhyme Monteverdi with Webern', to

link by means of a 'universal matrix' (Sabbe) elements of musical language that might initially seem to be in opposition. At the dramatic level, the second part of the work appears as a vast mobile in which alternative scenes have multiplied, allowing the public the opportunity to intervene in the course of the work and to decide whether the story of the composer Henri shall end happily, or in disaster, or in one of the less extreme situations already presented. In *Couleurs croisées* (1967), a work commissioned by the Koussevitzky Foundation, the harmonic language is derived from the Black American song 'We shall overcome', and progresses from chromaticism to consonance by means of alternating transformations that link together monody, homophony, antiphony and polyphony. With *Mnémosyne I* (1968), Pousseur entered the realm of melody, thus completing his attempts at reappropriating musical tradition.

After three years spent teaching in Buffalo, New York (1966–8), Pousseur settled in Liège, where he assumed responsibility for a course in writings on music at the University and founded the Centre de Recherches et de Formation Musicales de Wallonie (CRFMW, 1970), bringing together an electronic music studio, the Ensemble Musique Nouvelle and activities in alternative music education. The most successful of his new pedagogical projects were gradually integrated within the regular curriculum of the conservatory, where he organized a seminar of experimental music before teaching composition (from 1971) and becoming director (1975). Between 1985 and 1987 he served as director of the Institut de Pédagogie Musicale (IPM) in Paris, and in 1990 he set up a study programme at the University of Liège which introduced a course in practical music within the university degree.

During the 1970s and 80s the nature of Pousseur's output was clearly influenced by his ambitious educational project. In this spirit he created indeterminate scores, such as *Ephémérides d'Icare II* (1970), in which collective improvisation is guided by multiparametric grids, the melodic formulae themselves being left undetermined. The Icarus theme finds its most wide-ranging expression in the 'programme for composition' *Icare obstiné* (1972). Social and political engagement is present in numerous compositions, sometimes in the content of the text being set, as in *Crosses of Crossed Colors* (1970) and *L'invitation à l'utopie* (1971), and at other times at a more abstract level, as in *Modèle réduit* (1975). With his second work of musical theatre, *Petrus Hebraicus* (1973–4), commissioned by the Berlin Festival to celebrate the Schoenberg centenary, Pousseur made a decisive step towards other musical worlds and practices. From then on he treated musical styles as points of formal articulation. Parallel to the libretto, in which several strands of time overlap (those of Schoenberg himself, his topicality in the postwar period, etc.), the work's stylistic allusions cover a wide range, from the Baroque cantata to Expressionist melodrama, and from the Viennese classics to Stravinsky and Weill. The practical experience of amateurs lies at the heart of projects such as *Chevelures du temps* (1979) and *La rose des voix* (1982), in which models from the popular or choral repertoires intersect one with another and are augmented by everyday noise-effects produced by the singers themselves or by a group of sound technicians. In *Les îles déchaînées* (1980), composed in collaboration with his son Denis, three musical practices indulge in different 'duels': the symphony orchestra, an experimental

electronic music group and a jazz group. At the height of his interest in the collation of pre-existing materials, Pousseur revisited such musical monuments as the Goldberg Variations in *Nuitss des nuits* (1985) and *Dichterliebe* in *Dichterliebesreigentraum* (1992–3); the source materials are arranged in such a way as to reveal motivic or structural links hidden or disregarded in the original work. The kaleidoscopic principle is present here in the same way as in such multi-faceted works as the *Seconde apothéose de Rameau* (1981), a comprehensive review of the harmonic experiments he had been conducting since 1960, which brings together a multitude of quotations, or *Déclarations d'orages* (1988–9), a vast fresco in which the contributions of different performing groups are woven together in a complex manner. Working in an educational environment stimulated Pousseur to compose numerous solo pieces and to begin compiling a work on instrumental teaching, including chamber music: *Méthodicare* (published since 1988). Clarity and simplicity of structure characterize many of his later compositions, such as *Leçons d'enfer* (1991) and *Don Juan à Gnide* (1996), in which the visual element contributes significantly to an appreciation of the form.

In the summer of 1994, Pousseur retired to Waterloo to devote himself to composition. Several new cycles of works subsequently emerged, including *Aquarius-Memorial I* (begun in 1994), an outcome of his period as composer-in-residence at the Catholic University of Leuven (1993–8). The foundations of Pousseur's work derive from the bringing together of his previous experiences, allowing him access, by way of his harmonic system, to the most varied musical landscapes, from consonance to chromaticism, and even micro-tonality.

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Pousseur, Henri

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dramatic

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Votre Faust (fantaisie variable genre opéra, M. Butor), S, A, T, B, 5 actors, fl, cl, sax, bn, hn, tpt, perc, hp, pf, vn, vc, db, tape, 1960–68; Milan, Piccola Scala, 1969 [see also orchestral: Parade de Votre Faust, 1974; other instrumental: Miroir de Votre Faust, 1964–5; vocal: Echos de Votre Faust, 1967–9]

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Leçons d'enfer (music theatre, Pousseur after A. Rimbaud and Butor), 2 actors, S, A, B, child's v, cl, sax, tuba, hp, kbd, perc, live elecs, 1991, Metz, 1991

Don Juan à Gnide, ou les séductions de la chasteté (Répons III) (music theatre, Pousseur after Butor, C. Fourier and others), 1 actor, S, B, fl, vn, vc, hp, pf, 1996, Leuven, 1996

orchestral

Rimes pour différentes sources sonores, 3 orch groups, 2-track tape [APELAC], 1958–9; Couleurs croisées, 1967; L'effacement de Prince Igor, 1971; Quatrième vue sur les jardins interdits, arr. chbr orch by J.-L. Robert, 1974; Parade de Votre Faust, 1974, collab. Robert; Chronique illustrée, 1976, movt 2 with B solo (Pousseur); Humeurs du futur quotidien (Pousseur and Butor), 2 spkr, orch, 1978; Les îles déchaînées, jazz ens, live elec, orch, 1980; La seconde apothéose de Rameau, chbr orch, 1981; Trajets dans les arpens du ciel, solo inst, orch, 1983; Nuits des nuits (ou la voyante insomnie de Mr Goldberg), 1985; Les fouilles de Jeruzona (Aquarius-Memorial II), 6 orch groups, 1995

other instrumental

Large ens/band: Les éphémérides d'Icare II, pf, 19 insts, 1970, rev. 1971 as Invitation à l'utopie [see choral]; Patchwork des tribus américaines, wind orch, 1984; Suite du massacre des innocents, wind orch, 1997

6–16 insts: Symphonies à 15 solistes, fl, ob, cl, bn, 2 hn, tpt, trbn, 2 hp, pf, 2 vn, va, vc, 1954–5; Répons, fl, hp, 2 pf, perc, vn, vc, 1960, rev. with spkr (Butor) as Répons avec son paysage, 1965; Trait, 5 vn I, 4 vn II, 3 va, 2 vc, db, 1962; Madrigal III, cl, 2 perc, pf, vn, vc, 1962; Cortège des belles ténébreuses au jardin boréal, eng hn, va, hn, tuba, 2 perc, 1984; Un jardin de passacailles (avec Lully, Bach, Beethoven, Brahms et Webern), chbr ens, 1987; Caprices de Saxicare, a sax, 5 vn I, 4 vn II, 3 va, 2 vc, db, 1993

2–5 insts: Prospection, 3 pfs (tuned 1/6–tone apart), 1952–3; Quintette à la mémoire d'Anton Webern, cl, b cl, vn, vc, pf, 1955; Mobile, 2 pf, 1957–8; Ode, str qt, 1960–61; Madrigal II, Baroque fl/vn, vn, va da gamba/vc, hpd, 1961; Vue sur les jardins interdits, 4 sax, 1973; Troisième vue sur les jardins interdits, arr. wind qnt by P.A. Monk, 1974; Chronique berlinoise, pf qnt, 1975, movt 2 with B solo (Pousseur); Modèle réduit, vc/b cl, pf, 1975; Fantaisie et fugue ('Dicté par ... no.1': Arnold Schoenberg 1930), 1980: Ia, str qt; Ib, vc/bn, pf; Variations ('Dicté par ... no.2': Anton Webern 1940), cl, pf, 1980; Variations-caprices, fl/high melody inst, hpd/org/pf, 1982; Sixième vue sur les jardins interdits, str trio, 1984; Chronique canine, 2 pf, 1984, movt 2 with female v (Pousseur); Mnémosyne obstinée (Ode no.2), str qt, 1988; At Moonlight, Dowland's Shadow Passes along Ginkaku-ju, koto, shamisen, shakuhachi, 1989; La lune et les flots (Passacaglia), str trio, 1989; Suite de coeur et de pique, cl/sax, vn, vc, pf, 1989–90; Motet, fl, ob, bn, 1995; Triptyque des septuagésimaires, str qt, 1995–6; Rasche Fuge zur Sache Bach, str qt, 1996; Septième vue sur les jardins interdits, arr. J.-P. Peuvion, 5 cl, 1996; Reflets d'arc-en-ciel ou variations canoniques sur le timbre traditionnel imaginaire 'Trop est acier Protest'Icare', vn, pf, 1997

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db by F. Grillo as Vbis, 1980; La patience d'Icarène, hp, 1980; Naturel, hn, 1981; La Paganiana, vn, 1982; La Paganiana seconda, vc, 1983; Hermès I ('Dicté par ... no.3': Béla Bartók), cl, 1983, also in vn version as Hermès II; Litanie du miel matinal, high melody inst, 1984; Litanie du miel vésperal, high melody inst, 1984; Vers l'île du Mont Pourpre, fl, 1984; L'école d'Orphée, spkr, org, live elecs/tape ad lib, 1989; 3 petits caprices sur une mélodie populaire hongroise, vn, 1993; Chaconne, vn, 1996

vocal

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electronic

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Liège à Paris (A. Breton, Butor), elecs [CRFMW, Liège], 1977; see also dramatic (Electre)

variable forces

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Pouteau, Joseph

(b Chaumes-en-Brie, 7 Feb 1739; d Paris, 3 Dec 1823). French organist and composer. He went to Paris about 1743–4 and studied the organ with his great-uncle Michel Forqueray, organist at St Martin-des-Champs, and composition with L.-C. Bordier, choirmaster at the church of the Cimetière des Innocents. In 1753 he won a competition for the reversion to the post of organist at St Martin-des-Champs and in 1756 he became organist at St Jacques-de-la-Boucherie. On Forqueray's death in 1757, Pouteau inherited his library and position as organist at the Filles-Dieu convent. He supported the Revolution and arranged *Le serment civique, ou Pot pourri national* for piano or harpsichord; later, however, the Revolutionary movement turned

against the church and deprived him of his wealthy students. From about 1811 he taught the piano at the Ursuline Convent School and was organist at St Merry. His compositions include motets, *ariettes*, harpsichord sonatas and an *intermède*, *Alain et Rosette* (1777).

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Stage: *Alain et Rosette* (intermède, 1, M.J. Bouillier), Paris, Opéra, 10 Jan 1777

Vocal: Motets, chorus, insts; 2 cantatilles, 1v, insts (1764–5); *Ariettes with insts; ariettes in contemporary anthologies*

Kbd: Sonates en pièces de clavecin, vn ad lib (Paris and Lyons, n.d.); Recueil périodique d'ariettes d'opéra comique et autres, arr. pf/hpd, vn ad lib (Paris, 1772–6); Le serment civique, ou Pot pouri national, arr. pf/hpd (Paris, c1790)

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FRÉDÉRIC ROBERT

Powell, Bud [Earl]

(*b* New York, 27 Sept 1924; *d* New York, 1 Aug 1966). American jazz pianist. Following classical piano studies, from 1940 he took part in informal jam sessions at Minton's Playhouse, New York. There he came under the tutelage and protection of Thelonious Monk and contributed to the emerging black American bop style. By 1942–5, when he played in the band of his guardian Cootie Williams, he had already developed his individual style in most of its essentials. After sustaining a head injury during a racial incident in 1945, he suffered the first of many nervous collapses which were to confine him to sanatoriums for much of his adult life. Thereafter, in the late 1940s and early 1950s, he appeared intermittently in New York clubs with leading bop musicians or in his own trio. From the mid-1950s, as his mental health and musical powers deteriorated, he gradually restricted his public appearances. He moved in 1959 to Paris, where he led a trio (1959–62) with Kenny Clarke, the third member of which was usually bassist Pierre Michelot, and enjoyed a certain celebrity status. In August 1964 he returned to the USA and made a disastrous appearance at Carnegie Hall (1965); he was soon obliged to abandon music altogether.

Powell was the most important pianist in the early bop style, and his innovations transformed the jazz pianism of his time. A prodigious technician, he was able at will to reproduce the demanding styles of Art Tatum and Teddy Wilson, echoes of which can sometimes be heard in his ballad performances. At fast and medium tempos, however, he preferred the spare manner that he devised in the early 1940s: rapid melodic lines in the right hand punctuated by irregularly spaced, dissonant chords in the left. This almost anti-pianistic style (which was adopted by most bop pianists of the time) left him free to pursue linear melody in the manner of

bop wind players, and it was as a melodist that Powell stood apart from his many imitators. At its best, Powell's playing was sustained by a free unfolding of rapid and unpredictable melodic invention, to which he brought a brittle, precise touch and great creative intensity. Except in his later years, when his virtuosity flagged and he self-consciously adopted a primitivism resembling Monk's, Powell never altered this basic approach, but worked ceaselessly within it to devise new melodic ideas, harmonies and ways of coupling the hands. He greatly extended the range of jazz harmony by reducing his chordal underpinning to compounds of 2nds and 7ths, and achieved an extraordinary variety in his phrase lengths, which range from brief flurries to seemingly inexhaustible lines that ignore the structure of the original.

Although most at ease in a trio setting, Powell was stimulated to his best work in competition with other leading bop soloists such as Charlie Parker, Dizzy Gillespie, J.J. Johnson, Sonny Stitt and especially Fats Navarro. He also composed a number of excellent jazz tunes, among them *Hallucinations* (recorded by Miles Davis as *Budo*), *Dance of the Infidels* (1949, BN), *Tempus Fugue-it* (1949, Clef), *Bouncing with Bud* (1949, BN) and *Un poco loco* (1951, BN), as well as the remarkable *The Glass Enclosure* (1953, BN), a musical impression of his experiences in mental asylums, which points to a talent for composition that was unfortunately left undeveloped.

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J. BRADFORD ROBINSON

Powell, Dick [Powell, Richard Ewing]

(*b* Mountain View, AR, 14 Nov 1904; *d* Los Angeles, 2 Jan 1963).

American actor and singer. A popular singer and bandleader, he became known as the perennial boyish and energetic star of numerous backstage musical films for Warner Brothers during the 1930s. He made his film début playing a band-leading singer in *Blessed Event* (1932). He established himself playing the juvenile lead opposite dancer Ruby Keeler in a string of

films which included *42nd Street*, *Footlight Parade* and *Gold Diggers of 1933* (all 1933). Other films included *Dames* (1934), *Gold Diggers of 1935* (1935), *Thanks a Million* (1935), *Gold Diggers of 1937* (1936), *On the Avenue* (1937), *Varsity Show* (1937), *Hollywood Hotel* (1938) and *Star Spangled Rhythm* (1942). He married fellow singing actor June Allyson in 1945. Powell later eschewed his clean-cut image and began to aspire to non-singing dramatic roles such as those he played in *Murder, My Sweet* (1944) and *The Bad and the Beautiful* (1952). He directed several films as well, but it is as the energetic wide-eyed dancer of the 1930s that Powell is best remembered. He had a fine clear tenor voice; with an instrument of moderate volume, Powell nonetheless possessed a technique which enabled him to be heard in a variety of musical venues with a solid sound and impeccable intonation.

WILLIAM A. EVERETT, LEE SNOOK

Powell, John

(*b* Richmond, VA, 6 Sept 1882; *d* Richmond, VA, 15 Aug 1963). American pianist and composer. He attended the University of Virginia (BA 1901) and went on to study in Vienna, where his teachers included Theodor Leschetizky and Karel Navrátil. His early works, among them the *Sonata Virginianesque* (1906), *In the South* (1906) and *At the Fair* (1907), blend American folk material with traditional contrapuntal techniques, elements that remained important to his compositional style. He made his recital début in Berlin in 1907 and subsequently performed in Paris, London and Vienna.

After living in London for several years, Powell returned to Richmond, where he developed an interest in black American folksong. His reputation as an important American composer was established with the première of *Rhapsodie nègre* for piano and orchestra (1918). Inspired by Joseph Conrad's *Heart of Darkness*, the work quotes black American melodies and uses syncopated ragtime rhythms. Powell, however, did not believe that black melodies could serve as a basis for a national school of composition. In a lecture given in Houston on 6 April 1923 he expressed concern about the 'melting pot' conception of America and about the possibility that the country might be peopled by an octoroon race. The *Sonata for Violin and Piano* (1918) is among the last of his works to show traces of post-Romanticism. During the 1930s and 40s, Anglo-American folk influences took on increasingly important roles in his compositions. The *Symphony in A* (1945), for example, while cast in traditional symphonic form, is written in a modal style and quotes many folk melodies. Powell also completed numerous arrangements of traditional folksongs, dances and hymn tunes.

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(selective list)

Orch: Vn Conc., 1910 [2nd movt arr. as *From a Love Past*, vn, pf]; *Rhapsodie nègre*, pf, orch, 1918 [arr. 2 pf, 1922]; *In Old Virginia*, 1921; 2 *Interludes*, 1921; *Natchez-on-the-Hill* (3 *Virginian Country Dances*), 1932 [arr. vn, pf; 2 pf]; *A Set of Three*, 1935; *Sym. in A* [modal], 1945
Vocal: 5 *Choral Works*, 1902–7: *Phantoms* (J.B. Tabb), *To a Butterfly* (Tabb),

Enigma (N. Lenau), Moonbalm (H. Heine), Nein (K. Burger); Lenztraum (Burger), 1v, pf, 1902–7; The Babe of Bethlehem, SATB, 1934; The Deaf Woman's Courtship, Mez, T, SATB, 1934, arr. Mez, T, male vv (1950); Soldier, Soldier, S, Bar, SATB, 1934; 5 Virginian Folk Songs, Bar, pf, 1938; other songs, choral works, hymns

Chbr: Sonata Virginianesque, vn, pf, 1906; Str Qt no.1, E, 1907; Sonata, A♭, vn, pf, 1918; Str Qt no.2, e, 1922, unfinished

Kbd (pf, unless otherwise stated): Sonata psychologique, 1905; In the South, suite, 1906; Variations and Double Fugue on a Theme by F.C. Hahr, 1906; At the Fair, suite, 1907; Sonate noble, 1907; Sonata teutonica, 1913; In the Hammock, 2 pf, 8 hands, 1915; Dirge, 2 pf, 12 hands, 1928; Larry O'Garr, carillon, 1941; other unpublished works

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DAVID Z. KUSHNER

Powell, Maud

(*b* Peru, IL, 22 Aug 1867; *d* Uniontown, PA, 8 Jan 1920). American violinist. She began violin and piano lessons in Aurora, Illinois, then studied violin for four years with William Lewis in Chicago. She was a pupil at the Leipzig Conservatory under Henry Schradieck (1881–2) and at the Paris Conservatoire under Charles Dancla (1882–3), then in 1883 made a tour of England. The following year she studied with Joachim at the Berlin Hochschule für Musik. She made her European début with the Berlin PO under Joachim in 1885, and her American début with the New York PO under Theodore Thomas in the same year. She toured Europe with the New York Arion Society in 1892, and performed twice under Thomas at the World's Columbian Exposition, Chicago (1893), at which she delivered a paper 'Women and the Violin' to the Women's Musical Congress.

Powell's mission was to advance America's cultural growth by bringing the best in classical music to Americans in remote areas as well as the large cultural centres. She was one of the first to champion works by American composers and introduced to the American public concertos by Tchaikovsky, Dvořák, Saint-Saëns, Lalo, Sibelius, Coleridge-Taylor and Arensky. She also toured widely in Europe and was particularly popular with audiences in England. Powell became one of the first American women to form and lead a string quartet (1894). The Maud Powell Concert Company, a group of six musicians, visited South Africa in 1905; she also

formed the Maud Powell Trio with the company's cellist May Mukle and pianist Anne Mukle Ford and toured the USA in 1908–9. In 1904 she became the first solo instrumentalist to record for the Victor Talking Machine Company's celebrity artist series (Red Seal label) and her recordings became worldwide bestsellers. Most were reissued on CD by the Maud Powell Foundation in 1989. She made transcriptions for violin and piano, and composed an original cadenza for Brahms's Violin Concerto; she also contributed articles to music journals and wrote her own programme notes. The brilliance, power and finish of her playing, combined with an unusual interpretative gift, led her to be recognized as one of America's greatest violinists; contemporary reviewers ranked her alongside Kreisler and Ysaÿe.

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KAREN A. SHAFFER

Powell, Mel [Melvin Epstein]

(*b* New York, 12 Feb 1923; *d* Van Nuys, CA, 24 April 1998). American composer. He studied the piano with Reisenberg and was for some years noted as a jazz pianist, composer and arranger (for Benny Goodman and Glenn Miller). After service in the US Army Air Force, he attended Yale University (BM 1952), where he studied composition with Hindemith. He taught at the Mannes College of Music and at Queens College, CUNY, before returning to Yale (1957–69), where he became chair of the composition faculty and director of the electronic music studio (1960–69), one of the first in the USA. In 1969 he went to the California Institute of the Arts as founding dean of the school of music; he was provost there from 1972 to 1976. Among his many awards and commissions are those from the Guggenheim Foundation (1960), the American Academy of Arts and Letters (1963), the NEA (1982) and Brandeis University (1989). In 1990 he was awarded the Pulitzer Prize for *Duplicates*, a commission from the Koussevitsky Foundation for the Library of Congress. He served as president of the AMC (1961–3) and on the editorial boards of *Perspectives of New Music* and *Journal of Music Theory*. He also served as a panelist for the NEA, as a consultant to other state and federal agencies and was a guest composer at many festivals and colleges (1972–94).

Powell's early works show the neo-classical influence of his teacher Hindemith. His gradual transition towards atonality is evidenced especially in *Miniatures* (1957), in which he mixes tonal and atonal languages. By

1958 he had abandoned tonality in favour of serialism. His use of 12-note techniques made possible the complexity of relationships between intervals, temporal structures, registers and phrases that is characteristic of his music. In some works, such as *Filigree Setting* (1959), he used quasi-improvisational techniques to extend durations and to permit the performer some choice of pitch succession or contour within an otherwise rigorously controlled context. In other compositions such as *Haiku Setting* (1960), interval relations derived from pitch sets take precedence over ordered pitch succession to frame ordered elements. There is a similar use of pitch sets in his electronic music. In his later works, these 'pitch tableaux', in which aggregates are fixed in register, form background structures while freely ordered materials provide ornamentation, as in *Modules* (1985).

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Orch: Cantilena concertante, eng hn, orch, 1949; Sym. Suite, 1949; Capriccio, sym. band, 1954; Stanzas, 1957; Setting, vc, orch, 1961; Stanzas, 1965; Immobiles 1–4, tape and/or orch, 1967; Setting, jazz band, 1982; Modules, chbr orch, 1985; Duplicates, 2 pf, orch, 1990; Settings, chbr orch, 1992

Chbr and solo inst: Beethoven Analogs, str qt, 1948; Pf Sonatina, 1953; Recit and Toccata Percossa, hpd, 1953; Divertimento, vn, hp, 1954; Pf Trio, 1954; Divertimento, wind qnt, 1957; Etude, pf, 1957; Miniatures, fl, ob, vn, va, vc, hpd, 1957; Pf Qnt, 1957; Filigree Setting, str qt, 1959; Improvisation, cl, va, pf, 1962; Str Qt, 1982; Intermezzo, pf, 1984; Madrigal, 2 pf, 1985; Nocturne, vn, 1985, rev. of Cantilena, 1970 [see Tape]; Nocturne, vn, 1985; Wind Qnt, 1985; Setting, gui, 1986; Amy-Abilities, perc, 1987; Invocation, vc, 1987; Prelude, pf, 1987; 3 Madrigals, fl, 1988; Settings, 2 pf, 1988; Pf Trio, 1994; Sextet, fl, cl, vn, vc, pf, perc, 1996; Sonatina, fl, 1996

Vocal: 6 Love Songs (anon.), chorus, 1950; Sweet Lovers Love the Spring (W. Shakespeare), female chorus, pf, 1953; Haiku Setting, S, pf, 1960; 2 Prayer Settings (Goodman, Gregory), T, ob, vn, va, vc, 1962; Settings (J. Joyce, J. Milton, Euripides, trad.), S, chbr ens, 1979; Little Companion Pieces (C. Baudelaire, W.C. Williams, Joyce, Asian and African trad.), S, str qt, 1980; Strand Settings: 'Darker' (M. Strand), song cycle, Mez, elec, 1983; Letter to a Young Composer, S, 1987; Die Violine, S, vn, pf, 1987; Levertov Breviary, S, pf, 1997; 6 Miniatures, S, hp, 1998

Tape: Elec Setting, 1961; Elec Setting no.2, 1962; Events (H. Crane), 1963; Analogs 1–4, 1966; Immobile 5, tape, chbr ens, 1967; Cantilena (anon. Heb., Chin., Sanskrit), S, vn, tape, 1970, rev. as Nocturne, vn, 1985; Setting, wind insts, vn, tape, 1972; 3 Synth Settings, 1981; Cantilena, trbn, tape, 1982; Cptr Prelude, 1988

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Powell, Verne Q.

(*b* Danville, IN, 7 April 1878; *d* Needham, MA, 3 Feb 1968). American maker of Boehm flutes and piccolos. As a boy he learnt to play the flute and the piccolo and at seven made a fife. He worked at first as a jeweller and engraver in Fort Scott, Kansas.

In 1910 Powell went to a concert in Chicago in which Georges Barrère played a Louis Lot silver flute; this inspired him to make a silver flute from melted-down teaspoons, watch cases and coins. In 1913 [William S. Haynes](#), who had been making wooden flutes, invited Powell to join his firm in Boston as foreman. In 1926 he started his own business, Verne Q. Powell Flutes, Inc., at 295 Huntington Avenue. Powell's first catalogue (1927) advertised silver and gold flutes; among the first ten customers were John Wummer, Arthur Lora, and William Kincaid.

While working for Haynes, Powell was responsible for introducing French-model silver flute making to the USA. As an independent maker, he changed the design of his flutes, which were formerly on the Lot model, and made the first high C facilitator key. Besides silver flutes, Powell made wood and silver piccolos, silver alto flutes, and gold and platinum concert flutes. One platinum flute was made for the New York World's Fair in 1939 and was later purchased by Kincaid.

In 1961 Powell sold his business to four former employees, under whose management the firm expanded and moved to Arlington, Massachusetts. For most of the following 25 years it produced piccolos only sporadically; some of its employees made piccolos independently. In 1974 the firm introduced its Cooper scale for flutes, in collaboration with the English flute maker Albert Cooper. The firm holds a US patent (1990) for aurumite, a method of laminating 14-carat gold onto the outside and inside of the flute body. In 1997, working with the flautists András Adorján, Felix Skowronek and Fenwick Smith, it resumed the manufacture of wooden Boehm system flutes. The firm changed hands several times; it moved in 1989 to Waltham, Massachusetts, and in 1999 to nearby Maynard. Many former employees later founded their own firms, including Brannen Bros., Burkhart-Phelan, Edward Almeida, Dana Sheridan, Jack Goosman, Jonathon Landell and Ostroff Sagerman.

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FRIEDRICH VON HUENE/NANCY TOFF

Power, James

(*b* Galway, 1766; *d* London, 26 Aug 1836). Irish music publisher and instrument maker. After starting out as a pewterer he entered the military instrument trade, and set up with his brother William in Dublin in 1797 as James and William Power, music selling and publishing being eventually added to their activities. Towards the end of 1807 he moved to London, where he established himself as a military instrument maker and music publisher. William continued the Dublin business as William Power & Co. until 1831, but the partnership with his brother ceased about 1810, although many publications were issued jointly by them up to 1820.

The brothers' major publishing venture was Moore's *Irish Melodies*. For this project they commissioned the poet Thomas Moore (ii) to provide original verses to be set to traditional melodies arranged by John Stevenson (a plan similar to the *Scottish Melodies* then being issued by the Edinburgh publisher George Thomson). The first two parts were published in London and Dublin in 1808 (not 1807 as often stated), and were an immediate success. After the sixth number (1815) a quarrel arose between the brothers, and part vii (1818) was issued by each separately. From part viii (1821) James employed Henry Bishop as arranger, though William also issued part viii, with arrangements by Stevenson. James, however, brought a successful action for breach of copyright, and the remaining two parts (1824–34) and a supplement (1834) were published by James alone.

Power also issued several other volumes of settings of Moore's poetry, including *Sacred Songs* (1816–24), *National Airs* (1818–28) and *Evenings in Greece* (1826–32). He maintained a very close relationship with the poet and paid a substantial annuity for his verses. Power's other publications included *A Selection of Scottish Melodies* (Bishop and Twiss, 1812), *Indian Melodies* (1813), *A Selection of Welsh Melodies* (John Parry, 1822) and similar works, besides many single songs, duets and glees by Stevenson, Horn, Attwood, Matthew King and others. His widow carried on the business until about 1838. The plates of the *Irish Melodies* were bought by Addison & Hodson, who reissued them in 1844, and their popularity continued well into the second half of the century.

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Power, Leonel [Lionel, Lyonel, Leonellus, Leonelle; Polbero]

(*d* Canterbury, 5 June 1445). English composer and theorist. He shared with Dunstaple the leadership of English style in the influential decades between 1410 and 1440. Somewhat overshadowed in reputation by his probably younger contemporary, Leonel (as the sources usually name him) shows a similarly high level of musical craftsmanship and originality in an output only slightly smaller.

1. [Life](#).
2. [Works](#).
3. [Style](#).

For a page of Power's treatise, see [Discant](#).

WORKS

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MARGARET BENT

Power, Leonel

1. **Life.**

The first dated reference to Power (see Bowers, 1975) records him as instructor of the choristers and second in the list of clerks of the household chapel of Thomas, Duke of Clarence (*d* 1421), brother of Henry V and heir apparent. The next records his admission to the fraternity of Christ Church, Canterbury, on 14 May 1423. This fraternity included distinguished lay friends of the priory as well as regulars and other ecclesiastics. The suggestion (in *MGG1*) that Power may have been master of the choir that was maintained to sing services outside the monastic liturgy in the nave or Lady Chapel has been confirmed by the discovery of his name in this context between 1439 (when the post may have been created for him) and his death. There is reference to 'Lionel Power of Canterbury esquire' on 20 September 1438 (a 'release of all personal actions' to one Thomas Ragoun), with a memorandum of acknowledgment dated 19 April 1444. Bowers now reports that Ragoun's uncle was Sir Richard Woodville, who had been in the service of the Duke of Clarence since 1411 and by 1423 was chamberlain to John, Duke of Bedford. Ragoun and Power may have become acquainted through a common employer; the possibility that Power might have served in Bedford's chapel after Clarence's death is thus slightly enhanced by this relationship (we have no documentation of Power's employment for most of the 1420s and 1430s). 'Lyonell Power' is listed as a recipient of livery from Christmas 1439 to Christmas 1444: whenever a distinction is made he is cited as a Kent man rather than a

Londoner. He is listed among the esquires or gentlemen (*armigeri*, later *generosi*): that he was a layman therefore seems certain.

Three notices of his death survive. In a Canterbury calendar (*GB-Lbl* Cotton Tib.B.III, 4v) both date and year are given. The fraternity registers (*GB-Lbl* Arundel 68 and *Llp* 20) record his obit on 6 June, the date given for his burial by the chronicler monk John Stone, possibly himself a composer.

On stylistic grounds (discussed in §3 below), Power's birthdate must lie between about 1370 and 1385. The notoriously unreliable historian Grattan Flood, without knowledge of any of the above information, claimed that he came from County Waterford, Ireland, was related to Bishop Milo Power and Sir Maurice Power and that, as a younger son of a wealthy Anglo-Irish family, he probably studied at Oxford. Why Flood confidently dated Power's musical works between 1380 and 1395 is not vouchsafed, for in his day Power's deathdate was not known, and the possibility had not yet been raised that the [Old Hall Manuscript](#), in which he is well represented, might contain 14th-century music. Flood knew Power's treatise, which he dated about 1390, and referred tantalizingly to an Anglo-Irish contemporary who styled him 'noster Lionel'.

[Power, Leonel](#)

2. Works.

The problems in determining the authentic works of Power are so great that a work-list cannot be left to stand without some discussion. For the nucleus we are dependent on the 40 works that bear undisputed ascriptions to him. Five more anonymous works, all mass movements, can be added by virtue of their musical relationship to movements ascribed to him. A further 12 items have conflicting ascriptions or belong to mass cycles with conflicting ascriptions. Altogether these comprise related and individual mass movements, and settings of Marian liturgical texts. No secular works or isorhythmic motets are anywhere ascribed to Power, nor any canonic compositions. There is no case for rejecting any of the unique or unanimous ascriptions, from which Power's personal style emerges as marginally more definable than Dunstaple's and more easily extricable from the characteristics of English music in general. It should prove possible to add further anonymous works to those tentatively assigned to him by Hamm and others. But there is a real danger of confusion with works by other composers showing Power's influence – of which the anonymous Credo Old Hall no.82 is probably an example. The survival of an elementary discant treatise in his name supports the idea that he may have been a teacher, as does his musical primacy in Old Hall. He and [John Cooke](#) are the only two composers represented in both layers of the manuscript. Cooke's mass settings appear to be closely modelled on those of Power, perhaps indicating a tutorial relationship.

Together with Dunstaple, Power was a pioneer of the unified mass cycle, though the extent of their individual responsibilities cannot be fully established because of uncertain chronology and conflicting attributions in crucial works. Power appears to have taken the initiative in pairing movements of the Ordinary. His four pairs in the Old Hall Manuscript are unified respectively by closely parallel style, structure and motifs (including an anticipation of head-motif technique), by the use of related chants but

separate isorhythmic construction, by parallel structure and the appropriate Ordinary chants in the top voice, and by use of appropriate Ordinary chants in the tenor. In all cases, ranges and signatures support the pairing, although the movements are physically separated according to the organization of the manuscript. The only Ordinary cycle ascribed to Power without contradiction is *Alma redemptoris mater*, in which the tenor (the first half of the plainchant antiphon) is presented in identical, unornamented form in each movement, although there is no internal isorhythm within each movement. The four surviving movements (the cycle probably once had a troped Kyrie) vary in length according to the length of the introductory and interpolated duet sections. Many technical and stylistic features support Power's authorship (use of pseudo-augmentation, proportional passages and conflicting time signatures; see §3 below).

Power's claim to the Mass *Rex seculorum* is shared with Dunstaple, and that to the *sine nomine* mass with Dunstaple and Benet. Both of these are free tenor masses, the latter so free as almost to impair its unity. Stylistic evidence as to authorship is still inconclusive, although certain rhythmic peculiarities, some wayward dissonances and the downward thrust of many melodic phrases may suggest Power rather than Dunstaple as the composer of *Rex seculorum* (Power used the rising triadic opening less than Dunstaple). The tenor is an antiphon for St Benedict; it would be Dunstaple's only use of a non-Sarum chant. The majority ascription to Power in the sources is not decisive but cannot be wholly overlooked. *Sine nomine* is altogether less characteristic of Dunstaple, and Bukofzer was inclined to favour Benet as the composer. The discovery in Milan of a source ascribing the mass to Power must revive Power's claim to the work: neither mass, however, shows sufficiently strong personal characteristics to permit any final decision.

Power, Leonel

3. Style.

It is easier to attempt an approximate chronology for Power's more definitely authentic works than it is for Dunstaple's. His composing career was probably more extended, and the early part of it is well defined and characterized in his substantial contribution to the Old Hall Manuscript. His 23 compositions in the original layer (which contains nothing by Dunstaple) amount to more than three times the total for any other composer, perhaps indicating some degree of seniority, or a close connection with the compilation. By about 1415 he had mastered all the styles of the generation in which he presumably grew up, whereas Dunstaple left little evidence of activity earlier than this date. This could be a distortion occasioned by the accidents of survival, which may in turn have deprived us of any isorhythmic motets that Power may have written. Otherwise it would seem to indicate that he was older than Dunstaple, or earlier to mature as a composer. His later works are at present known chiefly from continental sources.

Power's Old Hall music includes the simplest of descant settings, with the chant in the middle voice (sometimes migrant, with very little elaboration), freely composed pieces of lush sonority for four and five voices (the Gloria-Credo pair Old Hall nos.21, 77), isorhythmic mass movements (the Gloria-

Credo pair Old Hall nos.24, 84, and the Gloria no.23), four-part compositions with Ars Nova rhythms in C time (the Sanctus-Agnus pair Old Hall nos.118, 141) and settings of an elaborately figured and rhythmically complex upper part supported by slower-moving lower parts (Gloria Old Hall no.22, Credo settings nos.81, 83). His style at this period could be seen as a fusion of the English love of full sonorities, a sensuous Italianate melodic instinct, the syncopated rhythms of the French Ars Nova and the proportional ingenuity of the Ars Subtilior ([ex.1](#)). It would be invidious to place simplicity earlier than complexity within this range, although surviving English manuscripts of the late 14th century present no evidence of even mild proportional usage nor, before the Fountains fragment (*GB-Lbl* Add.40011*B*), of combinations of the four proportions of the French Ars Nova and use of syncopation, all of which are present in Power's Old Hall works.

The Old Hall styles, particularly in the case of Power's paired mass movements, overlap with the next stratum, comprising his one contribution to the second layer of that manuscript, the cyclic mass or masses, and most of the motets surviving in continental sources; these later pieces are usually in time (with use of C) rather than C, and with the treble dominating in the manner of the French chanson. The final stage of this approximate chronology consists of the last four motets of Hamm's edition, which clearly anticipate the smooth discant writing of Frye's generation, with their well-integrated duets and increasing participation of the lower parts in the evolution of a more homogeneous texture.

Power's melodic style is not always distinct from Dunstaple's, though the rising triadic opening (see [Dunstaple, John, ex.2d](#)) is much less common, except where the opening is based on a chant with this feature, such as *Alma redemptoris mater*. Sequential passages, sometimes based on standard cadential figures, are increasingly common in the middle-to-late works (e.g. the Credo from the *Alma redemptoris* cycle and *Mater ora filium*). Power was often explicit in his *ficta* indications, writing bold but logical progressions such as in [ex.2](#). It has been suggested that he abandoned the use of plainchant in his later motets, but chant paraphrase is in many cases unmistakable and cannot be overlooked in assessing his melodic style. In some cases there are clear allusions to the relevant chant, especially in the top part and at beginnings of sections, but consistent use of the chant throughout the composition cannot be claimed. Examples of this include the duets in *Regina celi* (LP i, 19), and *Alma redemptoris mater*, where the chant appears after an eight-bar introduction in migrant form, and intermittently thereafter. In other cases the chant can indeed be traced throughout the composition though, admittedly, portions of the melody may be elided, overlapped or compressed; migration or transposition may obscure the outlines; and the melody may get out of step with the words; yet all these features are found in less extreme form in simple descant pieces where the presence of chant is not in doubt (e.g. Byttering's *Nesciens mater*).

With regard to cantus-firmus treatment in general, the Old Hall descant settings present the chant in the middle voice with occasional migration to the lowest. The underlay does not always correspond to that of the chant (e.g. *Ave regina* Old Hall no.43, and see above). Increased melodic freedom is found in *Beata viscera*, where it is still in the middle part; and

most of the subsequent motets that use chant paraphrase it in the treble (*Salve regina*, LP i, 10, uses the *Alma redemptoris* plainchant in the treble, an unusual technique at this date). Of his earlier mass movements, most of those whose tenor cantus firmi can be traced use appropriate chants for the Ordinary (one Sanctus-Agnus pair unusually has them in the treble), the exceptions being the Gloria-Credo pair Old Hall nos.24, 84.

Isorhythm in Power's surviving works is confined to mass settings: the Gloria-Credo Old Hall nos.24, 84, the Glorias no.23 and LP ii, 17 (his strictest and most ambitious isorhythmic construction), and the doubtful Credo for three voices. All except the last are isorhythmic in all parts, and this technique seems to be confined to relatively early works. The Old Hall Gloria-Credo pair show some non-coincidence of colour and talea (see [Isorhythm](#)).

It is perhaps in features of rhythm that Power's personal style is most evident. The simultaneous use of conflicting mensural signatures for limited passages is common in early-to-middle works (e.g. the Agnus and Benedictus of the Mass *Alma redemptoris*; see also ex.2), and at the same period the notation of one or more parts requiring to be read in augmentation to correspond with the others is found in, for example, the Mass *Alma redemptoris*, the Glorias Old Hall no.22, LP ii, 17, the Credos Old Hall nos.81, 83 and the Sanctus Old Hall no.115. These features are not confined to Power, though both are more common in his works than in those of other composers. Nor was he the only composer to incorporate very elaborate syncopations and proportional passages, especially in upper parts of his early works, though the complexity of the Gloria Old Hall no.22 and the Credos nos.81 and 83, the last of which uses blue coloration in addition to void and full red and black notes, as well as numerical and graphic signatures, is rarely surpassed (see ex.1). Short passages of this kind recur with diminishing frequency up to the midpoint of his output (as in ex.2). An individual feature of rhythm found throughout his career is a calculated disregard of regular mensuration. This is reflected by fluctuating bar lengths in modern transcription, as in [exx.3](#) and 6 (early and late works respectively), and also [ex.4](#), though shown here with regular barring. Together with this goes a predilection for asymmetry, especially in melodic and rhythmic sequences and imitation (see ex.4). His use of sequences is more extensive than Dunstaple's; they are often closely packed, sometimes occurring on different beats of the bar – a stretto effect which is sometimes achieved by rhythmic inexactitude in the limbs of the sequence. There is also a little more imitation (see especially ex.6, but also [exx.4](#) and 5).

A constant refinement of harmony and texture can be traced in Power's development. His love of full sonorities is evident in his Old Hall compositions (no.15, exceptionally, has a 3rd in the final chord), and he often luxuriated freely over a single note or chord with free-wheeling imitations, as in [ex.5](#) which also demonstrates the asymmetrical rhythms mentioned above. His music shows a preference for relatively low notated tessituras ([ex.6](#)). Dissonances are prepared with increasing care, and the final motets are completely pan-consonant. Leaps of 4ths and 5ths are common in the early duets ([ex.3](#)); simultaneously sounded dissonances are not avoided, though simultaneous leaps are quite rare. Power's late

duet writing has greater poise and fluency and is largely conjunct, with a few leaps of 3rds as well as carefully placed larger intervals (see exx.4 and 6). Early works in three or four parts gradually give way to three-part compositions with extensive duets; in the very last works the duets are shorter again, but more integrated (as in ex.6).

Power's music shows little awareness of text declamation, except on the occasional isolated word. None of his compositions is as consistently declamatory as Dunstaple's *Quam pulchra es*, though Power's setting of this text contains more careful declamation than any of his other works (ex.6). A few distinct habits in early mass settings, though not confined to Power, include the telescoping of the Credo text (Old Hall nos.73, 77, 83, and the anonymous three-voice setting), and perhaps the commencement of polyphony not at 'Patrem' but at 'factorem' (no.73, also the anonymous three-voice setting; similarly the anonymous Gloria printed as no.10 in the complete works of Dunstaple).

The treatise (*GB-Lbl* Lansdowne 763) is headed 'This tretis is contrivid upon the Gamme for hem that wil be syngers or makers or techers' and concludes 'Quod Lyonel Power'. It precedes an anonymous treatise on faburden and one on proportions ascribed to Chilston. The volume was copied by [John Wylde](#), a 15th-century preceptor of Waltham Abbey, and contains 20 musical treatises of which the three mentioned above are in English, the remainder in Latin. Power's treatise deals with the sights of [Discant](#), naming them mean, treble and quatoble. 'To enforme a childe in his counterpoynt', Power gave exhaustive permutations for the two last-named (the highest; as master of the Lady Chapel at Canterbury, he would have been concerned primarily with training boys). In advocating contrary motion, he forbade parallel perfect intervals in descant, and permitted up to three consecutive imperfect intervals of the same kind, six of mixed kinds.

[Power, Leonel](#)

WORKS

Editions:*Leonel Power: Complete Works*, ed. C. Hamm, CMM, 1 (1969–76) [LP] (motets only)*John Dunstable: Complete Works*, ed. M. F. Bukofzer, MB, viii (1953), rev. 2/1970 [JD]*The Old Hall Manuscript*, ed. A. Hughes and M. Bent, CMM, xlvi (1969–73) [OH]

Title/Incipit	Voices	No. in edns	Remarks
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mass cycles and interrelated mass movements

Gloria, Credo, Sanctus, Agnus	3	LP ii, 18	isorhythmic; on Alma redemptoris mater
Kyrie, Gloria, Credo, Sanctus, Agnus	3	LP ii, 22; JD 70, 19–22	on Rex seculorum; also attrib. Dunstaple
Kyrie, Gloria, Credo, Sanctus, Agnus	3	LP ii, 26; JD 71, 56–9	[Sine nomine]; also attrib.

			Dunstaple and Benet
Gloria, Credo	4/5	LP ii, 8; OH 21, 77	
Gloria, Credo	3	LP ii, 11; OH 24, 84	isorhythmic; on lauds antiphons for St Thomas of Canterbury
Sanctus, Agnus	3	LP ii, 20; OH 116, 140	on Sarum Sanctus II, Agnus VII
Sanctus, Agnus	4	LP ii, 7; OH 118, 141	on Sarum Sanctus III, Agnus XII

single mass movements

Kyrie	3		bottom voice survives in <i>GB-Lb/ Lansdowne 462, f.152; frag. of 3vv setting Lpro E/163/22/1/3</i>
Kyrie 'Lux et origo'	3		on Sarum chant; <i>I-AO, ff.11 v-12; GB-Ob Linc. lat.89, f.31v (top voice only)</i>
Gloria	3	LP ii, 16; OH 22	
Gloria	4	LP ii, 9; OH 23	isorhythmic
Gloria	3	LP ii, 10; OH 25	
Gloria	3	LP ii, 25	also attrib. Benet
Gloria	3	LP ii, 4; JD 3	also attrib. Dunstaple
Gloria	3	LP ii, 17	isorhythmic; on Sarum Gloria V; scribally paired with anon. Credo, 3vv, see 'Works of doubtful authenticity'
Credo	3	LP ii, 19; OH 73	on Sarum Credo (opening)
Credo	3	LP ii, 13; OH 81	
Credo	3	LP ii, 14; OH 83	
Sanctus	3	LP ii, 1; OH 96	on Sarum Sanctus I
Sanctus	3	LP ii, 2; OH 99	on Sarum Sanctus III
Sanctus	3	LP ii, 3; OH 109	on Sarum Sanctus X
Sanctus	3	LP ii, 15a; OH 115	Hamm suggested pairing with anon. Agnus, see 'Works of doubtful authenticity'
Sanctus	4	LP ii, 21; OH 117	on Sarum Sanctus III
Agnus	3	LP ii, 4; OH 133	on Sarum Agnus XII
Agnus	3	LP ii, 5; OH 137	on Sarum Agnus VII
Agnus	3	LP ii, 6; OH 138	on Sarum Agnus X

other settings of sacred latin texts

Alma redemptoris mater	3	LP i, 16; JD 40	? by Dunstaple; free use of plainchant
Alma redemptoris mater	3	LP i, 21; JD 60	also attrib. Dunstaple; free use of plainchant
Anima mea liquefacta est [=Christus resurgens]	2/3	LP i, 18, 18bis	paraphrase of plainchant
Anima mea liquefacta est	3	LP i, 25	
Ave regina celorum, ave	3	LP i; OH 43	on plainchant
Ave regina celorum, ave	4	LP i, 7	paraphrase of plainchant
Beata progenies	3	LP i, 1; OH 49	on plainchant
Beata viscera	3	LP i, 5	on plainchant
Christus resurgens [=Anima mea liquefacta est]			
Gloriose virginis	4	LP i, 12	free use of plainchant
Ibo michi ad montem	3	LP i, 24	
Mater ora filium	3	LP i, 23	
Quam pulchra es	3	LP i, 26	free use of plainchant
Regina celi	3	LP i, 19	free use of plainchant
Salve mater Salvatoris	3	LP i, 17; JD 62	also attrib. Dunstaple
Salve regina	3	LP i, 10	paraphrase of plainchant Alma

			redemptoris
Salve regina	3	LP i, 22; JD 63	also attrib. Dunstaple; plainchant for invocations only
Salve sancta parens [=Virgo prudentissima]	3	LP i, 14	

works of doubtful authenticity

all anon.

Credo	3		isorhythmic; on Sarum Credo; scribally paired with Gloria in LP ii, 17
Credo	4/5	LP ii, 12; OH 82	probably by Cooke, on palaeographic grounds
Agnus	3	LP ii, 15b	Hamm suggested pairing with Sanctus in LP ii, 15a
Angelorum esca	3	LP i, 20	
Ave maris stella	3	LP i, 4	?attrib. based on misreading of folio no. in <i>I-TRmp</i> (Trent 92) as 'Leonel'
Ave regina celorum, mater	3	LP i, 6	
Benedicta es celorum regina	3	LP i, 15	paraphrase of plainchant
Descendi in ortum meum	3	LP i, 13	
Regina celi	3	LP i, 2; OH 44	on plainchant
Regina celi	3	LP i, 11	paraphrase of plainchant
Sancta Maria	3	LP i, 8	
Spes nostra	3	LP i, 9	

Power, Leonel

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Power, Teobaldo

(*b* Santa Cruz, Tenerife, 6 Jan 1848; *d* Madrid, 16 May 1884). Spanish pianist and composer of Irish descent. At the age of seven he began studying music with his father, and by the age of 11 he was already known as a pianist in Madrid and Barcelona. In 1862 he went to the Paris Conservatoire to study with Marmontel, and later returned to Spain to give concerts in Madrid and other provinces, and in Portugal. In 1882 Power became second organist of the Royal Chapel in Madrid and later professor of piano at the Madrid Conservatory.

Although Power composed for orchestra, notably *Polaca de concierto* (1878) and *Cantos canarios* (1883), he wrote mainly for the piano, and his principal works include *Gran Galop de concierto*, *Scherzo de concierto* and a four-movement sonata, a form which – the works of Ledesma, Olmeda and Albéniz notwithstanding – had all but disappeared in late 19th-century Spain. Power's sonata is a large-scale Romantic work, with a perpetual-motion theme in the first movement and relentless rataplan octave patterns in the finale.

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LINTON POWELL

Power, William.

Irish music publisher, brother and sometime partner of [James Power](#).

Powers, Anthony (Jonathan William)

(*b* London, 13 Mar 1953). English composer. He studied composition privately with Lutyens and Birtwistle (1969–71), then in Paris with Boulanger (1972–3). From 1973 to 1976 he studied with Blake David and Bernard Rands at York University, gaining a DPhil in composition. He began teaching at the University of Wales, Cardiff in 1987, becoming composer-in-residence in 1990.

The sensuous instrumental colours of early compositions, like the Monet-inspired *Nymphs* (1983), revealed his attraction to late-Romantic French music. Subsequently his music has evolved into a flexible and expressive synthesis embracing serial, atonal and tonal techniques. Extra-musical stimuli can be significant in the shaping of material and structure: in *Stone, Water, Stars* (1987), the architecture, history and labyrinthine form of Venice provided a potent source of ideas, while other fruitful stimuli have been landscapes (as in *Terrain* (1992) a rugged orchestral evocation of the Herefordshire marches) and music of the past (notably in *The Memory Room* (1990), which alludes to keyboard styles of four centuries). Other

works, such as the Second String Quartet (1991) and the concertos for horn (1989) and cello (1990) are of a purely abstract character, exploring traditional forms. The Symphony (1994–6), performed at the 1996 Proms, convincingly demonstrated his mastery of extended large-scale structures.

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(selective list)

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Principal publisher: Oxford University Press

ANDREW BURN

Powers, Harold S(tone)

(*b* New York, 5 Aug 1928). American musicologist. He attended Stanford University and received the BMus from Syracuse University (1950). He then studied at Princeton University under Milton Babbitt and Edward T. Cone (theory) and Oliver Strunk and Arthur Mendel (musicology); he took the MFA there in 1952, and the doctorate in 1959 with a dissertation on the *rāga* system. He taught at Princeton (1955–8) and Harvard (1958–60) and then moved to the University of Pennsylvania, where he was appointed professor of music and South Asian regional studies (1971). In 1973 he became professor of music at Princeton and in 1995 he was appointed Scheide Professor of Music History.

Powers's interests include theory, Italian opera and Indian music. His operatic studies began with late 17th-century Italian compositions and the ways in which these works show the development of formal organization for dramatic purposes; his comparative examinations of different settings of the same libretto reveal both progressive and conservative techniques employed by composers of the time. Later his interests turned to the

musical and dramatic processes in the works of Verdi and Puccini. Powers's knowledge of Indian music was aided by study in India as a Fulbright fellow and a Rockefeller scholar (1952–4, 1960–61, 1967–8). His Indian teachers include Rangaramanuja Ayyangar, Balwant Ray Bhatt and Prem Lata Sharma. Aware of the problems of a Westerner approaching non-Western music, in his writings he cautions the reader about making unjustified comparisons between Western mode and Indian rāga, or attempting to consider present-day Indian practice in the light of early Indian theory. His historical and analytical study of rāga classifications is a lucid exposition of one approach to this music, and the musical and historical methods employed should be equally applicable to any body of music, Eastern or Western.

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PAULA MORGAN

Powwow.

A pan-Indian festivity. See [Amerindian music](#) and [United States of America](#), §II, 4(i)

Poynt [Point; Poyntz]

(*fl* early to mid-16th century). English composer. His Christian name is unknown, but one source has an ascription to 'T.P.' (or possibly 'E.P.'). There is no convincing reason for identifying him with Robert Poyntz, fellow of New College, Oxford, from 1554 and a Catholic emigrant to Leuven in Elizabeth's reign. Poynt's four-part *In Nomine* (ed. in MB, xlv, 1979) is probably one of the earliest examples of the genre, with scoring, clefs and style similar to Taverner's prototype of c1525–30. There are also a fine five-part *In Nomine* (ed. in MB, xlv, 1979) and an English anthem *Blessed are all they that fear the Lord* (*GB-Lbl*, cantus only).

HUGH BENHAM

Pozadas Cordero, Florencio

(*b* Potosí, 7 Nov 1939; *d* Buenos Aires, 8 Dec 1968). Bolivian composer and percussionist. He studied with Father José Díaz Gainza at the Fine Arts Academy of the Tomás Frías University in Potosí. He settled in Buenos Aires, studying the violin and percussion at the Falla Conservatory. Later he joined the 'Rytmus' percussion ensemble directed by Antonio Yepes and played regularly for the Argentine National SO, Buenos Aires PO and Avellaneda SO. He took part in the Argentine premières of Ginastera's *Cantata para América mágica* and Carlos Chavez's *Toccata*, also giving concerts in Chile and Uruguay. He won second prize in the Luz Mila Patiño contest (1965), and in 1967 he was awarded a grant from the Rockefeller Foundation to study at the Di Tella Institute in Buenos Aires with Ginastera, Nono, Gandini and Armando Krieger. He died in a traffic accident. Among his works are the *Tres coros bolivianos*, *Dos estudios para percusión*, *Dos canciones* for tenor and orchestra (based on poems by Giuseppe Ungaretti), *Wawaky (Cantos de rebelión)* for unaccompanied mixed chorus, and *C.M. Op. 1* (1968) for tape and percussion.

Pozajić, Mladen

(*b* Županja, 6 March 1905; *d* Sarajevo, 28 March 1979). Bosnia-Herzegovinian composer, conductor and writer. At the Zagreb Academy of Music he studied composition with Blagoje, conducting with Lhotka and the piano with Svetislav Stančić. He continued his studies in composition under d'Indy at the Schola Cantorum, Paris (1927–28), and in Vienna under Joseph Marx (1928–9). From 1930 he directed various choral groups in Zagreb, including the Oratorio Choir of St Mark and the Zagreb Madrigal Singers, with whom he achieved great success. From 1947 he conducted the Sarajevo Opera and the Sarajevo PO, and from 1955 gave classes in conducting at the Sarajevo Music Academy. He was also active as an accompanist. As a writer, he published the first studies of the history of Bosnian music, worked for television and radio and was a frequent contributor to journals and the daily press. His small output as a composer is characterized by his use of folk element, within a neo-classical style. He is known also for his harmonizations and re-orchestrations of works by other Bosnian composers, among them Franjo Maćojevksi and Bogomir Kačerovski.

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(selective list)

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Principal publisher: UK BiH

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IVAN ČAVLOVIĆ

Poznań

(Ger. Posen).

City in central Poland, the earliest capital of the Polish state (until c1038). The musical tradition of Poznań, into which there has been little research, dates from the foundation there of the oldest bishopric in Poland in 968. At that time it was the first centre in the region to cultivate Gregorian chant, which was of the Benedictine type until the 12th century. The bishops of Poznań included Jan Łodzia z Kępy (*d* 1346), creator of the Polish sequence. The first mention of an organ in Poznań dates from 1400, and from the 15th century there are records of the performance of mystery plays in the church of Boże Ciało (Corpus Christi). In the 16th century the cathedral and the collegiate church of St Maria Magdalena (burnt down in the 18th century) were the main musical centres; music was also cultivated at the court of the Górkas family, who patronized Hermann Finck and to whom the latter dedicated his treatise *Musica practica* (1556). Music-making among the middle classes in Renaissance Poznań is indicated by the musical items mentioned in wills of the period. An outstanding 16th-century composer from Poznań was Jan Brant, known as Posnaniensis. A permanent cathedral chapel was founded before 1650, when it numbered five singers and eight instrumentalists. During the Baroque period chapels also existed at other Poznań churches; in 1774 the collegiate chapel numbered 12 members.

In 1793 Poznań was annexed to Prussia, and until Poland regained its independence in 1918 the cultural life of the city was dominated by Polish–German struggles, which were unfavourable to artistic development. Poznań's symphonic music was provincial in character, although the city's position on the route from Berlin to Warsaw and St Petersburg took many famous virtuosos there, including Paganini, Chopin and Liszt.

The first operas were given in 1783–4 in the former Jesuit school by W. Bogusławski's National Theatre company from Warsaw. Other Polish companies, mainly from Kraków, gave summer seasons intermittently from 1819 to 1869. In 1875 F. Ladegast built an organ of 43 stops in the collegiate church; it survives, and is one of the best Romantic instruments in Poland. At the beginning of the 19th century the music publishing house of A. Simon was based in Poznań; the publishing tradition was continued until the early 20th century by K.T. Barwicki (1871–1931), who was connected with the Polish nationalistic choral movement which developed at that time. Józef Surzyński, an editor of early Polish music, worked in Poznań (1881–94), as did the composer Feliks Nowowiejski between 1919 and his death in 1946.

Poznań is one of the main centres of 20th-century Polish musical culture. Among the active musical institutions are the Opera (1919), named after Stanisław Moniuszko and one of the most important opera houses in Poland; three male voice choirs; the Filharmonia (1947); the only museum of instruments in Poland (a department of the National Museum); and the State Academy of Music. From 1935 the Wieniawski International Violin Competition has taken place in Poznań. At Poznań University (1919, named after Adam Mickiewicz) the professors of musicology have included Lucjan Kamieński (1922–39) and Adolf Chybiński (1945–52); their colleagues have included Waclaw Gieburowski, Marian Sobieski, Maria Szczepańska, Mirosław Perz and Jan Stęszewski.

Poznań libraries possess a number of music sources, notably the Chybiński collection (in *PL-Pu*), which includes parchment fragments with neumatic notation, 13th-century Notre Dame motets, polyphony of the late Ars Nova, choral parts (c1500) of works by Du Fay and Josquin and the most important source of Polish *kolędy* (carols). Other libraries contain a valuable fragment of choral parts (c1500, in *Pr*), medieval liturgical manuscripts and a fragment of an early 16th-century theoretical treatise (in *Pa*). The local Franciscan library possesses the manuscript of the musical treatise of Marek z Płocka (1518).

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MIROSLAW PERZ

Poźniak, Piotr Maria

(b Kraków, 26 Oct 1939). Polish musicologist, son of Włodzimierz Poźniak. He studied musicology with Szweykowski at the Jagiellonian University (MA 1963), and obtained the doctorate there with a dissertation on Jakub Reys in 1981. From 1962 to 1973 he was employed as an editor of early music at Polskie Wydawnictwo Muzyczne and since 1973 he has worked at the department of musicology of the Jagiellonian University, becoming assistant professor in 1981. His main field of research is Renaissance

music, with special emphasis on instrumental, and especially lute music. He is also editor of many critical editions of early Polish music, including *Musica Antiqua Polonica: the Renaissance* (Kraków, 1993–94), *Śpiewnik Staropolski* (Kraków, 1995–), and the complete works of Jakub Reys (Kraków, 1993).

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ZYGMUNT M. SZWEYKOWSKI

Poźniak, Włodzimierz

(*b* Kraków, 28 June 1904; *d* Kraków, 29 Jan 1967). Polish musicologist and composer. He studied musicology with Jachimecki at Kraków University until 1930 and composition in Kraków (1929–32) with M. Piotrowski, B. Wallek-Walewski and B. Rizzi. In 1932 he took the doctorate at Kraków with a dissertation on Eugeniusz Pankiewicz. He continued his musicological studies in Berlin (1934–5) with Schering, Schmitz, Schünemann and Ernst Pepping. He held posts as lecturer in the musicology department at Kraków University (1930–39), and lecturer in theoretical subjects at Kraków Conservatory (1930–37) and at the Moniuszko School of Music in Kraków (1937–9). He spent the war years as a POW in Germany, and then returned to his university post at Kraków, where he completed the *Habilitation* in 1947 with a work on the chorale Passion in Poland; he became reader in 1956 and head of the department

in 1963. He also lectured at the State Music School in Katowice (1952–3), directed the collecting of folk music in southern Poland (1950–55) and from 1962 was the head of the folk music institute attached to the musicology department at Kraków University. His compositions include orchestral, chamber and vocal works, and he has edited folksong collections, and songs by Pankiewicz, Żeleński, Melcer and Kurpiński.

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Pozsony

(Hung.).

See Bratislava.

Pozzi, Luigi

(*b* Venzone, nr Udine, *f* 1638–56). Italian composer. He received a degree in theology from the University of Padua in 1638 and used the titles 'Don' and 'Dottore'. He evidently came from a noble Friulian family that had been subjugated by the Savorgnan family in the 16th century, hence the curious title of his 1652 print. As a member of the Accademia degli Sventati, Udine, he was associated with the poet *Ciro di Pers*; both were interested in incorporating Friulian folk music and dance into cultivated society. Pozzi's 1654 print, which includes a 'canzonetta furlana', continues the 'aria di passacagli' tradition initiated by Frescobaldi. Except for a single duet all his surviving compositions are sacred and secular songs for solo voice with continuo accompaniment. One song employs an extravagant and artificial chromatic notation.

WORKS

Arie, 1–2vv, mentioned in 1649 Vincenti catalogue

Zodiaco celeste in cui vegonsi dodici segni di spirituali concerti, 1v, bc (Venice, 1650)

La cerva savorgnana stridatrice de spirituali concerti, 1v, bc, op.3 (Venice, 1652)

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1 song in 1656⁴

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THOMAS WALKER/JENNIFER WILLIAMS BROWN

Pozzoli, Ettore

(*b* Seregno, nr Milan, 22 July 1873; *d* Seregno, 9 Sept 1957). Italian pianist, composer and teacher. A pupil of Ferroni, Appiani and Polibio Fumagalli at the Milan Conservatory, he became a concert pianist for a short time, then a highly esteemed teacher. In 1899 he returned to the Milan Conservatory, where he taught *solfeggio* and theory. He published useful methods for these subjects and for the piano, as well as piano studies, transcriptions and editions of piano works by Bach, Beethoven,

Liszt, Weber and others. He also contributed articles to music magazines. His compositions include an oratorio, *La figlia di Jaffe*, an organ mass, motets, a set of orchestral variations, a piano concerto, a concert allegro for piano and orchestra, a quartet, a trio, pieces for violin and piano and some well-written piano pieces (for which he was best known).

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SERGIO MARTINOTTI

Pozzoni(-Anastasi), Antonietta

(*b* Venice, 1846; *d* Genoa, April 1914). Italian soprano, later mezzo-soprano. She studied in St Petersburg and Milan, making her début at La Scala in 1865 as Marguerite (*Faust*). After singing in Rome, Padua, Turin and Naples, in 1871 she sang *La traviata* in Florence, which led to her engagement to sing Aida at the première of Verdi's opera in Cairo. Her soprano repertory included Lady Macbeth, Hélène (*Les vêpres siciliennes*), Anna Bolena, Lucrezia Borgia, Emilia (Mercadante's *La vestale*) and Norma. In 1874 she took part in the first performance of Gomes's *Salvator Rosa* at Genoa and sang Amneris at Brescia, repeating the role in Rome, Madrid, Milan, Barcelona and Florence. Her mezzo parts included Fidès, Azucena, Ortrud, Léonor (*La favorite*) and Massenet's Herodias. She retired in 1887.

ELIZABETH FORBES

pp [pianissimo].

See *under Piano* (i).

PPG Wave Computer.

A digital [Synthesizer](#) developed by Wolfgang Palm with Wolfgang Düren, and manufactured in several different models by PPG (Palm Production Germany) Synthesizer in Hamburg from 1978. Following the company's bankruptcy in 1986, a similar company involving Palm was founded in 1988 in Waldorf, near Cologne. See [Electronic instruments](#), §IV, 5(iii).

PPL

[Phonographic Performance Ltd]. See [Copyright](#), §III, 16(iv).

Prabowo, Tony

(b Malang, Java, 9 June 1956). Indonesian composer. After studying the viola at the Indonesian Music Academy in Yogyakarta, in 1977 he began composition studies at the Jakarta Arts Institute. In the late 1970s and 80s Prabowo wrote much music for the theatre and dance, including *Ten Minutes from Borobodur* for the choreographer S.W. Kusumo and *The Ritual of Solomon's Children* for the theatre director W.S. Rendra. In the 1990s he worked regularly with American choreographers and theatre directors. Many of his compositions are for voices accompanied by percussion or mixed ensemble, often using texts by the poet Gunawan Mohammad. *A Tale Before Sleeping* (1992) for soprano and ensemble, frequently performed in Indonesia and abroad, employs Webernian serial techniques. In 1996 Prabowo formed the New Jakarta Ensemble, a percussion group composed entirely of traditional Minangkabau musicians who perform his post-serial compositions by memorizing them as they would when playing traditional music. Through this ensemble Prabowo has introduced Indonesian contemporary music to a wider audience both at home and abroad. He is one of the most prominent Indonesian composers of his generation.

For musical example see [Indonesia, §VIII, 2, ex.4.](#)

FRANKI RADEN

Práč, Jan Bohumir [Prach, Ivan].

See [Pratsch, Johann Gottfried.](#)

Practice.

See [Psychology of music, §VI, 6.](#)

Practice chanter.

A double-reed wind-cap instrument, used by Scottish highland bagpipers, with tuning and fingering equivalent to that of an actual bagpipe chanter. Because of its narrow cylindrical bore and longer, less stiff reed, it sounds an octave lower than the bagpipe chanter and has a much softer tone. See also [Wind-cap instruments.](#)

Pradas Gallén, José

(b Villahermosa del Río, 22 Aug 1689; d Villahermosa del Río, 11 Aug 1757). Spanish composer. He was a choirboy at Valencia Cathedral in 1700, when Antonio Teodoro Ortells was *maestro de capilla* and Cabanilles first organist. In 1712 he was made *maestro de capilla* at the parish church at Algemesi, and in June 1717 he secured a similar post at the parish church of S María in Castellón de la Plana. On 2 March 1728 he became *maestro de capilla* at Valencia Cathedral, a post he was granted without

the usual competition. He retired on 22 February 1757 and he returned to his native village, where he died a few months later.

The long period of Pradas's service in Valencia coincided with major changes in the city's musical life: newly founded musical institutions, including one formed by cooperation between three parish *capillas*, were increasingly active; military bands introduced new instruments, such as hunting horns, together with their related repertoires, and the first opera performances were given under the direction of the Neapolitan Francesco Corradini. Pradas's efficiency as a manager and his skill and prestige as a composer enabled the cathedral's *capilla* to face these changes successfully. It is significant that it was he who conducted an orchestra made up of professional musicians from the various city institutions during the grand celebration of the third centenary of St Vincent Ferrer's canonization in 1755. These changes, which were taking place also in the rest of Spain, are clearly reflected in Pradas's works. His villancicos regularly include a succession of recitative and aria (first introduced in Valencia by his predecessor Pedro Rabassa in 1714) as a standard section, normally at the end of the piece, after the traditional *introducción*, *estribillo* and *coplas* and before the final repetition of the *estribillo*. In both Latin and vernacular sacred music Pradas used concertato techniques, employing (besides string instruments) horns, oboes, trumpets, flutes and timpani. Most of his music is thus structured on the opposition of contrasting sections, alternating polychoral (two to three choirs, six to twelve voices) and solo singing and/or different instrumental accompaniment. This is a conception deeply rooted in Spanish tradition, but the superimposition of operatic vocal virtuosity and the independent treatment of instruments bring it nearer to contemporary European styles.

Most of Pradas's works are extant, including seven masses, 34 *Miserere* settings and over 300 villancicos and other vernacular compositions (principal sources: *E-E*, *Mn*, *SEG*, *VAc*, *VAcP*); modern transcriptions by Joaquín Piedra of 86 Latin works (including all the masses) and 266 vernacular works are in the Biblioteca Municipal, Valencia.

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ANDREA BOMBI

Prades Festival.

Annual festival held in Prades, a small mountain village in France, 40 km from Perpignan. In 1939 Pablo Casals exiled himself there as a protest against General Franco's regime in Spain. Ten years later Casals was visited by the violinist Alexander Schneider, who offered him substantial contracts for an American tour; Casals refused, but agreed to the idea of inviting musicians to Prades to perform with him in commemoration of the bicentenary of Bach's death. The event's success led to its being repeated annually during July and August. The Prades Festival is run by an association whose president is also the town's mayor, and is funded by municipal, regional and national grants. In 1980 clarinettist Michel Lethiec was appointed director. Artists invited have included Rudolf Serkin, Isaac Stern, Clara Haskil, Alexander Schneider, William Primrose, Marcel Dupré, Pierre Fournier and Henryk Szeryng. The programmes, given in the small church of the Romanesque abbey of Saint-Michel-de-Cuxa, have revolved around works by Bach, Beethoven, Mozart, Schubert, Brahms and earlier composers. Contemporary music has, however, begun to appear: in 1994 an evening was devoted to Penderecki. The concerts are supplemented by an academy for instrumental technique, a choral session and a short series of concerts held in Paris at the Théâtre des Champs-Élysées every January.

CLAUDE SAMUEL

Pradher [Pradère], Louis-Barthélémy

(*b* Paris, 16 Dec 1782; *d* Gray, 19 Oct 1843). French pianist, composer and teacher. He was the son of Anne Pradher, musician to the Prince of Condé, and was educated by his father and his uncle François Lefèvre; he then attended the Ecole Royale de Musique, where he studied the keyboard with Louis Gobert. When the school was shut down at the time of the Revolution, he studied with Hélène de Montgeroult before entering the Conservatoire and attending Gobert's piano class (*premier prix* in 1798) and Berton's harmony class. He interrupted his studies to marry Elise, daughter of François-André Philidor, and then worked with Méhul, composing music for the theatre. In 1800 he succeeded Hyacinthe Jadin as piano teacher at the Conservatoire after a competition in which, according to Fétis, he played a concerto by Dussek and 'very difficult' fugues by Cherubini. He lost his job in 1802, but was recalled the following year to replace Boieldieu who had gone to Russia. He was made professor in 1808, and retired in 1828. According to Marmontel, Pradher 'believed especially in technical studies which aim to produce the complete independence of the fingers'. Among his numerous pupils were the brothers Henri and Jacques Herz, Le Couppey, Rosellen and Fétis.

Having entered the Chapel Royal and become part of the musical entourage of Louis XVIII and Charles X, he became piano teacher to the princesses, Louis-Philippe's daughters. Widowed in 1819, he remarried, his second wife being Mlle More, an actress at the Opéra-Comique, with whom

he travelled. In 1826 he was admitted to the Légion d'honneur. He was director of the Toulouse Conservatoire from October 1840 to May 1841.

Pradher's operas, whose music had some success, soon fell out of favour because of their weak librettos. He was known above all for his *romances* (he was Garat's accompanist), and for his piano music, which reveals his virtuoso qualities. According to Choron and Fayolle, he united 'warmth, elegance and vivacity with grace and expression'.

WORKS

(printed works published in Paris)

stage

(all opéras-comiques, and performed at the Opéra-Comique in Paris)

Le chevalier d'industrie (1, J.M.B. Saint-Victor), 16 Nov 1804, collab. G. Dugazon

La folie musicale, ou Le chanteur prisonnier (1, F. d'Allarde), 24 Sept 1807

Jeune et vieille (1, C.-A. Chazet and [?J.-B.] Dubois), 12 Jan 1811, collab. H.F. Berton, *F-Pc*

L'emprunt secret, ou Le prêteur sans le vouloir (1, F.A.E. de Planard), 25 July 1812

Le philosophe en voyage (3, C.-P de Kock), 16 Aug 1821, collab. F. Kreubé

Jenny la bouquetière (2, J.N. Bouilly and M.J. Pain), 10 March 1823, collab. Kreubé

vocal

23 vols. of romances pubd up to 1819; Bouton de rose (1799), Romance d'Eliza (1804), Les pensers d'amour (1815), Le rocher des deux amants (c1818); many other romances pubd in the *Journal des dames*, 1802–3, *Journal hebdomadaire de Leduc*, 1807–13, *Journal des troubadours*, 1808, *Souvenir des ménestrels*, 1814–17

instrumental

Pf conc., perf. 1808 (1809); Rondo, 2 pf, Variations, 2 pf, opp.11, 14, 18, mentioned by Fétis; Sonata, vn, pf, op.3 (1807); Grande Sonate, pf, vn, vc, op.17, Adagio and Rondo, pf, vn, vc, mentioned by Fétis

sonatas, pf, op.2 (1802), op.3 (1806), op.16 (1819); sonatas opp.1 and 13 mentioned by Fétis; other pf pieces, incl. 2 potpourris; rondos, fantasies and variations op.8 (c1805), op.10 (1810), op.12 (1813), op.13 (c1813), op.15 (c1816); other romances and fantasies

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HERVÉ AUDÉON

Prado (Quesada), Alcides

(*b* Alajuela, 5 Nov 1900; *d* San José, 9 Oct 1984). Costa Rican composer, conductor, organist and violinist. He received his first musical tuition from his father, Pedro J. Prado Gómez. Later he was awarded a scholarship to study at the Escuela de Música S Cecilia, San José, where he studied the violin with Alfredo Morales and composition with Fonseca. At the age of 19 he started playing violin with the Braccalle Italian Opera Company, with whom he toured South and Central America and the Caribbean for several years and worked as choral director, deputy director and rehearsal pianist. After 1924 he worked as a violinist and pianist in Panama, where he founded and directed his own jazz orchestra, thus becoming the first Costa Rican to perform this genre. During this period in Panama he began to employ popular genres in his compositions, as in his famous and widely disseminated *pasillo* *No digas que no*, the dance *Costa Rica* and the marches *América libre* and *Franklin Roosevelt*, all dating from 1945. Other popular pieces of this period are the tangos *Déjame morir a solas* and *Tristeza*, and the foxtrots *Gran pilón*, *Carmen* and *Triunfador*.

Returning to Costa Rica he taught in schools and colleges, founded his own popular orchestra and (1940–48) worked as technical director of music, campaigning to improve musical education by publishing teaching materials. At the same time he was active as a performer and composer. In the 1930s he was a member of the Serrano String Quartet and later joined the Raúl Cabezas Quartet. He also conducted the Costa Rican SO, with whom he performed his first serious works, including *Vida azoroza* and *En el Palenque*.

In the 1940s Prado Quesada played first violin in and guest-conducted the National SO (with whose permanent conductor, Hugo Mariani, he formed a piano-and-violin duo) and taught at the National Music Conservatory. From 1952 he was organist at the Metropolitan Cathedral, a post he held for over 20 years. He composed sacred works such as his Requiem, the Mass no.1 'de Gloria' and the *Plegaria a la Virgen de la Soledad*. He also wrote a number of stage works for the Teatro Nacional, notably the zarzuela *Milagro de amor* (1955) and the opera *María* (1976), both emphasizing local manners and customs. In 1971 his *Cantata de la Independencia* earned him second prize at the celebrations of the 150th anniversary of Central American independence, and in 1979 he won the competition for the Latin American Parliamentary Hymn with lyrics by another Costa Rican, Efraín Nuñez Madriz. In 1982 he won the Aquileo J. Echevarría prize for his *Marcha de Pontifical Monseñor Antonio Troyo*.

WORKS

(selective list)

Stage (all perf. at San José, Nacional, unless otherwise stated): *La casa del diablo* (operetta), 1937; *Aladino* (operetta, C. Carvajal de Prado), 1953; *Así es mi tierra* (zar, L.F. Alomar), 1955; *Milagro de amor* (zar, Carvajal da Prado), July 1955; *María* (op, Carvajal de Prado), 1976; *Tamira* (ballet), perf. late 1970s; *La mil y una noche* (ballet, choreog. O. Franco)

Choral: *Cantemos* (1965) [teaching album]; *Acuarela guanacasteca*, 1967; *Cant. de la Independencia*, solo vv, chorus, orch, 1971; *Mass no.1 'de Gloria'*; *Plegaria a la Virgen de la Soledad*; *Requiem*; hymns, incl. *Himno al Parlamento Latinoamericano* (E. Nuñez Madriz)

Orch: *En el Palenque*, int, 1953; *Dulce hogar*, str, 1963; *Huellas del sendero*, sym. poem; *Siguiendo la estrella*, sym. poem [choral finale added later]; *Vida azoroza*, sym. poem

Other inst: *América libre* (1945); *Costa Rica*, dance, 1945; *Franklin Roosevelt*, march (1945); *No digas que no*, pasillo (1945); *Marcha de Pontifical Monseñor Troyo*, march, 1982; *8 de Mayo de 1958*, march; *Carmen*, foxtrot; *Déjame morir*, tango; *Gran pelón*, foxtrot; *Tristeza*, tango; *Triunfador*, foxtrot

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JORGE LUIS ACEVEDO VARGAS

Prado, José (Antonio Resende) de Almeida

(b Santos, 8 Feb 1943). Brazilian composer. He studied the piano with Dinorah de Carvalho and composition with Lacerda and Guarnieri in Santos. In 1963 he graduated from the Santos Conservatory, where he taught the piano from 1965 to 1969. He then studied in Santiago de Compostela with Clemente Terni (1967) and in Paris with Boulanger and Messiaen (1969–73), both of whom exerted a profound influence on him, Boulanger in harmony, counterpoint and form and Messiaen in rhythm. In 1969 he also enrolled in a composition course in Darmstadt, studying with Ligeti and Foss. He won the Lili Boulanger Prize in Paris for his First Symphony (1970) then through the Boston Foundation (1972, 1973). In 1972 the state of São Paulo awarded him the Brazil Independence Prize for *Trajetória da independência*. Back in Brazil he directed the Municipal Conservatory at Cubatão, near Santos (1973–4), took part in the Seventh Paraná Music Festival (1974) and was appointed professor of composition at the State University of Campinas (1974) from where he earned the doctorate in composition in 1986. In the early 1990s he retired from the university to dedicate himself solely to composition and performance.

Almeida Prado's output, numbering over 250 works, reveals a development from the early nationalist influence of Guarnieri (e.g. *Variações sobre um tema do Rio Grande do Norte*, 1963), through atonality and post-serialism to an extended tonalism (e.g. *Cartas celestas*, 1974, 1981–2), from a deep mysticism (in the masses, cantatas and oratorios) and an evocation of Afro-Brazilian spiritualism (e.g. *Sinfonia dos orixás*, 1985) to postmodernism (in the piano preludes) and free tonalism (in the works of the 1990s). His music in general exhibits rigorous structural integrity, highly individual harmonic and timbral effects and an overt poetic and spiritual content. The resounding international success of many of his works from the 1970s to the 90s has ensured that he is recognized as one of the most creative figures in Brazilian contemporary music.

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(selective list)

Orch: *Estações*, 1964; *Variações*, pf, orch, 1964; *Cantus creationis*, 1967; *Sym. no.1*, 1969; *Cerimonial*, bn, orch, 1973; *Exoflora*, pf, orch, 1974; *Aurora*, pf, wind qnt, orch, 1975; *Estigmas*, str, 1975; *Sinfonia UNICAMP*, 1976; *Vn Conc.*, vn, str, 1976; *Monumento a Carlos Gomes*, 1977; *Crónica de um dia de verão*, cl, str, 1979; *Fl Conc.*, fl, str, 1980; *Abertura Cidade de São Paulo*, 1981; *Abertura Cidade de Tatuí*, sym. band, 1982; *Sinfonia dos orixás*, 1985; *Flashes de Jerusalem*, 1991; *Pai das luzes (Abstração sonora no.1)*, 1992; *Pf Conc. no.1*, 1993

Choral: *Missa da paz*, 1965; *Paixão segundo São Marcos*, S, A, T, B, 3 choruses, org, pf, 1967; *Pequenos funerais cantantes*, Mez, Bar, chorus, orch, 1969; *Cartas de Patmos*, chorus, orch, 1971; *Missa Cordis*, 1972; *Trajectoria da independência*, S, chorus, nar, brass, orch, 1972; *Magnificat*, 1973; *Villegagnon, ou Les isles fortunées*, S, chorus, orch, 1973; *Amen*, 1975; *Thérèse: l'amour de Dieu*, S, A, chorus, orch, 1975; *A paixão brasileira*, 1977; *3 cânticos de amor*, 1978; *O livro mágico de Curumin*, 1979; *Ave verum*, 1986; *Missa de São Nicolau*, solo vv, chorus, orch, 1986; *Barbara Heliodora (cant. colonial)*, solo vv, chorus, orch, 1987; *Sinfonia apocalipse*, solo vv, chorus, orch, 1987; *Adonay roy (cant.)*, solo vv, chorus, orch, 1989; *Tournedos a Rossini*, 3 S, Mez, Bar, chorus, insts, 1992; *Jerusalem nevd shalom (cant.)*, solo vv, chorus, orch, 1993; *El Magnificat*, chorus, insts, org, 1993; *Hino a Nossa Senhora de Monte Verde*, chorus, insts, org, 1995

Solo vocal: *Carta de Jerusalem*, S, perc, nar, 1971; *Portrait de Nadia Boulanger*, 1v, pf, 1972; *Livro brasileiro*, bk 2, S, pf, 1975; *Livro de outono*, 1v, pf, 1976; *Livro brasileiro*, bk 1, Bar, pf, 1976; *Hino da UNICAMP*, 1v, pf, 1985; *Anima Christi*, Bar, org, 1992; *Quase nada*, S, fl, pf, 1993; *2 sonetos a Orfeu*, S, insts, 1994

Pf: *Variações sobre um tema do Rio Grande do Norte*, 1963; *Toccata*, 1964; *Sonata*, 1965; *Variações, recitativo e fuga*, 1968; *Sonata no.2*, 1969; *6 momentos*, 1969; *Taaroa*, 1971; *Variações mágicas*, 1971; *Momentos*, 1973; *Ilhas*, 1973; *Cartas celestes*, 1974; *Momentos*, bk 4, 1974; *O livro de Ogum*, 2 pf, 1976; *Rios*, 1976; *Momentos*, bk 5, 1977; *Memorial lírico e heróico de San Martin*, 2 pf, 1978; *Momentos*, bk 6, 1979; *6 episódios de animais*, pf 4 hands, 1979; *Momentos*, bk 7, 1980; *Cartas celestes nos.2–4*, 1981; *Cartas celestas nos.5–6*, 1982; *Cenas infantis (Kinderszenen)*, 1983; *Poesilúdios*, bk 1, 1983; *Sonata no.3*, 1984; *Sonata no.4*, 1984; *Raga em memoriam Indira Gandhi*, 1984; *Las Américas*, 1984; *Exposição sonora*, 1985; *Poesilúdios*, bk 2, 1985; *5 noturnos*, bk 1, 1985; *Sonata no.5 (Omulu)*, 1985; *Sonata no.6 (Romanceiro de São João da Cruz)*, 1986; *5 noturnos*, bk 2, 1987; *4 estações de Vivaldi*, 1987; *Sonata no.7*, 1989; *Sonata no.8*, 1989; *Water Lilies*, 1989; *12 preludios*, bk 1, 1989; *15 flashes sonoros de Jerusalem*, 1989; *3 mosaicos sonoros*, 1989; *3 croquis de Israel*, 1990; *Lacrymosa*:

in memoriam Cazuzza, 1990; Corais da paixão e ressurreição de Jesus, 1991; 12 preludios, bk 2, 1991; 4 noturnos, bk 3, 1991; Sonata no.9, 1992; Elegia: in memória de Olivier Messiaen, 1992; Guarinia, 1992; Amai-vos uns aos outros, 1993; Cântico da paz: in memoriam Antonio Guedes Barbosa, 1993; Canto das rosas, 1994

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GERARD BÉHAGUE

Prado, Pérez.

See Pérez prado, (dámaso).

Praeambulum

(Lat.).

See Prelude.

Praeconium paschale.

See Exultet.

Praeger, Ferdinand (Christian Wilhelm)

(*b* Leipzig, 22 Jan 1815; *d* London, 2 Sept 1891). German composer, pianist and writer. He was the son of Heinrich Aloys Praeger (*b* Amsterdam, 23 Dec 1783; *d* Magdeburg, 7 Aug 1854), a violinist, guitarist

and composer (especially of chamber music), and opera director in Leipzig (1818–28), Magdeburg and Hanover. Ferdinand developed his gifts early, playing the cello well at the age of nine but transferring to the piano on Hummel's advice. In 1831 he taught at The Hague, also continuing his piano, violin and composition studies. In 1834 he settled in London, where he was much in demand as a teacher, and from 1842 he acted as London correspondent of the *Neue Zeitschrift für Musik*. He later translated Emil Naumann's history of music. He gave a successful concert of his compositions at Paris in January 1851, and in 1852 he played at Leipzig, Berlin and Hamburg. His overture *Abellino* was conducted by Berlioz in July 1855, and in 1867 his Piano Trio was chosen for performance at Meiningen. He also composed a symphonic prelude to Byron's *Manfred* (1880), four string quartets, piano pieces and songs. A concert of his works was organized by his pupils on 10 July 1879 in London.

An early enthusiast for Wagner, Praeger was partly (not, as he claimed, primarily) responsible for the invitation to Wagner to conduct eight of the Philharmonic Society's concerts in London in 1855. Wagner stayed with him; and they had further contacts in 1877, and at other times and places. Nevertheless, he greatly exaggerated his closeness to Wagner, and with his *Wagner as I Knew him* (London, 1885; Ger. trans., Leipzig, 1892 as *Wagner, wie ich ihn kannte*), published without the authorization of the Wagner family, he was accused of falsifying evidence, inventing stories and altering letters (differently in the English and German editions) so as to exalt his role in Wagner's career. This distortion was exposed by various biographers, chiefly Ashton Ellis, and in 1893 Houston Stewart Chamberlain obtained the original letters from the Earl of Dysart as evidence for his exposure, which proved so devastating that the German publishers withdrew Praeger's book. Though totally discredited, the book retained a certain interest for some personal impressions of Wagner, and later research has shown it to be less mendacious than was once thought. Praeger was in turn described by Wagner as 'an unusually good-natured man, though one too excitable for his standard of culture' (*Mein Leben*).

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GEORGE GROVE/JOHN WARRACK/R

Praelegenda.

Antiphonal Mass chants in the Mozarabic rite, corresponding to the Gregorian intonations. See [Mozarabic chant](#), §4(i).

Praelisauer [Prelisauer].

German family of monastic composers and organists.

- (1) Anton Simon Ignaz Praelisauer
- (2) Coelestin [Franz Idelfons] Praelisauer
- (3) Andreas Benedikt Praelisauer
- (4) Columban [Josef Bernhard] Praelisauer
- (5) Robert [Martin Aemilianus] Praelisauer

ADOLF LAYER/STEPHAN HÖRNER

Praelisauer

(1) Anton Simon Ignaz Praelisauer

(bap. Kötzing, Bavaria, 13 Aug 1692; *d* Augsburg, 5 Jan 1746). His father, Josef Praelisauer, was Swiss (from canton Appenzell) and spent 20 years as sacristan in Kötzing. From 1718 Anton Praelisauer was organist at the Michaelskirche and vice-prefect of St Gregory's seminary in Munich. In 1725 he became organist and in 1736 Kapellmeister of Augsburg Cathedral, succeeding J. Weiss. Although he was a prolific composer, he published nothing, and none of his works is known. In 1743 the Augsburg Cathedral chapter commissioned him to compose choral antiphons, hymns and responsories for the feasts of St John Nepomuk and St Elizabeth of Portugal. He wrote, for the Jesuit theatre, music to 13 Latin school plays, of which only textual material is extant (*D-As*, *DI*, *Mbs*, *MT*, *Rs*; they include *Philalelia seu Mutus amicitia*, *Ruina imperii Macedonici* and *Triumphus Marianae charitatis*, given at Munich in 1718, 1719 and 1728 respectively, in addition to those listed in *MGG1*).

Praelisauer

(2) Coelestin [Franz Idelfons] Praelisauer

(bap. Kötzing, 7 April 1694; *d* Tegernsee, 5 Feb 1745). Brother of (1) Anton Simon Ignaz Praelisauer. He was educated in the seminary at Tegernsee, where he eventually entered the Benedictine order (being ordained priest in 1723) and became director of music. According to his contemporaries, he was an outstanding organist, teacher and composer. He made a detailed study of the works of Lassus and used them as models for his own compositions, most of which were written for the church and the school theatre. His responsories for the Vigil for the Dead were famous for their gravity and sensitivity, and his sacred folk play *Ecce Agnus Dei* (1728) was much admired.

Praelisauer

(3) Andreas Benedikt Praelisauer

(bap. Kötzing, 7 April 1696; *d* Polling, 5 Nov 1743). Brother of (1) Anton Simon Ignaz Praelisauer. After training in Munich, he entered the Augustinian prebendary college at Polling, near Weilheim in Upper Bavaria, in 1720; he was a canon, and held office as choirmaster for many years. He bequeathed musical material, partly his own work and partly that of his family, to the foundation. He wrote incidental music for two plays, *Jakob*

jubiläus sacerdos (1738) and *Sacrae scripturae studium, angeli custodis gaudium* (1739), whose texts were published at Tegernsee.

Praelisauer

(4) Columban [Josef Bernhard] Praelisauer

(bap. Kötzing, 11 Jan 1703; *d* Rott am Inn, 23 Oct 1752). Brother of (1) Anton Simon Ignaz Praelisauer. He went to the Jesuit school in Munich and in 1720 entered the Benedictine monastery at Rott am Inn. After studying philosophy in Ensdorf, he returned to Rott where he became *rector chori* and librarian. He is notable not only as a composer but also as a music palaeographer and for his research into choral singing; his *Principia cantus choralis* and *Specimen signorum musicae veteris*, however, have not survived. His compositions were distributed beyond the monastery at Rott, but none survives. The text remains of his *Actio scenica in annum millesimum* (1746), which he wrote in place of his late brother (2) Coelestin Praelisauer, to mark the 1000th anniversary of the Tegernsee foundation.

Praelisauer

(5) Robert [Martin Aemilianus] Praelisauer

(bap. Kötzing, 4 Nov 1708; *d* Reinstetten, Württemberg, 18 Oct 1771). Brother of (1) Anton Simon Ignaz Praelisauer. He went to the Jesuit school in Munich, where in 1725 he appeared as a singer in religious dramatic performances. In 1729 he took his vows at the Benedictine abbey of Ochsenhausen, Württemberg, and became a priest in 1734; thereafter he served his monastery as *rector chori* and as priest of various parishes, the last being Reinstetten. The music of the Ochsenhausen Organbook, a collection which emphasizes the significant capabilities of the abbey's Gabler organ, most likely comes from Praelisauer. A set of *Compositiones piarum cantionum* and three arias for soprano with instrumental accompaniment survive (*Amor patientiae*, 1731, and two *Pro adventu*, both 1762; all in *D-Bsb*). Praelisauer also wrote music for the monastery theatre in Ochsenhausen, including *De Sancto Malcho* (1741) and *Die Unschuld wird gedrückt* (1762).

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Praeludium

(Lat.).

See [Prelude](#).

Praepunctus.

In Western chant notations an adjective used in medieval neume tables to describe a neume preceded by a [Punctum](#) (single note) lower than the first note of the neume. The resulting group is usually known as a compound neume. (For illustration see [Notation, Table 1](#); see also M. Huglo: 'Les noms des neumes et leur origine', *EG*, i, 1954, pp.53–67).

Praestant

(Lat.).

See [under Organ stop](#).

Praetorius [Schulz, Schulze, Schultz, Schultze].

German family of musicians. They were unrelated to Michael Praetorius.

- (1) [Jacob Praetorius \(i\)](#)
- (2) [Hieronymus Praetorius](#)
- (3) [Jacob Praetorius \(ii\)](#)
- (4) [Johannes Praetorius](#)

FREDERICK K. GABLE

[Praetorius](#)

(1) [Jacob Praetorius \(i\)](#)

(*b* Magdeburg, c1530; *d* Hamburg, 1586). Organist, copyist and composer, father of (2) Hieronymus Praetorius. He possibly studied with Martin Agricola at Magdeburg. After converting to the Protestant faith he moved to Hamburg, where in 1550 he is recorded as clerk at the Jacobikirche and

the chapel of St Gertrud. In 1554 he became assistant organist, and from 1558 until his death he served as first organist at both institutions. In 1554 he compiled a set of liturgical chants and German chorale melodies, *Cantilena sacrae* (DK-Kk Thott 151), probably intended for organists to improvise upon. In 1566 he copied a collection of 204 sacred works for four, five, six and eight voices by German and Dutch composers, *Opus musicum excellens et novum* (D-ROu Mus.Saec.XVI-49); the seventh and eighth partbooks, as well as the second volume of the collection, are lost. Most of the works for four to six voices were copied from publications by Georg Rhau, but 15 exist in no other source. The collection contains Praetorius's only known composition, a *Te Deum* for four voices.

Praetorius

(2) Hieronymus Praetorius

(b Hamburg, 10 Aug 1560; d Hamburg, 27 Jan 1629). Composer, organist, copyist and music editor, son of (1) Jacob Praetorius (i). After receiving his first organ instruction from his father, he studied at Hamburg with Hinrich thor Molen during 1573 and at Cologne with Albinus Walran from 1574 to 1576. His first position was as organist at Erfurt from 1580 to 1582, when he returned to Hamburg as assistant organist to his father at the Jacobikirche (with the chapel of St Gertrud); on his father's death in 1586 he became first organist, and he held this post until his death. He took part in the Gröningen organ examination of 1596, which Hans Leo Hassler and Michael Praetorius also attended; this was probably his only personal contact with other composers of polychoral works. Three of his four sons were musicians too: for the two most important ones see (3) and (4) below; the third son, Michael, published a five-part wedding motet at Hamburg in 1619 and died at Antwerp possibly in 1624.

All but five of Praetorius's masses, motets and vocal *Magnificat* settings were published between 1616 and 1625 in Hamburg as a five-volume collected edition. Some of the volumes had been published in earlier editions and a number of motets from the first two volumes appeared in the printed collections of Bodenschatz, Phalèse and Schadaeus. All of Praetorius's masses are parody masses, four based on his own motets and the other two on motets by Jacob Meiland and Stefano Felis. His 102 motets set mostly psalm and antiphon texts, but he also composed several wedding motets to non-liturgical Latin texts which were both published separately and in the collected edition. Of the six motets with German texts two incorporate traditional melodies, *Ein Kindelein so löblich* and *Herr Gott dich loben wir* (the German *Te Deum*). 50 of the motets are polychoral compositions for eight to 20 voices divided into two, three or four choirs. They were among the earliest Venetian-inspired music to be published in north Germany and are Praetorius's most progressive and important works. These are similar in style to the polychoral motets of Hassler, but the expression of the text is more vivid because Praetorius introduces greater contrasts of texture, harmony and rhythm. They are less homophonic than such works by many other composers because of the extensive use of imitation and the breaking up of basically chordal structures by rhythmically and motivically active inner parts. The total vocal range frequently spans more than three octaves, and there are frequent contrasts of high and low vocal groupings. Apart from an optional *basso seguente*, no parts are

prescribed for instruments, but contemporary documents from Hamburg describe performances of Praetorius's motets with instruments supporting or replacing voices. His finest polychoral motets are *Cantate Domino*, *Decantabat populus Israel*, *Ein Kindelein so löblich* and *Herr Gott dich loben wir* (first performed in 1607). Embellished versions of his motets by Heinrich Scheidemann and other organists are in organ tablatures at Lüneburg, Munich, Pelplin, Regensburg and elsewhere. The nine eight-voice *Magnificat* settings, one in each tone and an additional one in the fifth tone, provide music for the even-numbered verses; the imitative textures are derived from the tone formulae. The second *Magnificat* in the fifth tone concludes with settings of the Christmas carols *Joseph, lieber Joseph mein* and *In dulci jubilo*.

In 1587 Praetorius compiled and copied a collection of monophonic German and Latin service music for the Hamburg churches, containing the chants for Matins, Mass and Vespers for the Sundays and feast days of the church year. It may have served as the model for Franz Eler's *Cantica sacra* (Hamburg, 1588), the contents of which are similar but not identical. Praetorius was also the chief compiler of the *Melodeyen Gesangbuch* (Hamburg, 1604), a collection of 88 four-part German chorale settings by the organists of the four largest Hamburg churches. It is the first German collection to specify organ accompaniment to congregational singing of chorales and includes 21 of his own harmonizations. The other three composers represented are Joachim Decker, Jacob Praetorius (ii) and David Scheidemann, father of Heinrich Scheidemann.

The only organ works definitely by Praetorius are a complete set of eight *Magnificat* settings in the Visby (Petri) Tablature, which were composed by 1611, an additional *Magnificat* in the first tone in the Clausthal-Zellerfeld Tablature, and two chorale settings. The modified cantus firmus technique employed in the *Magnificat* settings presents the notes of the tone in the tenor, cantus and bass parts, separated by freely contrapuntal and figurative interludes and imitative fugatos on motifs from the tones. Some are closely related to his vocal *Magnificat* settings of 1602. They are full-textured works, often in five real parts, and were certainly designed for a large organ, including pedal (the organ that Praetorius played at the Jacobikirche, Hamburg, is described by Michael Praetorius in *Syntagma musicum*, ii, Wolfenbüttel, 1618, 2/1619/R). The eight *Magnificat* settings in the Visby Tablature are the earliest unified set of organ works by a north German composer. On stylistic grounds it is highly probable that Praetorius also composed almost all of the anonymous organ pieces – settings of hymns, sequences and Mass items – in the Visby Tablature. The case for his authorship is convincingly argued by Kite-Powell. If these works are indeed by him he must be considered the founder of 17th-century German organ music and, next to Michael Praetorius, the leading north German composer of the early 17th century.

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printed works published in Hamburg unless otherwise stated

masses

Liber missarum, 5, 6, 8vv (1616; Frankfurt, 1624 = Opus musicum, iii): Missa 'Angelus ad pastores', 8vv, L; Missa 'Benedicam Dominum', 6vv; Missa 'Factum est silentium', 8vv; Missa 'Non auferetur sceptrum', 6vv (on Meiland's motet); Missa 'Paratum cor meum', 5vv (on Felis's motet); Missa 'Tulerunt Dominum meum', 8vv

magnificat settings

Canticum Beatae Mariae Virginis seu Magnificat, 8, 10, 12vv (1602; 2/1622; Frankfurt, 1623 = Opus musicum, ii) [1602]: 8 Magnificat, tones 1–8; Magnificat alio modi, tone 5 (not in 1602 edn), L; ed. G. Dodd (London, 1980)

motets

[47] Cantiones sacrae de festis praecipuis totius anni, 5–8, 10, 12vv (1599, 2/1607⁵ [incl. 3 motets by Jacob Praetorius (ii)]; 3/1622⁸; Frankfurt, 1623 = Opus musicum, i) [1599, 1607⁵, 1622⁸]

Cantiones variae, 5–8, 10, 12, 16, 20vv (1618; Frankfurt, 1623 = Opus musicum, iv) [1618a]

Cantiones novae officiosae, 5–8, 10, 15vv (1618; 2/1625; Frankfurt, 1625 = Opus musicum, v) [1618b]

Latin

Ab oriente venerunt Magi, 5vv, 1599; L

Adesto unus Deus, 5vv, 1599

Angelus ad pastores ait, 8vv, 1599

Angelus ad pastores ait, 12vv, 1618a; G, RRMR xix

Ascendo ad patrem meum, 6vv, 1599

Beati omnes, 8vv, 1607⁵; G

Beatus autor seculi, 6vv, 1618a; L

Beatus vir qui non abiit, 5vv, 1618a

Benedicam Dominum, 6vv, 1607⁵; ed. F. Blume and others, *Michael Praetorius: Gesamtausgabe der musikalischen Werke*, xx (Wolfenbüttel, 1936)

Canite tuba in Sion, 5vv, 1618a

Cantate Domino, 8vv, 1602; G, RRMR xviii; ed. in RRMBE, xci (1998)

Confitemini Domino, 8vv, 1607⁵; G

Cum nova conjugii, 8vv, 1618b; G

Decantabat populus Israel, 20vv, 1618a; L

Deus misereatur nostri, 10vv, 1618b; G

Dilectus meus mihi, 8vv, 1618a

Diligam te, Domine, 5vv, 1618b

Dixit Dominus, 12vv, 1602; G, RRMR xix

Domine Deus, benedic nos, 8vv, 1607⁵; G

Domine, Dominus noster, 8vv, 1602

Domine, probasti me, 15vv, 1618b; G, RRMR xix

Domini est terra, 7vv, 1618b

Dum praeliaretur, 5vv, 1599

Ecce dies celebris, 8vv, 1618a

Ecce Dominus veniet, 8vv, 1599; G, RRMR xviii

Ecce Maria genuit, 8vv, 1618a
Ecce novus sanctam, 6vv, 1618a
Ecce nunc benedicte Domine, 8vv, 1618b
Ecce prandium meum, 7vv, 1607⁵
Ecce quam bonum, 8vv, 1618b; G, RRMR xviii
Ego flos campi, 5vv, pubd separately (1627)
Ego sum ipse, 5vv, 1618a; ed. in Sammlung älterer Musik, vii (Berlin, 1837)
Exaltabo te Deus meus, 6vv, 1618b
Exultate Deo, 6vv, 1622⁸
Exultate justi, 16vv, 1618a; L
Factum est silentium, 8vv, 1599
Firmetur manus tua, 8vv, pubd separately (1614), 1618a
Fuit homo missus, 5vv, 1599
Gaudete omnes, 6vv, 1599; ed. G. Dodd (London, 1970)
Gloria tibi, Domine, 7vv, 1599
Gratias agimus tibi, 8vv, 1607⁵; G
Herculeum dulci modulo, 8vv, 1618a
Hoc pro certo habet, 8vv, 1618b
Hodie Christus natus est, 6vv, 1618b
Hodie completi sunt, 8vv, 1599
In convertendo Dominus, 10vv, 1618a; G
Indica mihi quem diligit, 8vv, pubd separately (?1627), lost
In hoc festo, 8vv, 1599
In te, Domine, speravi, 6vv, 1618b
Jubilate Deo, 6vv, 1618a
Jubilate Deo, 12vv, 1607⁵; G, RRMR xix
Laeto dum coelo socii, 8vv, pubd separately (1615), 1618a
Laudate Dominum in sanctis eius, 8vv, 1599
Laudate Dominum omnes gentes, 7vv, 1618a; L
Laudate Dominum omnes gentes, 8vv, 1618b; G, RRMR xviii
Laudate pueri Dominum, 10vv, 1622⁸; G
Levavi oculos meos, 10vv, 1602; L
Mane nobiscum Domine, 6vv, 1599
Miserere mei Deus, 5vv, 1599
Musica est divinum donum, 5vv, 1618a; ed. in Sammlung älterer Musik, vii (Berlin, 1837)
Ne projicias me, 6vv, 1618a
Non est bonum hominem, 5vv, 1599
Non ex virile semine, 6vv, 1618a
Non moriar, 6vv, 1618b
Non nobis Domine, 6vv, 1618b
Nunc dimittis, 8vv, 1599; G, RRMR xviii
O admirabile commercium, 10vv, 1607⁵; G
O bone Jesu, 6vv, 1599; L
Oculi omnium, 8vv, 1607⁵; L
O lux beata Trinitas, 6vv, 1618a
Omne quodcunque facitis, 5vv, 1618b
Omnes gentes, 8vv, 1599
Omni tempore benedic Deum, 5vv, 1618b
O quam pulchra, 6vv, 1618b
O vos omnes, 5vv, 1599; L, ed. in Cw, xiv (1931, 2/1954)
Pater noster, 8vv, 1607⁵; L

Peccavi quid faciam miser, 6vv, 1599

Puer natus est, 6vv, 1599

Puer qui natus est, 8vv, 1599; G

Quam pulchra es, 8vv, 1618a; G

Sic Deus dilexit mundum, 6vv, 1599

Surge illuminare Jerusalem, 8vv, 1599

Surge propera amica mea, 5vv, 1622⁸

Surge propera amica mea, 8vv, 1599; G

Surrexit pastor bonus, 5vv, 1599

Suscipe verbum, 8vv, 1599

Te Deum patrem ingenitum, 8vv, 1599; G, ed. F.K. Gable (Minneapolis, 1969)

Tota pulchra es, 12vv, 1618a; G, RRM R xix

Tulerunt Dominum meum, 8vv, 1599

Veni puella, 6vv, 1618a

Venite exultemus Domino, 8vv, 1602

Verbum caro factum est, 7vv, 1599

Videns Dominus, 8vv, 1599; L

Vidi Dominum facie ad faciem, 5vv, 1618a

Vitam beatam, 6vv, 1618b

Vulnerasti cor meum, 5vv, 1618b

others

Also hat Gott die Welt geliebt, 6vv, 1618b; L

Das ist mir lieb, 6vv, 1618b; L

Ehre sey dem Vater, 6vv, 1642⁴ [= Benedicum Dominum]

Ein Kindelein so löbelich, 8vv, pubd separately (1613), 1618a; G, RRM R xviii

Herr Gott dich loben wir, 16vv, pubd separately (1612), 1618a; G, ed. in RRM BE, xci (1998)

In dulci jubilo, 8vv, 1622; L, ed. G. Dodd (London, 1980)

Jeg Messias den Höystes Sön, 4vv, 1640¹

Joseph, lieber Joseph mein, 8vv, 1622; L, ed. G. Dodd (London, 1980)

Stat op min Brud, min venniste, 4vv, 1640¹

Wie lang, O Gott, 5vv, 1618b; L, ed. in Cw, xiv (1931, 2/1954)

organ

Christ unser Herr zum Jordan kam, 1625, *D-W*; B

8 Magnificat, tones 1–8, 1611, *S-VII*; B, ed. in Kite-Powell

Magnificat, tone 1, *D-CZ*; B, ed. in Kite-Powell

Wenn mein Stündlein vorhanden ist, 1624, *D-W*; B

Some anon. works, possibly by Praetorius, in *S-VII*; ed. in Kite-Powell

EDITIONS

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Melodeyen Gesangbuch, 4vv (1606) [incl. 21 settings by H. Praetorius]; ed. K. Ladda and K. Beckmann (Singen, 1995)

Praetorius

(3) Jacob Praetorius (ii)

(*b* Hamburg, 8 Feb 1586; *d* Hamburg, 21 or 22 Oct 1651). Composer, organist and organ teacher, second son of (2) Hieronymus Praetorius. He studied the organ in Amsterdam with Sweelinck, who in 1608 wrote a motet for his wedding. From 1603 until his death he was organist of the

Petrikirche, Hamburg, and was specially known as an excellent organ teacher. Berendt Petri, who was his pupil from 1609 to 1611, compiled about that time a notable manuscript of organ music, the Visby (Petri) Tablature, containing works by Praetorius and his father, among others. His most famous student, Matthias Weckmann, studied with him in Hamburg between 1633 and 1636. Praetorius contributed 19 four-part chorale settings to the *Melodeyen Gesangbuch* (1604) – see §2 above – and ten continuo songs to one of Johann Rist's collections of sacred verses (1651). His three sacred motets were published in the second edition of his father's *Opus musicum i*, but the original prints of all but one of Praetorius's other wedding motets were probably destroyed in World War II. However, the music for six of them survives in transcriptions by Robert Eitner and Gustav Fock. Praetorius's motets show close acquaintance with his father's music, often exploit double-choir effects, reflect some influence of the Italian madrigal in harmonic expressiveness and exhibit a high degree of contrapuntal writing. His surviving organ works require a large instrument and frequently specify two or three keyboards, including pedal. The three preludes are embryonic preludes and fugues: a full-organ introduction (prelude) is followed by a strict four-part imitative section (fugue or ricercare) with occasional motivic imitation and cadential flourishes. Three of the Clausholm organ *Magnificat* settings borrow from his father's organ *Magnificat* settings in the Visby (Petri) Tablature. They and the remaining organ works employ a varied cantus firmus technique in their treatment of the melodic material. The most impressive work is the setting of *Durch Adams Fall* (unfortunately incomplete), which, because of its length, motivic interplay, virtuoso passages and contrasts of texture and rhythm, approaches the style of the chorale fantasia.

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sacred vocal

Gaudete omnes, 6vv; Surge propera, 5vv; Veni in hortum meum, 8vv (Hamburg, 1607); RRMBE lxxiii

In te, Domine speravi, canon, 6vv, 1648, *D-Bsb*; facs. in *MGG1*

19 chorale settings, 4vv, in *Melodeyen Gesangbuch*, ed. H. Praetorius (Hamburg, 1604); ed. K. Ladda and K. Beckmann (Singen, 1995)

10 continuo songs, 1v, bc, in J. Rist: *Neuer Himmlischer Lieder Sonderbahres Buch*, iv (Lüneburg, 1651); 2 ed. in Winterfeld

wedding motets

originals mostly lost; transcriptions extant in *D-Bsb* and *D-Hs*

Caecilia virgo gloriosa, 6vv (Hamburg, 1601), lost

Quam pulchra es, 5vv (Hamburg, 1606); RRMBE lxxiii

Surge propera, 5vv (Frankfurt, 1611); RRMBE lxxiii

Vidi speciosam, 8vv (Hamburg, 1615); RRMBE lxxiii

Sponse musarum, 6vv (Hamburg, 1617); RRMBE lxxiii

Forti animo esto, 8vv (Hamburg, 1619); RRMBE lxxiii
Quis novus hic oritur, 6vv (Hamburg, 1627); RRMBE lxxiii
Indica mihi, 6vv (Hamburg, 1635); RRMBE lxxiii
Ich freue mich im Herrn, 2vv, bc (Hamburg, 1640), lost

other secular vocal

Qui habitas in hortis, 1v, bc, *D-Hs* (inc.)

Viva la bella musica, canon, 4vv, 1614, lost, formerly Lübeck Stadtbibliothek; facs. in *Stammbuch von David von Mandelsloh*, ed. W.L. von Lutgendorff (Hamburg, 1893); ed. in Stiehl

organ

Christum wir sollen loben schon, *D-Lr*; G, B

Durch Adams Fall ist ganz verderbt, *Bsb* (inc.); G, B

Grates nunc omnes, *S-VII*; G, ed. in Kite-Powell

Herr Gott dich loben wir, 1636, *D-Lr*; G, B

Vater unser im Himmelreich, *CZ*; B

Von allen Menschen abgewandt, *D-W*; ed. K. Beckmann, *Hieronymus Praetorius: Sämtliche Orgelwerke* (Moos am Bodensee, 1994)

Was kan uns komen an für Noth, *CZ*; B

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Praetorius

(4) Johannes Praetorius

(*b* Hamburg, *c*1595; *d* Hamburg, 25 July 1660). Organist and composer, fourth and youngest son of (2) Hieronymus Praetorius. He studied the organ with Sweelinck in Amsterdam between 1608 and 1611 and was organist of the Nikolaikirche, Hamburg, from 1612 until his death. He published six wedding motets for five, six and eight voices at Hamburg between 1615 and 1635. The original Hamburg prints are lost but transcriptions exist in *D-Bsb* for the two six-voice motets *O pulcherrima inter mulieres* (1635) and *Dulcis amica veni* as well as for the eight-voice motet *Felix cui divum contingit* (1619, inc.).

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Praetorius, Abraham

(b Mecklenburg; fl 1587–92). German composer. From 1587 (or 1588) to 1592 he was a singer at the Danish royal chapel. He is known for two publications only: *Harmonia gratulatoria* for six voices in honour of the wedding of King James VI of Scotland and Anne of Denmark (Copenhagen, 1590), and *Neue geistliche teutsche des königlichen Propheten Davidis Psalmen ganz lieblich zu singen und auff allerley Instrumenten zu gebrauchen* for five voices (Greifswald, 1592). The latter is a collection of motets in song style of considerable artistic merit. The individual compositions show the influence of Lassus's style in their frequent use of expressive musical symbolism. Apart from Psalm x the texts are based on psalm paraphrases by Kaspar Ulenberg (Cologne, 1582), which evidently had a wide circulation beyond denominational

frontiers; Ulenberg's melodic material was also drawn upon. The motets are settings of only the first strophe of each psalm.

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WALTER BLANKENBURG

Praetorius, Bartholomaeus [Bartholomäus] [Schultz, Bartold, Bertil]

(*b* Marienburg [now Malbork, Poland], c1590; *d* Stockholm, bur. 3 Aug 1623). German composer and cornettist partly resident in Sweden. He matriculated at Königsberg University in June 1608. He was a cornettist at the court of the Elector Johann Sigismund of Brandenburg from 1613 to 1620, when he moved to Stockholm to lead the new royal chapel that Gustavus II Adolphus engaged from Germany at the time of his marriage. His only known collection of music is the five-part *Newe liebliche Paduanen und Galliardien* (Berlin, 1616; one partbook now lost but two dances printed complete in Sachs, 260ff); the title and preface are modelled on those of William Brade's *Newe ausserlesene Paduanen und Galliardien* (1614). The 26 dances, each of which is in three sections, are all paired; the dances in each pair are in the same key and form a suite. There are six more such dances by Praetorius in David Oberndörffer's *Allegrezza musicale* (1620), and there are also extant a four-part 'fugue' (actually a canon, in Thomas Rosa's *Hymnus sacra*, 1617) and a polychoral motet from his Swedish period (in *S-Vs*, inc.). A four-part wedding song (Königsberg, 1617) is lost.

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Praetorius, Christian Andreas.

See [Schulze, Christian Andreas](#).

Praetorius, Christoph

(*b* Bunzlau [now Bolesławiec], Silesia; *d* Lüneburg, 1609). German composer. He was the uncle of Michael Praetorius. He matriculated at Wittenberg University in 1551. In 1560 he printed a funeral motet on the death of Melanchthon. In 1563 he became Kantor at the Johannisschule at

Lüneburg, where he taught music to the senior classes, while the third class was taught music by Lossius, the deputy headmaster. Praetorius was obliged to retire in 1581 because of deafness, and in the same year he composed a wedding motet for his successor Euricius Dedekind.

As a composer Praetorius produced no outstanding works, but he was one of the first well-known musical personalities active in north Germany. Both parts of his German *Ehrlieder* begin with chorale motets (on the melodies *Vater unser im Himmelreich* and *Erhalt uns Herr bei deinem Wort*, but with different texts), and end with two settings of biblical texts. The 11 other pieces in each part are occasional works mostly intended for weddings. One of the texts was reprinted in 1582 in Lechner's *Neue teutsche Lieder* (see U. Martin, *AMw*, xi, 1954, 315). In the foreword to the *Ehrlieder* Praetorius explained that he had already composed many German and Latin hymns. He also edited a textbook in which he rejected antiquated mensural theory and dealt with the 12 modes of Glarean instead of the eight ecclesiastical modes. He thus reduced the amount of teaching material, but added noteworthy comments on the training of coloraturas, the ornamentation of cadences, text underlay and the use of 'voces fictae' in expressing the text and its emotions. Henning Dedekind and Joachim Burmeister, who both attended the Lüneburg school, quoted from his textbook and Dedekind reprinted several exercises from it.

WORKS

sacred vocal

De obitu ... Domini Philippi Melanchthonis, 4vv (Wittenberg, 1560)

Melodia epithalamii composita in nuptiis ... D. Christopheri Schramm, 4vv (Wittenberg, 1561)

Fröliche und liebliche Ehrlieder, 4vv (Wittenberg, 1581)

Der ander Teil: frölicher und lieblicher Ehrlieder, 4vv (Wittenberg, 1581)

Carmen nuptiale in honorem ... E. Dedekindi (Ülzen, 1581), lost (mentioned in *EitnerQ*, see also Onkelbach)

5 Lat. motets, 4, 5vv; 2 Ger. hymns, 4vv: *D-Lr, PL-WRu*

theoretical works

Erotemata musices (Wittenberg, 1574); canon ed. F. Jöde, *Der Kanon*, i (Wolfenbüttel and Berlin, 1943)

Erotemata renovatae musicae (Ülzen, 1581)

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Praetorius [Pretorius, Ammon], Conrad [Konrad]

(*b* Windsheim, Bavaria, c1515; *d* Alerheim, nr Nördlingen, 30 Dec 1555). German poet and composer. He probably studied at Ansbach, at an advanced Lateinschule founded in 1529. After some years as Kantor at Windsheim, he was from 1549 to 1555 Rektor of the Lateinschule at Ansbach, where he became a member of the circle round Caspar Othmayr. His only known piece of music is a motet published in a commemorative volume that these friends produced after Othmayr's death in 1553, *In epitaphiis Gaspari Othmari* (only the bass partbook survives: n.p., n.d., probably Nuremberg, 1554³⁰). Praetorius's motet is a setting of two distichs, the first of which runs: 'Harmonicae decus et columen lumenque camoenae/Othmar et ingenio clarus et arte potens'. He also became well known as a poet and established close contacts with the University of Wittenberg. His particular contribution to Ansbach was to build up an educational system consistent with the ideals of the Reformation, with particular emphasis on music. He was also tutor to Margrave Georg Friedrich the Elder of Brandenburg-Ansbach. In 1555 he became preacher at Alerheim but died at the end of that year.

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WALTER BLANKENBURG

Praetorius [Schultheiss, Schultze], Michael

(*b* Creuzburg an der Werra, nr Eisenach, ? 15 Feb 1571; *d* Wolfenbüttel, 15 Feb 1621). German composer, theorist and organist. He was the most versatile and wide-ranging German composer of his generation and one of the most prolific, especially of works based on Protestant hymns. He is also important as a theorist, notably through his *Syntagma musicum*.

1. Life.

2. Music.

3. Writings.

4. Conclusion.

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WRITINGS

EDITION

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Praetorius, Michael

1. Life.

Wetzel and Walther both stated that Praetorius was born on 15 February 1571 and died on his 50th birthday, but this could be a mistake, since according to a poem appended to his funeral sermon he was only in his 49th year when he died. Yet another date is suggested by the statement 'Aō. aetat. XXXV' in the legend round the woodcut portrait of 1604 (see fig. 1) in the first part of *Musae Sioniae* (1605), in conjunction with the fact that his family moved to Creuzburg an der Werra in 1569. But 1571 is the most commonly accepted year of his birth. His father, who was also called Michael and came from Bunzlau, Silesia, was from 1534 at the latest a colleague of Johann Walter (i) at the Lateinschule at Torgau. In the Protestant infighting that broke out after the Augsburg Interim (1549) he was among the strict Lutherans, which led to his losing office more than once and having to move. His son Michael was born during a second period of service at Creuzburg that began in 1569, but in 1573 the family moved to Torgau, the mother's home, because of renewed banishment. At the Lateinschule there Praetorius was taught music by Michael Voigt, Walter's successor as Kantor. In 1582 he matriculated at the University of Frankfurt an der Oder, where his brother Andreas was professor of theology. In 1584 he attended the Lateinschule at Zerbst, Anhalt, the home of two of his sisters, and from there he returned to Frankfurt an der Oder, probably in the spring of 1585. Although he probably had no musical education after leaving school, it is certain that he became acquainted with Bartholomäus Gesius at Frankfurt, with whom he shared a strong interest in Protestant hymns and their melodies as well as in *alternatim* practice. After the early death of his brother, who had been keeping him, he was appointed organist of St Marien, Frankfurt, probably at the beginning of 1587. By his own account he held this post for three years, but it is not known why he gave it up or where he went in 1590.

According to a later report Praetorius settled at Wolfenbüttel in about 1592–3, but to judge from his own testimony in his *Motectae et psalmi* (1607) and *Polyhymnia caduceatrix* (1619) it was not until 1595 that he entered the service, as an organist, of Duke Heinrich Julius of Brunswick-Wolfenbüttel, who had his residence there. In 1596 he took part with the most famous German organists of the day in the consecration of the organ in the castle chapel at Gröningen, near Halberstadt, a castle that Heinrich Julius had had built in his capacity as postulated Bishop of Halberstadt after introducing the Reformation there in 1591. In 1602 he stayed at Regensburg 'on his own business' and as a member of the Wolfenbüttel delegation to the Reichstag. In February 1603 he was again in Regensburg on ducal business and is recorded as an organist. He made close personal friends there – dedicatory poems by the Regensburg pastor Christoph Donaverus appear in ten of his printed works; moreover, the first part of *Musae Sioniae* was published there in 1605. Towards the end of 1602 he was given a new appointment with a considerable increase in salary, so that he could now afford to set up his own household. In September 1603 he married Anna Lakemacher, who bore him two sons.

Praetorius had won such esteem by 1604 that, while retaining the post of organist, he was appointed court Kapellmeister on the retirement of Thomas Mancinus. The Kapelle, which at the time he took over consisted of six to eight singers and about the same number of instrumentalists, was modest, but evidently sufficient for his wishes, which he expressed in the dedication to the *Motectae et psalmi*. It was well supported by the duke, who must have taken it with him on at least some of his journeys; one city he went to was Prague, which Praetorius certainly seems to have visited. There is evidence that in 1605 and 1609 he stayed at the court of the music-loving Landgrave Moritz of Hesse at Kassel. This was an extremely busy period for him: most of his collections of music appeared between 1605 and 1613. On 4 April 1605, in company with the duke, he was caught in an ambush in Brunswick, in which he displayed conspicuous bravery. The duke promised him a gift of land and in 1612 made him a present of 2000 thaler from Prague. Between 1606 and 1612 he collaborated with the most famous organ builder of his day, Esaias Compenius, who was engaged by the Wolfenbüttel court at Praetorius's instigation and with whom he wrote the *Orgeln Verdingnis* mentioned in the second and third volumes of *Syntagma musicum*.

The sudden death of Duke Heinrich Julius in Prague in 1613 was a turning-point in Praetorius's life. The Elector Johann Georg of Saxony immediately asked the duke's successor, Friedrich Ulrich, to let Praetorius spend his year of mourning as deputy for the aging Rogier Michael, Kapellmeister of the electoral court. The year eventually became two and a half years, which Praetorius spent mostly at Dresden. He not only had responsibility for the music at the Assembly of Electors at Naumburg in 1614 and met Schütz in Dresden but also, more importantly, got to know the latest Italian music, which influenced his later work in significant ways; he must also have devoted more and more time to his theoretical work. The fact that he did not return to Wolfenbüttel after one year may have been due not least to the scant attention that the young Duke Friedrich Ulrich paid to a memorandum he had submitted to him about the reorganization of the Hofkapelle. His period in Dresden officially ended in 1616, but he was there again in 1617 to organize the ceremonial music for the emperor's visit and for the centenary celebration of the Reformation. From 1614 he was also Kapellmeister to the administrator of the bishopric of Magdeburg. At Easter 1616 he was working at Halle, and in 1617 he built up the Hofkapelle of the counts of Schwarzburg at Sondershausen and also stayed once more with Landgrave Moritz of Hesse at Kassel, this time for a baptismal celebration, for which he wrote a *Concertgesang*. In 1618 he was summoned, along with Schütz and Scheidt, to Magdeburg Cathedral to mark the reorganization of the music there, and he is known to have visited Leipzig, Nuremberg and Bayreuth (again with Schütz and Scheidt) in 1619. No wonder the efficiency of the Wolfenbüttel Hofkapelle declined when its Kapellmeister was away so much. Moreover, on his eventual return it continued to suffer because of his ill-health – probably brought on by overwork – and at Trinity 1620 he was not reappointed. He had been appointed prior of the monastery at Ringelheim, near Goslar, in 1614, and no doubt he continued to draw an income from this position. He left an impressive fortune, most of which was to be used to set up a foundation for the poor. As the son and grandson of theologians he was a firm Christian all his life (in the words of his funeral sermon he 'often regretted that he

never took holy orders'). This is borne out by the titles (listed in *Syntagma musicum*, iii, 225ff) of a number of theological tracts that he wrote, all of which are lost. His initials, M.P.C. (= Michael Praetorius Creuzburgensis), also meant for him 'Mihi Patria Coelum'.

[Praetorius, Michael](#)

2. Music.

The most immediately impressive facts about Praetorius are his enormous creative power and, considering his relatively short life, his astonishing output of works. He took 28 pages of *Syntagma musicum* (iii, 199–26) to give a complete list of works he had already written as well as those he had still only planned; he later had more ambitious plans, which, however, were largely unrealized. Some of his works are lost. The fourth part of *Polyhymnia*, marking the centenary of the Reformation in 1617, must have existed in manuscript. Of his secular works only the single collection of instrumental French dances, *Terpsichore* (1612), is extant, yet according to *Syntagma musicum* (iii, 220–21) he planned this in eight parts, some vocal, some instrumental, and he remarked that these were 'almost ready but not yet in print'. A conspicuous feature of his output is his extraordinarily systematic approach to his works, including a thorough grasp of their texts as well as an exhaustive consideration of their practical application. All this went hand in hand with an urge to collect and with a sense of pedagogical responsibility. The method in Praetorius's approach to his work explains why his music appeared almost without exception in personal prints, several of which he published himself (sometimes he managed to prepare them only by keeping a special office to work in).

Despite this urge towards universality, Praetorius nevertheless confined himself in his sacred music to works – over 1000 of them – based on Protestant hymns and, to a lesser extent, to the Latin liturgy of the Lutheran service of his time. The only exceptions among his published works are *Motectae et psalmi* and *Polyhymnia exercitatrix* (1619–20), based mainly on psalm texts, and a few other pieces. Within the limited sphere of hymn-based works, however, he continued to work on a comprehensive scale in that he assembled a great many hymn texts as well as melodies (the latter often in versions varying from province to province). Thus parts iv–viii of *Musae Sioniae* are specially rich sources for hymnology that have not yet been fully studied. Praetorius's works are also important for knowledge of liturgical practice at the time, for instance concerning the interpolation into the Latin *Magnificat* at Christmas and Easter of German songs called *Laudes* (see *Megalynodia Sionia*, 1611). Moreover, his work clearly forms the climax in the history of Protestant church music of *alternatim* practice, for which he gave new instructions from work to work, most completely in the 'Introductio pro cantore' in *Urania* (1613). A peculiarity here is the inclusion of a congregational hymn or chorale in a polychoral work, an idea he derived from his visits to Kassel in 1605 and 1609.

According to Blume, Praetorius's church music, as well as his theoretical works, can be assigned to five periods, which partly overlap. The first embraces *Motectae et psalmi* and *Megalynodia Sionia*, which, according to Praetorius's preface, originated at Regensburg in 1602. In the second period come the nine parts of *Musae Sioniae*, in the third the Latin liturgical

works of *Missodia Sionia*, *Hymnodia Sionia* and *Eulogodia Sionia* (all 1611), as well as *Urania* and *Kleine und Grosse Litaney* (1613), which are linked in content to *Musae Sioniae*. To the fourth period belongs principally his work on *Syntagma musicum*, and in the last period there are the *Puericinium*, two parts of *Polyhymnia* and Psalm cxvi (RISM 1623¹⁴).

Megalynodia Sionia contains parodies, based mainly on madrigals by Lassus and Marenzio, and can probably be regarded as a prentice work, while in *Motectae et psalmi* Praetorius contributed to the repertory of the Latin motet, obviously without intending to offer anything particularly individual; a much more characteristic feature here is his appropriation of works by other composers, among them Aichinger, Hassler and Palestrina, a practice that recurs occasionally in his later works. In the second period, at least two stages in his development can be seen in the nine parts of *Musae Sioniae*. Parts i–iv consist mainly of eight-part works for two choirs (part ii also contains, with somewhat greater relevance to the ecclesiastical year, five 12-part pieces, and part iii two nine- and three 12-part pieces), with a somewhat random choice of hymns. In part v, however, Praetorius began to arrange systematically the complete repertory of German hymns, in this case those of the Ordinary for Matins, Mass and Vespers, as well as those of the ecclesiastical year, in arrangements for two to seven voices, some of them in motet style. Parts vi–viii consist almost entirely of simple, homophonic settings: in part vi the hymns of the ecclesiastical year are once more to be found; in part vii, among other pieces, catechistic, penitential and communion hymns as well as those ‘of the Christian life’; and in part viii, hymns of the cross, solace and death, and Tischlieder. Part ix again presents the core of the Lutheran repertory, but here arranged predominantly for two and three voices. Compared with the imitative four-part works of Melchior Franck (1602) and Hassler (1607), the eight-part motets of parts i–iv are less linear and with their frequent dialogues between short homophonic phrases – an essential feature of polychoral music – far more expressive of their texts and thus more indicative of future developments. There is no continuous cantus firmus: in the Protestant motet of about 1600 hymn melodies appear in all parts. In his pieces for two to four voices too, Praetorius stands out from his contemporaries by virtue of the attractive qualities of his music, to which his well-known four-part arrangement of the carol *Es ist ein Ros entsprungen* bears witness.

The three collections from Praetorius’s third period, comprising arrangements from the Latin liturgy, are on the whole similar to *Musae Sioniae*, above all part ix; but the musical character of the borrowed material obviously induced in him a stronger feeling for older stylistic elements arising from 16th-century Dutch polyphony. For example, in no other volume does canonic technique play as prominent a role as in *Hymnodia Sionia*. Yet the works in the collections of this period are also very harmonically orientated and are thus not at all archaic. *Hymnodia Sionia* also includes four organ arrangements, in which the cantus firmus appears in long note values in the bass. Although Praetorius was active throughout his life as an organist, these pieces, together with four other organ chorales at the end of part vii of *Musae Sioniae*, which are more strongly influenced by the motet, were his only contribution, though an important one, to the early history of the German organ chorale. *Urania*, which also belongs to the third period, consists of hymns for two to four

choirs with the cantus firmus always in the highest part so that the congregation could join in at any time. The same treatment is to be found in most of the pieces in the litany volume and in the *Epithalamium* for Duke Friedrich Ulrich (1614).

The last two periods of Praetorius's work show further new developments. After the death of Duke Heinrich Julius he carried out a conscious reorientation: he introduced the continuo more systematically (he had already added an optional continuo part to some of his bicinia) and also, more significantly, assimilated elements from the most recent Italian vocal music, frequently notating a vocal line not only in its simple, basic form but also in an embellished version. There are other new elements too: the massive sound of 16 and more parts, the fruitful contrast of tutti and concertato sections, the liberal use of echo effects, and not least the skilful introduction of connecting instrumental ritornellos. The resulting richness and variety give an added dimension to Praetorius's later works. His *Polyhymnia caduceatrix*, in which he indulged in all the possibilities open to an early Baroque composer of choral music, seems far more daring than Schütz's *Psalmen Davids* (also 1619); it is the most valid counterpart to Monteverdi's *Vespers* (1610) in Protestant Germany. Nevertheless, there was no fundamental break in Praetorius's development, for characteristically he still concentrated, though not exclusively, on the hymn. His last work, the fine five-part setting of Psalm cxvi (published in 1623¹⁴), which he wrote in anticipation of his approaching death 'as a farewell to myself', shows almost all his new advances – only a continuo part is lacking, because of a request from the editor who commissioned it.

[Praetorius, Michael](#)

3. Writings.

Syntagma musicum also belongs to Praetorius's last years. The three parts that appeared (the fourth was to have contained instruction in composition) display a tendency typical of him, towards an encyclopedic, systematic approach to the theory and practice of music. The first volume deals with religious music, its principles and its liturgical constituents. It is of real value only in its wealth of quotations from every period. Of particular importance among these is the unique, full account from Johann Walter of his collaboration with Luther and of the musical reforms that Luther sought. In the second volume, 'De organographia', Praetorius gave, in combination with the instructive illustrated section 'Theatrum instrumentorum' (issued separately; [fig.2](#)), detailed information about the instruments of his day, with a particularly thorough treatment of the organ. The third volume is a dictionary dealing with contemporary musical forms, with a detailed consideration of technical manners such as notation, proportions, solmization, transposition and polychoral writing. The importance of *Syntagma musicum* lies less in its influence on the succeeding generation of composers (because of new developments at the beginning of the 17th century, in particular the rise of continuo) than in its high documentary value. It reflects the extraordinary diffuseness of instrumentation in the early Baroque period, the numerous families of instruments and the prominent position of the organ, and consequently the enormous variety of tone colour available in the performance of polyphonic and *alternatim* music which reached a highpoint in Germany in Praetorius's lifetime.

Praetorius, Michael

4. Conclusion.

When making a general evaluation of Praetorius's life and work one must bear in mind that he was largely self-taught, though he made up through his immense efficiency and self-discipline for everything that had been denied him in his education. The much-debated thesis that his work was more retrospective than forward-looking is disproved by a close study of the works from the last years of his life, when he combined with his manifest commitment to the heritage of the Reformation a great receptiveness to recent changes in musical style. His character cannot be understood unless one first sees in it the academically cultivated Lutheran Kantor with pronounced theological leanings. The central connection of his life's work with divine service, especially with the hymn, is fundamental, as also is his aspiration to a universality incorporating all aspects of music into his ideas and practice. His play on words in the preface to *Polyhymnia caduceatrix*, that the 'Concio' (a 'good sermon') should also include the 'Cantio' ('good music and singing', with abundant use of instruments), is virtually his manifesto. He obviously saw himself as a mediator for the tradition of Lutheran church music, not least because of his upbringing at Torgau: his inclusion at the beginning of *Musae Sioniae* of Walter's translation of Luther's 'Encomion musices' in a form that he himself had probably corrected: the inclusion of a number of pieces by Walter in parts v and vii of *Musae Sioniae* and the publication of Walter's own words in *Leiturgodia Sionia latina* (1612) and in *Syntagma musicum*, i, are clear signs of this. But he further developed the theological understanding of music, which culminated in the eschatological concept of the heavenly choir (cf Walter's *Lob und Preis der löblichen Kunst Musica*, 1538), saying (in the 'Commeffectio' of *Urania*), with reference to Isaiah: 'Musica per Choros Caelestia canens ... because the art of choral singing is truly the correct, heavenly way of making music'. In its theoretical foundations and practical aims and in its realization through composition, Praetorius's work thus displays an unusual degree of uniformity at a time of great change in musical history.

Praetorius, Michael

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printed works published at Wolfenbüttel unless otherwise stated

sacred vocal

Musae Sioniae ... geistliche Concert Gesänge über die fürnembste deutsche Psalmen und Lieder ... erster Theil, 8vv (Regensburg, 1605); B i

Sacrarum motectarum primitiae, 4–16vv (Magdeburg, 1606), lost

Musarum Sioniarum motectae et psalmi latini, 4–16vv (Nuremberg, 1607⁶, possibly 2nd edn of *Sacrarum motectarum primitiae*); B x

Musae Sioniae ... geistliche Concert Gesänge über die fürnembste deutsche

Psalmen und Lieder ... ander Theil, 8, 12vv (Jena, 1607); B ii
 Musae Sioniae ... geistliche Concert Gesänge ... dritter Theil, 8, 9, 12vv
 (Helmstedt, 1607); B iii
 Musae Sioniae ... geistliche Concert Gesänge ... vierdter Theil, 8vv (Helmstedt,
 1607); B iv
 Musae Sioniae ... geistlicher deutscher ... üblicher Lieder und Psalmen ... fünffter
 Theil, 2–8vv (1607¹²); B v
 Musae Sioniae ... deutscher geistlicher ... üblicher Psalmen und Lieder ... sechster
 Theil, 4vv (1609⁹, abridged ?2/1611⁵ as 134 geistliche Lieder und Psalmen auf die
 Fest-Tage ... in Contrapuncto simplici); B vi
 Musae Sioniae ... deutscher geistlicher ... üblicher Psalmen und Lieder ...
 siebender Theil, 4vv (1609¹⁰) [incl. 4 org works]; B vii
 Musae Sioniae ... deutscher geistlicher ... Lieder und Psalmen ... in Contrapuncto
 simplici ... gesetzt ... achter Theil, 4vv (1610¹², 2/1612⁶ as Ferner Continuirung
 der geistlichen Lieder und Psalmen); B viii
 Musae Sioniae ... deutscher geistlicher ... Psalmen und Lieder ... auf Muteten,
 Madrigalische und sonsten eine andere ... Art ... gesetzt ... neunnder Theil, 2, 3vv
 (1610, 2/1611 as Bicinia und Tricinia); B ix
 Eulogodia Sionia, 2–8vv (1611); B xiii
 Hymnodia Sionia, 3–8vv (1611) [incl. 4 org works]; B xii
 Megalynodia Sionia, 5–8vv (1611); B xiv
 Missodia Sionia, 2–8vv (1611); B ix
 Kleine und Grosse Litaney, 5–8vv (1613); B xx
 Urania, oder Urano-Chorodia, 2–4 choirs (1613); B xvi
 Epithalamium: dem ... Fürsten ... Friedrich Ulrichen, Herzogen zu Braunschweig,
 17vv, bc, perf. 4 Sept 1614 (1614); B xx
 Concertgesang ... dem ... Fürsten ... Mauritio, Landgrafen zu Hessen, 2–16vv, bc,
 perf. 26 June 1617 (1617, repr. in Polyhymnia caduceatrix); B xx
 Polyhymnia caduceatrix et panegyrica, 1–21vv, bc (1619); B xvii
 Polyhymnia exercitatrix seu tyrocinium, 2–8vv, bc (Frankfurt, 1619, bc 1620); B xviii
 Puericinium ... darinnen 14 teutsche Kirchenlieder und andere Concert-Gesänge,
 3–14vv (Frankfurt, 1621) [= pt.iii of Polyhymnia]; B xix

printed works without title-page, place or date

Ich suchte des Nachts; B xx
 Wie schön leuchtet der Morgenstern; B xx
 Attollite portae capita vestra; B xx
 Quis est iste qui venit; B xx
 Venite ad sanctuarium Domini; B xx

2 Ger., 1 Lat. works: 1618¹, 1623¹⁴, Cationale sacrum, i (Gotha, 1646)
 Euphemia harmonica, 1610, *D-D1b*

instrumental

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Prague

(Cz. Praha).

City on the River Vltava (Moldau), capital of Czechoslovakia from 1918 and from 1992 the Czech Republic, and formerly capital of Bohemia. Because of its strategic position it has fallen repeatedly under foreign domination and its musical life has been extensively influenced by ideas from other countries. A long history of musical education has also led to Prague composers and, particularly latterly, performers achieving international fame. The reputation of the citizens as music lovers is firmly established, and for its size the city has a greater degree of musical activity than almost any other European city.

1. To 1620.
2. 1620–1830.
3. 1830–1918.
4. From 1918.

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Prague

1. To 1620.

Prague did not attain importance until it became the political headquarters of the Přemyslid dynasty (probably in the 9th century). In time the Přemyslid princes asserted their independence and built up an economically and politically important kingdom which, although bounded by German tribes of the Holy Roman Empire, managed to remain autonomous. The Přemyslids appear to have owed allegiance to the Holy Roman Emperor; this was formally recognized in the Golden Sicilian Bull of 1212 in which Frederick II granted the rights of the Kingdom of Bohemia in perpetuity and guaranteed its borders. The Bohemians were empowered to

take part in the election of the emperor but their obligations to him were minimal, which gave them a unique position.

The earliest cultural developments were associated with the introduction of Christianity. Most surviving medieval sources relate to the Church, the earliest containing neumes (of the St Gallen type) dating from the 11th century (see Plocek). The earliest records of vernacular (Czech) religious songs date from the same period. A troper of 1235 casts lights on the practice of plainchant at the cathedral. At the church of St Jiří liturgical dramas for Holy Week and Easter are known to have been performed from the 13th century; this practice developed in the 14th century and was adopted in other Prague churches. Monodic *planctus* (laments, for example of the Virgin and Mary Magdalen beneath the cross) are attested from the 14th century.

Secular music is less well documented. The court was a leading patron, and epics, sung by *jongleurs* and wandering minstrels, were popular there until the end of the 12th century. Subsequently Minnelied appears to have been encouraged at court. A number of important Minnesinger spent time in Prague, including Reinmar von Zweter, Frauenlob and Heinrich von Mügelin. King Václav II, whose coronation in 1297 occasioned great musical festivities, composed Minnelieder; the texts of three of his songs survive in the Manesse manuscript. Müllich von Prag belongs to the transition period from Minnelied to Meisterlied at the beginning of the 14th century; some of his work is in the 15th-century Colmar manuscript.

The last Přemyslid died in 1306, and by 1310 John of Luxembourg was king. The Luxembourgs were orientated towards France both politically and culturally; Machaut was in John of Luxembourg's service from about 1323 and possibly spent some time in Prague. Nevertheless, the importance of the alliance with the Holy Roman Empire was realized and this culminated in the election of Charles of Bohemia as Emperor Charles IV in 1356. In 1346 the bishopric of Prague was elevated to an archbishopric, thereby achieving increased independence; from this period the Ambrosian and Old Slavonic rites were cultivated alongside the ubiquitous Roman rite. In the vernacular sacred songs of this period a folksong element is sometimes detectable, for instance in the *koleda* (Christmas song). There is early evidence of the importance of instrumental music; drums, trumpets and strings were played at the coronation of John of Luxembourg in 1311 and there was a court band. Town trumpeters are mentioned as early as 1409 and were obviously men of some stature since one, Aleš, became a councillor in 1414–15. Two secular instrumental melodies survive from the end of the 14th century, but most instrumental music was improvised. The organ was probably in use quite early but the first clear reference is to its use at the 1311 coronation. A new organ was built at the cathedral in 1369.

Prague's elevation to imperial capital brought great wealth to the city. In 1348 Charles IV founded Prague University, later named the Charles-Ferdinand University after him. The first university in central Europe, it was modelled on that of Paris. The *Musica* of Johannes de Muris was evidently used there as commentaries on it, together with treatises by those connected with the university, survive; the earliest treatise preserved in Prague that deals with polyphony is *Tractatus de cantu perfecto et*

imperfecto by Henricus de Zeelandia (late 14th century). At that time Prague was essentially a centre of serious learning and conflicts arose between the intellectual leaders of the city and those who came seeking favours from the court; among the latter churchmen were prominent. There was much antagonism to the moral laxity of the Church, and demands were made for services in the vernacular. In 1391 the Bethlehem Chapel was founded expressly for vernacular preaching to the common people; Jan Hus became a preacher there in 1403, aiming to abolish church abuses and return to the simplicity of early Christianity; he was initially supported by the Archbishop of Prague. The Hussite movement had far-reaching effects on music and led in particular to an increased cultivation of vernacular religious songs. The use of instruments was forbidden, and polyphony, secular music and dancing were discouraged. The continuing development of vernacular hymnody during the 16th and early 17th centuries stimulated the publication of many hymnbooks, some including music (see [Cantional](#), §1). The best-known printing house in Prague was that of Georg Nigrin, active around 1600.

Under the Jagellon dynasty (1471–1526) a considerable flowering of music took place. The Jagellons re-established religious tolerance and under their patronage a school of composition grew up influenced by Netherlandish polyphony. Much church music was written, especially for the Utraquists who had their own form of Mass which used Latin and Czech, omitted the Agnus Dei and had other variants. Polyphonic music and Czech vernacular songs were cultivated in literary brotherhoods, guilds of leading citizens who met in many of the Prague churches to perform music; these groups flourished all over Bohemia and each had its own songbook. The Prague collegium musicum (founded 1616) was the most famous. In the schools and university polyphonic odes with humanistic texts were cultivated.

A Habsburg, Ferdinand, younger brother of Emperor Charles V, was elected king in 1526 and became emperor on his brother's abdication in 1556. He made Prague an important musical centre, albeit at the expense of native composers and performers; he founded a Hofkapelle in 1564 and engaged foreign musicians, and many noble families followed his example. His successor Rudolf II (1576–1612) was served by such outstanding musicians as Monte, Regnart, Kerle and Luython. Handl worked as an organist in Prague at this period. The concern of the Habsburgs was to secure the imperial succession; they ceased to respect Bohemian rights and liberties and as Catholics they felt antagonism towards the Protestants. The struggle for political and religious liberty became outright war in 1618 when an attempt was launched to make the Protestant Frederick V, Elector Palatine, King of Bohemia. The Czechs were finally defeated by imperial troops at White Mountain near Prague in 1620.

Prague

2. 1620–1830.

The events of 1620 wrought a considerable change in Prague's cultural life. With the firm establishment of Habsburg domination, it was no longer capital of an independent state but merely a provincial capital. The nobility of Bohemia were dispossessed to make way for foreign appointees, many of whom were responsible for the city's beautiful Baroque palaces, but few

of whom spent much time there, preferring to stay close to Vienna, the centre of political power. For musicians an absentee nobility meant a lack of patrons. Another factor was the persecution of the population, and this allied to lack of patronage caused an unprecedented emigration of musicians in the 17th and 18th centuries to obtain better positions and greater artistic opportunities in other parts of Europe. The leading composers resident in Prague during these two centuries were worthy and talented but tended to be inferior to their compatriots who sought fame abroad. Apart from the lack of employment for the many musicians that Prague produced, the Habsburg domination had other effects, including the almost complete obliteration of the Czech language as a vehicle for culture. As late as the 1820s opera was given in German and even the art songs produced by nationalistically inclined composers such as V.J. Tomášek were settings of German poetry. But although the Habsburg influence in Prague was not generally favourable to native composers and musicians, it fostered a varied musical life: oratorio in particular flourished, and works by Hasse, Caldara, Fux, Lotti, Leo and other widely known composers were often heard.

The most notable resident composer in the Baroque era (though he also spent much time in Italy) was B.M. Černohorský, choirmaster of St Jakub and a composer of organ music, who attracted many pupils from outside Prague and in effect founded the city's strong tradition of organ playing. F.I.A. Tůma and Josef Seger continued his work: Seger was renowned for his church and organ music and Tůma wrote orchestral partitas and chamber music. F.X. Brixi and J.A. Kozeluch (Koželuh) were other noteworthy composers of church music in the mid- and late 18th century; the former also wrote delightful organ concertos. The 18th century also saw the publication, by T.B. Janovka, of the first music dictionary in the Czech lands, *Clavis ad thesaurum magnae artis musicae* (Prague, 1701).

The growth of opera in the 17th and 18th centuries was one of the most important musical developments in Prague. The taste of the new aristocracy was for Italian opera but, with little native tradition to build on, the early exponents were mainly musicians from abroad. Initially performances were irregular, given during the visits of the Viennese court by touring Italian companies. These occasionally introduced works on Czech subjects, such as Bartolomeo Bernardi's *La Libussa*, performed in Prague in about 1703–5. The coronation of Emperor Charles VI as King of Bohemia (1723) stimulated operatic enterprise; the première of Fux's *Costanza e Fortezza*, conducted by Caldara, was given as part of the festivities and among those taking part were C.H. Graun, J.J. Quantz, S.L. Weiss, Tartini and J.D. Zelenka (see fig.1). An Italian company, directed by Antonio Denzio, was engaged, giving its first performance on 24 October 1724 (Bioni's *Orlando furioso*). It continued on a regular basis at Count Sporck's Prague residence and his summer palace, Kuks, until Sporck's death; the repertory of this company included works by Vivaldi, among them several that received their premières in Prague. After 1738 operas were given in various Prague theatres and visiting companies, run by skilful Italian managers such as Angelo and Pietro Mingotti and Pasquale Bondini, continued to be popular. Important premières were those of Gluck's *Ezio* (1750) and *Issipile* (1752).

One pressing need was that for a real opera house. This was fulfilled by Count Nostitz (1725–94), who founded the Nostitzsches Nationaltheater with a company directed by Bondini in 1783, which became known as the Stavovské Divadlo (Estates Theatre, financed by the Bohemian Estates, 1798) and subsequently as the Tylovo Divadlo (Tyl Theatre, 1945) and, again, the Estates Theatre (1991). At first Sunday afternoon performances were given in Czech and after 1861 two more weekly Czech performances were added. Following the success of *Die Entführung aus dem Serail* (1782) and *Le nozze di Figaro* (1786) Mozart was invited to Prague at the beginning of 1787, when he conducted the new Prague Symphony and a performance of *Figaro*; his success there led to Bondini's commissioning a new opera, to be given the following autumn at royal wedding celebrations. This was *Don Giovanni*, which Mozart conducted on 29 October. He visited Prague twice more, briefly in 1789 when travelling between Dresden and Berlin, and in the last weeks of his life, when he conducted the première of *La clemenza di Tito*, commissioned by the impresario Domenico Guardasoni on behalf of the Bohemian Estates for the festivities surrounding the coronation of Leopold II as King of Bohemia, and given on 6 September 1791 (at first with only limited success). Although Italian opera continued to predominate, the repertory of the Estates Theatre after 1790 reveals an increasing number of German works and even one or two French operas. The ousting of Italian opera was completed under Karl Liebich's direction (1807–16); he engaged as conductor first Wenzel Müller (1807–13) and then C.M. von Weber (1813–16), together with whom he broadened the repertory to include operas by several French composers, Beethoven and Spohr, raised performance standards and worked to dispel some of the apathy engendered in the city's musicians by the popularity of Mozart resulting from the success of *Figaro* and *Don Giovanni*. Nevertheless the main establishment figures at the beginning of the 19th century, B.D. Weber, first director of the Prague Conservatory (founded 1811), and J.A. Vitásek, first director of the Varhanická Škola v Praze (Prague Organ School, 1830), were firm Mozartians and strongly resisted the introduction of a more modern idiom.

The development of instrumental concerts in Prague was a disorganized process. Although the nobility (e.g. the Kinsky, Lobkowitz, Hartig, Pachta and Černin families) had their own bands, these were seldom resident in Prague, and the only orchestral tradition was that of the opera orchestras. A wealthy merchant, Jan Ratzenbeck, offered refreshments and instrumental music at a house in the New Town district from 1754, but the first regular series of concerts were those of the musical academy organized by Antonio Duni in 1767 and given once or twice weekly; how long these continued is not recorded. The numerous synagogues, some equipped with organs, were important centres of orchestral music throughout the 18th century. Many travelling virtuosos visited Prague in the second half of the 18th century; the first licence for a public performance of this kind was granted to two Italian lutenists on 7 November 1764. Touring instrumentalists apparently found Prague audiences eager and indiscriminating and few of these visitors were artists of the first rank, though there were exceptions, such as the clarinettist Stadler in 1791 and Beethoven, who visited the city six times between 1796 and 1812. The most prominent Czech composers working in Prague in the later 18th century were F.X. Dušek, a fine pianist and composer who was host to

Mozart on his visits to the city, and Tomášek, a pioneer of the Romantic piano piece and famous as a piano teacher. During the 17th, 18th and 19th centuries instrument making flourished in Prague; organ builders and violin makers were particularly active.

The Church, and particularly the Jesuits, played a leading role in Prague's musical life in the 17th and 18th centuries. Catholicism was reintroduced; the monasteries, mostly in ruins since the Hussite wars, were rebuilt, and churches were refurbished and new ones built in Baroque style. These became important musical centres until most of the monasteries were secularized under Joseph II. The Jesuit colleges emphasized music and trained boys as church musicians as well as providing opportunities for composers of choral and organ music. Prague's Jesuit College was founded in 1556. The Clementinum, later the home of the State and University Library, was originally a Jesuit monastery; among its pupils in the 18th century were Johann Stamitz, J.D. Zelenka, Franz Benda and Josef Mysliveček. The Clementinum had its own music printing press (the only other notable music publisher in 18th-century Prague was Georg Labaun, who published the works of Černohorský). The great Baroque church of St Mikuláš in the Little Quarter, which was rebuilt from 1703, was the venue for lavish performances of oratorios and other ecclesiastical choral music. Another important church was that of St František built in 1688 and run by the Knights of the Cross; the post of organist and choirmaster there was one of the most coveted in Prague and the choirboys were renowned for their performances of school and sepulchre dramas with music. The church of Nativity in the Loreto (1694), the Minorite church of St Jakub (rebuilt in 1702) and the Premonstratensian monastery of Strahov (founded 1148 but much altered during the Baroque period) were also important.

During the period of the Mozart cult there were a number of political changes that were to create the opportunity and impetus for the growth of Czech nationalism. The reign of Joseph II (1780–90) – the so-called 'period of enlightenment' – saw a number of important reforms in the Czech lands, including the abolition of serfdom and the reintroduction of religious freedom, as well as the abolition of the fraternities of *literati* (though their musical importance was no longer great).

Administratively, however, Habsburg control was not weakened and this was to prove a spur to nationalist ambitions. Even before the reforms there had been agitation for the use of Czech in schools, and scholars had begun to rediscover the country's independent past. A Piarist priest, M.A. Voight (1733–87), wrote *Von dem Alterthume und Gebrauche des Kirchengesanges in Böhmen* (1775), which heralded a number of antiquarian publications on music culminating in the three-volume *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien* (1815) by the choirmaster of Strahov, B.J. Dlabáč. The Royal Bohemian Academy of Sciences was founded in 1784 and in 1791 a chair of Czech language and literature was created at Prague University.

Just as opera had reflected the demand for things foreign after 1620, so it quickly came to reflect the growing tide of national feeling. An enterprising

Italian company performed *Die Zauberflöte* in a Czech translation in the 1794–5 season, and subsequently many more works were given in Czech. A society for the promotion of music in Bohemia was set up in 1808 and was instrumental in establishing the Prague Conservatory in 1811. However, the conservatory's function was to train performers (composition did not become part of the curriculum until the late 19th century) and as much for this reason as for the conservatism of B.D. Weber, its director, it played no role in the creation of a national musical idiom. Similarly Societa, established as a musicians' benevolent society in 1803, sponsored regular concerts but concentrated on the works of foreign composers. There were no composers of sufficient calibre in Prague at the beginning of the 19th century to fulfil the dearest wish of the nationalists, the creation of an authentic Czech opera. F.J. Škroup's *Dráteník* ('The Tinker'), first performed on 2 February 1826, was a Czech opera of the Singspiel type and a great success, but his subsequent works failed; the Singspiel was too slight a medium to satisfy a public familiar with C.M. von Weber and his contemporaries. Škroup's failure caused a temporary reversion to a repertory dominated by foreign works.

Prague

3. 1830–1918.

The Varhanická Škola v Praze (Prague Organ School) was founded by the Spolek pro Pěstování Církevní Hudby v Čechách (Society for the Promotion of Church Music in Bohemia) in 1830, and the most important directors before its amalgamation with the Prague Conservatory in 1890 were Vitásek (1830–39) and F.Z. Skuherský (1866–90). In the mid-1830s the spark of musical nationalism was rekindled, initially in response to the publication of a number of folksong collections. Composers attempted to incorporate folk material into modest choral compositions, while traditional dances and the polka, a new dance based on traditional models, became popular in the salons. Polka composers such as Joseph Labitzky and František Hilmar were regarded as nationalist pioneers. In the years 1835–9 and 1844 the six volumes of *Věvec* ('Garland of Patriotic Songs') were published in a largely successful attempt to create Czech art song. Political encouragement was given by the ideas and aftermath of 1848, the 'year of revolutions', and by the Habsburg defeats in Lombardy in 1859. In the 1860s two important institutions were founded: the Prague Hlahol (male-voice choir, 1861) and the Umělecká Beseda (Artistic Society, 1863), an association of leading figures in all the arts which remained in existence until 1973 and was then re-established in 1990; it founded the Hudební Matice publishing company (1871) and the influential journal *Hudební revue* (1908–20).

Standards of performance continued to rise. In 1840 two concert-giving societies were inaugurated, the Cecilská Jednota or Cecilienverein (to about 1864) and the Žofínská Akademie (Sophien Akademie, to 1899); orchestral music was thus put on a more professional basis. The expensive but excellently prepared concerts of the Žofín PO were particularly notable. The German-dominated opera at the Estates Theatre continued to command respect; under Škroup a series of Wagner productions showed the level of improvement achieved: *Tannhäuser* (1854), *Lohengrin* (1856) and *Der fliegende Holländer* (1856) were resounding successes. However,

it was important to Czech citizens that they should have their own opera house. Plans were made for a theatre for Czech opera and drama; when it opened in 1862 as the Prozatímní Divadlo (Provisional Theatre) there was still no suitable Czech opera to perform, and its first opera production under J.N. Maýr (1862–6 and 1874–81) was of Cherubini's *Les deux journées*.

In 1861 Count Jan Harrach (1828–99) offered prizes for the best opera and libretto on a Czech theme. In response to this competition Smetana, already established as a conductor of the Hlahol and with the Žofínská Akademie, wrote his first opera *Braniboři v Čechách* ('The Brandenburgers in Bohemia'). After some disagreement (Smetana had made enemies in the Prague establishment by his criticism of their standards), his opera was declared the winner and he conducted the first performance at the Provisional Theatre on 5 January 1866 with tremendous success, and that year he became the theatre's principal conductor until Maýr resumed the post in 1874. Some additional buildings were occupied by the opera during this period, notably the Nové České Divadlo (New Czech Theatre, 1869–75) and the Novoměstské Divadlo (New Town Theatre, 1857–85, cap. c3000), both wooden structures suitable only for summer performances. Smetana composed a series of operas on nationalistic subjects which were received with varying degrees of critical acclaim (*The Bartered Bride* failed at its first performance on 30 May 1866). He demonstrated the possibility of genuine Czech opera and so encouraged other composers. During his period at the Provisional Theatre he introduced operas by Karel Bendl, Vilém Blodek, Leopold Měchura, Karel Šebor and J.R. Rozkošný. From the 1870s to the 90s opera was also performed on other Prague stages: in the New Town Theatre, the New Czech Theatre and the Aréna Na Hradbách (Arena on the Ramparts, 1869–75, on the site of the present National Museum), which was replaced by the Národní Aréna Na Hradbách (National Arena on the Ramparts, 1876–80).

Smetana's most politically effective opera was *Libuše*, a festival opera that deals with the legendary founder of Prague and emphasizes the historic achievements of the Czech nation. It was written for the opening on 11 June 1881 of the new Národní Divadlo (National Theatre), which absorbed the Provisional Theatre. It burnt down on 12 August the same year and Czech Prague music lovers united in the effort to rebuild it; it was reopened on 18 November 1883, again with *Libuše*. During the 19th century the premières of a number of important Czech works were given there, including Dvořák's *Čert a Káča* ('The Devil and Kate', 1899) and *Rusalka* (1901), Fibich's *Nevěsta messinská* ('The Bride of Messina', 1884) and his trilogy of stage melodramas, *Hippodamia* (1890). Works from abroad were not neglected; a balance was struck between Italian, French and German operas and a number of Polish and Russian works were also performed. A highlight was Tchaikovsky's visit in February 1888 to conduct *Yevgeny Onegin*.

After the opening of the Provisional Theatre, the Estates Theatre, with Škroup as conductor (1827–57), had been slightly eclipsed and became exclusively a German theatre. It was no match, however, for the National Theatre despite extensive renovation, and the Neues Deutsches Theater was subsequently opened in 1888 (it was renamed the Smetana Theatre in 1949 and the Prague State Opera in 1992) on the site of the former New

Town Theatre. The German company had an outstanding director in Angelo Neumann (1885–1910), while important figures at the National Theatre were František Adolf Šubert (1883–1900) and Karel Kovařovic (1900–20), who was one of the great figures in Czech music culture and was responsible for firmly establishing the company. Kovařovic gave the Prague première of Janáček's *Jenůfa* (but with his own alterations to the orchestration), which established the composer's reputation. There was a pact whereby the National Theatre generally gave the Prague premières of new French works and the Neues Deutsches Theater those of German operas (e.g. *Salome* in 1906); however, the Neues Deutsches Theater mounted the Prague première of *Pelléas et Mélisande* (1908), the National Theatre that of *Elektra* (1910), and *Parsifal* received its first two performances in the city (in Czech and German) at the rival theatres on the same night, 1 January 1914. The Czech-German rivalry that permeated Prague musical life at the end of the century was reflected at first in these two theatres, though some degree of cooperation was necessary over performing rights and the exchange of orchestra players and singers. Less important was the Městské Divadlo na Královských Vinohradech (Town Theatre in the Royal Vineyards), which was built outside Prague in 1907 mainly as a dramatic theatre, but it also mounted operas until 1919 and was especially outstanding during the period 1914–18 when it was under the direction of Ostrčil.

The foundation of the Kammermusikverein in 1876 marked the beginning of what has become Prague's main musical achievement. Chamber groups soon began to be established, most notably the Czech Quartet (1891). The Český Spolek pro Komorní Hudbu (Czech Society for Chamber Music) was formed in 1894 as a Czech rival to the Kammermusikverein; between 1894 and 1918 it gave 208 concerts and has continued to be active. While the Czech society boasted the best performers, the Germans caused the greatest furore when Schoenberg conducted his *Pierrot lunaire* in 1913. The same division by nationality was evident in the sphere of musicology which was first taught at the bilingual Prague University in 1869 when Ambros was appointed extraordinarius in music history. The university was divided nationally in 1883: the aesthetician Otakar Hostinský lectured on musical subjects in the Czech section from 1883, and Zdeněk Nejedlý lectured in music history from 1905 until World War II. From 1885 to 1896 Adler was extraordinarius in musicology at the German section and was followed by Heinrich Rietsch (1900–27). The Prague Conservatory grew in importance through the century, especially after the Prague Organ School was amalgamated with it in 1890. It produced many virtuosos, including the internationally known violinists Josef Slavík, František Ondříček, Otakar Ševčík and Jan Kubelík. Three composers closely connected with it were Bendl, Karel Knittl and Dvořák; the last was appointed professor of composition, harmony and form in 1890. His masterclass produced the leading Prague composers of the post-World War I period, including Josef Suk (i), and Dvořák's international stature as a composer was also a factor in maintaining the morale of Czech musicians in the city during the difficult period at the turn of the century, when pressure for freedom from Habsburg domination reached its zenith.

In the course of the 19th century Prague became a first-rate musical centre. Throughout the century it was popular with touring virtuosos, and

the rise in performance standards and the discrimination of its musicians were reflected in its attracting the best performers and many distinguished composers. Paganini visited the city in 1828 and 1829, Chopin in 1829 and 1830, and Wagner as early as 1832; when Berlioz went in 1846 he conducted three concerts and was impressed by the capabilities of the Žofín PO in excerpts from his *Roméo et Juliette*. Liszt visited several times in the 1840s and conducted his *Hungarian Coronation Mass* in the Cathedral of St Vít in 1856. Mahler conducted at the Neues Deutsches Theater during the 1885–6 season and gave the first performance of his Seventh Symphony on 9 September 1908 with the Czech PO. In 1894 the orchestra of the National Theatre had organized four concerts as the Česká Filharmonie (Czech Philharmonic), the first of which was given in 1896 under the direction of Dvořák, to raise money for their pension fund. The Czech PO became an independent orchestra in February 1901, after a strike by the members of the National Theatre orchestra, and gave its first concert under Čelanský. Other conductors before 1918 were Oskar Nedbal (1896–1906) and Vilém Zemánek (1902–6).

A number of music publishers flourished: Marco Berra, an Italian immigrant, started his publishing house in 1811 and was particularly associated with the early nationalist composers. Other publishers included Christoph & Kuhé, Jan Hoffman (1814–49), who collaborated with Berra in the publication of *Věvec*, the Umělecká Beseda and the Hudební Matice. The firm of Urbánek, founded by F.A. Urbánek, dominated the later 19th century and was active until the nationalization of the publishing industry after 1948. A number of periodicals devoted to music also appeared: *Dalibor*, which began in 1858 and was twice revived, finally ceasing in 1927; *Hudební listy*, which published also with interruptions, over the period 1873–90; *Hudební revue* (1908–20); *Cyrill* (1874–1948); and *Listy Hudební matice* (1921–48).

Prague

4. From 1918.

On 28 October 1918, with the end of World War I and the Habsburg Empire disintegrating, Prague became capital of the new Republic of Czechoslovakia. The city's return to political importance coincided with a slight decline in musical status. The great composers and conductors who had shaped Prague's musical life at the end of the 19th century were either dead or died within a few years of the Republic's foundation. The second generation of post-Smetana Romantic nationalists, mostly products of the Dvořák masterclass at Prague Conservatory, became dominant. Particularly notable were J.B. Foerster, Novák, Suk and Otakar Ostrčil; however, none of these gained the international repute that was accorded Leoš Janáček, whose success drew postwar attention away from Prague to the Moravian capital of Brno. Moreover, although Foerster, Novák and Suk all taught at the conservatory masterclass, they had surprisingly little influence on the course of Prague's musical life. Foerster was a recluse, Suk more interested in his performing career and Novák, although a passionate innovator and a very important teacher, was too stormy and undiplomatic a figure to be an effective leader of a more progressive style of musical life. Only Ostrčil can be said to have played an important role, as chief conductor of the National Theatre from 1920 to 1935; although not an

innovatory composer himself, he made considerable efforts to include modern works in the operatic repertory and caused a riot with his production of Berg's *Wozzeck* (11 November 1926).

In 1920 the small Royal Provincial Theatre (formerly the Estates Theatre) became part of the National Theatre complex and only reverted to a German theatre during the Nazi occupation (1939–45); it was renamed the Tyl Theatre in 1948 and resumed the name of Estates Theatre in 1991, and is most suitable for Mozart and other small-scale works. The Neues Deutsches Theater continued to compete with the National Theatre: Zemlinsky was director from 1911 to 1927, and was succeeded by Szell, under whom the theatre's repertory included works by Schoenberg, Shostakovich, Krenek, Milhaud, Hindemith, Weill and Ravel. At the National Theatre Talich succeeded Ostrčil in 1935 and was chief conductor there until 1944 and for the 1947–8 season. After the liberation in 1945 a new experimental Czech theatre, called the Grand Opera of Fifth of May, was established in the former Neues Deutsches Theater under the direction of Alois Hába. In 1948 it was also incorporated into the National Theatre complex and in 1949 renamed the Smetana Theatre; it was renovated in the 1970s as were many important historic buildings in Prague. Musicians of German origin were still numerous in Prague between the wars, and the Verein für Musikalischen Privataufführungen, a group of German composers who followed the Second Viennese School, were active from about 1922 and had considerable influence through their journal, *Der Auftakt*.

The inter-war period was notable for the founding and development of a number of musical institutions. After 1918 the Czech PO became an important ensemble under Talich (1919–41), Kubelík (1936–48), Ančerl (1950–68), Neumann (1968–90), Jiří Bělohlávek (1990–92), Gerd Albrecht (1994–6) and Vladimír Ashkenazy (1998–). Czechoslovak Radio began in Prague in 1923 and a radio orchestra, Symfonický Orchester Československého Rozhlasu, conducted by K.B. Jiráček and Otakar Jeremiáš, was formed the following year; subsequent conductors have been Karel Ančerl, Alois Klíma, Jaroslav Krombholc, František Vajnar and, since 1985, Vladimír Válek. Pride in the achievements of the two pioneering nationalist composers was marked by the establishment of the Smetana Museum (1928) and the Dvořák Museum (1932). The Spolek pro Moderní Hudbu (Society for Modern Music) flourished between 1920 and 1939, while many 19th-century musical institutions, such as the amateur choral societies and the Umělecká Beseda, remained active. Avant-garde composition was centred on Alois Hába, who pioneered a microtonal system of composition that was influential for many years and attracted composers from abroad to his composition class at the conservatory, which began in 1924. Other prominent composers resident in Prague in the 1920s were Bohuslav Martinů and Ladislav Vycpálek. Gustav Becking (1930–45) and Paul Nettl were notable musicologists at the German section of the university.

The Symfonický Orchester Hlavního Města Prahy FOK (FOK SO) was founded in 1934 under Rudolf Pekárek: other conductors have included Smetáček (1942–72), Ladislav Slovák (1972–6), Jiří Bělohlávek (1978–89), Petr Altrichter (1990–92), Martin Turnovský (1992–5) and Gaetano Delogu

(1995–8). In 1935 a contemporary music society known as Přítomnost (The Present) was founded under Hába's aegis and attracted not only his disciples but composers of other orientations, including those associated with the Soviet-aligned Union of Workers (Svaz DDOČ), led by Ervín Schulhoff and Vít Nejedlý, and the neo-classical group allied to the Society of Graphic Artists (Mánes), who included Pavel Bořkovec and Iša Krejčí; independent composers such as the jazz-inspired Jaroslav Ježek and E.F. Burian were also associated with Přítomnost, which had its own journal, *Rytmus*. Ježek and Burian collaborated with the poets and actors Voskovec and Werich in the popular satirical revue theatre Osvobozené Divadlo (Liberation Theatre), which ran from 1925 to 1938. In the 1920s and 30s Prague re-established its position as the musical capital of the country: the second, third and 13th festivals of the ISCM were staged there, and at the second in 1924 Schoenberg's *Erwartung* had its world première and Bartók's Dance Suite its Prague première.

The independent Czechoslovak Republic was short-lived; by 1939 it had been incorporated into Hitler's Grossdeutsches Reich, and until 1945 the city was isolated from musical trends elsewhere. The German occupation broke up musical institutions: Prague University was closed, as was the National Theatre (in 1944), and even the Neues Deutsches Theater ceased to function. Many musicians fled in time and several died in the allied forces; a significant number of those remaining were imprisoned or sent to concentration camps. The Jewish community in Prague, one of the largest and best established in central Europe, and its important musical tradition were almost entirely obliterated. In May 1945 the Soviet Army entered Prague. Cultural life was quickly re-established and musicians lost little time in reopening international contacts and reorganizing themselves. Among the first events were the creation of the Syndikát Československých Skladatelů (Syndicate of Czechoslovak Composers, 1946–9) and the inception of the Pražské Jaro (Prague Spring) festival in 1946. The festival was intended as a means of attracting visiting artists to the city for the first time since 1939; from 1946 the Prague Spring became a three-week annual festival of considerable repute. After the war the German language ceased to be used in public; since then German-speaking musicians and German musical culture have played no more important a part in Prague's cultural life than any other foreign import.

After 1945 Czechoslovakia became a socialist state and gradually all musical institutions were nationalized; for example, responsibility for music education was transferred to the state. New specialist primary schools for the musically gifted were set up, and a new Academy of Musical Arts was founded in 1946. Many organizations were established to cover various aspects of musical activity. These were mostly based in Prague and included organizations replacing a number of previously independent firms. The state record company Supraphon (founded in 1961 as the Státní Hudební Vydavatelství – State Music Publishers – and renamed in 1967), the state film industry with its own symphony orchestra based at Prague-Barrandov (1945), the Státní Nakladatelství Krásné Literatury Hudby a Umění (State Publishers of Literature, Music and Art, 1953) and the state concert agency Pragokonzert (1962) are typical examples. The Český Hudební Fond (Czech Music Fund, 1953) played a large role in propagating new Czech music and also provided musicians' pensions,

grants and health camps. The music fund encouraged performances of new Czech music abroad and published a bulletin, *Music News from Prague*, in several languages. It also promoted concerts in Prague including the important Týden Nové Tvorby (Week of New Works), an annual festival of new Czech compositions in all media which began in 1956. The publishing company Panton produces scores, books and recordings of contemporary music.

Musicological study also received state encouragement; an important factor was the systematic removal of musical archives and other items from private hands to central locations. Much of the wealth of castle and monastic libraries, including some medieval and many 18th- and 19th-century music manuscripts, was placed in the music division of the National Museum in Prague. A fine collection of historic instruments was also created there. Another important manuscript collection is in the library of Prague University. Apart from the musicological items contained in *Hudební rozhledy*, two important musicological journals were established in Prague: *Miscellanea musicologica* (1956–), edited at the music department of Prague University, and *Hudební věda* (1964–), which stemmed from the music section of the Czech Academy of Sciences. Prominent musicologists working at the Czech Academy of Sciences have included Josef Bek, Miroslav K. Černý, Jarmila Doubravová, Jaroslav Jiránek, Josef Kotek, Jan Kouba, Milan Kuna, Vladimír Lébl, Jitka Ludvová, Zdeňka Pilková, Václav Plocek, Ivan Poledňák, Karel Risinger, Petr Vít and Tomislav Volek. Musicologists at Prague University included Josef Hutter, Antonín Sychra, František Mužik, Milan Poštoľka, Ivan Vojtěch and Jaromír Černý.

The logical conclusion of this state control of musical activities was the centralization of all musicians – performers, composers, historians and critics – under one organization, the Svaz Českých Skladatelů a Koncertních Umělců (Union of Czech Composers and Concert Artists), with its headquarters in Prague, in 1972. The basing of so many of the national organizations in Prague has naturally made it dominant in musical politics, but it has to some extent lost its leadership in performance with the creation of symphony orchestras, opera companies and other ensembles in provincial cities. Perhaps because it has been so closely associated with the musical establishment Prague has tended to lag behind in the exploration of contemporary trends of composition. However, in the 1960s new groups began to form. The Pražská Skupina Nové Hudby (Prague New Music Group, 1965) included the composers Zbyněk Vostřák and Marek Kopelent. A number of performing ensembles for new music were formed – Komorní Harmonie (Chamber Harmony, 1960), Musica Viva Pragensis (1961), Sonatori di Praga (1964), Due Boemi di Praga (1964) and others. A number of composers, such as Miloslav Kabeláč, began to cultivate electronic and aleatory techniques. In addition to the composers already mentioned other progressive composers working in the city include Petr Eben, Jan Fischer, Luboš Fišer, Jan Hanuš, Svatopluk Havelka, Viktor Kalabis, Jan Klusák, O.F. Korte, Zdeněk Lukáš, Otmar Mácha, Klement Slavický, Milan Slavický, Vladimír Sommer and others. An annual jazz festival began in 1964, while the jazz-pop world of the satirical revue started at the Semafor Theatre in 1959 with the poet Jiří Suchý and the composer Jiří Šlitr.

The musical life of Prague in the 1970s and 80s was rich and varied. A great deal of contemporary Czech music was heard, although until the 1980s there was a degree of isolation from trends abroad. Leading ensembles and performers were regularly invited to the Prague Spring, a highlight of the musical year. Opera and ballet were performed by the National Theatre Company at the Smetana Theatre, Tyl Theatre and National Theatre. Czechoslovak Radio played a leading role through the concert performances of the Radio SO, and the annual Concertino Praga started in 1955 as an international competition for young musicians featuring a different instrument each year. The many internationally known ensembles originating in Prague have included the Czech Quartet (founded 1891), Prague Quartet (1919), Czech Nonet (1924), Prague Wind Quintet (1928), Czech Piano Quartet (1941), Czech Philharmonic Wind Quintet (1944), Smetana Quartet (1945), Vlach Quartet (1950), Ars Rediviva (1951), Dvořák Quartet (1951), Prague Chamber Orchestra (1951), Suk Trio (1951), Foerster Trio (1955), Novák Quartet (1955), Prague String Quartet (1955), Prague Madrigalists (1956), Czech Chamber Orchestra (1957), Prague Chamber Soloists (1961), Talich Quartet (1962), Musici Pragenses (1962), Panocha Quartet (1968), Pražák Quartett (1972), Martinů Quartet (1976), Stamic Quartet and Wihan Quartet (both 1985) and Škampa Quartet (1989). Many of these groups have had a continuous history of distinction through many changes of personnel.

Since the revolution in 1989 and the creation of the Czech Republic in 1992, many changes have taken place in the cultural life of Prague. The National Theatre and the Estates Theatre separated from the State Opera Prague (formerly the Smetana Theatre) in 1992 and now function as two independent theatres. New chamber and orchestral ensembles were established, the most important among them the Pražská Komorní Filharmonie (Prague Philharmonia) (1994, music director Jiří Bělohlávek) and the Czech National SO (1993, directed by Zdeněk Košler from 1993 to 1995 and Paul Freeman from 1996), and several string quartets (including the Apollon Quartet, 1993 and the M. Nostitz Quartet, 1994). The city remains one of Europe's leading centres of chamber music. The Prague Spring is still the most significant festival, but important festivals established since 1989 include the Pražský Podzim (Prague Autumn, 1997) and the St Václav Festival (1992), both held in September, and Musica Iudaica (1992), held in October. The concert agency Pragokonzert lost its monopoly in concert life, after 1989, and many new agencies have been created. The two most important recording and publishing organizations, Supraphon and Panton, also underwent fundamental changes. In 1991 Supraphon was divided into the publishing house Editio Supraphon (renamed Editio Praga in 1998) and the record company Supraphon. The publishing house Panton was amalgamated with the German publishing house Schott and now operates as Panton International. Many new recording companies have emerged (Clarton, Gramofonové Závody Loděnice, Lotos, Multisonic, Music Vars, Rosa, Ultraphon). The former unions of Czech and Czechoslovak composers were disbanded, and in 1990 the new Asociace Hudebních Umělců a Vědců (Association of Musicians and Musicologists) was created. It embraces some 14 smaller societies, among them Společnost Českých Skladatelů (Society of Czech Composers), which organizes the annual festival Dny Soudobé Hudby (Contemporary Music Days), now held in

November, and Společnost Hudební Rozhledy (Musical Survey Society), which publishes the monthly journal *Hudební rozhledy*.

Prague

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Prague Quartet.

Czech string quartet. It was founded in Ljubljana in 1920 by expatriate Czechs and later based in Prague. Its guiding spirit was the viola virtuoso Ladislav Černý (1891–1975), who remained until the quartet disbanded in 1955. The second violinist from 1923 to 1954 was Herbert Berger. Its leaders were Richard Zika (1920–33), Willibald Schweyda (1933–41), Alexandr Plocek (1941–51) and the younger Josef Suk (1951–5); and its cellists included Ladislav Zika, Miloš Sádlo, Ivan Večtomov and Josef Šimandl. The quartet toured widely and helped to propagate the music of Hindemith, with whom Černý was closely connected. Playing with exceptional rhythmic vitality, tonal quality and technical address, the group influenced generations of Czech musicians. It recorded remarkable interpretations of works by Schumann, Smetana, Dvořák and Janáček, some of which have been reissued on compact discs. With Černý's encouragement, in 1956 its final second violinist, Břetislav Novotný, founded the City of Prague Quartet, which lacked the brilliance of the earlier ensemble but for more than three decades maintained a high standard of musicianship.

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TULLY POTTER

Praha

(Cz.).

See [Prague](#).

Prahács, Margit

(*b* Budapest, 12 April 1893; *d* Budapest, 1 July 1974). Hungarian musicologist. After studying the piano with Emánuel Hegyi at the Budapest Academy (diploma 1917), she enrolled in the faculty of philosophy and aesthetics at Budapest University, where she took the doctorate in 1924 with a dissertation on the psychology of music. She also taught at the Ernő Fodor School of Music (1917–27). A scholarship enabled her to continue her studies in Berlin from 1926 to 1927 with Abert, Sachs and Schünemann. In 1928 she was appointed librarian at the Budapest Academy, a position she retained until her retirement in 1961. She became lecturer in musical aesthetics at Budapest University in 1937; in 1936 she received the Baumgarten Prize for her work in aesthetics. She remained at the university until 1947, during which time she founded a collegium musicum for the performance of early music. She also took part in organizing the Liszt Museum at the Academy. She was a corresponding member for Hungary at the European Liszt Centre from 1970, and in 1971 she was elected an honorary member of the American Liszt Society. As a critic Prahács contributed to numerous Hungarian periodicals. Most of her writings are devoted to Hungarian music, particularly that of Liszt, but she contributed several valuable studies in her special field of musical aesthetics.

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JOHN S. WEISSMANN

Praise singing.

See [Pentecostal and Renewal church music](#), §2.

Prallender Doppelschlag

(Ger.).

A type of ornament. See [Ornaments](#), §8.

Pralltriller

(Ger.).

A type of ornament. See [Ornaments](#), §8.

Prant, Jobst wom.

See [Brandt, jobst vom.](#)

Pratella, Francesco Balilla

(*b* Lugo di Romagna, 1 Feb 1880; *d* Ravenna, 17 May 1955). Italian composer, critic and musicologist. He studied composition at the Pesaro

Liceo Musicale, where he received some lessons from Mascagni. His early works often incorporated Romagnese folk melodies, their influence being most apparent in the symphonic cycle *Romagna* and his second opera *La sina d'Vergöun*. His involvement with the futurist movement began in 1910 when he wrote the first of three manifestos: the *Manifesto dei musicisti futuristi*. This criticizes the current state of Italian music and includes polemical passages inserted by Marinetti; the *Manifesto tecnico della musica futurista* (1911) and *La distruzione della quadratura* (1912) advocate atonality, microtones and rhythmic irregularity. The manifestos are mainly of theoretical interest since no futurist musician realized their implications to any great degree; Pratella's *Musica futurista*, violently received in Rome, is an amorphous, simplistic piece relying on the whole-tone scale and the repetition of short phrases. His futurist opera *L'aviatore Dro* incorporates Russolo's 'intonarumori' and involves structured improvisation in the choral writing, but is otherwise futurist in topic alone. Although he continued to contribute music for the Futurist Synthetic Theatre and the Futurist Pantomime Theatre until the mid-1920s, after World War I he generally withdrew from the movement to which his most valuable musical contribution was clearly the inspiration he provided for Russolo.

Pratella's involvement with the futurist movement was, however, only one aspect of his multi-faceted career. In addition to teaching and writing for a number of Italian and foreign journals, his active interest in Italian, and particularly Romagnese, folk music continued to influence his compositional style. Early music was another enthusiasm: as part of a national project instigated by Malipiero and Pizzetti, he transcribed and edited oratorios by Carissimi and harpsichord sonatas by Rutini, Sandoni and Serini. As the editor of the *licei musicali* of Lugo di Romagna (1910–29) and Ravenna (1927–45) he wrote a number of idiosyncratic didactic books on music theory, many of which remain in print today. His reputation as a futurist has regrettably tarnished his standing as a musician. While his futurist music is of theoretical interest, in compositional terms it is comparatively insignificant when considered alongside his operas, songs and instrumental works; likewise, his involvement with the movement has overshadowed his significant ethnographic work.

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(selective list)

dramatic

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L'aviatore Dro (op. 3, Pratella), op.33, 1911–14; Lugo, 1920

Dono primaverile (incid music, Pratella), op.48, 1916–21; Bologna, 1923; rev. as *Il principe malinconico*

La ninna nanna della bambola (children's op. 2, Pratella, after L. de Nardis), op.44, 1920–22, some music from 1901–2; Milan, 1923

La leggenda di San Fabiano (sacra rappresentazione, prol., 2, epilogue, A. Beltramelli and Pratella), op.54, 1928–32; Bologna, 1939

L'uomo (op. 3, Pratella), op.59, 1934–9, unperf.

Nòstra médar Rumagna (incid music, Pratella), op.61, 1952–4

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other works

Orch: Romagna, opp.17–21, 5 sym. poems, 1903–4; Musica futurista, op.30, 1912, soon renamed Inno alla vita, rev. 1933; La guerra, op.32, 3 dances, 1913, rev. as Il rondò della vittoria, 1932

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FLORA DENNIS

Prati, Alessio

(*b* Ferrara, 19 July 1750; *d* Ferrara, 17 Jan 1788). Italian composer. He studied with Pietro Marzola, *maestro di cappella* of Ferrara Cathedral. At Piccinni's suggestion, he began studies in Naples in 1768. In 1774–5 he spent ten months in Rome studying counterpoint with Abate Speranza. He then moved to France where he apparently taught singing and the harpsichord in Marseilles for two years; he may also have lived in Lyons where his first set of sonatas was published. Later he entered the service of the Duke of Penthièvre in Paris. His music was heard at the Concert Spirituel in 1776 and his first opera, *L'école de la jeunesse*, met with success at the Théâtre Italien in 1779. The published score is dedicated to the writer Mme de Genlis, governess of the children of the Duke of Chartres, Penthièvre's son-in-law. These are probably the 'princes' that Prati is said to have taught, among them the future king, Louis-Philippe.

Grand Duke Pavel Petrovich, in Paris in 1782, encouraged Prati to come to St Petersburg later that year. Prati gave three concerts there in March 1783, including his oratorio *Giuseppe riconosciuto*, returning to Italy by way of Vienna (a mass MS in Ferrara is dated 'Vienna 1783'). Back in Ferrara in 1784 he failed to succeed Marzola, although about 1786 he became coadjutor to the new *maestro* Petrucci. His successful *opera seria* *Ifigenia in Aulide* (1784, Florence) propelled him into a remarkable career as a composer of *opera seria*. During the next two years he composed four more operas for Florence, Munich, Naples and Venice, two of them with the prima donna Cecilia Giuliani, with whom he was romantically involved. His untimely death brought to an end an extraordinarily promising career.

His operas, although few, hold an important place in the history of opera. His time in France worked to his advantage in the 1780s when French-inspired spectacle operas were being given in the major centres. His *Armida abbandonata* (1785, Munich) was a collaboration with Sertor, the eldest of the innovative Venetian librettists who would transform *opera seria* in the late 1780s and 90s. The first French-inspired opera produced in Munich since Mozart's *Idomeneo* of 1781, *Armida* has the typical characteristics: a plot based on fable, choruses and ballets, supernatural aspects and occasionally the suspension of the 'exit aria' convention. His *Olimpia* has mythological subject matter, a ballet, a battle with a monster and the scaling of a city wall, as well as an unusually large number of ensembles (five). *La vendetta di Nino* (1786, Florence) had far-reaching implications: the staged matricide marked the abrogation of conventions more than a century old that proscribed staged deaths, and led to a series of 'La morte' operas; in 1791, in Vienna, Emperor Leopold II, Archduke of Tuscany at the time of the Florence première, chose Prati's opera to initiate his efforts to reinstate *opera seria*. Even his more traditional librettos have fashionable aspects: *Demofonte* has a quintet ending Act 1 and an unusual number of natural tenors (Adrastus, Mathusius and Demophoön); in the surprise ending of his *Ifigenia in Aulide*, the usual sacrifice of 'the other Iphigenia' does not take place because the oracle declares that everyone has suffered enough.

Prati was a skilled musical dramatist capable of passages filled with raging fury as well as moments of ravishing beauty. Solo wind figure prominently in arias and ensembles as well as in obbligato recitative. Prati's operas have an unusual amount of obbligato recitative in a broad spectrum of styles, which he used to build powerful scenes, some with important choral elements. He produced an unusual number of sonatas for an opera composer, of which the first set makes excessive use of Alberti basses, while the later ones aim at brilliance, with more varied textures and expansive (though not difficult) passage-work.

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operas

L'école de la jeunesse, ou Le Barnevelt français (oc, 3, L. Anseaume), Paris, Italien, 11 Oct 1779 (Paris, 1779)

L'*Ifigenia in Aulide* (os, 3, L. Serio), Florence, Pergola, aut. 1784, US-Wc

Armida abbandonata (os, 2, G. Sertor, after T. Tasso: *Gerusalemme liberata*), Munich, Hof, 1785, D-Mbs*

La vendetta di Nino [La morte di Semiramide] (melodramma tragico, 2, P. Giovannini after Voltaire: *Sémiramis*), Florence, Pergola, carn. 1786; *A-Wn, GB-Ob, I-Bc, Fc, Nc, Rsc, US-Wc*

Olimpia (os, 2, after Voltaire), Naples, S Carlo, 6 June 1786; *I-Nc, P-La, US-Wc*

Demofonte (os, 3, P. Metastasio), Venice, S Benedetto, 26 Dec 1786, *?D-Bsb, P-La*

L'Aminta (azione pastorale, G. Muzzarelli Brusantini), Ferrara, ?1787

Doubtful: Semiramide (Metastasio), Paris, 1780; Didone abbandonata (Metastasio), Munich, 1783

other vocal

Giuseppe riconosciuto (orat, Metastasio), St Petersburg, March 1783

La passione di Gesù Cristo signor nostro (orat, Metastasio), Florence 1786

3 rondeaux italiens traduits en français (Paris, c1781); Recueil de romances italiennes et françaises (Berlin, 1782); 6 romanzi in lingua italiana e francese (Metastasio) (Venice, c1782); Sarete alfin contenti (Metastasio: *Demetrio*), recit, Agitata in tanti affanni (not by Metastasio), aria, *Journal des ariettes italiennes* (1782), Oct, no.91; Scène italienne d'Armide (Son pur giunta, recit, Infelice in tanto orrore, rondò) (Paris, 1784)

instrumental

Concs.: ob, perf. Paris, 1777, ed. (Zürich, c1950); fl (Paris, ?1786); 2 for hpd, *I-Nc*; 2 for hpd, vn, *Nc*

Sonatas: 6 for hpd/pf, vn, op.1 (Lyons, n.d.; London, n.d.), 3 rev. for hp/pf, vn, op.6 (Paris, ?1781); 3 for hp/hpd, vn, op.2 (Berlin and Amsterdam, 1782) [described as trios in score]; 3 for hp/hpd, vn, op.3 (Berlin and Amsterdam, 1782) [described as trios in score]; 6 for hpd/pf, vn (Paris, 1782 or later)

Other works: Duo, 2 hp (Paris, ?1786); Duo, 2 vc, *?D-Bsb*; Sinfonia, D, org, *I-Bsf*

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MARITA P. McCLYMONDS (work-list with JOHN RICE)

Pratinas of Phlius

(fl Athens, c500 bce). Greek tragic and (probably) dithyrambic poet. He wrote 50 plays, 32 being satyr-plays, a form of which he was one of the first exponents. Four fragments of his lyric writing have survived. One of these (Campbell, frag.712=Edmonds, frag.5) is an exhortation to pursue 'neither the intense [*syntonon*] nor the relaxed [*aneimenan*] lastian' but instead to 'plough the middle [*mesan*: 'mean'] furrow and Aeolize [i.e. 'compose in the Aeolian *harmonia*'] in your melos', since the Aeolian *harmonia* 'is certainly suited to all song-braggarts'. Pratinas's reference was probably to the central concept of Hellenic ethos theory – the [Mimesis](#) of character traits. The Aeolian *harmonia* was thought to express the blithe, free-spoken nature of the Aeolian peoples; it was a mean between such intense modes as the Mixolydian and the serenity of the 'relaxed' lastian (renamed Hypophrygian).

In a long fragment (Campbell, frag.708=Edmonds, frag.1) preserved in Athenaeus's *The Sophists at Dinner* (xiv, 617b–f), Pratinas complains of the abuses to which the [Dithyramb](#) has been subjected and especially the rising prominence of the aulos, which is criticized for its sound and, of course, for the typical unattractive smell, dampness and imprecision of all wind instruments. He writes:

The Muse established the song as queen; let the aulos dance behind, for it is the servant. It is accustomed to be the leader only for door-to-door carousels and the brawling of drunken young men. Drive away the one that has the breath of the spotted toad, burn the spit-soaked reed, the low-babbling-unmelodious-arythmic-stepping flatterer, its body formed by a reamer.

Athenaeus identifies this as an excerpt from a hyporcheme (*huporchēma*), but it seems clear that the same composition might fall into a number of different classifications. In any event, the abuses he condemned eventually had their most obvious effects on the dithyramb (see [Timotheus](#)), but tragic dramas of the late 5th century bce also show clear traces of such libretto writing. Line 12 of this fragment is thought to contain a punning reference (*phruneou*: 'toad') to the early tragic poet Phrynichus ('little toad'). Pratinas, who seems to have been strongly didactic and prone to theorize in his poetry, was a reactionary many decades before Aristophanes attacked the 'new music' associated with Euripides and the dithyrambists.

See also [Greece](#), §1.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Prato, Jodocus [Judocus, Josquinus, Juschino] de [a].

See [Josquin des Prez](#).

Prato [Pratis], Johannes de.

See [Stokem, Johannes de](#).

Prato, Lorenzo (di Jacopo) da

(*b* Prato, 1417; *d* Napoli, 1492). Italian organ builder. He was the foremost of the important 15th-century Tuscan school of organ building centred in Prato (another notable member was Matteo da Prato). His organs include those built for S Agostino and S Maria della Scala, Siena (before 1459 and 1460), S Francesco, Cortona (1467), and Pistoia Cathedral (commissioned in 1473), but he is known principally as the builder of the organ in *cornu Epistolae* of the basilica of S Petronio in Bologna, commissioned on 2 June 1470 and completed in 1475. The original gilded case survives, enclosed in a carved stone Baroque outer case of 1674–5. The original instrument had the following specification: Principale 24' (probably doubled from *c*), Ottava 12' (doubled from *c*, tripled from *c'*), Quintadecima 6' (doubled from *c'*), Decimanona, Vigesimaseconda, Vigesimasesta, Vigesimanona, Trigesimaterza, Trigesimasesta, Flauto in XV (6'). It had a manual of 51 keys (*F'G'A'–a''*), a pull-down pedal-board (probably of 17 keys) and a spring-chest with copper sliders. The pitch was *a'* = 521 (i.e. one and a half tones higher than *a'* = 440). In 1528–31 G.B. Fachetti lowered the pitch by one tone and built a new wind-chest to add extra enharmonic or ‘quarter’ notes for the three *A*♭s. In 1563 Giovanni Cipri added a Flauto in XII (i.e.

sounding 12 notes above the Ottava 12'). The organ has been restored (1974–82).

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UMBERTO PINESCHI

Prato, Vincenzo del.

See [Dal Prato, Vincenzo](#).

Pratoneri, Gaspero [Spirito da Reggio]

(fl Reggio nell'Emilia, 1566–c1595). Italian composer. He has been confused in many sources with the earlier Hoste da Reggio. In the dedication of Vincenzo Spada's *Primo libro delle canzoni a sei voci* (Venice, 1592), addressed to the 'virtuosissimi signori del ridotto del Sgr. Spirito Pratoneri', he is referred to as 'canonico di Reggio'; in about 1569 he was *maestro di cappella* at S Prospero, Reggio nell'Emilia. The title-pages of three of his publications show that he was called 'Spirito' or 'Spirito da Reggio'; he appears as the latter in madrigal anthologies and in his own first volume of madrigals. He was never called 'Spirito l'Hoste', however; this seems to be an invention of Fétis. His two volumes of madrigals are full of occasional pieces celebrating the weddings and the comings and goings of the gentry of Reggio. The music is undistinguished, perhaps reflecting amateur or provincial taste. (*FetisB*; *GaspariC*)

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Harmonia super aliquos Davidis psalmos ... ad Vesperas, 6vv (1569)

Panegirica, 8vv/insts (1584)

Madrigali ariosi ... 4vv, con un dialogo, 8vv (1587)

Madrigals 1566², 1568¹², 1583¹⁰, 1583¹⁵, 1587⁶, 1588²⁰

JAMES HAAR

Pratsch, Johann Gottfried [Prach, Ivan; Práč, Jan Bohumir]

(b Silesia, c1750; d ?St Petersburg, c1818). Czech composer, teacher and folksong collector. Much of his life was spent in Russia. From 1780 until 1795 he taught music at the Smolnĭy Institute, and in 1784 he was appointed harpsichord teacher at the St Petersburg Theatre School. His keyboard compositions include a sonata in C (1787), six variations on an allemande by Martĭn y Soler (1794), Fandango (1795), 12 variations (1802), a sonata based on Russian themes (1806), eight variations on the folktune *Ti podi, moya korovushka, domoy* ('Be off home with you, my little cow!', 1815) and an unpublished rondo. He also made a keyboard arrangement of the music from Martĭn y Soler's opera *Gorebogatiĭr Kosometovich* ('The Sorrowful Hero Kosometovich') and Pashkevich's *Fevey* (both 1789). His most important work, however, was the *Sobraniye narodnikh russkikh pesen s ikh golosami* ('Collection of Russian folksongs with vocal parts'), one of the earliest collections of Russian folktunes, which he made in collaboration with N.A. L'vov. In its first edition (St Petersburg, 1790) this comprised 100 songs; larger revised editions were published in 1806 (repr. as *A Collection of Russian Folk Songs by Nikolai Lvov and Ivan Prach*, 1987) and 1815.

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GEOFFREY NORRIS

Pratt, Henry

(b Wrentham, MA, 14 May 1771; d Winchester, NH, Aug 1841). American organ builder. A self-taught mechanic who also worked on clocks, guns, fifes and violins, he built his first small chamber organ in 1789 after having studied a similar organ in Boston. In 1799 he built his first church organ for the Congregational Church in Pittsfield, Massachusetts, and at the time of his death he was credited with having built 23 church organs and 19 chamber organs. His organs were all of small size, having mostly wooden pipes. Although he lived and worked in a small south-western New Hampshire town, he knew and exchanged information with Josiah Leavitt and William Goodrich in Boston, serving somewhat as a link between the 18th-century New England builders and those of the early 19th century.

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BARBARA OWEN

Pratt, Silas G(amaliel)

(*b* Addison, VT, 4 Aug 1846; *d* Pittsburgh, 30 Oct 1916). American composer and writer. He left school at the age of 12, and while working in three Chicago music stores he saved enough money to spend the years 1868–71 in Germany studying with Franz Bendel, Theodor Kullak and others. A wrist injury caused by over-strenuous practice during his lessons with Kullak prevented his career as a concert pianist. Upon returning to Chicago he became organist of the Church of the Messiah, and with George P. Upton organized the Apollo Club. During his next trip to Germany (1875) Liszt listened intently during a two-hour matinée of Pratt's compositions, giving him encouragement and advice (see Fay), and Pratt conducted his own *Centennial Overture* at Berlin (4 July 1876). From 1877 to 1888 he again lived in Chicago, where in June 1882 his second opera, *Zenobia, Queen of Palmyra*, was produced in concert form at Central Music Hall and staged the following March at McVicker's Theatre. His first opera, titled *Antonio* when begun in 1870 but retitled *Lucille*, had a three-week run at the Columbia Theater in Chicago during March 1887. In 1888 Pratt moved to New York, where in 1895 he became principal of the West End School of Music. In 1906 he founded the Pratt Institute of Music and Art in Pittsburgh, and was its president until his death. He wrote *Lincoln in Story* (New York, 1901) and *The Pianist's Mental Velocity* (New York, 1905).

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stage

Antonio, 1870–71, selections perf. Chicago, Farwell Hall, 1874; rev. as *Lucille*, Chicago, Columbia, 14 March 1887

Zenobia, Queen of Palmyra (op. 4, S.G. Pratt), concert perf., Chicago, Central Music Hall, 15 June 1882, stage, Chicago, McVicker's, 26 March 1883, vs (Boston, 1882)

The Musical Metempsychosis (musical entertainment), 1888

Ollanta (op. Pratt), unperf.

other works

A Columbian Festival Allegory: the Triumph of Columbus, New York, Carnegie Hall, 10 Oct 1892, vs (New York, 1892)

The Inca's Farewell (cant.), Bar, chorus, vs (Boston, 1891)

?3 sym., incl: no.1, perf. Chicago, 1871; 'Prodigal Son', 1875; *Lincoln Sym.*

3 sym. poems: *Magdalene's Lament*, c1870; *Sandalphon*; *A Tragedy of the Deep* [on the sinking of the Titanic], c1912

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ROBERT STEVENSON

Pratt, Waldo Selden

(*b* Philadelphia, 10 Nov 1857; *d* Hartford, CT, 29 July 1939). American musical scholar. He was educated at Williams College (BA 1878, MA 1881), and at Johns Hopkins University, where he studied Greek, archaeology and aesthetics. He was largely self-taught in music. After two years with the Metropolitan Museum of Art in New York, he went to the Hartford Theological Seminary in 1882 as professor of ecclesiastical music and hymnology, a position he retained until his retirement in 1925. He taught concurrently at several other colleges, including the Institute of Musical Art in New York, and served as a church organist and a choral conductor. He was president of the Music Teachers National Association (1906–8), an editor of its *Proceedings*, and president of the American section of the International Musical Association (1911–16). He wrote a standard history of music and several books on the use of music in the church, and edited the American supplement to the second edition of *Grove's Dictionary*, a book of children's songs and a Sunday school hymnbook. He was awarded honorary degrees by Syracuse University (MusD 1898) and Williams College (LHD 1929).

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Praupner [Braupner, Brautmer, Brautner, Prautner], Jan (Josef)

(*b* Litoměřice, 9 Jan 1751; *d* Prague, after 1824). Bohemian violinist, choirmaster and composer, brother of [Václav Praupner](#). He studied music at Litoměřice, where he attended the grammar school, and in about 1770 he studied philosophy at Prague. As a violinist he was active in the Prague Theatre orchestra (as early as 1778), at the Týn and Crusaders' churches and at the metropolitan cathedral (from about 1790; he was still listed there in 1824). In 1807 he succeeded his brother as the choirmaster of the Crusaders' church. He was renowned as a violinist and music teacher. His extant compositions, all sacred works in a high Classical style similar to that of Michael Haydn, comprise two masses, a Requiem, a *Te Deum* and eight lesser works (all in *CZ-Pnm*).

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For further bibliography see [Praupner, Václav](#).

MILAN POŠTOLKA

Praupner [Braupner, Brautmer, Brautner, Prautner], Václav [Venceslaus] (Josef Bartoloměj)

(*b* Litoměřice, 18 Aug 1745; *d* Prague, 1 April 1807). Bohemian composer, violinist and organist, brother of [Jan Praupner](#). He studied music at the Jesuit Gymnasium in Litoměřice, and before 1770 went to Prague, where he studied philosophy and theology. He became a church musician and also taught music to the nobility. From 1783 he directed the orchestra at several Prague theatres, and was choirmaster at various churches including, from 1794 until his death, the Týn Church and St František. He was an admirer of Mozart, whom he met in 1787. Esteemed as a player, violin and singing teacher and orchestra director, he was elected the first director of the Prague Tonkünstler-Sozietät in 1803, a position that enabled him to help introduce important oratorios, such as *The Creation* and *Messiah*, to the Prague public.

Praupner's most notable composition is the scenic melodrama *Circe* (1789). Developing J.A. Benda's model, he wrote music full of abrupt modulations and chromaticism, with the orchestration reflecting the dramatic situations of the text. His sacred compositions contain conservative traits such as a *cappella* writing and the use of a double chorus.

WORKS

MSS, some autograph, in CZ-Pnm, unless otherwise indicated

Circe (melodrama, 1), 1789, Prague, Thun Theatre, 1794

Sacred: 2 solemn masses, F, C; Credo solenne, g, 2 choirs, orch, 1781; 4 ints; 2 motets, c, D; Solemn motet, B¹; 1806; 2 alleluias, C, D; 2 lits, E, B¹; 2 responsories, a, C, for Holy Week, Nativity; TeD, C; Domine ad adiuvandum, ps; Trauert, ihr englischen Chöre, Lied vor der Fastenpredigt, *D-Bsb*; Vespers, 3 choirs, lost

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MILAN POŠTOLKA

Prautner, Jan.

See Praupner, Jan.

Prautner, Václav [Venceslaus] (Josef Bartoloměj).

See Praupner, Václav.

Pražák Quartet.

Czech string quartet. It was founded at the Prague Conservatory in 1974 by Václav Remeš, Vlastomil Holek, Josef Klusoň and Josef Pražák. After graduation in 1978 its members undertook further study with Antonín Kohout of the Smetana Quartet, at the Prague Academy of Musical Arts, and with the members of the LaSalle Quartet at the University of Cincinnati. In 1978 it won the *grand prix* at the Evian International Competition and the following year it took first prize at the Prague Spring Competition. In 1989 Michal Kaňka replaced Pražák as cellist. The ensemble has won acclaim for its performances of music of the Czech and Second Viennese schools. In particular, its interpretations of Janáček's quartets are regarded as authentic. Václav Remeš has also been praised for his performances of Janáček's Violin Sonata.

TULLY POTTER

Precentor.

In a general sense, one who leads the singing in church (the cantor in a synagogue). More specifically, in the English dissenting churches and in Scottish Presbyterianism, the minister or layman who strikes up the tune for the congregation in the absence of an instrument; in cathedrals, an important musical officer among the clergy: see [Anglican and episcopal church music](#).

WATKINS SHAW

Preces

(Lat.: 'prayers').

In the Western rites, the name for a series of short petitions in the form of versicles and responses. They form a specific category of chant in the Gallican and Mozarabic liturgies (see Gallican chant, §13; [Mozarabic chant](#), §3, x), but in the Roman rite they are confined to the Office of Prime for ferial Sundays (but see *also* [Litany](#), for the same type of chant). For the use of the term in the Anglican services of Matins and Evensong see [Versicle](#).



Prechtel, Franz Joachim.

See [Brechtel, Franz Joachim](#).

Preciado (Ruiz de Alegría), Dionisio

(*b* Salvatierra, Alava province, 19 Jan 1919). Spanish musicologist, organist and composer. While a boy soprano in local parishes, he received his early musical training from Ramón Segosti, the organist in his hometown. Beginning at Alsasua, aged eleven, he enrolled at various Capuchin

institutions in Navarra and after army service (1938–9) he returned to ecclesiastical studies at Estella and was ordained a priest in 1943. He was organist and choir director for the S Antonio seminary at Pamplona (1944–9) and at various churches in Santiago, Chile (1949–59), always known by the name Fray Pío de Salvatierra (under which he published an extensive list of compositions beginning in 1960). During his decade in Chile he studied theory and composition at Santiago Conservatory, gaining the licentiate in music (1959). He later won both first and second prizes for villancicos he submitted in a contest at Pamplona in 1962.

He resided in Oxford (1964–5) and while there published 14 articles in *Ritmo* on electronic music. In 1966 he enrolled at the Pontificio Instituto di Musica Sacra in Rome, obtaining the licentiate in plainchant (1968) and the doctorate (1975). He taught musicology at the Valencia Conservatory (1976–8), and musical palaeography and folklore at the Madrid Conservatory from 1978 until his retirement in 1987. The Spanish Musicological Society elected him director of its journal, *Revista de musicología*, from 1978 to 1982. He was elected president of the society in 1994.

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Los quiebros y redobles en Francisco Correa de Araujo, 1575/77–1654: estudio sobre los adornos de la música de tecla española de principios del s. XVII (Madrid, 1973)

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ROBERT STEVENSON

Preciso, Don.

See [Iza zamácola](#), [juan antonio](#).

Pre-Classical.

A term applied to what came before and led up to the 'classical' synthesis achieved by Mozart and Haydn; more loosely it has been used to signify any music before the late 18th century. It is applied most aptly to the Arcadian classicism represented by Vinci, Pergolesi and Hasse (see [Classical](#)) and thus to a musical style more appropriately called [Galant](#). From the critical standpoint of the later 18th century, the virtues of the earlier Italian operatic style were simplicity, directness and boldness. The question was often raised whether the subsequent evolution of the Italian style represented an improvement or a dilution. With respect to Pergolesi in particular, G.J. Vogler (1778) posed the question 'whether through later additions dryness was avoided or instead simplicity was spoilt'. In a lengthy analysis and recomposition of Pergolesi's *Stabat mater*, he pointed out the essential differences between his generation and that of the 1730s. He regularized all the musical periods, balanced the weight of tonic and dominant, filled out the harmony to four parts, thickened the orchestration and corrected what appeared to him as cavalier part-writing. He did all this while maintaining that the origins of 'modern' musical style were to be sought nowhere else but in the breakthrough to true melody achieved by Pergolesi and his generation. 'Facile inventis addere.'

In historiographical writings the term 'pre-classical' has often been used in an implicitly or explicitly teleological sense, often pejoratively, with regard to music of widely differing styles and origins. Perversely, some musical editions have employed the term even for works of the later 18th century, as a synonym for 'Kleinmeister'. The idea of a 'pre-classical' period (like that of a '[Viennese] classical style') has come under attack in recent Anglo-American, and even some German, discussions; James Webster, for instance, has objected to the banishment of 'Haydn's early and middle music, indeed all pre-1780 music, to a pre-Classical ghetto'. There is probably no single, satisfactory designation – apart from a simple chronological one – that can encompass all of mid-18th-century European art music, given the multiplicity of its idioms.

DANIEL HEARTZ/BRUCE ALAN BROWN

Preconium paschale.

See [Exultet](#).

Predieri.

Italian family of musicians. Active mainly in Bologna, it included the singer Giuseppe Predieri (*b* Bologna, c1650; *d* Bologna, 1722) and the six members of the family discussed below; some of the family relationships are unclear.

- (1) Giacomo (Maria) Predieri
- (2) Antonio Predieri
- (3) Angelo [Tommaso] Predieri
- (4) Giacomo Cesare Predieri
- (5) Luca Antonio Predieri
- (6) Giovanni Battista Predieri

ANNE SCHNOEBELEN

Predieri

(1) Giacomo (Maria) Predieri

(*b* Bologna, 9 April 1611; *d* Bologna, 1695). Organist, cornettist and composer. He was a cornettist in Bologna's civic instrumental group and a singer at S Petronio there from October 1636 to December 1657, serving as *vicemaestro di cappella* from 1650 to 1657. He was organist at the cathedral of S Pietro from 1679 to 1693; simultaneously he served as *maestro di cappella* to the Confraternita de' Poveri di S Maria Regina Coeli around 1681. He was among the founder-members of the Accademia Filarmonica in 1666 and in 1693 was chosen *principe*, a position he could not fill because of an apoplectic stroke. His oratorio *Il valore della povertà*, the music of which is lost, was given at Bologna in 1681.

Predieri

(2) Antonio Predieri

(*b* Bologna, c1650; *d* Bologna, 1710). Singer, nephew and pupil of (1) Giacomo Predieri. He first appeared as a tenor in *L'inganno trionfato* by F.M. Bassani (1673). From 1684 to 1687 he was in the service of the Duke of Mantua and from 1687 until at least 1699 he served the Duke of Parma, performing in operas at Milan, Modena, Naples and Rome, as well as at Parma and Piacenza. He specialized in comic roles and many *vecchia* parts were created for him. From 1689 to 1696 he sang at the church of the Madonna della Steccata in Parma and on festive occasions at the cathedral. In 1685 he was admitted to the Accademia Filarmonica of Bologna; he later appeared as a singer at Genoa (1699), Milan (1704), Florence (1707) and Forlì (1710).

Predieri

(3) Angelo [Tommaso] Predieri

(*b* Bologna, 14 Jan 1655; *d* Bologna, 27 Feb 1731). Teacher, singer and composer, son of Marco Filippo and Virginia Vignoli. He studied music with Camillo Cevenini and Agostino Filipucci. In 1671 he was admitted to the Accademia Filarmonica as a tenor singer. He entered the Third Order of Franciscans on 3 January 1672, taking the religious name Angelo. In 1673 he was elected *maestro di cappella* of S Maria della Carità. Among his

pupils was G.B. Martini, who praised him as having a rare talent for teaching and held him in great esteem as his first mentor. He is known to have written a Kyrie, for five voices and instruments, and a 'Christe eleison', for soprano, alto and instruments; 'Et in saecula saeculorum' from an otherwise lost psalm *Dixit Dominus* was published in Martini's *Esemplare, o sia Saggio fondamentale pratico di contrappunto fugato*, ii (Bologna, 1775), 135.

Predieri

(4) Giacomo Cesare Predieri

(*b* Bologna, 26 March 1671; *d* Bologna, 1753). Composer and singer, nephew of (1) Giacomo Predieri. He was the son of Carlo and Vittoria Torri and a pupil of his uncle Giacomo and of G.P. Colonna. Admitted to the Accademia Filarmonica as a singer on 13 May 1688, he advanced to the rank of composer on 29 November 1690, and was named *principe* in 1698, 1707 and 1711. He was *maestro di cappella* at six institutions in Bologna: the cathedral of S Pietro (1696–1742), the Congregazione di S Gabriele (c1681), the churches of S Salvatore (c1700), S Paolo and S Bartolomeo, and the Arciconfraternita della Vita (c1705–21). He wrote a good deal of sacred music, including 11 oratorios, of which only one survives.

WORKS

oratorios

all lost unless otherwise stated

Mosè bambino esposto al Nilo, Bologna, Palm Sunday, 1698

Davide perseguitato, Bologna, 1702

Il trionfo della croce (G.B. Taroni), Cento, 14 Sept 1702, *D-Bsb*

La sepoltura di Cristo, Bologna, 1704

La fiamma della carità, Bologna, 1705

Il Gefte, Bologna, 11 March 1706

La martire d'Alessandria S Catterina (Taroni), Bologna, Lent 1709

Maria e Giuseppe in traccia di Gesù (L.A. Mescoll), Bologna, 30 March 1713

La purificazione di Maria Vergine, Bologna, 28 March 1715

Jezabelle, Bologna, 25 March 1719 [collab. F. Arresti]

La decollazione di S Giovanni Battista, Bologna, 3 April 1721

other works

Cantate morali e spirituali, 2–3vv, some with vns, op.1 (Bologna, 1696)

1 canzone sacra in La ricreazione spirituale nella musica delle sagre canzoni (Bologna, 1730)

1 sonata, g, vn, vc, in Sonate a violino e violoncello di vari autori (Bologna, c1700)

Credo, 4–5vv, insts, *I-Bc*

Salmi, 8vv, 1690, *Bam, Bc*

Fuga, 8vv, 1690, *Baf*

Laudate Dominum, 8vv, *Fc*

Astra coeli cari ardores, A, org, 1745, *Bc*

Predieri

(5) Luca Antonio Predieri

(*b* Bologna, 13 Sept 1688; *d* Bologna, 1767). Composer and violinist, nephew of (4) Giacomo Cesare Predieri. He was the son of Vitale and Maria Menzani. He studied the violin with Abondio Bini and Tommaso Vitali, and counterpoint with his uncle Giacomo Cesare, with (3) Angelo Predieri and with G.A. Perti. He was among the instrumentalists at the church of S Petronio for the patronal feast in 1704, 1705 as a viola player and 1706–11 as a violinist. On 25 June 1716 he was admitted to the Accademia Filarmonica as a composer and in 1723 served as *principe*. He was *maestro di cappella* in several Bolognese churches: S Paolo (1725–9), Madonna della Galliera (1726), for the Arciconfraternita della Vita (1727) and the cathedral of S Pietro (1728–31). In addition to sacred music, he wrote numerous operas, among which his *Partenope* inaugurated the Teatro Marsigli-Rossi in 1710.

At the end of 1737 he went to Vienna, and after two years was made *vicemaestro* of the court chapel. A series of letters written to Padre Martini reveals his cordial relationship with Fux, his successes at court and his favour with the emperor, who found in him a worthy successor to Caldara. In 1741, at the death of Fux, he assumed the direction of the court chapel, although he used the title of first *maestro* only in 1746. He retired in 1751, keeping his title and stipend until 1765 when he returned to Bologna.

His sacred works exhibit a mastery of vocal polyphony and polychoral writing. His operas and oratorios are characterized by careful word setting in the recitatives and effective use of dynamic colours in the arias. He was one of the most famous opera composers of his generation, working in the same years as Vinci, Pergolesi and Porpora. The librettos he set reflect the taste of the first Arcadian reform of opera, but he also wrote *Il duello d'amore e di vendetta*, described as a Spanish opera. His collaboration with Metastasio and Pasquini on *drammi per musica* and *azioni teatrali* marked the peak of his career. In Vienna his music changed from the prevailing *style galant* of *Amor prigioniero* to a more dramatic expression of the text, a greater use of polyphonic forms and orchestral independence. His operatic works were written at the close of the era of Emperor Charles VI in Vienna and they were soon replaced by the new dramatic style of Jommelli and Gluck. By the time he retired his operas were almost completely neglected in Vienna.

WORKS

operas

lost unless otherwise stated

La Partenope (S. Stampiglia), Bologna, Marsigli-Rossi, 28 Oct 1710

La virtù in trionfo o sia La Griselda (T. Stanzani, after A. Zeno), Bologna, Marsigli-Rossi, 18 Oct 1711; 1 aria, *I-Bc*

La Giuditta (F. Silvani), Ancona, La Fenice, 1713

Lucio Papirio (A. Salvi), Florence, Pratolino, Villa Medici, 1714; 4 arias, *GB-Lbl*

Astarte (Zeno, P. Pariati), Rome, Capranica, 1715

Il pazzo per politica (G.B. Gianoli), Livorno, S Sebastiano, 1717

Il duello d'amore e di vendetta, Livorno, S Sebastiano, 1718

La fede ne' tradimenti (G. Gigli), Florence, Pergola, 1718

Merope (Zeno, Pariati), Livorno, S Sebastiano, 1718

Anagilda (Gigli), Turin, Carignano, 1719
 Il trionfo della virtù (F. Pecori), Florence, Pergola, 1719
 Il trionfo di Solimano, ovvero Il trionfo maggiore è vincere se stesso (Pecori), Florence, Pergola, 1719
 La finta pazzia di Diana, Florence, Pergola, 1719
 Astarto, Florence, Pergola, carn, 1720
 Tito Manlio (M. Noris), Florence, Pergola, 1721
 Sofonisba (Silvani), Rome, Alibert, 1722
 Scipione, Rome, Alibert, 1724
 Cesare in Egitto (G.F. Bussani), Rome, Capranica, carn. 1728
 Astianatte (Salvi), Alessandria, Soleri, aut. 1729
 Eurenè (C. Stampa), Milan, Regio Ducal, 1729, rev. as Sirbace, Pistoia, Accademici dei Risvegliati, 2 July 1730
 Ezio (P. Metastasio), ? Milan Regio Ducal, carn. 1730
 Alessandro nell'Indie (Metastasio), Milan, Regio Ducal, 1731
 Scipione il giovane (G.F. Bortolotti), Venice, S Giovanni Grisostomo, aut. 1731, *F-Pc*
 Amor prigionero, Vienna, 1732, *A-Wn*
 La serva padrona (F. Vanneschi), Florence, Coccomero, 1732
 Il sogno di Scipione (Metastasio), Vienna, 1 Oct 1735
 Zoe (Silvani), Venice, S Cassiano, aut. 1736
 Gli auguri spiegati (G.C. Pasquini), Laxenburg, 3 May 1738, *Wgm*
 La pace tra la virtù e la bellezza (Metastasio), Vienna, 15 Oct 1738, *Wgm*
 Perseo, Vienna, 4 Nov 1738, *Wgm*
 Astrea placata, ossia La felicità della terra (Metastasio), Vienna, 28 Aug 1739, *Wgm*
 Zenobia (Metastasio), Vienna, Favorita, 28 Aug 1740, *Wgm*
 Armida placata (Pasquini), 1750; collab. E.C. Wagenseil, J. Hasse, G. Bonno, G. Abos

oratorios

lost unless otherwise stated

S Cipriano e Giustina martiri, Bologna, Oratorio di S Maria della Vita, 17 March 1712
 L'Adamo (G. Melani), Bologna, Madonna di Galliera, 1723
 La caduta di Gerusalemme, Bologna, Oratorio di S Maria della Vita, 1st Thursday of Lent, 1727
 S Pellegrino Laziosi, Bologna, Madonna di Galliera, 1729 [as I prodigi del crocifisso nella conversione di S Pellegrino Laziosi, Cento, 1734]
 Gesù nel tempio, Bologna, Oratorio di S Maria della Vita, 31 March 1735
 Il sacrificio d'Abramo (F. Menzoni-Giusti), Vienna, 1738, *A-Wgm, Wn*
 Isacco figura del Redentore, Vienna, 12 Feb 1740, *Wgm, D-MEII*

sacred vocal

Masses, mass movements, 4-5vv, insts, *A-Wn, D-DIb, MÜs*
 Antiphons, litanies, psalms, *KR, I-Baf, Fc*
 Stabat Mater, 4vv, *Fc*
 Super astra in corde meo, motet, A, org, *Bc*
 Several other motets, *Baf, Bc, Fc*
 1 canzone in La ricreazione spirituale nella musica delle sagre canzoni (Bologna, 1730)

other works

1 cant, in *Recueil d'airs sérieux et à boire de différents auteurs* (Amsterdam, 1711)

Quel ruscel che tra sassi si frange, cant, *Bc*

Individual arias, *B-Bc, GB-Lbl, F-Pn*

1 conc, in 6 concerti a 5 (Amsterdam, c1717)

1 sinfonia, *BL*; *I-Bsp*

Predieri

(6) Giovanni Battista Predieri

(fl 1730–55). Composer. He studied law and was a canon at S Maria Maggiore, Bologna. On 1 July 1749 he was admitted to the Accademia Filarmonica. From about 1748 to 1753 he was *maestro di cappella* of S Paolo, Bologna. Some of his instrumental works are set in Baroque forms such as the concerto grosso but they reveal transitional characteristics in their *galant* style, especially in the harpsichord parts. Others are sonatas in binary, three-movement form with Rococo elegance in the keyboard figurations. His organ sonatas for the offertory consist of toccata-like passages over pedal points and contrasting sections in *galant* style.

WORKS

oratorios

La fuga di Lotte, Bologna, Madonna di Galliera, 1746; listed in catalogue *I-Bc*
Giuseppe riconosciuto, Fermo, 1755, lost

Danielle liberato dal lago de' Iioni, Bologna, Madonna di Galliera, 1764; listed in catalogue *Bc*

instrumental

all in *I-Bc*

3 concs., hpd, str

2 sonatas, hpd; 1 sonata, 2 hpd; 1 sonata, vn, hpd

2 sonate per l'Offertorio, org

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Preetorius, Emil

(*b* Mainz, 21 June 1883; *d* Munich, 27 Jan 1973). German stage designer. He studied law, and later worked as an illustrator. In 1921 the writer Thomas Mann recommended him to Bruno Walter as designer for a new production of Gluck's *Iphigénie en Aulide* at Munich. During the 1920s he designed opera productions for Berlin, Dresden and Munich. His association with Bayreuth began in 1933, when he designed the *Ring* for Heinz Tietjen, with whom he worked both there and in Berlin during the 1930s and 40s. Other important work included *Ring* cycles at La Scala (1938), Rome (1953–4) and Vienna (1958–60), and the 'official' première of Richard Strauss's *Die Liebe der Danae* at Salzburg in 1952.

Preetorius's style dominated mainstream European Wagner design in the two decades preceding Wieland Wagner's revolutionary productions at Bayreuth (his influence on Wieland's early work was great but unacknowledged), forging a link between the weighty, pictorial Wagner settings of the late 19th century and the sparser experimental work of the mid-20th century. His *Ring* included geometrical rock formations that owed much to the sketches of Adolphe Appia, while his imposing Valhalla seemed to come from Fritz Lang's expressionist film *Metropolis*. Letters from Bayreuth suggest that Preetorius sometimes found the Festspielhaus traditions restricting; his later work (e.g. at La Scala in the early 1950s) showed greater abstraction in both sets and costumes. He lectured (mostly in Munich) until 1952, and was elected president of the Bayerische Akademie der Schönen Künste the following year. His published writings include *Richard Wagner: Bild und Vision* (Berlin, 1942) and a collection of essays, *Reden und Aufsätze* (1953).

MIKE ASHMAN

Preface.

The introductory part of the Eucharistic Prayer in the Mass. The imprecise early Roman designation *preces* and the later *praefatio* (6th century; in normal use in rubrics from the 8th century) are replaced elsewhere by *illatio*, *immolatio* or *contestatio* – the first in Spain, the others in Gaul, and the last also at Milan. The Preface, opening with the ancient dialogue between celebrant and worshippers, is followed by the Sanctus, after which the Eucharistic Prayer is resumed. Most prefaces dating from the 5th century to the 8th contain variable elements; otherwise a single Common preface served. The oldest Roman collections of Mass prayers, the

Leonine and Old Gelasian sacramentaries, contain approximately 267 and 54 prefaces respectively. The number of Proper prefaces increased up to about the year 1000, but a tendency to limit their number is evident as early as the 8th century in the papal sacramentary sent to Charlemagne, the Hadrianum, which has only 14 different preface texts. Urban II prescribed ten Proper prefaces in his decree of 1095; only these ten (plus perhaps those for Lent, the Dead and the Dedication feast) are usually found in sources from that date until the 20th century. The 1970 Roman Missal, however, contains 81 Prefaces. The 1674 numbered entries in *Corpus praefationum* (ed. E. Moeller, Tournai, 1980–81) are drawn exclusively from printed editions but include various solemn blessings, which from the 10th century onwards were adapted to be sung as prefaces. The entire repertory of preface texts is larger still.

The earliest completely notated and transcribable preface chants appear in south-Italian missals from about 1000. At Montecassino and its dependencies, a unique double preface-chant tradition persists from about 1070 to 1300, consisting of an everyday–votive mass chant (see below) and an independent Sunday–festive chant (the first of three in *I-MC* 339) derived from Lombard use. A less stable, ornamented version of the everyday chant, with the rubric ‘In sollemnitatibus’, is also found in some later Cassinese manuscripts. (See Boe, ‘Präfatation’ §V and exx.4 and 9, *MGG2*; Boe, 1996, pp.xxi, xxxviii–li and 1–6, 11–37.) Fully legible chants for the Preface appear slightly later in Aquitanian altarbooks. With the help of legible versions, passages notated in adiastematic neumes can be transcribed. Such local redactions document the oral transmission throughout western Europe of a standard chant formula for preface texts belonging to and supplementing the Roman rite.

The four redactions in [ex.1](#) reflect 10th-century usage. The first (*a*) – labelled ‘Francisca’ (‘Frankish’), in a late 11th-century missal, *I-MC* 127 – is a copy of the erased 3rd preface chant in Desiderius’s sacramentary, *MC* 339 (c1070; see Boe, 1996, pp.xlvi–li and 38–43). It may be a version of a chant introduced much earlier to southern Italy by the Franks. The second redaction (*b*), the only preface chant in an 11th-century votive missal from Canosa in Apulia (*US-BAw* W.6), is based on an archaic model that can be understood as a mid-stage between the rigid simplicity of ‘Francisca’ and the developed figures of the Cassinese everyday–votive version (the now partly erased second chant in *MC* 339) whose earliest source dates from about 1000 (see Boe, ‘Präfatation’, ex.7). The third redaction (*c*) was added in *in campo aperto* to an 11th-century Aquitanian sacramentary, *F-Pn* lat.2293, from Figeac. The fourth (*d*), from the missal *F-CHRM* 520 (dated 1225–50 by D. Hiley, *MMMA* iv, 1992), incorporates a new feature: *mi*, preceding the pes *re–mi* for the last accent in the final cadence, is raised to *fa*.

The four redactions deploy the pitches *ut*, *re*, *mi* and *fa* according to the same underlying formula, consisting of a forephrase, sometimes repeated, with medial cadence and an afterphrase having a different, more final cadence that begins on the 3rd syllable before the last accent. An initial figure, here the single note *re* but elsewhere expanded, begins the forephrase or its repetitions. The formula is already implied by a scrap of notation entered over the beginning of the second section of the *Exultet* in

the mid-9th century manuscript *CH-SGs* 397, a personal miscellany belonging to Grimald, archchaplain to Louis the German and later abbot of St Gallen. This copy (dated 858–67 by B. Bischoff, *Mittelalterliche Studien*, iii, Stuttgart, 1981, pp.187–212) would hardly have been used by anyone except Grimald's deacon (or Grimald himself); thus the added notation is probably contemporary. This melody is transcribed in [ex.2](#) according to the standard formula. Three times in succession, the third syllable before the last accent at the end of a verbal phrase is marked by a *clivis* (for the notes *re-ut*) showing where to begin the final cadence (this is marked with brackets above the staff in [ex.2](#)) At the fourth cadence, the more strongly accented syllable in this position has *virga-plus-clivis*: *rere-ut* for 'transire'. (Regarding the relation of the final cadence to the accentual cursus, see Boe, 'Präfatation', §IV, [exx.1, 2 and 3](#) and Boe, 1996, pp.xxxiv–xxxvii.)

Alternative chants (before c1150) include archaic survivals and perhaps newly composed melodies. In the 10th-century sacramentaries *F-Pn* lat.12051 and *Pn* lat.12052 from Corbie (the latter compiled for St Vaast, Arras) and in the 11th-century sacramentary *Pn* lat.9436 from St Denis, adiastematic neumes preserve a distinct preface formula, at present indecipherable, which may derive from Luxeuil or from Gallican chant. (See Boe, 'Präfatation', §VII, 1; the standard formula was introduced into *F-Pn* lat.12052 shortly after the MS was completed.) The heightened neumes of an apparently unique melody for the common preface in *F-Pn* lat.2293 (the Figeac sacramentary; see [ex.3](#)) show remarkable similarities to the unheightened neumes of the northern manuscript *F-Pn* 12051; the melody may indeed be Gallican.

Between 1150 and 1300 the way prefaces were sung and copied changed greatly. The oral transmission of formulae learned by ear, retained in memory and ever reapplied by the individual celebrant to the changing texts of unnotated proper prefaces – the formula being recorded only in the chant for the Common preface – gave way to the written transmission of regularized formulae. These were precisely notated for all the texts a celebrant might have to sing, and a sharply reduced number of proper prefaces were now notated one after another on cleffed staves.

The changes in chant formulae can be summarized as follows: in the name of primitive simplicity, the Cistercians stripped the preface chant down to an all but syllabic skeleton. (See H. Hüschen, 'Zisterzienser', *MGG1*, for a facsimile of the Cistercian *Liber usuuum*, copied 1175–91, *F-Dm* 114, f.134.) The Franciscans borrowed the idea of paired ferial and festal chants from Montecassino; but for ferial use they took over not the Cassinese everyday–votive chant but a slightly altered version of the single Cistercian Preface, perhaps by way of the Dominicans. The Franciscan festal version, however, merely regularized the standard Western formula. The Franciscan paired prefaces quickly passed into the use of the Roman curia. From the time of Innocent IV (1243–54), 'papal and Franciscan use were to all intents and purposes the same' (Hiley, 1993).

Curial use was imitated but not by all. The Carthusians, like the Cistercians, used one chant; certain French cathedrals (e.g. Paris, Senlis and Chartres) continued singing their single preface formula on all occasions; and the Sarum rite also used only one preface chant (in which

the tenors and the note preceding the last accent of the final cadence are raised from *mi* to *fa*; see [ex.4](#)). In German-speaking countries and in eastern Europe, highly ornamented forms of the standard chant either replaced the normal festal version (as in a 15th-century missal from Neuss, *F-Pn* lat.12063, ff.147–151; see Boe, ‘Präfatation’, §VII, 2 and [ex.12](#)) or provide a third chant for the highest feasts. These versions also raise the tenor (and other notes) to *fa*. Such a *tonus sollemnior* was included in the Vatican edition along with the *Tonus solemnis* and the *Tonus ferialis* based on Franciscan–curial usage (see Stäblein, ‘Präfatation’, *MGG1*).

The Latin texts for the new common prefaces and for the restored, edited and composed Proper prefaces of the 1970 Roman Missal were set to the melodic formulae of the Vatican edition, in *Praefationes in cantu* (Solesmes, 1972).

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JOHN BOE

Prefatory staff.

In Western notation a device used in many scholarly editions to show the original pitch and note values of the piece edited, together with certain other information. It ideally consists of a portion of staff (with the original number of lines) preceding the opening of each part, with the original clef, key signature, time signature and initial note(s) and rest(s); or, in music for such instruments as the lute, the beginning of the tablature.

RICHARD RASTALL

Prégardien, Christoph

(*b* Limburg 18 Jan 1956). German tenor. He studied at the Frankfurt Hochschule für Musik and later in Milan, Frankfurt and Stuttgart. From 1983 to 1987 he sang with the Frankfurt Opera, making his *début* there in 1984 as Vašek (*The Bartered Bride*) and later appearing as Hylas (*Les Troyens*), Fenton and the Steersman. His wide repertory ranges from the Baroque to the 19th century and includes the roles of Don Ottavio, Tamino

and Almaguira. His operatic commitments have taken him to many German opera houses, and in 1989–90 he sang in Haydn operas at Cairo and Antwerp. He has acquired an outstanding reputation in cantata and oratorio; his dramatic sense, articulate delivery and lyrical, light-textured voice are well suited to Bach's Evangelist and to the interpretation of lieder. In this repertory his fresh and penetrating performances of Schubert have been especially acclaimed. Prégardien's recordings include Monteverdi's *Il ritorno d'Ulisse in patria*, Handel's *Rodelinda*, Mozart's *Don Giovanni*, Bach's *St John Passion* and *St Matthew Passion*, *Christmas Oratorio* and cantatas, and lieder by Schubert, Schumann and Mendelssohn.

NICHOLAS ANDERSON

Preghiera

(It.: 'prayer'; Fr. *prière*; Ger. *Gebet*).

An aria in one movement consisting of a prayer, usually offered up by the hero or heroine in his or her hour of danger; examples are 'Deh, calma, o ciel, nel sonno' (*Otello*, Rossini, 1816), 'Deh! tu di un'umile preghiera' (*Maria Stuarda*, Donizetti, 1835) and 'Salvami tu, gran Dio' (*Aroldo*, Verdi, 1857). That Verdi in his own *Otello* (1887) should have followed Rossini's example bears witness to the strength of the tradition. Rare instances of ensemble *preghiere* are the 'Angelus' settings in *Aroldo* and *Le villi* (Puccini, 1884) and 'O sacre polve', which concludes Act 2 of Donizetti's *L'assedio di Calais* (1836). 'Del tuo stellato soglio' (*Mosè in Egitto*, Rossini, 1818) constitutes a special case, being built in the manner of a vaudeville-finale.

In French opera the *prière* is rarely confined to a single voice. 'Toi qui du faible es l'espérance' (*Guillaume Tell*, Rossini, 1829) is a terzetto for female voices. 'O Dieu de nos pères' (*La Juive*, Halévy, 1835) and 'Blanche Dourga' (*Lakmé*, Delibes, 1883) both involve choral response. A notable exception is 'O vierge Marie' (*Mignon*, Thomas, 1866).

Prominent examples of the German *Gebet* include 'Allmächt'ger Vater, blick herab' (*Rienzi*, Wagner, 1842) and 'Allmächt'ge Jungfrau, hör mein Flehen' (*Tannhäuser*, 1845). The choral prayer 'Herr und Gott nun ruf ich Dich' (*Lohengrin*, 1850), stands out as the one moment of triple time in the entire score. Particular importance attaches to 'Abends, will ich schlafen gehn' (*Hänsel und Gretel*, Humperdinck, 1893), whose material is developed during the opera into a pantomime of angels.

JULIAN BUDDEN

Preindl, Josef

(b Marbach, Lower Austria, 30 Jan 1756; d Vienna, 26 Oct 1823). Austrian composer, organist and theorist. After early music instruction from his father, who was organist at Marbach, he was, from 1763, a choirboy at Mariazell, Styria, where he was taught organ and composition by F.X. Widerhofer. In 1772 he was appointed organist at the orphanage in Vienna by Propst Ignaz Parhamer. He completed his training in Vienna under

Albrechtsberger, the influence of whose teaching method is apparent in Preindl's important theoretical work, the posthumously published *Wiener Tonschule* (1827). In 1775 he became organist at the church of Maria am Gestade; in 1783 he was organist of the Carmelite church in Vienna-Leopoldstadt where Albrechtsberger was *regens chori*. In 1787 he moved to the Michaelerkirche where he remained until 1793 when he became Kapellmeister at the Peterskirche. From 1795 he was also vice-Kapellmeister at the Stephansdom and from 1809 (after the death of Albrechtsberger) Kapellmeister.

Preindl was a popular piano teacher and probably gave lessons to members of the noble family of Fürstenberg-Weitra. His music, often modelled on that of Caldara and Albrechtsberger, has only been little studied, though in his lifetime it was widely circulated and continued to be known for some time after his death. He was among the favourite composers of Prince Nikolaus Esterházy (the younger). When Bruckner sat for the *Oberlehrer* examination in Linz in 1845 he was given a theme by Preindl on which to write a strict fugue.

WORKS

all printed works published in Vienna

Liturgical: c14 masses, 4vv, orch, incl. opp.7–8, 10–12 (n.d.), *A-KN, KR, Wgm, D-Dlb*; 2 Requiem with orch, E♭; *A-KR*, op.50 (n.d.); TeD, 4vv, orch, op.51 (n.d.); several grads and offs, incl. opp.13–18 (n.d.), *KN, Wgm, D-Mbs*; Lamentationes Jeremiae prophetae, vv, org (n.d.); other works, incl. vespers, lits, pss, motets, *A-GÖ, Wgm, Wn, Wsp*

Songs: Melodien von allen deutschen Kirchen-Liedern samt dazu verfassten neuen Kadenzen und Präambeln, acc. org/pf (n.d.) ['Preindl-Gesangbuch']; other sacred songs, 4vv, and occasional works, pubd separately (n.d.)

Pf: 2 concs., op.1 (1797), op.2 (n.d.); Sonatas (n.d.); variations, op.3 (n.d.), op.4 (1798), op.6 (n.d.); 3 fantasias, op.5 (1800), op.7 (1803), op.25 (n.d.); Et incarnatus est, org, *Wn**

theoretical works

Gesang-Lehre, op.33 (Vienna, 2/1833)

Wiener Tonschule, oder Elementarbuch zum Studium des Generalbasses, des Contrapunktes, der Harmonie- und Fugen-Lehre, ed. I. von Seyfried (Vienna, 1827, 2/1832 as *Anweisung zum Generalbasse*)

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UWE HARTEN

Preiner, Johann Jacob.

See Prinner, Johann Jacob.

Preisner, Zbigniew

(b Bielsko-Biała, 20 May 1955). Polish composer. A self-taught musician, at Kraków University, he studied the history of art. From 1978 he worked with the legendary Kraków cabaret Piwnica pod Baranami ('The cellar beneath the sign of the ram'). As a film composer he made his début in 1982 with music for *Prognoza pogody* ('Weather Forecast'), directed by Antoni Krauze. From 1985 he collaborated regularly with the celebrated film director Krzysztof Kieślowski, an association which lasted until the director's death in 1996. The great success of Kieślowski's films, particularly *Dekalog* ('The Ten Commandments'), *La double vie de Véronique* and the trilogy *Trzy kolory* ('Three Colours'), led to the composer's career flourishing in Europe and the United States. Preisner has since composed music for more than 80 films, among them documentaries and short films. He has received many prestigious awards, notably the Los Angeles Critics' Award (1991, 1992 and 1993), the French 'Cesar' Award (1995 and 1996) and a Golden Disc award in Paris for the sound recording of *La double vie de Véronique*; the latter was also nominated for an Academy Award in 1991.

On the one hand Preisner continues the lyric-musical tradition of the cabaret, while, on the other clearly owes much to various styles of classical music, especially neo-romanticism (as evidenced by his music's monumental quality and its pathos). He prefers to write for traditional orchestral forces (often augmented by a choir), against which he sets melodic parts for various solo instruments or soprano vocalise. His economy with musical means gives Preisner's music an added dimension in its association with film; his music for Kieślowski's films, for example, emphasizes and enhances the metaphysical atmosphere and the humanitarian meaning. The regular closed structures of his compositions allow them to function equally well as recordings and concert pieces.

WORKS

(selective list)

Film scores (dir. K. Kieślowski): *Bez końca* [Without End], 1985; *Krótki film a miłości* [A Short Film about Love], 1988; *Krótki film o zabijaniu* [A Short Film about Death], 1988; *Dekalog* [The 10 Commandments], TV series, 1989; *La double vie de Véronique/Podwójne życie Weroniki*, 1991; *3 couleurs/3 kolory: bleu/niebieski*, 1993, *blanc/biały*, 1994, *rouge/czerwony*, 1994

Other film scores: *At Play in the Fields of the Lord* (dir. H. Babenco), 1991; *Europa, Europa* (dir. A. Holland), 1991; *Damage* (dir. L. Malle), 1992; *Tajemniczy ogród* [The Secret Garden] (dir. A. Holland), 1993; *When a Man Loves a Woman* (dir. L. Mandoki), 1994; *Elisa* (dir. J. Becker), 1995; *De Aegypto* [From Egypt] (TV spectacle, dir. J. Ptaszyńska), 1996; *Feast of July* (dir. C. Manaul), 1996

Principal recording companies: Columbia, Nouvelles éditions de films, Mercury, Sideral, Saul Zaentz,

Preist, Josias.

See [Priest, Josias](#).

Prelisauer.

See [Praelisauer](#).

Prelleur, Peter [Pierre]

(*b* ?London, ? Dec 1705; *d* 25 June 1741). English composer, organist and harpsichordist. He was perhaps the Pierre Preleur, son of Jacque and Francoise, who was baptized at the French church, Threadneedle Street, London, on 16 December 1705. He began his career as a writing master in Spitalfields. He played the harpsichord at the Angel and Crown tavern in Whitechapel before becoming organist at St Alban Wood Street in 1728. Soon after Goodman's Fields Theatre opened on 31 October 1729, he was engaged there to play the harpsichord, compose music and arrange ballad operas. His first known benefit, shared with John Giles (*fl* 1710–40), was on 13 May 1731. In March 1736 he was elected first organist of Christ Church, Spitalfields, triumphing over stiff competition and intrigue. When Goodman's Fields closed under the Licensing Act of 1737, Prelleur transferred to New Wells (or Goodman's Fields Wells) Theatre in Lemn Street, where he composed several pantomimes, and the delightful interlude *Baucis and Philemon* (1740), which was published with the overture in full score, but without violas. He was one of the original subscribers to the Royal Society of Musicians on 28 August 1739. He died after a short illness, and his obituary described him as 'a sincere good-natur'd man, and one of the few of whom may be said he has not left an Enemy behind him'. His burial took place on 27 June, accompanied by the singing of the Charity Children, whom he had taught.

A concerto for two trumpets by 'Signr. Prelure' in the Sächsische Landesbibliothek, Dresden, is virtually identical to one in a set of anonymous orchestral works in the British Library. The latter includes two overtures, concertos and dance movements, grouped into three 'acts'; it is not clear if this implies a stage work, as the term was often used to divide concert programmes. It ends with a short St Cecilia ode, *Patron of the tuneful nine*, clearly by the same composer. Perhaps the whole set, which is surprisingly fully scored, was intended as an entertainment for some special occasion. Its attribution to Prelleur is strengthened by the concordance with a movement in one of the organ voluntaries ascribed to him. A manuscript set of concerti grossi is also attributed to Prelleur; the pieces are italianate in style, with contrapuntal suspensions and virtuoso solo passage-work. The set comprises eight concertos: no.1 is incomplete, no.3 is for two trumpets and no.5 is titled 'overture'. Generally the quality of

these works shows Prelleur to have been a more considerable composer than could previously have been judged.

His reputation has rested mainly on the publication of his educational work, which began, according to Hawkins, with a commission by Cluer and Dicey to write an *Introduction to Singing* (London, 1735). This was first published as the first part of a much larger work entitled *The Modern Musick-Master, or The Universal Musician* (London, 1730/31/R), a beautifully printed book that also contains instructions for playing a variety of instruments, a history of music and a musical dictionary.

WORKS

stage

Harlequin Hermit, or The Arabian Courtezan (pantomime), some songs pubd singly (1730), later perf., London, New Wells, 1739

The Contending Deities (masque), London, Goodman's Fields, 7 May 1733, lost

Jupiter and Io (pantomime interlude), London, Goodman's Fields, 24 June 1735, collab. J.C. Eversman, lost

Baucis and Philemon (interlude), London, New Wells, 7 April 1740, ov., songs, duets (London, c1740)

Harlequin Student, or The Fall of Pantomime (pantomime), London, New Wells, 3 March 1741, some songs pubd singly

other works

8 concerti grossi, *GB-Cfm*

4 Concertos (2 for tpt, 1 for fl, 1 for fl traversi), suite, independent movts, *Lbl*

Concerto, 2 tpt, 2 ob, str, bc, *D-Dlb*

Medley Overture, a 4 (London, 1736)

2 Medley Overtures, a 7, nos.5–6 in 6 Medley or Comic Overtures (London, 1763)

Dance movts, various insts, *GB-Lbl*

10 voluntaries, 8 other pieces, org, *Lco*

2 overtures, 2 ob, 2 vn, va, bn, b, *Lbl*

Patron of the tuneful nine (ode), St Cecilia's Day, S, SATB, 2 tpt, 2 hn, 2 ob, str, bc, *Lbl*

5 hymns, in *Divine Melody in 24 Choice Hymns* (London, 1758), rest by J.H. Moze

Numerous songs pubd singly and in 18th-century anthologies

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RICHARD PLATT

Prellmechanik

(Ger.).

The German and Austrian type of piano action in which the hammer heads face towards the player and are either fixed by a type of hinge on, or held in, a *Kapsel* (a kind of fork with beds for the hammer's axle) attached to the key. As Vienna was the centre for piano makers using the *Prellmechanik*, it became known as the 'Viennese action'. By the mid-1770s, J.A. Stein improved it by adding an escapement. Increasingly heavy versions of the *Prellmechanik* were used into the early 20th century. See [Pianoforte, §1, 3 and 5](#), esp. figs.4, 5 and 18.

HOWARD SCHOTT

Prelude

(Fr. *prélude*; Ger. *Vorspiel*; It., Sp. *preludio*; Lat. *praeludium*, *praeambulum*).

A term of varied application that, in its original usage, indicated a piece that preceded other music whose mode or key it was designed to introduce; was instrumental (the roots *ludus* and *Spiel* mean 'played' as opposed to 'sung'); and was improvised (hence the French *préluder* and the German *präludieren*, meaning 'to improvise'). The term 'praeambulum' (preamble) adds the rhetorical function of attracting the attention of an audience and introducing a topic.

The earliest notated preludes are for organ, and were used to introduce vocal music in church. Slightly later ones, for other chordal instruments such as the lute, grew out of improvisation and were a means of checking the tuning of the instrument and the quality of its tone, and of loosening the player's fingers (as was the [Tastar de corde](#)). The purpose of notating improvisation was generally to provide models for students, so an instructive intention, often concerned with a particular aspect of instrumental technique, remained an important part of the prelude. Because improvisation may embrace a wide range of manners, styles and techniques, the term was later applied to a variety of formal prototypes and to pieces of otherwise indeterminate genre.

1. Before 1800.

The oldest surviving preludes are the five short praeambula for organ in Adam Ileborgh's tablature of 1448 (ed. in CEKM, i, 1963), where they are grouped together in a section headed 'Incipiunt praeludia diversarum notarum'. Each consists of a florid, quasi-improvisatory right-hand part that decorates a simple shape in the left hand or pedal, such as the alternation of two sustained, two-part chords, or a descending scale. Later 15th-century German sources, notably Conrad Paumann's instructional

Fundamentum organisandi (1452; ed. in CEKM, i, 1963) and the Buxheimer Orgelbuch (c1470; ed. in EDM, xxxvii–xxxix, 1958–9), make a characteristic distinction between two predominant textures: simple sustained chords (*schlicht*) and florid passages (*colorirt*). Typically, the final of the piece forms part of the title (e.g. 'Praeambulum super C', 'super D', etc.).

These features remained fundamental to the prelude into the 16th century, when the original improvised character of written preludes began to give way to a more closely organized form. The keyboard tablatures of Leonhard Kleber (c1524) and Hans Kotter (before 1535) added new textures, Kleber's *praeambula* tending to sequential patterns that still suggest improvisation, and Kotter's *proeemia* contrasting light imitation with passages of antiphony between groups of voices. Similar features are found in the contemporary lute tablatures of Hans Judenkünig (1523) and Hans Neusidler (1536).

From the later 16th century the term 'praeludium' and its cognates were not commonly used in southern Germany, nor in Italy or Spain, where prelude-type pieces generally bore other titles (see [Intonazione](#); [Intrada](#); [Ricercare](#); [Toccata](#)). More extended and brilliant pieces in free style were called 'toccata', such as those for chitarrone by Kapsberger (1604) and for keyboard by Frescobaldi (published 1615–37) and his pupils.

A parallel development continued in northern and central Germany under the title 'praeludium', the equivalence being underlined by titles such as 'Praeludium toccata' (Sweelinck) and 'Toccata vel praeludium' (Matthias Weckmann). The large-scale north German *praeludium pedaliter* for organ, the most elaborate of the prelude genre in the Baroque, began its development in the generation of Sweelinck's pupils. The *praeambula* of Scheidemann typically have a free opening section, an imitative or fugal middle section and a free closing section. Into this sectional structure Tunder and particularly Weckmann introduced more stylistically diverse elements derived from the southern German toccatas and canzonas of Froberger. The peak of this development was the large multi-sectional praeludia by Buxtehude. They contrast free virtuoso flourishes with elaborately worked fugal sections, and the traditional rhetorical style with the motor energy of the new Italian manner, and often have subtle motivic and other links between sections.

These are highly sophisticated examples of a type of improvisation customary before and after the Lutheran service. Instructions for such improvisations are given by various writers, notably F.E. Niedt (1706). Some of the praeludia of Kuhnau's first *Clavier-Übung* (1689) come close to Niedt's description. Other places in the service where 'praeludiren' was in order were before concerted music, where writers from Praetorius (1619) to Türk (1787) exhorted organists to keep to keys involving open strings, to allow discreet tuning, before modulating to the key of the piece; and before the singing of a chorale, a practice that led to the development of the chorale prelude (see [Chorale settings](#), §II). In a secular context, the practice of group improvisation by instruments under the title 'praeludium' is mentioned by Fuhrmann (1706) and, in France, by Brossard (1703). Techniques for improvising on solo woodwind instruments are described by

Hotteterre in *L'art de preluder* (1719); Rousseau (1768) listed in addition short improvised preludes for voice.

Among the few notated examples from France in the 16th century are those published by Attaignant (1530, 1531). The 17th century saw a highly distinctive development of the prelude as a genre in France, associated particularly with the lute. Preludes from early in the century are indistinguishable from polyphonic fantasias, but around 1620 examples by Lespine and in Lord Herbert's manuscript (*GB-Cfm*) show a rhythmic loosening that suggests that the semi-measured and unmeasured prelude for solo lute, viol or harpsichord may have developed as much from this direction as from the elaboration of a tuning routine (see [Prélude non mesuré](#)). The highly sophisticated semi-measured lute preludes of Mesangeau (written in the 1630s) explore different voices of the lute in an improvisatory manner, while retaining references to contrapuntal genres. The 1620s and 30s also saw the establishment of the prelude at the head of the solo instrumental dance suite, the first published example being Chancy's *Tablature de mandore* (1629).

The polyphonic prelude was continued in France on the organ. The frequent use of an opening point of imitation consisting of a slow-moving scale segment, sonorous dissonances (especially major 7ths, 9ths and augmented 5ths), and evaded cadences in order to avoid the establishment of subsidiary tonal centres, suggests that these were improvisational commonplaces. The ensemble prelude, though initially less common than the entrée, was a steady feature of French opera from Lully to Rameau, used to introduce an *air* or scene.

In Italy, Corelli initiated an important association of the prelude with a suite with sonata features. His chamber sonatas (1685, 1694) open with a *Preludio* of a type similar to the initial Grave or Largo of his church sonatas, while the more varied preludes of the violin sonatas (1700) provided models for the opening movement of the later Baroque sonata. This association continued in the ensemble *Concerts* of François Couperin (1722, 1724) and in the solo suites for violin, cello and harpsichord of Bach.

With Bach the prelude reached the pinnacle of its development, both in its compositional quality and in its range of styles, manners and formal prototypes. His early organ preludes developed the sectional praeludium of Böhm and Buxtehude, while those after about 1713 generally exploit the fertile possibilities of the Vivaldian ritornello principle for unifying an extended movement in a single span. Bach's most systematic demonstration of the variety of the prelude as a genre is in *Das wohltemperirte Clavier* (1722). This brought to fruition in tonal terms the tradition, already present in Illeborgh, of providing preludes in some or all of the eight or 12 modes. Series of *Magnificat* versets for organ, generally consisting of a praeambulum, five fugal versets and a finale in each of the eight church modes, were published in both Catholic and Lutheran areas, for example by Kerll (1686) and Speth (1692). With the development of tonality this cyclic concept was extended in prelude collections to cover all or most of the 24 major and minor keys, for example in the 30 preludes for 12-course lute by John Wilson (written in the 1640s) and the prelude collections of the French lutenist Bocquet (c1680). More directly in Bach's

ambit was the *Ariadne musica* of J.C.F. Fischer (1702), a verset-type collection for organ with a single prelude and *fuga* in each of 19 keys. Bach was the first to provide keyboard examples in all 24 keys. His collection is also didactic, using preludes to demonstrate techniques of fingering and composition, and including examples of many formal prototypes which the unspecific title 'preludium' allowed him to treat with some freedom. The second book (completed by 1742) adds large-scale binary types that by then would more normally be termed 'sonata'.

The prelude and fugue for keyboard continued into the late 18th century in central and northern Germany, particularly with Bach's pupils, though not with his sons, and also with Albrechtsberger in Vienna. According to Mozart (letter of 20 July 1778) there were at that time two sorts of keyboard prelude: one that modulated from one key to another, of which he himself wrote some examples (1777) and others are in Soler's *Llave de la modulacion* (1762) and Beethoven's op.39 (1789); and a freely improvised type whose function was to test the keyboard. The second type commonly included arpeggiated sections and continued the sort of prelude that had introduced the harpsichord suites of Handel (1720) and later sonatas such as those of G.B. Martini (1742) and Giuseppe Sarti (1769). Such pieces by then were more commonly called 'fantasia'.

2. From 1800.

The 19th century's awakening interest in music of earlier times encouraged a revival of forms that had fallen into disuse. The attached prelude reappeared in a number of Bach-influenced works, such as Mendelssohn's Six Preludes and Fugues for piano op.35 (1832–7), Liszt's Prelude and Fugue on B–A–C–H (1855), Brahms's two preludes and fugues for organ (1856–7), Franck's *Prélude, choral et fugue* for piano (1884) and Reger's Prelude and Fugue for violin op.117.

More typical of the Romantic period and its aftermath, however, are the many independent preludes for piano, whose prototype was Chopin's matchless set of 24 Preludes op.28 of 1836–9. (They were not the first: Hummel had published a set of 24 preludes 'in the major and minor keys', op.67, some 20 years earlier.) Although some of his preludes are epigrammatically short, others are so large in scale and so dramatic in content that they would overshadow any alien sequel to which they might be attached. It seems likely, therefore, that they were always intended either to be played as a complete cycle or to serve as a quarry from which shorter homogeneous groups could be made up. Chopin's collection was the model for those of Stephen Heller (op.81), Alkan (op.31), Cui (op.64) and Busoni (op.37), each of which contains 24 or (in the cases of Alkan and Cui) 25 independent preludes in the major and minor keys, and seems to have established the prelude as an important kind of non-programmatic characteristic piece, subsequently exploited by such composers as Skryabin, Szymanowski, Rachmaninoff, Debussy, Kabalevsky, Antheil, Gershwin, Messiaen, Ginastera, Scelsi and Martinů. These preludes have no prefatory function and are simply collections of short pieces exploring particular moods, musical figures or technical problems, and drawing on a wide range of influences including jazz, folk music and dance forms.

Debussy's have programmatic titles, which are otherwise rare. His *Prélude à l'après-midi d'un faune* is an orchestral tone poem.

Schoenberg's Prelude op.44 for chorus and orchestra is one of the few attached preludes written in the 20th century which was not (unlike those of Shostakovich, Schedrin and N.V. Bertzon) intended as an evocation of the Baroque type. It was composed as the first movement of a suite commissioned from several composers by the American publisher Nathaniel Shilkret; Schoenberg's section was to precede a depiction of the Creation, and its mood is skilfully conveyed both by orchestral effects and by the restriction of the choral part to vowel sounds rather than words. The unattached prelude was taken up by avant-garde composers of the mid-20th century: Cage wrote *Prelude for Meditation* for prepared piano, and electronic resources were used by François-Bernard Mâche (*Prélude*, 1959) and Branimir Sakač (*Aleatory Prelude*, 1961).

Liszt's symphonic poem *Les préludes* is unrelated to the musical genre, as it took its name (as well as its programme) from a poem by Lamartine.

See also [Vorspiel](#).

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DAVID LEDBETTER (1), HOWARD FERGUSON/R (2)

Prélude non mesuré

(Fr.).

A term usually reserved for a body of 17th-century harpsichord preludes written without orthodox indications of rhythm and metre. Various methods of notating such works can be seen in the manuscripts and early printed editions of Louis Couperin, Nicolas Lebègue, J.-H. D'Anglebert and Gaspard Le Roux. In the early 18th century unmeasured notations were largely abandoned, some publishers even omitting the unmeasured preludes altogether when republishing harpsichord music. The interpretation of these extraordinary-looking pieces has caused confusion for players and scholars.

1. Origins and background.

Rhythmically free preludial pieces were common before the 17th century (under such titles as *intonazione*, *toccata*, *ricercare* and *Prelude*), but the usual notation of these pieces was rhythmically precise even if the notes did not fall into regular patterns. Although it seems likely that 17th-century harpsichordists adopted elements of the French lute prelude, the earlier tradition of keyboard pieces that did not conform to regular rhythmic groupings but were written in measured notation is a main line of descent for the *prélude non mesuré*.

Rhythmically unmeasured notation for preludes originated in lute preludes designed to test the tuning of the instrument before playing, at about the same time as the *nouveau ton* triadic tuning was introduced for that instrument. The earliest examples date from about 1630. The five short unmeasured preludes in the lute manuscript of Virginia Renata (*D-Bsb* 40264) are in various tunings; four include the normal rhythmic signs above the tablature, while one does not indicate any rhythm but includes a series of slurs to group the notes. A generation later Denis Gaultier wrote similar preludes. Although they are generally playable in free rhythm, they include sections that fall naturally into regular groups. Thus the genuinely

unmeasured lute pieces represent a style in which notes cannot satisfactorily be grouped into regular rhythmic and harmonic patterns, independent of the presence or absence of notated rhythm; numerous pieces written without rhythmic notation, particularly in the late 17th-century lute repertory, clearly fall into regular patterns and thus are not really unmeasured. Unmeasured music was also written for the viol: De Machy included eight such preludes in his *Pièces de violle* (1685) and Sainte-Colombe wrote many unmeasured movements for one and two viols together, surviving with titles such as *La volontaire ... parce qu'estant sans mesure, on joue comme on veut* ('because it is unmeasured one plays it how one wishes') and *L'aureille ... parce qu'il se joue sans mesure et seulement il faut jouer d'aureille* ('because it is played unmeasured, only by ear'). Wholly unmeasured notation for these instruments is normally found only in manuscript books. Despite superficial similarities, however, the harpsichord preludes are really a separate phenomenon from the lute and viol examples, and in the past too much has been made of their connection with the lute pieces. The surviving repertory of *préludes non mesurés* for harpsichord comprises over 50 works.

2. Styles.

Most unmeasured preludes fall into one of two main groups: toccatas and *tombeaux*, relating to the Italian toccatas of Frescobaldi and Froberger and to the elegiac *tombeaux* composed, mostly by the French, in honour of dead teachers, patrons or friends. (Many such laments occur in the works of Froberger, often disguised as allemandes, as in Suites nos.12 and 30; see also the *Tombeau ... de M. Blancheroche, lequel se joue fort lentement à la discretion sans observer aucune mesure.*)

The toccata style is recognizable in four of the preludes of Louis Couperin (nos.1, 3, 6 and 12 in *Pièces de clavecin*). These are in three sections, the outer two freer and the central one strictly fugal. One (no.6), occurring in both the Bauyn (*F-Pn Rés.Vm⁷674–5*) and Parville (*US-BE 778*) manuscripts, bears the title 'Prelude ... a l'imitation de Mr. Froberger' in the latter source. The fact that it is almost certainly derived from Froberger's first organ toccata confirms the connection between the two forms. Furthermore, its interpretation of the opening chord of Froberger's toccata is instructive: Couperin's notation ([ex.1](#)) elaborates the chord into a series of arpeggios, recalling Lebègue's remark that in harpsichord playing the 'manner is to break and re-strike the chords quickly rather than play them as on the organ' (see [Keyboard music](#), §I, ex.4, for the toccata).

The *tombeau*-allemande style in normal measured notation is characterized by a slow tempo, a freedom of rhythm and a characteristic opening motif of an anacrusic melodic scale rising a 4th (usually from the leading note to the mediant). Three of Couperin's preludes (nos.2, 4 and 13) relate to this style ([ex.2a](#)). Couperin's *Tombeau de Mr Blancrocher* ([ex.2b](#)) might as well have been written in the same unmeasured notation, for the musical style is almost identical.

3. Notation and interpretation.

The basic unmeasured notation as devised by Louis Couperin consists of a succession of slurred semibreves. Playing it depends mainly on

understanding the several meanings of the slurs, distinguishable by their context. Firstly, slurs can indicate sustained notes, as in ex.1, when notes in immediate succession form a chord. The combined factors of sustained sound and chordal cohesion tend to give such notes the rhythmic weight of a strong beat. Secondly, slurs can indicate that a group of notes has ornamental significance (ex.3) or melodic importance (ex.1, at asterisk). Thirdly, slurs can isolate notes from what precedes or follows. These last slurs are sometimes not attached to any note at all, and usually extend from the lower staff to the upper one. In ex.4 the slurs indicate a chord sequence quite at variance with the vertical alignment on the page. Thus a manner of arpeggiating is suggested by an exceedingly elegant and economical notation.

In the preface to his *Les pièces de clavessin* (1677) Lebègue commented on the difficulty of notating preludes intelligibly, and he devised a modified notation which was the basis of most later published *préludes non mesurés*. His notation uses normal note values from semibreve to semiquaver (including dotted notes) and bar-lines, but the bar-lines (usually sloping) indicate chord changes; thus they appear to have a meaning like that of the third kind of slur mentioned above, in that they are lines unattached to any note, sloping from the lower staff to the upper one, designed to clarify the harmonies.

Lebègue's semi-measured notation was not universally adopted; indeed, no other composer used such a precise notation. Louis Marchand, Clérambault and Rameau all used a notation first adopted by D'Anglebert for the printed preludes of 1689. (These preludes survive in his own handwriting, written entirely in semibreves, in *F-Pn Rés.89ter*.) D'Anglebert's system is perhaps the closest any composer came to an acceptable solution to the problems of unmeasured preludes. Semibreves are used for the basic notation, but fragments of melodic importance are identified by being notated in quavers. The sequence of notes from left to right indicates conventionally the sounding sequence of notes in time, and the occasional bar-lines indicate the end of a significant musical sentence. In ex.5 the use of quavers for the arpeggio shows that it is not to be played fast but rather melodically, and the bar-line indicates a pause to mark the arrival on the dominant.

D'Anglebert's notation, unlike Lebègue's, is not in any real way more measured than the semibreve notation used by D'Anglebert in his manuscript preludes or by Louis Couperin. It simply uses white notes for harmonic pitches and black ones for melodic passages. The black notes are quavers (semiquavers for ornamental notes) because these can be ligatured into melodic groupings which are more easily assimilated by the player. The visual aspect of this notation is a parallel with the kind of notation used by Italian toccata composers, where shorter notes do not always imply an increase in speed, but may show a distinction between harmonic and melodic passages (see [Keyboard music](#), §I, ex.4).

Many of these preludes are highly organized works, cogently and coherently planned, with a powerful harmonic structure and a careful use of motivically developed melodic elements. Continued performance from the

original unmeasured notations brings a musical insight and freedom not to be obtained from any other notation.

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DAVITT MORONEY

Premier.

English firm of percussion instrument makers, renamed Premier Percussion in 1984. It was founded in London in 1922 by Alberto della Porta (*d* 1965), a dance band drummer, and his assistant George Smith. Having been bombed during World War II (radar equipment was also produced on the premises), the firm moved to Wigston, Leicestershire, in 1940. On his death, Alberto della Porta was succeeded by his sons Clifford, Raymond and Gerald, who ran the firm until 1983, manufacturing a comprehensive range of percussion instruments, notably pedal timpani and 'Creative Percussion' (formerly New Era Educational Percussion Instruments). In 1966 the firm became the first recipient of the Queen's Award for Export Achievement. Although they seemed to lack the drive of some of their competitors to update and extend their range of instruments, Premier remained an important manufacturer of percussion instruments at the end of the 20th century. For illustration of Premier instruments, see [Drum](#), figs.11 and 16; [Timpani](#), fig.1; [Tubular bells](#); [Xylophone](#), §2(ii), fig.3.

JAMES BLADES/JAMES HOLLAND

Premium

(Lat.).

See [Prooimion](#).

Premonstratensian canons.

In the Western Christian Church, the order of canons regular of Prémontré (O. Praem.). They are also known as 'White Canons', from the colour of

their habit, or 'Norbertines', after the name of their founder, St Norbert (c1080–1134). The name of Prémontré comes from the place near Laon where Norbert and his first disciples established themselves in 1120. The early Premonstratensian Statutes (1131–4), based on the Rule of St Augustine, were monastic and largely modelled on the *carta caritatis* of the Cistercians. A certain degree of centralization was also reminiscent of Cîteaux. As the order developed, the individual houses ('canonries') were grouped into 'circaries' according to regional or (later) linguistic affinities. The order suffered greatly during the Reformation and the French Revolution, and at the end of the 20th century there were fewer than 1500 members worldwide.

The *Constitutions* of 1971 stress community and pastoral activities, whereas previously the emphasis was on contemplation and the liturgy. The canons used to sing each day in choir the full daily Office and conventual Mass according to their own rite. This rite dates from the 12th century, but from the beginning had a constant struggle for existence. It was approved by Pope Alexander III in his bull *In apostolicae sedis* (1177) and by Alexander IV in *Felicis recordationis* (1256). The early *Statutes*, those of 1505 and of 1630, and visitation injunctions such as those of Bishop Redman in England during the 15th century, stressed the need for uniformity in the books of the rite and for the preservation of the traditional forms of worship. The rite has had to contend with the rival claims of the Roman rite in the 16th and 17th centuries, and twice in the 20th century.

The medieval Premonstratensian rite contained many sequences, of which only a handful were retained in later centuries, among them the Christmas sequence *Laetabundus*. Another feature of the rite was its series of rhymed and historiated antiphons. Many Premonstratensian chant melodies are fairly close to their Roman counterparts, but there are also notable differences: the opening of the offertory *Jubilate Deo universa terra*, for example, has no repeat and no melisma, and there is a slightly different tone for the Lamentations and for the litany of the saints. Some *Venite* tones contain a B♭ in places where the Roman equivalents use B♮. Sometimes the differences are textual as well as musical: for example, the sequence *Victimae paschali laudes* includes the original line now missing in the Roman version, and the alleluia for Easter Day has two verses ('Pascha' and 'Epulemur') instead of one.

After a period of decadence following the Council of Trent, and of increasing Romanization, which lasted until Pius X's *Moto proprio* of 1903, a commission for sacred music was set up under Lambert Wendelen of Tongerlo, charged with re-editing the service books according to the earliest and best traditions of the order. In 1908 the new gradual was accepted by the general chapter and published two years later; the processional followed in 1932 and the antiphoner in 1934, but these books and indeed the rite itself were discarded some 40 years later when Latin was replaced by the vernacular in many canonries.

Music other than chant does not appear to have been extensively cultivated among the Premonstratensians. The minutely detailed 17th-century *Statutes* banned certain musical instruments ('violas, citharas aliaque instrumenta'). The organ was a notable exception, for organ

alternatim performance was used to add solemnity to the services on Sundays and festivals. The *Ordo* of 1635 gave full instructions as to its use during Mass and the Divine Office.

See also [Antiphoner, §3\(v\)](#); [Gradual \(ii\), §4\(iii\)](#).

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MARY BERRY

**Prendcourt, 'Captain' (François de)
[Gutenberg von Weigolshausen]**

(*b* Würzburg, 1640s; *d* Newcastle upon Tyne, Sept 1725). German keyboard player and composer. His real name seems to have been Gutenberg von Weigolshausen. He served as a soldier, and was probably ordained a Catholic priest. He spoke French, Spanish and Latin, as well as his native German. At the end of 1686 he was appointed Master of the Children of James II's new Catholic chapel at Whitehall. He was an excellent organist and harpsichord player and apparently a prolific composer, but in manner he was arrogant, and he would only play his own music. In autumn 1688, just before James II was deposed by William III, he was dismissed for misconduct, probably because he married a Protestant, a daughter of Richard Bishop of Wornborough (Hampshire) and niece of Lady Clarendon. He and his wife moved to Ireland, and when James II arrived there in 1689 with a French army, Prendcourt was restored to favour and appointed military governor (Lieutenant) of the town of Armagh. But he soon came under suspicion of betraying Jacobite military plans. In December 1689 he was sent as a courier to Versailles and encouraged to return to Germany. Still in Paris in March 1690, he was arrested for espionage, having secretly corresponded with supporters of William III. He was imprisoned in the Bastille, where he remained until October 1697, when England and France had made peace at the Treaty of Ryswick. He was then ordered to leave France and escorted to Calais.

Prendcourt's next appointment was probably at the Catholic chapel of the Count of Tallard, the French Ambassador in London, 1698–1701. When war was renewed he was thrown on his own resources and taught the harpsichord. He was given hospitality in several households but acquired a bad reputation by selling the furnishings of the rooms he occupied to relieve his financial distress. He declared himself a Protestant, but for several years never took the sacrament in the Church of England and would not compose for its services. Letters of 1705 show that he was then engaged in making arrangements of music for Thomas Coke (Vice-Chamberlain to Queen Anne), and that he acted as go-between in Coke's contacts with Tallard, taken prisoner at Blenheim. In 1709 he was employed to teach the children of Roger North, who described him as a 'rare harpsi[c]ordiere'. In January he was appointed organist of All Saints' Church, Newcastle upon Tyne, a post which he appears to have held until his death. He was buried at the church on September 12 1725.

Prendcourt was a good teacher and left a treatise on harpsichord playing and thoroughbass that was transcribed and annotated by Roger North, who also wrote an account of his life (*GB-Lbl* Add.32531, 32549). The treatise contains useful remarks on fingering and ornamentation. A manuscript of four harpsichord suites (*GB-Y M.16(s)*) seems to be his only surviving music. The style is predominantly French, particularly in the courantes and allemandes. The movements are harmonically simple, but have a sense of melody that distinguishes them from average keyboard works of the time. North considered Prendcourt's sacred music (now lost) to be his best.

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MICHAEL TILMOUTH/EDWARD CORP

Prenestino, Giovanni Pierluigi da.

See [Palestrina, giovanni pierluigi da.](#)

Prenner [Brenner, Pyrenaeus], Georg

(*b* Laibach [now Ljubljana]; *d* St Pölten, 4 Feb 1590). Slovenian composer. In 1554 and 1560 he is recorded as a copyist in the Kapelle at Prague of Archduke Maximilian, whom he later served as court chaplain and almoner after the archduke had become emperor as Maximilian II. He left imperial service on 20 August 1572 on being appointed abbot of the monastery of St Dorothea, Vienna. In 1578 he took up a similar appointment at the monastery of Herzogenburg, near St Pölten. On 5 March 1587 the Emperor Rudolf II nominated him an imperial councillor. He appears to have been active as a composer only in the 1560s, and his output is almost exclusively sacred. His published works appeared only in anthologies, some of them among the most popular of the time: 17 motets in RISM 1564²⁻⁵, five in 1567², 16 in 1568²⁻⁶ and three in 1569⁴⁻⁶ (39 motets ed. in *Monumenta artis musicae Sloveniae*, xxiv, Ljubljana, 1994). *Carole, plena tui spe* (in 1568²; ed. in *Monumenta artis musicae Sloveniae*, xxiv, Ljubljana, 1994), composed in honour of Archduke Karl of Styria, is representative of the late Netherlands motet style; a solmization theme, reminiscent of the Josquin period, is repeated in canon within an up-to-date contrapuntal framework. Over 40 works by Prenner survive in manuscript, some of which are copies of works in printed anthologies: their sources are given by Eitner, and to them should be added a few others (in *A-Gu* and *D-Dlb*).

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ALBERT DUNNING

Prentes, Henry.

See [Prentyce, Henry](#).

Prentice, Charles [Jock] (Whitecross)

(*b* Prestonpans, 28 Jan 1898; *d* Midhurst, 7 Sept 1970). Scottish orchestrator, conductor and composer. A violin student of William Waddell, he conducted the Edinburgh University Choral and Orchestral Society and composed and orchestrated music for university revues while graduating in music under Donald Tovey. He became musical director at the Gaiety and other West End theatres, providing orchestrations for musical comedies such as Harold Fraser-Simson's *Betty in Mayfair* (1925), Vivian Ellis's *Streamline* (1934), *Jill Darling!* (1934) and *Big Ben* (1946), and Noel Coward's *Conversation Piece* (1934) and *Operette* (1938). Shows for which he was musical director included Jerome Kern's *Blue Eyes* (1928), and then in 1932 he became musical director at the Theatre Royal, Drury Lane, where he conducted and orchestrated Ivor Novello's *Glamorous Night* (1935), *Careless Rapture* (1936), *Crest of the Wave* (1937) and *The Dancing Years* (1939).

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See [Brentner, Johann Joseph Ignaz](#).

Prentyce [Prentes, Prentice], Henry

(*b* mid-15th century; *d* Westminster [now in London], 1514). English composer. He is recorded as a clerk of the Fraternity of St Nicholas, London, in 1502. In 1508 his wife also obtained membership. By 1509 he had become a Gentleman of the Chapel Royal. A 'Harry Prentes' is also mentioned in the churchwarden's accounts of St Mary-at-Hill, as a visiting singer engaged at the church during 1510–11. His only extant composition is a five-voice *Magnificat* in the Caius Choirbook (*GB-Cgc* 667; ed. in *EECM*, iv, 1964), a manuscript associated with St Stephen's Westminster and dating from the mid-1520s. The work is a very closely modelled and extended study, both structurally and stylistically, on a *Magnificat* by William Cornysh (i) in the same choirbook. Prentyce's work is grandiose and elaborate, displaying compositional features that become standard to the genre in England by the early 16th century. The register of the City Fraternity of St Nicholas records his death in 1514; in the same year a

'Henry Prentes' was buried in the parish church of St Margaret's, Westminster.

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DAVID SKINNER

Preobrazhensky, Antonin Viktorovich

(*b* Sizran, 16/28 Feb 1870; *d* Leningrad [now St Petersburg], 17 Feb 1929). Russian musicologist. He graduated from the ecclesiastical academies at Yekaterinoslav (1889) and Kazan' (1894), then taught Russian language and literature at various educational institutions in Taganrog and Bakhmut. From 1898 he taught at the Moscow Synodal School. In 1902 he moved to St Petersburg to become lecturer and librarian at the Court Chapel, of which he was assistant director in the last years of his life; while there he wrote a book on one of the chapel's distinguished former directors, Aleksey L'vov. From 1920 Preobrazhensky was also a professor in the Russian music department of the Russian Institute for the History of the Arts, and from 1921 at the Petrograd/Leningrad Conservatory. His research interests centred on Russian sacred music, on which he wrote several generalized surveys; he also made valuable studies of individual composers, notably Turchaninov and Bortnyans'ky.

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ZIVAR MAKHMUDOVNA GUSEYNOVA

Preparation.

In part-writing, the 'softening' of the dissonant effect of an accented **Non-harmonic note** (i.e. an appoggiatura) by presenting it as a consonant note in the previous chord; the result is called a 'prepared appoggiatura'. The dissonance is softened further if the preparation note is tied to the appoggiatura, creating a **Suspension**.



Prepared piano.

A piano in which the pitches, timbres and dynamic responses of individual notes have been altered by means of bolts, screws, mutes, rubber erasers and/or other objects inserted at particular points between or placed on the strings. The idea originated with Cowell. The prepared piano was devised by Cage for his *Bacchanale* (1940), and used in a number of his subsequent compositions.

Since around 1950 the prepared piano has been used by other composers, sometimes solo but usually in an ensemble work, including Christian Wolff, Conlon Nancarrow, Toshirō Mayuzumi, Pauline Oliveros, Dieter Schönbach, Aldo Clementi, Gérard Grisey, Harrison Birtwistle (muted bass strings), Kaija Saariaho, James Tenney and Annea Lockwood. Less predictable was its popularity in Eastern bloc countries before the demise of communism (especially in Poland, Czechoslovakia, Hungary, Romania and the Soviet Union – including one concert work each by Pärt and Shchedrin and two by Denisov and Schnittke). Particularly notable is its use for continuo-like colouration and punctuation in two compositions for two solo violins and string ensemble, Pärt's *Tabula Rasa* and Schnittke's First Concerto Grosso (both 1977). A somewhat different approach to piano preparations was devised from 1970 by Hans-Karsten Raecke, as in his *Raster* cycle (1972–91), with some works requiring up to eight players at two prepared pianos. The prepared piano has gained a new popularity with members of the generation of composers that emerged in western Europe after 1990. In the 1990s new solo works for prepared piano were

commissioned by the pianists Lois Svard (USA) and Joanna MacGregor (Britain, including Jonathan Harvey and Django Bates).

The prepared piano has also been used in jazz by Cecil Taylor, and by the improvisers Chris Burn, John Wolf Brennan, Hermann Keller and Harry de Wit, among others.

Since the tonal alteration desired varies from one piece to another and depends on the nature and placement of the objects used to effect it, these have to be indicated in the score, as shown in the Table, which reproduces the table of preparations for Cage's *Sonatas and Interludes* (1946–8).

See also [Instrumental modifications and extended performance techniques](#), esp. fig.1.

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EDWIN M. RIPIN/HUGH DAVIES

Prepositus Brixienis [Brisiensis, Melchior de Brissia, Marchion de Civilibus (Civillibus)]

(fl 1405–25). Italian composer. He is known from references to the title of his office (Provost of Brescia) and the first name Melchior in Paduan archives. Two references to a Melchior of Brescia are in a Padua Cathedral register from 1410–11, while Ciconia was still there. Melchior is referred to as a priest in both references, in one as a chaplain and in the other also as a *cantor*. 'Prepositus Brixienis', with neither personal name nor designation as a priest, is listed as having been paid as *cantor* in salary lists of the Padua Cathedral Chapter from late 1421 to 1425. He is last recorded in 1425, when 'Dominus Melchior prepositus Brixienis', dissatisfied with his salary, renounced a chaplaincy in Padua Cathedral. An earlier reference to 'Marchion de Civillibus prepositus' in Brescia in 1405 probably refers to the same man: Marchion's absences from Brescia interlock with Melchior's presence in Padua; there can only have been one provost at a time, and no others are named to this office in Brescia meanwhile. He was absent from Brescia between 1409 and 1412, during

which period he was mentioned in Padua; he is documented as having been in Brescia between 1413 and 1415, and again in 1420 (few records that would contain his name survive from the years 1416–19), but he was not there in October and November 1421, which coincides with his reappearance in the Paduan records. Very few records survive in Brescian archives from the period between 1422 and 1449–50, when a new provost is named.

Five compositions by him survive, all as *unica*. Surprisingly, none of them is in *I-Bc* Q15, compiled in Padua while he was there. The ballatas are all in *GB-Ob* Can. misc.213 (facs., Chicago, 1995): both voices in the two-part ballatas are texted; all of them have refrains of only two lines; and they have word repetitions, as in similar works by Ciconia and Zacar. *I pensieri* has the acrostic 'Isabetta'. As with Ciconia, rhythmic usage betrays origins in Italian notation. The homophonic rondeau *De gardés vous* has a second line of text below the upper voice, and according to Gallo was copied after 1440 into a Brescian part of the manuscript *I-Bu* 2216.

He is not identifiable with the singer [Matheus de Brixia](#).

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ballatas

I ochi d'una ançolleta che m'alcide, 3vv

I pensieri, dolçe Amor, fanno dolere, 2vv (acrostic: 'Isabetta')

Or s'avanta omay chi vol amare, 3vv

O spirito gentil, tu m'ay percosso, 2vv

rondeaux

De gardés vous de le cordon, 2vv

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MARGARET BENT

Pres.

See [Young, Lester](#).

Prés [Près], Josquin de [des].

See [Josquin des Prez](#).

Presa (i)

(It.: 'handle', 'catch').

A sign used in a canon to indicate the places at which the *guida* (subject) of the canon is to be taken up by other voices. See [Canon \(i\)](#).

Presa (ii)

(Lat.).

A response, originally sung by the congregation, in the *preces* of the Gallican rite. See [Gallican chant](#), §13.

Preschner, Paul

(*fl* late 16th century). German composer. Rühling's *Tabulaturbuch auff Orgeln und Instrument* (Leipzig, 1583²⁴) includes a transcription of Preschner's five-part motet, *Also hat Gott die Welt geliebt*. Two manuscript sources of this motet were apparently destroyed at Liegnitz (now Legnica) during World War II; E. Bohn: *Die musikalischen Handschriften des 16. und 17. Jahrhunderts in der Stadtbibliothek zu Breslau*, Breslau, 1890/*R* lists a five-part mass and two five-part motets by the composer, which were also destroyed.

RICHARD MARLOW

Prescott, Abraham

(*b* Deerfield, NH, 5 July 1789; *d* Concord, NH, 6 May 1858). American maker of bowed string and keyboard instruments. He learnt cabinet making from his uncle, and made his first instrument, a 'bass viol' or 'church bass' (in fact a large cello; see [Bass viol](#)), in 1809 in Deerfield. The instrument, bought by a local musician for use in church services, was the first of several hundred made and sold by Prescott by the 1840s. He played the 'bass viol' (again, probably the cello) while attending Atkinson Academy, served as fife major in the 1812 war and later gave occasional singing lessons. He used his commercial acumen and his musical and religious associations (he was a deacon of the Baptist Church) to build a thriving music business. His apprentices included David and Andrew Dearborn.

In 1831 Prescott opened a music store in Concord, New Hampshire; by 1833 he had moved the whole of his business there for better trade and shipping connections with Boston. In 1836 he pioneered the manufacture of small reed organs (known as 'lap organs' or 'rocking melodeons'; see [Reed organ, §1](#)). In 1845 the Prescott firm, now Abraham Prescott & Son (his son was Abraham J. Prescott) turned its attention to seraphines, melodeons and reed organs for church, school and home use. The Dearborn brothers took over from Prescott's the manufacture of string instruments in about 1848, and after Prescott retired in 1850, the firm's constitution underwent several changes. From 1850 to 1852 it was known as Prescott & Brothers (in the hands of Prescott's sons: Abraham J., Joseph W. and Josiah B.); from 1852 to 1870 Prescott Brothers (after 1858 under Abraham J. & George D.B. Prescott); from 1871 to 1886 the Prescott Organ Co.; from 1887 to 1891 the Prescott Piano & Organ Co.; and from 1891 to 1912 the Prescott Piano Co. (which continued as piano dealers until 1917).

Prescott's instruments were well made. What he described as 'bass viols' in his Deerfield business ledgers were no doubt the large cellos (typical dimensions: length 82 cm, lower bout 51 cm, upper bout 40 cm, neck 25 cm) used in churches and now found in private collections and those of the Smithsonian Institution and at Yale University. Most Prescott basses are fitted with machine-head tuning devices in place of pegs. His double basses are used today by leading orchestral and jazz players. Examples of his lap organs and larger reed organs can be found at the Smithsonian Institution and the New Hampshire Historical Society, where his business ledgers are also held.

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CYNTHIA ADAMS HOOVER/R

Presley, Elvis (Aaron) [Aron]

(*b* East Tupelo, MS, 8 Jan 1935; *d* Memphis, 16 Aug 1977). American rock and roll singer, guitarist and actor. As the most successful artist of the mid-1950s rock and roll explosion, Presley had a profound impact on popular music. His sense of style, musical and personal, was both the focal point of the media reaction to early rock and roll and the inspiration for many of the most important rock musicians to follow. The narrative of his meteoric rise and subsequent decline amidst mysterious and tawdry circumstances fuelled many myths both during his life and after his death at 42.

Raised in extreme poverty in the deep South, his earliest musical experiences came in the Pentecostal services of the First Assembly of God

Church. Other formative influences included popular tunes of the day, country music, blues, and rhythm and blues. Although he had little experience as a performer, in 1954, at the age of 19, he came to the attention of Sam Phillips, owner of the Memphis recording company Sun Records. Phillips teamed Presley, who sang and played guitar, with local country and western musicians Scotty Moore (guitar) and Bill Black (bass). During their first recording session in June 1954, the trio recorded a single with the two sides *That's all right, mama*, originally recorded in 1946 by blues singer Arthur 'Big Boy' Crudup, and *Blue Moon of Kentucky*, originally recorded in 1946 by bluegrass pioneer Bill Monroe. The group's style blended elements of country and rhythm and blues without being identifiable as either; the distinctive sound included Moore's rhythmically oriented lead guitar, Black's slapped bass, and Presley's forceful, if crude, rhythm guitar, with the recording swathed in a distinctive electronic echo effect. Presley's voice, however, attracted the most attention: swooping almost two octaves at times, changing timbre from a croon to a growl instantaneously, he seemed not so much to be synthesizing pre-existing styles as to be juxtaposing them, sometimes within the course of a single phrase. While the trio's initial record provoked enthusiastic responses immediately upon being broadcast on Memphis radio, it confused audiences, who wondered if the singer was white or black. Although white hillbilly musicians' music had incorporated African-American instrumental and vocal approaches since the earliest recordings in the 1920s, no previous white singer had so successfully forged an individual style so clearly rooted in a contemporary African-American idiom. Presley, Moore and Black released four more singles with Sun Records (1954–5); each one featured a blues or rhythm and blues song backed with a country-styled number; each one displayed increasing confidence on the part of Presley, and each recording was more commercially successful than the preceding one, with the last two, *Baby, let's play house* and *Mystery Train*, reaching the top ten in *Billboard's* national country and western chart. Presley's uninhibited, sexually charged performances throughout the South-east provoked frenzied responses and influenced other musicians: by the end of 1955 performers such as Carl Perkins and Johnny Cash had emerged with a style coined 'rockabilly' that bore a strong resemblance to Presley's.

Presley's growing popularity attracted the attention of promoter 'Colonel' Tom Parker, who negotiated the sale of Presley's contract to RCA records for the unheard-of-sum of \$35,000. His first recording for RCA, *Heartbreak Hotel*, released in March 1956, achieved the unprecedented feat of reaching the top five on the pop, rhythm and blues, and country charts simultaneously. This recording and the songs that followed in 1956 all combined aspects of his spare Sun recordings with an increasingly heavy instrumentation that included piano, drums, and background singers, and so moved the sound closer to that of mainstream pop. Both sides of his third RCA single *Hound Dog* and *Don't be cruel* hit number one on all three charts. *Hound Dog* radically transformed Willie Mae 'Big Mama' Thornton's 1952 rhythm and blues hit, while *Don't be cruel* was a more pop-orientated recording written specifically for him. Presley's vocal style already showed signs of mannerism, trading the unpredictable exchanges of different voices of the early recordings for a single effect throughout each song. At the same time he continued to explore new musical territory with the

recording of *Love Me Tender* (1956), from his first movie of the same title, an updated version of the Civil War song *Aura Lee*.

Over the next two years, Presley released numerous successful recordings of fast or medium tempo rock and roll songs, and ballads derived from country music, Tin Pan Alley or gospel music. He acted in three more films, *Loving You*, *Jailhouse Rock*, and *Kid Creole*, all of which were successful. His suggestive performing style as presented in recordings, films and personal appearances generated a firestorm of critical approbation, which did nothing to dim his popularity. Presley's induction into the US Army in early 1958 removed him from the public eye for two years, during which time recordings made previously continued to be released. Upon his return to civilian life in 1960, he recorded and released *Stuck on You*, a song in the rock and roll style of his pre-Army recordings. However, his next two hits represented a considerable change of direction: *Are you lonesome tonight?* and *It's now or never* (based on the Italian traditional *O Sole Mio* in the style of one of Presley's idols, Mario Lanza) were both ballads that showed Presley moving toward a middle-of-the-road blend of country and pop music. This move away from his raucous mid-1950s rock and roll style, and a simultaneous retreat from performing into a string of formulaic films, contributed to his waning popularity as a recording artist. Despite this, he continued to have numerous top ten songs up to 1963. The change in popular music tastes around 1964 with the sudden dominance of British bands such as The Beatles and The Rolling Stones and of artists recording for the Motown record label, such as The Supremes and The Four Tops, effectively ended his consistent success in the top 40.

In the late 1960s Presley attempted to re-establish himself as a creative artist. In 1968 he taped a television special clad in black leather in which he performed many of his older songs with a small, informal ensemble in front of a live audience. In 1969 he released the album *From Elvis in Memphis*, featuring his strongest material since his return to civilian life, and the two hit singles *In the Ghetto* and *Suspicious Minds*. He returned to live performing that year as well; however, after an initial burst of energy, these performances soon degenerated into formula and self-parody. Although he had a few sporadic hits over the succeeding years, most notably with *Burning Love* (1972), he failed to achieve artistic or commercial consistency with his recordings. From 1972 to the time of his death Presley's performances became increasingly erratic as his health deteriorated and his behaviour grew more eccentric and reclusive. His rise and fall have been exhaustively documented, and perhaps no other celebrity has led such an active postmortem existence in the public imagination.

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DAVID BRACKETT

Pressacco, Gilberto

(*b* Turrida di Sedegliano, 19 Sept 1945; *d* Udine, 17 Sept 1997). Italian priest, conductor and musicologist. After a career as a schoolteacher in Codroipo (1970–73) and Udine (1973–80), he gained degrees in theology at the Lateran Pontifical University, Rome (1981) and musicology at Padua University (1986) under Bonfacio Giacomo Baroffio and Giulio Cattin. He then served as *maestro di cappella* at Udine Cathedral (1980–92) and began teaching choral conducting at Jacopo Tomadini Conservatory, Udine, in 1981. His interests spanned a wide range of sacred and secular repertoires, in particular liturgical music in his native province of Friuli, elements of which he attempted to trace back to early Judeo-Christian practices in 1st-century Alexandria. Cognizant of continuing archaeological research on its 4th-century cathedral, he posited Aquileia and its divergent (i.e., non-Roman) musico-liturgical and iconographical practices with a significant role in the preservation of remnants of more ancient (possibly pre-Christian Essene) practices. Among these divergences was the celebration of Pentecost as the paramount feast of the Christian year. Some evidence for his views came from surviving music by Mainerio and transcripts of 16th- and 17th-century witchcraft trials. His activity resulted in books, papers, concerts, festivals, recordings and films. A popular summary of his thinking is found in the posthumous *Viaggio nella notte della Chiesa di Aquileia*. The Don Gilberto Pressacco Cultural Association (Udine) was founded in 1997 for the publication of his compositions and writings and the promotion of research along the lines of his interests.

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ELEANOR SELFRIDGE-FIELD

Pressburg

(Ger.).

See [Bratislava](#).

Pressenda, Giovanni Francesco

(*b* Lequio Berria, nr Alba, 6 Jan 1777; *d* Turin, 12 Dec 1854). Italian violin maker. He first worked in his home town as a farmer and labourer until after 1802; by 1807 he had moved to Carmagnola, where he remained until after 1815, and by 1821 he was making violins in Turin. The long-held assumption that his first instruments were made under the direction of Alexandre d'Espine appears to be misfounded, as d'Espine claimed that Pressenda was his teacher. Similarly, the supposition of Pressenda's having travelled to Cremona to study with Storioni is not borne out either by documentary evidence pertaining to Cremona or in Pressenda's approach to violin making. He was probably trained in one of the French instrument-making workshops then functioning in Turin, possibly by Joseph Calot or Nicolas Lété-Pillement, both natives of Mirecourt who were active in Turin during the years immediately following the Napoleonic Wars. He won his first medal at the Turin Exposition of 1829, and gained subsequent awards in 1832, 1838, 1844, and 1850. He was patronized by eminent musicians of the Court ensembles in Turin, most notably G.B. Polledro and Giuseppe Ghebart, both of whom served as concertmasters. He taught Giuseppe Rocca, and it is thought that Pietro Pacherele (*b* Mirecourt, 7 Sept 1803; *d* Nice, 31 Dec 1871) worked for him during the 1840s; several examples of Pacherele's work from these years bear labels of Turin and record Pressenda as his teacher. Pressenda retired in about 1850; the maker Benedetto Gioffredo, called Rinaldi (*b* Novello d'Alba, 1821; *d* Turin, 21 March 1888) claimed to have succeeded to Pressenda's workshop, but there is no surviving documentary evidence to support this other than Rinaldi's own assertions in the 1870s and 80s.

Always strongly influenced by Stradivari, Pressenda's style changed markedly over the years. His first instruments follow a broad, flat model with long square corners that project outward. The soundholes are usually rather small, and the backs are mostly in a single piece; those dating from the mid-1820s often have a prominent sap-mark to one side or the other. By the late 1820s the corners were smaller, though still set square, and the arching was becoming much fuller. These early instruments were covered with the varnish which he used all his working life, a thick, rich orange to deep red mixture, apparently applied without sealer, penetrating well into the wood, and on the soundtable usually showing the hard grains to be

light in colour. After 1830 the squareness of the centre bout gradually became less pronounced, though the model continued to be full. The scroll has a wide ear, and the centre line of the fluting is deeply scratched. The soundholes hardly vary at all in appearance, and by now seem almost on the long side. The darkest red varnish is from these years, though in many instances it has been polished down to lighten the colour and improve the transparency. The workmanship of the young Giuseppe Rocca can occasionally be found in instruments from the late 1830s. In the 1840s there was a gradual shift towards a flatter, broad-edged pattern of violin, some of Pressenda's late instruments being among the most successful. Many are quite striking in appearance, with broad-flamed maple and orange-brown varnish.

Tonally there is some variation, but the best of Pressenda's violins fully justify his reputation. His cellos, though extremely rare, are also fine, but his violas were built on a small pattern and have not commanded the same degree of popularity. Pressenda had a far-reaching effect on Italian violin making of the late 19th and early 20th centuries, Fagnola being chief among his copyists. Indeed, Fagnola's earlier copies have often been taken for Pressenda's work, though later on, because of commercial demand, the facsimile Pressenda label was the only feature that bore much resemblance. His labels bear the latinized form of his name, Joannes Franciscus Pressenda. (*LütgendorffGL; VannesE*)

CHARLES BEARE/PHILIP J. KASS

Presser.

American firm of music publishers. It was founded in Philadelphia in 1883 by Theodore Presser (*b* Pittsburgh, 3 July 1848; *d* Philadelphia, 28 Oct 1925), a musical philanthropist who had studied at the New England Conservatory in Boston. Earlier that year he had begun publication of a monthly magazine, *The Etude*, devoted to the interests of music teachers and students. In 1906 he opened in Philadelphia the Presser Home for Retired Music Teachers, the only such institution in the USA. In 1916 the Presser Foundation was established, with funds of over \$1,000,000, for the support of the home, a department of scholarships (given directly to institutions and not to individuals), and a department for the relief of deserving musicians. After his death the firm was expanded by the acquisition of Church (1930), Ditson (1931) and the Mercury Music Corporation (1969), which included the catalogues of Beekman Music and Merrymount Music. In 1970 Elkan-Vogel became a subsidiary and in 1981 the firm purchased the bulk of the copyrights of American Music Edition. Other subsidiaries include Merion Music, New Music Edition and Society of the Publications of American Music. Through Ditson, the company traces its history to 1783, making it the nation's oldest continuous music publisher.

Presser is the sole agent in the USA for a number of American publishers, including Columbia Music, Coronet and Peer-Southern Concert Music, as well as for foreign firms such as Durand, Transatlantiques, Jobert and Novello. The company serves the needs of dealers, teachers and musicians, drawing from a huge stock of classical, educational and light music. It also maintains a large library of works for hire, including opera,

ballet and orchestral music. Among the many American composers represented by Presser are Cowell, Erb, Getty, Ives, Lazarof, Persichetti, Rochberg, Ruggles, Sapiyevski, Schickele, Schuman, Sessions, Shapey, Stucky, Wiesgall, Wernick, Yardumian and Zwilich. In 1949 the company's main office was moved to Bryn Mawr, Pennsylvania.

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W. THOMAS MARROCCO, MARK JACOBS, WARREN STOREY SMITH

Pressing, Jeff

(b San Diego, 30 Nov 1946). Australian-American composer and writer. Born and educated in the USA, he moved to Melbourne in 1975 to teach jazz, electronic and computer music, and composition at La Trobe University (1975–93). Parallel with this, he pursued a career as a research scientist in cognitive psychology: from 1994 he has been Senior Lecturer in Psychology at the University of Melbourne. His compositions have spanned a wide range of styles and influences, including fusion jazz, African drumming, chamber music in the tradition of Western art music, computer music, sound poetry, multi-cultural music and multimedia presentations. As a performer he has founded and performed with ensembles such as the World Rhythm Band, which specializes in jazz improvisation, the African drumming ensemble Adzohu, and the live-electronics ensemble OZDIMO. His compositions have been performed in Australia, the USA, Japan, Sweden and elsewhere. Pressing's work is always marked by freshness and curiosity. His exploratory urge is strong, and his best work is marked by rhythmic liveliness, elaborate textures and a sense of timbral fantasy, as illustrated by such electronic works as *The Butterfly's Dream* and *Zalankara*. His sound poetry and verbal performances also contain humour and satire, an example being *The isms infecting musical thought*.

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WARREN BURT

Pressl, Hermann Markus

(*b* Altaussee, 26 May 1939; *d* Nea Mouchri, Greece, 12 Aug 1994). Austrian composer. He studied the violin, the viola and composition at the Musikhochschulen of Vienna, Graz and Salzburg. After teaching for a short time, he was invited to Afghanistan to assist in the development of music education and to collect folk music. (His large collection of recordings is held in the sound archive of the Austrian Academy of Science). He returned to Austria in 1971 to work as a violin teacher and an orchestral player in Graz. After studies in Warsaw in 1972, he taught composition and theory at the Graz Musikhochschule (1974–94).

Pressl's first period, before his departure for Afghanistan, is strongly influenced by the neo-classical style of his teachers, particularly Otto Siegl. In his second period, Afghan folk material became a prominent influence. Written after his study in Warsaw, works of the third period employ experimental elements, such as sound-surfaces, noise and collage. In his last period (from around 1980), he wrote serial pieces that rely on aleatory processes to determine musical details. His sometimes 'infinite' works aim to dissolve a sense of time, create a state of meditation and 'represent sacred nothingness'. He divided his output into eight groups, each characterized by a particular influence or technique; these include: Drangiana (works showing Afghan influence), Jesien (experimental works), Arsis (spiritual music), Ronde (cyclic works and works of long duration), Asralda (works incorporating natural sounds), Neubearbeitungen (revised works), Objekte (works employing untraditional 'instruments') and N.N. (works released from the composer's subjective control).

WORKS

(selective list)

for complete list see LZMÖ

the categorization is that of the composer

I. Drangiana (1966–70): Conc., fl, drum, str; Divertimento, tpt, hn, trbn; Fanfarenmusik, wind; Musik, str orch; Pf Trio; Sonata, vc, pf [rev. as Sonata nova, 1983]; Trio, fl, vn, va; Sym., E, orch; Toccata and Fugue, trbn, str orch; lieder on texts by O. Chaigam, S.A. Akbari, T. Köchert; 2 pf works; 3 serenades, 2 vn, zirbaghali; 2 str duos; 4 str qts; 2 str trios; c7 works for solo inst; 4 works, tpt, trbn; c10 other chbr works

II. Jesien (1970–74, unless otherwise stated): Anataxis, capriccio, vn, chbr orch, rev. 1980; ETSÜM G, mixed chorus, fl, vc, perc, tape; 3 Khasiden, A, chbr orch; Kurmusik I–VI, orch; Retrospektakel, wind, perc; Selbstgespräche, S, accdn; Conc., tpt, tam-tam, str; So ist das Lebe, fl, ob, hpd; Traumgekrönt (cant., anon., H. von Hofmannstahl, R.M. Rilke, C.M. Brentano), female vv, insts; Morgue, T, va, 1975; Kreuzweiskreisschweigquartett, str qt, 1976; Chor der Geretteten, 2 tape, 1978; Sym. no.4, 11 ens, 1980–84; AARNOCH, Irrlicht und Findling (Sym. no.2), orch, 1981; c13 other works, incl. chbr works, works for solo inst; kbd

III. Arsis (1974–6, unless otherwise stated): Sym. no.3, wind; Poimenike litourgia (mass), vv, insts, org; Nieszpory, vv, insts; Requiem für HM; Choralpredigt, spkr, female vv, male vv, wind, 2 org; Ode an niemand, T, org, 1979; 3 Orgelpunkte, org, 1979–87; Ode an niemand, 2 spkrs, 1v, chbr orch, 1984; ARSIS (Sym. no.5), 84vv, 48 insts, 1988

IV. Ronde: nos. 1–7, 12 (12 x 12), 48, 1976–9: incl. works for chbr ens; orch; vv, insts; kbd, perc; rec ens; no.50, 1980

V. Asralda (1982–8): incl. 12 works for vv, insts; chbr ens; pf 4 hands; rec ens

VI. Neubearbeitungen: Canons, vn, va, 1993

VII. Objekte: Hausmusik, wind, ivy, ice, 1976–9; Objekte, c50 objects, 1976–9

VIII. N.N.: nos. 1–5, 8, 12/6/3 (1985–8): incl. works for cl; kbd; chbr ens; insts, tape; no.50, pf, 1992; no.53, 2 hpd, 1992

Insellieder (1992–4): incl. 8 works for 4–16vv; chorus

Other: H/F (H. Wolf), fl, cl, bn, hn, vn, va, vc, db, 1977; 6 Litaneie, mixed chorus, 1989; Str Sextet, 1989; Sym. no.6, 1990–94; Strang 1, a sax, org, 1991; Strang 2, sax qt, org, 1992; IATOA, str qnt, 1993; Ich höre keine Glocken mehr, 4vv, org, 1993; Strang 3, sax qt, tam-tam, db, org, 1993; Sonnenuntergänge nach meinem Tode (G. Klinge), spkr, a sax, crotales, 1994; Sym. no.7, 1994; Verweile noch (K. Weill, B. Brecht), S, a sax, trbn, vib, org, 1994; Zisternen, fl, vc, hpd, 1994; c8 other chbr works; c8 works for solo inst

KLAUS LANG

Pressus

(? from Lat. *pressim*: 'compactly').

In Western chant notations, a special neume, usually consisting of a neume with added **Oriscus** and a final **Punctum**. If the initial neume is a **Virga** with *oriscus* (also known as a **Virga strata** or a *gutturalis*), a three-note group results; if the initial neume is a **Pes** (ii) with *oriscus* (*pes*

stratus), a four-note group results, and so on. Suñol and Cardine, among others, distinguished a *pressus minor*, where a foreshortened form of the *virga strata* and *punctum* are added to other neumes. As with all neumes that include the *oriscus*, the exact significance of the *pressus* is unclear. With the change to staff notation, the *oriscus* was usually represented as a note of the same pitch as the preceding one. Mocquereau originally believed that the unison notes should be sung with special emphasis, but later renounced this view. (For illustration see [Notation, Table 1.](#))

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DAVID HILEY

Prestant

(Fr., Ger.).

See under [Organ stop](#) (*Praestant, Principal*).

Presten, [Preston], Jørgen [Jörgen, Georgio]

(*d* Copenhagen, before 28 Nov 1553). Composer, presumably of Scottish origin, active in Denmark. There can be little doubt that he is the 'Georgius Preston Scotus' who graduated as magister from the University of Copenhagen on 14 May 1545, and it may be assumed therefore that he studied under the first 'lector musices', Matz Hack (Glahn, 1986). He was leader of the *kantori*, the choir of the royal chapel of Christian III, in 1551, and two years later died of the plague. According to an entry in *Kancelliets brevbøger* dated 28 November 1553, negotiations were started with his widow for the sale to the king of a set of 'song-books' owned by Presten; these apparently have not survived. His works are known from another, perhaps corresponding, set of manuscript partbooks prepared under the direction of the chief trumpeter, Jørgen Heyde (or Georg Hayd), for the instrumentalists of the royal chapel, the copying of which is presumed to have begun in 1541 (or possibly 1547). Two of the eight-part pieces, *Nun bitten wir den heiligen Geyst* and *Ach Herr sehe uns gnaedig an*, were sent

by Heyde from Copenhagen to his former master Duke Albrecht of Prussia on 30 May 1545. Since the second of these is based on Christian III's motto 'Ach Gott schaff deinen Willen', which appears both as an acrostic and as a refrain, it seems likely that Presten was by then employed at the Danish court. A motet *Commoda res*, inscribed in the manuscript 'a Georgio P ... anno XLIII redditum' and therefore also attributed to Presten, is a five-part canon on Duke Albrecht's motto 'Vertrau Gott allein'; this has been taken to suggest that Presten, like a number of other musicians such as Heyde and Adrianus Petit Coclico, had been in the service of Duke Albrecht before going to Denmark. However, the Königsberg and Copenhagen courts were so closely related at this period that it cannot be taken as certain. On the other hand, the presence of five of Presten's pieces in the incomplete set of Swedish partbooks from about 1560, the only other known source of his music, can probably be attributed to the migration of musicians such as Heyde and Johan Paston (? Josquin Baston) who went, in 1556 and 1559 respectively, from service with Christian III to the court of Erik XIV.

Presten was the most productive of the foreign composers at the Danish court: 19 works attributed to him survive, comprising six Latin motets, ten German hymns and three instrumental *fugae* or canons. In the Copenhagen source all the vocal pieces are untexted except *Peccavimus tibi*, which has the text in the bass. Ten of the pieces are cantus-firmus settings, with the cantus firmus in short phrases, without ornamentation, in the tenor. Imitation is sometimes used at the beginnings of phrases but is not pursued, and there is rarely any overall sense of structure. In the eight-voice *Christ ist erstanden* the melody is sung by the two highest voices in canon while the other voices accompany them with free counterpoint. The three instrumental canons, with their lively rhythms and wider ranges, are musically more interesting.

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All in DK-Kk Gl.Kgl.Saml.1872, 4; those marked † are also in S-Sk S229 and Skma Ty.Ky.45

Edition: *Music from the Time of Christian III: Selected Compositions from the Partbooks of the Chapel Royal (1541)*, ed. H. Glahn, Dania sonans, iv–v (1978–86) [Gi–ii]

†Appropinquet, 7vv, Gii 252; Dies est leticiae, 7vv, Gii 303; Peccavimus tibi, 6vv, Gii 101; Veni Creator, 6vv, Gii 118; Surge illuminare, 6vv, Gii 106

Ach Herr sehe uns genedig an, 5vv, Gi 173; †Ach Herr sehe uns genedig an, 7vv, Gii 229; †Ach Herr sehe uns gnaedig an, 8vv, Gii 372; †Christ bet und wach, 8vv, Gii 377; Christ ist erstanden, 6vv, Gii 201; Christ ist erstanden, 8vv, Gii 381; Der gottlose Hauff, 6vv, Gii 204; †Erhalt uns Herr, 7vv, Gii 312; Nun bitten wir den heiligen Geyst, 8vv, Gii 385; Vater unser in Himmelreich, 6vv, Gii 208
2 fugae, a 5, Gi 208, 212; 1 a 6, Gii 240

Commoda res/Vertrau Gott allein, motet, 5vv, Gi 131; attrib. 'Georgio P.', ? by Presten

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MARGARET MUNCK (with JOHN BERGSAGEL)

Presti, Ida [Montagnon, Yvette]

(*b* Suresnes, Paris, 31 May 1924; *d* Rochester, NY, 24 April 1967). French guitarist of part Italian parentage. She was arguably one of the greatest guitarists of all time. Her father, a piano teacher, gave her her first music lessons and she turned to the guitar when she was six years old. Her father learnt enough to impart the rudiments of guitar technique to his daughter, but to the end of her life she had no further instruction in music or guitar playing. She first played in public when she was eight, gave her Paris début when she was ten, and while still in her teens made several successful tours abroad and appeared briefly in a film *La petite chose*. In commemorative concerts for Paganini and Berlioz she played on the composers' own guitars. Her first recordings were made when she was just 14. During World War II she was unable to follow her international career, but she resumed it soon afterwards. In 1948 she gave the French première of Rodrigo's *Concierto de Aranjuez*. In 1952 she married Alexandre Lagoya and thereafter played only in duo with him. Their celebrated global tours ended with Presti's tragic death (the exact cause remains undisclosed) during a tour of the USA. Her instinctive musicality was remarkable, her sound was uniquely beautiful, and her unorthodox and innovative technique (shared by Lagoya) was prodigious.

Numerous works were dedicated to Presti and to the Presti-Lagoya Duo, including Poulenc's *Sarabande* (1960) and Castelnuovo-Tedesco's *Les guitares bien tempérées* – 24 preludes and fugues for two guitars – (1962).

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JOHN W. DUARTE

Prestige.

American record company. Established in New York in 1949, it quickly embarked upon an ambitious programme of recording famous young jazz musicians of the day. The catalogue included bop, cool jazz and hard bop by such musicians as Wardell Gray, Miles Davis, Thelonious Monk, Sonny Rollins, Stan Getz and John Coltrane; some recordings were issued on the New Jazz label. In 1960 the company began to diversify, setting up new labels: Swingville (mainstream jazz by older musicians); Moodsville (muted, atmospheric recordings by swing and bop musicians) and Bluesville (blues). From the late 1950s to the late 1970s Prestige was chiefly associated with soul jazz, issuing recordings by the organists Brother Jack McDuff, Groove Holmes, Shirley Scott and Johnny Hammond with various tenor saxophonists. In 1967 the company transferred its headquarters to Bergenfield, New Jersey; in 1971 it was acquired by [Fantasy \(ii\)](#), which ran the catalogue and label from Berkeley, California, and later initiated ambitious series of reissues.

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BARRY KERNFELD

Prestissimo.

See [Presto](#).

Presto

(It.: 'ready', 'prompt').

Quick, fast; one of the earliest tempo designations in music. Nicola Vicentino (1555) gave it as the speed of a crotchet; and Banchieri used it specifically as a tempo mark in *La battaglia* (from *L'organo suonarino*, 1611) along with *adagio*, *allegro* and *veloce*. But on the whole it appears in other sources from the first half of the 17th century as the single alternative to the slow tempo, be it *adagio*, *tardo* or *lento*. In Giovanni Priuli's *Sacrorum concertuum pars prima* (Venice, 1618) there are no tempo marks for the motets nor for the two instrumental sonatas (nos.35 and 36); but all the instrumental canzonas are marked *presto* at the beginning, and most have the subsequent contrasting instruction *tardo*. This is typical and is very similar to the pattern of its uses by Michael Praetorius (*Polyhymnia caduceatrix*, 1619; *Puericinium*, 1621), by Monteverdi, whose *Chiome d'oro* (1619) includes the marking *presto honestamente*, by Schütz, who preferred the form *praesto*, and by other early 17th-century composers. In practically all such cases *presto* may be taken as the equivalent of *tempo giusto*, against which the *adagio* or *tardo* could be inserted as deviations, just as *forte* was often the normal dynamic against which *piano* and *pianissimo* could provide echoes and contrasts. So *presto* did not necessarily imply any particular hurry in the 17th century. As late as the

middle of the 18th century it was often used interchangeably with *allegro*: three different versions of the first movement of J.S. Bach's Sixth Violin Sonata are marked respectively *presto*, *vivace* and *allegro*; and Grassineau (1740) defined *presto* as 'fast or quick, gayly yet not with rapidity'.

But the tradition by which *presto* became a faster tempo than *allegro* grew alongside the older tradition, in which it was merely a moderately fast tempo. Brossard (1703) said 'the speed must be pressed on, making the beats very short'; and the anonymous *A Short Explication* (London, 1724) placed it faster than *allegro* or even *più allegro*. All early examples of *presto* must be approached with caution. As the 18th century progressed *presto* became more and more the accepted word for the fastest of all tempos except *prestissimo*. But Mozart, for instance, tended to avoid *prestissimo*, and in his letter about the Haffner Symphony (7 August 1782) stated that its finale, marked *presto*, should go as fast as possible.

Prestissimo, the superlative form ('very fast', 'as fast as possible'), appeared at about the same time as *presto*: it occurs in Johann Vierdanck's *Pavanen* (1637) and in Schütz's *St John Passion* (1665); and it is even used as the tempo designation for sarabands in the manuscript *GB-Lbl* Add.31424. But even though it is defined in most dictionaries from Brossard on, the word was not very often used. Handel used it occasionally, as in the section 'For he is like a refiner's fire' in *Messiah*, and Beethoven for the finale of his Piano Sonata in C minor op.10 no.1 and the second movement of his Sonata in E op.109. There seems always to have been a feeling that too frequent use would lead to a cheapening of the extreme effect implied. Schumann was surely a little less than serious, from this point of view, when he marked the first movement of his G minor Piano Sonata *il più presto possibile (so rasch wie möglich)*, but later in the movement gave the indication *più presto (schneller)* and shortly before the end *ancora più vivo (noch schneller)*. The point here, of course, is that changes of figuration on each occasion make faster tempos possible: there is no absolute fastest possible tempo, because not only the abilities of the performer change but also the nature of the music. And most composers have accordingly been content with *presto*.

Presto and *prestissimo* also occur as marks of expression or mood. Thus Verdi, for instance, rarely used them as tempo marks except in his last opera, *Falstaff*. otherwise he confined them to such formulations as *allegro prestissimo* (just before the end of Act 1 of *I due Foscari*) or *tutto questo recitativo molto presto* (in *Il trovatore*). His fast tempos were *velocissimo*, *allegro agitato* or *allegro assai mosso*.

For bibliography see [Tempo and expression marks](#).

DAVID FALLOWS

Preston, Christopher

(*d* before 1 Jan 1690). English keyboard player and composer. On 7 January 1668 he was appointed to the royal household as a musician-in-ordinary for the virginals with the right of succession to Christopher Gibbons's place and fee on the latter's death; his succession was ratified on 25 October 1676 after Gibbons's death. Preston was dead by 1 January 1690, when his widow, 'Mary Preston of York', appointed somebody to receive all arrears owed to him for his service to Charles II. His extant compositions amount to six short keyboard pieces in Locke's *Melothesia* (London 1673/R). These include a four-movement suite in G, which begins with a prelude, and two single hornpipes. (*BDECM*)

PETER DENNISON/B.A.R. COOPER

Preston, Jørgen.

See [Presten, Jørgen](#).

Preston, Robert [Meservey, Robert Preston]

(*b* Newton Highlands, MA, 8 June 1918; *d* Montecito, CA, 21 Mar 1987). American actor and singer. He grew up in Los Angeles and was a trained instrumental musician before joining the Pasadena Community Players. He was discovered by a talent scout from Paramount Pictures and signed a contract with the studio, appearing in numerous minor roles. He eventually moved to New York and made his Broadway debut succeeding José Ferrer as Oscar Jaffe in *Twentieth Century* (1950). In 1957 he created the character of Harold Hill in *The Music Man*, his most famous role, for which he won a Tony award and subsequently reprised in the 1962 film. Further Broadway roles included Michael in *I Do! I Do!* (1966), a two-person show which co-starred Mary Martin and for which Preston won his second Tony award, and Mack in *Mack and Mabel* (1974). His film credits included *Mame* (1974) and *Victor/Victoria* (1982). A dramatic bass-baritone, Preston could make a very smooth transition from speech to song. His voice was very flexible and articulate and exuded power, strength and masculinity. His distinctive sound was always immediately recognizable for its clarity, expression and depth.

WILLIAM A. EVERETT, LEE SNOOK

Preston, Simon (John)

(*b* Bournemouth, 4 Aug 1938). English organist and conductor. A boy chorister at King's College, Cambridge, he returned as organ scholar in 1958 after two years of organ studies at the RAM under C.H. Trevor. After taking the MusB he became sub-organist at Westminster Abbey, and began to expand his recital work to include the harpsichord. He was organist at Christ Church, Oxford (as well as lecturer at the University) from 1970 to 1981, when he returned to Westminster Abbey as organist and

master of the choristers. In 1987 he left to pursue a freelance career as a recital organist and conductor.

At Christ Church, Preston developed the choir through a livelier approach to concerts and recordings and replaced its English cathedral-style organ with a new instrument by the Austrian firm of Rieger, whose continental clarity of voicing brings an unfamiliar accent to Anglican worship. He was also involved in the specifications for the Klais organ at the St John's, Smith Square, concert hall and the Marcussen organ at Tonbridge School. He has served as jury member for major international organ competitions and has advised on music for the Arts Council of England and the BBC. As a recitalist Preston has toured East Asia, Australia, South Africa and the United States. He has made numerous recordings, including the complete organ works of Bach, a set of the Handel organ concertos notable for its freshness and verve, Saint-Saëns's Organ Symphony with the Berlin PO, the Copland Organ Symphony, and the Poulenc Organ Concerto with the Boston SO. With the Christ Church choir he recorded several of Purcell's and Handel's choral works and masses by Lassus, Palestrina, Haydn and Dvořák.

IAN CARSON

Preston, Stephen (John)

(*b* Skipton, Yorks., 24 May 1945). English flautist and choreographer of historical dance. He studied at the GSM from 1963 to 1966 with John Francis and Geoffrey Gilbert, and later with Wieland Kuijken in Amsterdam. His technical skill and interpretative insight into period flute playing led to principal positions in the Academy of Ancient Music, English Baroque Soloists and London Classical Players in their pioneering years. Preston was also a founder member of the English Concert, and has made acclaimed recordings of works including Bach's flute sonatas and concertos by Vivaldi. Alongside his active playing and teaching career he is artistic director of the MZT dance company and has choreographed operas by composers ranging from Purcell to Gluck.

JONATHAN FREEMAN-ATTWOOD

Preston, Thomas

(*d* ?Windsor, after 1559). English composer. It is possible that he is the Preston recorded in 1543 as organist and instructor of the choristers at Magdalen College, Oxford. A Preston, again without forename, is recorded in the archives of Trinity College, Cambridge, as an organist and choirmaster between 1548 and 1552, and again from 1554 to 1559. The payments of 1558 and 1559 are of allowances due to absent Fellows, and are consistent with his presence as organist and instructor of the choristers (jointly with John Marbeck) at St George's, Windsor, in those years. Preston of Windsor is listed, with Sebastian Westcote of St Paul's and Thorne of York, as a musician deprived of his office because of his faith, in Nicholas Sanders's *De visibilia monarchia* (Leuven, 1571, p.702). It is just possible that it is this Thomas Preston who wrote the play *Cambises*

(produced c1560 and printed by John Alde, c1570); other London musicians such as Redford, John Heywood, John Taylor and Westcote himself were all at some time concerned with dramatic productions.

The style of Preston's organ music is consistent with a creative career centred around the reign of Mary. All the authenticated keyboard compositions are for the Latin liturgy. The oldest of them, the offertory *Reges Tharsis*, is found in the earliest (pre-1549) section of *GB-Lbl*Add.29996, though this may be the work of John Preston, organist of St Dunstan-in-the-West in 1544–5. The rest are from a section of Add.29996 entirely devoted to Thomas Preston's music. Its characteristics include a command of flowing counterpoint in four parts, the use of rhythmic intricacy and the exploitation of a virtuoso keyboard technique. His most significant work is the setting of the Mass for Easter Day, which unfortunately breaks off in the manuscript in the middle of the sequence. The one anonymous piece in this section of Add.29996, the ground *Uppon la mi re* (ed. in MB, lxvi, 1995), may be by him; and the series of hymns based on faburdens on ff.158–178v may also be by him.

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Edition: *Early Tudor Organ Music II: Music for the Mass*, ed. D. Stevens, EECM, x (London, 1969) [S]

organ

Resurrexi (int), Haec dies (grad), Alleluia, Pascha nostrum (all), Fulgens praeclara (seq), S no.5 (Proper for Easter)

Beatus Laurentius (ant), ed. in EECM, vi (1966), no.5

Benedictus sit (off), S no.6

Confessio et pulchritudo (off), S no.7

Diffusa est gratia (off), S no.8

Felix namque (off) (8 settings), S nos.12–19

Reges Tharsis (off), S no.26

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JOHN CALDWELL

Preston & Son.

English family of music publishers. The firm was started by John Preston (*d* Jan 1798), who by about 1774 was established as a guitar and violin maker in London. In 1789 his son Thomas entered the business, and continued it alone after his father's death until about 1834, when it was acquired by [Coventry & hollier](#).

The Preston firm rapidly rose to become one of the most flourishing in the trade. Its publications covered music of every kind, and included a long annual series of country dances begun in 1786, popular operas by Arnold, Hook and Reeve, and works such as Bunting's *General Collection of the Ancient Irish Music* (1796) and J.S. Smith's collection *Musica antiqua* (1812). It was also the printer of George Thomson's collections of national songs from 1793. In addition the Preston firm bought the plates and stock of several other firms, including [Robert Bremner](#) (1789), Thomas Skillern the elder (c1803), H. Wright (c1803), and Wilkinson & Co. (c1810). From these it did a vast reprint business, the most notable items of which were oratorios and other works of Handel acquired from H. Wright (formerly [Wright & Wilkinson](#)), the successor of Walsh and Randall.

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*Kidson*BMP

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Preti, Alfonso

(*b* ?Mantua; *fl* 1586–92). Italian composer. According to Eitner he was 'a nobleman at Mantua and a virtuoso'. His active career as a published composer began in 1586 with his *Primo libro de madrigali* for five voices (Venice, 1587), described in the dedication to the Duke of Mantua as 'the first offspring of my weak and sterile imagination'. This publication contains 15 madrigals, one of which is an extended cycle in five sections. Preti fostered madrigal composition in his own works and in the organization of a circle of madrigal composers, consisting of both enthusiastic amateurs and professionals, and in the publication of a collection of madrigals assembled from the members of this group. The anthology, *L'amoroso caccia* (RISM 1588¹⁴), contains, as its title-page proclaims, works 'by native Mantuan composers', including Preti himself, dedicated to 'the most excellent musicians of Rome'. Many of the composers represented were employed at Mantua Cathedral. Pallavicino, a long-time resident of Mantua, must have known Preti well and he clearly thought sufficiently highly of him to include one madrigal, *Tra mille fior*, in his fourth book of madrigals for five voices (RISM 1588²⁸). It is a well-wrought, thoroughly imitative work, with little concession to the 'modern' chordal style of Andrea Gabrieli or the

lighter works of Marenzio. Preti's last known composition, *Ninfe a danzar venite*, appeared in *Il trionfo di Dori* (RISM 1592¹¹). (FenlonMM)

STEVEN LEDBETTER/IAIN FENLON

Pretorius, Conrad.

See [Praetorius, Conrad](#).

Prêtre, Georges

(b Waziers, 14 Aug 1924). French conductor. He studied the trumpet and composition at the Paris Conservatoire and conducting with Cluytens. His début was in 1946 at the Marseilles Opera in Lalo's *Le roi d'Ys*, and he worked there and at the opera houses of Lille and Toulouse until 1955. After his Paris début the next year at the Opéra-Comique, in the first performance in the city of Strauss's *Capriccio*, he became its music director until 1959. He conducted the première of Poulenc's *La voix humaine* (1959, Paris) and the Paris première of his *Gloria* (1961, Boston), and was briefly associate conductor of the RPO (1962–3). From 1960 he worked frequently at the Opéra, where he was director of music from 1966 to 1971. His American début was at the Chicago Lyric Opera in 1959, followed by débuts at the Metropolitan Opera (1964), La Scala and Covent Garden (1965) and at the Salzburg Festival (1966). Thereafter he was regularly active in those centres and elsewhere, reopening the Théâtre des Champs-Élysées in Paris in 1988 with a concert performance of *Benvenuto Cellini* and conducting the inaugural concert at the Opéra Bastille in 1990. From 1986 to 1991 he was chief guest conductor of the Vienna SO.

Prêtre was a favoured conductor of Maria Callas, and recorded *Tosca* and *Carmen* with her in 1964. He has also recorded several other operas, including *Samson et Dalila*, *Werther* and *Les pêcheurs de perles*, Poulenc's *Gloria*, *Stabat mater* and other works, and the symphonies of Saint-Saëns. His conducting is vital and dramatic, but has been criticized for excessive use of rubato and lack of precision. He was made an Officier of the Légion d'Honneur in 1984 and is also an Italian Commendatore.

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CHRISTIANE SPIETH-WEISSENBACHER/NOËL GOODWIN

Preumayr.

German family of musicians, active in Sweden.

- (1) Johan Conrad Preumayr
- (2) Carl Josef Preumayr
- (3) Frans Carl Preumayr

WILLIAM WATERHOUSE

[Preumayr](#)

(1) Johan Conrad Preumayr

(b Koblenz, Dec 1775; d Stockholm, 20 March 1819). Bassoonist, son of Severin Preumaier. He settled in Stockholm and played in the royal orchestra from 1811 until his death.

Preumayr

(2) Carl Josef Preumayr

(b Koblenz, 2 July 1780; d Stockholm, 20 July 1849). Singer, cellist and bassoonist, brother of (1) Johan Conrad Preumayr. He played the cello and the bassoon in the royal orchestra in Stockholm, and also appeared there as an actor and a bass; his operatic roles included Sarastro in *Zauberflöte*, Osmin in *Die Entführung aus dem Serail* and the Commendatore in *Don Giovanni*. He was a member of the literary and musical society Par Bricole, and was elected a member of the Swedish Academy of Music in 1841.

Preumayr

(3) Frans Carl Preumayr

(b Ehrenbreitstein, 24 April 1782; d Stockholm, 15 Feb 1853). Bassoonist, brother of (1) Johan Conrad Preumayr. The most celebrated member of the family, he was the leading bassoonist in the royal orchestra from 1811 to 1835 and was director of music to the Swedish Lifeguards and to the Kalmar Regiment. He was also a member of Par Bricole. He played in the première of Berwald's *Konzertstück* op.2 for bassoon and orchestra in Stockholm (1828). Bernhard Crusell, whose daughter Sofie he married, composed several concert works for him, including a *Concertino* written for an extended concert tour of France, Germany and England (Oct 1829–Nov 1830). A set of variations for three bassoons and double bass written by Crusell for the three brothers is lost.

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Preussner, Eberhard

(b Stolp [now Słupsk], 22 May 1899; d Salzburg, 15 Aug 1964). German educationist and writer on music. He studied at the Berlin Hochschule für Musik and concurrently studied musicology with Johannes Wolf, Schünemann and Hermann Abert at Berlin University. He took the doctorate in 1924 with a dissertation on singing in Protestant *Lateinschulen*

in the 17th century. He then worked under Leo Kestenberg at the Berlin Central Institute for Education until 1934, when he took over the organization of German choral singing, for which he was responsible until 1938. He was subsequently (1939) appointed executive director and lecturer in music education at the Salzburg Mozarteum, succeeding Paumgartner as its president (1959); he revived and directed its annual summer academy held at the time of the Salzburg Festival. He was a member of the directorate of the Salzburg Festival and of many international committees, and was a visiting professor at the University of Michigan (1952) and Oberlin College (1960). He edited the periodical *Die Musikpflege* (1930–43) and *Die musikpädagogische Bibliothek* (1959–64), which had been founded by Kestenberg in 1928.

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RUDOLF KLEIN

Previn, André (George) [Priwin, Andreas Ludwig]

(b Berlin, 6 April 1929). American conductor, pianist and composer of German birth. Son of a prosperous lawyer who was also a talented amateur musician, he showed exceptional musical talent from his earliest years. Playing piano duets with his father, he quickly developed phenomenal sight-reading ability, and at the age of six entered the Berlin Hochschule für Musik, studying the piano with Rudolf Breithaupt. In 1938 his family (of Russian-Jewish origin) left Germany for Paris, where he studied briefly at the Conservatoire. Emigrating to the USA the following year, the family settled in Los Angeles, where in 1943 he became an American citizen. While still at school he quickly learnt to use his talents as a pianist, playing accompaniments to silent films in a cult movie house and later becoming an orchestrator at the MGM film studios. This led to commissions to write film music of his own, which – following the practice

of the studios – he had to conduct himself. This, in turn, fostered an ambition to conduct more widely, and he was soon conducting local performances of the classical repertory with players from the studio orchestras. Meanwhile he was developing a talent for playing jazz, and while still at school was performing in clubs, soon afterwards making his first recordings. At the same time he took composition lessons, with Joseph Achron, Ernst Toch and Castelnuovo-Tedesco among his teachers, and was invited by the violinist Josef Szigeti to play in private performances of chamber music. Previn was called up for army service in 1950, and when stationed in San Francisco took conducting lessons with Monteux, then music director of the San Francisco SO. Both before and after army service he had great success with his film music, receiving four Academy awards for his film adaptations of *Gigi* (1958), *Porgy and Bess* (1959), *Irma la Douce* (1963) and *My Fair Lady* (1964).

By the early 1960s Previn had established a reputation both as a jazz pianist and as a classical concert pianist. He still harboured an ambition to become a conductor, and in 1962 made his official conducting début with the St Louis SO. Defying the then regular description of him as ‘Hollywood’s André Previn’, he quickly built a formidable reputation, and in 1967 became conductor-in-chief of the Houston SO in succession to Barbirolli. The following year, having already made several orchestral recordings in Britain, he became the LSO’s adventurous choice of principal conductor. Over the next 11 years he proved outstandingly successful in the post. Having developed a deep affinity with British music during his schooldays in Los Angeles, he became a passionate advocate of such composers as Vaughan Williams, Walton and Britten, making a series of distinguished recordings, including the complete symphonies of Vaughan Williams. What sealed Previn’s success during his years with the LSO was his popularity in presenting and conducting music programmes on television, following the example of Bernstein in the USA. In addition to British music, his natural sympathies have been above all with colourful Romantic scores: his performances and recordings of Rachmaninoff setting new standards. Yet he never neglected the Classical repertory, and regularly included Haydn symphonies in his programmes, as well as directing Mozart concertos from the keyboard. As a pianist, too, he made a point of playing chamber music in concert with members of the orchestras with which he was associated. He also returned to playing jazz in concert and on disc, not just with regular associates like Shelly Manne, Jim Hall and Red Mitchell, but with artists such as the violinist Itzhak Perlman.

When in 1979 Previn ceased to be principal conductor of the LSO, he was given the title of conductor emeritus. In 1985 he became music director of the RPO, ceding that title to Ashkenazy two years later. He remained the RPO’s principal conductor until 1991, when he resumed his relationship with the LSO as conductor laureate. He was music director of the Pittsburgh SO from 1976 until 1985, when he became music director of the Los Angeles PO in succession to Giulini, remaining in the post until 1990. With the Los Angeles orchestra he made outstanding recordings of symphonies and other orchestral works by Prokofiev, another composer for whom he has a particular sympathy.

As a composer, Previn's early successes were all film scores, many of them based on Broadway musicals. More characteristic are his completely original film scores, which include *Elmer Gantry*, *Inside Daisy Clover* and the sharply dramatic score he wrote for John Sturges's *Bad Day at Black Rock*. He also composed original scores for the stage musicals *Coco* (1969, New York) and *The Good Companions* (1974, London). His earlier concert works also include a Symphony for strings (1962), as well as concertos for cello (1968) and guitar (1971). During his years with the LSO he wrote pieces for specific groups, such as the *Four Outings* (1974), composed for the Philip Jones Brass Ensemble. In collaboration with Tom Stoppard he wrote the 'play for actors and orchestra' *Every Good Boy Deserves Favour* (1978). Previn's score, with its parodies of Shostakovich, wittily matches the humour of Stoppard's satire on eastern European totalitarianism. During his Pittsburgh years he wrote *Principals* (1980) specifically for the principals from different sections of his orchestra.

In more recent years, as he has eased his conducting schedule, Previn has turned more to composition, usually prompted by the playing or singing of a particular artist. His impressive Piano Concerto (1985) was written for Ashkenazy, and he has also written a darkly intense cello sonata for Yo-Yo Ma (1993) and a violin sonata for Gil Shaham (1994). In 1977 Previn turned to serious songwriting, composing for Janet Baker his Five Songs, to words by Philip Larkin. Since then singers have frequently inspired him. For Barbara Bonney he wrote an extended narrative song to words by Michael Ondaatje, *Sallie Chisun Remembers Billy the Kid* (1994), and for Sylvia McNair he composed his Four Songs with cello obbligato, to words by Toni Morrison (also 1994). Even more striking is the cycle written for Kathleen Battle, *Honey and Rue* (1992), six atmospheric songs with accompaniment for chamber orchestra, including jazz drums and bass. There are echoes here of spirituals as well as of Barber's *Knoxville: Summer of 1915*, but generally Previn's unashamedly eclectic idiom owes more to Walton and Britten than to American models. September 1998 brought a landmark in his composing career, with the première in San Francisco of his biggest work to date, the opera *A Streetcar Named Desire*, based on Tennessee Williams's play with a libretto by Philip Littell.

Following the pattern set by Bernstein, Previn throughout his career has defied the cult of specialization predominant in the modern world of music. If his achievement cannot quite match that of Bernstein, his success and influence – as conductor, as pianist, as composer and as a witty and charismatic media personality – has given him a rare status as 'the compleat musician', in the 18th-century sense. His autobiographical *No Minor Chords: My Days in Hollywood* was published in 1991.

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EDWARD GREENFIELD

Previtali, Fernando

(*b* Adria, 16 Feb 1907; *d* Rome, 1 Aug 1985). Italian conductor. He studied at the Turin Conservatory with Alfano (composition) and Pietro Grossi (cello), and joined the orchestra of the Teatro Regio, Turin, as a cellist. In 1928 he moved to Florence to work with Gui at the Teatro Comunale, and helped to establish the orchestra of the Maggio Musicale Fiorentino. Gui encouraged Previtali's interest in contemporary music, and he became a leading interpreter of Busoni's music, as well as conducting the premières of many works including Ghedini's *Re Hassan* (1939) and Dallapiccola's *Volo di notte* (1940). As chief conductor of the Rome RSO (1936–43 and 1945–53) he was responsible for many fine opera broadcasts and recordings. In 1953 he was appointed conductor and artistic adviser to the Accademia di S Cecilia, with whom he made several tours in Europe and the USA (where he made his début with the Cleveland Orchestra in 1957). He conducted opera frequently at Buenos Aires from 1959, was appointed principal conductor at the Teatro S Carlo, Naples, in 1972, and subsequently became artistic director of the Teatro Regio, Turin, and the Teatro Comunale, Genoa. He made his American opera début at Dallas in 1975 (with Donizetti's *Anna Bolena*). An accurate interpreter, an authoritative orchestral trainer and a skilled teacher of conducting, he published editions of early music and a manual, *Guida allo studio della direzione d'orchestra* (Rome, 1951). His own works include a ballet, *Allucinazioni* (1945, Rome), *Gloria victis* for choir and orchestra, and chamber music.

LEONARDO PINZAUTI

Prévost, (Joseph Gaston Charles) André

(*b* Hawkesbury, ON, 30 July 1934). Canadian composer. He entered the Montreal Conservatoire in 1951 where his teachers included Isabelle Delorme, Jean Papineau-Couture and Clermont Pépin. In 1959 his First Quartet won the Sarah Fisher composition prize and in 1960 *Poème de l'Infini*, his first work for orchestra, won the first prize for composition at the Conservatoire. Grants awarded by the governments of Canada and Quebec (1960) enabled Prévost to attend Messaien's analysis class at the Paris Conservatoire. In 1961 he joined Dutilleux's composition class at the Ecole Normale de Musique. While in France he began to integrate a humanistic outlook with rigorous formal structures. The *Scherzo* for string orchestra, Sonata for violin and piano, four preludes for two pianos and First Cello Sonata date from this period.

In 1963, on Prévost's return to Canada, the Montreal SO commissioned *Fantasmes*, a posthumous tribute to John F. Kennedy, which won a composition prize from the Montreal SO and the Fondation des Amis de l'Art. Prévost also won the Prix d'Europe (1963), allowing him to study at ORTF with Michel Philippot (1964) and at Tanglewood (1965), with Kodály, Copland, Schuller and Elliot Carter. In 1964 he became a professor of

analysis and composition at Montreal University, a post he held until his retirement in 1996.

The tragic events at the Olympic village in Munich inspired Prévost, in 1972–3, to write the first of four works for orchestra. *Chorégraphie I* (1972) bears witness to the Olympic massacre; *Chorégraphie II (E=MC²)* (1976) is based on the idea that humankind's only certainty is its relativity; *Chorégraphie III* (1976) is a creation in sound made up of contrasting colours and articulations; *Chorégraphie IV* (1978) is inspired by nostalgia and a pastoral mood. Since the 1980s Prévost's works have become increasingly varied stylistically. *Ahimsâ* (1983), which takes its name from a Sanskrit word meaning non-violence draws inspiration from writings by Fernand Ouellette and Gandhi. *Cosmophonie* (1985), illustrates the immensity of the universe and the smallness of mankind. The Third String Quartet is dedicated to the memory of the 14 women who died in the massacre at the Ecole Polytechnique (Montreal) in 1989. His *Cantate* for strings (1987) is the result of an encounter with Menuhin, who conducted its première performance at the Guelph Festival (Ontario). Société Radio-Canada's documentary about this occasion ('Menuhin-Prévost, a creative adventure') won both a Special Mention in the Prix Italia (1990) and the Rodgers Communication Media Award (1991).

Prévost received the Medal of the Canadian Music Council in 1977, the award of the Canadian Performing Rights Society in 1985 and a medal celebrating the 125th anniversary of the Canadian Federation. He was made an Officer of the Order of Canada in 1986.

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instrumental

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MARIE-THÉRÈSE LEFEBVRE

Prévost [Prévost d'Exiles], Abbé Antoine-François

(b Hesdin, Artois, 1 April 1697; d Paris, 25 Nov 1763). French novelist and journalist. He studied at the Jesuit college in Hesdin, but vacillated between holy orders and a military career. In 1721 he was admitted to the Benedictine congregation at St Wandrille, near Rouen; five years later he was ordained priest. Falling foul of the ecclesiastical authorities, he fled to England in 1728 and became a tutor in the household of Sir John Eyles. He lived in the Netherlands and again in London before returning to Paris in 1734, more or less reconciled with the Church.

Prévost's most famous work, *L'histoire du Chevalier des Grieux et de Manon Lescaut* (1731), has inspired a number of stage works, including Balfe's *The Maid of Artois* (1836), *opéras-comiques* by Auber (1856) and Massenet (1884), Kleinmichel's *Das Schloss de l'Orme* (1883), Puccini's *Manon Lescaut* (1893) and Henze's *Boulevard Solitude* (1952). Two ballets are based on the story, devised by J.-L. Aumer in 1830 (with music by Halévy) and by Kenneth MacMillan in 1974 (with music arranged by Leighton Lucas and Hilda Gaunt from scores by Massenet, but not from his *opéra-comique*).

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Prévost, Eugène-Prosper

(b Paris, 23 April 1809; d New Orleans, 19 Aug 1872). French composer. He entered the Paris Conservatoire in 1827, studying composition with Le Sueur; Berlioz was a colleague of his there. He wrote two *opéras comiques* during his student days, *Le grenadier de Wagram* and *L'hôtel des princes*, both of which were produced in Paris in 1831. He won the second prize in the Prix de Rome in 1829 with his cantata *La mort de Cléopâtre*, and first prize in 1831 with *Bianca Capello*. On his return from Italy in 1835, his *Cosimo* was produced at the Opéra-Comique and was very well received. He became the conductor at the theatre in Le Havre, where his wife, Eléonore Colon, was a singer. His conducting career took him to New Orleans, though his operas continued to be staged in Paris as well as in the USA. He returned to Paris as conductor of the Bouffes-Parisiens in 1863 before settling permanently in New Orleans in 1867.

Prévost wrote about ten comic operas, most of which remained unpublished. The critic Gasperini, in his review of Prévost's last work *L'illustre Gaspard* (1863), made the reasonable judgment: 'It is all clever, light, totally unpretentious: yet it is all written in a masterly fashion'. He also composed a few pieces for orchestra and a mass for chorus and orchestra. The latter shows the influence of his older contemporaries Cherubini, Le Sueur and Plantade; it contains many choruses in syllabic style and its melodies are charming and expressive, though there is a total absence of fugue and a strictly limited use of counterpoint. Prévost is also often credited with three settings of the *Te Deum*, works by his teacher Le Sueur which he arranged in a piano reduction in 1829, in collaboration with Ermel, a fellow pupil at the Conservatoire.

WORKS

operas

unless otherwise stated, all are *opéras comiques* and first performed in Paris

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La chaste Suzanne, New Orleans, 1845

Alice Clari (op, 3), New York, 1846

Blanche et René (2), New Orleans, 1861

L'illustre Gaspard (1, F.-A. Duvert and A. Lauzanne de Varoussel), OC (Bourse), 11 Feb 1863

other works

Cantatas: La mort de Cléopâtre, 1829, *F-Pn*; Bianca Capello, 1831, *Pn*
Requiem, 1857
Oratorio
Mass, chorus, orch
Several pieces, orch, *Pn*
Songs

JEAN MONGRÉDIEN/HERVÉ LACOMBE

Prey, Claude

(*b* Fleury sur Andelle, 30 May 1925; *d* Paris, 14 Feb 1998). French composer. After studies at Rouen (piano and organ) and an Arts degree at the Sorbonne, he entered the Paris Conservatoire in 1947 to study with Messiaen (harmony) and Milhaud (composition). State scholarships enabled him to travel to Brazil (1953) and Canada (1958) where he engaged in anthropological research. One of the most prolific composers of works for small theatrical groups, he uses literary, musical and dramatic resources to challenge conventional notions of operatic forms.

His concern with the total integration of music and theatre is reflected in the compositional process; Prey gives a detailed staging plan with instrumental layout in most of his works, and apart from *Le coeur révélateur* (1961) for which he won the Prix Italia, he has written all of his own texts. His musical writing draws mainly on serial techniques: *Mots croisés* (1964) uses a crossword puzzle to generate melodic material. However, he also incorporates snatches of Beethoven, Wagner, Fauré, Poulenc, Verdi and Mozart. When Valmont in *Les liaisons dangereuses* (1973) wishes to impress Mme de Tourvel he resorts to the grandiose statements of Beethoven; similarly when the 'Femme' in *L'homme occis* (1963) sings of love she parodies Wagner, using a series derived from the first bars of *Tristan*.

Many of Prey's works are based on French history and literature. Rather than simply transferring the texts into a theatrical medium, Prey creates a commentary by manipulating the sequence of time. Language plays a central role both as a musical and a dramatic resource. In a number of his works he voluntarily limits the number of phonemes, for example in *L'escalier de Chambord* (1981) he uses only the 12 letters of the title and the 13 phonemes that they construct. *O comme eau* (1984) is more extreme, taking as its central subject the 'drowning' of Venice. After the disaster the inhabitants, now living under the sea, lose all knowledge of their language apart from the sound 'o'. The text in its entirety is written in an Italian macaronic based upon their only remembered sound.

WORKS

texts by composer unless otherwise stated

Le phénix ou Ramage et plumage (opera buffa), 1957; Lettres perdues ou La correspondance des gens du monde (opera radiophonico-épistolaire), 1960; La dictée ou Les barbares sont dans la classe (monodrame lyrique), 1961; Le couer révélateur ou Les voliges (opéra de chambre, P. Soupault, after E.A. Poe), 1961; L'homme occis ou Un tunnel sous le Mont-Blanc (opera con variazioni), 1963;

Jonas ou La colère des non-violents (opéra-oratorio), 1963; Mots croisés ou Animus et anima mieux: Animaüs et animusa (opéra cruciverbal), 1964; Donna mobile (prima) ou Epouse et n'épouse pas ta maison (opéra d'appartement), 1964; Métamorphose d'écho ou Réponse à tout (mono-mimo-mélodrame), 1965

La noirceur du lait ou Le testeur testé (opéra-test), 1966; On veut la lumière? Allons-y! ou La véridique histoire d'une vérité historique (opéra-parodie en deux procès), 1968; Fêtes de la faim ou Le chien de Pavlov se rebiffe (opéra pour comédiens), 1969; Jeu de l'oie ou Qui gagne perd (opéra de passage), 1970; Théâtrophonie ou Petit traité de phonologie théâtrale (opera a cappella), 1971; Donna mobile II ou Femme contre gamme (opéra-kit), 1972; Les liaisons dangereuses ou Eros et révolution (opéra épistolaire), 1973; Young libertad ou Goodbye, Mr Sherif! (opera-study), 1975; La grand-mère française ou A.T.333 (opéra illustré), 1976; Les trois langages ou Autre jeu de l'oie (triple opéra de hasard pour et/ou par enfants), 1978

Utopopolis ou Musique et dialogue (opéra-chanson), 1980; L'escalier de Chambourd ou Double révolution (opéra en deux actions), 1981; Scénarios VII ou Colloque Club de Rome (motet: opéra pour haut-parleurs), 1981; Lundi blu ou Le Krach (opera breve), 1982; Paulina ou La chambre bleu (opera de camera), 1983; O comme eau ou L'ora dopo (ode homophone), 1984; Paysages pacifiques ou Hommage à Linné (mélo-cycle), 1986; Le rouge et le noir ou Sur le rouge et le noir (opera-opéra en deux actes, after Stendhal), 1988; Sommaire soleil ou Le finisterre-club (melodrama), 1991; Parlons Fric ou Parlons fric (O.p.a-comique), 1992; Sitôt le septuor ou Beauté du ciel à Paris un soir d'alerte en 1917 (opéra opus Proust), 1993

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M. Rostain and M.-N. Rio: *L'opéra mort ou vif* (Paris, 1982)

J.-R. Julien: 'Prey: repères préliminaires', *Le théâtre lyrique français, 1945–1985*, ed. D. Pistone (Paris, 1987), 261–75

ANDREA MUSK

Prey, Hermann

(*b* Berlin, 11 July 1929; *d* Krailling vor München, 23 July 1998). German baritone. He studied in Berlin and made his début in 1952 at Wiesbaden as Moruccio (*Tiefland*). Engaged at Hamburg (1953–60), he created Meton in Krenek's *Pallas Athene weint* (1955). A regular guest in Vienna, Berlin and Munich, he first appeared at Salzburg in 1959 as the Barber in *Die schweigsame Frau*. In 1960 he made his Metropolitan début as Wolfram, returning as Count Almaviva, Papageno and Rossini's Figaro, the role of his San Francisco début in 1963, when he also sang Olivier (*Capriccio*). In 1962 he sang Don Giovanni at Aix-en-Provence; in 1965 he made his Bayreuth début as Wolfram and sang Storch (*Intermezzo*) with the Munich company in Edinburgh. Having made his Covent Garden début in 1973 as

Rossini's Figaro, he returned as Guglielmo, Papageno, Eisenstein and Beckmesser, which he first sang at Bayreuth in 1981. Prey was also a well-schooled interpreter of lieder, of which he made many recordings, and a noted concert singer, especially in Bach. His mellifluous tone and keen phrasing, allied with a genial, relaxed manner on stage, were particularly apt in Mozart, as his recordings of Figaro, Guglielmo and Papageno reveal. He published an autobiography, *First Night Fever* (London, 1986).

ALAN BLYTH

Prez.

See [Young, Lester](#).

Price, Curtis (Alexander)

(b Springfield, MO, 7 Sept 1945). American musicologist. He studied at Southern Illinois University (1963–7) and with David G. Hughes, Nino Pirrotta and John Ward at Harvard, where he took the AM in 1970 and the doctorate in 1974, with a dissertation on musical practices in Restoration plays. He taught at Washington University, St Louis (1974–81), and then at King's College, London (reader 1985, professor 1988). He became principal of the RAM in 1995. Price's work, chiefly in English dramatic music from Purcell's time to the early 19th century, is concerned with the broader issues of theatrical history, including social and political cross-currents and their influence, as well as the music itself. His vigorous scholarship has thrown much fresh light on the musical theatre of Purcell's time and on London operatic life of the late 18th century.

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PAULA MORGAN

Price [née Smith], Florence Bea(trice)

(*b* Little Rock, AR, 9 April 1887; *d* Chicago, 3 June 1953). American composer. She was the first black American woman to win widespread recognition as a symphonic composer, rising to prominence (with William Grant Still and William Dawson) in the 1930s. After early training with her mother she studied composition at the New England Conservatory in Boston with Wallace Goodrich and Frederick Converse (1903–6) and privately with George Whitefield Chadwick. She gained an Artist's Diploma (organ) and a piano teacher's diploma. She returned to the South to teach at the Cotton Plant-Arkadelphia Academy (1906–7) and Shorter College (1907–10) in Little Rock, then headed the music department of Clark College in Atlanta until 1912, when she returned to Little Rock to marry. In 1927, presumably to escape the increasing racial oppression in the South, the Price family moved to Chicago. There she began a period of compositional creativity and study at the American Conservatory and with Carl Busch, Wesley LaViolette and Arthur Olaf Anderson at the Chicago Musical College. In the 1920s she began to win awards for her compositions, and in 1932 she achieved national recognition when she won first prize in the Wanamaker competition for her Symphony in E minor. With the symphony's première in 1933 by the Chicago SO under Stock, Price became the first black American woman to have an orchestral work performed by a major American orchestra. Her music was taken up by other orchestras, and she won further recognition after Marian Anderson's performance of her arrangement of the spiritual *My soul's been anchored in de Lord* and *Songs to the Dark Virgin*. The latter, a setting of a text by Langston Hughes, is one of her most powerful art songs and was hailed by the *Chicago Daily News* as 'one of the greatest immediate successes ever won by an American song'. She remained active as a composer and teacher until her death.

Price played the theatre organ for silent films, wrote popular music for commercial purposes and orchestrated arrangements for soloists and choirs who performed with the WGN Radio orchestra in Chicago. She is best known for her songs: her art songs and arrangements of spirituals were sung by many of the most renowned singers of the day including, besides Marian Anderson, Blanche Thebom, Etta Moten and Leontyne Price. Although her music was widely performed, her output, comprising over 300 compositions, remains unpublished, apart from a handful of songs and piano pieces. In her large-scale works Price's musical language is often conservative, in keeping with the Romantic nationalist style of the 1920s–40s, but it also reflects the influence of her cultural heritage and the ideals of the 'Harlem renaissance' of the 1920s–30s. She incorporated spirituals and characteristic dance music within classical forms, and at times deviated from traditional structures in deference to influences which are implicitly African-American, for example call-and-response techniques and Juba dance rhythms. To her art songs and piano music she brought a thorough knowledge of instrumental and vocal writing, colourful harmonies and exotic modulations.

WORKS

(selective list)

Orch: Sym. no.1, e, 1931–2; Ethiopia's Shadow in America, 1932; Mississippi River, sym., 1934; Pf Conc., d, perf. 1934; Sym. no.2, g; Sym. no.3, c, 1940, *US-NH*; Sym. no.4, d; Vn Conc. no.2, D, 1952; Chicago Suite; Colonial Dance, sym.; Dances in the Canebrakes [arr. of pf piece]; 2 concert ovs. [based on spirituals]; Rhapsody, pf, orch; Songs of the Oak, tone poem; Suite of Negro Dances

Choral: The Moon Bridge (M.R. Gamble), SSA, 1930; The Wind and the Sea (P.L. Dunbar), SSAATTBB, pf, str qt, 1934; Witch of the Meadow (Gamble), SSA (1947); Nature's Magic (Gamble), SSA (1953); Song for Snow (E. Coatsworth), SATB (1957); Sea Gulls, female chorus, by 1951; Abraham Lincoln walks at midnight (V. Lindsay), mixed vv, orch, org; After the 1st and 6th Commandments, SATB; Communion Service, F, SATB, org; Nod (W. de la Mare), TTBB; other works for female/mixed vv, pf

Solo vocal (all with pf): Dreamin' Town (Dunbar), 1934; Songs to the Dark Virgin (L. Hughes) (1941); Night (L.C. Wallace) (1946); Out of the South blew a Wind (F.C. Woods) (1946); An April Day (J.F. Cotter) (1949); Dawn's Awakening (J.J. Burke), 1936; The Envious Wren (A. and P. Carey); Fantasy in Purple (Hughes); Forever (Dunbar); Love-in-a-Mist (Gamble); Nightfall (Dunbar); Resignation (Price), also arr. chorus; Song of the Open Road; Sympathy (Dunbar); To my Little Son (J.J. Davis); Travel's End (M.F. Hoisington); c90 other works

Chbr: Suite for Brasses, c1949; Moods, fl, cl, pf, 1953; Negro Folksongs in Counterpoint, str qt; Spring Journey, 2 vn, 2 va, 2 vc, db, pf; pieces for vn, pf; 2 pf qnts; other works for str qt

Pf: At the Cotton Gin (1928); Sonata, e (1932); 3 Little Negro Dances, 1933, arr. sym. band, 1939, arr. 2 pf (1949); Bayou Dance, 1938; Dance of the Cotton Blossoms, 1938; Dances in the Canebrakes (1953); c10 other works, c70 teaching pieces

Org: Impromptu, 1941; Adoration (1951); Evening Song, 1951; In Quiet Mood, 1951; Passacaglia and Fugue; Retrospection (An Elf on a Moonbeam); Retrospection (1995); Sonata no.1, 1927; Suite no.1 (1993); 10 other works

Arrs. of spirituals: Fantasie negre, e, 1929 (Sinner, please don't let this harvest pass); My soul's been anchored in de Lord, 1v, pf (1937), arr. chorus, arr. pf, orch;

Nobody knows the trouble I see, pf (1938); Were you there when they crucified my Lord?, pf (1942); I am bound for the kingdom, 1v, pf (1948); I'm workin' on my building, 1v, pf (1948); Heav'n Bound Soldier (1949); Variations on a Folksong (Peter, go ring dem bells), org (1996); I couldn't hear nobody pray, SSAATTBB; Save me, Lord, save me, 1v, pf; Trouble done come my way, 1v, pf; 12 other works, 1v, pf

MSS of 40 songs in *US-PHu*; other MSS in private collections; papers and duplicate MSS in U. of Arkansas, Fayetteville

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R.L. Brown: *The Heart of a Woman: the Life and Music of Florence B. Price* (Urbana, IL, 1998)

RAE LINDA BROWN

Price, John

(*fl* c1605; *d* Vienna, June 1641). English instrumentalist. He was resident at the Württemberg court in Stuttgart from 1605 to at least 1625 (and possibly until 1629), at the Saxon court in Dresden from 29 April 1629 to 1633, where he directed the 'Kleine Cammer-Music', at the Danish court in Copenhagen in 1634 and at the imperial court in Vienna (probably in the service of the empress) from 1637 until his death. His son Johann (who was Imperial Kammermusik in Vienna) sought, as late as 1650, payments due to his father from Prince Johann Georg I of Saxony.

Mersenne admired Price's skill in securing a range of three octaves from a three-hole flute, and Price impressed Philip Hainhofer (in Dresden and Stuttgart) by playing the viola da gamba with one hand and an 'English *pfeiffin*' (perhaps a flageolet) with the other. His performances in 1611 on the cornett and the viola bastarda won him extravagant praise and a salary much greater than that of B. Froberger, the Kapellmeister. In 1629, in Dresden, Schütz much resented the fact that Price received a salary of 300 thaler, considering him no more than a charlatan. Price, however, knew the French, English and Italian styles of the day and performed music not only for the prince elector's court but at plays, masques and on other occasions. None of his own compositions survives.

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H.J. Moser: *Heinrich Schütz: sein Leben und Werk* (Kassel, 1936, 2/1954; Eng. trans., 1959)

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S. Köhler: *Heinrich Schütz* (Leipzig, 1985), 108–9

E. FRED FLINDELL

Price, John Elwood

(*b* Tulsa, 21 June 1935; *d* Tuskegee, AL, 9 May 1995). American composer. He studied composition with David Baker at Lincoln University, Bela Rozsa at the University of Tulsa, and Paul Pisk and Robert Wykes at Washington University in St Louis. He taught at Karamu Theater, Cleveland, Florida Memorial College, Eastern Illinois University and Tuskegee University.

Price was committed to realizing an African-centred philosophy in his compositions, expressed through conventional Western musical notation. His works are characterized by polyrhythmic and polycentric structures, in which conflicting rhythmic and tonal patterns share equal prominence, a resistance to sharp formal definitions, and repetition (particularly of two- or three-note patterns) designed to achieve altered consciousness. His work also acknowledges a collective memory shared by successive generations of black Americans and stresses the importance of the communal over the individualistic. The majority of his c200 works have not been published.

WORKS

(selective list)

Orch: Scherzo I, cl, orch, 1952, rev. 1955; ... And so Faustus Gained the World and Lost his Soul (Whatever Happened to Humanity?), 1963, rev. 1989

Chbr and solo inst: Meditation and Change of Thought, 4 brass, 1954; Hymn and Deviation, 4 brass, 1956; Blues and Dance I, cl, pf, 1957; Impulse and Deviation, vc, 1958; Impulse and Deviation I, db, 1976; 5 Folk Songs, pf, 1977; A Ptah Hymn, vc, 1978; On the Third Day ... Osiris Rose, db, pf, 1988; Isis and Osiris, db, kbd, perc, dancers, 1992

Vocal: Mists, 1962; Ps cxvii, 1968; Prayer: April 15, 1968, 1972

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JACQUELINE L. PICKETT

Price, Jorge Wilson

(*b* Bogotá, 20 May 1853; *d* Bogotá, 9 Oct 1953). Colombian music educator. His father, Henry Price (*b* London, 5 March 1819; *d* New York, 12 Dec 1863), a composer and painter, took him to New York in 1855; after Henry's death the boy's mother took Jorge back to Bogotá in 1864. Having completed his college studies there, Price divided his time between a business career (1869–89) and music. Aided by a grant from President Rafael Núñez he founded on 22 February 1882 the Academia Nacional de Música (Conservatorio Nacional de Música from 1910). While he was its director (1882–99, 1909–10) he translated seven texts by Stainer, Cummings, Pauer and Ridley Prentice, and in 1889 inaugurated the degree of Maestro en Música. After his retirement he published a valuable summary of events leading to the foundation of the national music academy. His 72-page brass instruments method (1882) and 126-page treatise on acoustics (1897) were pioneer works in the Spanish language.

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A. Pardo Tovar: 'De la cultura musical en Colombia', *Textos sobre música y folklore*, i (Bogotá, 1978), 132–5

ROBERT STEVENSON

Price, (Mary Violet) Leontyne

(*b* Laurel, MS, 10 Feb 1927). American soprano. While training as a teacher, she sang with her college glee club. In 1949 she won a scholarship to the Juilliard School, New York, where she sang Alice Ford. In 1952 Virgil Thomson chose her for a Broadway revival of his opera *Four Saints in Three Acts*; thereafter she was immediately engaged as Bess in a new production of Gershwin's opera at the Ziegfeld Theatre (1953) and on a two-year world tour. A concert career (including first performances of works by Barber and Sauguet) was interrupted by a highly successful television appearance as Tosca (1955). This, and appearances at San Francisco in 1957 (as Madame Lidoine in Poulenc's *Dialogues des Carmélites* and as Aida), decided the course of her career. At her débuts at the Verona Arena, Vienna and Covent Garden (all 1958) and La Scala (1960), she had further triumphs as Aida. In 1960 she first appeared at the Salzburg Festival, as Donna Anna, returning there in 1962–3 as Leonora in *Il trovatore*; in the latter role she had made an acclaimed Metropolitan début in 1961. A notable appearance among many in New York was as Cleopatra in Barber's *Antony and Cleopatra*, commissioned for the opening of the new Metropolitan (1966); in 1975 she played Puccini's Manon there,

and she made her farewell appearance as Aida in 1985. Though her repertory embraced Poppaea, Handel's Cleopatra, Tatyana, and Mozart and Puccini roles, it was principally in Verdi that she achieved fame as one of the world's foremost sopranos. Her voice was a true *lirico-spinto*, able to fill Verdi's long phrases with clean, full, dusky tone. Musically she was a subtle interpreter, though her acting did not always evince dramatic involvement. Many recordings, of Mozart, Puccini and, especially, Verdi operas, faithfully document her career.

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ALAN BLYTH

Price, Dame Margaret (Berenice)

(*b* Blackwood, Mon. [now Gwent], 13 April 1941). Welsh soprano. She studied in London, making her début in 1962 with the WNO as Cherubino, then singing Nannetta, Amelia (*Boccanegra*) and Mimì. She first sang at Covent Garden in 1963 as Cherubino; later roles there included Pamina, Marzelline, Donna Anna, Fiordiligi, Countess Almaviva, Desdemona, Norma and Amelia (*Ballo in maschera*). At Glyndebourne she sang the Angel (*Jephtha*) in 1966, then Konstanze and Fiordiligi. In 1967 she appeared as Titania at Aldeburgh. She made her American début in 1969 at San Francisco as Pamina, followed by Nannetta, Fiordiligi and Aida. In 1971 Price made a sensational German début when she sang Donna Anna in Cologne; the same year she first appeared at Munich as Amelia (*Boccanegra*), returning there in Mozart roles and as Ariadne, Adriana Lecouvreur and the Marschallin. She sang in Chicago, at La Scala and at the Paris Opéra, with which she visited New York in 1976, as Countess Almaviva and Desdemona, the role of her Metropolitan début in 1985. Her repertory also embraced Verdi's Joan of Arc and Elisabeth de Valois. Her operatic recordings include several of her Mozart roles, Amelia (*Ballo in maschera*) and Desdemona (both with Solti) and Isolde with Carlos Kleiber. Price was a thoughtful, full-throated interpreter of a wide range of lieder, continuing to give recitals and make recordings after she gave up the stage in 1994. She retired in October 1999. In her earlier years her voice was sweet and brilliant in tone, highly flexible and capable of great dramatic power. Latterly the tone lost something of its bell-like purity, but acquired a new warmth and expressiveness. She was made a CBE in 1982 and a DBE in 1993.

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ALAN BLYTH

Price, Robert

(*d* Herefordshire, 2 Nov 1761). English amateur musician and music theorist. He was the son of Uvedale Price (*b* 1685; *d* after 1761). Some time before 1737 he travelled to Rome to study composition with Andrea Basili and painting with G.B. Busiri. About 1738 he went to Geneva, where he took part in amateur theatricals with Gaspard Fritz, R.N.A. Neville, J.C. Smith, Benjamin Stillingfleet, William Windham and others. Price superintended the orchestra, painted the scenes, composed airs for the pantomimes and acted various roles. About 1742 he returned to London, where he participated as a gentleman performer at the Apollo Academy. He married Sarah (*d* 1759), a sister of the Hon. Daines Barrington, and in 1746 they retired to Price's country estate at Foxley. Their eldest son, Uvedale (1747–1829), was author of *An Essay on the Picturesque* (London, 1794). Frequent musical entertainments took place at Foxley, with the participation of both relations and friends, including musicians such as J.C. Smith – for whose oratorio *Judith* Price wrote the text – and John Malchair. Price produced a systematization of, and commentary on, Rameau's *Démonstration du principe de l'harmonie* (Paris, 1750); the manuscript (extant in 1811) is now lost. Price also composed music, and in 1759 he was a steward of the meeting of the three choirs in Hereford. On the death of his friend Windham in 1761, Price, with Stillingfleet, David Garrick and Thomas Dampier, was appointed guardian to his son; shortly after this appointment, Price died from an illness brought on during a visit to his father at Bath.

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JAMIE C. KASSLER

Prick-song.

A term current during the late 15th century and the 16th to signify the notation of mensural music, and hence by association polyphonic music itself (as distinct from plainchant). Shakespeare (*Romeo and Juliet*, Act 2 scene iv) had Mercutio describe Tybalt as one who 'fights as you sing prick-song, keeps time, distance, and proportion; rests me his minim rest, one, two, and the third in your bosom'. The expression 'pricking of music books' was used to denote the writing of them. Details of payment for such work are often found in the accounts of cathedral and college choirs; both terms may be used even when, as was usually the case before the Reformation, the accounts were in Latin. Thus from a Worcester account of 1521–2 we have 'Pro le prykinge unius libri de prikesong ad usum officii hoc anno vis. viiid.', and so on (I. Atkins: *Early Occupants of the Office of Organist ... of Worcester*, Worcester, 1918, p.11).

The word 'prick' was also used to denote the dot of addition and possibly other early uses of the dot, as described in Dowland's translation of Ornithoparchus's *Musicae activae micrologus* (London, 1609): 'A *Pricke* is a certaine indivisible quantity, added to the notes, either for Division or for *Augmentation*, or for *Certainty* sake. Or it is a certaine *Signe* lesser than any other accidentally set either before, or after, or betweene notes'.

JOHN CALDWELL

Priest [Preist], Josias [Josiah]

(*b* c1645; bur. Chelsea, 3 Jan 1735). English dancing-master and choreographer. He may have been the 'Mr Priest' who danced an entrée with Mary Davis in *Sir Martin Mar-All* at the Lincoln's Inn Fields Theatre in 1667 (Downes) and probably the Josiah Preist (the form of the surname often preferred in early sources) who was arrested with four others in 1669 for 'teaching, practising and exercising musick' without a licence. The Joseph Preist who, with Luke Chanell, made the dances for Davenant's *Macbeth* at Dorset Garden Theatre in 1673 and was involved in John Crowne and Nicholas Staggins's masque *Calisto* at Whitehall in 1675 may not be the same person. Established by 1668 as a dancing-master in Holborn, Josias Priest moved to Leicester Fields in about 1675 to run a boarding-school for gentlewomen. In November 1680 he and his wife took charge of a similar school at Gorge's House, Chelsea, where he hosted performances of Blow's *Venus and Adonis* (1684) and Purcell's *Dido and Aeneas* (1689). Although it is widely presumed that he devised the dances for these productions and for Purcell's later semi-operas, the evidence is inconclusive. It appears that several dancing-masters named Preist were active at this time. Downes referred to a 'Mr Priest' and a 'Mr Jo: Priest' in connection with *Dioclesian*, *The Fairy Queen* and *King Arthur*. A collection of dance music published by Thomas Bray in 1699 includes several pieces for dances by 'Mr Preist', 'Mr Josias Preist' and 'Mr Thomas Preist' (Josias's eldest son was called Thomas); some of these were set to music by Purcell (*The Fairy Queen*, *The Indian Queen*) and Jeremiah Clarke (i) (*The Island Princess*), although it is uncertain whether the dances formed part of the original productions or simply borrowed the music. No choreographies for the stage by any of the Preists survive, though individual dances are referred to in the music sources. There is, however, a

surviving ballroom dance notation attributed to Josias Priest: a 'Minuet by Mr Preist', for 12 ladies, appears in a collection of figured minuets published by Edmund Pemberton in *An Essay for the Further Improvement of Dancing* (1711).

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JENNIFER THORP

Priestman, Brian

(*b* Birmingham, 10 Feb 1927). English conductor. After studying at the University of Birmingham and at the Brussels Conservatory, he founded the Orchestra da Camera, Birmingham, and performed an enterprising repertory. He was music director of the Royal Shakespeare Theatre, Stratford-upon-Avon, from 1960 to 1963, music director of the Edmonton SO, Canada, 1964–8, resident conductor of the Baltimore SO, 1968–9, and music director of the Denver SO, 1970–78. In 1973 he became principal conductor of the New Zealand Broadcasting Corporation SO, and music director of the Miami PO, 1978–80. He was principal conductor of the Cape Town SO, 1980–86, during which time he was also professor of the University of Cape Town College of Music. In 1986 Priestman became a visiting artist at the Swedish Royal Academy of Music, Stockholm, and, after a spell as principal conductor of the Malmö SO (1988–90) became artist-in-residence at the University of Kansas in 1992. He has been a guest conductor with orchestras throughout Britain, the USA and elsewhere.

Priestman combines a sound classical style with a strong interest in contemporary music and a scholarly grasp of Baroque performance. He has given the premières of works by Gerhard, Ginastera, Joubert, Josephs and others and has conducted operas for the BBC, ABC and CBC. His recordings include three major Handel works – *Hercules*, *Rodelinda* and *Serse* – and he has published useful performing editions of *Messiah* and the Water Music.

BERNARD JACOBSON

Priest vicar.

A member of the Anglican Church clergy. See *under* Anglican and episcopal church music.

Prieto, Claudio

(b Muñeca de la Peña, Palencia, 24 Nov 1934). Spanish composer. He first studied composition in Spain with Luis Guzmán Rubio, Samuel Rubio and Ricardo Dorado; later he was a pupil of Petrassi, Porena and Maderna in Italy, and Ligeti, Stockhausen and Earle Brown in Germany. On his return to Spain in 1963 he produced music programmes for Spanish National Radio and worked as a freelance composer; among many prizes, he won the National Prize of the Sindicato Español the following year.

Prieto's career has fallen into three phases: exploration and freedom (1963–75), constructivism and formalism (1976–82), and creative maturity (after 1982). Since *Movimientos* (1962) for violin and chamber ensemble, he has evolved a highly personal musical language which defies specific aesthetic or conceptual categories. *El juego de la música* (1971) for wind quintet marked a modernist point of arrival in its constructive virtuosity and use of instrumental colour. His large orchestral output is at once innovative, daring and avant-garde, but also contains rich textures of tender beauty. Prieto's work combines precision of form with freedom of expression, and has, throughout, remained characterized by its expressive severity, atmosphere of dramatic tension and extensive timbral experimentation. The communicability of his music has made him one of Spain's most popular contemporary composers.

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orchestral

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vocal

Oda XIV (Horace), S, ens, 1967; Amplitudes, 3 Mez, 1975; Sym. no.1, choir, orch, 1975; Al poeta, al fuego, a la palabra, S, 4vv, orch, 1978; Españolía, choir, 1984; Cantata para un aniversario, nar, S, B, 4vv, str qt, org, 1986; Canciones para Magerit, S, choir, orch, 1993; La bella desconocida, S, choir, orch, 1993; Al alto espino, S, pf, 1995

chamber

3 or more insts: Movimientos, vn, ens, 1962; 3 piezas, str qt, 1963; Sonidos, str qt, 1968; Círculos, ens, 1970; El juego de la música, wind qnt, 1971; Primera palabra, ens, 1971; Reflejos, 4 cl, 1973; Preludio de verano, 6 perc, 1977; LIM-79, ens,

1979; Serenata para laúdes, 4 lutes, 1982; Canto al poeta de los sonidos, vn, vc, pf, 1987; Cuarteto de primavera, str qt, 1988; Trío en sol, vn, vc, pf, 1989; Cuarteto de Alcalá, str qt, 1991; Suite Italia, fl, vc, hpd, 1992; Omaggio petrassiano, fl, cl, vn, vc, pf, 1994

1–2 insts: Solo a solo, fl, gui, 1968; Fantasía, vc, pf, 1974; Sonata no.1, vn, pf, 1977; Sonata no.3, cl, pf, 1981; Marías, fl, hpd, 1983; Divertimento, sax, 1984; Lindajara, vn, vc, 1985; Sones de un percusionista, perc, 1986; Sonata no.4 'Manifiesto por la reforma de la enseñanza musical en España', vn, 1988; Sonata no.5, va, pf, 1988; Sonata no.7 'Canto de amor', vc, 1989; Fantasía balear, gui, 1989; Sonata no.8, cl, perc, 1989; Sonata no.9 'Canto a Mallorca', gui, 1990; Sonata no.11, db, 1990

Kbd: Juguetes para pianistas, pf, 1973; Sonata no.2, hpd, 1981; Turiniana, pf, 1982; Sonata no.10, pf duet, 1990

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MIGUEL DE SANTIAGO

Prieto (Arrizubieta), José Ignacio

(*b* Gijón, 12 Aug 1900; *d* Alcalá de Henares, 11 Dec 1980). Spanish composer and conductor. He studied the piano and harmony with Pedro Martínez in Bilbao. From 1924 until its disbandment in 1969 he was director of the schola cantorum of the Universidad Pontificia in Comillas, apart from a period (1927–30) when he undertook further studies with Lamote de Grignon, Lambert and Zamacois in Barcelona. He raised the schola to a high standard, continuing the work of its founder Otaño; he took it on tour to most European countries. In 1954 he made a long tour of Japan as a choral and orchestral conductor, and in the same year was appointed to teach harmony at the Pontificio Istituto di Musica Sacra in Rome, a post he held until 1960. He also conducted the chorus of Madrid University (1969–73). His works, which make use of advanced harmony and techniques of scoring, established him as one of the leading Spanish composers of religious music of his time.

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(selective list)

Sacred: Misa jubilar, chorus, orch (1943); Missa nova, unacc. chorus; Missa novissima, unacc. chorus; 3 Responsories, chorus; Eucarísticas, 1v, org; motets, etc.

Secular: 3 coros en estilo madrigalesco (1940); Sinfonía cántabra, orch, unpubd;

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JOSÉ LÓPEZ-CALO

Prigozhin, Lyutsian Abramovich

(*b* Tashkent, 15 Aug 1926; *d* St Petersburg, 21 Feb 1994). Russian composer and teacher. He studied at the Tashkent Music School from the age of ten and then at the Music College of the Leningrad Conservatory, which was evacuated to Tashkent during World War II. In 1945 he graduated in piano from the Music College of the Leningrad Conservatory and entered V. Shcherbachyov's composition class at the conservatory; he was a pupil of Kochurov from 1949 until his graduation. He joined the Composers' Union in 1950, and in 1964 he was appointed a board member of the Leningrad branch, whose chamber orchestral section he headed between 1969 and 1972. In 1967 he was appointed to teach theory and composition at the Leningrad Conservatory, then in 1979 he became an assistant professor and gained the title Honoured Representative of the Arts of the RSFSR. In 1990 he was appointed professor, and in 1991 he was awarded the title People's Artist of the RSFSR.

Prigozhin's mature works begin with the cantata *Sten'ka Razin* (1949–50), presented as a graduation piece; it reveals his inclination towards epic and dramatic subjects and other important aspects of his style. During the following decade he composed in the most varied genres, especially vocal and instrumental ones (the Sinfonietta and the two symphonies met with great public success). The oratorio *Nepokorenniy Prometey* ('Prometheus Unbound') of 1960 was the first work that fully displays his distinctive style and this is exhibited in more concentrated form in the oratorio *Slovo o polku Igoreve* ('Lay of the Host of Igor') of 1966. In this work epic myth is brought to life by laconic thematicism into which *znamenniy* chant has been absorbed, by lyrical 'protracted' song, choral psalmody and ritual laments. The chamber oratorio *V'yuga* ('The Snowstorm') and the chamber cantata *Predtechi* ('The Precursors') continued in this direction. Emotional restraint, concentration, severity of colour and sharpness of rhythmic-melodic outline are also characteristic of Prigozhin's chamber pieces, among which the two violin sonatas and the string quartets are outstanding.

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stage and orchestral

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Tikhaya, after A. Gaydar), 1969; Robin Gud [Robin Hood] (Yu. Dimitrin, after Eng. folk ballads), 1972

Ballet: Krug ada [Circle of Hell] (L. Ankudinova, G. Glikman, M. Likhnikskaya), 1964, orch suite, 1964

Orch: Sinfonietta, 1953; Sym. no.1, 1955; Sym. no.2, 1957, rev. 1960; Music for Fl and Str, 1961; Conc.-Sym., vn, orch, 1984; Sym. no.3 (1987); Sym. no.4 (1988); Malen'kaya simfoniya [Little Symphony], str, 1989

oratorios and cantatas

Orats: Nepokorenniy Prometei [Prometheus Unbound] (after Aeschylus), chorus, orch, 1960; Slovo o polku Igoreve [Lay of the Host of Igor] (old Russ., trans. Prigozhin), Mez, B, chorus, chbr ens, 1966; V'yuga [The Snowstorm] (after A. Blok: The Twelve), Mez, chbr chorus, cl, pf, perc, 1968; Mal'chik Kibal'shchik (Svirina, Tikhaya, after Gaydar), nar, solo vv, children's chorus, male chorus, orch, 1974; V pamyat' o velikoy bitve [In Memory of a Great Battle] (N. Gil'si, P. Neruda, S. Orlov, A. Tvardovsky), B, chorus, orch, 1977; Povest' o Gore-Zloshchastii [A Tale of Grief and Misfortune] (Russ. 17th-century text), chorus, pf, 1989

Cants.: Sten'ka Razin (A.S. Pushkin, trad.), 2 solo vv, chorus, orch, 1949; Pesen' o khlebe [Song about Bread] (A. Poperechniy), chorus, orch, 1959; Predtechi [The Precursors] (Aesop, Basho, Bible: *Song of Solomon*, Feodosy of Kiev, Li Po), chbr cant., Mez, B, a fl, cl, db, perc, 1971; Sointse i kamni [The Sun and Stones] (M. Alechkovich), chbr cant., Mez, fl, str qt, pf, 1978 [in memory of Shostakovich]; Iz Goratsiya (Odicheskiye pesnopeniya) [From Horace (Odic Chants)], chbr cant., chorus, trbn, perc, 1979; Elegiya [Elegy] (Pushkin), Bar, orch, 1985; Proklyatiye doma Atridov [The Curse of the House of Atreus] (after Aeschylus), S, male chorus, str, 1988; Skorbi prorokov [The Woes of the Prophets] (Bible), Bar, 2 cl, 2 bn, hp, 1990

chamber and instrumental

5 str qts: 1973, 1975, 1981, 1983, 1986

Kalendar' prirodi [Nature's Calendar], pf, 1962; Sonata-burlesque [no.1], vn, pf, 1967; Sonata no.2, vn, pf, 1969; Derevenskaya muzika (Musica rustica), ww qnt, 1973; Sonata, pf, 1973; Sonatina, pf, 1973; Sonata, hn, pf, 1974; Suite, cl, 1976; Capriccio and Epitaph, pf, 1977 [to the memory of Shostakovich]; Sonata, prepared bayan, 1979 [to the memory of Vasily Solov'yov-Sedoy]; Pf Qnt, 1981; Sonata, vn, 1990

Numerous songs, choruses

Music for the theatre, cinema and radio

Principal publishers: Muzgiz, Muzika, Sovetskiy kompozitor

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A. KLIMOVITSKY

Přihoda, Váša

(*b* Vodňany, 22 Aug 1900; *d* Vienna, 26 July 1960). Czech violinist. He was given childhood lessons by his father, who ran a music school, and at the age of ten he became a private pupil of Jan Mařák, professor at the Prague Conservatory. He began giving public concerts when he was 12, appeared at the Prague Mozarteum in 1913, and made his début with the Czech PO in 1915. He appeared in Switzerland, Yugoslavia and Italy in 1919, but the tour failed financially and he was obliged to join a Milan café orchestra. A subscription concert brought him to the attention of Toscanini, whose praise opened the way to a successful tour of Italy early in 1920, followed by appearances in the USA, South Africa, South America and Europe. He also began teaching privately in Prague, and from 1936 at the Salzburg Mozarteum. During World War II he continued to give concerts in Germany, Austria and Bohemia, and taught at the Munich Akademie der Tonkunst in 1944.

After being charged with collaboration with the Nazis, Přihoda left Czechoslovakia in 1946 and settled in Rapallo. In 1950 he took Turkish nationality; he moved to St Gilgen, and became a professor at the Vienna Music Academy where he taught until his death. He returned to Czechoslovakia in 1956 for concerts at the Prague Spring Festival and elsewhere, and shortly before his death he sold his Stradivari violin, the 'Camposelice' dated 1710, to the Czechoslovak state. Přihoda was a romantic virtuoso whose subjective approach to music sometimes went beyond good taste and was not always completely in harmony with a work's stylistic demands, but his vibrantly expressive phrasing

communicated spontaneous and passionate feeling. His excellent technique was best displayed in the works of Paganini. He made a number of recordings from the 1930s onwards, and composed several works for violin.

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ALENA NEMCOVÁ

Prima

(It.).

See [Unison](#) and [Prime \(i\)](#).

Prima donna

(It.: 'first lady').

The leading female role in an opera, often though not always a soprano; by extension, the leading female singer on the roster of an opera company (although a prima donna role could be played by a castrato); later, a vain, capricious person. The term seems to derive from Italian *commedia dell'arte*, where members of the company fitted into set categories, such as 'first lover' ('moroso'), second comic servant ('zanne') etc. A Venetian salary list of a *commedia* company from the second half of the 17th century lists a 'Prima Donna', 'Seconda Donna' and 'Terza Donna', receiving respectively 300, 160 and 70 ducats (N. Mangini: *I teatri di Venezia*, 1974, p.71). In contrast to the *commedia*, Italian opera from the middle of the 17th century had large casts that did not follow so rigid a pattern.

Discussions of status turned on whether a role was a *prima parte*. For example, the *virtuosa* Vincenza Giulia Masotti insisted in her 1669 contract with the impresario Marco Faustini that she see the operas she was to sing in ahead of time in order to ensure that she had been assigned the *prime parti*.

The establishment of the term 'prima donna' in opera came largely with the rise of *opera seria*, in which a smaller cast of more regular constitution generally included two women, both with substantial parts but one as a rule more prominent. In 1679, Alessandro Stradella was able to describe the 'exquisite' opera company in Genoa in terms of fixed roles that reflect the earlier *commedia* parts: a prima donna and seconda donna along with two castratos (called 'primo soprano' and 'secondo soprano'), a contralto, tenor and bass, as well as a *buffo* (a male comic role) and *vecchia* (a male singer playing an old woman) (C. Gianturco: *Alessandro Stradella, 1639–1682: his Life and Music*, 1994, p.286). In 1738, a possible cast list for an opera company in Palermo written up by the impresario Luca Casimiro degli

Albizzi looks strikingly similar: it included a prima donna (contralto), seconda donna (soprano) and four male voices (two sopranos, one contralto, one tenor) for the *seria* roles and one woman and one man for the *buffo* roles (W. Holmes: *Opera Observed: Views of a Florentine Impresario in the Early Eighteenth Century*, 1993, p.100).

In the early 18th century, the term expanded to mean not just the role but also the singer who performed such roles. Faustina Bordoni, for example, is identified as a prima donna. The self-important and temperamental behaviour of many leading female singers led further to the association of this term with those character traits. Caricatures and satires of such singers began to appear in the early 18th century, although the terminology was still not universal. Benedetto Marcello's *Il teatro alla moda* (c1720) retains the older terms of [Musico](#) and [Virtuosa](#) for the male castrato and female leading singers, except in the advice, referring to roles, that 'the prima donna should not pay the least bit of attention to the seconda, nor should the seconda to the terza, and so forth'. Gottlieb Stephanie's satirical libretto *Der Schauspieldirektor* set by Mozart in 1786 uses an equivalent German phrase, 'erste Sangerin'. When conflicts arose as to which donna was prima, managerial ingenuity devised such expressions as 'altra prima donna', 'prima donna assoluta', and even 'prima donna assoluta e sola'. In some cases prima donnas made it a point of status to be difficult. For example, into the contracts of Adelina Patti (1843–1919) at the height of her career went not only the stipulation that her name appear on posters in letters at least one-third larger than those used for other singers' names, but also a clause excusing her from attending rehearsals.

Today the term is no longer exclusively associated with leading roles but may be used of any leading woman singer. It has also entered the general vocabulary as an expression for anyone (not necessarily a singer) who carries on in an outrageously egotistical manner.

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ELLEN T. HARRIS

Primal Scream.

Scottish rock group. It was formed in Glasgow in 1986 by Bobby Gillespie (b 22 June 1964; vocals), who had previously played the drums with the Jesus and Mary Chain, and has featured a number of changes in its line-up. They originally had a guitar-based indie sound that hinted at 1960s rock, but their main contribution to popular music will forever be associated with one epochal album, *Screamadelica* (Creation, 1991). It instantly

became a cult classic, and was one of the benchmarks for much of British pop in the 1990s. The album's success lay primarily in the production of Andy Weatherall and others who remixed the majority of the tracks. On *Loaded* and *Movin' on Up* Weatherall created a slow-tempoed dance feeling, adding house-style piano, horns, gospel vocals and sequenced percussion to the band's guitars and drums, while *Higher than the Sun* (produced by The Orb) and *Inner Flight* moved towards a more ambient, psychedelic sound. *Screamadelica* was one of the finest and most complete marriages of indie-style minimalist rock and American hip hop rhythms, and paved the way for the hybridization of sampled sounds with guitar-based pop in the UK. The follow-up album, *Give Out but Don't Give up* (Creation, 1994; produced by Tom Dowd), was much less impressive with its more strident and derivative gospel and rhythm and blues stylings, but on the acclaimed *Vanishing Point* (Creation, 1997) the band brought their sound up to date and embraced dance music once again.

DAVID BUCKLEY

Prima pratica

(It.).

The terms *prima pratica* ('first practice') and *seconda pratica* arose during the controversy between Claudio Monteverdi and G.M. Artusi in the early years of the 17th century about the new style of composition and, in particular, its dissonance treatment.

The expression *seconda pratica* first appeared in print in a letter which must have been written in about 1601 signed 'L'Ottuso Academico', reproduced by Artusi in *Seconda parte dell'Artusi* (1603). The term occurs in reference to the practice of rising after a flattened note and descending after a sharpened one, which l'Ottuso defends, saying that all the moderns are doing it, 'most of all those who have embraced this new second practice'. Artusi had criticized this and other melodic licences as well as the free introduction of dissonances in *L'Artusi, ovvero Delle imperfettioni della moderna musica* (1600). Only in 1605 did Monteverdi reply briefly to this public attack; in a prefatory letter to his fifth book of madrigals he promised to defend his new practices by considerations based on both the reason and the senses in an essay he would entitle *Seconda pratica, ovvero Perfettione della musica moderna*. The second part of the title parodies Artusi's; the phrase *seconda pratica*, on the other hand, may have originated in the circles around Monteverdi or in Ferrara as a designation of the modern madrigal style.

Giulio Cesare Monteverdi, the composer's brother, attributed the term to Monteverdi in an explication ('Dichiaratione' in *Scherzi musicali*, 1607) of Claudio's brief preface which is a veritable manifesto for the new style. Giulio Cesare stated that in the first practice, for which Gioseffo Zarlino codified the rules, the paramount consideration for the composer was the 'harmony' or beauty of the contrapuntal part-writing, whereas in the second practice, for which Claudio hoped to sum up the rules, it is the text that reigns, and this obeys the precept of Plato, who proclaimed that in a song (*melos*), the *harmonia* (agreement or relation of sounds) and the *rhythmos*

(time and rhythm) should follow the *logos* (word or thought) (*Republic*, 398d). Giulio Cesare interpreted these words to mean that counterpoint and rhythm should be subordinated to the text. Thus, if the text demands certain crudities of harmony and melody or irregularities of rhythm, these departures from the correct usages of the first practice are justified for the sake of expressing the meaning and rhythm of the text.

Giulio Cesare named as masters of the first practice Ockeghem, Josquin, Pierre de La Rue, Jean Mouton, Crecquillon, Clemens non Papa and Gombert, and he considered it to have reached its perfection with Adrian Willaert. According to Giulio Cesare the second practice was 'revived' from that of the ancient Greeks by Cipriano de Rore, who then was emulated by Gesualdo, Emilio de' Cavalieri, Fontanelli, a 'Conte di Camerata' (possibly Bardi or Girolamo Branciforte), Giovanni del Turco, Tomaso Pecci, Ingegneri, Marenzio, Wert, Luzzaschi, Jacopo Peri and Giulio Caccini.

Although these terms for the two practices were new, recognition of two diverse approaches to composition was apparently current when the controversy began. Girolamo Diruta (*Seconda parte del Transilvano*, 1609) distinguished between *contrapunto osservato*, strict counterpoint, and *contrapunto commune*, a freer modern style; Adriano Banchieri followed suit in *Cartella musicale* (1614). Both authors treated the two styles as if they existed side by side. The Monteverdi brothers, on the other hand, implied that the *seconda pratica* replaced the *prima*, although in fact a number of Monteverdi's sacred works are written in an idiom adapted from and adhering to the rules of the latter.

Marco Scacchi later pointed out (*Breve discorso sopra la musica moderna*, 1649) that unlike the composers of *musica antica*, who had available only one practice and style, modern composers could choose between two practices – the first, *ut harmonia sit domina orationis* (in which harmony is mistress of the word), and the second, *ut oratio sit domina harmoniae* (in which the word is mistress of harmony) – and three styles, the church (*ecclesiasticus*), the chamber (*cubicularis*) and the stage (*scenicus*) or theatrical (*theatralis*). Scacchi's classification was further developed by his pupil Angelo Berardi and by Christoph Bernhard and J.J. Fux. It eventually served Johann Mattheson as the basis for a comprehensive classification of musical styles in *Der vollkommene Capellmeister* (1739).

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CLAUDE V. PALISCA

Primas, Hugh.

See [Hugh Primas of Orléans](#).

Primavera, Giovan Leonardo

(*b* Barletta, c1540–45; *d* ?Naples, after 1585). Italian composer and poet. About 1560 he left Barletta for Naples where he served Fabrizio Gesualdo, to whom he dedicated his earliest madrigals. He probably worked in Venice

from 1565 to 1578 with a brief sojourn in Milan. On the title-page of *I frutti* (1574), he is described as *maestro di cappella* for Luis de Requesens, Spanish governor of Milan (April 1572–September 1573). Primavera dedicated this book to Nicola Antonio Caracciolo, a former Neapolitan patron who had moved to Venice. Most of Primavera's publications from this period are signed in Venice and dedicated to Venetians or residents of the city, and he set numerous madrigal poems by Venetian aristocrats such as Gabutio, Gradenico, Guidi and Zampesco. Moreover, some of his *napolitane* have texts that recall the villotta. Cerreto's claim (*Della prattica musica*, 1601) that Primavera and Carlo Gesualdo founded a 'Camerata di propaganda per l'affinamento del gusto musicale' in Naples cannot be substantiated. Primavera had, however, returned to Naples by 1585 and was on good terms with Gesualdo, to whom he dedicated his seventh book of madrigals in that year.

Primavera shared the title-page of his first book of *napolitane* with Giovanni Leonardo dell'Arpa, whose *arioso* style he evidently admired. Their settings of couplet-based *villanelle* are quite similar, with lively syllabic declamation on short note values including consecutive texted *fusae*. The three voices are disposed in close position and move within a range that seldom exceeds a 10th. Homorhythmic textures with long chains of parallel 5ths predominate, although Primavera's third book includes some imitative pieces.

His first two madrigal books consist mainly of settings of Petrarch's sonnets in the customary two parts. The writing for five voices is assured and fluid, especially in the use of melismas descending in parallel 3rds or 10ths. The music of the final line is often repeated; word-painting devices are used sparingly, although words signifying darkness are often symbolized by black notation. An early six-part madrigal, *Nasce la gioia mia* (RISM 1565¹⁶) was the model for a parody mass by Palestrina. Later books contain poems by Tansillo (*A caso un giorno*), Tarquinia Molza and a few by Primavera himself (in his third book he apologized for his 'little and badly composed rhymes'). He composed homage madrigals for noblemen (Don Giovanni of Austria and Vincenzo Gonzaga), noblewomen (Chiara Pisani) and courtesans. The seventh book opens with a canzonetta-madrigal in the composer's most modern vein (Sannazaro's *Fillide mia*) and includes a complete sestina (Petrarch's *Chi è fermato*).

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Il terzo libro de madrigali, 5, 6vv (Venice, 1566¹³), 1 intab. for lute (1584¹⁵)

Il primo libro delle napolitane, 4vv (Venice, 1569³¹)

Il terzo libro delle villotte alla napolitana, 3vv (Venice, 1570³¹), 3 intab. for lute (1570³³)

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DONNA G. CARDAMONE

Prima volta

(It.: 'first time').

See [Volta](#) (iii).

Prime (i)

(Lat. *prima, hora prima, ad primam*).

The first of the [Little Hours](#) of the [Divine Office](#), recited at sunrise. It is combined with the monastic *officium capituli*, or prayers for God's blessing on the day's work. The martyrology is read at Prime. See also [Liturgy of the Hours](#).

Prime (ii).

See [Unison](#).

Primo

(It.: 'first', 'principal').

In piano duets, the part for the player seated on the right and playing the upper parts of the piece.

Primo musicico

(It.: 'first musician').

In the 17th century, [Musico](#) meant a professional singer or musician of either sex; it later came to mean a castrato. With the decline and then the disappearance of the operatic castrato after 1800, the practice of assigning a leading male part (*primo uomo*) to a high voice continued from about 1800 to 1850 with a woman singing in breeches, described as *primo musico* (or simply *musico*). As with the older *primo uomo* part for castrato, the *primo musico* role was usually that of a lover or aristocratic friend (such as Tancredi in Rossini's opera or Maffio Orsini in Donizetti's *Lucrezia Borgia*). A *musico* was often but not invariably a contralto or mezzo-soprano; Giulia Grisi had a contract as both prima donna and *primo musico* and demanded that it be rewritten to specify *primo musico soprano* (to Alessandro Lanari, 9 July 1830, *I-Ms Coll. Casati* 659).

The tradition of having the parts of children and adolescent boys sung by women is distinct; see [Breeches part](#).

JOHN ROSSELLI/R

Primo uomo

(It.: 'first man').

The leading male part in an opera or on the roster of an opera company. In the 18th century, the term developed alongside [Prima donna](#). By convention the primo uomo was a young prince or leading rebel, and almost invariably a lover, but not necessarily the title role, which might be a ruler or tyrant. For example, in Handel's *Tamerlano* (1724), the leading castrato Senesino played the young lover's role of Andronico and the second castrato took the title role. The impresario Luca Casimiro degli Albizzi wrote in 1740, 'Do not hire any of the other singers until you have signed the prima donna and the primo uomo; it is around them that the company is built' (W. Holmes: *Opera Observed: Views of a Florentine Impresario in the Early Eighteenth Century*, 1993, p.103). Leading casatratos were often identified by vocal range rather than by role. In 1679, Alessandro Stradella wrote of an opera company in Genoa, 'The primo soprano is Signor Marcantonio Orrigoni ... who sings most well, is not too favoured in voice, but is nevertheless quite liked; and what is admired more, acted and acts like an angel of paradise. The secondo soprano is Signor Francesco Rossi of Rome, who was not liked and because of this we made him sing little, so that it didn't matter much' (C. Gianturco: *Alessandro Stradella (1639–1682): his Life and Music*, 1994, p.288). In 18th-century *opera seria*, the role of primo uomo was generally assigned to a castrato, but on occasion to a woman (see [Breeches part](#) and [Travesty](#)). With the decline of the operatic castrato after 1800 the leading male role of the lover or young rebel came to be cast first as a woman (see [Primo musico](#)) and thereafter (around 1850) as a tenor. Riemann (*Musik-Lexicon*, 1882) defines 'primo uomo' as 'first tenor'.

ELLEN T. HARRIS

Primrose

(fl c1650). English composer. He was possibly employed as a household musician. From the muniments of Sir William Boteler (Butler) of Biddenham, Bedfordshire (d 1656), an eminent local patron, a prominent parliamentarian and apparently a keen musician, comes a manuscript partbook containing the bass parts of over 60 consort pieces for three viols by Jenkins, William Lawes, Hingeston, Blondill and 'Mr Primrose' (GB-Lbl Add.MS 62152A). The 11 consecutive Primrose pieces, all binary dances, are grouped into three-movement suites comprising Allmaine-Corant-Saraband, the final suite lacking a saraband (completed in the manuscript by a matching saraband by Jenkins). One of the complete suites also survives in full score, on three staves, on an accompanying sheet of paper, apparently in the same hand (GB-Lbl Add.MS 62152B). This D minor suite, simple in harmony and texture, is less tautly constructed than Jenkins's work and is noteworthy only for some interesting hemiola rhythms in the corant (ed. in Viola da Gamba Society, suppl. pubn no.103).

An almande and some 'brandes' by Primrose are included, with music by other English composers, in the Dutch dance collection '*T uitnemen kabinet*' (RISM, 1646¹²). (Doddl)

RICHARD MARLOW/ANDREW ASHBEE

Primrose, William

(b Glasgow, 23 Aug 1904; d Provo, UT, 1 May 1982). Scottish violist. He studied the violin in Glasgow with Camillo Ritter, then at the GSM in London, and in Belgium under Ysaÿe (1925–7), who advised him to change to the viola. He toured as a soloist and in the London String Quartet (1930–35). Toscanini chose him as principal viola in the NBC SO (1937–42). He appeared as a soloist with orchestras in Europe and the USA, becoming the foremost viola virtuoso. In 1939 he formed the Primrose Quartet. In 1944 he commissioned Bartók to write a viola concerto, and in 1949 gave the first performance of the work, which was completed by Tibor Serly after Bartók's death. Other composers who wrote for him were Britten, Milhaud, Rochberg, Edmund Rubbra and P.R. Fricker. He formed the Festival Quartet (1954–62) from the faculty of the Aspen Music School. In 1962 the University of Southern California, Los Angeles, invited Heifetz, Piatigorsky and Primrose to teach their respective instruments and chamber music. The three also made recordings together.

In 1963 Primrose suffered a heart attack, and from that year onwards devoted most of his time to teaching, first at Indiana University (1965–72), and later at the Tokyo National University of Fine Arts and Music (1972). In Japan he was also associated with Tōhō Gakuen School in Tokyo and Suzuki's institute in Mutsumoto. He gave masterclasses in the USA and Europe, judged many international music competitions, then taught at Brigham Young University from 1979 until his death. He wrote *Technique is Memory* (1960), and also edited works from the viola repertory and made numerous arrangements for viola. His memoirs, *Walk on the North Side*, were published in 1978. He was made a CBE in 1953 and received an honorary doctorate from Eastern Michigan University.

Generally Primrose played on a viola of moderate size, producing a tone of rare sweetness and beauty. His first viola was an Amati of 1600, but he also played on a viola by Andrea Guarneri (1697) and two Stradivari instruments, the 'Gibson' (1734) and the 'MacDonald' (1700).

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WATSON FORBES/R

Prin, Jean-Baptiste

(*b* England, *c*1669; *d* Strasbourg, after 1742). French performer, composer, teacher and dancing-master. He was taught the trumpet marine by an English teacher and by his father, a French émigré bookdealer in England. His father must have been the M Prin that Samuel Pepys mentioned having heard at Charing Cross on 24 October 1667.

Jean-Baptiste is known to have been married in Lyons in January 1689. After 1698 he was a dancer in Paris as well as a performer on the trumpet marine. In 1704 he returned to Lyons, where he married again. Until his retirement to Strasbourg in 1737 he found employment as a teacher and player of the trumpet marine in Lyons, noting in his memoirs that he had caused more than 150 of the instruments to be constructed during these years. Church records show the baptism of a child of his third marriage in July 1735. One of his sons achieved some fame as a dancer and actor in Paris early in the century, and another became the director of the Comédie in Bordeaux in 1755.

In 1742 Prin donated his trumpet marine and his manuscripts to the academy at Lyons. The instrument was sold in 1792, but the manuscripts were deposited in the municipal library, where they still remain. In all they contain 216 different works for the trumpet marine. Of these, seven are attributed specifically to Prin, 56 to Lully, and one each to Hotteterre and Philidor. Those remaining, whether original or arrangements, are presumably by Prin. Altogether the manuscripts represent about 85% of the known literature for the instrument. His *Traité sur la trompette marine* treats its history, construction and performance.

Prin's music, much in the vein of the simpler instrumental pieces of the period, is written idiomatically for the trumpet marine. His melodies basically move stepwise; the few skips are harmonically orientated and are restricted to crotchet or longer rhythms because of the difficulty of performance. Similarly the slurs, carefully notated in the manuscripts, are restricted to two-note patterns. The only ornament discussed and employed by Prin is the trill, which is always indicated by a small cross.

About 80% of his music is cast in a binary dance form; about half of these works are non-modulating. Prin was particularly fond of the rounded binary form and the rondeau. In the latter form the trumpet marine does not play

during the episodes, which are in other keys. In the former, however, modulations are made either to the dominant or subdominant, both of which are possible on the instrument.

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CECIL ADKINS

Prince [Nelson, Prince Rogers; The Artist Formerly Known As Prince; TAFKAP]

(b Minneapolis, 7 June 1960). American rock and pop singer, instrumentalist, songwriter and producer. As a teenager he began playing the guitar, drums and piano and formed his first band while still at school. Over the next few years he made a number of recordings and became acquainted with studio production skills. In 1977 he signed a deal with Warner Bros. Records that allowed him complete creative freedom, which at the time was almost unprecedented among black solo artists. His first album *For You* (1978) failed to enter the charts, but *Prince* (1979) fared a little better and contained the hit 'I wanna be your lover'. Around this time he formed his first touring band which established his precedent for using black, white, male and female musicians. His third album *Dirty Mind* (1980) lost much radio airplay owing to its sexually explicit themes and it was not until 1999 (1982) that Prince received widespread recognition, helped by the promotion on MTV of the hit single 'Little Red Corvette'. The soundtrack album to his film *Purple Rain* (1984) featured his new band the Revolution and was even more successful, producing three hit singles (the title track, 'When Doves Cry' and 'Let's Go Crazy') and winning three Grammy awards. In 1985 he established his own record label and studio complex, Paisley Park, in Minneapolis.

During the 1980s and 90s Prince has continued to write, record and perform at a tremendous rate, including the albums *Parade* (1986) and *Love* (1993). In 1989 he contributed to the soundtrack of Tim Burton's film

Batman. However, pressure from Warner Bros. to release more material than he was willing led Prince to adopt the symbol introduced on his 1992 album as his name and eventually split with that company in 1996: he has recently readopted the name Prince, however. Throughout his career he has augmented his own work by frequently writing and producing for other performers, including Mica Paris, Sheena Easton, Sinéad O'Connor, the Bangles and Cyndi Lauper.

Prince's music shows the strong influence of such funk performers as Sly Stone, George Clinton and Rick James, but always maintains its own distinctive character. After the light funk of his early albums, Prince gradually incorporated more diverse styles into his work. The 'solo' album *Sign o' the Times* (1987) and *Lovesexy* (1988) are his most varied and perhaps best works, where minimal, hip hop-influenced and Parliament-style funk, melodic pop, American rock, soul ballads, jazz and blues were reconciled and characterized by Prince's contemporary production, skilful songwriting and unusual arranging. He employed complex vocal arrangements, whether the unusual doo-wop-style harmonies of 'It' and 'Starfish and Coffee' or the multi-part collective lead singing of 'Glam Slam'. In 'Housequake' he placed the conventional elements of funk in an unusual harmonic context. *Diamonds and Pearls* (1991) had a tighter sound, owing in part to musicians of the New Power Generation, and drew on styles and practices of the early 1990s. Using more natural-sounding production in place of the processed sounds and minimal drums of previous albums, Prince created busier, heavier grooves lifted by additional percussion and sequenced material (notably 'Gett off'). While using the horns less often, the gospel-influenced vocals of Rosie Gaines (on the title track) and the rapping of Tony M ('Jug Head') lent a new dimension to Prince's sound. *Emancipation* (NPG, 1996) made use of more sequenced and sampled material and showed the continuing influence of dance music.

As well as being a composer and producer, Prince is an accomplished performer, playing the bass and lead guitar, the latter in a style derived from Hendrix. He has a distinctive voice and employs an exceptionally wide range of vocal effects. By combining traditionally black and white styles, he has attracted a broad audience and become one of the most successful solo performers in popular music. Unlike many other artists, however, Prince maintains control over virtually every aspect of his music, which is thus branded with his own unmistakable character.

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(selective list)

[all dates given are first release date](#)

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CHARLIE FURNISS

Prince, George A.

(*b* Boston, 17 Feb 1818; *d* Buffalo, NY, 3 March 1890). American manufacturer of melodeons (reed organs; see [Melodeon, \(1\)](#)). About 1840 he established the firm George A. Prince & Co. in Buffalo. It was one of the first to attempt large-scale production of reed organs in the USA, employing 150 men and producing 75 instruments a week by 1846. Prince took out several patents that year for improvements to melodeons. In 1847 Emmons Hamlin, then working for Prince, discovered a method of improving tone by slightly bending and twisting the reed tongues. In the early 1850s Hamlin also introduced the double bellows, but he left Prince in 1854 and, with Henry Mason, founded the [Mason & Hamlin](#) firm, which dominated reed organ manufacturing in the USA in the late 19th century. In the 1860s Prince introduced a line of larger reed organs, including the 'New Organ Melodeon', which had two manuals, four sets of reeds, and one and a half octaves of pedals. The firm went into bankruptcy in 1875.

See also [Reed organ](#)

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BARBARA OWEN

Prince, Hal [Harold] (Smith)

(*b* New York, 30 Jan 1928). American director and producer. At the age of 20 he began a theatrical apprenticeship with George Abbott, learning from Abbott's staging of Berlin's *Call Me Madam* (1950) and Bernstein's *Wonderful Town* (1953). In 1954 he went into production with Robert Giffith and scored an immediate hit with Adler and Ross's *The Pajama Game*, whose *Damn Yankees* (1955) also ran for more than 1000 performances,

establishing Prince as a creative force. With Bernstein and Sondheim's *West Side Story* (1957), and Bock and Harnick's Pulitzer prize-winning *Fiorello!* (1959), he combined commercial success with innovation. His greatest influence at the time was Jerome Robbins; *West Side Story* had been their third collaboration, but the next, *Fiddler on the Roof* (Bock and Harnick, 1964), demonstrated through Robbins' staging how a particular, almost conventional musical-comedy story can take on a universal significance. The search for the universality or metaphor in any show became a priority for Prince.

In 1966 he created his first masterwork with Kander and Ebb's *Cabaret*, the first in a series of concept musicals where Prince used his directorial input to explore the darker side of a traditionally light form. With Sondheim he created six ground-breaking shows between 1970 and 1981, *Company*, *Follies*, *A Little Night Music*, *Pacific Overtures*, *Sweeney Todd* and *Merrily We Roll Along*. In 1979 he staged Tim Rice and Andrew Lloyd Webber's *Evita* as a Brechtian parable, while Hart and Lloyd Webber's *The Phantom of the Opera* (1986) was visualized by Prince as a lavish homage to 19th-century theatre, and for which he created a series of stunning romantic tableaux with designer Maria Bjornson. He was reunited with Kander and Ebb for *Kiss of the Spider Woman*, and the show's triumphant arrival on Broadway in 1993 signalled a renaissance of the Broadway musical. In the same year he revived *Showboat*, after 40 years creating new works, and restored its darker elements, considered unpalatable in 1927. The success of the production was indicative of the fact that Prince, continually drawn to unconventional material and new staging methods, had changed audiences' perception of the musical: racism, along with fascism, murder, colonialism and even cannibalism could be discussed seriously within the form.

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ROBERT HOWIE

Princess's Theatre.

London theatre opened in 1840. See [London \(i\)](#), §VI, 1(i).

Principal.

See under [Organ stop](#); see also [Principale](#).

Principale [Principal, Prinzival, Prinzipale].

A trumpet register and a style of playing from the 16th century to the 18th. The term refers to the low register of the natural trumpet, from *g* or *c'* upwards, as opposed to clarino, from *c''* upwards. The terms 'Principale' (the register) and 'Principalblasen' (playing in the principale register) were German, and were not used in other countries. [Ex.1](#) shows the range of the natural trumpet, together with the Italian and German designations both of the individual notes and also of the various registers of the instrument, each centred on a certain note.

The natural trumpet was used in two ways: as a solo instrument for signalling purposes, it was played in the principale register (see [Signal](#)); and for ceremonial purposes several players banded together in a 'corps'. From about 1585 to 1685, according to Bendinelli, Monteverdi, Fantini, Praetorius, Schütz and Speer, the trumpet corps consisted of from five to seven players, who improvised in specific registers of their instrument, termed – from top to bottom – clarino, quinta, alto e basso, volgano and basso (to use the Italian terminology). From about 1685 to 1800 three parts, two clarinos and one principale, became common; the best example of this kind of writing is Handel's 'Dettingen' *Te Deum*. If a fourth part was added, it had the same notes as the kettledrums and was called *toccatto*, *dugetto* or the like. (Or, in the writing of Austrian composers, the two lower parts were called *tromba 1* and *2* and the two upper parts *clarino 1* and *2*.)

The principale player had to develop a strong and blasting tone (Ger. *schmettern*: 'to blast'). He also had to excel in the use of double and triple tonguing, regarded by many as the noblest aspect of trumpet playing. In the field, where he was used for signalling purposes, the trumpeter was also entrusted with courier duties, carrying messages to the enemy; the dangers of such assignments are vividly recounted by J.E. Altenburg: *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (Halle, 1795/R, pp.41ff; Eng. trans., Nashville, TN, 1974).

REINE DAHLQVIST, EDWARD H. TARR

Prinner [Preiner], Johann Jacob

(*b* ?Münzbach, 1624; *d* Vienna, 18 March 1694). Austrian composer, organist, poet and music theorist. He was educated partly in Italy, studying in Siena in 1651. He appears to be identical with the J.J. Preiner who was organist at the abbey church at Kremsmünster, Upper Austria, from 1 July 1652 to 1 September 1659. At the end of 1670 J.H. Schmelzer, praising Prinner as composer, organist and poet, described him as Kapellmeister at the court of Prince Eggenberg at Graz. The latter was dismissing his musicians at the time, so Schmelzer recommended Prinner for the post left vacant by Biber at the court of the Prince-Bishop of Olomouc at Kroměříž, but P.J. Vejvanovský was appointed; since, however, some suites by Prinner, one dated 1676, survive at Kroměříž, he may nevertheless have lived there for a time. The petition he addressed to Emperor Leopold I on 7 November 1680, asking to be made chamberlain to Archduchess Maria Antonia, in Vienna, discloses that he taught her the harpsichord. The petition was granted, but when in 1685 the archduchess moved to Bavaria on her marriage to the Elector Maximilian Emanuel, Prinner remained in

Vienna. He drew an annual pension of 420 florins from the imperial court until his death.

Prinner's 47 arias for soprano and continuo are settings of verses in several stanzas; he himself probably wrote the texts, some of which are in dialect. They are unpretentious songs in the popular Viennese style, similar to the German songs of Leopold I and Schmelzer. Some of the melodies may have originated in Viennese dance music and street songs and have been provided with new texts. The influence of French instrumental music is also discernible. In his suites Prinner added to the standard movements introductory and closing movements as well as a gavotte or aria between the saraband and gigue.

Prinner's *Musicalischer SchliSSL* presents the fundamental principles of his teaching of theory. The treatise contains an outline of the rudiments of music and thoroughbass, but this is unimportant compared with the contemporary treatises on the latter subject by Poglietti and Georg Muffat. The most valuable section of the volume is that containing detailed instructions for the technique of playing string instruments. The most notable of these is Prinner's recommendation that the violin should be held by the chin as the only means of leaving the left hand free to execute the fingering correctly without needing also to support the instrument. He expressly condemned players who rest their violins on the chest. He followed French practice in the technique of bowing, but was acquainted only with Italian *ondeggiando* technique and not with its French equivalent. The sections on counterpoint and rhetorical figures follow closely – often word for word and with the same examples – Christoph Bernhard's *Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien*. Prinner condemned as fashionable folly the preference shown in Austria for foreign artists. (That the Emperor Leopold I shared this view is illustrated by his appointment of Fux as composer to the imperial court in 1698 despite the opposition of the Italian musicians there.)

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HELLMUT FEDERHOFER

Printemps [Wigniolle], Yvonne

(*b* Ermont, Seine-et-Oise, 25 July 1894; *d* Neuilly, nr Paris, 18 Jan 1977). French soprano. She made her début in revue at the Théâtre Cigale in Paris at the age of 12. A career at the Opéra-Comique seemed possible, for she had a voice of delightful quality with prodigious breath control; in 1916, however, she joined the company of actors run by Sacha Guitry, whom she married three years later. Together they enjoyed a great international success in the theatre in plays and *opérettes*, including Messager's *L'amour masqué* and Hahn's *Mozart*, until their divorce in 1932, after which Printemps appeared in films and two musicals – Noël Coward's *Conversation Piece* (1934) and Oscar Straus's *Les trois valses* (1937). In 1949 she appeared as Hortense Schneider, with her second husband (Pierre Fresnay) as Offenbach, in Marcel Achard's film *La valse de Paris*. Several composers wrote specially for her, including Poulenc and Hahn. Her recordings of song and operetta reveal a light voice managed with skill, charm and imagination.

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J.B. STEANE

Printing and publishing of music.

Printing is a technique for producing many single sets of copies taken from raised, incised or plane surfaces: that is, from type or from wood or metal blocks cut in relief; from copper, pewter or other metals engraved and punched; from stone or metal plates bearing an image imperceptibly raised. These, generally called letterpress, intaglio and lithographic

printing, have each been used for printing music, and each has enjoyed a period of pre-eminence.

I. Printing

II. Publishing

STANLEY BOORMAN (I, 1–5), ELEANOR SELFRIDGE-FIELD (I, 6),
DONALD W. KRUMMEL (II)

Printing & publishing of music

I. Printing

The waxing and waning of different printing processes was not in the lineal order of a successor taking the place of its antecedent: over long periods the processes were in use side by side, the unique qualities of each employed for some particular purpose. At the beginning of the 19th century, for example, Breitkopf & Härtel were printing music from type, from engraved plates and from lithographic stones concurrently. It is only since the late 1960s that music type has all but disappeared from the case rooms of printing offices and hand engraving has been supplanted by computerized production of visual text from which photographic plates are prepared.

Before the technique of printing was established and exploited widely, music was preserved and circulated in manuscript, or survived as a repertory carried in oral tradition among priests and professional lay musicians. During the latter part of the 15th century printing became the accepted means by which works of literature, history, philosophy and scientific speculation were multiplied and disseminated in hundreds of copies – school primers by the thousand; but almost all music was still circulated in handwritten form. Manuscripts were prepared for sale in this way at least until the beginning of the 19th century: the names of Foucault in Paris, Traeg in Vienna, Breitkopf in Leipzig and Ricordi in Milan recall the continuity and significance of this tradition. The dichotomy between the means chosen to perpetuate the ‘word’ on the one hand and the ‘note’ on the other arises more from social and economic factors than from technological ones: and it raises questions about the spread of musical literacy, about the regulation of printing by state institutions, about the size and nature of the musical public and the scale of the market – national and international – at any given time. These issues have to be borne in mind, for each was one of the forces influencing, and reacting with, changes in technology. The following article outlines a history and a series of techniques which are discussed in much more detail elsewhere (Krummel and Sadie, B1990).

1. Early stages.
2. Woodblock printing.
3. Printing from type.
4. Engraving.
5. Lithography and more recent processes.
6. Music publishing by computer.

Printing & publishing of music, §I: Printing

1. Early stages.

The early stages of music printing show a diversity of technical solutions, for it cannot be claimed that music adapted itself immediately to the printed page. It first appeared, albeit in manuscript, in the Mainz psalter issued by Fust and Schoeffer in 1457. Sir Irvine Masson in his study of the surviving copies of this superb book found evidence that 'although no music was printed the composers made the most careful provision for its being added by hand', and after citing examples suggested that 'no doubt the composers of the psalter worked from manuscript which was musically complete'. If that is so, then those who subsequently wrote the music – using different styles of notation – were very careless. For example in the exceptionally fine copy in the library of Queen Elizabeth II at Windsor a splendid red printed initial on folio 29*b* driven well into the vellum has been unskilfully erased to accommodate a melody notated in Gothic style: in the British Library copy the corresponding initial has been written over.

This pattern with its resulting infelicities was characteristic of many liturgical books printed during the 15th century and even into the 16th. Sometimes space for music was left blank on the page, sometimes the staff lines were printed (in red, only exceptionally in black). Presumably the music necessary to complete the text was added by professional scribes attached to the court, cathedral or monastery where the books were to be used, but the result favours the words over the music, which, while often beautifully written, elsewhere uses dull ink or is modestly drawn or omitted entirely. The space allotted to music, while usually adequate, was still determined by composers whose standards and ideals were those of the literary text, and whose achievements in this speciality are typically very impressive, on occasion spectacular and noble.

The principal reason for the survival of this makeshift technique has often been assumed to be that liturgical usage in music, even in the words of the Office, was not uniform throughout the Western Church in the 15th century. Dioceses and monastic establishments introduced variants of the accepted text of Rome and the musical expression of the different uses diverged even more. It was common sense for the printer, therefore, to omit from his books – expensive as they were to produce – those elements that would restrict his sale to one market. Even though many titles exist which suggest that only one diocese could use them, they were in fact often suitable for sale elsewhere, if the music were not printed. For example, in 1840 a Veronese printer (probably Pierre Maufer) printed a *Missale ultramontanorum*, for the Hermits of St Paul. Some time later, he took the unsold copies and changed their title, so that they could be sold as if for the Archdiocese of Esztergom.

However, at least as important a reason for the continued dominance of manuscript copying of music lies in a technical feature of notation, the manner in which one element – the notes – occupies the same space as another – the staff lines. The basic procedure of superimposing one on the other using wholly typographic means was solved in the 1470s, most notably and probably first in a south German gradual often associated with the Constance diocese and extant in a single copy (*GB-Lbl*), in which staves, clefs (F and C), two vertical lines that abut on to the staves at each end, and text were all printed in black at two impressions (see fig.1). Large initials for which the printer left space have been rubricated by hand and an

additional red line has been drawn on the staves to indicate the position of F. Unfortunately the book does not bear a date, nor is the printer or the place of printing known, but the pages themselves are eloquent: they have been planned and achieved by a rational mind thinking in typographic terms. The relationship between the depth of the type area and the measure between the vertical lines that extend above and below the seven five-line systems is nicely judged; so is the interval between the individual staff lines in relation to the size of the Gothic notes and the size and the visual 'weight' of the text type, although it appears from the irregularity of the fount that the matrices were not well struck and justified.

A passage on leaf viia of Jean Charlier de Gerson's *Collectorium super Magnificat* (Esslingen: Conrad Fyner, 1473) shows five identical black squares – often but incorrectly thought to have been printed from inverted type sorts – descending in regular steps above the names of the principal notes of a scale: this qualifies only in a minimal way as music printing. Probably about contemporaneous with the south German gradual is a missal printed in Rome by Ulrich Han; in its colophon, dated 12 October 1476, he claimed to be the first to copy music 'non calamo ereove stilo: sed novo artis ac solerti industrie genere Rome conflatum impressumque unacum cantu: quod numquam factum extitit' (not by the pen or copper stylus but by a new method ingeniously and carefully devised and printed in Rome, together with music, such as has never before been done). Han's work is outstanding in quality. The text of the Office is printed with a superb type in two columns in red and black. The notes in Roman notation are printed in black on red staff lines made up from pieces of rule the length of the column measure. Initials in red or blue, with touches of yellow in some capitals, are added by hand. As in the south German gradual, but here in a masterly way, the relationship of the parts is calculated to achieve a unity that satisfies, and one which is wholly efficient.

The missal was Han's only book containing music, but his methods were copied throughout Europe. Damiano da Moilli printed a *Graduale* in Parma in 1477; Bernhard Richel printed a *Missale constantiensis* in Basle before 1481; Reyser printed a *Missale herbipolense* at Würzburg in 1481; Scotus printed two missals in Venice in 1482, and in the same year Valdarfer printed a *Missale ambrosianum* at Milan. In 1489 in Paris Jean Higman and Wolfgang Hopyl printed a *Missale andegavense*; two years later the Compañeros Alemanes produced an *Antiphonarium Ord. S. Hieronymiin* Seville. It was not until 1500 that Han's technique reached England, but the *Missale Sarum* printed by Pynson in London in that year was a splendid book worthy to be set alongside the finest of its precursors.

Altogether, liturgical books with music – notes and staves – printed at two impressions were produced in at least 25 towns by 66 printers between 1476 and 1500. Most of the printers are represented by only one or two books, but others clearly were specialists: Ratdolt, the splendid printer of Venice and Augsburg, was responsible for 13; Emerich in Venice printed no fewer than 13 in seven years; Higman, a most refined craftsman, produced 12 in Paris; Hamman printed at least 11 in Venice; Planck, Han's successor, printed eight; Sensenschmidt of Bamberg produced seven; and Wenssler of Basle produced five.

[Printing & publishing of music, §I: Printing](#)

2. Woodblock printing.

Those who needed printed books for the celebration of religious Offices were well served, as were the authors of works on the theory of music, though by different technical methods. For historical reasons, discussions of music theory during the Middle Ages and early Renaissance were built on an arithmetical basis: thus manuscripts contain diagrams of ratios and relationships as well as notes. When these treatises and polemical discourses were printed, the diagrams and sometimes simple arithmetic were reproduced by woodcuts. The process involved cutting away unwanted material, so that the design was left raised above the level of the rest of the block: this was widely practised throughout Europe by the end of the 15th century, having been used for bulk production of books even before Gutenberg's time. Many early printed books had been decorated with splendid woodcut initials and borders, and with representations of buildings, animals and people. It was therefore easy to extend the practice to music, though in some texts spaces were left in the printed page for the notes and staves to be written in. The technique offered great advantages. The musical material was not complicated and the examples were often short; many models of the required notation were available. Since the printers of these treatises were usually not involved with liturgical books, they would have had little access to the skills or musical type involved; therefore, it was natural that the printer should turn to a wood cutter.

It is nevertheless difficult to account for the poor quality of much early woodcut music. While the technique was essentially simple, it demanded judgment and manual dexterity and control from the operator to produce a block with the text and music reading from right to left, precise in every detail on a flat surface with everything else cut away. The graphic nature of music – a system of horizontal and vertical lines crossing at right angles with associated elements, notes, clefs and other signs, imposing shapes and angles of their own – presented difficulties. Unless the point of intersection of staff and note stem were cut very cleanly, and subsequently inked and printed with care, the ink tended to blob or spread at the junction. To avoid this some cutters left a small nick breaking the surface at the intersection, to reduce the density of the film of ink at this point. For the same reason it was not easy to cut open (white) notes with a staff line at its proper thickness running through.

Woodcut music from the 15th and 16th centuries varies enormously in extent and quality; this is to be expected, taking into consideration the large amount that was produced. By 1500, 12 works with woodcut music had been issued in Italy: nine theory books, two missals (one with 46 pages of music) and a four-part song. From 1500 to 1600, well over 300 separate works on the theory of music were issued in more than 600 editions by 225 printers in 75 towns throughout Europe (see Davidsson, B1947–8, 3/1965). A few of the texts were remarkably popular, running through 30 editions in 49 years, or 40 editions in 63 years, repeated sometimes in the same form by the first printer, sometimes with new blocks for the music, sometimes with the originals, and sometimes by a different printer in the same town or elsewhere. Relatively few books of music (other than treatises) were produced from woodblocks after 1500, although one distinguished example is mentioned below, and the collections of chant, such as Coferati's //

cantore addottrinato, continued to use woodblocks well into the 17th century, sometimes alongside typeset music. The first music to be printed in the British colonies of North America, in the ninth edition of the Bay Psalm Book (Boston: Green and Allen, 1698), was taken from woodblocks. They were also used, even into the 19th century, for the small amounts of music included in librettos and similar pocket books.

The earliest example of music printed from blocks may be the second edition (Basle, c1485) of the *Brevis grammatica* of Franciscus Niger, which has a few pages with four lines of notes without staves (but with a clef) to illustrate the rhythms of five different poetic metres, using verses from Virgil, Lucan, Ovid and Horace. This was followed by the *Musices opusculum* of Nicolò Burzio, printed in Bologna by Ugo de Rugeriis for Benedictus Hectoris in 1487 (see [fig.2a](#)). Woodcuts were used to show the hymn *Ut quaeant laxis*, specimens of note forms and ligatures and, in the section on counterpoint, a short complete composition for three voices, all with staves. The cutting is thick and unskilful. The hesitant performance continues well into the 16th century in some treatises published in northern Europe, and even as late as J.A. Gorczyn's *Tablatura muzyki*, published in Kraków in 1647. By contrast the treatment of the music in *Flores musice omnis cantus Gregoriani* by Hugo Spechtshart of Reutlingen, printed in Strasbourg by Johann Prüss in 1488, is accomplished. As its title suggests, the practice of plainchant is treated in detail: the music, in Gothic notation on five lines with clef and directs, appears on 67 pages mostly occupying the whole panel. The second edition (c1490) is usually overlooked, but the cutting and printing of new blocks for the music in quite different notation is equally accomplished.

The last two pages of *Historica beatica* (a play by Carolus Verardus) printed by Euchario Silber (Rome, 1493) are followed by a four-part song, which is the first printing of dramatic music, although the cutting of the block is not good. As King wrote, 'what is probably the earliest German secular song, found in *Von sant Ursulen schifflin* (Strasbourg, 1497) is also reproduced by an unusual use of this process – the notes (in Gothic form), the staves, and the text all being cut on wood' (KingMP). Perhaps Andrea Antico was unaware of these examples when in *Liber quindecim missarum* (RISM 1516¹) he said that he cut the notes in wood which nobody before him had done. This splendid folio of 161 pages is set off with fine initial letters, and the work is a remarkable technical achievement, though the impression is rather flat and heavy ([fig.2b](#)). Antico cut the blocks for a number of smaller volumes of music, but he had no imitators in printing large-scale collections of music from woodblocks. Woodcutting of the highest artistry may be seen in Luther's *Geistliche Lieder* printed by Valentin Bapst (Leipzig, 1545), and there is much to admire in the decorative touches that enliven many more workaday theoretical treatises.

It is normally stated of such works that the blocks were cut in wood. It might be more precise to say 'wood or perhaps metal', for it is very difficult to resolve which is used by inspecting a well-printed page. In theory, an ill-prepared woodblock, inadequately inked, might show grain, though no examples are known. Nor is evidence for the use of metal easier to come by. Comparison of numerous copies of a book in a single edition, or of copies in different editions, sometimes yields results. In the first edition of

Practica musice by Gaffurius, printed by Guillermus Le Signerre for Johannes Petrus de Lomatio (Milan, 1496), the examples of plainchant and mensural notation are well cut and printed without blemish. The editions of 1497 and 1508 (Brescia: Angelo Britannico) were printed using the same blocks, but small circles appear in association with music on two folios. This suggests that the music was cut on a plate nailed to a wooden mount, and that a careless beater inked the heads of the nails, which printed. In the edition of 1512 (Venice: Agostino Zani) some music examples are slanting, which again suggests that the printing surface was mounted – and carelessly – because the forme could not have been locked up unless all the type, furniture and associated material were properly squared: this again suggests a metal plate rather than a woodblock. Such plates for illustrations in 16th-century books have survived with flanges pierced to take mounting nails, and evidence of the nail-heads has survived occasionally on the impressions of the decorative initials which regularly ornament the openings of polyphonic compositions.

The use of wood or metal blocks to print music was more extensive than the complexities of musical notation might be thought to allow. The early 1470s saw not only the first European printed music, but also the earliest music printing in Japan. A recently discovered book of *shōmyō* (Buddhist hymns chanted in the services of the Shingon sect), printed by the priest Kaizen at Kōyasan on 21 June 1472 and now at the Research Archives for Japanese Music at Ueno Gakuen College in Tokyo, employed blocks that were re-used in an edition of 1478, and again in 1541 and 1561. Block printing was temporarily supplanted in the late 16th century by the Korean method known as ‘old typography’ and by the European-style typography used by Jesuit missionaries, but as early as 1601 secular music was again being printed from blocks; the process was used widely thereafter in the extensive production of *utaibon* (*nō* texts with music). In the West, librettos and other small books continued into the 19th century to include music printed from blocks.

[Printing & publishing of music, §I: Printing](#)

3. Printing from type.

- (i) [Basic techniques.](#)
- (ii) [Early history.](#)
- (iii) [18th-century innovations.](#)
- (iv) [19th-century developments.](#)

[Printing & publishing of music, §I, 3: Printing from type](#)

(i) Basic techniques.

In 1450 Johann Gutenberg established a system of taking copies from single types, ordered according to the text to be printed, grouped into pages and printed on paper or vellum with a press using a varnish-based ink; the same process was adopted several decades later to make the first music types. The process involves two essential stages, each with its own particular materials. The type itself has to be arranged in an orderly manner, by a typesetter or ‘compositor’, who needs to have available a large number of copies of each letter or musical symbol, each of which will fit exactly with its neighbours. Then the sets of arranged type, or ‘formes’, have to be printed accurately by a press designed to align them with the

paper to be printed, and also to ink the type consistently each time. These processes have been increasingly mechanized with the passing centuries, but the early stages involved much manual labour.

While there are manuals for the type founder and printer, from the 16th century onwards, none discusses the making of type specifically for music or the manner in which it was used. Fortunately some type and type-making materials survive, notably in the Plantin-Moretus Museum in Antwerp, but otherwise we believe that the procedures were essentially the same as those followed for verbal texts.

There were three stages to the making of type (see fig.3). Firstly, the type-cutter cuts the required design – a letter, a note, a section of staff – on to the end of a piece of mild steel, cutting away the unwanted metal. The finished tool is then tempered hard and becomes a ‘punch’ (fig.3a), which becomes the master copy of the symbol. The punch is then driven into a piece of copper to make a ‘strike’. The strike has to be cleaned, smoothed and squared up, when it becomes a ‘matrix’, a copy of the design, but recessed into the metal (fig.3b). This matrix is used to make each piece of type; placed in the bottom of a mould, into which molten type-metal is then poured, the matrix will produce a raised version of the symbol on the end of the solidifying metal. This metal, when cold, is turned out of the mould and cleaned of waste metal or rough edges, forms a single piece of type (fig.3c). The matrix and mould can then be re-used to make more copies of the symbol, or a new matrix can be inserted in the mould, to start making type sorts for a new symbol.

A complete set of type, a ‘fount’, is stored in a ‘case’. This shallow tray has compartments arranged so that the most frequently used sorts are grouped in the centre, and the rarer to the edges. The sizes of the compartments vary, because they contain different numbers of pieces of type: in music, for example, more minims were used than breves generally speaking, and more flats than sharps. Pieces of black staff were also required to allow for a variable spacing of the notes across the page.

In practice, fewer matrices were needed than the total number of symbols to be cast: the same matrix could be used for notes at different positions on the staff (see figs.3d and e). Some founts seem to have been cast from matrices with six or seven staff lines. According to the placing of the matrix in the mould, the same matrix could produce notes at two or three different places on the staff.

All the sorts – characters – and spaces in a fount will vary in width, according to the size of the symbol on them (‘w’ taking more space than ‘i’, and a breve more than a minim rest), but both the other dimensions had to be absolutely consistent from sort to sort, or they would not fit well together or stay in place under the pressure of the press. Type sizes – defined by such terms as ‘pica’ and ‘petit canon’ – were in fact not standardized before the 18th century, and music types have never been widely regulated in that manner.

The first task of the compositor was to plan the layout of the music as it would appear on the printed page. He marked the exemplar to show where page-breaks and line-ends would occur. This process of ‘casting off’ was

essential: it ensured that the music was well spaced, that it could be printed economically without wasting paper, and (particularly for instrumental parts) that page-turns fell at convenient places in the music. Once the compositor had decided the layout, he was ready to begin setting the type. This involved three pieces of equipment: the case of type, with the text to be set placed next to it; the galley, into which the type would be placed, as a whole page ready for printing; and the composing stick, into which the compositor arranged the type. This stick was a narrow, open-fronted box, with one end adjustable to the length of the line of music to be set and held in the left hand so that it was not completely horizontal. The compositor placed the type in the stick, line by line, until it was full with a few rows of type. These were then slid carefully into the galley, and the process begun again. Once the galley was full, the type of the page was tied round with cord, and could be removed and stored until ready for the press. The compositor would then start on the next page.

In practice, early sections of a book would be printed before the compositor had finished setting the rest. This is because there was necessarily only a limited amount of type: the number of minims or crotchets required to set a whole volume would have been prohibitively expensive to acquire. Indeed, the compositor might well not set pages consecutively. Books were printed on sheets that were then folded, so that more than two pages appear on each sheet. Thus, for a book in quarto, the format often used for music, one side of the sheet of paper contained pages 1, 4, 5 and 8, and the other pages 2, 3, 6 and 7. In order to use type as economically as possible, the compositor could set the music for one side of the sheet, and that could be printed while he was setting the other side. In effect, he would then need about half as many sorts as would be needed if he set consecutively. Of course, such a procedure required very precise 'casting off' of the text beforehand.

After all the pages for one side of a sheet of paper were set in type, they would be laid out in the correct arrangement, inside a rectangular iron frame called a 'chase'. The type was fixed in place, with pieces of wood – 'furniture' – and wedges – 'quoins' – to prevent the pages moving about, or the type falling out. The filled chase, with all the text for one side of the sheet of paper and with furniture and quoins, was called a 'forme' and was ready for the press. At this stage, a proof would normally be taken – 'pulled' – and any necessary corrections made to the type.

The printing press has to allow for three distinct processes: it has to hold the material to be printed (the forme) exactly in place, so that each copy will be printed evenly and correctly placed on the paper; it has to ensure that the forme is freshly inked before each impression; and it has to place precisely the sheet of paper to be imprinted, and then press it against the forme of type. In modern presses, each of these processes is automatically controlled, and done in a smooth mechanical sequence at high speed. In the early hand-press, each was done by hand and relied on details of the construction of the press (see fig.4). First the complete forme was placed and secured in the body of a sliding carriage, called the 'coffin'. In the left press in fig.4 this has already been done, and one of the two pressmen is applying ink evenly to the surface of the type using two padded balls of leather. (The same man can be seen behind the right press re-inking the

two balls for the next impression.) At the same time, the man to his left is aligning a clean sheet of paper on a 'tympan' so that it will receive the inked impression precisely where it should. Above the tympan is another frame holding a sheet of parchment with holes cut in it for the type. This 'frisket', when folded over the tympan and its clean sheet of paper, ensured that no ink from the untexted parts of the forme onto the paper and marred the cleanness of the impression. The tympan and frisket were then folded together over onto the coffin holding the forme of type, and slid under the press proper. As fig.4 shows, at this point the pressman pulled on a lever mounted on a large wooden screw-cut spindle; this forced down onto the tympan a large platen, a heavy wooden block cut to the size of the coffin and tympan. The tympan itself was forced against the type, and the enclosed sheet of paper was thereby printed with ink. Releasing the lever raised the platen and allowed the coffin, tympan, paper and frisket to be moved back; the paper could be removed and a new sheet inserted at the same time as the type was freshly inked. When the required number of copies were printed, the forme was removed, and the type cleaned and returned to its case ready for re-use on a different page. Meanwhile, the forme for the other side of the sheet of paper was put in place, and the whole process repeated. The exact alignment – 'register' – of the two sides was facilitated by the presence of two short pointed spikes in the long sides of the tympan: these perforated the outer margins of the paper when printed. When printing the second side, 'perfecting the sheet', the pressman merely had to align the holes with the two spikes to know that the paper was correctly aligned. Whenever possible, the two sides of a sheet were printed in close succession. Paper had to be moistened to take good impressions since if it was allowed to dry out, it would shrink and warp slightly so that the second side would not be aligned correctly. This must also have been true for multiple-impression music printing where, if anything, the need for precise register was even greater.

This highly simplified account of the main procedures of typographic printing applies broadly to the 17th and 18th centuries, but as tradition is so strong in the craft the description may well hold in essentials for 16th-century practices too: certainly early woodcuts showing printers at work support this view. The press itself changed little until the 19th century. From 1800 to 1803 Earl Stanhope built one with an iron frame which would accommodate a larger sheet than the wooden press. Other iron presses followed and were much used for book printing until about 1830, but gradually the hand-press was replaced by the cylinder and later the rotary press, machines of different construction powered by steam and in time by electricity.

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(ii) Early history.

The techniques of printing plainchant were highly developed by 1500 following the pattern described in the preceding section, but there was no corresponding evolution in the printing of mensural music from type during the same period: attempts were isolated and restricted in scope. The first example, four lines of music on a single page, appeared in the first edition of Franciscus Niger's *Brevis grammatica* (Venice: Theodor of Würzburg, 1480): only the notes and clef were printed, accurately aligned for anybody

to rule the staves. Other examples appear in two books printed by Michel de Toulouse in Paris, both undated and assigned to about 1496. One was an edition of *Utilissime musicales regule* by Guillelmus Guerson and the other an anonymous treatise *L'art et instruction de bien dancier* (a unique copy is in *GB-Lrcp*). Music appears on 18 pages of the latter, mostly in chant notation, printed black on four red lines, but there are almost two pages of music in mensural notation. At first glance the achievement is not impressive but closer examination shows that, although the type from which the notes are printed has been badly cast, their typographical arrangement was workmanlike. A slightly later example is a mensural Credo printed by Johann Emerich of Speyer in his *Graduale* of 1499.

In Venice Ottaviano Petrucci transformed music printing and started the process which made polyphonic music generally available in greater quantity and over wider areas than ever before. In 1498 he obtained from the Signoria of Venice an exclusive 20-year privilege for printing and selling music for voices, organ and lute throughout the Venetian Republic. His first book was published in 1501: *Harmonice musices odhecaton A* (RISM 1501), a collection of 96 pieces arranged as partsongs with the cantus and tenor on the left-hand page of an opening and the altus and bassus on the right – a layout modified satisfactorily for three-part items. A second edition appeared in 1502/3 and a third in 1503/4. Altogether he printed some 40 or more musical titles in Venice, the latest in 1509. It is probable that Petrucci's type was designed by Francesco Griffo of Bologna, and actually cut and cast by Giacomo Ungaro. Both were working in Venice at the time, and had contacts with Petrucci or with music.

Petrucci's music printing was splendid. He continued the practice of prints of liturgical music, with staff lines and notes on separate pieces of type: his note forms were elegant and with their equivalent rests varied enough to set the most elaborate works of the composers of his day. The presswork was so meticulous that he was consistently able to achieve perfect register of notes, staves and text though (at least initially) three impressions were required: first for the notes, second for the staves, and third for the text, initial letters, signatures and page numbers. The whole achievement immediately conveys typographical conviction which on analysis is found to derive from a skilful choice of size for the individual elements, and from the manner in which they are related. For example, the length of a note stem is the depth of four spaces on the staff, a relationship that has persisted to our own day; the stem of the B key signature is longer than the stem of a note and in this way maintains its role as a flag. The directs are very noticeable, serve their purpose and balance the large initials and other display material at the left of the staves. Only by the use of notes, letters and spaces, all cast in sizes that worked exactly together without bodging, could such results be achieved. Petrucci had equal success with his system of tablature, the first to be printed from movable type (see fig.5.)

The shining example of Petrucci encouraged other printers into imitation. The first was Erhard Oeglin of Augsburg, who issued *Melopoeiae sive harmoniae* (1507: settings by Petrus Tritonius and others of Horace's odes) and a few later titles. The books do not achieve the elegance of Petrucci, in part because Oeglin's staff lines are assembled from short pieces of type. A book on the grand scale (folio: 44 x 28.5 cm) which approaches

Petrucchi's quality is the *Liber selectarum cantionum quas vulgo mutetas appellant, sex quinque et quatuor vocum* (Augsburg: Grimm & Wirsung, 1520⁴). The hand of a master is seen in *Rerum musicarum opusculum*, a treatise by Johannes Frosch (Strasbourg, 1532; 2nd edition: Peter Schoeffer jr and Mathias Apiarius, 1535): the scale of the work is much along the lines of Petrucci's and the achievement, by two impressions, is comparable. The sole surviving part (triplex) of *XX Songes* printed 'at the sign of the Black Morens' in London in 1530 (1530⁶) is equally elegant and well printed (see [fig.6](#)).

In 1532 Jean de Channey printed at Avignon, at the composer's expense, the first of four volumes of sacred music by Carpentras. Although oval note heads had appeared in the woodcut music of J.F. Locher's *Historia de rege frantie* (Freiburg: F. Riederer, 1495; copy in *GB-En*), the Carpentras books are remarkable as the first to use type cast with a rounded, almost oval note form instead of the traditional lozenge and square. Cut by Etienne Briard of Bar-le-Duc, the open notes have stems with a strong downward stroke followed through with a splendid calligraphic swing, swelling and diminishing to reconnect with the stem. The black notes are rather lifeless by comparison. Briard not only abandoned the accepted note forms but cast aside the whole system of proportional notation and replaced complicated ligatures with single notes. As with earlier examples, this music was printed in two impressions (see [fig.7](#)).

Much more significant for the success of music printing and publishing was the development of music type which could print both staves and notes at a single impression. This was made possible by casting the note and a fragment of a complete set of staff lines together on the same type body. The first experiments towards developing such music type are to be found in Salzburg missals printed by Liechtenstein (1507 and 1515 in Venice) and Winterburg (1510 in Vienna), both of whom developed a series of single-impression types to cope with special problems in small sections of the Salzburg liturgy. These experimental types were of limited use, and they do not seem to have had any influence on other printers or repertories. More significant are the fragments of two anonymous pieces printed by John Rastell in London (perhaps in 1523) each of which survives in a unique copy (in *GB-Lbl*). One, printed on part of a broadside, is an incomplete song for one voice; the other is a three-part song 'Tyme to pas with goodly sport' which is in Rastell's play *A New Interlude and a Mery of the Nature of the iiiii Elements* (for illustration see [Rastell, John](#)). The fragments are remarkable because all the music was printed together at one impression. The type, not undistinguished in design, looks rather shaky on the page, and as far as is known was used only once more – in Myles Coverdale's *Goostly Psalmes* (c1535–6); but if the date assigned to the type by King is accepted – and his argument is closeknit and persuasive – Rastell 'can be credited with several achievements: the earliest mensural music printed in England; the earliest broadside with music printed from type anywhere in Europe; the earliest song printed in an English dramatic work. Rastell also made the first attempt at printing a score, by any process in any country'.

If this survival has no known successor, the same cannot be said of the work of Pierre Attaignant in Paris, who finally established the technique of

printing music from type at one impression. He issued his first such book, *Chansons nouvelles en musique a quatre parties: naguere imprimees a Paris*, on 4 April 1527/8 (1528³) and until 1550 maintained a steady output of music from the collections of the finest composers of the late 15th century and of his own day. His typographical apparatus was accomplished in design and finish, and he used it with neat authority, demonstrating his powers as a publisher as well as a printer who gave to posterity a system that was to survive, little altered, for more than 200 years (see [fig.8](#)).

The techniques of Attaignant were much imitated, and his repertory of music was raided. The high estimation in which both were held, as well as the considerable savings in labour costs, can be measured by the speed with which printers inside and outside France procured types for single-impression music. Jacques Moderne, in Lyons, produced his *Motetti del fiore* in 1532 (1532¹⁰, 1532¹¹), printed in elegant note forms based on those of Petrucci rather than upon the squatter types of Attaignant (for [illustration see Moderne, Jacques](#)). The enterprising Christian Egenolff of Frankfurt printed at one impression *Odorum Horatii concentus*, by Petrus Tritonius, in 1532. In Nuremberg Hieronymus Formschneider ('Grapheus') issued Senfl's *Varia carminum genera* in 1534. Georg Rhau of Wittenberg printed more than 60 primers and works of musical theory with examples cut in woodblock, and also music at single impression from 1538. Joanne de Colonia, in Naples, is said to have been the first in Italy (in 1537) to print music at one impression, but it was Antonio Gardano (from 1538) and the Scotto family in Venice who established that city as the pre-eminent centre of Italian music printing. Though the printing of music at one impression was not practised in the Low Countries until 1540 (by Willem van Vissenaecken at Antwerp), the process flourished in the hands of Tylman Susato. Susato used a splendid character which aligned very well with the staves and may be seen to advantage in his *Premier livre des chansons a quatre parties* (1543¹⁶). He was soon joined by Pierre Phalèse at Leuven and by Christoffel Plantin, who published important partbooks in the 1570s at Antwerp.

Throughout this period, and for at least the next century, virtually all printed music used the lozenge-shaped and square notes that were developed by Attaignant. This continued in France until the end of the 18th century, although there were few exceptions. The most elegant was the work of Robert Granjon, one of the great French punchcutters, who developed a music type that follows generally the style of the notes used for Carpentras's music at Avignon, though scaled down: the open notes are freely cut and calligraphic, the black notes rounded. Granjon's refined and elegant types match very well his *civilité* letter ('lettre françoise d'art de main') in which he set the words of Beaulaigue's songs published in 1559 (see [fig.9](#)). His work was copied by Philippe Danfrie, who called his version 'musique en copie' or 'musique d'écriture'.

In 1559 the elder Guillaume Le Bé started to cut a system with rounded notes, large and small, for a 'tablature d'espinette', but designed for double impression. They were used for two tablatures by Adrien Le Roy and Robert Ballard, founders of a dynasty of French music printers. Towards the end of the 17th century Pierre Ballard had a character engraved in which the points at the corners of the lozenge and the open notes were

rounded and the black notes were completely circular, with the stem central (for illustration see [Gando](#)).

So far it has been assumed that (in general) the methods of setting and printing the type in music volumes were the same as those used for text, always bearing in mind that the nature of music might well call for modifications in detail. Books are set vertically because the reading eye is more efficient in dealing with short lines (10 to 12 cm according to the size of character) than with long ones. For aesthetic and practical reasons musicians have often liked their music lines long, with the depth of the page less than its width. Because of these preferences, special layout patterns have been used for music notation, calling in turn for peculiar formats. The practice of printing music in this oblong or 'landscape' format, adopted by Petrucci, survived very generally throughout the 16th and 17th centuries, gradually becoming associated with specific repertoires – keyboard music, solo cantatas, operatic scores – while other genres, such as orchestral scores and parts, were increasingly printed in book formats. The distinction survived well in to the 19th century (and indeed is still preserved for much organ music). As a result, in the first edition of *The Letter-Press Printer* (London, 1876), Joseph Gould showed among his schemes of imposition 'A sheet of Quarto the Broad Way commonly used in Works of Music'; in the second edition (1881) a sheet of octavo was shown arranged the broad way to meet the same need.

While single-impression music printing from type was economical, it did have one or two drawbacks, intrinsic to type itself. Because each piece of type carried both staff lines and note head, it was precisely located on a staff; the printer needed to have a fount of type that included examples of every note value (breve, semibreve, minim etc.) for each pitch, from above the staff to below it, and for some pitches on leger lines. The same was true for accidentals, for rests, and (to a lesser extent) for clefs. Even though some of these could be inverted, a note at *g'* on the treble staff, for example, serving for the *d''* as well, the fount was larger and more complex than one used for multiple-impression printing.

In addition, these types were harder to make: the details of superimposing a note precisely and cleanly on the staff lines, and of aligning these lines from one piece of type to the next, required skilful cutting and casting. Despite this, many printed pages of music show frequent breaks in the staff lines as the alignment slipped a little or as fragile edges of staff lines on each sort became bruised and chipped. To some extent, the effect could be reduced or prevented: a system of 'bonding' or fitting was developed, using longer pieces of single or double staff line above or below a note cast on fewer staff lines. This was widely used, for example, in *Kirchengesäng darinnen die Heubtartikel* (1566) and *Selectae cantiones quinque et sex vocum* by Jacob Meiland (Nuremberg: Dietrich Gerlach, 1572).

Apart from the examples mentioned earlier, note heads were still cut as lozenges or squares and stems were centred almost to the end of the 17th century; by that time it was so much at variance with the taste of the day that punches were cut in the pattern of written notes, with the heads oval or roundish with stems to the left or right. The innovator of this style was the London printer John Heptinstall, who first used the face in John Carr's

Vinculum societatis (1687⁶). The notes were cast with fractions of staves, and so were tails. Fractions of beam cut at a suitable angle – sometimes with a fragment of stem attached – were also provided to join successive quavers and semiquavers moving upwards and downwards. This feature gave the character its name ‘the new tied note’. The note heads are overlarge and the type ill-fitted, but it continued in use until at least 1699 (see [fig.10](#)).

The new style rapidly spread in England: Peter de Walpergen in Oxford cut two splendid examples which were used only once or twice. In 1699 William Pearson published *Twelve New Songs* (1699⁵), a collection of pieces by various composers, issued chiefly to encourage his ‘new London character’. Smaller in scale than Heptinstall’s, the type was better fitted and better cast and was used extensively by Pearson, most notably perhaps in *Orpheus Britannicus* (2/1706), and by his successors into the mid-18th century.

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(iii) 18th-century innovations.

By this time, however, the mainstream of music printing was increasingly served by the engraver and the offerings of the type printer were found in the backwaters of hymnbooks, small songbooks and the like. The mid-century, however, saw a revival of typeset music, largely owing to a series of innovative founts, which are now generically called ‘mosaic types’. In these, most musical symbols were usually made up of more than one piece of type, each with fewer than five staff lines. The act of typesetting therefore consisted of fitting together the various pieces that make up each single symbol exactly in the manner of a mosaic.

While in 1749/50 Jacques-François Rosart cut a series of punches for a revolutionary method of music printing, it was J.G.I. Breitkopf, working to the same principles, who took the credit for the innovation and brought the system to fruition. In 1754 Breitkopf started to have his punches cut and in February 1755 he published a *Sonnet* to demonstrate the quality of his system. In a preface to the *Sonnet* he commended his work to ‘lovers of the musical art’ and to printers. He continued:

the method used until now has fallen somewhat into disrepute, since it possesses neither the beauty demanded nowadays nor is it adequate to meet the needs of the art of music which has been brought to a state of perfection. The printers themselves are not very satisfied with the old method, partly because its intricacy is burdensome, but mainly because the typesetting is not so regular that it can be achieved without a lot of ingenious devices and botching which the compositor first of all has to work out for himself.

P.-S. Fournier (Fournier *le jeune*) described the essentials of Breitkopf’s system in his *Traité historique et critique sur l’origine et les progrès des caractères de fonte pour l’impression de la musique, avec des épreuves de nouveaux caractères de musique présentés aux imprimeurs de France* (1765). All the types were cast on the same-sized body, ‘being the fifth part of the body of each line of music’ (i.e. the size of only one staff line). All

symbols used were formed to this dimension, so that the clefs, notes and other characters which were necessarily larger than the body were made up of several pieces 'set skilfully one above the other. A note, for example, is made up of three and four pieces; a clef of two, the upper part formed by one punch, the lower part formed by another punch, and these parts joined together form the character of the complete clef'.

The first major work in which Breitkopf used his type was *Il trionfo della fedeltà* by Electress Maria Anna Walpurgis of Bavaria, issued in score in three volumes in 1756. In the same year he published a *Recueil d'airs à danser*, and thenceforth his output was extensive: according to Fournier, Breitkopf issued 51 musical works including operas, keyboard works and songs between 1755 and 1761. This output continued in bulk and variety well into the 19th century.

In 1756 Fournier published an *Essai d'un nouveau caractère de fonte pour l'impression de la musique, inventé et exécuté dans toutes les parties typographiques* as a specimen of a new character which aimed at rendering music from type as if it had been printed by copperplate engraving. It offered short dance movements, printed at two impressions to demonstrate the elegance and logic of the system. Fournier later developed this experimental character into a second music fount, this time for single-impression printing. It was based on a different system from that perfected by Breitkopf. While Breitkopf's type was designed on one body size and could be assembled into composite pieces as required, in Fournier's system the symbols were cut for casting on five different bodies, according to size. The minims, crotchets and simple quavers, key signatures, measures and other symbols of the same height were made in one piece (with segments of three or four staff lines incorporated), instead of in the three or four pieces that other systems required. In addition Fournier provided a wide range of characters which worked with the composite pieces. Fournier claimed that this arrangement made typesetting simpler, more reliable and quicker. The number of types required was reduced by half: as he wrote, his 'character being only about 160 matrices instead of at least 300 that other systems carry'. Fournier's type was used in the 1765 *Anthologie française* (for illustration see [Fournier, Pierre-Simon](#)) and continued to be used for vocal music throughout the rest of the century.

Several imitations of Breitkopf's fount were also developed: the most important were by J.M. Fleicshmann, used by Enschedé of Haarlem from 1760; by Johann Jakob Lotter in Augsburg, from 1766; and by Henric Fougts working in England from 1767. The most stylish of these was used by Enschedé: music printed from his type had the clarity and elegance of engraved music. Fougts's type was extensively used for songsheets during the 1760s.

Two other systems of mosaic music are worthy of note. One appeared in a *Manifesto d'una nuova impressa di stampare la musica in caratteri gettati nel modo stesso come si scrive* published by Antonio de Castro (Venice, 1765). To show the capabilities of his type he printed a *Duetto* by Giuseppe Paolucci. The 'manifesto' type 'Inciso et Gettato dal M. Rev. Sig D. Giacomo Falconi' is ramshackle and loose but it holds together well

enough to be read without confusion; it was used for extensive works – Paolucci's *Preces octo vocibus* (Venice, 1767), for example, and his *Arte pratica di contrappunto* (1765). The other was developed by W. Caslon & Son of London who printed a specimen book of 1763. Sturdy and economical, it was used widely during the latter part of the 18th century, notably on songsheets, and is well represented on inserts in the *Lady's Magazine*, the *Hibernian Magazine* and elsewhere. Caslon's types were much used in America. Christopher Saur of Germantown, Pennsylvania, was the first to print music from movable type in America with his *Kern alter und neuer ... geistreiche Lieder*, a collection of 40 tunes that he printed in 1752 from types he had apparently cast himself. In October 1783 the *Boston Magazine*, printed and published by Norman & White, issued 'A New Song', *Throw an apple*, set to music by A. Hawkins. According to Isaiah Thomas, the famous Massachusetts printer, 'Norman cut the punches and made every tool to complete the ... types'; he also cast them. Thomas himself had a complete series of the Caslon founts, including music, for in 1786 he issued *The Worcester Collection of Sacred Harmony*, 'printed typographically at Worcester, Massachusetts'. In addition to hymns and psalm tunes the collection includes the four-part vocal line of the 'Hallelujah' chorus from Handel's *Messiah* very competently set in score, eight lines to the oblong page.

Given a knowledge of music and the advice of an editor, the compositor setting types with note and staff incorporated would have few major difficulties, though the fitting together of sorts cast on different bodies would have been time-consuming. In effect, music type before Breitkopf was set line by line as ordinary text. Mosaic music had to be set in blocks across the staff systems and the compositor needed cool judgment and an intimate knowledge of his cases, fitted as they were with hundreds of different characters, to build his musical jigsaw accurately. Some of the problems he faced were examined by Christian Gottlob Täubel, a Leipzig printer, in his *Praktisches Handbuch der Buchdruckerkunst für Anfänger* (Leipzig, 1791). The setting of music, he warned, is much more difficult and needs more care than the setting of ordinary text; anybody proposing to become a music compositor must not have an irascible temperament or be in too much of a hurry; if he is too eager to get on he will overlook detail; music typesetting calls for the tedious and painstaking construction of involved pieces of music using only very small units; the compositor must be able to reproduce in type exactly what the author has drawn with his pen. Caution against hasty work runs through his advice about casting off copy, maintaining optical and musically even spacing, ensuring good underlay of words and arranging convenient turn-over breaks.

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(iv) 19th-century developments.

Mosaic type was expensive and used large quantities of metal, and the fine-cut pieces were easily damaged. As a result, the types seldom looked convincing and unbroken across even a narrow page. There was a great deal of experiment in the early 19th century to counter these difficulties. Many of these trials used notes with head and tail complete. In 1802 François Olivier obtained a patent for ten years to protect the development of a system in which punches without staff lines were used to make the

matrices. The staves were then carefully cut by hand, with a steel saw. This, with other similar experiments, had limited success.

In 1820 Eugène Duverger of Paris obtained a 15-year patent for a system which also separated the staves from the rest of the notation, though at a later stage in the process. He set his types, sometimes using notes with complete stems, sometimes with part only, in their correct positions vertically and horizontally, and added the other ancillary signs, the text and so on. The matter was proofed and corrected. The whole was then brushed over with oil and covered with a fine plaster that was allowed to set and then carefully removed from the type. Staff lines were then cut in the plaster producing a completed notation. The plaster mould was baked in an oven, put into a casting box and type metal alloy poured in. When the metal was solid and cool enough to handle, the casting was separated from the plaster. After a final inspection and finishing, the plate was ready for printing at one impression. The system, which received a 'Brevet d'addition et de perfectionnement' in October 1838, was widely used, and when skilfully manipulated produced very satisfactory results; but it was found costly and suitable only for editions in large numbers.

In England, Edward Cowper, a prolific inventor of machinery and processes in printing technology, patented in 1827 a revolutionary method of music printing, in which the printing surface consisted mainly of the ends of pieces of copper wire passed through a three-ply block of wood and made to stand 1.6 mm above the surface of the block. The ends of the wire formed the black notes; white notes were made up from two curved pieces, which were pushed into the surface of the wood to form the elliptical character. The edges of small pieces of brass were used for the stems of notes, slurs, beams and the like and were tapped into the wooden block to stand at the same height as the notes. The staves, with their clefs, were made and laid out separately. The two pages, one of notation and the other of staves, were placed head to head in the bed of the press, in precise alignment. Two pages were printed at once, one receiving the staves and the other the notation. After the pages had been rotated through 180°, each received the other component, completing the score. This method was much used in the 1830s.

A second patent from which much was expected was taken out in 1856 by Gustav Scheurmann, a music seller and publisher of Newgate Street, London whose aim was to separate the staves from the notes and other necessary symbols and words into two formes, printed one after the other by a specially adapted press. Scheurmann also devised a special mould that would cast beams at any angle for sequences of quavers and shorter values.

It is notable that each of these innovations returned to the early pattern of separating notes and staves. But they (and many other experiments) did nothing to displace the descendants of Breitkopf. It is remarkable how many different complete systems of type in different sizes were offered during the 19th century, in England, Germany and America, most of them demonstrating in the accuracy of their fit and the superb quality of the punchcutting, matrix-striking and letter-founding of their day. These types,

however, were not created merely to demonstrate technical brilliance: they were made to serve a market.

Despite the virtues of engraving and lithography for printing music, they were evidently not suited to supplying the needs of a growing musical public. This may be illustrated by two quotations from the *Musical Library* of 1834. In the preface to the first volume, 'Instrumental', it is stated that:

the Musical Library was commenced with a view to afford the same aid in the progress of the musical art that literature has so undeniably received from the cheap publications of the day ... before this work appeared, the exorbitant sums demanded for engraved music amounted to a prohibition of its free circulation among the middle classes; at a time too when the most enlightened statesmen saw distinctly the policy of promoting the cultivation of the art in almost every class of society.

In an account of the 'various processes applied to printing music' on the first four pages of the first 'monthly supplement' (April 1834), the writer said:

In each process [intaglio and lithography], the manual labour of printing off the copies involving considerable nicety and attention, is a source of constant recurring expense. In printing music from the *surface* of moveable types, or stereotype plates, either by the printing press or printing machine, the operation is rapid and certain; the market may be supplied at once to the extent of the demand; and the consumer may receive the full benefit of mechanical improvements, in the diminished cost of the article produced. Such a work as the 'Musical Library' could only be undertaken with the aid of musical typography.

The wisdom of this commercial argument was brilliantly demonstrated in practice by Alfred Novello some years later. His exploitation of the lower cost of typeset music was in great measure responsible for the growth of middle-class music-making in Britain during the second half of the 19th century. Joseph Bennett's *A Short History of Cheap Music* (London, 1887), effectively a history of Novello's publishing endeavours, stated that type was more economical for the large print-runs he was increasingly able to sell: 'for hundreds, plates are best; for thousands, type is preferable'. As late as June 1899, the *Musical Opinion* reported on the 'expensive editions from pewter plates' when compared with typeset editions. Therefore, from 1820, when William Clowes, printer of *The Harmonicon* and other music, imported from Germany punches and matrices for music type, a number of type foundries offered a wide range of founts to the music publisher, often of great complexity (see [fig. 11](#)), and in such variety that by 1876 manuals of instruction could give no reliable general information about typesetting. There was so much music printed from type in London during the latter half of the 19th century that the composers engaged exclusively in music typesetting were numerous enough to establish and maintain their own trade union, the London Society of Music Compositors (1872).

A major disadvantage of using type, when set alongside the other available processes, was that the prepared-pages type had to be broken up and redistributed after printing, for the material would be needed to prepare other pages of music. By contrast, plates or lithographic surfaces could be stored and re-used, sometimes as much as 100 years later. This disadvantage was largely overcome by the development of stereotyping and electrotyping, both processes that prepared a plate from the typeset forme, thus allowing for extended print-runs, and also releasing the undamaged type for use elsewhere. A stereotype is made by taking a plaster impression of the typeset forme, and then pouring molten type-metal over the plaster to create a metal plate which is used as the printing surface. In the 1820s, plaster was replaced by papier-mâché called 'flong', which had several advantages: it dried more quickly; it could be re-used, to make a second metal plate; and it could be curved to make curved metal plates for the new rotary presses, increasingly used for the large print-runs of newspapers and journals. The essentials of the process were discovered in Holland in the early years of the 18th century, and a patent was taken out by William Ged of Edinburgh in 1725. However, the process seems to have become widely used only at the end of the century, and adopted by Firmin Didot in Paris, followed by Duverger.

Electrotyping was discovered later, in Russia and England, and became a standard resource for printing illustrations, as well as for much book printing in America. The intention is similar, to make a plate using an intermediate stage. Here, the mould is made of beeswax, which is then suspended in a solution of copper sulphate close to a copper plate. When a current is passed through the solution, a process of electrolysis produces a copper coating, or 'shell', on the beeswax. This can then be backed with molten type-metal and a wooden mount, after which it is ready for printing. Electrotyping is more expensive and complex as a process, and has remained less popular than stereotypography. Both, however, helped to ensure the continued use of type. In 1923, Gamble could report of England that 'type-set pages of music are invariably stereotyped or electrotyped instead of being printed direct' (Gamble, C1923).

The demand for typographical music was not a wholly British phenomenon. The publication of manuals of instruction, taking the beginner step by step through the rudiments of notation to the setting of scores and other intricacies, much more thoroughly than Täubel had done in 1791, provides some evidence of this. In Germany there were three such books, one in two editions, between 1844 and 1875. In America Thomas Adams (*Typographia*, 1856) devoted a page to music, with examples set in the type of L. Johnson & Co., Philadelphia. Thomas MacKellar (*The American Printer*, 1873 and 1879) was much more thorough, using the types of MacKellar, Smiths & Jordan of Philadelphia, and as late as 1904 Theodore Low de Vinne devoted 18 pages of his treatise *Modern Methods of Book Composition* to music. In both countries, type foundries continued to offer new and 'improved' founts of music type, well into the 20th century.

Any account of printing music from type will be largely concerned with the history of method and changing solutions to problems. While the outstanding printer could produce superlative results, there were many others whose editions were poorly set, often in a mediocre fount of type

that had suffered damage during previous uses. At the same time, the use of type imposed restrictions on even the most artistic or diligent printer: each fount had only a limited number of different characters, and each provided something of a stylistic straitjacket, enforcing a particular visual appearance as well as specific restrictions on details of presentation.

[Printing & publishing of music, §I: Printing](#)

4. Engraving.

(i) [Early history.](#)

(ii) [Techniques and later history.](#)

[Printing & publishing of music, §I, 4: Engraving.](#)

(i) Early history.

For as long as music was normally presented (in manuscript or printed edition) with one part per staff, and without many indications of chords, slurs or ties and the like, type was adequate for most printed editions. Many of the innovations outlined in earlier sections of this article represented attempts at extending the usefulness of type to keyboard music and vocal scores, and to 18th-century and later editions requiring phrasing and the addition of ornaments. Even earlier, Attaignant arranged moving parts together on the same set of staves in some of his keyboard volumes; the unknown German printer of an early collection of *Kirchengeseng* of the Bohemian Brethren (1566) used the same technique and William Godbid managed to print Thomas Tomkins's *Musica Deo sacra* (1668) in four parts on a two-staff system. But the hand equipped with the nimble and flexible pen was better able to meet the challenges of elaborate keyboard music or florid song, and it was the hand-driven line engraved in copper that furnished the needs of the composer and the connoisseur from the latter part of the 16th century onwards.

The earliest date known on any intaglio engraving is 1446, although there is evidence that plates were being produced at least ten years earlier. It is not known how they were printed. The first mention of a copperplate printing press is probably that in a document of 1540 in the Antwerp archives cited in *GoovaertsH*); but the hand mangle had been developed commercially in the 14th century. The maps for editions of Ptolemy's *Geographia* issued in Bologna (1477), Rome (1478) and Florence (1482) were printed from copper plates and show place names splendidly cut in various sizes of roman capital. It is not surprising that no music was prepared by engraving. The notation was still stylized, using relatively few symbols: woodblocks were used for the simple examples needed in treatises, and type soon proved its ability to present most Renaissance music. Perhaps too the techniques of copperplate engraving and, particularly, printing were not widely known, for, after the editions of Ptolemy's *Geographia* and a map of central Europe printed in 1491, very few maps were produced from engraved plates until about 1540. The earliest known practical music to be produced by copperplate engraving was perhaps *Intabolatura da leuto del divino Francesco da Milano novamenta stampada* (fig.12), published without printer's name or date Francesco Marcolini's lute anthology *Intabolatura di liuto di diversi* (RISM 1536¹¹) seems also to have been engraved. However, he returned to type for his other extant musical volume, containing masses by Willaert; he also

seems not to have used engravings for the decorative title-pages of his other books. This is not surprising, for the engraved plate could not be printed using the same press as type: it needed a greater pressure and special treatment, and was therefore more suitable for individual artistic production. Throughout the 17th century, for example, title-pages of typeset musical books might include a design (or the patron's heraldic device) printed from an engraving, at a separate impression, after the typeset title and publication details had been printed on the page.

There was therefore some lapse of time before any other books of music were prepared from plates. The table showing the finals and dominants of the 12 modes in Vincenzo Galilei's *Dialogo della musica antica et della moderna* (Florence: Giorgio Marescotti, 1581) is not fully mensural music. Otherwise, engraved music is next found in a number of devotional prints made after paintings or drawings by Marten de Vos and other Flemish artists. In some of the engravings a whole score is shown as an open book; in others the separate vocal parts – nine in one case – are disposed about the picture on scrolls or on tablets held by angels. The engravings contain complete works, some of them by known composers such as Andreas Pevernage, Cornelis Verdonck and Cornelis Schuyt, some by composers otherwise unknown, such as D. Raymundi. The earliest example, the Virgin and St Anne with Jesus, engraved in masterly style by Jean Sadelar after de Vos, appeared in Antwerp in 1584 (for illustration see [Sadelar, Jean](#)) and was reprinted in Rome (1586) and in Antwerp (1587). Others (all but one by the same engraver) were published in Mainz (1587) or Frankfurt (undated). The engravings are superb as pictorial compositions, and the notation of the music, though small, is clear and accurately reproduced. In the same vein is *Encomium musices*, a book made up of 18 plates, each illustrating a different scene from the Bible (Antwerp: Philip Galle, c1590). The designs by Jaen von de Straet provide a mass of information about musical instruments of the day which the brilliant engraving of Adriaen Collaert and others has preserved in the copper. The title-page shows three female figures, Harmonia, Musica and Mensura, framed by a fine show of musical instruments and supporting an open score of a motet for six voices by Pevernage (for illustration see [Pevernage, Andreas](#)).

This expansion in the use of plates, not restricted to musical subjects, was the result of the invention of the rolling press, specifically designed for copperplate engraving. The press was in use in the Low Countries by this time and seems to have spread through Europe very rapidly.

In 1586 Simone Verovio, a calligrapher and engraver in Rome, issued two collections of pieces printed from engraved copper plates. The first was *Diletto spirituale: canzonette a tre et a quattro voci composte da diversi ecc.mi musici, raccolte da Simone Verovio, intagliate et stampate dal medesimo: con l'intavolatura del cimballo et liuto* (1586³), a folio of 23 leaves (for illustration see [Verovio, Simone](#)). The title describes the nature of the work. Each two-page opening shows the separate vocal parts with words, a version for keyboard in three or four parts and another for lute in Italian tablature, all elegantly engraved and skilfully printed. Verovio produced similar works until 1608 and his methods were adopted by his successors in Rome, some anonymous (as was the printer of J.H. Kapsberger's *Libro primo di mottetti* of 1612), but one of whom, Nicolò

Borboni, was as accomplished as Verovio himself. He is best known for his *Musicali concerti a une' et due voci ... libro primo* (1618), which he composed and engraved, and for the editions of Frescobaldi's keyboard works, superbly engraved by Christofori Bianchi (from 1615), which he published. The elegance of the engraving may to some extent conceal how such music was impossible to print from type.

Meanwhile, music printed from engraved copper plates had appeared in England (1612–13) and the Netherlands (1615) and examples of engraved music appeared in typeset books in France and Germany in the 1620s and 30s. The English work was *Parthenia, or The Maydenhead of the First Musicke that Ever was Printed for the Virginalls: composed by Three Famous Masters: William Byrd, Dr John Bull and Orlando Gibbons* (1613¹⁴) engraved by William Hole for Dorothy Evans, and printed by G. Lowe. It is an accomplished piece of engraving showing a command equal to Verovio's, but with the parts so condensed that the music would have been extremely difficult to play. The first Dutch example was issued by Joannes Janssen in Amsterdam: *Paradisus musicus testudinis* by Nicolas Vallet, engraved by Joannes Berwinckel (*Le secret des Muses*, i; 1618¹⁶). In France, the royal monopoly on music printing given to the Ballard family covered only typeset music and did not extend to printing from copper plates: composers who did not wish to entrust their music to Ballard published it on their own account or through a music seller. The first of these was Michel Lambert who, in 1660, published in Paris *Les airs de Monsieur Lambert* engraved by Richers. Eventually the technique spread across the Atlantic where it was used in 1721 for *A Very Plain and Easy Introduction to the Singing of Psalm Tunes* by John Tufts, published by Samuel Gerrish in Boston, and for *The Grounds and Rules of Musick Explained* by Thomas Walter (Boston: J. Franklin).

[Printing & publishing of music, §I, 4: Engraving.](#)

(ii) Techniques and later history.

Engraving is distinct from etching, even though certain elements of the processes are virtually identical. Both were used at various times for preparing music for printing, although etching seems to have always been less common and effectively died out by the end of the 18th century. Engraving remained in use, with certain specific changes in technique, well into the 20th century.

The etching process presupposed the use of acid to eat into the copper plate, already coated with wax, to ensure that the acid only acted where wanted. The plate was covered with a thin coating of wax, after which the music was laid out with a sharp point, drawing staff lines and all other elements. The plate was then immersed in a bath of acid, which could eat into it only at points where the wax had been cut through; the acid therefore left the notation incised into the plate. The process seems to have been invented soon after 1500, by Daniel Hopfer in Augsburg or by the Italian printer Parmigiano, according to different authorities. It was certainly used by Dürer after 1515 and was perhaps being used for music from the end of the century. Verovio, in one of his 1586 volumes (*Peetrinus's Melodie spiritali*), describes the music as 'scritto da Simone Verovio:

Martinus van Buijten incidit'. This at least asserts that Verovio drew the music on the plate, while someone else cut it in.

In England, Roger North described (c1695) how he bought a copper plate 'polish't and grounded' and etched some music on it. He used too strong an acid and the result was not satisfactory. Later (c1715–20), he related how 'etching, with a little graving (and perhaps worse ways) have been used' to meet the demand for printed music. Later in the century, Mme Delusse wrote in the *Encyclopédiethat* when music was first printed from copper plates, the notes were drawn with a steel point and were then bitten in with acid. She cited collections of organ music, many of the operas of Lully and Mouret, the motets of Campra and Lalande and the cantatas of Bernier and Clérambault.

In practice, it is not usually possible to tell whether music has been printed from etched or engraved plates since both produce a plate on which the music has been incised. With engraving, the musical notation was cut directly into the plate, using special tools. At first all the symbols, including solid note heads for crochets or quavers, as well as words such as tempo indications were cut freehand, and the results show a pleasing and artistic irregularity of detail. However, a significant development led to the adoption of punches for recurring symbols, note heads and clefs in particular, though dynamic indications, accidentals and time signatures were increasingly punched. Each engraver owned a set of tools, which were distinctive, and treble clefs in particular seem to have acted for some as signatures. The individual craftsmen working for Walsh, for example, can be distinguished as easily by their clefs as by any other aspect of the engraving and layout, and the same is true with some of the much later engravers working for Ricordi. The use of punches seems to have begun before 1700, for Thomas Cross advertised (c1690) that 'Gent may have their works fairly engraved, as cheap as Punct and Sooner'. Hawkins referred to Estienne Roger and other Dutch craftsmen who made an amalgam to soften the copper in order to 'render it susceptible of an impression from the stroke of a hammer or punch, the point whereof had the form of a musical note' (*HawkinsH*).

These printers certainly used the rolling press, essential for careful printing of engraved prints. This worked essentially in the manner of a kitchen mangle, so that the plate, the paper to be impressed, the frisket and the necessary support were passed between two rollers. These were able to exert considerably more pressure than that available with the conventional press for typeset music, and could draw out the detail of fine lines more precisely.

The other significant development was the adoption of pewter plates rather than the copper that had been normal at first. This change, which substituted a softer metal, was certainly in place by the middle of the 18th century. It made the task of cutting and of correcting errors much easier, and enabled a lower pressure to be exerted by the rollers of the press. Copper plates seem to have been retained for artistic work but, eventually, virtually all music was engraved on the cheaper material.

It is surprising that there are no early discussions of the processes of printing from engraved plates. Moxon, in his *Mechanick Exercises* (London,

1683–4), does not discuss the techniques, although he was well aware of them and had himself signed at least one engraved plate. The first valuable account does not appear until almost a century later with the commentary by Mme Delusse in the *Encyclopédie* to the second of two plates concerned with 'Gravure en lettres, en géographie et en musique' (fig. 13).

At the outset of her description of the current technique, Mme Delusse stated that the aim of the engraver was to reproduce the manuscript copy exactly, on a copper or pewter plate, freehand; the methods that she summarized persisted, with slight modification, to the 20th century. They began with a detailed planning of the layout of the music: this involved consideration of the style of the music and the format that corresponded to the genre, decisions about the number of staves on a plate and where the line ends might come, and provision of space for leger lines, for texts and for titles. This was not a simple mechanical count because the planning had to take account of the logic of the music, allowing space, as far as possible, in proportion to the value of the notes. This proved relatively simple in the quicker movements, but there are many indications in the manuscripts of second thoughts and recalculation in the slower movements. The next stage was to layout the staff lines on each plate, cut with either a single-tooth burin or a five-line rastrum. When the ruling was finished, the burr raised by the cutting tools was removed with a scraper, working across the lines with a light hand. This done (Mme Delusse wrote), everything on the manuscript was lightly drawn on the plate with a steel point, working from right to left so that all would appear the correct way round when printed. The pitch and the value of each note were shown by conventional signs at the end of the mark indicating the position of their stems. At this stage, the engraver might well have had to modify some of the detail written on the manuscript at the planning stage.

Once the plate was completely marked, the copy could be laid aside. Apparently the favoured practice in France in the late 18th century was to engrave any words below the music first, and then to stamp the note heads, rests, clefs, sharps, flats, naturals, directs and so on, using punches driven by a hammer with a flat face. This done, the plate was transferred from the thick, smooth stone that supported it during the punching and laid on an anvil, where it was planished or flattened using a hammer with a slightly convex face, to remove the distortions and bulges in the metal caused by the action of the punches. The plate was then laid on a smooth surface to be finished. The note stems, bar-lines, slurs, tails to single quavers, beams connecting the stems of groups of quavers, and subdivisions of quavers, were put in with a burin or with a scorer. To enable all cutting to be done from right to left the plate had to be turned around and about; indeed to cut slurs the engraver often held his graver still and turned the plate on to it. When the cutting was finished staves were re-cut to open any lines that might have been closed up during punching. The plate was examined carefully, touched up as necessary, burrs scraped, and unrequired scratches and dots burnished away. A proof copy was pulled and any errors noticed by the composer and the printer's reader were marked for amendment. For correction, the plate was rested on the edge of the bench, between the arms of correcting callipers, each of which carried a point turned inwards at its end. The point of the arm over the face of the plate was placed on the character to be changed and pressed down;

the point of the arm resting on the bench under the plate met it and located the position of the fault through the metal. The mark on the back was ringed, the plate was turned over face down on the stone and the area around the error was struck with a dot punch. The plate was turned over again, and the metal raised on the surface was burnished to obliterate the defective work. The back was also gently tapped with a hammer over the same area. Once the surface was smooth and flat, the corrections were made; care was taken not to disturb the original work around it. The plate was then ready for printing at the rolling press (see also fig.14).

Some printers engraved each page on a single plate. The pressure exerted by an engraver's press habitually flattened the paper being printed by the plate, so that the edge of the plate shows as a change in texture on many extant pages of 18th- and early 19th-century editions. (In addition, the area of the plate is often slightly darker in colour on the paper, as the repeated inkings and pressings of the plate gradually led to a roughness of texture and a consequent laying of traces of ink on the paper.) These marks are by no means always present: for one thing, some printers, such as Estienne Roger, printed two pages on a single plate, and others could put four pages on one plate if the format was quarto or smaller.

The first comprehensive account of the printing of music from engraved plates is in *Nouvel manuel complet de l'imprimeur en taille douce* by Berthiaud, revised by P. Boitard (1837), in which a whole section is devoted to music. By this time, music was rarely engraved on copper with a burin but was usually worked on pewter with a hammer and punches. If music came to the printer on copper plates then it was printed as any other copperplate engraving, but the printing of music from pewter plates required different procedures: among them, the force of the press was reduced, and the top roller had to be of sufficient diameter to prevent the plate from bowing as it passed through the press and curving upwards to take the shape of the roller. The printing quality of pewter plates depended on the alloy from which they were made. Generally the alloys were more brittle as the proportion of antimony was greater. This, taken with the reaction of the metal to the punch and working at the press, may explain the cracks that disfigure some music printed direct from plates, particularly during the 19th century.

These imperfections give rise to bibliographical distractions, because cracks, missing or damaged notes and faint copies suggest late impressions taken from worn metal or new editions taken from 'the original plates'. Instead, many faults arose from causes intrinsic to the metals and processes, and might have declared themselves early as well as late or arisen too from human shortcomings. Cracks may be attributable to any one of several causes: they might have been in the blank plate before working, they might have been opened by a burin where the metal was weak, or they might have spread under machine pressure at any stage of the printing run. Although some plates could survive through very long print runs, others could easily suffer from such damage very early in their lifetime. This is particularly true for pewter plates, for cracks rarely appear in plates engraved on copper. On the other hand, 'the abrasive action of the plate printers' wiping canvasses ... could break down fine work on a copper plate within a hundred impressions' (Bain, E1974, quoting Pye).

Thus, damage on plates cannot be taken as even a general indication of the age of the plate, any more than an apparent replacement plate can mean that its original had seen long service.

Discrepancies in engraving style that occur through the parts of any large work might stir thoughts of cancelled and re-engraved plates, but, if other evidence is lacking, it is safe to attribute such differences to trade practices. Much evidence shows that most engraved books of music were the work of more than one craftsman and, indeed, this makes good sense, for only by this means could the pressmen be kept busy. Thomas Cross, who appears at the foot of many editions as 'T. Cross *sculp.*', had 'good hands' to assist him, and William Forster shared the work of punching his editions of Haydn symphonies among a number of engravers. The editions of Ricordi and other publishers document the number of engravers involved with the addition of assigned initials to the plate numbers at the feet of pages, and Ricordi's own documents of his work, in the *Librone*, often indicate that a book was divided between different workers. In 18th-century France engraved music, with its decorative title-pages and engraved illustrations, was normally the work of more than one person, the music engraver being supported by specialists in illustration or lettering.

Predictably, music came in the 19th century to be increasingly standardized in its graphic character. Lines became finer in their execution, presumably because of the use of harder pewter with less lead in its alloy. The visual contrast between thin and thick lines could thus be emphasized, for instance between the endings and the middle of a tie or slur, or between the verticals and the diagonals attached to note heads or, most notably, in sharp signs. In subtle ways the standard appearance of musical signs changed over the years: the G clef, for instance, rounded at the top around 1800, by 1850 was typically pointed. The musical page acquired a more dramatic appearance, but always short of interfering with the demands of performers. (These demands perhaps explain why music had no William Morris.) Standardization aside, engravers no doubt argued over the ideal layout and placement on the page for optimum legibility. Distinctive engraving house styles gradually replaced the distinctiveness of the individual craftsman, enabling the workmanship of particular firms to be identified, whether by contemporary persons in the trade (for instance as evidence of piracy in litigation) or by later scholars (as evidence of the date and source of particular exemplars). Priority and authenticity of editions can sometimes be inferred from such particulars, sometimes even by the evidence of the printing process itself. German music after 1850, for instance late Schumann or early Brahms, often exists in two forms, an earlier one printed directly from the plates and a later one printed by lithographic transfer, to be discussed below.

This general standardization of appearance seems to have been matched by a consistency in the craft of music engraving, once the pattern had been established with 18th-century punches and pewter plates. It was a craft, of course, and most of the skills and detailed practices remained craft secrets, handed down through apprenticeship and only to be recovered from detailed study of surviving editions and the few extant sets of tools.

At the same time, the craft also remained remarkably decentralized, and it seems not unreasonable to speculate that at the highpoint of production, just after 1900, music engravers were active in several hundred cities throughout the world. To be sure, large firms often did the work for smaller firms and personal publishers, undertaking the engraving, running off copies and storing the plates for later press-runs. Late 19th-century publishers as far away as London, St Petersburg and Latin America, for instance, were served by specialist engravers in Leipzig, of whom Röder, Johann Brandstetter and Engelmann were the best known, and whose warehouses were largely destroyed in World War II. Other major engraving firms included Lowe & Brydone in London and the New York publisher G. Schirmer.

Engraving held its own well into the 20th century as a medium for almost all musical repertoires. The strictures expressed by Novello (and others) about its expense certainly encouraged the parallel development of typeset music, but the engraving process was always more elegant and fluent, and seemed much better suited to music. Lithography was developed in order to achieve the same ends, but the various offset and transfer processes developed with lithography in mind also served to keep engraving alive as a force in music printing.

Printing & publishing of music, §I: Printing

5. Lithography and more recent processes.

- (i) Lithography.
- (ii) Transfer and photographic processes.
- (iii) Stencils and dry transfer.
- (iv) Music typewriters.

Printing & publishing of music, §I, 5: Lithography and more recent processes

(i) Lithography.

Lithography is similar to woodblock printing in that it involves printing from a text raised on the surface, with the surrounding material cut away; in this instance, the block is of stone, and the matter to be printed appears raised after the unwanted stone has been partly eaten away with acid. The practice is based on the phenomenon that one greasy substance will receive another but any greasy substance will repel a water-based liquid. The man who used this principle to develop a quite novel method of printing was Alois Senefelder. He wanted to be a playwright but could not afford to publish at his own expense through the trade: he accordingly took up the study of printing techniques. He began by etching with acid on a copper plate. He later substituted a piece of Kellheim limestone and found that he could write with more command and more distinctly on the stone than on the copper plates. He used his own ink prepared with wax, soap and lampblack and decided to try the effect of biting the stone with 'aqua fortis' (nitric acid), wondering 'whether, perhaps, it might not be possible to apply printing ink to it, in the same way as wood engravings, and so to take impressions from it'. After pouring off the acid he found the writing 'elevated about a tenth part of a line', or about 2 mm, and that satisfactory impressions could be taken.

A page of poorly printed music in a prayer book persuaded him that his 'new method of printing would be particularly applicable to music printing' and he began with the work of a friend, Franz Gleissner. It is usually accepted that the first of Gleissner's compositions to be printed was the *Feldmarsch der Churpfalzbayer'schen Truppen* (1796; fig.15), but in the first part of his *Complete Course of Lithography* (C1818; Eng. trans., 1819 – from which the above quotations are taken), Senefelder gave primacy to Gleissner's 12 *neue Lieder für's Klavier* (1796). He copied the music on stone and, using a copperplate printing press, with the assistance of one printer, took 120 copies. The composing of the songs and the writing, engraving and printing took less than two weeks.

These early techniques of relief etching and printing from stone, refined and developed by Senefelder, were used for music printing in Augsburg and Munich for at least ten years. In his study of Senefelder's life and work, *Aloys Senefelder: sein Leben und Wirken* (Leipzig, 1914, 2/1943), Carl Wagner showed a stone plate with music etched in high relief from the printing office of H. Gombart of Augsburg, dating from about 1800 (fig.16). Music printed by this method can sometimes be identified by the impression left in the paper by the raised characters, for example in *Sonate à quatre mains pour le pianoforte ... oeuvre II* by Franz Danzi (Munich: Falter, c1797).

However, Senefelder had continued to experiment, observing the chemical and physical affinities between different substances. He noticed that gum-water prevented the chemical writing ink (made of soap and wax) from adhering to the stone; he drew lines with soap on a polished stone, moistened the whole surface with gum water and applied oil-based ink which adhered only to the soap lines. He described his experiments:

In trying to write music on the stone, with a view to print it in this way, I found that the ink ran on the polished surface; this I obviated by washing the stone with soap water, or linseed-oil before I began to write; but in order to remove again this cover of grease which extended over the whole surface (so that the whole stone would have been black on the application of the colour [printing ink]) after I had written or drawn on the stone, it was necessary to apply aqua fortis, which took it entirely away, and left the characters or drawings untouched.

Out of these principles, rationalized in 1798, Senefelder developed the 'chemical printing' of true lithography, which allowed impressions to be taken from lines barely raised above the flat surface of a stone. He quickly extended the range of his procedures, or 'manners' as he called them. With the engraved manner the drawing was engraved in the surface of the stone with needles without being etched; this was used in the first work he produced after his discovery of chemical printing, *Eine Symphonie von vier obligaten Stimmen* by Gleissner, where, to make the title-page as neat as possible, the engraved manner was used. It was possible to combine the engraved manner with the elevated (surface) manner. In his *Rapport sur la lithographie ... adressé a la Société d'encouragement de Paris* (20 October 1815, p.3), G. Engelmann showed a piece of music in which the notes had

been written in ink and the staff lines engraved; and Senefelder combined the methods in title-pages, 'where the finest hair strokes [were] drawn in first with the needle, and the thicker, or shade lines, added with the pen'. By 1800 Senefelder had demonstrated that the chemical printing process was not limited to stone; other substances 'as wood, metal, paper, even fat substances, as wax, shellac and rosin' could be used under certain circumstances.

Senefelder regarded his process as of universal application – apt for quick reproduction, in any quantity, of originals as various as orders of the day struck off on the battlefield, bill heads, advertising copy and works of art. The early development of lithography was very much associated, however, with the printing of music, largely because of Senefelder's own interests and needs, and because of his association with Gleissner (and Gleissner's wife), Falter, J.A. André and S.A. Steiner at critical points in his career.

During his experiments Senefelder laid out his music complete and in detail direct on the stone, working from right to left with a sharp black-lead pencil; pen-work remained the basis of the technique in its commercial development. It may well be that the early lithographers followed the procedures of the pewter-plate engravers: ruled their staff systems first (line by line), established clefs, key signatures and indications of pulse, laid the note heads in position and, aided by drawing instruments, completed stems, beams, slurs, binds, indications of dynamics and the like as required. The note heads in early lithographic music are often circular, and various devices were developed which allowed the craftsman to produce consistent note heads evenly and rapidly.

[Printing & publishing of music, §I, 5: Lithography and more recent processes](#)

(ii) Transfer and photographic processes.

The procedures required for writing directly on the stone were arduous. Senefelder himself, in various experiments, tried 'transferring [to the stone] from paper, upon which drawing or writing is previously executed with ink'. This much easier process was much used, particularly for ephemera. In this, the writing or drawing was copied from left to right with a flexible pen (using chemical ink) on to transfer paper, which had a specially prepared surface on one side. When the work was finished and the ink dry, the back of the paper was sponged with very weak nitric acid and the leaf put between sheets of dry blotting paper to absorb superfluous liquid and ensure that the paper was uniformly damp. While still moist the sheet was laid face down on the surface of a highly polished stone and, protected with backing sheets, was passed two or three times through the press. The stone was then removed from the press and bitten in, and pure water was poured over it until the paper was disengaged, leaving an exact image, reversed right to left in the correct sense for printing. The stone could then be used for printing in the normal manner.

Although Senefelder acquired a British patent for this process in 1801, he was still writing in the future tense, urging its adoption for music printing, in his *Complete Course* in 1818–19. It is impossible to judge by looking at printed sheets to what extent, and when, the transfer process became an accepted practice for music. It was certainly increasingly used in commerce

and law from the 1820s onwards, and Wagner's writing of the full score of *Tannhäuser* in 1845 (see [fig.17](#)) shows that the technique had by this time become reliable even in the hands of amateurs. In the same year, Wagner wrote, he had 25 copies made of the scores of *Der fliegende Holländer* and *Rienzi*, 'by means of the so-called autographic transfer process, although only from the writing of copyists'.

The transfer process was not limited to using paper. In his British patent Senefelder described how 'plates of copper, tin, pewter, and various metallic compounds already etched or engraved' could be charged with a specially prepared ink and passed through a rolling press to yield impressions which could be readily transferred to stone. Although we do not know when or where this combination of engraving and lithography was first practised, it was a crucial development, and it set a pattern which has persisted in some guise or other.

Dans le temple d'industrie, a song dedicated to Louis XVIII on the Exhibition of the products of French industry, 'drawn, written and printed on the lithographic plates of A. Senefelder & Co., rue Servandoni no.13' (Paris, c1820), shows a splendid portrait and some accomplished writing, but the music 'engraved by Madame Pannetier' was printed from intaglio plates in a rolling press. In France the 1830s and 40s produced some examples that seem to have been transferred from intaglio plates to stone for printing. In London, D'Almaine & Co. announced that they had 'recently introduced a new and very superior mode of printing music at a charge infinitely lower than by the old processes, whilst the notation is rendered beautiful and agreeable to the eye'. This might well have been derived from a combination of the intaglio and lithographic methods. *The Official and Descriptive Catalogue* of the Great Exhibition provides clear evidence that such a combination was being worked in London in 1851, for it is recorded in Class 30 that Jullien & Co. of 214 Regent Street exhibited 'specimens of ornamental printed music: three of the titles are printed in oil colours, and three printed in colours from stone. The music was engraved on pewter, and afterwards transferred and printed from stone'. During the 19th century developments in the design of printing machinery led to experiments with metal plates treated to give the same results as lithographic stone. Although zinc, for example, offered satisfactory properties for lithography, its adoption for music printing was belated. Lowe & Brydone, one of the largest British music printers, used stone until 1895, when they started to print from zinc.

It is often difficult to tell with certainty whether music from the latter 19th century was printed from engraved plates or by a lithographic process. Illustrations such as appear on title-pages are easier to distinguish, given the ability of the stone to indicate half-tones and subtle shading; in any case, they are often signed with some indication of how they were printed, such as the inscription 'Lith Formentin & Cie.' This, however, does not necessarily mean that the music was also printed by lithography. Formentin's signature appears on the title of music that was printed in Paris by Meissonnier, directly from engraved plates. Printers in other countries, Italy and England in particular, continued to use stones for the music.

We also can not tell how many pages were printed on each stone. In 1797 Senefelder was using stones of about 2500 cm² in surface area for his music, but as presses improved it was possible to use larger stones and by the latter part of the 19th century stones and zinc plates were giving 16 pages in full music size or 64 pages in octavo, imposed by the same principles as those governing imposition in letterpress printing.

The next great step forward came with the introduction of the camera into the field of the reproductive graphic arts. As soon as photography had become a practical process in 1839 as a result of the work of J.N. Niepce, Louis Daguerre and W.H. Fox Talbot, attempts were made to apply it to lithography; but it was not until 1852 that R.J. Lemerrier and his colleagues succeeded in devising a process – difficult and hazardous in its operation – which they described in *Lithographie: ou, Impressions obtenues sur Pierre à l'aide de la photographie*. Alphonse Poitevin's process, in which the lithographic stone was sensitized with bichromated albumen, was perfected in 1855 and won general acceptance; it still persists in certain applications. In 1857 Eduard I. Asser of Amsterdam succeeded in making transfers from photographic prints on to a nonsensitized stone, and in 1859 Henry James was the first to make photographic transfers on to grained zinc. Instead of being written on stone or on transfer paper and then chemically 'fixed', music could now be derived from any original that could be photographed, the negative printed down on to stone or zinc and subsequently treated to yield a printing surface.

It is not surprising that this technology gave tremendous impetus to the development of new methods or old methods – in new guises – in the origination of music for printing. Instead of writing and drawing in reverse on stone or from left to right on special paper it was now possible to write from left to right on ordinary smooth paper, photograph the result and transfer it on to the stone or zinc plate for printing. Instead of punching and engraving metal plates it was possible to adapt traditional practices to paper, using (instead of gravers) pens and drawing instruments, and special stamps carrying note heads, clefs, letters and even complete frequently used words (for example *piano*, *accel.*, *ped.*). As a result of this development, the range of lithographic processes was greatly increased, without requiring new skills from the copyist. The music to be printed could be laid out either on lithographic transfer paper for direct transfer to stone or metal; or on ordinary papers for the camera and subsequent printing down for lithography; or for line engraving in relief. In the 1920s and 30s the photographic process was much used in France, where it was known as *similigravure*: its late developments are represented in the work of the Grafische Industrie, Haarlem, Netherlands, and Caligraving of Thetford, England.

The Halstan Process, a system unique to the company of that name in Amersham, England, was also graphical in essence. It was devised by Harold Smith, a master music engraver, and developed from 1919 onwards by him and his brother Stanley, a photographer and engraver; it was last used in 1997. The basis of the process was a meticulously planned original, four times the finished size, marked out in light blue pencil which would not reproduce photographically. Care was taken at this stage to ensure that the layout of the whole manuscript took account of the nature

of the music, with suitable page turns and correct spacing of individual symbols; this required a mixture of musical and engraving skills. The image was then created in dense black ink using a variety of specially devised rulers and stencils, standard drawing instruments and pens. Any text on the page was set by photo-composition and laid down in position. After internal proofreading the original was reduced photographically to produce either a proof or final bromide or film. Emphasis on quality and flexibility ensured a strong worldwide following for the process. All the music examples in *Grove* were set by Halstan, as were the Britten scores printed for Faber & Faber and the Verdi Edition published by Ricordi and the University of Chicago Press.

Each of these processes is to some extent limited by the range of symbols available to the lithographer. If a set of stencils, punches or other formalized symbols is to be used, the end result must necessarily lie within the conventions of 19th-century notation. These limits were considerably strained by much music written and printed during the middle third of the 20th century. Scores which merely required new layout on the page, or new relationships of conventionally notated parts, could be accommodated easily: famous examples include Stockhausen's *Klavierstücke XI* or Cage's proportionally spaced notations. Even more complex situations can be successfully overcome by the use of traditional printing processes: the requirements of Lutosławski's aleatory works, the complexities of Boulez's *Le marteau sans maître*, or the new notations of Berio's *Circles* or Stockhausen's *Zyklus* can all be met by an expansion of the range of standard symbols or stencils, or by using a straight edge. However, other composers have made demands on notation and layout that can not easily be met by any of the processes described above. The elegant arrangements of lines and notes that are intrinsic to the notation of Bussotti, the dense blocking of Ligeti's *Volumina*, or the endless range of graphical symbols in other scores all led to a different use of photography. The simplest solution to these scores was to take the composer's holograph as the prepared printer's copy, eliminating the need for the printer's own engravers or copyists. It is photographed and treated like any other prepared score, transferred to zinc or stone ready for printing.

This emancipation of notation through the printing process has spilled over into conventionally notated scores, for the costs to printer and publisher are evidently much lower. Thus, parts of the score of Ives's Fourth Symphony were printed as reproductions of the composer's autograph, and other editions use fair copies prepared by the composer or a specialist copyist. The experiments in notation which encouraged the emergence of this practice seem to have largely been abandoned, which no doubt accounts for the survival of other practices, to be described in the rest of this article, all of which rely to a greater or lesser extent on the preponderance of conventional signs.

[Printing & publishing of music, §I, 5: Lithography and more recent processes](#)

(iii) Stencils and dry transfer.

The Halstan process is not alone in using stencils for some of its notation. Indeed, stencils have been used for copying music for centuries and the

results can be elegant, as in the case of the 18th-century volume of chant now in the Toledo Museum of Art, Ohio. However, stencils did not speed up the process of printing multiple copies before the invention of lithography. But they were well suited to transfer processes, especially once photography had taken a hand. The stencil would ensure consistency of shape and design, not only for note heads, but also for clefs, dynamic indications and standard words. Slurs and beams still had to be drawn by hand as they were neither standardized nor predictable in advance.

The stencil itself was largely replaced by the technique of dry transfer. In this, multiple copies of individual music symbols are printed in a dense black substance (plastic 'ink') on one side of a thin transparent film. When the face of the sheet is turned down on to paper and the form of any character is rubbed from the back, the 'ink' leaves the sheet and adheres to the paper. In this way a succession of note heads, clefs, rests and a wide range of other units in any quantity – each individual character in every respect uniform with its fellow – can be rubbed down in any position. Letraset in Great Britain offer music sheets, but the most comprehensive system was developed in the Netherlands as Notaset, and was much used (see fig.18); such systems were also extensively used by Bärenreiter. As with all these processes, the technique demanded care in practice. Each work started as a detailed layout made on previously ruled paper by a musically trained planner and was then developed by operators using transfer sheets, rubbing down the necessary characters in place as they appeared. The whole was finished with a pen as required, after which it was photographed and printed down on to a zinc plate.

As will be apparent, the processes described in this section involve an extra step when compared with engraving or even typeset music; after the music has been laid out and copied, there is the additional stage of transferring it to the printing surface. All are therefore relatively slow, and also call for additional skills and many craftsmen, yet they and variants of them survived and sometimes prospered, while the amount of work done by the engravers of pewter plates has declined catastrophically. The shift from punching and engraving was much accelerated by the rapid development of efficient music typewriters.

[Printing & publishing of music, §I, 5: Lithography and more recent processes](#)

(iv) Music typewriters.

To print from a typewriter requires the existence of a transfer process, usually photographic, for the typewriter does no more than prepare a copy of the music, laid out on the page ready to be copied. It also presumes a fairly conventional notation: if too many additional signs or characters have to be added by hand, any advantage that musical typewriting may have will soon be lost.

Attempts were made in the 18th century to use the action of a piano to record on paper notes as they were struck, but it was not until 1833 that the first practical typewriter for music was described in a French patent (no.3748) awarded to Xavier Progin of Marseilles for what he called 'une machine ou plume typographique'. Other machines followed, by Berry (1837) and Guillemot (1859), but the first serious, commercially distributed

machine was probably the Tachigrafo Musicale introduced by Angelo Tessaro in 1887 and marketed in Italy by Ricordi. During the next 60 years there were literally hundreds of patents granted throughout the world, particularly in America, for music typewriters. Most, for one reason or another, fell by the wayside; some were developed; a few succeeded, as for example the machine patented by Lily Salmon (later Pavey) which was manufactured for a time by the Imperial Typewriter Co. in England. Two or three types of machine enjoyed wide and continuing use over a long period. One of these was the Keaton Music Typewriter, invented and developed by Robert H. Keaton of San Francisco, formerly a professional violinist. Intended for the individual musician and the small publisher, it was highly successful throughout the USA; the makers made no attempt to promote sales elsewhere, though some machines found their way to Europe.

If Keaton's machine served a domestic market only, the typewriters invented and developed by Armando Dal Molin and Cecil Effinger each attained a wide influence in the commercial sphere. Dal Molin, Italian engineer and amateur musician, invented a music typewriter for his own use in 1945. The following year he patented it in Italy and went to the USA to develop it further, exhibiting it as the Music Writer at the New York World's Fair of Music. He started a business to manufacture the machine, and also set up a music typing studio. Refinements were added in 1955, and by the late 1950s the system was so successful that Dal Molin stopped making the machine for sale in order to develop his music origination business. Effinger, a composer and professor of music at the University of Colorado, conceived the idea of a music typewriter in Paris in 1945. He had made his first model the 'size of a large table – not functional' by November 1947. It was patented in March 1954 and the first production model was shown at Denver, Colorado, in July 1955; the machine was in demand throughout the world for 35 years. It was simple and robust in construction and engineered to fine limits (see fig.19). It was best used by professionals working with previously planned copy.

[Printing & publishing of music, §I: Printing](#)

6. Music publishing by computer.

The task of automating music printing attracted much attention in the last quarter of the 20th century. Although there were many obstacles to overcome, the proportion of newly published music produced by computer has risen from near zero to about 75%. This shift and its inevitable completion have changed the dynamics of music publishing in many ways and promise to stimulate further changes in the conduct of musical transmission in the years ahead. These dynamics are traced here first by looking at the range of methods employed, and then by considering some of the most important milestones and their implications for further change.

(i) **Methods.**

(ii) **History.**

[Printing & publishing of music, §I, 6: Music publishing by computer](#)

(i) **Methods.**

The process of publishing music by computer has three methodological components: input, editing and output. Output is the only one to date which

is fully automatic. Editing by its very nature cannot be expected to be automatic. Input is the area in which the greatest variety of techniques has been employed. The physical methods by which all three processes are implemented are largely hardware-dependent, but the logic of the software that drives these processes is dependent on the views of the developer.

The complexity of the overall task of designing systems to print music is complicated by the fact that the methods available for implementing any one of these processes may influence the other two. The rapid pace of the evolution of computer hardware, which affects all three components, has produced a series of ever-changing limitations within which notation-software authors must work. Given the complexity of the software and the consequent length of time required to write and debug it, this speed has worked somewhat against the efforts of the authors. Too often some technical requirement on which a program depends has become commercially obsolete before the program has become fully functional.

(a) Input methods.

The essential elements of a musical work that must be available to a computer in order for it to produce musical notation are pitch and duration. Many other elements of information may be required. The principal methods of input that have been employed to date are symbolic encoding from a computer keyboard, interpretation of sound data (usually from a MIDI hardware device) and optical recognition of scanned bitmaps (a grid of filled and unfilled dots). Schemes for symbolic encoding within the domain of computer applications can be traced to the 1960s; outside it they have a long prehistory particularly in pedagogical systems (e.g. Sarah Glover's Tonic Sol-fa system of 1835 and its popularization by John Curwen in 1875) and Braille musical notation, of which a skeletal version was in place by 1838. There are two principal advantages of symbolic encoding. First, the data, in addition to supporting the generation of visual notation, are usable for multiple purposes including sorting and searching. Second, excepting any intellectual limits owing to the intellectual design of the system, the data are explicit and unambiguous. Since a widespread criticism of symbolic encoding schemes has been that the systems are difficult to learn and remember, many special devices (electronic tablets, keypads, redefinitions of the computer keyboard, and so forth) have been introduced. However, none have stood the test of time.

The establishment of the MIDI (Musical Information Digital Interface) occurred in several stages. A provisional hardware standard was devised in 1983 and constantly improved in succeeding years; the Standard MIDI File Format was officially adopted in 1988. This flow of developments led to an avalanche of MIDI-input systems for notation programs. Earlier programs based on symbolic input were frequently retrofitted with MIDI input and output capabilities. The advantages of MIDI input are that the task is easily learnt, insofar as it involves playing a familiar instrument (usually an electronic piano keyboard) which generates the data, and that the data are much easier to check for errors than symbolic encodings, because the resulting sound-files can be played back for 'proof hearing'. However, MIDI data are machine codes that identify keys of the input device by number and record the exact amount of time (in milliseconds) for

which the key was depressed. They do not record true pitch or duration. In relation to conventional notation MIDI data can be ambiguous, incomplete or too precise to support accurate construction of a score. For example, the black key a semitone above middle C is not explicitly C \flat or D \flat ; it is simply note number 61. The human interpreter can make an educated guess about the correct interpretation based on a previously learnt music-theoretic framework, but an enormous amount of program code is required to enable computers lacking that framework to make correct interpretations.

In relation to the data for the duration of notes, MIDI is optimized for the user, who is confined to the sound context for input, editing and output. To this user some graphical symbols (beams and slurs, for example) that support the mental grouping of notes by the performer are irrelevant. Bar-lines have no representation in MIDI data, and beams have no meaning in sound and thus no representation; no human threshold for hearing the effect of slurs consistently and unambiguously is defined. Rests are similarly without meaning; they must be inferred by software from an absence of data. Ties cannot be inferred at all, since the individual values of two consecutive notes that are tied will be represented as the sum of the two values. Consecutive rests are similarly undetectable.

In other ways MIDI data may be too finite to be accurately accommodated by notation software. Once again, the pedagogical tradition that supports the human interpretation of common musical notation is at the core of the difficulty. Scores do not tell us explicitly how loud a *forte* is on a continuum from 0 to 127, for example; performers adopt relative values that suit their taste and circumstances. Therefore score-writing software cannot safely infer much about dynamics from MIDI 'velocity' data except by using arbitrary ranges; these in turn must accommodate continua of arbitrary spans (e.g. from Gabrieli's *p–f* range to Verdi's *pppp–ffff*). Different problems result from a disjunction between sound information that has meaning only in time and its symbolic representation in musical notation. The fermata symbol does not change the nominal durational value of a semibreve, but in playback it does alter the sounding value in milliseconds. The lengthening of a note with an associated fermata in keyboard input to a notation program will not produce a note of the correct duration plus an associated fermata; captured as 'one sound', it will produce an overly long durational value without the associated symbol. Staccatos, which reduce the actual sounding time without altering the pulse, are problematical for related reasons. For accurate printed music they are best added to MIDI input as part of the editing process.

As a method of data acquisition, optical recognition (which should not be confused with the unintelligent scanning of data for the purpose of producing a mere facsimile) was still in its infancy at the beginning of the 21st century. Just as MIDI input requires that each sound be translated to a meaningful symbol, optical recognition requires that each object first captured as a bitmap be translated to a meaningful symbol. Although accuracy rates of as much as 95% have been reported, the numbers should not be interpreted to mean that 95% of the time required by other methods is saved, because scanning errors are time-consuming to correct (Selfridge-Field, F(i)1993–4). Some common scanning errors are the

misinterpretation of hollow items (e.g. semibreves) and large items (clef signs); the misinterpretation of accidentally discontinuous lines (as in poorly drawn or preserved staves) and uncompleted ellipses (e.g. note heads); and the construal of incidental specks of dirt as items worthy of being represented in the score.

Effectively, the range of music that can be scanned at a level of competence that is practical for later use is limited to short examples on the order of a Bach minuet (i.e. possessing simple metres, rhythmic regularity, uncomplicated rhythmic values and a low requirement for additional editorial marks). The scanned original must be of high graphic quality and consistency. Optical recognition has thus far proved more useful for the production of MIDI files, which represent few features, than for printed notation, which incorporates a great many features.

(b) Editing facilities.

All notation programs provide some method of editing the data. Generally the editing is done on the computer screen with a mouse. What the user sees on an editing screen is the program's first impression of what the score should look like; this impression is based on an intermediate representation that has attempted to convert the input to the selected output format. The intermediate files that produce the output must contain explicit information not only about the objects to be created (notes, rests, bar-lines etc.) but also about their absolute vertical and horizontal placement. These absolute measures are applied from the rules of relative placement inherent in the visual grammar implicit in common musical notation. That is, the program must know when to put a dot at the right side of the note (to prolong its durational value) and when to put a dot above or below the note (to produce a staccato indicator). It must know that a cue-sized note is smaller than a regular note but larger than a grace note. It must know that in the production of parts, multi-bar rests are expressed in a form of shorthand not appropriate in the corresponding bars of the score. Some programs permit direct access to the internal files that produce the output. These files are usually difficult to read without some training, but to those who persist they offer the advantage of a fine-grained control of positional information.

Some of the editorial chores that result from the data-acquisition methods described above may be unfamiliar from manual experience in score preparation. Almost all notation programs have occasional difficulties with the vertical alignment of items in polyphonic scores. These difficulties can be compounded by such requirements as multiple simultaneous subdivisions of the beat (e.g. 3:4); non-concurrent metres (e.g. 4/4 against 3/4); concurrent ornament signs (e.g. a turn with chromatic alterations indicated; both of the above with associated fingering numbers); unmeasured cadenzas; and the complexities of text underlay (Selfridge-Field and Correia, F(i)1994). The correct presentation of beams and slurs in complex textures, particularly in piano music of the 19th century, the accommodation of many 20th-century innovations in notation, and the reconstruction of scores of many early repertoires will inevitably require editing by hand. Grace notes, the durational values of which lie outside the counted range of beats in a bar, often require repositioning. Some manual

editing may be necessary to restore the optical illusions to which we have grown accustomed (the dimming of staves to a 'background' level in order to render them 'balanced' with a 'foreground' of notes and rests); the computer's consistency and impartiality are sometimes offensive to human perception.

(c) Output.

The last quarter of the 20th century saw a rapid evolution of output devices. Teletype machines, plotters, impact printers, dot-matrix printers, ink-jets and laser printers have all been employed to print music. The last two have become available in colour models, and programs that colour-code specific musical features of a piece are on the horizon. Programs that produce dot-matrix output rely on libraries of symbols formed of predefined patterns of dots and are not scalable. Although this kind of specification can be used to facilitate laser printing, most programs in current use define objects in terms of their splines (outlines), which are scalable. Scalability is important in adapting a score to different page sizes, layouts, levels of readability and so forth. Colour printing promises to support pedagogical uses (for example to highlight themes, subjects etc.). Laser output is generally preferred for professional work. Impact printing is necessarily retained for producing scores in Braille musical notation, where the dots of a cell must be raised to be detected by touch.

Printing & publishing of music, §I, 6: Music publishing by computer

(ii) History.

Efforts to employ the computer in the production of musical scores can be traced to about 1960. During the era of mainframe computers, when computer memory, data storage and processing times fell far below those customary on desktop computers, all input was symbolic and most output was produced by plotters. Plotter output used splines, just as the PostScript page-description language (destined to support most current graphics applications) does today. The most articulate schemes for symbolic input devised in the 1960s and 70s have proved to be an enduring contribution not only to efforts to print music by computer (Hewlett and Selfridge-Field, F(i)1991) but also to the more general notion of representing music symbolically. This has happened because the path from any input system to any output system requires an intermediate step in which data must be organized into files that describe the objects to be produced. Often this intermediate phase is invisible to the user.

The two schemes that have survived are DARMS (1964) and SCORE (1972). The survival of DARMS, initiated by Stefan Bauer-Mengelberg (in association with Columbia University), owes to the availability of extensive and open documentation, compiled in 1976 by Raymond Erickson. The value of DARMS's original virtue – compactness (essential in a time of very limited computer memory) – has gradually withered as machines have become more competent. Although in 1966 the DARMS encoding language operated in the absence of an actual printing program, Jef Raskin (then a graduate student at Pennsylvania State University) produced provisional plotter output from DARMS code one year later. Overall, DARMS has been allied with research applications as much, if not more, than with printing (Selfridge-Field, F(iii)1997). Among these are the

music-bibliographic projects of such scholars as Harry B. Lincoln (16th-century madrigals and motets) and Jan LaRue (18th-century symphonies), while Jim Stanley's Web-based application for hymn-tune searching shows not only the durability of DARMS but also the persistence of tune-matching questions. The analytical possibilities of DARMS have been broadly explored by Brinkman (F(iii)1990).

SCORE, in contrast, is a flourishing program which has been developed solely by Leland C. Smith. SCORE software sustains the production of many of the collected editions of classical music (including those of Wagner, Verdi, Schoenberg and Berg). It also sustains a significant percentage of all popular-music editions produced in the United States. Its symbolic input code has been used relatively little in bibliographical and analytical applications. Its chief virtues are extensibility, finite control of spacing, overall aesthetic superiority and open documentation. The SCORE program has also been adapted countless times to the exigencies imposed by the evolution of operating systems and printing devices.

Other important pioneers of notation programs include Thomas Hall, Donald Byrd and Lippold Haken, whose efforts began in the 1970s. Hall devised the dialect of DARMS that supports the computerized printing system of A-R Editions (functioning since 1977). Hall experimented with mensural notation in the 1970s and explored the use of symbolic codes as a basis for source-filiation studies (F(i)1975, 1977). Byrd (F(i)1984) catalogued a great number of the problems inherent in generating musical notation and has continued to look at the broader challenges of ever-expanding hardware, editing and operating systems (F(i)1994). He has written a series of programs to print music; the most recent one is *Nightingale*. Haken's work at the University of Illinois has been of a more practical nature. From 1975 he devised a system that integrated musical transcription, interactive editing, playback and printing capabilities, principally for use in educational applications. Haken's LIME program (1993) is to date the only one of those mentioned here which supports the Notation Interchange File Format (NIFF) and the production of Braille musical notation. Interactive editing was a principal emphasis of several systems that followed.

Some important schemes that can be traced to the early 1960s but have now disappeared are Princeton's IML-MIR language, developed by Michael Kassler and others, and Indiana's MUSTRAN (1962), of which Jerome Wenker was the chief architect. The multifaceted work of Norbert Böker-Heil at the Staatliches Institut für Musikforschung in Berlin (c1970–1995) resulted in myriad programs addressing particular problems in printing and analysis; many of his solutions, such as his colour-coded 'piano roll' notation familiar today from sequencer programs, anticipated later commercial developments elsewhere. Interested primarily in music of the Renaissance, he seems to have been the first to produce white mensural notation (F(iii)1971). Another distinguished printing system from Germany was Kurt Maas's *Amadeus*, based in Munich from the mid-1980s.

While the systems described above continued to evolve in the 1980s, a series of extraordinary advances in hardware devices redefined access to notation software. All the programs cited above were developed in

research laboratories and were initially available to only one user at a time. Processing time was slow and access charges were prohibitively high. The development of the desktop computer (1982), buttressed by the advent of desktop laser printers (1985), the establishment of the PostScript Sonata font (1987), the MIDI interface and standard file format (1988) and desktop scanners (1990), unleashed a spate of new approaches to the production of music notation which continues to the present day. The first wave of these, such as the Mockingbird system developed by Ornstein and Maxwell (F(iii)1983), emphasized interactive editing; although an important prototype, Mockingbird was never commercialized. By around 1990, some 80 notation programs (predominantly for the Apple Macintosh and IBM-type personal computer) were reportedly under development (Correia, F(i)1992), and many more can be assumed to have come into existence. The majority of these relied on MIDI input. The wide variation in the aesthetic quality of the output is photographically documented in the journal *Computing in Musicology*, volumes i–ix (1985–93).

Since most programs initiated in this era were proprietary, their underlying codes have not been published. This lack has discouraged the development of auxiliary applications in bibliographical searching and analysis. The most significant survivor of this era is the popular Finale program, which has been developed (since 1987) by a series of programmers. Finale is noted for its excellent MIDI data capture and interpretation and has been popular with composers and arrangers. Sibelius, which was developed in the 1990s in Cambridge, UK (the home of at least two other music-notation programs), exhibits many of the same strengths as Finale with notational quality that some regard as superior. Capella, which comes from Söhrewald, Germany, emphasizes pedagogical use.

Among programs more orientated towards research applications, the SCRIBE system (1986) of John Stinson and others at La Trobe University in Melbourne, Australia, featured the transcription, editing and analysis of medieval and early modern music (see Selfridge-Field, F(iii)1990); it also could produce coloured output for mensural notation. Of the several music printing systems developed in Japan, the Toppan Scan-Note System (1983) employed elements of a symbolic representation system developed by Mogens Kjaer (Denmark, late 1970s), while the Dai Nippon Music Processor (1987) used dedicated hardware. Specialized needs for setting early, recent and non-Western repertoires have also been met by a wide range of smaller programs developed in the 1980s and 90s. An auxiliary need to place short snippets of notation in textual material have led to the creation of numerous special-purpose font sets. Among these Yo Tomita's Bach Font (F(i)1993–4) has facilitated the inclusion of rhythmic figuration in running text as well as spreadsheets and databases, while chant fonts such as that produced at St Meinrad's Abbey in Indiana, USA, support the integration of Solemnes-style notation in liturgical programs.

After 1990, optimism about the practicality of optical recognition as an input method led to many efforts to make recognition technology practical as an input method for musical notation. This technology has foundered for several reasons. One is that some three-dimensional phenomena inhere in the two-dimensional page that we see in black and white. When a note

head and a staff line overlap, which one is on top? Object-identification tends to proceed on the basis of subtraction. If one of a set of overlapping images is removed, the other may be rendered insufficiently complete to enable accurate recognition. Of currently available programs, the acquisition engine designed in the early 1990s by Nicholas Carter, for example, produces SCORE intermediate files; thus the editing involves the use of SCORE. The Sibelius and Capella programs produce files in their own proprietary file-formats. The SmartSCORE program developed by Wladyslaw Homenda was initially designed to produce MIDI files but has since been broadened to support NIFF. The impetus for the creation of NIFF was in fact the interest of many vendors in an ability to exchange data between printing, scanning and MIDI software. The foundations for this interchange format were laid by Cindy Grande in the mid-1990s and have been furthered in recent years by Alan Belkin and others (F(ii)1996).

The latest stimulus to the further evolution of notation software has been the rapid development of the World Wide Web as a medium for the distribution of files containing both sound and notation. By changing the model of distribution, the Web poses a challenge to the social conventions associated with both publishing and recording. Self-publishing of scores, first made possible by desktop printing, led to the creation of many small presses for the production of music, which has in turn led to the diffusion of editorial control (and, some would argue, a diminution of critical standards). This trend can be expected to continue. Since the Web has the capability of offering an extensive and efficient distribution system which could operate independently of these established models, a current question is whether established publishers of music will survive as the purveyors of editions that exist only on paper. Publication on the Web essentially means providing electronic materials from which the user may produce his or her own printed copy, in some cases emending it before printing it. For the user there are many potential compensations in a new paradigm that is now only faintly realized. The Web offers the possibility of enabling collaborative work on common projects from multiple physical locations, which could improve consistency and greatly reduce the amount of time required to produce critical editions. In the case of sound files on the Web, however, music-redistribution sites often pool the voluntary contributions of a virtual group of anonymous suppliers; they thus offer no promise of quality or consistency.

Computer-based media in general and the Web in particular facilitate the creation of virtual editions – compositions (editions, arrangements etc.) that may exist in multiple versions in order to accommodate the interpretations of different editors or users and which may be ‘updated’ from time to time. In the hypothetical distribution model in which the master copy resides on only one computer and users download the music only when they need it, control of content may come to reside with the person controlling the website files, the editor who supplied the information, or a virtual community of users who can automatically update the content from some remote locations. Computers can support all of these lines of authority and many more besides.

In addition to the legal and commercial issues which use of the Web raises, it also calls into question many philosophical premises that underlie more

than a century of musical scholarship. In contrast to the Urtext of yesterday we are likely to see a more phenomenal sense of the musical work evolve. Dumitrescu's Java-based system for mensural notation (F(iii), forthcoming), for example, comprises a primary visual layer that provides direct description of manuscript contents and a secondary editorial layer which provides a particular interpretation of the contents. This prospect raises fundamental questions about the identity of discrete musical works. While at each stage of the development of computer tools, various threats to the established order have been perceived, it would appear that overall their increasing use has brought corresponding benefits to rank-and-file musicians, teachers, students, composers and arrangers. There is every likelihood that on balance this will continue to be the case, but hard-fought battles may be expected to accompany every gain.

Printing & publishing of music

II. Publishing

1. Definition and origins.
2. The age of letterpress printing, 1501–1700.
3. The age of engraving, 1700–1860.
4. The age of offset printing, 1860–1975.
5. Music publishing today.

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Printing & publishing of music, §II: Publishing

1. Definition and origins.

The music publisher issues musical editions that consist primarily of musical notation, whether for performance or study; a publisher who issues books about music, certain kinds of instructional material, librettos and other primarily verbal texts but does not also issue musical editions, is not generally regarded as a music publisher. As with general publishers, the music publisher's activities involve obtaining a text and working with the composer or editor, financing the printing, promoting, advertising, storing and distributing the copies and, increasingly over the past century, negotiating and administering performing rights.

The present survey of music publishing describes the changing environment in which music publishers worked and inevitably comes close to being a summary of the cultural history of music in general, seen from the perspective of the student of musical documents. Music publishing is part of the history of society and commerce. It owes its existence to three phenomena that date back to the Renaissance: the invention of printing; the growth of modern mercantile practices which provided publishers with a framework for their economic and promotional activities; and the rise of the professional composer, who needed the services of the music publisher. Music printing is part of the history of technology, although printing and publishing are necessarily related and in fact many music publishers – before 1700 almost all, subsequently only a few – did their own printing.

Musical texts may be printed but not published. Luxurious editions were often prepared as keepsakes for private and limited circulation, as, for example, were the earliest copies of *Parthenia* (London, 1613/14); later impressions of this book, however, were intended for sale and should

therefore be regarded as having been published. Other music was printed but not published in order to ensure control over performances. Ten partbooks make up John Barnard's *Selected Church Musick* (RISM 1641⁵), but there is no extant continuo part; apparently the vocal parts were printed so that the singers could learn the music, but no performance could take place without a continuo. In the 19th century full scores and instrumental parts for operas and some large symphonic works were often printed but not published, so that the owner could more effectively demand royalties or specify conditions of performance. Vocal scores, which were both printed and published, could be used to familiarize the public with a work and to train singers, but full-scale performances with orchestra could not be given until arrangements were made with the publisher, involving royalty payments in return for the rental of the instrumental parts and the conductor's score.

The opposite condition can also exist: music may be published but not printed. Through history there have been music copyists whose manuscripts were presumably intended to be equivalent to a printed copy. William Byrd and Thomas Tallis secured a patent in 1575 for music printing that also specified control over music paper; this implies that they had a special working relationship with copyists. Reports suggest that the money they made came mostly from the paper; and when Thomas Morley renegotiated the patent in 1598 he took pains to retain the coverage of music paper. In the early 18th century, Italian opera was rarely printed; yet, through manuscripts, it came to dominate European musical taste. Provincial newspaper announcements of the 18th and 19th centuries tell of men who made a living by copying music 'cheaper and more accurately' than printed editions. Today, through photography and lithography, any manuscript can be duplicated and hence can become the basis for a published edition. Various blueprint processes were also widely used, especially from 1920 to 1960, to copy and circulate contemporary music. The manuscript copy is an appropriate means of publishing a musical text of which few copies are likely to be needed.

Before Gutenberg's invention of printing, books were extensively distributed in manuscript; and the origins of book publishing are commonly seen as beginning well before that time. No evidence has been uncovered, however, of any copying shops that specialized in music. Music scribes were attached to courts and chapels, such as those at Mechelen or Ferrara; the music they copied was often widely circulated and much used, but their activity is distinct from the processes of publication.

During the period of incunabula, several dozen printers issued theoretical treatises, but few issued more than one such book. The printers of liturgical music, on the other hand, usually issued more than one book, perhaps because they had invested in music type. By 1480 liturgical books containing music in plainchant notation were being issued throughout Europe at the rate of several dozen a year.

Among the Italian printers who worked with music were Ulrich Han and Stephan Planck in Rome; Damiano and Bernardo Moilli in Parma; Christoph Valdarfer, Leonard Pachel and Antonio Zarotto in Milan; and, in Venice, a German lineage including Theodor of Würzburg, Johann

Hamman, active later in Speyer, and Johann Emerich from Speyer. Books for service use in Germany and central Europe were produced by Bernard Richel in Basle, Johann Sensenschmidt and later by Johann Pfeyl in Bamberg, Georg Reyser in Würzburg and Georg Stuchs in Nuremberg. For a few years just before 1490 about a dozen books a year came from the press of Michael Wenssler in Basle. The most prolific German printer of music incunabula was Erhard Ratdolt in Augsburg. Steffen Arndes, working between Italy and north Germany, also produced major liturgical music texts. In Paris in the 1480s several dozen missals were printed for various French bishoprics by Jean Du Pré, who left space for manuscript music; in the 1490s Jean Higman issued such books, using music type. These men were still essentially printers. There were two stimuli to the separation between printing and publishing; first, printers had to sub-contract the work to other printers; and second, financial support was sought outside the trade, in order to cover the costs of materials as well as labour, whether as manifestations of the desire to circulate a text (as with centralized distribution of diocesan service books or, later, congregational hymnals and psalters), to demonstrate patronage (as evidence of the munificence associated with the courtly chapels) or to invest capital (as in the case of reprinting, typically of anthologies). The first music publishers who were not also their own printers appeared after 1480, when the Venetian merchants Luc'Antonio Giunta and Ottaviano Scotto called on local printers, notably Johann Emerich and Johann Hamman, to print music books, mostly Roman missals. The Giunta family was to be the major Italian publisher of liturgical music books throughout the 16th century.

The history of Roman Catholic liturgical books in the 16th century has yet to be studied in detail, but it appears that the output in the Low Countries and Germany declined sharply about 1515; in France it flourished longer and did not disappear until after 1550. England produced liturgical books for a few years around 1500 and again during the reign of Mary Tudor. Elsewhere, Jan Haller in Kraków issued a splendid missal in 1503, and was succeeded by Hieronim Wietor, while Christoffel van Ruremund produced significant books in Antwerp at about the same time. Even so, more 16th-century liturgical music books probably came from the Giuntas than from all other publishers combined.

[Printing & publishing of music, §II: Publishing](#)

2. The age of letterpress printing, 1501–1700.

Petrucchi has been called the Gutenberg of music printing. The comparison is not quite appropriate, since he was not the first to print music; but in matters of craftsmanship and artistry the comparison is apt. Besides being the first printer to use multiple-impression movable type, he deserves to be recognized as the first publisher of polyphony. Between 1501 and 1509 in Venice he issued the three *Canti* volumes of the *Odhecaton* and five books of *Motetti* as well as mass books, collections of popular frottoles and lutebooks. Through them, the music of Josquin and his contemporaries became the earliest art-music repertory to appear in print. In 1511 Petrucci resumed printing in his native Fossombrone, with less exceptional results. His publications, the last dated 1520, provide an invaluable record of the musical works of Franco-Flemish polyphony and a testimony to their contemporary reputation.

Petrucchi's success seems to have stimulated other printers to issue music. In Germany, Erhard Oeglin in Augsburg in the 1500s, and the itinerant Peter Schoeffer over the next two decades, used double-impression typography in direct imitation of Petrucci, as did Jean de Channey in Avignon in the 1530s. In Italy, on the other hand, Caneto, Sambonetto and particularly Dorico used woodblocks, as did Arnt von Aich in his noteworthy songbook from the 1510s, and Grimm & Wirsung in Augsburg in their sumptuous motet collection of 1520. Petrucci's most important successor, Andrea Antico, was, however, neither a printer nor a publisher but a woodcutter or engraver whose blocks were used by music printers in editions subsidized by others. The blocks can be identified in about a dozen books, most of them vocal canzoni, first issued when Antico was in Rome between 1510 and 1518. From 1520 to 1539 he worked in Venice, after 1532 in partnership with Ottaviano Scotto. About two dozen more music books were issued during this period, using his blocks. Blocks were also used in treatises and in instrumental anthologies such as Girolamo Cavazzoni's tablature book of 1543, now thought to be the work of Bernardino Vitali.

The first really successful music publishing concern was established in Paris during the reign of François I, at the time of the so-called scholar printers, by Pierre Attaignant, who issued his first anthology in 1527/8. His typefaces are not without precedent but they contributed to the distinctive appearance of his editions and determined the speedy production of them, through which the chansons of Janequin, Costeley and their contemporaries were disseminated. Attaignant flourished for a quarter of a century. His books follow formulae of many kinds – in their appearance, their content and even their titles for numbered series. Although he specialized in the early French chanson, which he issued in oblong partbooks, at first octavo and later quarto, he also issued several books of tablature and over a dozen folio mass collections, for which special music type was made.

Venetian music publishing after Petrucci and Antico is the story of two great names, Gardano and Scotto. Their output, devoted almost entirely to sacred and secular partbooks, was prodigious. Antoine Gardane (Antonio Gardano), originally from southern France, began printing in Venice in 1538, specializing in the music of Arcadelt and featuring series such as the *Motetti del frutto*. By 1545 he was issuing a dozen or more new titles every year; by 1600 the total had reached 30. His heirs continued to publish music up to 1685, sometimes retaining the name of Gardano, elsewhere using that of Magni, the founder's grandson-in-law. Over its long history the Gardano dynasty issued some 3000 musical editions. The firm Girolamo Scotto produced perhaps half this total. It began in 1539 and for a time rivalled Gardano in the quantity and quality of its output. But before 1570 it had waned, and after 1590 its occasional publications were mostly reprints of Palestrina masses. Lesser Venetian publishers included Francesco Rampazetto (1561–8), who issued reprints in the 1560s; the composer Merulo ('Claudio da Correggio'), whose editions, from the same decade, were regarded as models of accuracy; and Alessandro Raverii, who printed over a dozen music books a year during his short career (1606–9).

The innovatory products of the 'nuove musiche' around 1600 were favoured by two younger Venetians, Ricciardo Amadino and Giacomo Vincenti, who were partners between 1583 and 1586 but worked separately thereafter. Amadino's firm disappeared during the economic decline of Venice and is last heard of in 1621; but the name of Vincenti persisted until 1667 and appeared on well over a thousand musical editions. The prolific Venetian trade in books, like Venetian commerce in general, enjoyed its greatest prosperity between 1540 and 1610: it was almost inevitable that the music publishers would also be important, although the quantity of their output is astonishing. The vast output of Venice – at its peak in the 1590s it was publishing more music than the whole of the rest of Europe – probably helped significantly in the spread of developments as different as polychoral and monodic styles.

The centre of early German music publishing was Nuremberg, thanks to two type cutters who also used their own type as printers: Hieronymus Formschneider ('Grapheus') and Johann Petreius. From 1532 Formschneider issued works by Hans Gerle, using woodcuts. He then cut a music face and used it in about a dozen music books that he printed between 1534 and 1539. (His name also appears in the imprint of Henricus Isaac's *Choralis constantinus*, dated 1550–55.) He is also important because his music type was used by most of the Lutheran printers in north Germany later in the century. Petreius issued several dozen music books between 1536 and 1550; but he too is important as a designer of music type, which was used in south Germany, central Europe and as far away as Antwerp and Paris. His two music faces are particularly attractive and complex in their construction. The most prolific of the Nuremberg houses, however, was the partnership of Johann Berg ('Montanus') and Ulrich Neuber. They issued over a hundred editions, mostly partbooks and vernacular song collections, using Petreius's type (1542–71), while their successors, Dietrich Gerlach (1567–75), Catharina Gerlach (1575–91) and Paul Kauffmann (1594–1617), issued several hundred more.

Other music publishers became established in Paris after the death of Attaignant. Of these, Nicolas Du Chemin issued about 200 music books (1549–76), including two series of chansons in the style of Attaignant and about 30 folio mass books. Michel Fezandat issued several tablature books and Calvinist psalm books (1550–58). But it was the partners Adrian Le Roy and Robert Ballard who in 1551 obtained the exclusive royal privilege for music printing; this monopoly was to remain in force for over two centuries, determining the course of French music publishing up to the time of Lully and, indeed, as far as the French Revolution. Their earliest editions were mostly tablature books and psalters; in 1557–9, 22 folio choirbooks appeared. Thereafter secular partbook anthologies predominated in their catalogue. At first they used type from Petreius in Nuremberg, but shortly before 1560 they began to use founts, commissioned from the master punchcutter Guillaume Le Bé. These were to serve as a distinctive hallmark of the firm's music for the rest of its long existence. After the death of Le Roy in 1598, the Ballard name alone was used.

The fourth major music publishing centre in the mid-16th century was Antwerp. Though the first *Souterliedekens* was printed there by Symon Cock in 1539, the history begins effectively the following year with a

privilege issued to Willem van Vissenaeken, who had music type specially cut for him but seems to have issued only one collection. His competitor and successor was Tylman Susato, whose shop issued about 60 music books between 1543 and 1561; most were devoted to reprints of chansons and motets, but some were Flemish songbooks and psalm books. Jean de Laet and Hubert Waelrant produced about 20 attractive vocal collections (1554–65). The major music publisher in the Low Countries was Pierre Phalèse (i), who began his career in Leuven in 1545 and then set up a partnership with Jean Bellère in Antwerp. After his death his son Pierre Phalèse (ii) moved to Antwerp, where the family continued to publish music up to 1691. The Phalèse imprint appears on nearly 200 chanson, motet and lute collections. It must be assumed that the Antwerp reprints reflected a considered judgment of market demands, thus providing us with a useful perspective on the popularity of different kinds of music. Music was also issued in Antwerp by Christoffel Plantin, famed for the printing shop which survives today as a museum in Antwerp; his books are impressive and distinctive both visually and musically (see fig.20).

Like book publishing, music publishing favoured commercial centres in preference to university towns. Mostly before the ascendancy of the four cities discussed above, Frankfurt, Lyons and Augsburg also housed music publishers. The Frankfurt printer Christian Egenolff worked for several decades from 1532, issuing collections of German folksongs and of settings of Horatian odes. Following sporadic activity in Lyons, including woodblock efforts by Antoine Du Ry in 1525 and Etienne Briard's double-impression round-note typography of 1532, Jacques Moderne began printing there with a folio missal and three motet collections, also in 1532. After five years of inactivity, he resumed with a series in the style of Attaignant called *Le paragon des chansons*; 'Grand Jacques' (as Moderne called himself) also issued about a dozen other music books during his last years between 1541 and 1556, mostly reprints of Venice or Paris editions. His major successor was Godefroy Beringen, whose several extant music books, neat in appearance, are distinctly Calvinist in their repertory. In Augsburg anthologies were printed by Melchior Kriesstein (1540–49) and Philipp Ulhart and his son, also Philipp (1537–79), devoted mostly to music taken from other publishers' books. Other printers around 1550 included Mathias Apiarius in Berne and the Zürich punchcutter turned lute intabulator Rudolf Wyssenbach; the itinerant Jacob Baethen, whose music books were printed successively at Leuven, Maastricht and Düsseldorf; Johannes Honterus, the Romanian humanist scholar whose press at Braşov produced a songbook in 1548; and the Hungarian György Hoffgreff, who printed a songbook in 1553 at Kolozsvár (now Cluj-Napoca, Romania).

The commercial centres, in the mainstream of activity, could be expected to produce editions of a musical repertory that was stylish and distinguished but also essentially conservative. The character of the music produced in each centre was distinctive, but activity elsewhere varied much more widely in character and in quality, reflecting decisions that typically were either less informed or made in the light of local demands and circumstances. Because of religious conflict and the political decentralization of the country, German publishing was particularly diversified in appearance and scattered geographically. Nuremberg was

the principal exception, producing attractive editions of the music of well-known composers and never completely losing its cosmopolitan outlook. But music was also issued by over a thousand different music printers in nearly 200 other German cities in the 16th and 17th centuries. Lutheran music books, at first using woodcuts, bear the imprints of more than a dozen different cities, most of them producing only a single title or two before 1540. Hans Hergot in Nuremberg was the first to print music to Luther's mass (1526), while his widow Kunegunde also printed pamphlets including music, as did her second husband, Georg Wachter. Wittenberg became the earliest important centre: Georg Rhau, who had printed some musical treatises as early as 1517, obtained a fount of music type from Formschneider in the 1530s and produced several dozen of the most important early Lutheran service books (from 1538). His successors included such men as Johann and Andreas Eichorn in Frankfurt an der Oder (1556–1615), Andreas Hantzsch in Mühlhausen (1583–99), Johann Schwertel (1565–80) and Matthäus Welack in Wittenberg, Georg Baumann in Erfurt (1573–90) and in Breslau (1590–1607), and Gimel Bergen in Dresden (1570–97, his heirs to 1716). In south Germany the major publishers included the shop of Adam Berg in Munich (1564–1629), whose many Lassus editions include the folio *Patrocinium musices* (1573–89), one of the most sumptuous musical editions ever produced; later collections of Lassus were issued by Nikolaus Henricus. In Frankfurt, Sigmund Feyerabend produced several major collections (1570–85), while to the east interesting editions were also produced, in Latin or the vernacular. These included sacred anthologies from Kraków from 1550 on, printed at first by the firm of Florian Ungler using woodcut music, later by Maciej Wirzbięta and the lineage of Szarfenberg, in whose editions movable type came to be intermixed; several elusive editions of the hymns of the Bohemian Brethren, in which the recurring music typefaces identify a fount that moved with the itinerant printers; and over a dozen collections issued by Jiří Černý (Nigrin) in Prague (1578–1604), either composed or at least encouraged by Jacobus Handl.

In Germany around 1600 courtly patronage supported extensive music publishing activity by the Saxon printers Justus Hauck (1604–18) and Johann Forkel (1624–35, his successors to 1713) in Coburg, Johann Weidner in Jena (1605–29) and Nikolaus Stein in Frankfurt (1602–21, working mostly through the printer Wolfgang Richter); to the north by the Fürstliche Druckerei in Wolfenbüttel (1607–14) and by Phillip Van Ohr (after 1597) and Heinrich Carstens (1609–25) in Hamburg; and to the south in Augsburg, Valentin Schönig (1591–1614) and Johannes Praetorius (1600–35). A great many 'occasional' works (*Gelegenheitskompositionen*), for events such as weddings, baptisms and funerals, appeared throughout the 17th century. The leading centre of such publishing in the 1620s was Leipzig, where Johann Lanckisch (1619–56) and Johann Gluck (1618–24) issued many of the works of Schein, among others. Jakob Rebenlein in Hamburg (1632–60, his heirs to 1684) was the major printer of the 1630s. By far the most prolific centres for the publishing of occasional music, however, were those on the Baltic Sea, in Lübeck, Rostock, Greifswald, Stettin (Szczecin), Danzig (Gdańsk) and, above all, Königsberg (Kaliningrad), which included among its printers Georg Osterberger (1577–1602, his heirs until 1609), Lorenz Segebade (1623–38, his heirs to 1671), Pascha Mense (1643–51) and Johann and Friedrich Reusner and their

heirs (1639–93), who issued Heinrich Albert's song collections. Publishers of Lutheran hymnbooks included Georg Runge in Berlin (1616–39, his heirs to 1685), who issued many editions of Johannes Crüger's *Praxis pietatis melica*, Balthasar Wust in Frankfurt (1656–1702) and the Endter family in Nuremberg (1617–99). Major printers of the Catholic south included Georg Widmanstetter in Graz (1587–1614), Matthäus and later Tobias Nenninger in Passau (1602–19, succeeded by the shop of Georg Höller later in the century), Adam Meltzer in Dillingen (1603–9, his widow until 1610), Michael Wagner in Innsbruck (1639–68), Andreas Erfurt in Augsburg (1655–72), Rudolph Dreher in Kempten (1660–81), Johann Kaspar Bencard in Frankfurt and later Augsburg (1670–1720, his heirs at least until 1723), and the Salzburg firm of Mayer, whose occasional output extended from the 1670s to past 1800. Frankfurt and Cologne were among the major centres producing Catholic service books. Among the earliest music distributors were Georg Willer and Caspar Flurschütz, both active in Augsburg early in the century, and responsible for particularly interesting early dealers' catalogues.

German music publishing declined during and after the Thirty Years War; but the disappearance of a number of large firms around 1600, particularly in Nuremberg, suggests that the war hastened rather than caused the decline. Decentralized as they were, German music publishers were also book publishers, to a greater extent than those of Italy or France: one also finds, particularly after 1630, imprints which name two men – a printer and a publisher – occasionally in different cities. From Germany, Lutheran music publishing spread to the east and north, to Prussia and Poland with Georg Rhetus in Danzig (now Gdańsk) and Thorn (Toruń; 1634–43, his heirs to the end of the 17th century) and Andreas Hünefeld in Danzig (1609–47); to Copenhagen in 1537, where the major press was that of Henrik Waldkirch (1602–40); and to Stockholm in 1586 and Iceland in 1594. The Viennese firm of Cosmerovius (1636–1715) produced sumptuous librettos for court productions, often with engraved illustrations.

Calvinist psalm books were also printed in great quantities. Those dating from before 1560 are modelled largely on Lutheran service books. In 1560, at Calvin's request, Antoine Vincent of Lyons arranged for various printers to issue 20,000 psalm books for service use. In recognition of the noteworthy tradition of punchcutting in France and Flanders at the time, a distinctive appearance came to identify both the psalm books themselves and a lineage of laterbooks. Physically the latter are neat and well proportioned and printed from very small type. Examples include the lutebooks of Simon Gorlier and the partbooks of Godefroy Beringen, both in Lyons in the 1550s, along with the diminutive sets of Simon Du Bosc and Guillaume Guérout in Geneva. Among the major punchcutters of the day whose music faces earned them brief careers as music printers were Michel Du Boys, who issued several early books of Philibert Jambe de Fer; Jean Le Royer, whose work was issued under the name of the Lyons bookseller Charles Pesnot; Jean II de Laon, responsible for the 1582 edition of L'Estocart; Robert Granjon, famous for his typefaces even today, who issued music in various locations from Flanders to Rome; and Pierre Haultin in La Rochelle, whose aesthetic is reflected in the English madrigal partbook tradition begun by Thomas Vautrollier. Another printer whose repertory and printing style suggest a Calvinist character, and who thus

presumably enjoyed an exemption from the Ballard monopoly, was Jacques Mongeant, whose several anthologies date from the decades around 1600. The rich typographical resources of this tradition no doubt facilitated and inspired the Calvinist predilection for solfège music typefaces, manifest most notably in the 1560 psalm book of Pierre Davantes.

Editions of Calvinist psalms appeared in great profusion. Modest in scale and in time distinctly crabbéd in appearance, they were at first largely modelled on Lutheran service books. Several hundred editions of the Marot and Bèze versions, many with music, were issued over the next two centuries, at first from Paris, Lyons (Jean de Tournes was the notable printer of them), Geneva and elsewhere, most frequently around 1650 in Charenton, near Paris. Geneva also produced a number of Italian psalm books for use by Piedmontese Calvinist congregations. Dutch psalm books, mostly in the Dathenius versions, were issued in the 17th century by Plantin in Antwerp and Gislain Manilius in Ghent, among others, usually in small format and with painfully tiny and ill-printed notation. The leading German printer of psalm books was Christoph Rab at Herborn in Nassau, who around 1600 brought out not only Lobwasser's German versions but also George Buchanan's Latin paraphrases and at least one Hungarian psalm book. In England, the psalms of Sternhold and Hopkins, which had first been printed in Geneva, went through many editions, based on Dutch models. While William Seres issued the forerunners of these in 1553, it was John Day – apparently exiled to Emden during the reign of Queen Mary but later returning to London – who in 1559 received a royal patent to print those psalm books that included music (see fig.21). He printed nearly 40 editions of Sternhold and Hopkins before his death in 1584; his son Richard inherited the patent and worked with several London printers in issuing nearly 50 more. In 1604 the Company of Stationers bought up the Day patent and used it to provide work for their printers. Until 1650 several hundred more editions of the psalm book were printed with musical notation. John Playford later attempted to revitalize the music of the psalm book. In Scotland the publication of psalm books culminated in the edition printed by Andro Hart in Edinburgh in 1635.

Venice may have been the dominant centre of Italian music publishing before 1600, but it was not the only one. In Ferrara in the late 1530s a partnership of Johannes de Bughat, Henrico de Campis and Antonio Hucher issued several admirable sets of partbooks. In Rome the brothers Dorico and their heirs issued several dozen music books between the 1530s and 1572; the shops of Antonio Blado (1551–80) and Antonio Barrè (1555–64) printed editions that were distinguished both musically and visually, while Alessandro Gardane (from the Venetian Gardano family) issued several dozen editions in the 1580s. Some interesting madrigal partbooks came from Vincenzo Sabbio in Brescia (1579–88) and Vittorio Baldini in Ferrara (1582–1614), while Francesco Franceschi in Venice is named in the imprints of Zarlino's treatises (1562–99). Music printing in Bologna began with a 1584 partbook from the shop of Giovanni Rossi, whose heirs issued several collections by Banchieri in the 1610s.

In Florence the Marescotti family (1580–1611) produced epoch-making editions of Galilei, Caccini and Peri; their successors included Zanobi di

Francesco Pignoni (1607–41) and Pietro Cecconcelli (1623–30). In Milan the Tradate family were succeeded by the prolific lineage begun by the heirs of Simone Tini, eventually managed by Filippo Lomazzo (1583–1628). Later Milanese publishers included Giorgio Rolla (1610–51) and the families Camagno (c1650–86) and Vigoni (1680–c1750). This period also saw typographic adaptations of alphabetic notational systems, by Giovanni Ambrosio Colonna in Milan for guitar music and by Nicolò Tebaldini in Bologna. Music also appeared occasionally from Perugia, mostly from Pietroiacomo Petrucci (1577–1603); from Palermo, largely from the press of Giovanni Battista Maringo (1603–35); and from Naples, at first from Constantino Vitale (*fl* 1603–23) and Gargano & Nucci (1609–21), later from Giovanni Giacomo Carlino (1597–1616), whom Gesualdo engaged to print his own madrigal partbooks; and from Vicenza, where Angelo Salvadori issued several items in the 1620s. To sum up: around 1600 Venice was still the most prolific centre; Milan came second, albeit remotely; and printing took place in about a dozen other cities. As Venice waned, Rome became a centre for editions of the elaborate music of the Counter-Reformation; among the major publishers were Nicolo Mutii (1595–1602), Bartolomeo Zannetti (from 1607), Luca Antonio Soldi (1619–25), Giovanni Battista Robletti (1609–50), Andrea and Giacamo Fei (1615–85), Antonio Poggioli (1620–68), the Mascardi family (c1620 – after 1719), Paolo Masotti (1621–37), Lodovico Grignani (c1630–50), Giovanni Battista Caifabri (1657–95) and Giovanni Angelo Mutij (1670–89). After 1650 Bologna slowly supplanted Rome as a printing centre (particularly for instrumental music), as Rome had supplanted Venice. The composer Maurizio Cazzati was particularly assiduous in seeing that his works were published; the printers of them included Vittorio Benacci (1659), Alessandro Pisarri (1660–62), the heirs of Evangelista Dozza (1663–4) and Gioseffo Micheletti (1687, also works by other composers in the surrounding decade). Giacomo Monti was active from 1639, and his successors issued large amounts of music between 1668 and 1702, often in partnership with the publisher Marino Silvani (1665–1711). Venice re-entered the scene with Giuseppe Sala (1676–1715), also mainly a publisher of instrumental music, and the Bortoli family, active mostly in the decade after 1700.

English secular music publishing began with Thomas Vautrollier, who in 1570 printed a Lassus anthology; apparently it was commercially unsuccessful. As we saw above, five years later Tallis and Byrd received a royal patent, covering music printing and music paper. Their own *Cantiones sacrae* (1575³), also printed by Vautrollier, sold badly too. A hiatus of 12 years followed; by 1585 Tallis was dead, and Vautrollier's music type had been acquired by the printer Thomas East. Between 1588 and 1596 East printed for Byrd well over a dozen important partbook collections, mostly of madrigals. Byrd's patent expired in 1596, and Peter Short then began printing music (as well as Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke* in 1595); William Barley also sponsored music books. In 1598 Morley became the successor to Tallis and Byrd, by obtaining another royal patent (although psalm books were excluded). Barley became his associate, and East and Short were forbidden to print music. But in 1599 Morley failed in an attempt to take over part of Richard Day's psalm book patent, and he died in 1602. This allowed East and Short to resume their music printing, and in 1607 John Windet entered the field as a printer, as did the publisher Thomas Adams

as a claimant to the Barley patent. Their various successors were Humfrey Lownes (1604–13), Thomas Snodham (1609–24), William Stansby (1611–38) and Edward Allde (1610–15), all of whom printed madrigal partbooks. Folio books including lute tablature appeared alongside madrigal partbooks from 1597, but by 1610 the momentum to sustain an English music publishing industry was fading, and by 1620 new music was rarely published in England.

In northern and western Europe in the 17th century there arose a new kind of ‘gentleman’s musical edition’, secular in its repertory, quiet, tasteful, often highly allusive in its texts in the manner of the emblem books of the day, and correspondingly neat and skilful in its printing. French *airs de cour*, issued by the Ballards in annual numbered series, were profitable enough to dominate the firm’s production throughout the century; they also issued much French dramatic music, beginning with Cambert’s *Pomone* (1671), continuing with more than a dozen tall folio scores of Lully operas (1679–88), and ending with another dozen by other composers (1688–94), mostly in large oblong quarto. In both of these genres one detects an aristocratic aura, in contrast to the mercantile character of their counterparts in other countries. German illustrated poetical-musical anthologies, for instance, challenge rather than flatter the reader to delight in them. Many of these songbooks, involving the poet Johann Rist and his circle of friends in the Elbschwanenorden, were issued after 1650 by the Stern family of Lüneburg. Much the same nationalistic spirit informs Adriaen Valerius’s famous Dutch folksong collection, the *Neder-landtsche gedenck-clanck*, published in Haarlem in 1626 (1626¹⁴), as well as the later anthologies of Hendrik Aertssens in Antwerp, and the Czech songs issued by Jiří Labaun in Prague at the end of the century. Distinctly Italianate gentlemanly tastes, on the other hand, are reflected in the music issued around 1600 by Pierre Phalèse (ii) in Antwerp and by Jean Bogard in Douai, in the 1640s by Paulus Matthysz in Amsterdam and in the 1650s by Jan van Geertsom in Rotterdam.

English music printing resumed with John Playford (i) (1651–84), who sensed the distinctive spirit of England’s middle-class audience. He deserves to be recognized as the first great promoter among music publishers; and, judging from the quantity of his output and the extent to which many of the volumes seemed to be directed at a new musical market, he was one of the most successful. Printed at first by Thomas Harper and later by William Godbid, Playford’s output ranged widely over song anthologies, psalm books, instrumental works and instructional books (see [Playford family](#), fig.3). It served to establish England’s musical identity in the period culminating in the music of Henry Purcell, and enhanced the country’s musical literacy in the generation before the advent of the popular sheet-music edition just after 1700. Among Playford’s imitators were John Carr and his son Robert in London, sometimes in partnership with Playford; John Forbes and his son, also John, in Aberdeen (1662–1704/5), whose songbooks suggest an instructional market; and the little-known Robert Thornton in Dublin (fl.1682–1701). On Playford’s death his son Henry continued his work, but with notably less success. Whereas John Playford’s books had few competitors, Henry’s shared the market with those of John Heptinstall (1686–1700) and William Pearson (1699–1735), both of whom used ‘new round-note’ music type in creating editions more

legible and stylish than Playford's. Minor printers, mostly anonymous, issued broadside ballads with musical notation, many of them political in their messages, particularly during the days of the Popish Plots and conflicts over the succession during the final years of the century. The division of labour between printing and distribution is further reflected in the proliferation of music booksellers; John Hudgebut and in his later years Henry Playford were among the distributors, Edward Jones and Thomas Moore among the printers.

Music printing in the New World dates from the 1540s, when several plainchant books were issued in Mexico by Juan Pablos, followed by several other immigrant printers from Spain. In 1631 Juan Perez Bocanegra printed a ritual in Lima, in which polyphony appears in woodcuts on two pages, set to a vernacular text. The earliest surviving book printed in the English-speaking New World, the Bay Psalm Book, was issued in 1640 by Stephen Day at Cambridge in the Massachusetts Bay Colony. Containing no musical notation, it names the tunes to which the texts were to be sung, and the many editions that appeared during the next few decades showed a strong English influence in both content and method of production. Musical notation appeared for the first time only in the ninth edition ('printed by B. Green and J. Allen for Michael Perry' in Boston in 1698); crude woodcuts were used to produce the eight-page tune supplement and were re-used in several later editions.

Isolated single engravings notwithstanding (among them the superb picture motets executed by Jean Sadeler in the 1580s), the credit for being the first publisher to use engraving successfully belongs to Simone Verovio, who issued about 20 editions in Rome between 1586 and 1608. Although some were reprinted, he seems not to have recognized the powerful advantages of the process. Before the 18th century, music engraving was largely a luxury; it was useful because it conveyed better than letterpress printing the peculiarities of manuscript music notation, but it lacked the potential for the wide market of which merchants and earlier patrons assumed typeset music was capable. Music was printed from engraved plates before 1700 in several parts of Europe, almost all of it of considerable visual and musical distinction. Among Verovio's successors in Rome was Nicolò Borboni, who issued several lavish collections (1615–41). In Holland, the sumptuous Dutch *Bildmotetten* of about 1580 were followed in the 1610s by several delightful books by Nicolas Vallet called *Le secret des Muses*. The venerable *Parthenia* and parts of *Parthenia In-violata*, along with other collections, by Orlando Gibbons and Angelo Notari, were also engraved during this decade by William Hole in London. Occasional functional productions from around the mid-century (like William Slatyer's polyglot psalm book of 1652 and John Playford's edition of *Musick's Hand-Maide* of 1663) were followed by such sumptuous productions as the volumes of songs by Henry Bowman (1677) and Pietro Reggio (1680). In Germany, though broadside music engravings from the Augsburg shop of Lucas Kilian date from the early 17th century, extensive engraved editions, devoted mostly to instrumental music, do not appear to predate Sebastian Anton Scherer's *Tabulaturam* (Ulm, 1664). In France engraving seems to have been viewed at first as an alternative to the typography controlled by the Ballard patent. Most of the engraved music is instrumental; it includes collections by Michel Lambert (1660–61), the Gaultiers (c1670),

Chambonnières (1670), Corbetta (1671), Lebègue (?1678), Marais (1686–92), Raison (1688), D'Anglebert (1689), Nivers (1689) and Jacques Boyvin (1689–90). Hiérosme Bonneüil is named among the engravers. The hiatus during the 1690s reflects Ballard's successful injunction against the engraver Henri de Baussen and his publisher Henry Foucault. Resumption of engraving just before 1700, in editions that superseded the pretentious typeset Ballard editions of Lully operas of the previous decades, and in other works by Foucault and Pierre Ribou (1704–20), suggests that the commercial advantages of the process were now generally recognized.

In summary, the history of music publishing before 1700 is one of early brilliance and extended decline. The peak was reached before 1580, in Venice, Nuremberg, Paris and Antwerp. The decline was apparent by 1600 and is reflected in a diminished output, and in printing that was less spacious, less skilful and less original. Throughout the 17th century not only the same faces but, judging from the worn images, the same type was used, well past readability. The quality of the printing should be seen as a reflection of social conditions, which themselves reflect the changing interrelationships between composer, performer, patron and publisher as well as printer. Patronage was no doubt declining as a means of subsidizing music; thus, while lavish performances of new compositions continued to take place, publication of the scores was less frequently considered necessary (Lully's were the conspicuous exception).

The demise of music publishing over the course of the 17th century raises the question of why printed scores might have been deemed necessary and desirable in the first place – especially in view of the apparently modest degree of musical literacy at the time. The belief that performers (chapel singers especially) were taught by rote and the absence of signs of use on most extant copies (a counter-argument as much as a point in its own right) further support the speculation that early musical editions were printed less with the intention of circulating a composer's repertory, than as a demonstration of a patron's munificence and taste. Some works were clearly issued on the basis of guaranteed distribution of copies – hymnals, psalters and other service books for use by particular congregations, dioceses or churches, for instance, as well as *Gelegenheitskompositionen* – in order to obviate much of the need for formal publishing circumstances at all. Patronage, involving art music and made evident through a dedicatory text following the title-page, is presumably reflected in the great majority of other publications, although we still know little about the precise relationship between patron and musician (for instance as reflected in performance or other forms of subsistence rather than in subventions for publication) or about the precise forms of intervention by the music publisher. Venture publishing, as generally understood today, may thus be indisputably evident only in reprints, presumably prepared at the publisher's own expense and thus issued on the basis of his calculated speculation that copies could be sold. It is noteworthy, moreover, that the production of reprints follows a curve that, if anything, reinforces the production curve of music publishing in general: few reprints at first, many just before 1600 (and most of these from the four commercial centres), a rapid decline in production soon after 1600, and very few for the rest of the century. Petrucci and his immediate followers had shown that music could

be printed and published; it remained for the publishers of the 18th century to learn how this could be done most advantageously.

[Printing & publishing of music, §II: Publishing](#)

3. The age of engraving, 1700–1860.

Music publishing during the next period – from the start of the careers of Bach and Handel to the height of the careers of Verdi, Wagner and Brahms – begins with the extensive commercial use of engraving and continues up to the first extensive use of offset lithography. It is a story of four cities: London from around 1700; Paris from between 1740 and 1760; Vienna from just before 1780; and Leipzig from around 1800. The activity in each city continued after the next rose to prominence; and the quantity of published music became cumulatively greater, as did the competition between publishers and the stimulation of general public interest in music.

In spite of the development of engraving, letterpress printing and manuscript copying continued to be used extensively throughout the 18th century. As late as the 1730s, Lelio Della Volpe in Bologna and Francesco Moücke in Florence were still issuing oblong anthologies of Italian cantatas badly printed from movable type. German publishers, chief among them Lotter in Augsburg, issued a variety of musical editions, notably treatises but also including a few instrumental collections and songbooks, using crude but complicated movable type, most of which had been cut around 1680 for use in Nuremberg. In Vienna, Van Ghelen and, later, Trattner issued handsome typographic music books after 1750. Throughout the 18th century and into the 19th, in France, Spain and Italy, typeset liturgical books and treatises on plainchant were still printed from movable type, as were the many Dutch and Genevan psalm books and German and Scandinavian hymnbooks. In certain circumstances, letterpress printing remained the most desirable method: when the musical notation was simple (or, in some cases, complicated but not requiring speed in performance); when fixed and generally large press-runs were involved; and when most of the volume consisted of text, as in treatises. After 1700 the publishing of typeset music thus came to be associated largely with pedagogic and amateur music and, to a degree, with the provincial more than with the cosmopolitan press. Conservative linear music type continued to be provided, notably by such firms as Gando in Paris and Caslon in London. Music typography was revived around 1750 through refinements introduced by men working in four countries; of these, however, Fournier in France and Enschedé (along with Rosart) in Holland produced little as publishers, while the English editions of Fougé and his successor, Robert Falkener, were mostly imitations of those of Leipzig engravers. The impact of Breitkopf throughout Germany and central Europe was much greater, since this firm was the only one of this group to survive into the next century and to involve a publishing programme built around the use of other graphic processes besides.

The competition between the various processes for disseminating musical documents involved not only letterpress and intaglio printing but also the manuscript-copying trade. One of the chief virtues of music ‘publishing’ in manuscript form, such as was used for 18th-century Italian opera, was that the use of manuscript offered the opera house or the composer a measure

of control over the text that was unavailable when copies were printed and widely distributed. Before any forms of copyright were established, such a system of limited distribution seemed highly desirable. Furthermore, an opera house considering performance of a particular work that needed adjustments to suit local conditions could alter a neatly assembled typeset edition only with some difficulty; and because of the needs of singers and others involved in opera production, changes were always being called for. Instrumental music also came to appear often in manuscript rather than in typeset form, but for notational reasons. Type was harder to read than handwriting – short note values were particularly troublesome, since the beams were seldom continuous, and chords were impossible without breaking individual sorts of type. Such problems did not exist with manuscript or engraving. By 1700 most of the current musical repertory had moved outside the world of music publishing as it involved letterpress printing. Italian music, if it was printed at all, was printed abroad, usually in Amsterdam or London. J.S. Bach saw little of his music printed, almost all of it instrumental, with utilitarian titles such as 'Übung', while aspiring German publishers themselves, such as Johann Wilhelm Rönningel, met with little success. In contrast, a study of the documents of the two dominant musical styles that were widespread throughout Europe in the 18th century – Neapolitan opera at the beginning and Viennese Classicism at the end – shows that manuscripts served the purposes of publication (in its widest functional sense) very effectively.

Extensive music publishing from engraved plates began in London and Amsterdam. Estienne Roger set up his shop in Amsterdam about 1690 and was soon engraving small oblong quarto piracies of Bolognese instrumental music. By 1700 his editions were large oblong folios, well executed with hand-drawn music on copper plates. His emphasis on Italian music suggests an international distribution of copies through northern and western Europe. After Roger's death in 1722, his son-in-law, Michel-Charles Le Cène, continued to publish until 1743. Dutch music publishing declined thereafter, although there were some important firms, among them Amédée Le Chevalier (1689–1702), Gerhard Fredrik Witvogel (1731–44), Joseph Schmitt (c1772–1791) and, especially, the family of Hummel (Amsterdam, by 1753–1822; The Hague, 1755–c1801; also in Berlin from 1770; for illustration see [Vanhal, Johann Baptist](#)). Nicolaas Barth (1775–1805) was succeeded by Lodewijk Plattner (1805–43) in Rotterdam, while the leading Belgian publisher from later in the century was Benoit Andrez in Liège.

London music publishers, inspired by the success of John Playford, experimented with new ways of printing and distributing music. While popular music was favoured by letterpress printers and their associates in London, engravers were attracted to Italianate instrumental music. Thomas Cross, who had engraved Purcell's *Sonnata's* in 1683, also prepared many single songsheets, undated but probably almost all from the last decade of the century; he later did the printing for the publisher Daniel Wright. He apparently used hard copper plates on which the signs were drawn by hand; in contrast John Walsh (i), who began publishing in 1695, later in partnership with Joseph Hare, seems to have used soft plates of pewter or lead, on which the signs were impressed with punches. Although their catalogues consisted at first of songsheets (sometimes collected into

periodical series) and works of other publishers which he sold at his shop, Walsh soon began to issue instrumental music, much of it taken from continental sources. His speciality, however, was the anthology of 'Favourite Songs' from the London stage; in time he became the principal publisher of Handel's music. By 1736, when the elder Walsh died, London music publishing was well established.

Few competitors challenged Walsh during his lifetime. John Young was active just after 1700, while John Cluer, mostly in the 1720s, issued some handsome scores of Handel operas, neatly engraved by hand rather than punched, and in small format; so did the younger Richard Meares and, somewhat later, Benjamin Cooke. English letterpress printers, such as John Watts, also issued early ballad-opera librettos and song anthologies that included crude woodcuts of the tunes. There also appeared a multitude of songsheets naming no printer or publisher, which must have been sold casually at music shops, much like the earlier broadside ballads. George Bickham, famed for his engraved drawings and writing book, also engraved music, drawn free-hand and decorated with delicate illustrations; his style served as a model for Benjamin Cole. The French engraver Fortier also did striking work on several books, perhaps most notably the superb 1739 edition of Domenico Scarlatti's *Essercizi*. James Oswald, active in Edinburgh in the 1730s, later published Scottish music in London, as William Thomson had done in the 1720s, while in Dublin John Neale was active in the 1730s, William Manwaring in the 1740s, and Samuel Lee from 1752.

Walsh's son John maintained the firm for another 30 years after his father's death. Other publishers came into prominence, notably John Simpson (1730s and 40s); John Johnson (c1740–1762, his widow to 1777); the Thompson family, including variously Ann, Peter, Charles, Samuel and Henry (c1750–1805); Robert Bremner (by 1757 / 1789); Peter Welcker and his heirs (1762–85); William Forster, the violin maker, with his son (c1762–1821); the firm of William Randall, the heir to Walsh (1766–83, in turn succeeded by Wright & Wilkinson, and Wright alone to 1803); William Napier (1772–1809), Robert Wornum and his heirs (c1772–1900, also a piano maker); John Preston (c1774–1798), whose son Thomas ran the firm for the next 36 years; James Harrison (1779–c1803); Joseph Dale and his heirs (1783–1837); James Longman (beginning c1767) with various partners, notably Francis Broderip (1776–98), important as the first music publisher to deposit his new publications at Stationers Hall for copyright purposes, and probably the most prolific of all London music publishers in the 1790s; Robert Birchall (1780–1819), whose catalogue is distinguished by music from the Continent, including early Beethoven editions of notable textual authenticity; and John Bland (c1776–1795), famous as one of the first publishers to announce his new editions through thematic catalogues. The editions of these publishers consisted of instrumental music in imitation of the editions which were appearing at this time from Paris and Amsterdam (including, for example, series of 'Periodical Ouvertures') and songs from English comic operas and from the pleasure gardens. Prominent music engravers whose names are occasionally inscribed in the editions include Henry Roberts (c1737–c1765) and John Phillips (c1740–1775).

English music publishing continued to flourish during the 19th century as firms sprang up, dissolved, merged and separated, and sold their titles, plates and stocks. Thompson was succeeded by Robert Purday (with S.J. Button, 1806–8, thereafter as Button & Whitaker), Preston by Coventry & Hollier (c1833–1849). George Goulding (c1786–1798) merged with Thomas d'Almaine, who after further partnerships eventually managed the firm alone (1834–67), while Lewis Lavenue's firm (1796–1818) underwent several changes of ownership before passing to Addison & Hodson. The flautist Tebaldo Monzani worked alone (1787–1800), then in partnership with Giambattista Cimador and Henry Hill, the latter eventually managing the firm alone (1829–45). Several workmen early in the century began firms that are still active, notably Samuel Chappell (1810–), Vincent Novello (1811–), Thomas Boosey (working in music from 1816) and Johann Baptist Cramer (from 1824). The last of these was one of several London firms established by a virtuoso pianist, the most important earlier one being that of Muzio Clementi; the Corri family and J.L. Dussek are among the other notable composer-publishers. Other firms included Metzler (1812–1931), and Keith, Prowse & Co. (1815–). By the 1840s special emphases were beginning to emerge: George Henry Davidson (c1833–81) concentrated on cheap editions of popular music, as Novello did with serious music; Robert Cocks (1823–1904) maintained a large circulating library; Leader & Cocks (1842–87) issued art songs of William Sterndale Bennett; while Joseph Williams (1843–1961, based on his mother's firm, founded 1808) emphasized light opera. John Distin (1845–74) specialized in brass music, as did Boosey, which eventually acquired the firm. Christian Rudolph Wessel (in business with William Stodart from 1823, with Frederic Stapleton 1839–45, alone 1845–60, succeeded by Edwin Ashdown) specialized in foreign music and issued important Chopin editions, while Ewer (c1823–67, merged to become Novello, Ewer & Co. to 1898) specialized in Mendelssohn. Augener (1853–), initially also an importer, at first issued only lithographed editions.

British music publishing was not confined to London. Samuel and later Philip Knapton worked in York (c1796–1829), while the elusive firm of Wheatstone was active around 1815 in Bath. Country psalmody printers flourished particularly in the 1740s, among them the itinerant Michael Beesly in the Berkshire-Oxfordshire area, and Michael Broome in Birmingham. Smollet Holden, specialist in military music, issued several collections in Dublin shortly after 1800. The Dublin haberdashery shop of Benjamin Rhames and his heirs (1756–1810) and later the family of Hime (before 1790–1879), active in Liverpool, Dublin and Manchester, specialized in songsheets, many of them copied from London editions. William Power in Dublin, with his brother James in London, was responsible for two of the most famous editions of folk music, the *Irish Melodies* (1808–34) and *National Melodies* (1818–28) of Thomas Moore. Equally important were the editions of national songs by George Thomson in Edinburgh (1793–1845), to which Pleyel, Haydn, Beethoven, Weber and Hummel contributed. The Edinburgh firms of Bremner and Corri – branches of London firms bearing these names – often published their own music. Other Edinburgh publications bear the imprints of the cellist J.G.C. Schetky (mostly 1780s and 90s), Muir & Wood (1798–1818, in time succeeded by Penson, Robertson & Co., c1807–37) and Purdie (c1809–1887). James Johnson (1772–1811) served as the engraver for most of these editions,

although he also published several major works. The firm of Paterson (c1819–1964) eventually expanded from Edinburgh to several other Scottish towns as well as to London (it was taken over by Novello in 1989). Glasgow's music publishers began with James Aird, working around 1780, and culminated with J. Muir Wood (1848–99, earlier a branch of an Edinburgh shop begun in 1798 by John Muir and Andrew Wood). Irish music publishers included Dennis Connor, who issued harp music in the late 18th century, and Anthony Bunting, who was active around 1820.

British music publishing never forgot its origins in the popular songsheet. The annual output of several hundred such editions a year, a level established soon after 1700, appears to have persisted throughout the 18th century and into the 19th. Gradually the single sheet, printed on one side, was expanded into two sheets, printed on inside pages. A cover was often added; later, especially with the advent of lithography, a picture was sometimes included. Most publishers were happy to include in their catalogues both songsheets and other popular forms, as well as more ambitious forms such as sonatas and symphonies. Through agreements for simultaneous publication between British publishers and continental publishers or composers, a kind of international copyright was effected. British music publishers remained largely committed to the process of engraving, and thus they tended to maintain their identity (apart from the publishers of religious service books and song anthologies issued in small format and in large press-runs with movable type). Three 19th-century uses of movable music type by music publishers, however, deserve mention. Editions using solfège notation promoted by such firms as Curwen (founded 1863) were printed with type: they played a large part in the spread of the English choral tradition. William Clowes in London, later in Beccles, also used type for such popular publications as Charles Knight's *Musical Library* (1834–7). Novello used type for its 'cheap music' programme begun in 1847, through which major vocal works were widely circulated for many years.

In 18th-century France the Ballard family continued to hold its royal monopoly for music printing up to the Revolution. But the output of its press was neither particularly large nor central to Paris music, consisting mainly of popular songs and treatises. Music publishers were again established in Paris, on the basis of a court decision that engravings fell outside the Ballard privilege, in effect thereby destroying its monopoly. Extensive activity did not flourish until the second third of the century, when some composers arranged for their music to be issued by Charles-Nicolas Le Clerc (1736–74), a violinist who served as publisher, and distributed by François Boivin (1721–33, his wife, who was of the Ballard family, to 1753). Typically, these editions are small oblong folios, devoted to anthologies of dances, *airs* and cantatas and to current dramatic music.

The 'classical' period of Parisian music publishing, which began well before 1750, reached its peak in the 1770s and 80s. The main early operatic publisher was La Chevardière (1758–84); other publishers, such as Le Menu (1740s–1790), Marie-Anne Castagneri (1748–87), Jean Baptiste Venier (1755–c1784), the Bureau d'Abonnement Musical (1765–c1783), Antoine Bailleux (1760s–1798) and Georges, and later Jacques-George Cousineau (1760s–1822, the family later important as harp makers and

harpists), specialized in instrumental music. François-Joseph Heina (1773–c1785) specialized in chamber music by his fellow Czechs. Whether issued serially, in annual cumulations, or as ‘periodical’ symphonies or overtures, editions from this period are mostly in large folio format, usually upright for operas but oblong for instrumental music. Many of the leading engravers of the period were women, among them Mme Leclair (wife of the composer) and Mlle Vendôme. This was the time when publishers’ catalogues – expandable lists engraved on separate plates which called attention to other available titles – were commonly added to their editions.

Parisian classical editions proved successful enough to be widely imitated in London and Amsterdam and eventually in Germany. In Lyons, Guéra (c1776–88) and Castaud were active; through Anton Huberty, an engraver in Paris in the 1760s, French music publishing practices were transplanted to Vienna when he moved there in 1777. In Paris, the classical style persisted until the Revolution, after which three changes gradually took place: single songsheets began to be issued more frequently; the slender and well-spaced pre-Revolution opera score, with few instruments and on large staves, was replaced by a full score, thicker and with more parts exactly specified; and the method book, usually for specific instruments but also for singing and solfège, gained importance while the editions of chamber music parts slowly declined. Among the firms that particularly flourished in the decades after the Revolution were Jean-Georges Sieber (c1770–1822), Naderman (1770s–c1835), Lemoine (from 1796), Leduc (Pierre and, later, Auguste, 1775–1837), Imbault (c1782–1812), Pleyel (1795–1834) and the Gaveaux (1795–1829). This period also saw the establishment of two firms named Magasin de Musique, the first (1794–1825) resulting from government decree and later associated with the Conservatoire, the second (1802–11) based on a partnership between six composers.

Soon after 1750 the Breitkopf shop in Leipzig began to show an interest in music. His importance in music typography apart, Johann Gottlob Immanuel Breitkopf deserves mention for his music publishing strategy. His remarkable plan involved the three major methods of the day for committing music to paper: manuscript copying, engraving and letterpress printing. He chose to do battle with the engravers, now well established in London and Paris and beginning to appear in Amsterdam and various German cities, by using the other two graphic processes instead. His typeset music had the disadvantages and advantages of typeset books: the size of the edition needed to be determined in advance before copies were sold, and internal changes were difficult; but presswork was likely to be much cheaper once the type was set, and thus Breitkopf could print editions in large numbers and distribute them widely at a low price, creating his own market. His contribution to the rise of the sentimental German song of the *Sturm und Drang* period is probably considerable. He was also willing to sell his type to other printers and to print music for other publishers – among them Winter (1750–87) and Rellstab (1779–1812) in Berlin, Hartknoch (1763–1803) in Riga and Schwickert in Leipzig (1776–92) – thus increasing the use of his kind of musical edition. He developed his own copying programme, through which he provided on demand a very wide repertory of music that would not have justified large, typeset editions; his great thematic catalogues were issued for these manuscript copies.

Breitkopf thus attempted, in effect, to head off the efforts of the music engravers: with his popular editions, set in type, he undersold them, and with his manuscript copies he circulated a larger repertory than they could afford. This strategy apparently succeeded for a time. Its effectiveness had declined by 1800, probably because the music engraving industry had become too extensive and thus was much closer than Breitkopf to the musicians themselves in Paris, England, the Netherlands and Italy. Even so, the firm was now well established as a music publisher, and much of the groundwork was laid for Leipzig to become the centre of European music publishing a few years later.

During the second half of the 18th century, music publishing spread from Paris and London to Amsterdam and various German cities. Several Nuremberg engravers from around the mid-century, including Balthasar Schmid and his heirs (1725–c1786), Johann Ulrich Haffner (c1740–1767) and members of the Weigel family (active through most of the century), produced only a few editions, but with interesting music and distinctive appearance. The Dutch firm of Hummel, established in Amsterdam about 1754, competed strongly with Paris and London for many years, especially through its extensive chamber music catalogue. Particularly important about 1780, the firm declined around 1800, and Amsterdam ceased to be an important music centre. In several German cities music publishing was established before 1800, based on practices derived from Parisian engraving rather than from Breitkopf's typography. Among the important men who began to work at this time were Johann André in Offenbach (1774), Bernhard Schott in Mainz (1780), J.M. Götz, mostly in Mannheim (1780), H.P. Bossler, mostly in Speyer (1781), F.E.C. Leuckart in Breslau (from 1782, later in Leipzig), Macarius Falter in Munich (1788), Nicolaus Simrock in Bonn (1793), J.A. Böhme in Hamburg (1794), J.P. Spehr in Brunswick (1791) and G. Gombart in Augsburg (1795). Of these, André and Falter were additionally important in the first years of the 19th century as early users of the lithographic process.

Vienna became the earliest major centre of German music engraving, and the third important European centre, thanks mostly to the diversity of its musical market – manuscripts from Italy, engravings from Paris, typeset editions from Leipzig – but also because its music shops had been affiliated more closely with art dealers than with booksellers. Parisian-style engravings were first available in Vienna after about 1770, and the Parisian publisher Huberty settled there in 1777. No less important as an engraver was Christoph Torricella, and through the efforts of two other Italians, Carlo and Francesco Artaria, Viennese music publishing began to flourish in 1778. Artaria's editions were immediately successful, and this firm dominated Viennese music publishing until the end of the century. The composer Franz Anton Hoffmeister, who founded a firm in 1784, ranks alongside Artaria both for his important and ambitious editions and for his varied dealings with other publishers, notably his sale of selected titles to Artaria in the 1780s, his ties to Kühnel in Leipzig from 1800, and his eventual merger with Senefelder in 1807. Other early Viennese music publishers included Hieronymus Löschenkohl (c1770–1806), a specialist in cheap engravings; Johann Traeg (active as a dealer in manuscript material from 1781), later Breitkopf's agent as well as his own publisher; Laurenz Lausch (1782–?1801), also a copyist; the composer Leopold Kozeluch,

trading as the Musikalisches Magazin (active 1784–1802); Joseph Eder, later in partnership with and eventually succeeded by his son-in-law, Jeremias Bermann (1789–c1840); the several partners who made up the Hoftheater-Musik-Verlag (1796–1822); Ignaz Sauer (1798–1825, latterly in partnership with Maraus Leidesdorf, who was sole owner 1826–32); and Carlo Mechetti, succeeded later by his nephew Pietro and Pietro's widow (1799–1855).

By 1798 Tranquillo Mollo had left Artaria and set up his own shop, and three years later Giovanni Cappi did likewise. In 1801 the Kunst- und Industrie-Comptoir (or Bureau des Arts et d'Industrie) opened, managed by five men including Joseph Sonnleithner, the librettist of Beethoven's *Leonore* (1805). In 1803 the inventor of lithography, Alois Senefelder, moved to Vienna to establish his Chemische Druckerey, in competition with the various engravers of music, maps and other documents. Thus a period of diversification in Viennese music publishing began, as publishers experimented with new technical processes to challenge the established firms. Major aspirants from the next few years include Thaddäus Weigl (1803–31), Pietro Cappi (founded 1816), Ludwig Maisch (1810–16), Anton Paterno (founded 1820), modest in his ambitions, and Anton Pennauer (1825–34). Not until after 1820 did clear leaders begin to emerge. Anton Diabelli (founded 1817, jointly with Cappi in 1818) is also known for the famous piano waltz on which many composers, notably Beethoven, wrote variations. Sigmund Anton Steiner acquired Senefelder's shop in 1812 but soon returned to engraving for his editions, moving the lithographic production to the short-lived Lithographisches Institut. By the mid-century the main publishers were S.A. Spina (partner of Diabelli 1824–51, succeeded by his nephew Carl Anton Spina, publishing alone to 1879) and Tobias Haslinger (1826–42, his heirs to 1875; successor to Steiner), whose catalogues were rich in earlier publishers' titles but also distinguished by ambitious and imaginative projects of their own. After 1874 the firm of Doblinger became important in the city's musical life. Viennese publishing owed much to the local community of composers, not only Mozart, Beethoven and Schubert, but also the many *Kleinmeister* whose efforts were devoted more to amateur instrumental music than to the songs so popular in Paris and London, and prepared the way for the lucrative properties of the Strauss waltz repertory. In appearance the early Viennese editions – clumsily punched with crudely designed signs, and printed from plates that were frequently cracked and were seldom wiped completely clean – recall the 18th century, in contrast with the handsome, well-executed London and Paris editions. As the centre of music publishing moved to Leipzig, Viennese editions improved in appearance, at a time when their repertory was moving in the direction of virtuoso keyboard music and Strauss waltzes.

About 1800 Leipzig began to emerge as a fourth centre of music publishing, and in due course the greatest. Breitkopf's firm, now Breitkopf & Härtel (and managed by G.C. Härtel), still experimented with different methods of printing, including lithography, but finally settled on engraving around 1811 (see fig.22). In 1801 the Viennese publisher Hoffmeister entered into a highly successful partnership with Ambrosius Kühnel as the Bureau de Musique: it was acquired by C.F. Peters in 1814. In 1807 Friedrich Hofmeister (not to be confused with Hoffmeister) began his

activity as a publisher; he later acquired from Carl Friedrich Whistling the rights to the great bibliography of new German printed music now commonly known by his name. Other major Leipzig firms founded before 1860 include Heinrich Albert Probst (1823–36, thereafter in partnership with Carl Friedrich Kistner; in 1919 it merged with the firm of Siegel & Stoll, 1846–50, thereafter C.F.W. Siegel), Bartolf Senff (1847–1907), Merseburger (1849–, specializing in Lutheran church music), C.F. Kahnt (1851–) and A.R. Forberg (1862–, important for its affiliation with the Moscow firm of Jürgenson). The firm of F.E.C. Leuckart moved from Breslau to Leipzig in 1870. Leipzig, drawing its support from the local book-publishing industry and from the Gewandhaus and the conservatory, inevitably became the centre of German music publishing at a time when German tastes prevailed in most of the Western world.

Established German firms outside Leipzig continued to flourish, among them André in Offenbach, Schott in Mainz (which in due course acquired the rights to Wagner) and Simrock (which moved from Bonn to Berlin in 1870, having established a close relationship with Brahms and, through him, Dvořák); so too did Spina, Mechetti and Haslinger in Vienna. Berlin challenged the primacy of Leipzig through Simrock as well as important new firms such as A.M. Schlesinger (1810–64, succeeded by Robert Lienau), Traugott Trautwein (1820–1902), C.A. Challier (1835–1919, succeeded by Richard Birnbach), Bote & Bock (1838–), Adolph Fürstner (1868–1986, whose operatic properties included many by Richard Strauss) and Ries & Erler (1881–; Hermann Erler from 1872, Franz Ries from 1874). Important firms elsewhere were Gombart (1795–c1844) and Andreas Böhm (1803–) in Augsburg, Joseph Sidler (1812–28/9) and Joseph Aibl (1825–1904) in Munich, August Cranz in Hamburg (1814–, later in Leipzig, and, through acquisition of the Spina firm, publisher for the Strauss family), Anton Benjamin in Altona (1818–, later in Hamburg, Leipzig and London), Tonger in Cologne (1822–), Julius Schuberth in Hamburg (1826–91, at times in Leipzig and New York), F. Pustet in Regensburg (1826–1978, specialists in Catholic church music, with offices in the USA and Rome), Karl Ferdinand Heckel in Mannheim (c1822–, who issued Hugo Wolf editions), Heinrichshofen in Magdeburg (active from 1797, but in music only from the mid-19th century), Henry Litolff in Brunswick (1828–1940, owned originally by E.M. Meyer), Adolph Nagel in Hanover (1835–) and the brothers Pazdírek (in Vienna, 1868–80, also in Moravia, and creators of the massive *Universal-Handbuch*, 1904–10, listing music in print). Music publishing involved both the music of famous composers like Schumann, Mendelssohn and Liszt and a vast output of salon orchestrations, arrangements of operatic favourites, sentimental songs (singly and in series) and instructional pieces.

Important new firms active in 19th-century Paris included Erard (1798–1840, an adjunct to the harp factory), Richault (1816–98), Carli (c1805–1919), Pacini (1808–46 and later), Janet & Cotelle (1810–91), Frey (1811–39), Maurice Schlesinger (c1821–1846, affiliated with the Berlin family firm), Troupenas (c1825–1850), Georges Schonenberger (1830–75), Heugel (1839–1980), Alphonse Leduc (c1842–; not related to the earlier firm of Pierre and Auguste), Escudier (1842–), Choudens (1854–), Brandus (1846–99), Flaxland (1847–69), Georges Hartmann (1866–91) and Costallat (founded in 1880 with the acquisition of the earlier firm of Enoch,

1867–, and known as Enoch Frères & Costallat). The musical repertory of Parisian publishing broadened considerably, although the three basic forms persisted. Songs, for instance, enjoyed a vogue after 1830 with the rise of lithography, although, as in England, works with rudimentary accompaniment and printed on a single sheet were replaced by songs with a florid vocal line and sentimental text, heavily accompanied by piano or often guitar, printed in an edition of several pages with a decorative cover. Thanks to current interest in music pedagogy, and stimulated by the Paris Conservatoire's acting as a publisher in its own right, the method book enjoyed great popularity. The published opera full score, on the other hand, did not prove feasible and declined during the first quarter of the century. About 1840 it was succeeded by the smaller vocal score in so-called Parisian format, which served to circulate the music of French and Italian Romantic grand opera.

Before 1810 there were very few music publishers in Italy, where the scene was dominated by copyists, and those who did attempt to publish, such as Luigi Marescalchi (c1770–99) in Naples and Alessandri & Scattaglia (c1770–1803) and Antonio Zatta (1786–c1806) in Venice, encountered great difficulties. The control was not broken until 1808, when Giovanni Ricordi began issuing the operas of Rossini and his contemporaries. His firm's pre-eminence among Italian publishers was assured with the advent of his son Tito Ricordi, and their most successful composer, Giuseppe Verdi (see fig.23); since then the name of Ricordi has been virtually synonymous with Italian opera, with rights to major works of the *verismo* period and onwards. Other firms included Luigi Bertuzzi (1820–47), Ferdinando Artaria (1805–37), Luigi Scotti (c1815–1845), the Carulli family (1822–32), Lucca (1825–88), Giovanni Canti (c1835–1878) and Sonzogno (active in music from 1874) in Milan; Lorenzi (1812–19) and Guidi (1844–87) in Florence; Girard (1815–70) and his successor Teodoro Cottrau (1848–84), also Clausetti (*fl* c1850), in Naples; Ratti, Cencetti & Comp. (1821–?1844) in Rome; and Giudici & Strada (1859–1930) in Turin. Ricordi and Sonzogno in particular extended their activities beyond the work with scores into matters of production, reputedly involving the choice of singers and the inevitably convoluted politics of the opera house.

In Switzerland the firms of Hans Georg Nägeli in Zürich (1791–, renamed Gebrüder Hug in 1817) and Rieter-Biedermann in Winterthur (1848–84, later in Leipzig) followed the practices of their German and Viennese counterparts. Germans were also responsible for the important early work in countries to the east. The Kunst- und Industrie-Comptoir in Pest (1805–22), for instance, began as a branch of the Vienna shop with the same name. Other shops in Pest (later in Budapest) included those of József Wagner (1839–58) and József Treichlinger (1844–74, successor to several earlier Budapest publishers), as well as Julius Rosenthaler (Gyula Rózsavölgyi, 1850–), who acquired most of the earlier firms and whose shop survives to today; Gusztáv Heckenast (1834–78); and Nándor Tábornszky, who issued many Liszt editions. In Warsaw the leading early publishers were Franciszek Klukowski (c1816–1858), Antoni Brzezina (1822–31) and his successor, Gustaw Sennwald (1828–1905), and Rudolf Friedlein (1839–65) and his successors, Gebethner & Wolff (1857–1939); in Kraków, Stanisław Krzyżanowski (1870–1964) developed a catalogue strong in contemporary Polish music. Prague's earliest important

publisher was Karel Vilém Enders (?1809–1832). Marco Berra (1811–1853), who began work in Vienna before returning to Prague to become its major publisher, was succeeded by his son-in-law Jan Hoffmann and Hoffmann's heirs (c1841–?1918); also important in Prague were Emanuel Starý (1870–1949) and Urbánek (1872–1949). In Bucharest Anton Pann specialized in psalmody and native music publications around 1850; the firm of Gebauer also flourished there for nearly a century (1859–1945). In St Petersburg, J.D. Gerstenberg (1792–) acquired the stock of most of the smaller firms to become the leading publisher of his day. Among Swedish publishers, Olof Åhlström (1783–1835) was the earliest, while J.C. Hedbom (1827–52), Abraham Hirsch (1829–84) and Abraham Lundquist (1837–1915) were the most prolific; Carl Warmuth began publishing in Christiania (Oslo) in the 1840s. In Copenhagen, Søren Sønnichsen (1783–1826) was highly productive, as were the composer C.C. Lose (1802–79) and Horneman & Erslev (1846–79). Music publishing in the Hispanic world was slow to be established. The Lisbon firm of Sasseti began in 1848, while around 1900 the Bilbao firm of Ernesto Dotesio acquired many smaller Spanish firms and in 1914 became the Unión Musical Española.

Freehand music engraving was introduced into English colonies in New England as part of the reform movement of congregational singing, and in two celebrated instruction books published in Boston in 1721: John Tufts's *A Very Plain and Easy Introduction to the Singing of Psalm Tunes* (the first extant edition is the third, 1723, 'printed from copper-plates, neatly engraven ... for Samuel Gerrish'), and Thomas Walter's *The Grounds and Rules of Musick*, printed by James Franklin, also for the bookseller Gerrish. Freehand engraving continued to be used in the early Yankee tune books, which bear the names of America's prominent copperplate engravers: Thomas Johnston, who engraved his own booklet of rules for singing (1758) as well as several editions of Walter's *The Grounds and Rules of Musick* around 1760; Henry Dawkins (James Lyon's *Urania*, 1761); Paul Revere (Josiah Flagg's *A Collection of the Best and Most Approved Tunes*, 1764, and *The New-England Psalm-Singer* by William Billings, 1770); John Ward Gilman, who engraved several books around 1770, including American editions of works by the English psalmodist William Tans'ur; and Amos Doolittle, who prepared most of Daniel Read's compilations.

Movable type was introduced in the English colonies by Christopher Saur in Germantown, Pennsylvania; his sacred collection *Kern alter und neuer ... geistreicher Lieder* (1752) was the first of several German religious books with music issued from his press in subsequent decades. Although Saur is thought to have cast the type himself, his matrices came from Europe, probably Frankfurt. The music typeface used in William Dawson's *The Youth's Entertaining Amusement* (Philadelphia, 1754) appears to be unique; Wolfe identifies the printer as Anton Armbrüster, who also issued the collection *Tunes in Three Parts* in 1763. The last of the early American music typefaces, acquired from the Dutch firm of Enschedé, is seen in two books printed for the Reformed Protestant Dutch Church in New York; Francis Hopkinson's translation of *The Psalms of David* (1767) and *A Collection of the Psalm and Hymn Tunes* (1774).

Movable type began to be used more frequently in the 1780s, when the founts were first imported from the Caslon foundry in London. This also

marked the rise of specialist publishing (exemplified by a broadside songsheet printed by William Norman in Boston in 1783) and of religious music publishing. In 1785 Isaiah Thomas in Boston and Worcester and William McCulloch in Philadelphia imported founts, and the adoption of this practice eventually led to the decline of freehand engraving, as well as to the establishment of a formal repertory of religious music and the tune book as a distinct physical object. Set in movable type, such tune books were oblong in format and bound in heavy boards; a theoretical introduction generally preceded the music. Most of the several hundred different tune books that appeared around the turn of the century were printed in the Caslon typeface, in the special music type without staff lines developed by Andrew Law for his solfège system, or in a new and tidier face (which also had a special solfège version) introduced soon after 1800 by the Binney & Ronaldson foundry in Philadelphia. Centred at first in the cities of the East Coast, religious music publishing eventually spread to the west and south and resulted in the publication of collections of sacred music (especially hymns) by Lowell Mason and his contemporaries, as well as the shape-note tune books.

As early as 1768 John Mein and John Fleming prepared a broadside engraving of *The New and Favourite Liberty Song*, the plates for which were used in *Bickerstaff's Boston Almanack* for 1769. In 1786 Chauncey Langdon's *The Select Songster* was engraved in New Haven by Amos Doolittle, and during the course of the next few years a group of prominent Philadelphians – Alexander Reinagle the composer, John Aitken the engraver, Thomas Dobson the pressman, Henry Rice the bookseller and Francis Hopkinson the composer and patron – assembled their talents to produce several major anthologies: vocal and instrumental collections by Reinagle (notably a set of keyboard variations thought to be America's first purely secular musical publication), Hopkinson's famous *Seven Songs* (1788), and a Roman Catholic service book. The introduction of music engraving punches in America can probably be traced to these books.

Sheet-music publishing was firmly established in America by the mid-1790s. In 1793 J.C. Moller and Henri Capron established a music shop in Philadelphia and published four issues of *Moller and Capron's Monthly Numbers*, a periodical collection of vocal and instrumental music, although their business was soon taken over by George Willig (1794–1856). Benjamin Carr settled in Philadelphia in 1793 and soon published music (1794–c1820); that year J.H. Smith and James Harrison founded short-lived companies in New York, as did the more successful James Hewitt (1793–1825) and George Gilfert (1794–1814). In 1794 Carr's father Joseph moved from London and opened a shop in Baltimore and Frederick Rausch established another in New York. Peter Albrecht von Hagen started his own firm in Boston (c1798–1803). These firms, all located in urban centres, had close ties with the theatrical companies that were also being founded at the time. Many of the publishers themselves had been theatre musicians, and their catalogues consisted largely of theatre songs. At the turn of the century two more major publishers were established, Gottlieb Graupner in Boston (by 1797–1835) and George E. Blake in Philadelphia (1802–c1850). While Philadelphia maintained its leadership through the shops of Willig and Blake, New York grew in importance through the work of somewhat smaller firms, including those of Edward Riley (1806–51),

John Paff (1798–1817), Joseph Willson (1812–20), the Geib family (1814–58) and William Dubois (1813–54, successor to Paff). John Rowe Parker was important in the music trades in Boston (1817–24) as well as for many other musical activities, while Oliver Shaw in Providence (1817–48) was also a respected composer. Early publishers in Charleston, South Carolina, included Charles Gilfert (1817–27) and John Siegling (1819–1970).

A significant development occurred in the late 1820s, when lithography, first used about 1822 by Henry Stone in Washington, was taken up more extensively in New York by Edward S. Mesier, Anthony Fleetwood and G. Melkham Bourne. Notable early examples of the process can be found in editions of *Jim Crow* and other works in the emerging repertory of blackface minstrelsy. These developments further reflect the rise of 'Jacksonian democracy', with its emphasis on the new values of the western frontier rather than the more traditional values cultivated in the eastern cities. Early music lithographs, with their imperfectly drawn musical text but better prospects for music illustration, interested a public different from the one that purchased engraved music editions, now largely devoted to the fashionable repertoires of Italian opera and guitar songs. While the London repertory thus ceased to dominate music publishers' catalogues, the fashions of guitar accompaniments, sentimental texts and illustrated covers suggest that America's music publishers still generally retained their London models. Lithographic sheet music virtually disappeared in the 1830s, perhaps because the engraved editions looked so much less amateurish. The process re-emerged, however, in the 1840s with the development of chromolithography for cover illustrations; notable among the specialist shops using this technique, by which several colours could be printed, were John H. Bufford, W.S. and J.B. Pendleton, and B.W. Thayer in Boston; Peter S. Duval and Thomas Sinclair in Philadelphia; and Nathaniel Currier (famous through his later partnership with J. Merritt Ives), George Endicott, and Napoleon Sarony of Sarony, Major & Knapp in New York.

In the 1830s Baltimore publishers were particularly active, notably John Cole (1822–39, including the production of sacred music) and the younger George Willig (1829–74, his heirs to 1910). The 1840s saw the emergence in Boston of Henry Prentiss (1825–47), Charles Keith (1833–47), Elias Howe (1843–50, 1860–1931) and George D. Russell (variously with George P. Reed, Nathan Richardson and Henry Tolman, 1849–88); in Philadelphia James G. Osbourn (1831–48), Leopold Meignen (alone and in partnership with Augustus Fiot, c1835–55), Lee & Walker (1848–75) and, more famous but less extensive, the brothers Winner (Septimus and Joseph, 1845–1918); and in Baltimore Frederick Benteen (later Miller & Beacham, 1838–73). Also in the 1840s the family of William Cumming Peters (1820s–1892) became active in Pittsburgh, as well as in Baltimore, Cincinnati and Louisville. Music publishing in San Francisco flourished during the Gold Rush years, the firms of Atwill (1852–60), Matthias Gray (1858–92) and Sherman (1870–, as Sherman & Hyde 1871–6, then as Sherman, Clay & Co.) being particularly important. While several important new firms were active on the East Coast in the 1850s (among them S.T. Gordon, mostly in New York, 1846–1941, Henry McCaffrey in Baltimore, 1853–95, and Horace Waters in New York, 1845–1940s), more significant activity was taking place in the west, involving such major firms as Balmer

& Weber in St Louis (1848–1907), Root & Cady in Chicago (1858–72) and Silas Brainard in Cleveland (1845–1931). Smaller firms in the west included William F. Colburn in Cincinnati (1849–59), Henry N. Hempsted in Milwaukee (1851–98), John Sage in Buffalo (1850–71), David P. Faulds (1854–1903) and Louis Tripp (c1857–1875) in Louisville and H.M. Higgins in Chicago (1855–67). Confederate firms included A.E. Blackmar (in Vicksburg, Mississippi; Augusta, Georgia; and New Orleans, 1858–88) and W.T. Mayo (1841–54), Philip P. Werlein (1853–) and Louis Grunewald (1858–1969) in New Orleans. Foremost among America's music publishers by the middle of the century were the various partnerships in New York of Firth, Hall & Pond (1815–75 and later; they issued much of the music of Stephen Foster) and Oliver Ditson in Boston (1835–1931, perhaps the most important of all American music publishers in the late 19th century).

[Printing & publishing of music, §II: Publishing](#)

4. The age of offset printing, 1860–1975.

The third main era in the history of music publishing began with the introduction of offset lithography. In Leipzig, established as the centre of music publishing, the firm of C.G. Röder, specialists in music engraving and printing from 1846, successfully used a lithographic steam press as early as 1863, and by 1867 was engraving and printing music for Peters as well as other publishers in Leipzig and throughout Europe. The effect in time was a vast increase in the amount of printed music, the output of which reached a highpoint around 1910, gradually receding thereafter in response to the advent of sound recording and broadcasting. Throughout much of the world, music publishing prospered as never before in the late 19th and early 20th centuries, although particular firms have waxed and waned under the impact of commercial events and fashions in the musical repertory. Whether in Paris, London, Milan or New York, affluence is evident from the vast quantity of published music. Generally, the successful publishers were either those who were perceptive enough to identify emerging musical tastes or those who were able to fix the graphic appearance of their editions and devote their content mostly to salon music or other works that would sell – what are now frequently disparaged as musical trivia. The basic format became the single songsheet, supported by arrangements for salon orchestra or dance band. World War I stimulated the publication of patriotic songs, especially in the larger countries.

Qualitative considerations became interwoven with commercial considerations, however, as publishers promoted their titles beyond national boundaries. To the extent that quality is determinable through analysis, furthermore, the very function of the musical document may be seen to change. Before 1860 music was issued mostly for the use of performers, and thus was (as it still is) likely to be sold at stores that also sold violin strings, piano-tuning supplies, music stands, guitars, small instruments and the like, rather than at bookshops. Music designed for study purposes first appeared in the late 19th century, as a result of the rise of public concerts and, later, sound recordings, and the growth of the academic study of music and the rise of musicology. Public concerts and recordings contributed to the popularity of the miniature score, while musicology fostered historical and critical editions. Miniature scores, issued

briefly in the mid-19th century by firms such as Heckel in Mannheim and Guidi in Florence, proliferated as the speciality of Albert Payne, who, working in his father's music shop in Leipzig, began his *Kleine Kammermusik Partiturausgabe* in 1886. Several years later he sold the series to Ernst Eulenburg (Leipzig, 1874–), whose editions have dominated the market ever since. Many of the small scores – variously designated as ‘study’, ‘miniature’, ‘pocket’ or ‘reading’ scores – are photographic reductions of conductor's scores; but in modern times some contain original material, such as analytical notes and scholarly corrections which are not found in print elsewhere. Other publishers slowly entered the market, including Ernst Donajowski in Leipzig (later Wiener Philharmonischer Verlag) and Hawkes in London, publishing the standard classics; by the mid-20th century nearly every publisher issued ‘study scores’ of the most important of its copyright works.

The modern historical edition, intended for study rather than for use in performance, has many ancestors, such as Arnold's Handel edition (1787–97) and Breitkopf's ‘Oeuvres complètes’ of Mozart, Haydn and Clementi (1806). Its modern beginnings derive from the mid-19th century and the collected editions by Breitkopf & Härtel of Beethoven, Mozart and other major composers. The same firm acted as publisher of the Bach-Gesellschaft edition. Other auspicious series also appeared about this time, some of them not sponsored by either a commercial publisher or government patronage; Friedrich Chrysander's great Handel edition, produced largely in the editor's home, is an example. Informal assemblages of enthusiasts who published useful editions included the Musical Antiquarian Society in the 1840s, and the Plainsong & Mediaeval Music Society, beginning in 1888, both in London. The publication of scholarly editions was well established throughout Europe by the end of the 19th century.

The impact of scholarship may also be seen in the ‘scholarly performing’ edition, which reflects the publisher's scrupulous concern for accuracy of detail and respect for the composer's intentions. The firm of Steingraber (Hanover, later Leipzig, 1878–) was long respected in this field, particularly for its variorum edition of Bach's keyboard music prepared by Hans Bischoff. In the 1950s Bärenreiter in Kassel (1923–) became pre-eminent in the production of scholarly performing editions, a reputation shared in particular instances with the firm of Henle (Munich, Duisburg, 1948–) and the newer Wiener Urtext Edition (Vienna, 1972–), so as to offer performers, at least for the most celebrated works, a gratifying if bewildering choice between alternative conceptions of authenticity. The private press of L'Oiseau-Lyre (Paris, Oxford, Monaco, 1932–) is also noted for its sumptuous editions, imposing in their scholarship, of specialized repertoires, while the American Institute of Musicology (Rome, 1946–) has undertaken an ambitious publishing programme of scholarly editions of early music. Major publishers specializing in scholarly editions today include Arno Volk (Cologne, 1950–80), A-R Editions (Madison, Wisconsin, 1962–) and Garland (New York, mid-1970s–).

The increasingly historical character of the music repertory during the early 20th century was fostered by, as it also influenced the outlook of, the major German publishers, particularly those, such as Breitkopf & Härtel, Peters,

Schott and Simrock, who invested in editions of leading composers. The major addition to the group was Universal Edition in Vienna (1901–), which began by acquiring several other major German firms, and after 1907, under the leadership of Emil Hertzka, entered into contracts with Mahler, Schoenberg, Bartók and many other major composers. Gustav Bosse in Regensburg (1912–) has been a major publisher of folk, school and church music. Max Brockhaus (Leipzig, 1893–) has promoted contemporary opera. Other firms came to be recognized for their particular niches in the rich and diversified world of central European music. Theodor Rättig in Vienna (c1877–1910) was an early champion of Bruckner; more diversified in its riches was the short-lived firm of Lauterbach & Kuhn (1902–8). Operettas were a speciality of Weinberger in Vienna (1885–1938) and the Drei Masken Verlag in Munich and Berlin (1910–), among others; Ars Viva (1950–53), founded by Hermann Scherchen to promote avant-garde composers, was acquired by Schott and contributed to that firm's strong presence in this field. Hänssler in Stuttgart (1919–) has emphasized Lutheran music, while Kallmeyer in Wolfenbüttel (1925–) has concentrated on scholarly works in general. Ugrino in Hamburg (1921–) catered originally to the Ugrino religious community. However much they are respected for art music, German publishers probably issue as high a proportion of popular tunes as does the rest of the world. Hans Sikorski in Hamburg (1935–) and Hans Gerig in Cologne (1946–) have served the pop and educational markets, while the Österreichischer Bundesverlag in Vienna (1771–) issues national folk and educational editions.

World War II devastated many German music publishers, many of whom moved to England or America, sometimes founding new firms but usually contributing to established ones. The bombing of German cities, Leipzig in particular, took a heavy toll of stocks and plates. In 1954 the Deutscher Verlag für Musik in Leipzig became the state music publishing house of the German Democratic Republic. Numerous firms had already moved to the West, for instance Benjamin and Fürstner to near London (the latter based on a pre-war office there), Breitkopf & Härtel to Wiesbaden, Brockhaus to Lörrach, Heinrichshofen to Wilhelmshaven, Kahnt to near Konstanz, Peters to Frankfurt (with separate firms as well in London, under the Hinrichsen name, and in New York) and Steingraber to Frankfurt; some of them had counterparts or rival offices in East Germany, and enjoyed only short-lived success. The arrival in England and the USA of experienced music publishers escaping the Holocaust – many of them from Universal, including Hans W. Heinsheimer, Edwin and Alfred Kalmus and Ernst Roth – helped serve the increasingly sophisticated tastes of performers and listeners during the 1950s.

The German musical hegemony prevailed throughout the 19th century, although German music publishers themselves were probably not notably more prolific than their counterparts elsewhere, who flourished mostly by providing songs in the vernacular languages, the distinctive dance music of the community and other material of regional interest. While the early nationalist composers typically began by publishing at home, later success usually found them happy to promote the cause of their country's distinctive music through German editions: Smetana may have published most of his music through Urbánek in Prague, for instance, but Dvořák worked to a great extent with Simrock; Grieg began publishing with his friend

Horneman in Copenhagen but much of his later music was issued with the support of Peters; Sibelius was published mostly by Breitkopf & Härtel. In time Leipzig became the home of publishers from abroad, among them Bosworth (1889–1998), set up to protect English copyrights, and Arthur P. Schmidt from Boston (1889–1910).

Among significant new firms in Victorian England were Hutchings & Romer (c1866–1916), Stanley Lucas, Weber & Co. (1873–93) and Murdoch, Murdoch & Co. (before c1880–c1946). Popular music publishing became highly lucrative in the late 19th century through two promotional devices, the illustrated cover and the royalty system of publicity by star performers. Music-hall ballads and theatre tunes flourished alongside Gilbert and Sullivan. Chappell, thanks to the Dreyfus brothers – Louis in London and Max in New York – effectively controlled much of the music of the London and Broadway stages, sharing the market with Francis, Day & Hunter (1877–1972) and Ascherberg, Hopwood & Crew (1906–70). Other firms were established by interests abroad, including Alfred Lengnick (1893–) by Simrock, Hinrichsen (1938–) as a branch of the Peters family and Galliard (1962–72) as a subsidiary of Galaxy in New York. Stainer & Bell (1907–) was originally established by a consortium. Recent British publishers of art music have been sustained by their major composers, for instance Oxford University Press by Vaughan Williams and Walton, Boosey & Hawkes and later Faber Music (1966–) by Britten, Novello by Elgar, the London office of Schott by Tippett, and Joseph Williams (1808–1962), Chester (1874–) and Murdoch by others. Among firms outside London, Gwynn Williams in Llangollen (1937–) has developed a speciality of Welsh folk music.

Publishers in other countries have emphasized their national music, among them Alsbach in Rotterdam (1866–98) and Amsterdam (1898–). Wilhelm Hansen in Copenhagen (1853–, heir to Sønnichsen, Lose and Horneman) has been Scandinavia's major music publisher; alongside it in Denmark the Samfundet til Udgivelse af Dansk Musik (1871–) is more important for national historical editions, the Kgl. Hof-Musikhandel (1880–1929) for theatre music, the scholarly antiquarian Dan Fog (1953–) for significant bibliographical works. In Norway, H.T. Winther (1823–78) and the Hals brothers (1847–1908), like many north European shops, worked as both publisher and rental library; their successor Carl Warmuth (1851–1908) was in turn succeeded by the Norsk Musikforlag (1909–). Sweden's major firm has been Gehrmans in Stockholm (1893–), while Finland's is Fazer in Helsinki (1897–).

As well as older-established firms such as Choudens, Costallat, Escudier, Heugel, Leduc and Lemoine, the array of major Paris publishers includes more recently founded firms such as Durand (1869–), the original publisher of most of Saint-Saëns, Debussy and Ravel; Hamelle (1877–1993), specializing in 19th-century French music, including most of early Fauré, Salabert (1894), publisher for several of Les Six; Fromont (c1885–1922), the early publisher of Debussy; Célestin Joubert (1891–1970), known for operettas and other light works; Max Eschig (1907–), at first largely a French agency for foreign firms; and Jobert (1922–), successor to Fromont. Other publishers recognized as promoters of contemporary composers include Rouart-Lerolle (1905–41), Senart (1908–41) and Editions de la Sirène (1918–36). Foetisch in Lausanne (1865–) has been the major

promoter of contemporary Swiss composers. The recent major Italian publishers of art music include Carisch in Milan (1887–), Curci in Naples (1912–), De Santis in Rome (1852–, latterly specializing in avant-garde music), Suvini Zerboni in Milan (1907–, specializing in contemporary music from Japan as well as Italy) and Zanibon at Padua (1908–). The major publisher in Portugal has been Valentim de Carvalho in Lisbon (1914–), in Spain Boileau Bernasconi in Barcelona (1906–), complementing the Instituto Español de Musicología in Madrid (1943–) set up by the Spanish government for scholarly works. Israeli Music Publications in Tel-Aviv (1949–) was set up to serve the needs of Israel's serious composers.

Russian composers, like those elsewhere, worked at first with nearby publishers, for example, Tchaikovsky in Moscow with Jürgenson (1861–1918), The Five in St Petersburg particularly with Bessel (1869–1907); Gutheil in Moscow (1859–1914) became as prominent as those two publishers, especially later on as the publisher of Rachmaninoff. As Russian music became increasingly popular abroad, M.P. Belyayev (1885–, originally from St Petersburg) set up a successful enterprise in Leipzig for distributing Russian music in the West and was able to secure copyright protection outside Russia. The last major firm to be established before the Revolution was Edition Russe de Musique, founded by Sergey Koussevitzky (Moscow, 1909) to promote new Russian works, successor to Gutheil, and active later in Berlin and Paris as the major publisher of Stravinsky and other Russian émigré composers. After the confiscation of Jürgenson in 1918, music in the USSR was published exclusively by Muzika.

Numerous firms established before the war in eastern Europe are today part of national enterprises. Polskie Wydawnictwo Muzyczne (1928–) is uncommon on three counts: it was established before World War II; it is a consortium of musicians and scholars; and it is located in Kraków rather than Warsaw. Among the earlier Polish firms was Michał Arct (1900–49). The Czech firms of Urbánek and Starý were nationalized around 1949; today they are under the imprint of Supraphon, successor to Hudební Matice. In Hungary, Editio Musica Budapest was created in 1950 through a merger of several firms, including Rózsavölgyi és Társa (1850–), Magyar Kórus (1931–, specialists in art music) and Rozsnyai (1889–, specialists in pedagogic materials). In Romania, the general firms of Doina in Bucharest (1914–47) and the Morawetz brothers in Timișoara (1930–33) and the pop firm of Stefan Kiritescu in Bucharest (1941–8) have been succeeded by the state-managed Musikstaatsverlag.

The period between the Civil War and World War II in the United States saw an even greater expansion in publishing activity and an increase in specialization. A torrent of music for domestic use was published; indeed the label 'the age of parlor music' appropriately evokes the image of a piano stool in the home filled with sheet music. Oliver Ditson acquired many of the older small firms during the depressions of the late 19th century to become the country's major publisher. He was in a good position to become the prime mover behind the Board of Music Trade, founded in 1855 to address the common concerns of music publishers, though it was moribund by the end of the century. Ditson also set up subsidiaries, notably John Church, Jr (later John Church & Co.) in Cincinnati (1859–1930).

Other firms were established, mostly by German immigrants, the largest and best known of these being G. Schirmer in New York (formally established in 1861 but active earlier); it was later known for its special series of the classics, and it extended its catalogue to contemporary music (see fig.24) under the wise guidance of Theodore Baker, Oscar Sonneck and, later, Carl Engel. Other firms established by German immigrants included Carl Fischer in New York (1872–), specializing at first in band music, then in choral and orchestral works; Arthur P. Schmidt in Boston (1876–1960), noted for its sponsorship of American composers; and the smaller firm of J. Fischer in Dayton, Ohio (1864–1970), specializing in Roman Catholic choral music. Theodore Presser, founded in Lynchburg, Virginia (1883), soon moved to Philadelphia and enhanced its catalogue by publishing what became the major music journal of the time, *The Etude*.

While the conspicuous thrust of America's major music publishers was towards the polite, German repertory – as earnest, classical, cosmopolitan and transcendental as the market would bear – in truth the vast bulk of the output, from these and countless minor firms, was of entertaining, commonplace, provincial and pedestrian repertory, which the market indeed would bear. The measure of music publishing after 1850 must involve not only the easily recognizable large firms but also the smaller regional and specialist firms, less easily describable as a reflection of the totality. Perhaps most conspicuous among the specialist firms were those that cultivated sacred music; they produced tune books, hymnals and school collections, usually set in type in quarto format, at first oblong, later upright. The major early publisher of these was Mason Bros. (1853–69), established by the family of Lowell Mason (i). From its model derive two music publishing traditions. One was devoted to evangelical song and included Biglow & Main in New York (1867–1922), James D. Vaughan (Lawrenceburg, Tennessee, 1890–), Homer Rodeheaver, mostly in Winona Lake, Indiana (1910–), Charles Henry Pace in Chicago (1910–, focussing on black gospel music) and J.R. Baxter in Dallas (1926–72). The other tradition was devoted to public-school and other educational music and included, among the firms originating in the 19th century, Silver Burdett in Boston (1885–) and the Boston Music Co. (1885–1977, originally a subsidiary of G. Schirmer). The manifest trend, however, was towards an emphasis on popular song, such as would be reflected in the sentimental ballads that made up the monthly issues of *The Folio* of the White-Smith Co. (Boston, 1868–1976) as well as the catalogues of Benjamin Hitchcock of New York (1869–1941). It should also be noted that, much as music publishers served also as retailers, a number of firms best known as retailers were also occasional publishers, among them Lyon & Healy in Chicago (1864–, noted as a harp manufacturer as well).

American music publishing was by no means centralized in New York. Chicago enjoyed a bustling activity, its practitioners including the composer Will Rossiter (1891–1954) and Sol Bloom (1896–1910), who was later prominent in the US House of Representatives. Detroit publishers, beginning with Adam Couse (1844–59) and Stein & Buchheister (1854–65), came later to be known for musical comedy firms including Clark J. Whitney (1857–95), Joseph Henry Whittemore (1858–93), Roe Stephens (1868–93) and Jerome H. Remick (1898–1930, also in New York); Sam Fox (1906–) originally worked in Cleveland before moving to Tin Pan Alley.

Sedalia, Missouri, could claim John Stillwell Stark (1882–1922), who issued the early rags of Scott Joplin, while Memphis housed W.C. Handy's commercialized blues publishing, under the imprint of Pace & Handy (1908–20, later in New York). As Hollywood became the home of the film industry, Los Angeles developed a music publishing community of its own. In later years, however, it degenerated into the centre of 'song shark' practices, whereby dealers with questionable reputations extracted exorbitant fees from the gullible novices in return for printing and copyrighting songs and ostensibly 'plugging' them, with the help of famous performers and other influential parties, into lucrative hits.

American popular music publishing emerged as a specialism after the Civil War as publishers began to look for hit tunes. Its centre was an area of mid-town Manhattan, moving upwards from East 14th to West 28th and eventually West 50th Street, known as Tin Pan Alley. Among the major firms were Belwin, Inc. (1918–), founded by Max Winkler, which in 1969 merged with Mills Music (1919–); Famous Music Corp. (1928–66), with strong ties to several Hollywood studios; Leo Feist (1895–, which merged with Miller and Robbins to form the Big 3 Music Corporation: see below); Charles Foley; T.B. Harms (1875–1969), which enjoyed its greatest success when it enlisted Jerome Kern and, later, Richard Rodgers among its composers; Miller Music (c1930–1973), an offshoot of Harms; J.J. Robbins (1927–39), active in the 'big band' movement; Shapiro, Bernstein & Co. (1895–); Joseph W. Stern (1894–1920), whose partner, Edward B. Marks, later acquired it; and M. Witmark & Sons (1885–1941), active among the founders of ASCAP. Composers also established their own firms, among them Harry Von Tilzer (1902–), George M. Cohan and Irving Berlin. The proximity of these firms, and later ones like Frank Music Corp. (1949–), to the Broadway musical stage, with its favourite performers and composers attuned to the rising mass audience, greatly enhanced their access to current tastes, while the commercial environment ensured that they were among the first participating publishers in the performing rights movement. Corporate flexibility was as important as musical insight in this world, as directors moved from firm to firm and mergers and acquisitions flourished. Many firms were absorbed into larger units, such as Warner Bros. Music of Los Angeles (1929–, through its Music Publishers Holding Corporation), the Big 3 Music Corporation (1939–, a subsidiary of MGM, later of United Artists), and MCA Music in New York (1965–); and they were unified through trade organizations such as the Music Publishers' Association of the United States (MPA, founded 1895, at first made up of publishers mostly of serious music), or the National Music Publishers' Association (NMPA, founded 1917 as the Music Publishers' Protective Association, made up of popular music publishers), or the Church Music Publishers' Association (CMPA). Recently many publishers have chosen to centralize their marketing, distribution or other activities through specialist firms such as Charles Hansen (1945–) and Hal Leonard (1949–). The spiritual home of America's pop music is probably neither New York nor Hollywood but rather Nashville, although in fact publishers, like record companies, are today scattered across the country.

Educational specialists also emerged to issue books for school use, band parts, music for large choirs, collections of favourite songs for amateurs, charts and other supplies for pedagogical purposes, and juvenile

instructional music. In the United States the Lowell Mason tradition culminated in the 'basic series' (i.e. sets of graded materials for use at the elementary school level), which have sustained publishers such as the American Book Company, Allyn & Bacon, Follett, Ginn, Summy-Birchard (1888–) and Neil A. Kjos. Band music continued to be issued nationally by Carl Fischer and another general music firm, John Church, as well as by specialist publishers like E.F. Ellis in Washington, J.W. Pepper in Philadelphia, Vandersloot in Williamsport, Pennsylvania, and C.L. Barnhouse in Oskaloosa, Iowa. Choral music was a speciality of E.C. Schirmer (1921–) in Boston and H.W. Gray (1906–71) in New York, as well as Shawnee Press (1939–), which was devoted at first to Fred Waring choral arrangements. Major denominational firms of special prominence include James D. Vaughan (1890–), originally serving southern rural hymnody and now affiliated with the Church of God; Augsburg (1841–) in Minneapolis, serving various Lutheran churches, along with Concordia (1880–) in St Louis, active in promoting early music for service use; Lillenas (1925–) in Kansas City, with the Nazarene Church, and Broadman (1934–) in Nashville, with Southern Baptists. The gospel song was largely a speciality of Homer Rodeheaver of Winona Lake, Indiana, whose catalogue was acquired in 1969 by Word, Inc. (1951–) of Waco, Texas. Other major religious music publishers include the Hope Publishing Co. (1892–), originally in Chicago; E.S. Lorenz (1890–) of Dayton, Ohio; and the Zondervan Music Group of Nashville, specialists in evangelical song. Songbooks are also issued by or for innumerable political, ethnic, social, fraternal and occupational groups. Fred J. Rullman, associated with the Metropolitan Opera, long dominated the market for opera librettos, while Oak Publications in New York (1950s–) has focussed on folk music, and Hargail, also in New York (1941–), on recorder music. The possibilities of camera-copy music printing have also nourished the 'cottage industry' publishers, whose catalogues contain only a few titles, directed to highly specialized audiences, announced on a highly strategic basis and available only from the publishers directly. The range of specialist activity embraces a vast array of smaller American publishers: the *Musician's Guide* of 1980, for instance, listed 25,000 different firms.

American art music, meanwhile, found its early champions in Arthur P. Schmidt in Boston (who was apprenticed in Germany and, through P.L. Jung, acquired rights to the music of MacDowell), and in the Wa-Wan Press in Newton Centre, Massachusetts (1901–12), set up by the composer Arthur Farwell to encourage a distinctive national style based on Amerindian music. The Society for the Publication of American Music (1919–69) prepared and promoted important new works, as did Henry Cowell's New Music series (1927–58), substantially underwritten by Charles Ives and prepared for publication by Herman Langinger. Serious music was also issued by academic presses, the activity around 1950 in the Smith College area of Northampton, Massachusetts, being noteworthy. The Cos Cob Press (1929–38, leased to Arrow Music Press, to 1956), Peer-Southern (1928–), Galaxy (1931–89), Broude Bros. (1930s–), Alexander Broude (1954–82) and Boelke-Bomart (1948–) have also issued the music of American composers. Among the large general music firms, Schirmer over the decades 1920–50 specialized in American art songs, while since the 1960s C.F. Peters has been strong in avant-garde works. Belmont in Los Angeles (1960s–) concentrates on the music of Arnold

Schoenberg. Distribution of music for a limited audience has been addressed by organizations such as the American Composers Alliance (1937–) and the American Music Center (1939–), as well as by music rental services.

The problems in distributing European editions in the USA often led to special American offices, beginning with agencies in New York of Novello in the 1850s and later of Ricordi and, through P.L. Jung (1891–8), of Breitkopf & Härtel. Later cooperative agencies included Associated Music Publishers (1927–64), Peer (1940–, for several Latin American firms), Elkan-Vogel (1929–70, working mainly with French publishers), Am-Rus Music Corp. (directed by Eugene Weintraub, 1940–) and Leeds (c1940–1964) – the latter two handling music from the USSR – and European American Music Distributors (1977–). The situation after World War II in particular, when German music was generally unavailable in England and America and when the technology of offset lithography was well developed, gave rise to extensive reprinting, mostly of standard editions. From the 1960s, small editions of important out-of-print texts have been prepared for libraries and scholars; these have often been of monumental historical editions in reduced format. Among the major specialists in this activity are Edwin F. Kalmus (1926–), International Music Co. (1941–) and, more recently, Dover (1941–), all in New York.

Music was printed in Canada as early as 1800, with many different models reflecting various purposes. Prior to the Confederation in 1867, the major firm was A. & S. Nordheimer (1844–c1927) in Toronto, whose output reflects American sheet-music practices. Overseas ties are reflected in the Anglo-Canadian Music Publishers' Association (Toronto, 1885–1920), set up to protect English copyrights, as well as in the catalogue of Frederick Harris (1910–), originally an English agency but now specializing in conservatory editions. Among other specialist firms have been Whaley, Royce & Co. (1888–1930s) in Toronto, issuing salon music; Gordon Thompson (1909–) in Toronto, educational music; the Waterloo Music Co. (1922–), wind instruction and band music; and Berandol (Toronto, 1969–), whose serious music catalogue has grown out of earlier BMI commitments. Protestant hymnals, Sunday school books and similar texts also appeared in other parts of the British Empire in the 18th century and the 19th (e.g. *The Oriental Masonic Muse*, Calcutta, 1791, and a song, *Jesus de Ware Zoondaars Vriend* by F. Logier, in a Cape Town newspaper of 1840, provisionally recognized as the first music publications of India and South Africa, respectively), but there was no continuing tradition of production in these areas. Australian music publishing began in Melbourne in 1850 with Joseph Wilkie, predecessor of the more important firm of Allan, and in Sydney a few years later with William Henry (Willem Hendrik) Paling and around 1890 with Jacques Albert. While Allan and Paling came to be noted for their support of Australian composers, Albert worked extensively with English and American firms, as did the branch of Chappell (1904).

Music publishing was also introduced in Latin America by European immigrants, who worked mainly as music teachers and retailers, and often as impresarios. In addition to selling imported editions (sometimes presumably with subsidy from the European publishers) the imaginative shopkeepers identified and promoted music of a distinctively local

character, issued separately or as supplements to literary journals devoted to music, cultural topics, general or current affairs. As early as 1824 sheet music was being issued in Rio de Janeiro, later imprints naming J.B. Klier (1834–47), Pierre Laforge (1836–51), Filippone (1846–1911) or Bevilacqua e Napoleão (c1869–1968). Music was even published in the Amazon River settlements around 1900 during the rubber boom, also in São Paulo, where Vicente Vitale was particularly active after 1923. Europeans who kept music shops in Spanish communities included Engelmann (from Strasbourg) in Havana, Niemeyer (from Hamburg) in Valparaiso, Chile, and Wagner in Mexico City and Breyer in Buenos Aires (both also from Germany), as well as Giusti (from Corsica) in San Juan, Puerto Rico. Local opera house repertoires are also reflected in their catalogues, notably in Buenos Aires, where Ricordi was active as early as 1885 and a powerful force in local music publishing after 1924. Among the major recent composers to benefit from a close working relationship with one particular publisher was Alberto Ginastera, with the Buenos Aires firm of Barry.

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5. Music publishing today.

The changing circumstances of today's music publishers, in historical perspective, reflect several larger trends. The first is based on measurement of production: more music is available than ever before, although the quantity seems actually to be decreasing slightly from the highpoint reached early in the 20th century. The evidence is very incomplete, although the overall historical trend is obvious. Up to 1700, the annual world-wide production of musical editions probably never exceeded 100 titles. On the basis of data suggested above, it seems fair to fix the total at no more than five titles a year before about 1525 (i.e. from the beginnings to the age of Petrucci); 30 titles a year from 1525 to 1550 (during Attaingnant's major activity); 80 titles a year from 1550 to 1600 (when the four major centres were particularly active); and 60 titles a year during the 17th century. The vast increase during the 18th century reflects the rise of engraved music and the proliferation of songsheets. While any estimates are frustrated by the practice of not dating music, the first half-century, with London as the main centre, probably produced about 150 titles a year; the next three decades probably saw around 300 new titles each year, as Parisian publishers entered the picture; while the last two decades saw a further proliferation, with the growth of Viennese and German publishers, so that the total swelled to about a thousand a year by 1800. The trend continued, stimulated by commercial pressures during the 19th century, with annual outputs reaching perhaps 2000 by 1835, 10,000 by 1850, 20,000 by 1870, and 50,000 by 1910, probably the apogee, just before the extensive distribution of commercial sound recordings. The totals are guesswork, which at best may give rise to questions of what exactly to count, although the slow decline over the intervening decades, when viewed in gross quantitative terms, is hard to regard as a cause for alarm. Underlying factors that contribute to the changes, however, deserve closer attention.

A quantitative decline is possible, in today's intensely active musical society, partly because music itself is more widely available than ever before. Concomitantly, local music retailing has declined disturbingly, as

outlets have closed or been forced to provide a more limited range of services to their customers. The attrition, generally an international phenomenon, is partly compensated for by the rise of national and cooperative retailing activities and of public and academic music libraries, along with better bibliographies and repertory lists and (to music publishers themselves a dubious blessing) modern photocopying technology. Along with the benefit of a greater availability of musical documents probably also comes the loss of respect for those documents. The very abundance no doubt can contribute to a 'musical information overload' of sorts. At the same time, better access has clearly helped scholars to discover, and performers to promote, the little-known and forgotten repertories that enjoy wide favour today.

The resulting diffusion of musical taste may be less specific, but is readily appreciated by inspecting music shop inventories, catalogues, advertisements and collections. There is no longer such an institution as a general music publisher: specialities are called for. With a few notable exceptions, general music journals have also perished, to be replaced by the plethora of specialist periodicals that now overflow the library's current periodical shelves. Generally higher in quality than their departed brethren by being better focussed, they nevertheless further contribute to the fragmentation of our musical communities. Similarly, over the course of the past century, music publishers have discovered the necessity (not to mention the pleasures) of becoming part of specific musical communities through the character of their catalogues, as favouring band or orchestra music, or choral music or songs; in offering conservative or adventurous repertories; in promoting particular composers, schools and trends; and whether catering for amateur or professional audiences.

The trends, once in motion, proliferate, as for each audience a different music publisher or group of publishers seems necessary. It is no longer a matter of the classical performer having trouble talking to the pop performer, so that 90 years ago this maxim could have been proposed: serious music publishers needed support, which popular music publishers earned. Wealth is no doubt still to be amassed in music publishing, particularly where commercial pop music is concerned and when a publisher can develop a successful relationship with recognized composers and styles. The recent experiences of many music publishers with the giant financial conglomerates suggest that the giants usually discover the successful innovators well after their vital and lucrative periods of activity. Yet in the 1960s many of the stable giants of music publishing found themselves, for better or worse, absorbed into the great financial conglomerates. While the music publisher's financial circumstances are probably no less mysterious today than they ever were, a high proportion of today's firms, both classical and popular, would appear to be in the business more as an outgrowth of a commitment to a particular musical community and repertory than in search of lucrative profits.

The music publishing industry has also been profoundly affected by the rise of the modern commercial sound recording, along with the all-pervading sound of music in modern society. The musical mass media, whatever the quality of their offerings, inevitably inspire cases in point of Gresham's law: listeners drive out performers, as bad music drives out good. The

possibilities of coordinating a music publishing programme with the related activities of a recording company, a sound-equipment manufacturer, a film producer or the entertainment industry, has further attracted the more imaginative among music publishers, from smaller firms (particularly in areas without a rich music publishing tradition) to the giant conglomerates (notably those lured by potential marketing advantages), albeit so far with mixed results.

Declining concern for the physical objects of music publishing goes hand in hand with the increasing emphasis on music as intellectual and artistic property, which publishers share with or manage for the creator. Many major publishers still flourish by selling copies on paper, although one publisher enjoys recalling how in the 1920s, as sound recording and radio became more pervasive, his firm sold its entire stock – 70 tons of paper – for pulp, for \$210. Still other music publishers, for the most part those commercially in the ascendant, find themselves drawn increasingly into the world of copyright law – involving both ‘performance rights’ over public presentation, broadcast and diffusion and ‘mechanical rights’ controlling sound recordings – and further away from the world of printing, promotion and distribution.

The distribution of performing parts in the form of manuscript copies during the 18th century no doubt provided a kind of protection, thanks to the restricted access to the musical texts themselves, but the proliferation of printed copies in the 19th century, while it provided for wider distribution, also limited the income of the creator. Thus in Great Britain the ‘Bulwer-Lytton Act’ of 1833, providing protection for performance of dramatic works, was in 1842 extended to cover music as well. Enforcement was not widespread until the 1870s, however, through the infamous Harry Wall and the Authors’, Composers’, and Artists’ Copyright and Performing Right Protective Society. Revision of the British copyright act in 1911 led to the founding in 1914 of the Performing Right Society Ltd, which covers performance rights; the Mechanical-Copyright Protection Society Ltd (MCPS) was formed in 1924 through the amalgamation of several bodies which had been set up as early as 1910 for the purposes of covering mechanical rights. Previously the Société des Auteurs, Compositeurs et Éditeurs de Musique (SACEM) had been founded in 1851 in France, as well as the Anstalt für Musikalische Aufführungsrechte (AFMA), established by the Genossenschaft Deutscher Tonsetzer (Association of German Composers) in Germany in 1903, today succeeded by the Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfältigungsrechte (GEMA). The earliest such organization in the United States was the American Society of Composers, Authors and Publishers (ASCAP), founded in 1914, which in 1940 engaged in the pitched battle with the major radio networks that led to the incorporation of its major competitor, Broadcast Music, Inc. (BMI). SESAC (formerly the Society of European Stage Authors and Composers) is another group important in the United States and through bureaux in several other countries, many of which, however, also have their own national organizations. International coordination of these groups involves the Confédération Internationale de Sociétés d’Auteurs et Compositeurs (CISAC) for performance rights, and the Bureau International de l’Edition Mécanique (BIEM) for mechanical

rights over sound carriers such as regular and compact disc recordings and tapes.

The rise of rapid photocopying machinery has no doubt further diminished the sale of copies for music publishers, calling for price increases, threatening publishers' historically close working relationship with performers and forcing them to look all the more to performance rights for their income. Such circumstances, influenced variously by the different kinds of repertory, documentation and audience, have no doubt served to diminish even further the features shared by music publishers. The general belief today is that, after a quarter-century of continued happy expansion, from about 1945 to 1970, the music publishing industry has been experiencing an unsettling period of economic uncertainty and volatility. At the same time, the overriding generalization to be drawn from the history summarized here suggests that published music can always be expected to fluctuate in its accessibility as well as in its significance, as a reflection of publishers' sensitivity to the changing musical, social, technological and commercial contexts of their activity, and of their ability to identify, prepare, distribute and promote the repertoires that reflect those contexts.

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[a: histories of music printing and publishing](#)

[b: reference works and bibliographies of early printed music](#)

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KidsonBMP

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DEMF

HopkinsonD

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BenzingB

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Printz, Wolfgang Caspar

(*b* Waldthurn, Upper Palatinate, 10 Oct 1641; *d* Sorau, Lower Lusatia [now Żary, Poland], 13 Oct 1717). German music theorist, historian and composer. He was an important figure in late 17th-century German music, and his several books contain prolific documentation of the theory and practice of music during his lifetime.

1. Life.

Printz left two autobiographical sketches, one in his *Historische Beschreibung* (1690), the other a more extensive essay completed by his son after his death and published in Mattheson. After early schooling at Waldthurn, he moved with his parents to nearby Vohenstrauß, where he entered the Lateinschule. His music teacher, Kilian Hammer, taught him the use of a seventh solmization syllable, *si*, which was at that time a progressive step in music education. He also learnt to play the violin and keyboard instruments. In 1654 he was sent to Weiden to continue his education with the Kantor Wolfgang Altus and the organist Johann Conrad Merz, and he also learnt instruments from Hans Christoph Schaber. In 1659 he went to the University of Altdorf as a theology student. There a Stadtpfeifer (whom he called simply Christoph) gave him free board for a half-year in return for instructing his two children in music. Printz also belonged to the university collegium musicum, in which he played the violin and learnt the bass violin. After returning home at the beginning of 1661 when his father was unable to continue paying for his education, he set out on a career as a Lutheran minister but soon found that political conditions resulting from the conversion of the local aristocracy to Catholicism made it impossible for him to continue. Having earlier preached against Catholicism, he was placed under house arrest for eight days, an experience which, he said, led him to become a professional musician.

Later in 1661 Printz became a tenor in the court chapel at Heidelberg, but he soon left and made a lengthy journey through Italy as a companion to a Dutch nobleman. His experiences in most of the major Italian cities provided much material for his later writings, for example the narrative sections of *Phrynis Mitilenaeus*. In Rome he met Kircher, who was a major influence on his theoretical writing and whose famous museum of musical curiosities he visited. He began to collect music books and to study music theory seriously. On his way back to Germany he fell ill at Innsbruck, where he was left by his employer. After returning home to Vohenstrauß for a brief stay he went to Dresden, where he introduced himself to Francesco Santi, a musician in the electoral chapel, whose brother he had met in Rome. Santi gave him documents of recommendation to Count Leopold of Promnitz, who resided at Sorau and who immediately employed him as court composer and music director. This position was dissolved after the count's death in January 1664, whereupon Printz became Kantor at Triebel. In 1665 he returned to Sorau as Kantor, and in 1682 he also became director of music to Count Balthasar Erdmann of Promnitz. His entire library was lost in the fire that destroyed Sorau in May 1684, and he reported that in 1688 an attempt was made to poison him. These and many

other colourful events are described in rich detail in his autobiographical essay in Mattheson.

2. Works.

Printz said that he composed 150 'largely full-voiced concertos' and 48 seven-part canzonettas, but none of them exists, perhaps not even the canzonettas mentioned by Eitner. He is important solely for his writings, which according to his autobiography included 22 treatises. Only six are extant and they are unquestionably of great value as documents of music theory and history. Heckmann has shown that Printz was responsible for original and influential concepts of rhythm and metre. In his early *Compendium musicae* (1668) – not to be confused with the work of 1689 that shares this initial title – he developed the concept of intrinsic values of stress within metres, i.e. *quantitas intrinseca*. According to this familiar doctrine, which replaces the old concept of *tactus*, beats within a bar have intrinsic strong or weak stresses that not only determine the correct placing of texts according to their poetic metre but also provide the principle by which dissonances are prepared and resolved. Printz is best known generally for his *Historische Beschreibung*, the first major German history of music. It clearly reveals his extensive knowledge of the literature of previous centuries, not only in music but also in philosophy, classical studies and other related subjects. Though some of his information is inaccurate and he had certainly borrowed a great deal without acknowledgment from other sources, the book is still an impressive achievement, which authors throughout the 18th century continually used as a source of information.

Printz's most important work, *Phrynis Mitilenaeus, oder Satyrischer Componist*, is generally underrated, even though it is one of the most extensive summaries of music theory written in Germany in the 17th century. It is in three volumes (a fourth volume, though referred to, was apparently never published) and is cast in the unusual form of partly satirical narratives and dialogues, which tell much of importance about music and musicians of the period, especially about the musical culture of the peasant class. Large portions explore in depth such subjects as a theory of intervals, rhythm and metre, modes and their affections, transposition, counterpoint, text-setting, proportions, tuning and temperament, the thoroughbass and the concept of melodic figuration and variation; there is a particularly important discussion of musical invention. Printz may justifiably be considered the first German theorist to attempt a codification and encyclopedic presentation of musical knowledge, and as such he is a true predecessor of 18th-century German writers such as Mattheson and Walther, whom he influenced considerably.

WRITINGS

theoretical works

Compendium musicae in quo ... explicantur ... omnia ea quae ad Oden artificiose componendam requiruntur (Guben, 1668)

Anweisung zur Singe-Kunst, oder Kurzer Bericht wie man einen Knaben ... könne singen lehren (Guben, 1671) [1666 edn mentioned in EitnerQ]

- Phrynus Mitilenaeus, oder Satyrischer Componist* (Dresden and Leipzig, 1696); vols. i–ii also pubd separately (Quedlinburg, 1676–7) [incl. *Declaration oder Weitere Erklärung*]
Musica modulatoria vocalis, oder Manierliche und zierliche Sing-Kunst (Schweidnitz, 1678)
Declaration oder Weitere Erklärung der Refutation des Satyrischen Componistens (n.p., 1679) [response to essay against *Phrynus*, pubd anon. 1678]
Compendium musicae signatoriae et modulatariae vocalis, das ist Kurtzer Begriff aller derjenigen Sachen, so einem, der die Vocal-Music lernen will, zu wissen von nöthen seyn (Dresden, 1689/R, 2/1714)
Exercitationes musicae theoretico-practicae curiosae de concordantiis singulis, das ist Musicalische Wissenschaft und Kunst-Übungen, i–iii (Dresden, 1687); iv–vi (Dresden, 1688); vii–viii (Dresden, 1689)
Historische Beschreibung der edelen Sing- und Kling-Kunst (Dresden, 1690/R1964 with introduction and index by O. Wessely)

novels

authorship uncertain, formerly attributed to Johann Kuhnau

Musicus vexatus, oder Der wohlgeplagte doch nichtverzagte, sondern jederzeit lustige Musicus instrumentalis (Freiberg, 1690)

Musicus magnanimus, oder Pancalus, der grossmüthige Musicant (Freiberg, 1691)

Musicus curiosus, oder Battalus, der vorwitzige Musicant (Freiberg, 1691)

WORKS

Canzonette d'avanti ... in una opera cantata ... con ritornelli, sonatine e sinfonie ... e con 5 viole ornate, 1679, formerly in Sorau, Kirchenbibliothek [incl. *Musica Caesarea sive Melothesia ab augustissimo imperatore Ferdinando III composita*]
 150 concs., 48 canzonettas a 7, lost

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*Mattheson*GEP

*Walther*ML

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GEORGE J. BUELOW

Prinzipal

(Ger.).

See under [Organ stop \(Principal\)](#); see also [Principale](#).

Prioli, Giovanni.

See [Priuli, Giovanni](#).

Prioli, Marieta Morosina.

See [Priuli, Marieta Morosina](#).

Prior, Maddy [Madeleine] (Edith)

(*b* Blackpool, 14 Aug 1947). English folk singer. The daughter of the script-writer and novelist Allan Prior and raised in St Albans, she concentrated on performing English traditional songs on the advice of the folk duo Sandy and Jeannie, for whom she acted as a driver in the mid-1960s. In 1967 she began working with the guitarist and singer Tim Hart, with whom she released the two albums of *Folk Songs of ye Olde England* (Teepee, 1968). She and Hart were members of the initial line-up of the leading folk-rock group [Steeleye Span](#) and, after several changes of personnel, Prior fronted a more rock-oriented band which had a Christmas hit single in 1973 with *Gaudete*. In 1997 she left the group to concentrate on a solo career. She has recorded as a soloist (e.g. *Woman in the Wings*, Chrysalis, 1978), in duet with June Tabor (*Silly Sisters*, Chrysalis, 1976) and with her husband Rick Kemp (*Happy Families*, Park, 1990). Her 1998 album *Carols at Christmas*, was recorded live with the Carnival Band, who use medieval instruments, and with whom she has performed and recorded since the 1980s. Prior has established an international reputation for her pure, clear vocal style and convivial stage personality.

ROBIN DENSELOW

Prior imitation.

See [Vorimitation](#).

Prioris, Johannes

(*fl* c1485–1512). Franco-Flemish composer. Vander Straeten's hypothesis of Flemish origin seems likely. The original version of the composer's surname may have been 'De Veurste' or 'De Vorste'; the name 'Priors' found in a registry of the town of Vorst (near Brussels) for the year 1536

may represent an adaptation of the Latin form of the name by a relative of the composer. The only certainty concerning his biography is that Prioris was choirmaster of the French royal chapel for a time. On 8 June 1503 the Ferrarese ambassador to the court of Louis XII wrote to Duke Ercole I that he was sending, as promised, a mass by 'Prioris, suo [i.e., the king's] maystro de capella'. Prioris presumably held that position for at least four more years; the chronicler Jean d'Auton placed him, again identified as *maistre de chapelle*, with Louis XII at the siege of Genoa in April 1507. Prioris's representation in a number of French music manuscripts compiled during the last two decades of the 15th century, sources that tend to restrict their repertoires to composers employed at the court, may indicate that he was already there some years before 1503. In Guillaume Crétin's famous lament on the death of Jean Braconnier, dit 'Lourdault' – who died in January, 1512 – the poet called upon 'nostre bon pere et maistre Prioris' to add his voice to the lament by composing a *Ne recorderis*. Although this citation has generally been taken as evidence that Prioris was still the king's *maistre de chapelle* at the time, Vatican documents refer to Hylaire Bernoneau as 'magister capelle Christianissimi francorum regis' as early as 1510. Whatever position Prioris may still have held at the court in 1512, he had probably died by January 1515, since his name appears nowhere in the accounts of Louis' elaborate funeral.

Prioris was included among the finest musicians of his day by writers such as Crétin, Eloy d'Amerval, Jean Daniel and François Rabelais, and he appears among the second group of composers to whom tribute is paid in Pierre Moulu's motet *Mater floreat*. Nor was he entirely forgotten by a younger generation of French court musicians. Sometime around 1545, a singer of the French royal chapel, Pernet Vermont (*d* 1558), requested that his obsequies should include a performance of Prioris's *Missa de mortuis*. His extant output of Masses, motets, Magnificat settings and secular songs is characteristic in kind for a composer working in the late 15th and early 16th centuries.

All but one of the nine French-texted songs that carry Prioris's name are rondeaux (although one survives with only a text incipit). *Mon cuer et moy*, however, is probably not by him. Already in circulation by around 1465, two decades before another piece ascribed to him turns up in any extant source, the chanson received its single attribution only some forty years later. Although the source providing it, *I-Fc* Basevi 2439 is an important one for Prioris, transmitting seven pieces under his name, the number of unique attributions in the manuscript as a whole (among them all seven works given to Prioris) makes its authority difficult to assess. Four rondeaux appear in (mostly French) sources dating from the 1480s and 1490s, and the remaining three may well have been composed before the turn of the century, although their earliest source (*I-Fc* Basevi 2439) was compiled in the early 16th century. For three voices, in duple meter, based on a structural duet of discantus and tenor with an added contratenor, and occasionally imitative, they display the usual characteristics of the genre. Other aspects – repeated notes, homorhythmic textures, rhythmically diminished motivic reworking, and consistent anticipation by the contratenor and discantus of the tenor's melody (in one piece, *Vostre oeuil*) – bespeak a more modern style. The single extant setting of a monophonic melody in popular style and most likely his latest secular work, *Entré je suis*

(*Par vous je suis*), derives its melodic material and canonic structure from Josquin's three- and four-voice settings. Prioris also wrote two motet-chansons, both for four voices, in which (as usual for the genre) the cantus firmus is dispersed so as to accommodate the rondeau structure of the whole.

Prioris composed at least five settings of the Mass ordinary as well as a *Missa de mortuis*. The earliest of them, the *Missa 'Allez regrets'* (in circulation by the late 1480s), may have been the first to be based on Hayne van Ghizeghem's rondeau. Compact and frequently homorhythmic in the prevailing four-voice passages, its skilful combination of cantus-firmus structure with principles of parody technique recurs in the *Missa 'Tant bel mi sont pensade'*. The more varied texture of the *Missa de angelis* derives from a greater reliance on the technique of imitative voice-pairing. The Requiem, most likely his latest mass, is one of the earliest known polyphonic settings of the Mass for the Dead. The texture is prevalingly full throughout, and often homorhythmic. The simplicity of the melodic lines, with their (mostly chant-derived) repeated notes and free repetitions, may be an intentional reflection of the fact that at the time the Mass for the Dead was normally celebrated in plainchant.

Although three of his settings of the Mass ordinary and the Requiem were probably written while Prioris was at the French court, his main compositional energy after 1500 seems to have been focussed on the motet. This is not surprising, since the serious motet was relatively new at the time and the main genre cultivated in France. Mostly for four voices, sometimes utilizing imitation between pairs of voices, many paraphrase the chant on which they are based. Prioris's single extant five-voice motet, *Benedicta es caelorum regina*, treats a northern French sequence in strict canon. Such canonic procedures culminate in the two late multiply-canonic motets that circulated posthumously, *Ave Maria* (8vv) and *Da pacem Domine* (6vv). The greater length of *Factum est cum baptizaretur* and *In principio* results from the imitative setting of lengthy Gospel texts, a practice that first shows up in the early 16th century in the motets of northern – especially French – composers.

Even given the fact that the two pieces of extant evidence explicitly identifying Prioris as *maistre de chapelle* at the French royal court during the first decade of the 16th century also document the circulation of his music and his presence in Italy, it is striking that half of his motets, as well as two Magnificat settings and at least one mass, all survive in manuscripts compiled for the papal chapel and nowhere else – indeed, in all the music copied for that chapel between 1497 and 1512, Prioris is second only to Josquin in the number of works copied. Moreover, although the references to 'D[omino] Priori' as playing the organ of S Pietro, Rome, in 1491, once thought to refer to Johannes Prioris, are now known to refer to the 'reverend prior' Johannes Brunet, it seems likely that Prioris did have Italian connections before 1500. Such an earlier association would account for his two most popular compositions: the setting of Serafino de' Ciminelli dall'Aquila's strambotto *Consummo la vita mya*, an anomaly for a strictly northern composer and composed no later than the very beginning of the 16th century, and the lauda *Dulcis amica Dei*.

Prioris's compositional output was not large nor (with the exception of the two works just mentioned) widely circulated. Current scholarship mostly consigns him to the second rank of composers. His music displays variety and skill, however, and in his own day he was successful. Contemporary references included him in musically élite company, and he attained and held for at least five years one of the most prestigious positions for a musician in Europe.

WORKS

masses

Edition: *Johannes Prioris: Opera omnia*, ed. H. Keahey and C. Douglas, CMM, xc (1982–5) [K i–iii]

Missa 'Allez regrets', 4vv, K i (on Hayne van Ghizeghem's chanson)

Missa de angelis, 4vv, K i

Missa de venerabili sacramento, 6vv, K i

Missa 'Je ne demande', ?4vv, *I-Md* 4 [2266], destroyed (identified by Staehelin with Missa 'Je ne demando' = 'Elle est bien malade' = sine nomine, *Md* 3 [2267], etc., K i)

Missa 'Tant bel mi sont pensade', 6vv, K i (on anon. chanson ed. in G. Haberkamp, *Die weltliche Vokalmusik in Spanien um 1500*, Tutzing, 1968)

Requiem, 4vv, K ii

other sacred

Alleluia: O filii, O filiae, 4vv, K iii

Ave Maria, 3vv, K iii

Ave Maria, 8vv, K iii (quadruple canon; 4vv notated)

Benedicta es caelorum regina, 5vv, K iii

Da pacem, 6vv, K iii (triple canon; 3vv notated)

Dei genitrix, 4vv, K iii

Domine non secundum, 4vv, K iii

Dulcis amica Dei, 3/4vv, K iii

Factum est, 4vv, K iii

In principio, 4vv, K iii

Magnificat primi toni, 3, 4vv, K ii

Magnificat tercii toni, 2, 4vv, K ii

Magnificat quarti toni, 4, 5vv, K ii (2 versions)

Magnificat quinti toni, 3–5vv, K ii

Magnificat octavi toni, 4, 6vv, K ii

Quam pulchra es, 4vv, K iii

Regina caeli, 4vv, K iii

secular

all in K iii

Deuil et ennuy/Quoniam tribulatio, 4vv

Royne du ciel/Regina caeli, 4vv

C'est pour aymer, 3vv

Elle l'a pris, 3vv

Entré je suis = Par vous je suis

Mon plus que riens, 3vv

Par vous je suis [=Entré je suis], 5vv (incorporates the popular Flemish melody 'In minen sin')

Par voz sermens, 3vv

Plus qu'autre, 3vv

Riens ne me plaist, 3vv

Vostre oeul s'est bien, 3vv

Consommo la vita mya, 3/4vv

doubtful and misattributed works

Ait latro ad Jesum, 4vv, K i (anon. insertion into Missa de angelis in *I-CMac M* (D); probably not by Prioris)

Royne du ciel/Regina caeli, 3vv, K iii (attrib. Prioris in *Bc Q17*; by Compère)

Gentils galans, 4vv, K iii (attrib. Prioris in *D-Rp C120*, C. van Stappen in 1504³; probably by Stappen)

Mon cueur et moy, 3vv, K iii (attrib. Prioris in *I-Fc Basevi 2439*, anon. in *D-W Guelf.287 extrav.*, *US-Wc M2.1 L25 Case*, both c1465, etc.; probably not by Prioris)

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LOUISE LITTERICK

Prioschi, Antonio.

See [Brioschi, Antonio](#).

Pritchard, Sir John (Michael)

(*b* London, 5 Feb 1921; *d* Daly City, San Francisco, 5 Dec 1989). English conductor. The son of a professional violinist, he was taught privately by

his father, later studying the piano, the viola and conducting in Italy. After his war service had ended in ill-health, he conducted the semi-professional Derby String Orchestra (1943–5). In 1947 he joined the re-formed Glyndebourne Festival Opera as répétiteur for its appearance at the first Edinburgh Festival. The next year he became chorus master and assistant to Fritz Busch, whose sudden indisposition during *Don Giovanni* at the 1951 festival led to Pritchard's conducting début there in mid-performance. He remained associated with Glyndebourne as conductor, music counsellor (from 1963) and musical director (1969–78).

His career, divided between opera and concerts, steadily developed in the 1950s after a three-month engagement with the Vienna Staatsoper in the 1951–2 season, followed by his Covent Garden début in the autumn of 1952 (conducting Verdi's *Un ballo in maschera*). The next year he first conducted in the USA (Pittsburgh SO), and successive international tours included his South American début in 1966 at the Teatro Colón, Buenos Aires, and his first opera performance in the USA with the Chicago Lyric Opera in 1969. He generally preferred to pursue a freelance career, but he spent influential periods as musical director of the Royal Liverpool PO, 1957–63, and of the LPO, 1962–6. He was appointed musical director of the Huddersfield Choral Society in 1973 and later held four major appointments simultaneously: at the Cologne Opera from 1978, the Théâtre de la Monnaie, Brussels, from 1981, the BBC SO, 1982–9, and the San Francisco Opera from 1986, where, at the time of his death, he was planning to conduct his first *Ring* cycle.

Pritchard's Liverpool engagement was distinguished by his introduction there (and later in London) of contemporary music concerts on the 'Musica Viva' model pioneered at Munich, in which performances were preceded by verbal introduction and music examples. A consistent champion of a wide range of new music, he conducted the premières of Britten's *Gloriana* and Tippett's *The Midsummer Marriage* and *King Priam*, all by the Covent Garden company, and the British première of Henze's *Elegy for Young Lovers* at Glyndebourne. His innate musicianship was always admired in performances characterized by reliability rather than special distinction, and he was sometimes criticized for less than purposeful direction. His recordings include two sets of *Idomeneo*, *L'incoronazione di Poppea*, *Falstaff*, *Macbeth*, *Lucia di Lammermoor* and *La traviata* (the last two with Sutherland), and orchestral works by Delius, Elgar, Rawsthorne and Walton. He was made a CBE in 1962 and knighted in 1983.

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NOËL GOODWIN

Priuli [Prioli], Giovanni

(*b* Venice, *c*1575; *d* Neunkirchen, Austria, 1626). Italian composer and organist. He frequently played alongside or substituted for Giovanni

Gabrieli, whose pupil he may have been. He was engaged to play at S Marco in 1600, 1602 and 1605, and in May 1607 he was appointed supplementary organist. He played the organ at the Scuola di S Rocco in 1609, and in 1612, four days after Gabrieli's death, he organized the music-making for the feast of the confraternity's patron saint, a task that Gabrieli had frequently performed. In 1614 or 1615 Priuli became Hofkapellmeister to Archduke Ferdinand at Graz and continued to serve him in the same capacity in Vienna when he was elected Holy Roman Emperor in 1619. In 1626 Priuli was succeeded by Giovanni Valentini.

Priuli's output is divided equally between sacred and secular music: he published five volumes of each. His madrigals show the move from the customary five-part texture to a concertato style characteristic of the period; *Presso un fiume tranquillo*, in *Delicie musicali* (1625), is an opulent work comparable to Monteverdi's setting of the same text in his sixth book of madrigals (1614). Priuli's secular works range from short, strophic pieces with canzonetta-like textures to large-scale concertato madrigals, and his sacred music covers the gamut of 17th-century compositional practice. Many of his sacred works are indebted to the polychoral style cultivated by Gabrieli and his circle, including the motets from the *Sacrorum concentuum* and two of the masses from the *Missae ... octo novemque vocibus*. While some of his masses are in the modern concertato style, the *stile antico* is in evidence in the *Missae ... quatuor, sex et octo vocibus*, dedicated to Pope Urban VIII, but stark textural, registral and tonal contrasts lend traces of modernity to the collection. The most forward-looking works in Priuli's output are his few-voice motets and sacred monodies. The solo motet *Inter natos mulierum* (1625²) displays his ability to craft expressive, long-breathed melodies and coherent formal designs. Many of the few-voice motets alternate passages of monody with fuller concertato textures.

Priuli had a considerable talent for writing instrumental works for church use after the manner of his teacher Gabrieli: there are 16 such works in the two volumes of 1618–19. They are not as elaborate contrapuntally as similar works by Gabrieli; there is careful thematic integration between various sections. The 12-part *Canzone in echo* (1619) has extended passages for the three topmost instruments echoing one another (the echoes are indicated by dynamic markings).

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all except anthologies published in Venice

sacred

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Psalmi Davidis regis, 8vv (1621), lost

Missae 4, 6, 8vv, bc (org) ad lib (1624)

Missae 8–9vv, vn, vle, cornett, bc (1624)

12 motets in 1615³, 1624¹, 1625², 1629¹, 1646⁴; 4 motets in 1615¹³, ed. in MAM, xxiii (1970); 4 sacred contrafacta of madrigals in 1646³; 4 motets ed. in RRMBE, lxxv, 1995; motet incorrectly attrib. in 1641³, 1672²

Sacred works in A-KR, Wn; D-Bsb, Rp, TRb; USSR-KA

secular

Il primo libro de madrigali, 5vv (1604)

Il secondo libro de madrigali, 5vv (1607)

Il terzo libro de madrigali, 5vv, di due maniere, l'una per voci sole, l'altra per vv, insts (1612)

Musiche concertate, 3, 5–9vv, insts, libro IV (1622)

Delicie musicali, 2–10vv, some with insts (1625); 2 pieces ed. in DTÖ, ixxvii, Jg.xli (1934); some ed. in MAM, xlv (1977)

2 madrigals in 1606⁵, 1610¹⁴

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JEROME ROCHE/STEVEN SAUNDERS

Priuli [Prioli], Marieta Morosina

(*fl* 1665). Italian composer, from the noble Venetian Morosina family. She dedicated a volume of *Balletti e correnti* (Venice, 1665) for three string instruments and harpsichord continuo to the Habsburg Empress Mother Eleonora. The volume contains five sets of pieces paired by key, though not by theme, and eight independent *correnti*. They are conservative in style.

ELEANOR SELFRIDGE-FIELD

Prix de Rome.

Name given to a competition that awarded artists and composers with a funded period of study in Rome. Although awards with a similar name have been offered by Belgian, American and other academies, in music the term usually refers to the prize offered by the French Académie des Beaux-Arts.

The contest was held annually from 1803 to 1968, suspended only during the two world wars. It was organized and judged by the music section of the Académie des Beaux-Arts, although during the Second Empire (1864–71) it was administered by the Paris Conservatoire. While prizes in painting, sculpture and architecture had been offered throughout the 18th century, a music prize was authorized only when the Institut National and its constituent academies were reorganized by Napoleon in 1803. The prizes were funded by the French government with the aim of fostering French culture. The Prix de Rome in music endured the revolutions, monarchies, empires and republics of the 19th and 20th centuries, but not the student uprisings of the 1960s, after which it was abolished.

The contest was designed to test the competitor's knowledge of music as an art and a science. In a preliminary round, the Concours d'Essai, contenders were assigned exercises in counterpoint, fugue and harmony: the science of music. Contestants who passed this were admitted to the Concours Définitif to test their understanding of music as an art. They were sequestered for four or five weeks to compose an operatic scene (usually called 'cantate' or 'scène lyrique') for one or more voices and orchestra on a text chosen by the music section, whose members, usually composers and theorists from the Conservatoire, then made a preliminary judgment. The judgment for the Grand Prix was made at a meeting of the entire Académie des Beaux-Arts where all members had a vote. In some years no Grand Prix was awarded, while in others there were joint winners. Autograph scores of the winning works, originally located in the Paris Conservatoire, are now held in the Paris Bibliothèque Nationale.

Artists who attained the prize were awarded a moderate income over several years, support for the exhibition, performance or publication of their work, opportunities to travel, military deferments and free admission to cultural venues in Paris. They were required to spend the first two years at the Villa Medici in Rome studying classical and Italian art and producing works based on these models. Subsequent years were spent in Germany or France.

While the official regulations changed in minor details over the years, the procedures for judgment remained stable. However, specific rules could be changed or suspended by members of the Académie, and tradition, bureaucracy and professorial nepotism often played a large role in the awarding of the prize. Since the academicians elected each other and held their chairs for life, an older generation was always deciding the fate of a younger one. Complaints voiced by generations of composers, journalists, politicians and the academicians themselves were consistent throughout the life of the competition, and loudest at times of artistic change, notably from Berlioz, who competed four times before winning, and Ravel, who competed five times but never won. There was perhaps some justification for sending painters, sculptors and architects off to Italy, but composers had little reason to want to leave Paris. The ability to construct a correct

fugue and to obey mechanically the rules of counterpoint and harmony are not sure signs of a creative musical talent. The final round was a test of reasonable length on which to judge a contestant's ability to write opera, but the assigned text and the form it imposed tended to inhibit creativity.

The competition was a rite of passage for generations of French composers, providing some with official standing, public recognition and, most importantly, monetary support early in their careers. The list of laureates below may prompt a variety of conclusions. The paucity of familiar names may demonstrate the failure of the competition to foster French music, but which names might have appeared if the competition had been more successful in meeting these aims is a question that cannot be answered.

WINNERS OF THE PRIX DE ROME

winners of Grand Prix unless otherwise stated

literary subject shown in italics; genre, where specified, and author of text shown in brackets

1803	A.-A. Androt; <i>Alcyone</i> (scène dramatique, Arnault)
1804	[no Grand Prix] Seconds Prix: V.-C.-P. Dourlen and F. Gasse; <i>Cupidon pleurant Psyché</i> (cant., Arnault)
1805	V.-C.-P. Dourlen and F. Gasse; <i>Cupidon pleurant Psyché</i> (cant., Arnault)
1806	G. Bouteiller; <i>Héro</i> (cant., J.-M.-B.-B. de Saint-Victor)
1807	[no Grand Prix] Seconds Prix: J. Daussoigne and F.-J. Fétis; <i>Ariane</i> (cant., J.-M.-B.-B. de Saint-Victor)
1808	P.-A.-L. Blondeau; <i>Marie Stuart</i> (monologue lyrique, E. de Jouy)
1809	J. Daussoigne; <i>Agar dans le désert</i> (scène lyrique, E. de Jouy)
1810	D. Beaulieu; <i>Héro</i> (cant., J.-M.-B.-B. de Saint-Victor)
1811	H.-A.-B. Chelard; <i>Ariane</i> (cant., J.-M.-B.-B. de Saint-Victor)
1812	F. Cazot and F. Herold; <i>La duchesse de la Vallière</i> (cant., d'Avrigny)
1813	A. Panseron; <i>Herminie</i> (scène lyrique, P.-A. Vieillard)
1814	P.-G. Roll; <i>Atala</i> (cant., P.-A. Vieillard)
1815	F. Benoist; <i>Oenone</i> (cant., P.-A. Vieillard)
1816	[no Grand Prix] Seconds Prix: D.-A. Batton and F. Halévy; <i>Les derniers moments du Tasse</i> (cant., E. de Jouy)
1817	D.-A. Batton; <i>La mort d'Adonis</i> (cant., J.-A. Vinaty)
1818	[no Grand Prix] Seconds Prix: A. Leborne; <i>Jeanne d'Arc</i> (cant., J.-A. Vinaty)
1819	F. Halévy and P.-J.-P.-C. Massin-Turina; <i>Herminie</i> (cant., J.-A. Vinaty)
1820	A. Leborne; <i>Sophonisbe</i> (cant., P.-A. Vieillard)
1821	L.-V.-E. Rifaut; <i>Diane</i> (cant., J.-A. Vinaty)
1822	J.-A. Lebourgeois; <i>Geneviève de Brabant</i> (scène lyrique, J.-A. Vinaty)
1823	E. Boilly and L.-C. Ermel; <i>Thisbé</i> (cant., J.-A. Vinaty)
1824	A.-M.-B. Barbereau; <i>Agnès Sorel</i> (scène lyrique, P.-A. Vieillard)
1825	A. Guillion; <i>Ariane à Naxos</i> (scène lyrique, J.-A. Vinaty)
1826	C.-J. Paris; <i>Herminie</i> (cant., J.-A. Vinaty)
1827	J.-B.-L. Guiraud; <i>Orphée</i> (cant., Berton)
1828	G. Ross-Desprésaux; <i>Herminie</i> (cant., P.-A. Vieillard)
1829	[no Grand Prix] Second Prix: E.-P. Prévost; <i>Cléopâtre</i> (cant., P.-A. Vieillard)

1830	H. Berlioz and A. Montfort; <i>Sardanapale</i> (cant., J.F. Gail)
1831	E.-P. Prévost; <i>Bianca Capello</i> (cant., Pastoret)
1832	A. Thomas; <i>Hermann et Ketty</i> (scène lyrique, Pastoret)
1833	A. Thys; <i>Le contrebandier espagnol</i> (scène lyrique, Pastoret)
1834	A. Elwart; <i>L'entrée en loge</i> (J.F. Gail)
1835	E.-H.-A. Boulanger; <i>Achille</i> (scène lyrique, Paulin)
1836	X. Boisselot; <i>Velléda</i> (scène lyrique, Bignon)
1837	L.-D. Besozzi; <i>Marie Stuart et Rizzio</i> (scène lyrique, Halévy)
1838	A.-G.-J. Bousquet; <i>La vendetta</i> (cant., Pastoret)
1839	C. Gounod; <i>Fernand</i> (scène lyrique, Pastoret)
1840	F.E.V. Bazin; <i>Loÿse de Montfort</i> (cant., E. Deschamps and E. Pacini)
1841	L. Maillard; <i>Lionel Foscari</i> (cant., Pastoret)
1842	A.-A. Roger; <i>La Reine Flore</i> (ballade, Pastoret)
1843	[no Grand Prix] Second Grand Prix: H.-L.-C. Duvernoy; <i>Le chevalier enchanté</i> (cant., Pastoret)
1844	V. Massé; <i>Le renégat de Tanger</i> (cant., Pastoret)
1845	[no Grand Prix] Second Grand Prix: E. Ortolan; <i>Imagine</i> (cant., P.-A. Vieillard)
1846	L.-G.-C. Gastinel; <i>Vélasquez</i> (cant., Doucet)
1847	P.-L. Deffès; <i>L'ange et Tobie</i> (cant., L. Halévy)
1848	J.-L.-A. Duprato; <i>Damoclès</i> (cant., Lacrois)
1849	[no Grand Prix] Second Grand Prix: E. Cahen; <i>Antonio</i> (cant., Doucet)
1850	J.-A. Charlot; <i>Emma et Eginhard</i> (cant., Bignan)
1851	J.-C.-A. Delehelle; <i>Le prisonnier</i> (cant., E. Monnais)
1852	L. Cohen; <i>Le retour de Virginie</i> (cant., Rollet)
1853	P.-C.-C. Galibert; <i>Le rocher d'Appenzel</i> (cant., E. Monnais)
1854	G.-N. Barthe; <i>Francesca de Rimini</i> (cant., Bonnaure)
1855	J. Conte; <i>Acis et Galathée</i> (cant., Locle)
1856	[no Grand Prix] Seconds Grands Prix: G. Bizet and E. Lachemié; <i>David</i> (cant., G. d'Albano)
1857	G. Bizet; <i>Clovis et Clotilde</i> (cant., A. Burion)
1858	S. David; <i>Jephté</i> (cant., E. Cécile)
1859	E. Guiraud; <i>Bajazet et le joueur de flûte</i> (cant., E. Monnais)
1860	E. Paladilhe; <i>Le Czar Ivan IV</i> (cant., Anne)
1861	T. Dubois; <i>Atala</i> (cant., V. Roussy)
1862	L. Bourgault-Ducoudray; <i>Louise de Mézières</i> (cant., E. Monnais)
1863	J. Massenet; <i>David Rizzio</i> (G. Chouquet)
1864	C.-V. Sieg; <i>Ivanhoe</i> (V. Roussy)
1865	C. Lenepveu; <i>Renaud dans les jardins d'Armide</i> (Locle)
1866	E. Pessard; <i>Dalila</i> (cant., E. Vierne)
1867	[no prize awarded] <i>Le dernier des Abencérage</i> (Cécile)
1868	V.-A. Pelletier-Rabuteau and E. Wintzweiller; <i>Daniel</i> (Cécile)
1869	A.-B. Taudou; <i>Françoise de Rimini</i> (Chazad)
1870	C.-E. Lefebvre and H. Maréchal; <i>Le jugement de Dieu</i> (H. Dutheil)
1871	G. Serpette; <i>Jeanne d'Arc</i> (J. Barbier)
1872	G. Salvayre; <i>Calypso</i> (V. Roussy)
1873	P.-C.-M. Puget; <i>Mazeppa</i> (cant., de Lauzières)
1874	L. Erhart; <i>Acis et Galathée</i> (cant., E. Adénis)
1875	A.-A.-T. Wormser; <i>Clytemnestre</i> (cant., Ballu)
1876	P.J.G. Hillemacher; <i>Judith</i> (scène lyrique, P. Alexandre)
1877	[no Grand Prix] Second Grand Prix: C. Blanc; <i>Rebecca à la fontaine</i> (cant., G. Barbier)

1878	C.-J. Broutin; <i>La fille de Jephté</i> (cant., E. Guinand)
1879	Hüe; <i>Médée</i> (cant., Grimault)
1880	L.J.E. Hillemacher; <i>Fingal</i> (scène lyrique, Darcourt)
1881	[no Grand Prix] Second Grand Prix: A. Bruneau; <i>Geneviève</i> (cant., E. Guinand)
1882	E.-G. Marty; <i>Edith</i> (cant., E. Guinand)
1883	P.-A. Vidal; <i>Le gladiateur</i> (cant., E. Moreau)
1884	C. Debussy; <i>L'enfant prodigue</i> (cant., E. Guinand)
1885	X. Leroux; <i>Endymion</i> (cant., A. de Lassus)
1886	M.-E.-A. Savard; <i>La vision de Saül</i> (cant., E. Adénis)
1887	G. Charpentier; <i>Didon</i> (cant., A. de Lassus)
1888	C. Erlanger; <i>Velléda</i> (cant., F. Beissier)
1889	[no Grand Prix] Second Prix: E.-E.-A. Fournier; <i>Sémélé</i> (cant., E. Adénis)
1890	G. Carraud; <i>Cléopâtre</i> (cant., F. Beissier)
1891	C. Silver; <i>L'interdit</i> (cant., Noël)
1892	[no Grand Prix] Second Grand Prix: H. Büsser; <i>Amadis</i> (cant., E. Adénis)
1893	A. Bloch; <i>Antigone</i> (cant., F. Beissier)
1894	H. Rabaud; <i>Daphné</i> (cant., Raffalli)
1895	O. Letorey; <i>Clarisse Harlowe</i> (cant., Noël)
1896	J.-E.-G. Mouquet; <i>Mélusine</i> (cant., F. Beissier)
1897	M. d'Ollone; <i>Frédégonde</i> (cant., Morel)
1898	[no Grand Prix] Second Grand Prix: E.-P.-H. Malherbe; <i>Radegonde</i> (cant., Collin)
1899	C.-G. Levadé; <i>Callirhoé</i> (cant., E. and E. Adénis)
1900	F. Schmitt; <i>Sémiramis</i> (cant., E. and E. Adénis)
1901	A. Caplet; <i>Myrrha</i> (cant., F. Beissier)
1902	A.-M.-G.-J. Cunq; <i>Alcyone</i> (cant., E. and E. Adénis)
1903	R. Laparra; <i>Ulysse</i> (cant., Coiffier)
1904	R.-J. Pech; <i>Médora</i> (cant., F. Beissier)
1905	V.-L. Gallois; <i>Maïa</i> (scène lyrique, F. Beissier)
1906	L.-C. Dumas; <i>Ismail</i> (cant., E. Adénis)
1907	M.-G.-E. Le Boucher; <i>Selma</i> (cant., Spitzmuller)
1908	A. Gailhard; <i>La sirène</i> (cant., E. Adénis)
1909	J.-M. Mazellier; <i>La Rousalka</i> (cant., E. Adénis)
1910	N. Gallon; <i>Acis et Galathée</i> (cant., Roussel and Coupel)
1911	P. Paray; <i>Yanitzka</i> (cant., Spitzmuller)
1912	[no Grand Prix] Second Grand Prix: E.-C.-O. Mignau; <i>Fulvia</i> (cant., Collin)
1913	L. Boulanger; <i>Faust et Hélène</i> (épisode lyrique, E. Adénis)
1914	M. Dupré; <i>Psyché</i> (cant., Roussel and Coupel)
1915–18:	[Prix de Rome suspended]
1919	M. Delmas; <i>Le poète et la fée</i> (cant., Portron)
1920	M. Canal; <i>Don Juan</i> (scène dramatique, E. Adénis)
1921	J. de La Presle; <i>Hermione</i> (cant., E. Adénis)
1922	[no Grand Prix] Second Grand Prix: F. Bousquet; <i>Le prétendant</i> (Gandrey-Réty)
1923	J. Leleu; <i>Béatrix</i> (cant., Gandrey-Réty)
1924	R. Dussaut; <i>Les amants de Vérone</i> (E. Adénis and Desveaux-Vérité)
1925	L. Fourestier; <i>La mort d'Adonis</i> (cant., Belviane)
1926	R. Guillou; <i>L'autre mère</i> (Forge)
1927	E. Gaujac; <i>Coriolan</i> (cant., Téramond)

1928	R. Loucheur; <i>Héraklès à Delphes</i> (Puoux)
1929	E. Barraine; <i>La vierge guerrière</i> (cant., Foucher)
1930	T. Aubin; <i>Actéon</i> (cant., P. Arosa)
1931	J. Dupont; <i>L'ensorceleuse</i> (P. Arosa)
1932	Y. Desportes; <i>Le pardon</i> (P. Arosa)
1933	R. Planel; <i>Idylle funambulesque</i> (P. Arosa)
1934	E. Bozza; <i>La légende de Roukmāni</i> (C. Orly)
1935	R. Challan; <i>Le château endormi</i> (Simandre)
1936	M. Stern; <i>Gisèle</i> (Maindroni)
1937	V. Serventi; <i>La Belle et la Bête</i> (C. Orly)
1938	H. Dutilleux; <i>L'anneau du roi</i> (scène lyrique, Vollène)
1939	P. Maillard-Verger; <i>La farce du mari fondu</i> (P. Arosa)
1940–41	[Prix de Rome suspended]
1942	A. Désenclos; <i>Pygmalion délivré</i> (Brunel)
1943	P. Sancan; <i>Icare</i> (Subverville)
1944	R. Gallois-Montbrun; <i>Louise de la miséricorde</i> (Clerc)
1945	M. Bitsch and C. Pascal; <i>La farce du contrebandier</i> (Téramond)
1946	P. Petit; <i>Le jeu de l'amour et du hasard</i> (Clerc)
1947	J.-M. Damase; <i>Et la belle se réveilla</i> (P. Arosa)
1948	O. Garty [Gartenlaub]; <i>Genovefa</i> (Clerc)
1949	A. Clostre; <i>La résurrection de Lazare</i> (Bourgoin)
1950	E. Plicque; <i>Bettina</i> (Carol)
1951	C. Chayne; <i>Et l'homme se vit rouvrir les portes</i> (Escalada)
1952	A. Weber; <i>La sottie de la dame qui fut muette</i> (Escalada)
1953	J. Castérède; <i>La boîte de Pandore</i> (Escalada)
1954	R. Boutry; <i>On ne badine pas avec l'amour</i> (Escalada)
1955	P.-M. Dubois; <i>Le rire de Gargantua</i> (Escalada)
1956	J. Aubain; <i>Le mariage forcé</i> (Clerc)
1957	A. Bernaud; <i>La fée Urgèle</i> (Varennnes)
1958	N. Lancien; <i>Une mort de Don Quichotte</i> (Lemoine)
1959	A. Margoni; <i>Les jardins d'Armide</i> (Téramond)
1960	G. Boizard; <i>Cant du printemps</i> (M. Lubicz)
1961	C. Manen; <i>La loreley</i> (G. Apollinaire)
1962	A. Petitgirard; <i>Le grand yacht Despair</i> (Masson)
1963	Y. Cornière; <i>Les hommes sur la terre</i> (Desnos)
1964	[no prizes awarded]
1965	T. Brenet and L. Robert; <i>Agamemnon</i> (after Aeschylus)
1966	M. Cecconi-Botella; <i>La muse qui est la Grâce</i> (Claudel)
1967	M.-M. Rateau; <i>Voyageur, où t'en vas-tu?</i> (after R. Tagore)
1968	A. Louvier; <i>Folie et mort d'Ophélie</i> (after W. Shakespeare)

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DAVID GILBERT

Pró, Serafín

(*b* Havana, 30 July 1906; *d* Havana, 15 Sept 1977). Cuban choral director and composer. He received his training in music at the Havana Municipal Conservatory with Chartrand (piano) and Ardévol (theory). He took part in the Havana Choral Society and the University Chorale, of which he was assistant director. In 1944 he taught choral classes at the Municipal Conservatory, and the next year he founded the conservatory choir. He also worked on a method for teaching solfège and served as editor of the bulletin of the Grupo de Renovación Musical, a musical youth movement of the 1940s made up of followers of Ardévol. A strong proponent of the importance of form, Pró wrote in a more expressive musical language than some of his more academically orientated colleagues in the Grupo. He taught composition and theory at the Amadeo Roldán Conservatory from 1936 to 1962 and at the Alejandro Garcia-Caturla Conservatory from 1962 to 1967. After 1959 he founded and directed the choir of Cuban Radio CMZ, the Coro del Ejército Rebelde and the chorus of the National Theatre, and the Coro Polifónico Nacional (later the Coro National), which he continued to direct until 1975. The bulk of his production was dedicated to choral music, and he wrote a large number of choral arrangements of works by both Cuban and foreign composers.

WORKS

(selective list)

Orch: Sonata, Chorale and Fugue, str, timp, 1951

Choral: *Las siete doncellas* (Lorca), 1940; *Estar Así* (E. Florit), 1940; *Canción de Cuna Junto al Pesebre*, S, female vv, 1941; *Aspiración* (R.R. Vidal), 1943; *Madrigal*, 1949; *Yo se Egipto y Nigricia*, 1953; *Fuga doble coral*, 1956; *En Cuba nació el niño Dios*, 1959; *Trestextos: Monumental, Lago del alma, La canción del viento* (Vidal), 1967

Chamber: Sonata, vn, pf, 1944; *Ricercar*, 2 tpt, 2 trbn, 1949; *Capriccio*, fl, ob, cl, bn, 1955

Pf: Sonata, E, 1942; *Suite clásica en modo frigio*, 1943

JOHN M. SCHECHTER

Pro Arte Quartet.

Belgian string quartet. It was founded in 1912 by students at the Brussels Conservatory. The leader, Alphonse Onnou (*b* Dolhain-Limbourg, 29 Dec 1893; *d* Madison, WI, 20 Nov 1940), was a pupil of Alexandre Cornelis.

The other members were Laurent Halleux, a pupil of César Thomson; Germain Prévost, a pupil of Léon von Hout; and Fernand Auguste Lemaire, a pupil of Edouard Jacobs. The quartet made its début in Brussels in 1913 and soon became known as an exponent of modern music. In 1918 Fernand Quinet became the cellist, but in 1921 he was replaced by Robert Maas. That year, with the aid of Paul Collaer and Arthur Prévost, the Pro Arte Concerts began, in which performances were given of new works by, among others, Bartók, Casella, Honegger, Martinů, Milhaud and Rieti. The quartet performed with great success at the 1923 ISCM Festival in Salzburg, and the same year played new works commissioned by Elizabeth Sprague Coolidge at a concert in Rome. After touring Europe the quartet visited England for the first time in 1925, and the following year played at the inauguration of the Hall of Music in the Library of Congress, Washington, DC. This was followed by the first of several tours of the USA, and a tour of Canada. Subsequent visits to England included annual series of a week's performances in Cambridge (1932–8). In 1932 the quartet was granted the title Quatuor de la Cour de Belgique, in recognition of its services to Belgian music. Onnou, Halleux and Prévost moved to the USA in 1939. Maas was trapped in Belgium, where he played in the Artis Quartet (with Alfred Dubois, Arthur Grumiaux and Robert Courte). Onnou died in 1940, but the quartet continued until 1947 as quartet-in-residence at Wisconsin University, led first by Antonio Brosa and from 1944 by Rudolf Kolisch. Since then the title Pro Arte Quartet has been taken by the faculty quartet of the University of Wisconsin at Madison. After the war Maas played in the Paganini Quartet until his death in 1948.

At first the Pro Arte Quartet was less consistently successful with the Classical repertory than with modern works, to which it brought exceptional polish and ease; but in time it came to be equally highly regarded in Mozart, Haydn and Schubert. Its style was without either the intensity of the Busch Quartet or the rich warmth of the Léner, but concentrated on finesse, lucidity of texture and rhythmic buoyancy. Among its recordings were many of Haydn's quartets, several of which had not previously been recorded, as well as works by Mozart, Schubert and Brahms and the quartets of Franck, Fauré, Debussy and Ravel. An Austrian quartet of the same name was founded in Salzburg in 1973.

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ROBERT PHILIP/TULLY POTTER

Pröbstl.

German family of organ builders.

- (1) Joseph Pröbstl
- (2) Balthasar Pröbstl

ALFRED REICHLING

Pröbstl

- (1) **Joseph Pröbstl**

(*b* Brunnen, nr Waltenhofen, 19 May 1798; *d* Füssen, 3 Sept 1866). He was a pupil of the organ builder Andreas Handmann in Schongau (1821–3). His independent activity began in 1825 with an organ for Waltenhofen (moved to St Koloman, near Schwangau, in 1855). In 1826 he settled in Füssen. He also worked in collaboration with Georg Beer, who later set up independently in Erling, near Andechs. Pröbstl soon worked over a large area, stretching as far afield as the Salzach. He built 37 organs, including those at Habach (1825–6), Pfaffenhofen, near Rosenheim (1833), the Salesian convent, Dietramszell (1840; the first organ he built after the theories of J.G. Töpfer), and the Herzogspitalkirche, Munich (1845).

Pröbstl

(2) Balthasar Pröbstl

(*b* Füssen, 2 Jan 1830; *d* Füssen, 10 Oct 1895). Son of (1) Joseph Pröbstl. His output numbers 115 instruments, though the first 12 (1849–55) were built with the help of his father. They include organs at the Industrial Exhibition, Augsburg (1852; later installed at Inzell, near Reichenhall), the parish churches of Tölz (1860–61), Kaufbeuren (1861–2) and Schrobenhausen (1865–6), the Studienkirche, Dillingen (1871), the parish church of Thannhausen (1880) and the church of HeiligKreuz, Donauwörth (1885; 32 stops); his last work is at Donaualtheim (1895). In 1861 he visited J.G. Töpfer in Weimar and Friedrich Ladegast in Weissenfels, and in 1867 Weigle and J. & P. Schiedmayer in Stuttgart. His very fine organs were built first of all using the slider-chest system; he then began to use a cone-chest for the pedal and finally around 1880 used mechanical cone-chests only. His workshop was taken over by Hermann Späth (1867–1917) but ceased on the latter's death.

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Pro Cantione Antiqua.

English vocal ensemble. It was formed in 1968 by Mark Brown, Paul Esswood and James Griffett to sing the repertory of the medieval, Renaissance and Baroque periods. Its début took place that year, in Westminster Cathedral, conducted by Colin Mawby; the ensemble has also been directed by Bruno Turner, who prepared editions of music by several Renaissance composers for the group, as well as Philip Ledger, Henry Washington and others. Usually the group consists of six to nine male singers, including countertenors. Its recordings include an extensive anthology of the Franco-Flemish school, Italian motets, and other music by Morales, Victoria, Lassus, Palestrina, Tallis and Byrd. It has been much praised for the accuracy and the intensity of its singing.

Processional

(from Lat. *liber processionalis*, *processionale*, *processionarium*).

A small portable liturgical book of the Western Church, containing the chants, rubrics and collects appropriate to liturgical processions. It is of particular musical interest since it contains antiphons, verses, rhymed *Preces* and even polyphonic chants that do not occur in other liturgical books. Like the pontifical, it was a comparatively late addition to the repertory of official liturgical books, originating in the 10th and 11th centuries; the processional antiphons are much older, and formerly occurred in the gradual.

1. Sources of processional chants.
2. Categories of noted processionals.
3. Musical repertory.

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MICHEL HUGLO

Processional

1. Sources of processional chants.

Processions occur in most ancient religions. Essentially, they consist of a communal progress on foot for the purpose of petition, penitence or even protocol (as in the processions of the Byzantine court), and the singing of chants. The latter may be very diverse in style – syllabic, melismatic or in litany form (i.e. a series of invocations or petitions, to each of which the congregation makes a brief response).

The oldest known processionals (books containing the processional chants) date from the 12th century, although a book of the chants for the Rogationtide procession at Metz Cathedral (*F-ME*) was copied in the second half of the 11th century; certain other books derived from the Romano-Germanic pontifical of Mainz, and containing important elements of the ritual and processional, may date from the 11th century (*A-Wn* 1888) or even the late 10th (*I-Rvat* Pal.lat.489 from Zell, near Kochem on the River Mosel, and Pal.lat.490 from Lorsch).

Earlier – from the late 8th century – processional antiphons often occurred in the gradual. This is true of antiphons for processions immediately following the blessing of candles (Candlemas), ashes (Ash Wednesday) or palms (Palm Sunday), which were copied before the introit of the day; it is also true of the processional antiphons for the Major Litanies, copied at the end of the graduals (see R.-J. Hesbert, ed.: *Antiphonale missarum sextuplex*, Brussels, 1935, pp.cxxi ff, nos.200–14). (In the tradition of southern French graduals with Aquitanian notation, the relationship between the processional antiphons and introits later extended to all festivals; elsewhere, processional antiphons came to be grouped around the ancient antiphons of the Major Litanies.)

The procession of the Major Litanies ('St Mark's Procession', though unrelated to the festival of St Mark) was introduced at Rome under Pope Gregory the Great in 592. It took place on 25 April between S Lorenzo in Lucina and S Pietro, and represented the christianizing of an old pagan procession held on the same day, the *robigoalia*, which had persisted at Rome until the Late Empire. Another distinct procession, that of the Minor Litanies (or Rogations) was instituted in Gaul in 469 by St Mamertus, Bishop of Vienne, on the three days before Ascension. Both processions

were in due course adopted into the Roman liturgy: the Gallican Minor Litanies continued to survive even after the introduction into Gaul of the Roman liturgy and its Major Litanies of 25 April; on the other hand, the Gallican Minor Litanies were adopted at Rome in 816, under Leo III, and the same chants were specified for them as for the Litanies of 25 April.

The chants for the Litanies occur in Gregorian graduals written and notated in France, assigned sometimes to 25 April and sometimes to the three days before Ascension, and to them are appended *Preces* that are remnants of the ancient Gallican liturgy abolished at the Carolingian reform (see P. de Clerck: *La 'prière universelle' dans les liturgies latines anciennes: témoignages patristiques et textes liturgiques*, Münster, 1977). In consequence, a study of the chants of the Major and Minor Litanies must begin with an examination of the oldest graduals (listed in *Le graduel romain*, ii: *Les sources*, Solesmes, 1957), in particular those of the 10th and 11th centuries noted with neumes (see Gallican chant, §13).

The inconsistency between the graduals in which the chants were assigned 'according to the Romans' ('secundum Romanos') to April 25, and those where the chants were assigned 'following the custom of the Gallican Church' ('juxta morem gallicanae ecclesiae') to the three days before Ascension, was not eliminated: an attempt at codification, in the Ordo XXXI (following the numbering of M. Andrieu: *Les ordines romani du haut moyen-âge*, Leuven, 1931–56) entitled 'Quando letania major debet fieri', did not win acceptance. Nevertheless, the *Ordo romanus antiquus* (following the appellation of Melchior Hittorp, i.e. Andrieu's Ordo L), which was drafted at St Alban in Mainz in about 950, seems to have influenced the processional tradition in several churches of south Germany.

As mentioned above, the graduals of south-west France noted with diastematic Aquitanian neumes generally contain processional chants before the introit of the Mass of the day, and also generally include more processional chants than the other French graduals with chants of Gallican origin made to serve as processional chants. Moreover, they contain the earliest evidence of the melodies, from the early 11th century, owing to the precise diastematic Aquitanian notation they use. No single archetype has been discovered for the Aquitanian processional chants despite a complete study of the processional chants in Aquitanian graduals and in processionals proper, except perhaps in the case of the antiphons of the Litanies. Useful comparisons are possible, nevertheless, between graduals and processionals of the same tradition.

Precursors of the processional – besides the gradual – also include the antiphoner or breviary. Some noted antiphoners, for instance that of Hartker (*CH-SGs* 390–91: *PalMus*, 2nd ser., i, 1900/*R*; *Monumenta palaeographica gregoriana*, IV/1–2, Münsterschwarzach, 1988), or the *Codex Albensis* (*A-Gu* 211; ed. Z. Falvy and L. Mezey, *Codex Albensis: ein Antiphonar aus dem 12. Jahrhundert*, Budapest, 1963), contain the Maundy antiphons. These antiphons, sung weekly in monasteries and annually in other churches on the evening of Maundy Thursday during the Washing of the Feet (see T. Schäfer, *Die Fusswaschung*, Beuron, 1956), appear in many processionals and graduals, although they do not

accompany a procession and were omitted from a number of manuscript processionals.

Some breviaries contain processional chants proper, however. A fragmentary breviary with neumes, *CH-Bu N I 6* (ed. A. Dold, *Lehrreiche Basler Brevier-Fragmente des 10. Jahrhunderts*, Beuron, 1954, pp.19ff), contains the antiphons for the Palm Sunday procession; a 14th-century noted breviary from Lyons (*F-C 43*, ff.249v–260) contains the penitential processional chants of the Major Litanies.

Some manuscripts present the various categories of chant (for Mass, Offices, processions and other miscellaneous rites) either in separate volumes (e.g. *F-Pn lat.12584*, of the 11th century, or *GB-WO F 160*, of the 13th century) or in a single volume, with the chants in the order in which they are performed, the processional chants occurring between Terce and the introit at Mass (e.g. *I-Rvat lat.7018*, of the 11th century, or *I-BVV 19–20*, of the 12th century). Other manuscripts contain processional antiphons on flyleaves, and some contain the texts of the processional chants without music notation. Processional chants occur also in tropers and proseres, such as those of St Martial at Limoges (*F-Pn lat.909*, 1136 and 1240). Husmann, in his catalogue of these manuscripts (RISM, B/V/1, 1964), gave an account of processional chants where they occur.

Some processionals (in the strict sense) that were carried in procession do not contain the processional chants but only the rubrics and the collects recited at each station during the procession, e.g. *F-AI 17*, of the 15th century, from Albi Cathedral; *D-Mbs Clm.3905*, of the 12th century, from St Afra at Augsburg; *GB-SB 148*, of the 15th century; the Sarum processional (ed. Wordsworth, 1901, and Rastall, 1980); and *I-As 32* from Aosta Cathedral (see Amiet, i, 53–5). The incipits of the chants are given in these manuscripts, however, and it is possible, in the absence of a complete processional, to reconstruct the repertory of the church in question.

Chant incipits appear also in the ordinal, a liturgical book with rubrics, collects and lessons, which is another valuable source for the study of processional chants. Manuscript ordinals are listed in *Le graduel romain* (ii: *Les sources*, Solesmes, 1957, pp.189–96); printed ordinals are listed by A. Hänggi (*Der Rheinauer Liber ordinarius*, Fribourg, 1957, pp.xxv–xxxv); and more recently discovered ordinals are listed by A. Jacob ('Mélanges: à propos de l'édition de l'Ordinaire de Tongres', *Revue d'histoire ecclésiastique*, lxxv, 1970, pp.789–97). The manuscript ordinals of the Bibliothèque Nationale in Paris have been analysed by J. Dufrasne (*Les ordinaires manuscrits des églises séculières conservés à la Bibliothèque nationale de Paris*, diss., Institut Catholique, Paris, 1959).

Processional

2. Categories of noted processionals.

Manuscript processionals (listed and described by M. Huglo in RISM B/XIV/1, 1999) fall into a number of categories. The majority are of small portable format and serve for all the processions of the liturgical year. They generally begin with the Sundays and festivals of the Proper of the Time, including those of the Christmas cycle, followed by the festivals of the Proper of the Saints (generally beginning with 24 June – St John the

Baptist), and they generally conclude with the chants for various processions to pray for rain, fine weather, etc.

Many, though not all, processional books include after the chants for Palm Sunday the Maundy antiphons, those for the Veneration of the Cross on Good Friday, and sometimes also the chants for the Easter Vigil, such as the *Exultet* and the hymn *Inventor rutili* (see AH, i, 1907, pp.30–31). These non-processional chants were included in the processional for the sake of convenience.

A very complete type of processional was established in England in 1197 at the revision of the Sarum liturgy; this later spread to all the churches in England (see *Salisbury, Use of*; see also Bailey, 1971).

Some manuscript processional books contain only the chants and rubrics for the stations of the processions of the Major and Minor Litanies. Such books would have been used only four times a year; they are of very limited distribution and are found most often in Italy. They seem to have originated in imitation of the Ambrosian processional, which contains only the chants, collects and lessons for the three days before the vigil of Pentecost. The Ambrosian processional books contain the antiphon texts encountered elsewhere but with distinct Ambrosian melodies: *D-F Mus.Hds.* in 4° 1 (olim 5192), copied about 1400, which belonged to Cardinal Francesco Piccolpasso; *I-Muc*, kept until 1970 at the Collegio degli Oblati at Rho (described by G. Tibiletti, 1973, pp.145–62); *F-SO Rés.* 64, of the 15th or 16th century (described by M. Huglo: *Fonti e paleografia del canto ambrosiano*, Milan, 1956, p.75).

The oldest Gregorian processional containing only the chants of the Major and Minor Litanies dates from the 12th century: *I-PCc* 191(28). This processional must be studied in conjunction with *PCd* 9 (26ff.), which contains only the lessons for the stations of the rogation processions. A similar division occurred at times outside Italy, e.g. in nine manuscripts at *D-AAm*, *F-CA* 68(69) and 80(81), *CHRm* 353 (burnt in 1944) and in *VN* 139.

The Corpus Christi procession at times occurred in its own book, e.g. *D-AAm* 57(LV) and 58 (see O. Gatzweiler: *Die liturgischen Handschriften des Aachener Münsterstifts*, Münster, 1926, pp.170–71). Various unofficial popular customs often came to be associated with this procession, for instance at Angers, Effeltrich near Erlangen and at Prague; for a study of these customs – occasionally including the use of musical instruments – it is necessary to consult sources other than manuscript processional books (see Bowles, 1964, and Torsy, 1972). The same applies also to the popular customs associated with pilgrimage processions and other popular processions such as that of St Josse at Montreuil-sur-Mer, of St Guy (Veit) in the Rhineland, and of St Willibrord on the Tuesday after Pentecost at Echternach.

Some processional books conclude with the chants for burial rites, which included a procession to the graveside according to the requirements of the ritual. Because of this, some manuscripts of the funeral rites with notation (e.g. *F-Pn* lat.14825 and various manuscripts at Karlsruhe, described by H. Ehrensberger: *Bibliotheca liturgica manuscripta*, Karlsruhe, 1889), and

noted manuscripts of the Office of the Dead (e.g. A-Ssp a V 10) have been wrongly termed processional.

Each of the religious orders imposed a procession of its own, and these were propagated through manuscripts and subsequently in printed editions. The processions of most of the orders have remained substantially identical with the originals through the history of each order.

The processions of the various canons regular subscribing to the Rule of St Augustine, particularly the Premonstratensians, follow the pattern of the *Ordinaire prémontré d'après les manuscrits du XIIe et du XIIIe siècles* (ed. P. Lefèvre, Leuven, 1941). They are characterized by the festivals of St Augustine, patron of the orders: principal feast, 28 August; festivals of the translation of his relics to Pavia (*translatio prima*, 28 February; *translatio secunda*, 11 October); and the festival of his conversion (5 May). About ten Premonstratensian processions survive in manuscript, and there are several printed editions, including those of 1584 and 1666. That of 1727 is neo-Gallican, and has no link with the ancient tradition (see [Neo-Gallican chant](#)).

No unifying factor links the processions of the Benedictines. A standard Cluniac procession was, however, approximately followed in the abbeys affiliated to Cluny: *F-Pn* lat.12584, of the 11th century, the antiphoner, procession and gradual of St Maur-des-Fossés (see CAO, ii, 1965, pp.xvff and plate X); *B-Br* II 3823 (Fétis 1172), an early 12th-century Auvergne gradual (*Le graduel romain*, ii, p.38); and *F-SO* Rés.28, of the 15th century, from a Cluniac priory in southern France (see Huglo, 'The Cluniac Procession', 1997).

No Carthusian procession exists; in their simplified liturgy the Carthusians retained only the processions of Candlemas, Ash Wednesday and Palm Sunday, and the chants for these were copied in the standard gradual drawn up after the first Carthusian Chapter General of 1140.

In the liturgy and chant reform undertaken by the Cistercians in the early 12th century, the number of processions was considerably reduced. The primitive procession included only ritual processions for Candlemas (2 February) and Palm Sunday. The first addition, for the feast of the Ascension, dates from c1150, after which further processions for specific feast days were gradually introduced: between 1202 and 1225, first the Assumption of the BVM (15 August), then the feast of the Order's founder, St Bernard (21 August); after 1289, the Nativity of the BVM (8 September); after 1318, Corpus Christi; and finally, after 1476, the Visitation (2 July). This progressive enlargement might partly explain the absence from the Cistercian procession of Rogation processions, when crops grown on the vast agricultural estates belonging to the Order would have been blessed (work in the fields was as much a part of the Cistercian vocation as a life of prayer). The noted books had been lost before 1480 from the standard exemplar of the liturgical books of the order (*F-Dm* 114(82) drawn up at Cîteaux between 1185 and 1191); the earliest surviving Cistercian procession is, therefore, a copy, and is from the abbey of Pairis in Alsace (*F-CO* 442, of the 12th century; published as the second part of K. Weinmann's *Hymnarium parisiense*, Regensburg, 1905). Cistercian processions generally begin with the antiphon *Lumen ad revelationem* for

2 February. The Cistercian processional must have been printed at about the same time as the antiphoner (1545), but no edition except that of 1689 is known.

The Dominican processional drawn up in 1254 constitutes the fourth volume of the standard exemplar of Humbert of Romans (*I-Rss* XIV lit.1, ff.58v–66r). It begins with the rubric ‘De processionibus in genere: Cum imminet aliqua processio’; this was sometimes omitted in manuscript processionals, but was retained in printed Dominican processionals, and still appears in the edition of 1913. Dominican processionals commence with the Palm Sunday antiphon *Pueri hebreorum*. The only variable section is that concerning the Washing of the Altars on Maundy Thursday, since the antiphons, verses and collects were chosen according to the patrons of the altars being washed. Between the Maundy Thursday responsories (*In monte Oliveti* etc.) were inserted an antiphon with verse, and a collect, in honour of the patron of the altar then being washed. The degree of precision of the manuscripts varies: some present only the standard responsories; some give the general rubric from the standard exemplar, ‘Here should be placed antiphons, verses and collects of the saints according to the disposition of the altars in any convent’; some (rather fewer) give the list of antiphons, verses and collects proper to the church in question, either within the manuscript (e.g. *F-CO* 412) or as a supplement at the end. This pattern for the Washing of the Altars is rarely found other than in Augustinian and Dominican manuscripts.

Almost 140 manuscript Dominican processionals survive; the Dominican processional was printed by Spira at Venice as early as 1493, and has since gone through many editions. To study it, it is necessary only to refer either to the standard exemplar from the Dominican house of St Jacques in Paris (*I-Rss* XIV lit.1, mentioned above), or to the portable copy that the Master General of the Order (*GB-Lbl* Add.23935, ff.98v–106v) used on his visitations to check that the liturgy and chant were being accurately maintained. (The content of this portable copy has been edited by Allworth, 1970, pp.182–5 and table 1.) The study of each Dominican processional thus amounts only to the study of the peculiarities distinguishing the copy from the exemplar, and notably of the particular chants sung during the Washing of the Altars, or of the various supplements such as polyphonic pieces, which were sung despite their prohibition by the Chapter General of Bologna in 1242.

The Franciscan processional is identical with the standard Roman processional. It contains the chants for the processions of the Roman missal, Candlemas, Ash Wednesday and Palm Sunday, according to the rubrics of the missal. It was frequently printed in the 16th century, one of the earliest editions being that of Henri Estienne (Paris, 1507).

Processional

3. Musical repertory.

In analysing the processional chants, the earlier period, in which the processional chants appeared in the gradual and other books, should be studied separately from the later period when they were collected into a volume of their own.

In the earlier period, the repertory consisted above all of the great processional antiphons, and also (according to region) of *versus*, or hymns with refrains, composed in the 9th century (see AH, i, 1907, pp.237–43, 250–63), and rhymed *Preces* for the Rogations (see M. Huglo: ‘Les “preces” des graduels aquitains empruntés à la liturgie hispanique’, *Hispania sacra*, viii, 1955, pp.361–83). The great processional antiphons sometimes included verses, and were often in consequence termed *responsoria*. They make up a group of their own within the category of the antiphon (see [Antiphon](#), §5(vi)). Many of them are remnants of the liturgical and musical repertory of the ancient Gallican liturgy and were changed into processional chants during the Carolingian reform when Gregorian chant was imposed on the Frankish Empire (see [Gallican chant](#)).

Some of the earliest specimens of organum are processional antiphons (e.g. in the Winchester Troper; see A. Holschneider: *Die Organa von Winchester*, Hildesheim, 1968) or verses of responsories which occur in the processional. The Sarum processional contains a number of examples of faburden in chants such as the *Salve festa dies*, or those for the Litany of the Saints (*GB-Lip* 438); according to the London chronicle for the year 1531, ‘after came Paul’s choir ... singing the litany with faburden’.

The later period, in which separate manuscript processionals are found, begins according to region from the 12th century. During this period, the processional antiphons were almost everywhere replaced by greater responsories from the antiphoner, except for litanies and at Rogationtide. This development did not occur uniformly everywhere, however, and the distribution of the Matins responsories over the various festivals of the church year differed from place to place: each church had a list of its own. The practice of this later period – with its use of responsories – is mostly reflected in printed processionals.

Macé, in his *Instruction pour apprendre à chanter à quatre parties selon le plain-chant* (Caen, 1582), included a harmonization, in four voices, of the Candlemas processional antiphon *Lumen ad revelationem*.

[Processional](#)

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Processus

(Lat.; It. *processo*).

See [Ambitus](#).

Procházka, (Jan) Ludevít

(*b* Klatovy, 14 Aug 1837; *d* Prague, 19 July 1888). Czech composer, pianist and critic. His early musical training was with his father, an organist, and the composer Měchura. After studying law at Prague University (1854–63) he became a court official, but most of his life was devoted to music. He attended Smetana's piano school (1854–5), later becoming a lifelong friend and powerful advocate of Smetana's music. He was a co-founder of the Prague Hlahol choral society (1861), the publishing house Hudební Matice (1871) and the Jednota pro Komorní Hudbu (Society for Chamber Music, 1877). He was music critic of *Národní listy* (1865–78), editor of *Hudební listy* (1870–72) and *Dalibor* (1873–5), and of several collected editions of Czech songs and choruses, including *Vesna*, *Záboj* and *Hlahol*. During the 1870s his free musical soirées provided a valuable platform for performances of works by developing Czech composers, including Dvořák and Fibich. He composed many popular and idiomatic Czech songs and choruses.

WORKS

vocal

Cz.: numerous choruses and songs, inc. Kovářská [Blacksmith's Song] (F.L. Rieger), 1v, vv, pf (Prague, 1861); 4 songs, 1v, pf, 1861 (Prague, n.d.); Prošba [Request], 2vv (Prague, 1863); Tři sbory na slova L. Čelakovského [3 Choruses on Words of Čelakovský] (Prague, 1863); folksong arrs.

Ger.: songs and duets, incl. 3 Duetten nach slovakischen Volksdichtungen (Berlin, 1885)

instrumental

2 sym. poems: Alfred (after V. Hálek), perf. 1859; Carevič Alexej [Tsar Aleksey], perf. 1860

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KARL STAPLETON

Procol Harum.

British rock group. Formed in 1966, they rose to fame in 1967 with the hit single *A Whiter Shade of Pale*, which featured a Bach-inspired organ melody set against the rhythm and blues singing of pianist Gary Brooker (*b* Southend-on-Sea, 29 May 1945). The group's early albums, *Procol Harum* (R. Zono, 1967), *Shine on Brightly* (R. Zono, 1968) and *A Salty Dog* (R. Zono, 1969), blend aspects of classical music with the band's rhythm and blues roots, making them a model for much subsequent British progressive rock. The 18-minute suite *In Held 'Twas In I* from their second album is the group's most ambitious track, while *A Salty Dog* from the third employs orchestral accompaniment to beautiful effect. Over the two years that followed *A Salty Dog*, original members Matthew Fisher (*b* London, 7 March 1946; organ) and Robin Trower (*b* East Ham, 9 March 1945; drums) left the group. In 1972 the band released *Procol Harum in Concert*, an album recorded with Canada's Edmonton SO that featured new versions of previously released songs. The single of *Conquistador* from the first album became a hit as did the album. After releasing four more albums, the group disbanded in 1977. In 1991, Brooker, Fisher and Trower briefly reformed the band and released *The Prodigal Stranger* (Zoo/BMG).

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Prodenzani, Simone.

See Prudenzani, Simone.

Prod'homme, J(acques) G(abriel)

(*b* Paris, 28 Nov 1871; *d* Neuilly-sur-Seine, 18 June 1956). French musicologist and critic. After schooling at the Lycée Condorcet (until 1887) and a year's training in the merchant marine at Guadeloupe he studied music history and philology at the Ecole des Hautes Etudes, Paris (1890–94), and later continued his studies in Germany (1899–1910), Belgium and the Netherlands (1912, 1913). His career as a music journalist began in 1895 with contributions to *Revue socialiste*, *Enclos* and other journals; in Munich, where he lived from 1897 to 1900, he founded and edited the *Deutsche-französische Rundschau* (1899–1902). On his return to Paris he founded (with Dauriac and Ecorcheville) the French section of the International Musical Society (1904), of which he was secretary from 1903 to 1913; he was also a founder (with La Laurencie, 1917), secretary (1917–20), vice-president (1929–36) and later honorary president of the Société Française de Musicologie. In 1931 he succeeded Bouvet as curator of the Paris Opéra library and archivist of its museum, and in 1934 he became librarian of the Paris Conservatoire in succession to Henri Expert; he held both posts until 1940. As a music critic he wrote for many French and foreign journals including *Le ménestrel*, *Revue musicale*, *Revue Pleyel*, *Signal* and *Mesidor*, and in 1921 he joined the committee of La Critique Dramatique et Musicale.

Prod'homme's stature as one of the leading French music historians of his generation was largely due to the diversity of his career and the energy he devoted to it and to his writings, which were informed by his independence of mind and enthusiasm for the subject. Besides his many biographies of composers (including Gluck, Gossec, Paganini, Liszt and Berlioz) he produced translations of Wagner's complete prose works (13 volumes) and operas, Beethoven's conversation books and operas by Haydn and Mozart. He was made a Chevalier of the Légion d'Honneur in 1928 and was a member of the Académie Française, the Académie des Beaux-Arts and the Académie Royale de Belgique.

WRITINGS

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Prodigy, the.

English club dance music collective led by Liam Howlett (*b* Braintree, 21 August 1971). Howlett was a rave DJ in the early 1990s when they released their second single *Charly* (XL, 1991). Like many one-hit rave singles, it combined samples from children's television with simplistic yet memorable synthesized melodies over hardcore and high-tempo backing. They surprised rave's detractors by sustaining this success across several albums. By the time of their second album, *Music for the Jilted Generation* (XL, 1994), rave had disappeared but they enjoyed mass commercial

success by incorporating elements of trip hop and techno. The band's greatest success came with *Firestarter* (1996), a hardcore 'big beat' track which included rock as well as dance elements and caused some controversy, not least through Keith Flint, whose performance and appearance introduced a punk element into the dance mixture. Flint's visual influence was strong (he directed the video for the follow-up single *Breathe* (1996), making their album *Fat of the Land* (XL, 1997) their most successful. By the late 1990s, Howlett had returned to being a DJ, releasing *Dirt Chamber Sessions Volume 1* (XL, 1999), and Maxim had embarked on a solo career. Leeroy left the band in April 2000 to concentrate on his music as Flightcrank.

IAN PEEL

Prodromidès, Jean

(*b* Neuilly-sur-Seine, 3 July 1927). French composer. He studied law as well as attending the Paris Conservatoire (1947–55), where his teachers included Messiaen, Duruflé, Fourestier and Leibowitz. He taught at the Opéra-Studio de Paris (1973–8), was chairman of the UNESCO Comité Lyrique de L'Institut International du Théâtre (1981–91) and of the Centre Français du Théâtre (1988–92), and was elected to the Académie des Beaux-Arts in 1990. With his strong commitment to opera, he was appointed vice-chairman of the Société des Auteurs et Compositeurs Dramatiques in 1988.

After experimenting briefly with serialism (*Deux airs*, 1950), Prodromidès sought a more direct engagement with the physical materials of sound. The orchestral *Parcours* (1973) presents a welter of contrasting materials, including sound masses, melodic lines, glissandi and notes dispersed in register. Also, from *Les Perses* (1961) onwards, he developed his own harmonic system, involving the creation of harmonic 'colours' through particular combinations of intervals. While he rejects the idea of aleatory music, he has devised a kind of 'open' writing which allows both flexibility and control in handling groups of instruments. This can involve different tempi, or the distribution between instrumental parts of melodic formulae which are repeated freely within a given section. His operas explore a man's voyage through his imagination (*H.H. Ulysse*, 1984) or through history (*Les traverses du temps*, 1979), a woman's sorrowful journey from the present to the past (*La noche triste*, 1989) and the struggle of a genius against the forces of obscurantism (*Goya*, 1996). Other dramatic media he has explored include not only ballet and film music, but also 'silent opera' in his work with the mime artist Marcel Marceau.

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(selective list)

[all dates are of first performance](#)

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and J. Gruault), Nancy, Opéra, 24 Nov 1989; Goya (Prodromidès, J. Cosmos and F. Fournier), Montpellier, Opéra, 31 May 1996

Ballets: *La belle et la bête* (choreog. M. Béjart), Paris, RTF, 1962; *Salomé* (choreog. Béjart), Paris, RTF, 1969; *Une saison en enfer* (choreog. J. Lazzini), Paris, Odéon, 1969

Incid music: *Les Troyennes* (Euripides), Spolète, 1963; *L'Amérique* (J.-L. Barrault, after F. Kafka), Paris, 1965; *Marat-Sade* (P. Weiss), Paris, 1966

Other works: 2 airs, Mez, orch, 1950; *Les Perses* (dramatic orat), 1961; *Parcours*, sym. movt, orch, 1973; *Le livre des Katuns* (orat), 3 solo female vv, male chorus, orch, 1977; *Instantanés*, orch, 1978; *Crossways*, orch, 1985

About 30 film scores incl.: *Mourir de plaisir* (dir. R. Vadim), 1960; *Le voyage en ballon* (dir. A. Lamorisse), 1960; *Les amitiés particulières* (dir. J. Delannoy), 1964; *Danton* (dir. A. Wajda), 1983

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HERVÉ LACOMBE

Proemium

(Lat.).

See [Prooimion](#).

Profe [Profius], Ambrosius

(*b* Breslau [now Wrocław], 12 Feb 1589; *d* Breslau, 27 Dec 1661). German music editor, publisher, composer and theorist. After studying theology at Wittenberg, he became a teacher at the Elisabeth Gymnasium at Breslau in 1617 and in the same year was appointed Lutheran Kantor and schoolmaster at Jauer (Jawor), Silesia. In 1629 Lutheranism was suppressed there and Catholic worship re-established, so he was obliged to return to Breslau, where he set up as a merchant. In 1633 he was appointed organist of St Elisabeth there, without, however, giving up his commercial activities. His organist's post came to an end in 1649, when part of the church fell in and destroyed the organ; but he continued his business career and died prosperous.

It is not as a composer but as an assiduous editor and collector that Profe particularly deserves mention. His principal collection is the *Geistliche Concerten und Harmonien* in four volumes (1641–6), completed by the *Corollarium* of 1649. His aim was to introduce Italian vocal works, mainly in motet style, to church musicians in eastern and central Germany: he included works by 31 composers mainly of the Venetian school, whose

polychoral writing had long been popular in Silesia, in particular 27 works by Giovanni Rovetta. Profe's texts have not yet been compared with the original Italian editions. (It is interesting that 11 original Venetian editions of Rovetta, published between 1636 and 1650, were kept at Breslau and could thus have come from Profe's own library.) He also included pieces by a few composers from eastern Germany and three unique works by Schütz, among them the seven-part dialogue *Ich beschwöre euch*, which concludes the second book (1641). In 1644 he issued Scheidt's *LXX Symphonien auff Concerten manir*. With the 31 Christmas pieces of *Cunis solennibus* (1646) Profe sought to rescue from oblivion songs from the past that 'were called rotulas, or lullabies for the Christ-child, and were sung in the middle of the *Magnificat*, and can still be used devotionally by us and our successors'; 18 of the pieces have German words, ten are in Latin, and three have mixed texts. Profe also took steps to make known the songs with continuo of Heinrich Albert, from north Germany. These were certainly known and loved in Breslau, but the original folio editions were out of print, and in 1657 Profe brought out a selection of 134 of them in two volumes in a more convenient smaller format.

Of Profe's own works, the most important is the school music textbook *Compendium musicum, das ist, Kurtze Anleitung wie ein junger Mensch ... möge singen lernen* (Leipzig, 1641). In this little work he attacked the old solmization system based on the hexachord, for which Mattheson warmly commended him in 1717 and 1740. But praise from a modern musician such as Mattheson was not always Profe's lot in his own time: Otto Gibelius complained in his *Kurtzer ... Bericht von den Vocibus musicalibus* (1659) that, instead of singable syllables such as *do-re-mi*, Profe used letter names ('abcedieren'), which sounded appalling. Apart from this textbook only a few pieces of music by Profe survive.

WORKS

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2 works, 5vv, vn, 1646³

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Edns: 1627⁸, 1641², 1641³, 1642⁴, 1646³, 1646⁴, 1649⁶, Heinrich Alberts Arien ... als ein Vade mecum verleget (Leipzig, 1657), Heinrich Alberts Arien ander Theil (Brieg, 1657), M.H. Schacht: *Musicus danicus* (1687), lost, cited in *GerberNL*

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FRITZ FELDMANN/DOROTHEA SCHRÖDER

Profeta, Laurențiu

(b Bucharest, 12 Jan 1925). Romanian composer. He studied with Chirescu (theory and solfège), Constantinescu (harmony) and Mendelsohn (composition) at the Bucharest Conservatory (1945–9), and with E.O. Messner (composition), Ye.K. Golubev (counterpoint) and V.O. Berkov (harmony) at the Moscow Conservatory (1954–6). His appointments have included those of deputy manager of Romanian broadcasting (1948–52) and music director in the ministry of culture (1952–60); in 1968 he became secretary to the Composers' Union in Bucharest. As a composer he has worked in all fields, including music for children and light music. Melody is paramount in his work, which may explain the preponderance of vocal pieces.

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(selective list)

Stage: Soția căpitanului [The Captain's Wife] (ballet, 3, O. Danovschi), 1946, Bucharest, 1947; Prinț și cerșetor [Prince and the Pauper] (ballet, 3, I. Hristea, Danovschi, after M. Twain), 1967, Bucharest, 1968; Marinarul visător [Dreaming Sailor] (ballet, 3, N. Itu), Constanța, 1972; Povestea micului Peter Pan [The Story of Peter Pan] (children's comic op, 3, E. Rotaru, after J.M. Barry), 1984; Hershale (musical, 3, A. Stoin), 1989; Păguboșii [The Losers] (musical, 3, Rotaru), 1990; D'ale carnavalului [Story of Carnival] (I.L. Caragiale), 1991; Eva-Now (music theatre, ballet, 1, A.M. Munteanu), 1993 Amintiri din copilărie [Childhood Remembrances] (radio musical for children, P. Cârjan, after J. Preangă), 1999; Moștenirea liù Padâr [Kadar's Legacy] (musical, 3, E. Rotaru), 1999

Orch: Imagini din lumea copilăriei [Images from the Realm of Childhood], 1945; Poemul patriei, 1952; Zile de vacanță [Holidays], sym. suite, 1956; D'ale carnavalului, sym. suite, 1991; Immea Ivi Shalom Alehem [Shalom Alehelm's World], Jewish songs, orch, 1997

Choral: Cîntece de tabără [Children's Camp Songs], solo vv, children's vv, orch, 1957; Intîmplarea din grădină [Adventure in the Garden] (orat), nar, Bar, solo vv, children's vv, orch, 1958; Cant. patriei, nar, vv, mixed chorus, wind, perc, kbd, 1959; Brăduțul singuratic [The Lonely Fir Tree], sym. story for children, 1960; 6 piese umoristice, solo vv, children's vv, tape, 1966; Madrigal '75 (cant.), vv, chbr orch, 1975

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VIOREL COSMA

Profius, Ambrosius.

See [Profe](#), [Ambrosius](#).

Programme music.

Music of a narrative or descriptive kind; the term is often extended to all music that attempts to represent extra-musical concepts without resort to sung words.

1. The term and its meaning.
2. History of the concept.

ROGER SCRUTON

Programme music

1. The term and its meaning.

The term 'programme music' was introduced by Liszt, who also invented the expression [Symphonic poem](#) to describe what is perhaps the most characteristic instance of it. He defined a programme as a 'preface added to a piece of instrumental music, by means of which the composer intends to guard the listener against a wrong poetical interpretation, and to direct his attention to the poetical idea of the whole or to a particular part of it'. Very few of the programmes of Liszt's own symphonic poems are of a narrative character. He did not regard music as a direct means of describing objects; rather he thought that music could put the listener in the same frame of mind as could the objects themselves. In this way, by suggesting the emotional reality of things, music could indirectly represent them. Such an idea – already familiar in the writings of Rousseau – was also expressed by Beethoven when he described the Pastoral Symphony as 'mehr Ausdruck der Empfindung als Malerey' ('more the expression of feeling than painting').

The close connection in some of Liszt's thinking between 'narrative' and 'emotional' depiction has led to confusion over the use of the term 'programme music'. Some prefer to attach the term purely to instrumental music with a narrative or descriptive 'meaning' (for example, music that purports to depict a scene or a story). Others have so broadened its application as to use the term for all music that contains an extra-musical reference, whether to objective events or to subjective feelings. The responsibility for this broadening of the term lies partly with Friedrich Niecks, whose romantic enthusiasm caused him to overlook, in his influential work on the subject (1907), the vital aesthetic distinction between representation and expression. It is the narrow sense of the term which is the legitimate one. The other sense is not only so wide as to be virtually meaningless; it also fails to correspond to the actual usage of composers and critics since Liszt's invention of the term.

Programme music, which has been contrasted with [Absolute music](#), is distinguished by its attempt to depict objects and events. Furthermore, it claims to derive its logic from that attempt. It does not merely echo or imitate things which have an independent reality; the development of programme music is determined by the development of its theme. The music moves in time according to the logic of its subject and not according to autonomous principles of its own. As Liszt wrote: 'In programme music ... the return, change, modification, and modulation of the motifs are conditioned by their relation to a poetic idea All exclusively musical considerations, though they should not be neglected, have to be subordinated to the action of the given subject' (*Schriften*, iv, 69).

Liszt thought of himself as putting forward a new ideal for symphonic music, an ideal that had been foreshadowed in Beethoven's Pastoral Symphony and in certain works of Mendelssohn, Schumann and Berlioz, but which he nevertheless thought to be absent from the body of classical music. He considered the idea of exalting the narrative associations of music into a principle of composition to be incompatible with the continuance of traditional symphonic forms. The term 'programme music' came to be applied not only to music with a story but also to music designed to represent a character (Strauss's *Don Juan* and *Don Quixote*) or to describe a scene or phenomenon (Debussy's *La mer*). What is common to all these is the attempt to 'represent' objects in music; but a certain confusion has entered the use of the term by its application to any form of musical 'depiction', whether instrumental, or vocal, or incidental to an action on the stage. Properly speaking, however, programme music is music with a programme. Further, to follow Liszt's conception, programme music is music that seeks to be understood in terms of its programme; it derives its movement and its logic from the subject it attempts to describe. On that view it would be wrong to call, for example, Couperin's *Le tic-toc-choc* a piece of programme music. The logic of Couperin's piece is purely musical, even if its thematic material is derived from the imitation of a clock. By contrast, the logic of Liszt's symphonic poem *Tasso* is (according to the composer) derived from the events of Tasso's life: it is the sequence of those events, and their intrinsic nature, that dictate the development of the music. (But it should be said that Liszt's own programme music did not always follow his own theoretical precepts.)

However the term is used, it is clear that the idea of music's representing something is essential to the concept of programme music. It is important to understand, therefore, what might be meant by 'representation' in music. The first distinction to make is that between representation and [Expression](#). It is only recently that attempts have been made to formulate the distinction with any precision, and there is no agreement as to the relation between the terms. But that a distinction exists seems obvious to any lover of the arts. A painting may represent a subject (the Crucifixion, say) and it may also express an emotion towards that subject. To represent a subject is to give a description or characterization of it: it is to say (in words or in images) what the subject is like. Such a description may or may not be accompanied by an expression of feeling. Furthermore, there can be expressions of emotion that are not accompanied by representation. Mozart's *Masonic Funeral Music* is certainly an expression of grief, but it contains no attempt to represent or describe the object of grief. It has been argued that all music expresses emotion. If that is so, then, unless some distinction can be made between representation and expression, all music would have to be regarded as representational. To say that would lead to the conclusion that there is no essential distinction between music and painting in their relation to the world.

It is a matter of dispute whether music is capable of literally representing its subject, in the way that painting and literature represent theirs. What passes for representation might often be more accurately described as 'imitation', as when a piece of music mimics the sound of a cuckoo. That there is a difference between representation and imitation is clear. An architectural detail can imitate the curve of a seashell without becoming a representation; or a man can imitate another's manner without representing it. Representation is essentially descriptive: it involves a reference to objects in the world and an attempt to describe them. Imitation is merely copying, and its intention may be no more than decorative. Examples of musical imitation have abounded from the very beginning of music. Indeed, both Plato and Aristotle ascribed an imitative character to the music of their time. It is nonetheless debatable whether music is made representational by imitation alone. Certainly Liszt had more than mere imitation in mind when he introduced the concept of programme music.

It is seldom clear what is meant when it is said that music can represent things. The question arises whether music can actually describe the world or whether it is merely evocative. If representation in music were merely a matter of evocation, it would be misleading to describe it as representation, for that would imply an unwarranted analogy with the descriptive arts of literature and painting. That is why Liszt insisted that true programme music had a narrative or descriptive element which was essential to the understanding of it. In other words, for Liszt the subject has become part of the meaning of the music; to listen to the music with false associations was, in Liszt's view, actually to misunderstand it. Whether or not there is 'programme music' in Liszt's sense, it is clear that it would provide the most plausible example of representation in music. It is further clear that in its strictest sense programme music does not include music that is merely expressive, imitative or evocative. It is doubtful even whether Debussy's *La mer* is a description rather than an evocation of its subject, although the titles of the movements seem to suggest a certain 'narrative' component to

its meaning (for example, one of the movements is entitled 'De l'aube à midi sur la mer', which prompted Satie to remark that he particularly liked the moment at 11.15).

Programme music must further be distinguished from the 'representational' music that accompanies words, whether in lieder, in oratorio or on the stage. While all these share devices with programme music and have influenced it continuously throughout the history of music, it is still necessary to distinguish music that purports to carry its narrative meaning within itself from music that is attached to a narrative arising independently, whether through the words of a song or through the action of a dramatic work. The distinction is not absolute, but, unless it is made, the idea of programme music as a separate genre must remain entirely illegitimate.

Programme music

2. History of the concept.

When Liszt invented the term 'programme music' he was aware that he had not invented the thing that he sought to describe. Berlioz's symphonies are essentially narrative in conception; so too is Weber's *Concertstück* for piano and orchestra, a descriptive work in one continuous movement (made up of several sections in different tempos) which was one of the first Romantic examples of the symphonic poem. One of the difficulties involved in tracing the history of programme music lies in the elusiveness of the distinctions discussed above: whether all representational music should be considered programme music; whether 'imitation' should be counted as a species of representation; and whether a deliberate expressive character is sufficient to rank as a 'programme' in Liszt's sense. Clearly there are many different ways of deriving a history, depending upon the way in which those fundamental critical (and philosophical) questions are answered. For example, the French harpsichord composers of the 17th and 18th centuries were in the habit of giving titles to their pieces. To some writers on this subject the presence of a title is sufficient to bring a piece under the rubric 'programme music'. But to others that way of thought involves a confusion, for it seems not to distinguish a piece that expresses some emotion suggested by the title from another that either evokes its subject or (in some more concrete sense) actually attempts to describe it. Many critics of Couperin's music, for example, would prefer to speak of the relation between his keyboard pieces and their ostensible 'subjects' as one of expression and not one of representation. The borderline between expression and representation is a hazy one, and it is often impossible to say of a piece by Rameau or Couperin on which side of the borderline it might lie.

If mere imitation is not regarded as a sufficient criterion of programme music, it must be concluded that the history of the genre is considerably shorter than might otherwise appear. It seems to have no medieval examples. Even Janequin's famous chanson *La bataille* or *La guerre* (published in 1529 and thought to refer to the Battle of Marignano of 1515) is hardly to be considered true programme music: while it imitates the sounds of battle, there is no narrative sequence to those sounds and no attempt to subordinate the musical structure to the evolution of an extra-musical theme. Less certain cases are provided by suites in which the titles

of each piece form a narrative sequence. Byrd's *The Battle*, a suite for keyboard of 15 pieces – entitled (for example) 'The Marche to the Fight', 'The Retraite' and 'The Burying of the Dead' – does, in a sense, have a programme, but the programme serves to unite the separate musical units and to explain their expressive characters; only in a very limited sense do the pieces attempt also to describe the scenes referred to. (See [Battle music](#).)

Other puzzling cases are those in which a composer declares himself to have been inspired by some literary or artistic source. Again there are Renaissance and Baroque examples of composers who have written pieces under the inspiration of pictures. Biber, for example, wrote about 1671 a set of 15 mysteries for violin and keyboard after copperplate engravings of Bible themes; there is an earlier instance by Froberger. Such cross-fertilization between a representational art (such as engraving) and music is a familiar feature of more recent music. Musorgsky's *Pictures at an Exhibition* provides a Romantic example of the same kind of musical device. Here, though, there is the added representational refinement of a 'Promenade' linking some of the pieces, indicating the presence of a 'narrator' in the music, a kind of 'reflector' in Henry James's sense, who remains the true subject matter of the narrative. By that device Musorgsky's work comes near to the central examples of programme music such as the symphonic poems of Liszt. An even more remarkable example of cross-fertilization is the quartet by Janáček composed after reading Tolstoy's novella *The Kreutzer Sonata*, itself inspired by Beethoven's violin sonata. The mere fact that Janáček's quartet was so inspired no more makes it into a programmatic narrative of the events in Tolstoy's story than it makes Tolstoy's story into a 'representation' of Beethoven's sonata. Inspiration, even when consciously referred to, cannot suffice to make music into programme music.

There is no doubt that programme music was established by 1700, when Johann Kuhnau published his six Bible sonatas. Each of them is preceded by a summary of the story that the music is meant to convey, and each is divided into recognizable parts, corresponding to the events of the narrative. The pictorialism is naive compared with the symphonic poems of Liszt and Strauss, but there is no doubt that the music lays claim to a narrative significance nor that the composer intended that significance to be a proper part of the understanding of the music. Later examples of similar narrative music are Vivaldi's concertos the 'Four Seasons', which are prefaced by short 'programmes' in verse, and Couperin's *Apothéoses*, extended representations of Lully and Corelli ascending to find their proper places of rest upon Parnassus, in which each section refers to a separate episode in their apotheosis. Comparable pieces were written by Telemann and other French-influenced composers. The development of such programme music was affected by the French *ballet de cour*, which required just such pictorial accompaniments to its solemn and dramatic performances; but there is no doubt that by the mid-18th century programme music had emancipated itself from any connection with the dance. A notable example is the long orchestral work by Ignazio Raimondi called *Les aventures de Télémaque dans l'isle de Calypso*, based on Fénelon's epic poem. This, published in 1777, includes one of the first attempts to diversify the 'narrative' by representing its several characters in

different ways: Calypso, for example, is represented by a flute, and Telemachus by a solo violin.

By the time of Beethoven even the most abstract and classical of musical forms had become capable of bearing a programmatic meaning. The Pastoral Symphony is but one example of a piece that seems to be straining to break free of the constraints imposed by its Classical format in the interests of a pictorial idea. The 'Lebewohl' Sonata op.81a is another. Both have precedents, in the 18th-century depictions of Nature and in Bach's capriccio for his departing brother. Like Vivaldi's 'Four Seasons' and Dittersdorf's symphonies based on Ovid's *Metamorphoses*, they attempt to combine a narrative depiction with a rigorous musical form. This led Beethoven's admirers to suppose that the idea of a 'purely musical' structure was after all an illusion, and that the greatness of Beethoven's symphony, in particular its architectural perfection, was of a piece with its profound extra-musical meaning, and that great symphonic writing was but the expression of an independent poetic idea. This impression was enhanced by Beethoven's hint that an understanding of his sonata op.31 no.2 could be induced by a reading of Shakespeare's *The Tempest*. Schering (1936) attempted to explain Beethoven's entire output as programmatic reflections on themes from Shakespeare and Goethe.

Whatever one thinks of those speculations, which have been further extended to the symphonies of Haydn and Mozart (the French theorist Momigny even set a verbal text to a Mozart quartet movement as an interpretation of it), there is no doubt that the greatest step towards true programme music in the Romantic sense was made not by Beethoven but by Berlioz, who introduced into musical representation for the first time a distinction vital to any true narrative portrayal of things in the world, the distinction between subject and object. By his use of the solo viola in his symphony *Harold en Italie* and by his exploitation of its deeply subjective tones he was able to create a sharp division between the individual protagonist – the feeling, suffering and rejoicing being at the centre of the narrative – and the external circumstances of his experience. Berlioz also introduced the device of the *Idée fixe*, a melody representative of a character or feeling, which reappears in a variety of forms and develops with the changing circumstances. This was a substantial step towards the Wagnerian *Leitmotif*, through which device the narrative pretensions of music were to receive their most striking confirmation. The leitmotif, a theme that is associated with a character, a circumstance or an idea, and which develops sometimes out of all recognition in order to convey the evolution of its narrative idea, permitted representation in music without a hint of imitation. By means of this device later composers, in particular Liszt and Richard Strauss, were able to associate specific themes with a fixed representational meaning. The traditional devices survived, and with Strauss imitation was carried to extremes never previously envisaged. But it was through the leitmotif above all that music was able to emulate the descriptive range of language and that Liszt was able to approach the ideal he had set himself, the ideal of a music that could not be understood even as music unless the correct poetic conception was invoked in the hearer's mind.

It is possible to doubt that Liszt ever realized that ideal, or indeed that it is capable of realization, because the conception of musical understanding underlying the theory of programme music may not be a coherent one (for further discussion, see [Absolute music](#)). Nonetheless, once the theoretical foundations of the genre had been laid, programme music became highly important. Indeed the 'programme' survived as a basic determining idea in symphonic music until well into the 20th century, receiving no serious intellectual setback until the reaction led by Schoenberg in Vienna, by Bartók in Hungary, and by the cosmopolitan Stravinsky. It influenced many of the great works of Czech and Russian nationalism, the symphonies of Mahler and the French school of orchestral writing.

There is no doubt too that the concept of programme music influenced the [Impressionism](#) of Ravel and Debussy. But it is doubtful that their music should be regarded as truly programmatic in the Romantics' sense; Impressionism may rather have constituted a partial reaction against the narrative pretensions of the symphonic poem – it was another attempt to put evocation in the place of narrative. In that sense it would be better to compare Debussy's *Préludes* with the *ordres* of Couperin and to consider that the titles (which Debussy was at pains to put not at the beginning but at the end of the pieces) serve to indicate an expressive atmosphere rather than a definite descriptive significance. Indeed, it seems that Debussy did not intend a knowledge of the subject to be essential to an understanding of his music. It is from Debussy's pure style and clean textures that much of the most abstract of modern music has taken its inspiration.

By the end of the 19th century the increasing afflatus of Romanticism had served once again to destroy the distinction between representational and expressive intentions in music. So long as music aims to capture a particular episode, a particular sequence of events or a particular human character, then its representational claims are not in doubt. When, however, it attaches itself to a programme phrased entirely in emotional or quasi-religious abstractions, it is doubtful that it can be considered to be a depiction rather than an expression of its subject matter. For example Tatyana Schloezer wrote a programme for the Symphony no.3 'Le divin poème' by Skryabin (whose mistress she was) beginning:

The Divine Poem represents the evolution of the human spirit, which, torn from an entire past of beliefs and mysteries which it surmounts and overturns, passes through Pantheism and attains to a joyous and intoxicated affirmation of its liberty and its unity with the universe (the divine 'Ego').

That is an example of the 'programme' at its most self-important. It is also an example of the degeneration of the concept from something relatively precise to something entirely vaporous. For Skryabin, Mahler and their contemporaries the 'programme' was on the verge of becoming irrelevant to an understanding of the music. The entire burden of the musical movement lay now in expression; depiction had been cast aside. In so far as the programme continued to exist it was a source of exasperating literary preciosities rather than of genuine musical ideas. It is hardly surprising that composers soon began to turn their backs on programme music and find their way to expression through more abstract musical

means; but in the later 20th century some revival of programmatic or semi-programmatic devices could be noted, for example in the works of Maxwell Davies, Leeuw, Norby and Schafer.

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Programme note.

A written commentary in a concert or opera programme intended to inform the listener about the music to be performed. Similar commentaries included in most commercial recordings are usually referred to as disc (or sleeve) notes.

1. Opera and concert programmes.

The earliest kind of introductory note commonly employed was the 'argomento' (usually a brief synopsis of the plot) printed in early opera librettos (see [Libretto](#)). Some librettos, for example Lorenzo Da Ponte's first libretto for *Le nozze di Figaro* (Vienna, 1786), included preliminary remarks of considerable interest, but these are exceptional. Opera librettos of the early 19th century seldom offered more than a plot summary, but a few included a short commentary on the music. The libretto for the 1837 production of Rossini's *Moïse* at the King's Theatre, Haymarket, offered brief 'prefatory remarks' on the score and on the work's compositional and performance history. 19th-century opera audiences in Italy and elsewhere were usually supplied with either a single-sheet cast-list or a printed

libretto, to be followed during the performance. It was not until well into the 20th century that these regularly contained historical and critical comments on the music.

The concert note was barely known before the early 19th century; it came into being largely as a consequence of the growth in public concerts at the start of the century, and later developed into the explicitly analytical note, often furnished with music examples. In the decade following the first performance, in Paris, of Berlioz's *Symphonie fantastique* (5 December 1830) at least seven versions of the composer's printed synopsis were issued. Although this was a purely programmatic description, rather than an analytical note, Berlioz stated in the first edition of the full score (Paris, 1845) that it was essential for an understanding of the dramatic scheme of the work. The earliest serious attempt at analytical programme notes came with the series of concertos promoted by the Musical Union in London, which began in 1845 under the leadership of the violinist John Ella (1802–88). It was his declared intention to counter the spread of superficial musical knowledge by performing challenging works and providing detailed commentaries on the music. The repertory was unusually serious for the time, including chamber music by Beethoven, Haydn, Mendelssohn, Mozart, J.S. Bach and others, with only one item of more popular fare in each concert. The programme notes were headed by a quotation from Baillot: 'Il ne suffit pas que l'artiste soit préparé pour le public, il faut aussi que le public le soit à ce qu'on va lui faire entendre'. This praiseworthy aim was aided by the programme booklets, each of which contained a 'synopsis analytique' by Ella, including music examples. Ella's commentaries are a stimulating mixture of missionary enthusiasm for works such as Beethoven's string quartets (little known in England during the 1840s) and perceptive comments on the form and character of the works.

Detailed notes of this kind were largely a British phenomenon until almost the end of the 19th century. Two particularly prolific writers were George Grove, for August Manns's concerts at the Crystal Palace, and Charles Ainslie Barry, for Manns's concerts and for Hans Richter's London concerts. Barry was particularly interested in 'progressive' music and wrote substantial polemics in many of his notes. His note for the first performance in England of Bruckner's Seventh Symphony (London, 23 May 1887) is far from uncritical, suggesting that Bruckner's extensive use of inversion by contrary motion 'savours rather of mannerism and scholasticism than of inspiration'.

In at least one instance a programme note from the later 19th century has provided important source information on the work in question: the unsigned note (written by Macfarren) for the first performance in England of Brahms's Symphony no.1 (conducted by Joachim at Cambridge on 8 March 1877) includes a music example from the slow movement which quotes material that Brahms excised before the work's publication. Grove's note for the second English performance of the symphony at the Crystal Palace (conducted by Manns on 31 March 1877) includes rather fuller examples from these cut passages.

Towards the end of the century analytical notes began to appear in programmes for the Vienna and Berlin Philharmonic concerts and in most

other important European and American centres, revealing much about national tastes at the time. The late development of regular concert life in Italy led the writer of the programme note for the first Turin performance of Beethoven's Second Symphony (in 1877) to defend the work against the charge of being 'music of the future'. This was given in the 25th of the Turin *Concerti popolari* (1872–86), the first of their kind in Italy. The increasingly detailed notes in German and Austrian concert programmes led around 1900 to the development of greatly extended and separately published guides (usually described as 'Thematische Analysen') to specific works, such as those for several Mahler symphonies by Richard Specht and the substantial monograph by Alban Berg for the first performance of Schoenberg's *Gurrelieder*.

Leading English-language writers of programme notes in the early 20th century included Donald Tovey (for the London concerts by the Meiningen Orchestra in 1902 and for the Reid Concerts in Edinburgh), Henry Krehbiel (for the Philharmonic Society of New York during Mahler's time and later), Alfred Kalisch, Percy Pitt and Rosa Newmarch (for Henry Wood's concerts at the Queen's Hall), Ernest Newman, Edwin Evans, and Edward Dent. At this time it was not unusual for annotators to write critically about modern works, including those of Debussy and Schoenberg on the occasions of the composers' first appearances in England: Pitt and Kalisch described the *Prélude à l'après-midi d'un faune* as 'purposely vague in form ... more than anything a study in "atmosphere". Five themes can be distinguished, all languorous and indeterminate in character, and all are in the course of the work amplified by embroideries, rather than developed in any strict sense of the term'.

Analytical notes by composers themselves became a regular feature of programme booklets from the early years of the 20th century. Those with some thematic analysis include the note provided by Janáček for a performance of his overture *Žárlivost* at Brno on 13 October 1917 and the witty commentary by Vaughan Williams for the first performance of his Sixth Symphony (1948). Other composers who supplied notes for their own music include Bartók, Britten, Copland and Stravinsky. Messiaen provided detailed analytical notes for virtually all his major works. In the mid-1930s he also printed small slips of paper outlining his 'musical and theological tendencies'; this short manifesto was distributed at performances of *La nativité du Seigneur* along with a detailed programme. Messiaen's notes also appeared as introductory material in published scores, and include detailed explanations of his musical procedures and of Christian symbolism. Pierre Boulez has often supplied programme notes for his own compositions.

In the 1940s and 50s the BBC regularly commissioned composers to write analytical notes about the music of others, sometimes by teachers and friends. Examples include Constant Lambert's trenchant commentary on Walton's Symphony no. 1, Philip Heseltine on Delius's *A Mass of Life*, Lennox Berkeley on Poulenc's Piano Concerto, Matyás Seiber on Bartók's Concerto for Orchestra and Egon Wellesz on Mahler's *Das Lied von der Erde*. Some particularly eloquent and thought-provoking notes were written for BBC concerts by Herbert Howells, on works such as Vaughan Williams's *Job*, Holst's *The Planets*, Elgar's Introduction and Allegro and

Walton's *Belshazzar's Feast*. In France during World War II the concerts of La Pléiade (which included important new works banned by the occupying forces) were accompanied by a brilliant series of short essays on modern French music by André Schaeffner, who had earlier written many programme notes for Monteux's Orchestre Symphonique de Paris.

Since then the practice of providing programme notes for concerts and operas has become universal. Opera programmes for Covent Garden, the ENO and WNO, the Staatsoper and Volksoper in Vienna, the Paris Opéra and others often contain several essays by different writers exploring aspects of the work; those for the Opéra usually include a complete libretto. It was from programmes of this kind that two important series grew: in France *L'avant-scène opéra* began publication in 1976 and by 1996 had reached no.175, most numbers being multi-author studies of single works, including a libretto and translation; in England the *ENO Opera Guides* are similar in scope and include some excellent original scholarship.

2. Disc notes.

Notes similar in style to the concert programme notes of the time were issued by recording firms such as HMV during the 1930s to accompany sets of orchestral and chamber works. These were either pasted to the inside of the folder containing the records, or issued as separate pamphlets. Often the notes were quite extensive, such as the booklet issued with the Pro Arte Quartet's recording of the Schubert Quintet in C, which includes two pages of background and biographical comment followed by a further two pages of commentary on the work, with music examples. More lavish booklets were supplied for sets such as Schnabel's complete recording of the Beethoven Piano Sonatas, also for HMV.

The arrival of the long-playing record in the early 1950s saw the inevitable compression of notes to a single side of sleeve annotation, and music examples became a rarity. Though recordings of complete operas were an important feature of the early years of the LP, librettos were initially available from several companies only as an additional purchase. By the end of the 1950s, however, operas were usually issued with a complete libretto and notes on the work.

Recordings of composers performing their own works, for example those made by the American Columbia company (now Sony Classical) in the 1950s and 60s, saw the release of discs with important notes by Stravinsky, Copland, Messiaen and Berio. Conductors such as Boult, Jochum and Mackerras occasionally wrote notes to accompany their recordings. In the 1970s disc notes for important releases, especially those of unusual repertory, were increasingly written by leading scholars in a particular field; examples include the detailed documentation by John Tyrrell for the series of Janáček operas recorded for Decca by Mackerras, and the notes by Alfred Dürr and others for the Telefunken recordings of the complete Bach cantatas. Unusually, this series also included copies of the scores with the LP release (though not with the CD reissues). This enlightened practice was occasionally followed by the other companies (RCA originally issued Tippett's *The Vision of St Augustine* in a box containing also a study score).

The arrival of compact discs in the early 1980s saw a further change in the format and presentation of booklet notes. Typically, CD booklet notes for releases by large international companies include notes in three or four languages, often by different authors. Reissues of historic recordings have been particularly well served by booklet annotations: for example, sets of the early recordings by Milhaud (Phonotèque nationale) and Bartók (Hungaroton) were accompanied by extensive notes and illustrations. A more recent innovation, made possible by the development of CD-ROM ('read-only memory') has been the inclusion of documentary material (scores, pictures and commentaries) as part of the disc itself.

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NIGEL SIMEONE

Progression.

A succession of chords or chord-like constructions having coherence as an expression of harmony ('chord progression', 'harmonic progression'), especially one based on a familiar pattern such as the [Blues progression](#). Some writers use 'progression' as a translation of the Schenkerian concept of *Zug* (see [Zug \(i\)](#)).



Progressive country [redneck rock].

A term used to describe a style of [Country music](#) combining country and rock techniques, developed during the 1970s. It is particularly associated with Austin, Texas, where an eclectic musical community experimented with such styles as folk, rock, jazz, western swing, Tex-Mex and mainstream country; the resulting amalgam was aimed at a young audience and widely publicized as an alternative to the [Nashville sound](#), which was regarded as too homogenized. Progressive country music's instrumentation is similar to that of mainstream country music. Its name came to imply an open cultural attitude, defined as much by the dress and lifestyle of the musicians as by their music: those who sported 'hippy' hairstyles and clothes as well as traditional cowboy costumes were seen to have forged an alliance between two highly diverging communities – the student population of Austin and the local 'redneck' culture. Exponents of the style included Marcia Ball, Doug Sahm, Michael Murphey and Willie Nelson. The Austin radio station KOKE extended the use of the term by

applying it to the contents of its broadcasts, which reflected a flexible programming policy that avoided the usual emphasis on the Top 40; its format was copied by other stations. By the mid-1980s progressive country music had been absorbed into the mainstream of country music as exemplified by the careers of such performers as Nelson and Waylon Jennings.

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BILL C. MALONE

Progressive jazz.

A term applied to attempts, chiefly in the 1940s and 1950s, to renew the big band tradition of the 1930s; it is generally associated with the work of Stan Kenton. The movement sought more complex goals for the large jazz ensemble and especially a more advanced vocabulary; in the work of Kenton and his arrangers, like Pete Rugolo and Bob Graettinger, this was expressed almost solely in terms of extreme loudness and dissonant, often illogical harmonies. More successful in the 1940s was the work of Earle Spencer and Boyd Raeburn who produced several orchestral pieces (particularly those by George Handy, a pupil of Aaron Copland) that were fairly modern in temper and quite adventurous in their resources, though with an increasing tendency to densely overcrowded scores. Improvisation usually had little place in progressive jazz; its exponents produced much overtly commercial material and the contradiction between it and the more ambitious music was never resolved.

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MAX HARRISON

Progressive rock.

A development of UK pop music that began in 1967 with the sonic exploration of the Beatles' *Strawberry Fields Forever* and the classical allusions of Procol Harum's *A Whiter Shade of Pale*, and continued as an active underground scene in many parts of Europe into the late 1990s. It was predicated on an achieved maturity of UK rock, divorced from American precursors, an ideology of free expression and a complementary striving for legitimation often founded on the appropriation of classical referents.

Features include the escape from the format of the three-minute pop single, e.g. Led Zeppelin's *Stairway to Heaven* and Jethro Tull's *Thick as a*

Brick, references and allusions to, and borrowings from, art music as in Emerson, Lake and Palmer's *Pictures at an Exhibition* or Queen's *Bohemian Rhapsody*, and the integration of free jazz techniques shown in King Crimson's *21st-Century Schizoid Man* and Van der Graaf Generator's *Man-Erg*. Lyrics often display a pretentious quasi-mystical quality, as in Yes's *Awaken*, and frequently eschew narrative, e.g. in *Knots* by Gentle Giant.

These experimental approaches were enabled by growing studio sophistication, a general shift from a working-class, dancing market to a student, listening market, and an economic boom, which gave the major labels the space to invest in artists and relax their hold over product and marketing. The struggle for legitimation frequently led to critical charges of pretentiousness. Punk was perceived in Britain as the necessary antidote.

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ALLAN F. MOORE

Prohaska, Felix

(*b* Vienna, 16 May 1912; *d* Vienna, 29 March 1987). Austrian conductor, son of [Karl Prohaska](#). He studied the piano with Friedrich Wührer and Eduard Steuermann, the violin with Gottfried Faist and Oskar Fitz, and theory with Egon Kornauth, Hans Gál, Joseph Polnauer, Felix Salzer and Oswald Jonas. He taught at the Landeskonservatorium, Graz (1936–9) and was also active as the répétiteur at the opera there. From 1939 to 1941 he conducted at the opera in Duisburg, and from 1941 to 1943 at the German Opera in Strasbourg, at the same time directing the opera class at the Strasbourg Conservatory; from 1943 to 1945 he conducted the German Opera in Prague. He taught at the Vienna Music Academy (1945–6) and was a conductor of the Staatsoper for performances in the Volksoper (1946–55); he was also a professor in the conducting class of the Vienna Conservatory from 1947 to 1950. Prohaska was Generalmusikdirektor of Frankfurt from 1955 to 1961, and from 1961 to 1969 directed the Hochschule für Musik in Hanover. He appeared as a guest conductor at Salzburg (1945–6), Perugia (1951), Copenhagen (1952 and 1956) and South America, and made many recordings.

OTHMAR WESSELY

Prohaska, Jaro(slav)

(*b* Vienna, 24 Jan 1891; *d* Munich, 28 Sept 1965). Austrian bass-baritone. After an early career as a church organist, he studied singing at the Vienna Music Academy (1919–23) and made his début in 1922 at Lübeck. After an engagement at Nuremberg (1925–31) he joined the Berlin Staatsoper, of which he remained a member until 1952, taking part in the première of Graener's *Der Prinz von Homburg* (1935). He sang regularly at Bayreuth (1933–44) as Hans Sachs, Wotan, Gunther, Telramund, Amfortas and the Dutchman. He appeared at the Teatro Colón, Buenos Aires (1935 and 1937), and at the Paris Opéra (1936 and 1940). In addition to Wagner roles his repertory included Ochs, which he sang at the 1949 Salzburg Festival. He was appointed head of the Hochschule für Musik in Berlin in 1947 and director of its opera school in 1952; among his pupils was Hermann Prey. His recordings include his Hans Sachs (1943, Bayreuth) and Ochs (1949, Salzburg).

HAROLD ROSENTHAL/ALAN BLYTH

Prohaska, Karl

(*b* Mödling, nr Vienna, 25 April 1869; *d* Vienna, 28 March 1927). Austrian composer. He studied the piano with Anna Assmayer and Eugen d'Albert and theory with Franz Krenn, Eusebius Mandyczewski and Heinrich von Herzogenburg; Brahms also showed an interest in his musical development. In 1894–5 he taught at the Strasbourg Conservatory and was also a stage assistant at the Bayreuth Festival. From 1901 to 1905 he conducted the Warsaw PO. He taught the piano from 1908, and later also theory at the conservatory of the Gesellschaft der Musikfreunde in Vienna; he remained on its staff when it was established as the Akademie für Musik und Darstellende Kunst. The new status of the school as the Hochschule für Musik in Vienna (1924) was largely due to Prohaska's efforts, but a disease of the eyes soon made it impossible for him to teach.

Prohaska was in great demand as a teacher. As a composer he took the Romantic styles of Schumann and Brahms as a point of departure, but also drew on the harmonic techniques of his own time. Full-bodied melodies and a strong attraction to polyphony are further characteristics of his works.

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Madeleine Guimard (op, L. Braun), Breslau, 28 May 1930, lib (Vienna, 1930)

Vocal: Frühlingsfeier (F.G. Klopstock), solo vv, chorus, orch, org, op.13; Christmas songs, 4 female vv, pf, op.10; Aus dem Buche Hiob, motet, 8vv, org, op.11; unacc. partsongs, opp.2, 8, 9, 12; solo songs, opp.3, 7, 14, 17, 18 (all pf acc.), 21 (str qt acc.), 24 (orch acc.)

Instrumental: Sonata, vn, pf, op.1; Str Qt, op.4; Pf Trio, op.15; Str Qnt, op.16; Variations and Fugue, pf, op.19; Serenade, small orch, op.20; Passacaglia, orch, op.22; Prelude and Fugue, org, op.23

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OTHMAR WESSELY

Prohemium

(Lat.).

See [Prooimion](#).

Prokeimenon.

A chant sung in the Byzantine Divine Liturgy (see [Divine liturgy \(byzantine\)](#)) and at the Offices of [Hesperinos](#) and [Orthros](#). *Prokeimena* consist of a response, usually known as the *prokeimenon*, the text of which is taken from the psalms, and between two and four psalm verses, called *stichoi*. They are normally chanted before scriptural readings: in the Divine Liturgy, before the Epistle (corresponding to the position of the Roman gradual); at Hesperinos, before the Old Testament reading; and at Orthros, before the 'Morning Gospel'. Two *prokeimena*, one for Marian feasts (*Luke* i.46–9) and one for the Holy Fathers of Nicea (*Daniel* iii.26–7), are based on canticles rather than psalms.

The earliest evidence for the singing of selected psalm verses as refrains in the liturgy dates from the 4th century. For example, Psalm cxvii.24, *Hautē hē hēmera* ('This is the day'), was sung at Easter and Psalm cxvii.26, *Eulogēmenos ho erchomenos* ('Blessed is he that comes'), on Palm Sunday; both refrains were later used as *prokeimena* in the Byzantine rite (for the Easter refrain see [Byzantine chant, ex.6](#)). It is likely that a responsorial chant was established by the early 5th century as an individual item in the service of readings. Some time after this, however, the responsorial singing of whole psalms was suppressed, and the chant was eventually reduced to a response and one or two verses. This abridgement may have been caused by the development of a more elaborate style of liturgical music in the great cathedrals and the taking over of the people's response by a professional choir. The evolution of the Church year and the simultaneous increase in the number of psalm verses specifically chosen to match the themes of the various feasts may also have influenced this process.

The term *prokeimenon* is first documented in the 9th century. Before that time, the chant was probably referred to as 'psalmos' (i.e. 'psalm'), judging by the rubrics contained in the archaizing 10th-century Codex Sinaiticus (*RU-SPsc* gr.44) and the chanted announcement *Psalmos tō Dauid* ('A psalm of David') that introduced both the *prokeimenon* and the *allēlouīa* of the Divine Liturgy.

The music of the *prokeimena* is transmitted in three different chant books – the psaltikon, asmatikon and the akolouthiai manuscripts – each of which preserves a different section of the repertory. The psaltikon (for soloists) and asmatikon (for the choir) together contain three series of 48

prokeimena in melismatic style for the Divine Liturgy and Hesperinos. Although the earliest surviving manuscripts of these chant books date from the 12th and the 13th centuries respectively, their melismatic *prokeimena* probably derive from an older cathedral rite at Constantinople; this repertory, together with that of the *allēlouīaria*, may have influenced the creation of melismatic melodies for the *kontakia* in the 10th century. A comparison of the florid *prokeimena* with the Gregorian and Old Roman graduals and the Ambrosian *psalmelli* suggests that these melismatic responsorial chants possess some common features and may, therefore, derive from an early Christian ‘cathedral’ practice.

The psaltikon tradition is divided into two branches, one of which gives the melodies in a slightly more ornamented form than the other. Many recurrent melodic elements are found in the repertory, and in some modes one basic melody is used for several *prokeimena* and *stichoi*. A remarkable feature of the psaltikon settings is the omission of up to half of the psalm verse; for example, *Ho poiōn tous angelous* (Psalm ciii) uses the first half-verse of verse 4 as the response (*prokeimenon*), the first third of verse 1 as the first *stichos* and the last third of verse 1 as the second and last *stichoi*. It has been suggested that the missing words should be supplied in simple psalmodic style, but it is also possible that the missing phrases were no longer sung at the time when the music of the psaltikon was notated.

Choral responses for the *prokeimena* of Hesperinos and the ‘great *prokeimena*’ of Lent, Easter Week and Easter are contained in the *asmatika* under the heading *dochē*. However, in many *akolouthiai* manuscripts and in one source of the psaltikon (*I-Rvat* gr.1606) the *prokeimenon*, *stichoi* and *dochē* are given in immediate succession. The *akolouthiai* manuscripts often present two responses: a shorter or ‘little’ *dochē* (the ‘Thessalonian’ *dochē*), and a longer *dochē* corresponding to the *asmatikon* tradition. The *dochē* repeats the text and melodic outline of the *prokeimenon*, but the text continues beyond the first half-verse and the style is more elaborated than that of the psaltikon. The *dochai* also contain recurrent melodic elements, and their final cadences conform to one of two basic types: one for the 3rd plagal mode (*ēchos barys*) and one for all other modes (though adapted to take account of the different modal finals).

The *Akolouthiai* manuscripts, which date from the 14th century onwards, contain both simple and melismatic melodies for *prokeimena*. Simple, syllabic settings, such as those for the morning *prokeimena*, usually embrace two complete psalm verses, that is, one *prokeimenon* (refrain) and one *stichos*, and are performed with the repetition of the *prokeimenon*. A large number of the *prokeimena* prescribed by the Byzantine *typika* (*ordines*) are preserved without music in the extant chant books; they were probably sung to simple melodies, like those in the *akolouthiai* manuscripts, that could easily be generated from conventional psalmodic patterns. Such chants include the Lenten and Easter series of about 150 two-verse *prokeimena*, the verses being selected from each of the psalms in turn.

The repertory of embellished *prokeimena* in the *akolouthiai* manuscripts includes settings in the kalophonic style. One of the earliest is a composition by *Joannes Koukouzeles* (c1300–50) based on the text *Ho kyrios ebasileusen* (‘The Lord reigns’; Psalm xcii.1) for Saturday

Hesperinos; it contains many partial repetitions as well as changes to the original word order.

The *prokeimenon* for Easter, *Tis Theos megas* ('Who is a great God'; Psalm lxxvi.14–16), also enjoyed a certain popularity outside the liturgy. According to the emperor Constantine Porphyrogennetus's *Book of Ceremonies*, written in the 10th century, the chant was sung responsorially at the imperial triumphal ceremony in Constantinople, and the chronicler John Skylitzes reported that the soldiers of the imperial army intoned the response of this *prokeimenon* spontaneously and 'with one voice' as a hymn of victory during a campaign in Armenia in 1049.

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CHRISTIAN TROELSGÅRD

Prokina, Yelena

(b Odessa, 16 Jan 1965). Russian soprano. Her early tuition at the School of Arts in Odessa and the Leningrad Institute for the Theatre, Music and Cinematography was followed by vocal studies at the Leningrad Conservatory, moulding Prokina as an outstanding singer-actress. She made her début as Marguerite in Gounod's *Faust* with the Kirov Opera in 1988, remaining with the company for several years to sing such parts as Desdemona, Tatyana, Emma in *Khovanshchina* and a passionately fresh Natasha in *War and Peace* (the last two preserved on disc). She appeared with the Kirov Opera at the Edinburgh Festival and in Birmingham in 1991, but it was not until 1994 that she consolidated her international reputation with widely praised portrayals of Kát'a Kabanová at Covent Garden and Tatyana at Glyndebourne. She also sang in the first Portuguese performances of *Yevgeny Onegin* (1993, Lisbon).

Although Prokina has sung as far afield as Los Angeles (Donna Anna and Lina in *Stiffelio*), Buenos Aires (Lisa in *The Queen of Spades*) and Sydney (Tatyana), her most significant performances have been in western Europe: she has established close links with the opera house in Zürich, where in 1995 she sang her first Amelia in *Simon Boccanegra* (a role she

repeated at Glyndebourne in 1998), and she was Fevroniya in Harry Kupfer's Bregenz production of *The Legend of the Invisible City of Kitezh* in 1995. The latter performance, recorded on CD and video, summed up Prokina's art, with her vivid stage presence, both innocent and womanly, complementing a radiant soprano. Her other recordings include a notable disc of songs by Glier.

JOHN ALLISON

Prokofiev, Sergey (Sergeyevich)

(*b* Sontsovka, Bakhmutsk region, Yekaterinoslav district, Ukraine, 11/23 April 1891; *d* Moscow, 5 March 1953). Russian composer and pianist. He began his career as a composer while still a student, and so had a deep investment in Russian Romantic traditions – even if he was pushing those traditions to a point of exacerbation and caricature – before he began to encounter, and contribute to, various kinds of modernism in the second decade of the new century. Like many artists, he left his country directly after the October Revolution; he was the only composer to return, nearly 20 years later. His inner traditionalism, coupled with the neo-classicism he had helped invent, now made it possible for him to play a leading role in Soviet culture, to whose demands for political engagement, utility and simplicity he responded with prodigious creative energy. In his last years, however, official encouragement turned into persecution, and his musical voice understandably faltered.

1. Russia, 1891–1918.
2. USA, 1918–22.
3. Europe, 1922–36.
4. The USSR, 1936–53.

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1. Russia, 1891–1918.

- (i) Childhood and early works.
- (ii) Conservatory studies and first public appearances.
- (iii) The path to emigration.

Prokofiev, Sergey, §1: Russia: 1891–1918

(i) Childhood and early works.

Prokofiev grew up in comfortable circumstances. His father Sergey Alekseyevich Prokofiev was an agronomist and managed the estate of Sontsovka, where he had gone to live in 1878 with his wife Mariya Zitkova, a well-educated woman with a feeling for the arts. Prokofiev was the last of their three children, but his two older sisters had died in infancy, so that to all intents and purposes he grew up as a much indulged and pampered only child. His father supervised his general education in the natural sciences; a French governess and also, at various periods, two German governesses were engaged to teach him foreign languages; and his mother provided his early education in the arts. His playmates were the

employees' children, who addressed him by the formal 'you', while he used the familiar pronoun to them. This contributed to giving him a sense, from an early age, of being privileged, indeed invulnerable and immune to criticism.

When he was four years old his mother began his first piano lessons, and his earliest attempts at composition also date from this period: he described them in detail in his autobiography, with musical illustrations. These childhood works include 'Indian Galop', various waltzes and marches, one for four hands, and other small piano pieces written between 1896 and 1901. Visits to the opera (in Moscow in the winter of 1899–1900 and St Petersburg two years later) acquainted him with the standard stage repertory of Russia at the time – Gounod's *Faust*, *Prince Igor*, *The Sleeping Beauty*, *A Life for the Tsar*, Dargomizhsky's *Rusalka*, Rubinstein's *Demon*, *La Traviata*, *Carmen* – and inspired the ten-year-old boy to try his own hand at opera. He wrote *Velikan* ('The Giant') in February–June 1900, and this childhood opera, in three acts and six scenes, was performed for his family with his playmates taking the parts. In 1901 he was busy with his second operatic project, on a subject of the Robinson Crusoe type: *Na pustinnikh ostrovakh* ('On Desert Islands') of which only a few pages survive. In his autobiography he dwelt at some length on his juvenilia, urging his readers to see how the future opera composer was already emerging in the consistent ostinato structures, the changes of dominant to tonic (although these are still simple), and the arrangement of motifs, also still simple. These childhood works were collected in special albums, and the French governess copied out several pieces. At the same time Prokofiev began planning a catalogue in which to enter the titles and openings of his works. All his juvenilia are now in the Moscow RGALI (Rossiyskiy gossudarstvenniy arkhiv literatury i isskustva, fond 29).

In January 1902 the family stopped in Moscow on their way back from St Petersburg. The son of a family they knew, Yury Nikolayevich Pomerantsev, a graduate of the Moscow Conservatory who later became a ballet conductor at the Bolshoy, put them in touch with Sergey Taneyev. Taneyev recommended that the young Prokofiev study theory with Pomerantsev, and a few lessons did take place; in addition he suggested that one of his own students could act as private tutor to the boy during the summer months in Sontsovka. The man Taneyev first thought of was the pianist Aleksandr Goldenweiser, who had also studied composition; when he declined, Taneyev recommended the young composer and pianist Reinhold Glière. Glière spent the summers of 1902 and 1903 at Sontsovka, teaching Prokofiev theory, composition, instrumentation and piano; during the winter months the boy's instruction continued by correspondence. A phase of intensive and extremely productive activity as a composer dates from this point, and it is clear that even as a boy Prokofiev was developing the habit of working on several pieces at once. Glière urged him to begin by schooling himself to write short pieces built into the structure of a cycle. Prokofiev therefore wrote a number of small piano pieces (*Pesenki*, 'Little Songs', 1902–6), five series each of 12 pieces. Also in 1902 he began work on a symphony in G major, dedicated to Glière; the first movement was completed in full, the other movements only in piano score. The next year he wrote a violin sonata in C minor to which he referred in the *Ballade* for cello and piano op.15 (1912). At the same time, and encouraged by

Glière, he set to music Pushkin's 'little tragedy' *Pir vo vremya chumi* ('A Feast in Time of Plague'). When Glière sent him the score of Cui's opera on the same subject, his reaction, as he admits in his autobiography, was of jealousy. His account makes it clear that he regarded the rival opera with hostility from the first, but at the same time he systematically tried to learn from this more mature model. In 1904 he began work on his fourth youthful opera, *Undina*, to a libretto by the Russian poet Mariya Kilstett taken from Friedrich de la Motte-Fouqué's story. He later cut the planned five acts to four, and the work was completed in vocal score in 1907.

[Prokofiev, Sergey, §1: Russia: 1891–1918](#)

(ii) Conservatory studies and first public appearances.

In the spring of 1903 the 12-year-old Prokofiev was introduced to Glazunov, then a professor at the St Petersburg Conservatory. Glazunov urged Prokofiev's parents to let him study music, and won their consent by arguing that the conservatory also provided a general education, so that the boy would not need to attend an ordinary school as well. Prokofiev took some private lessons from Mikhail Mikhailovich Chernov, a student about to take his examinations at the conservatory, and passed the entrance examination in the autumn of 1904. He studied theory with Lyadov, whom he described as 'dry and sparing of words', adding that he 'took no interest in his pupil's creative development'. He also ventured to criticize Rimsky-Korsakov's teaching of orchestration; however, he expressed the utmost admiration for Rimsky-Korsakov's later operas, particularly *The Legend of the Invisible City of Kitezh*. In 1908 he began studying the theory of musical form with Vitols. While a student he met Myaskovskiy, ten years his senior. A lifelong friendship between them developed, and was maintained even during Prokofiev's years abroad. It was a relationship allowing room for frank and critical discussion of both men's works.

The revolutionary unrest of the year 1905 was felt in the conservatory. One result was the dismissal of Rimsky-Korsakov, who had supported the striking students, and Glazunov and Lyadov resigned in solidarity, though all three returned in 1906. The young Prokofiev obviously paid little serious attention to these events, and did not perceive their significance. In the spring of 1909 he completed his studies in composition, and graduated with the usual Russian diploma as free artist. The pieces he offered as his examination works were his sixth sonata (numbered among his juvenilia; only pencil sketches have been preserved) and a scene from an opera *A Feast in Time of Plague* (not the same as his earlier opera). These works, Prokofiev tells us, were not well received, so that his final grade was only 'good'. It seems his years at the conservatory left no lasting mark on him, but merely reinforced a process of development that had begun early and was progressing steadily all the time, hardly affected by his studies. After his examination in composition, he took courses to train as a concert pianist, changing from Alexander Winkler to the highly regarded Anna Yesipova, the teacher of many outstanding Russian pianists. At the same time he began to study conducting with Nikolay Tcherepnin, the only lecturer at the conservatory whom he took really seriously; he also respected him as an analyst. Tcherepnin even taught him, he said, to appreciate the orchestral sound of Haydn and Mozart. He took his examinations in both these practical disciplines in the spring of 1914. For

the piano examination he played his own First Piano Concerto, and won the first prize on which he had set his heart.

During his time at the conservatory he wrote a Symphony in E minor, many small-scale piano works and six early sonatas, some of which he utilized later. He left the Sonata in B \flat major of 1904 alone; the Sonata in F minor of 1907 was revised to become his First Sonata op.1 (1909); the Sonata in A minor (also 1907) became the Third Sonata op.28 (1917); the fourth youthful sonata (1908) is lost; the Sonata in C minor of 1908 became the Fourth Sonata op.29 (1917); and, as mentioned above, only sketches remain of the sixth or 'Conservatory Sonata'. Other compositions of this early period also found their way into the catalogue of Prokofiev's mature works. Four piano pieces of 1907–8 became op.3 (1911), and four further pieces of 1908 op.4 (1910–12); the Sinfonietta in A major (1909) was revised to become op.5 (1914) and in its final form became the *Sinfonietta for Small Orchestra* op.48 (1929). Early works also live on in the *Ten Piano Pieces* op.12 (1913) and the Second Sonata op.14 (1912), which incorporates the second of two discarded sonatinas. All his life Prokofiev retained the habit of reworking his musical ideas, either because they pleased him or for financial reasons.

Other student works include two choruses with orchestral accompaniment to poems by Bal'mont (op.7, 1909–10), originally intended for the student choir, and two songs to texts by Bal'mont and Aleksey Apukhtin (op.9, 1910–11), both diptychs reacting to the literary symbolism of the period. The symphonic poems *Sni* ('Dreams', op.6, 1910) and *Osenneye* ('Autumnal Sketch', op.8, 1910, second version 1915, third version 1934) were influenced by Skryabin's orchestral *Rêverie* and Rachmaninoff's *Isle of the Dead* and Second Symphony, which shows that Prokofiev was pitting himself, quite deliberately, against the two leading (and creatively contrasting) composers of the previous generation. He also wrote his first two piano concertos, the second revised in 1923, as well as the five piano pieces *Sarkazmi* ('Sarcasms'), the Toccata for piano, and *Gadkiy utyonok* ('The Ugly Duckling') for voice and piano. In 1912 he made the decision to write for transposing instruments in C and for English horn and trumpets in the alto clef, dispensing with the tenor clef. He kept to this manner of writing throughout his life.

The operatic fragment *Maddalena* op.13 (1911, revised in 1913), after the play of the same name by one Baroness von Lieven, was to have been performed in the conservatory, but proved too difficult for the forces available. Prokofiev had completed the piano score of this one-act opera, but orchestrated only the first of its four scenes. The material remained with the Edition Russe de Musique after the composer's emigration to Paris; Edward Downes discovered it in 1953 and completed the orchestration. The action takes place in 15th-century Venice. Maddalena is leading a double life, as a married woman and also, incognito, as the mistress of a friend of her husband; incited by Maddalena, the two men kill one another in a fight. This dark drama reflects the inner turmoil of its eponymous heroine, besides displaying one aspect of the struggle for emancipation in the early 20th century, in that passion is set above bourgeois morality. The work already contains basic features characteristic of the operatic composer Prokofiev was to become: clear contrasts, differentiated motifs

relating to the characters and situations, musical-dramatic movement with its own inner tempo, and a highly strung female character such as Prokofiev developed further in Paulina in *Igrok* ('The Gambler'), Renata in *Ognenniy angel* ('The Fiery Angel'), and to some extent Natasha in *Voyna i mir* ('War and Peace').

Through his former teacher Chernov, Prokofiev met some of the organizers of the Evenings of Contemporary Music in 1908, including the critics Vyacheslav Karatigin and Walter Nuvel', who was a friend of Diaghilev. Between 1900 and 1912 these recitals took place about six times a season in St Petersburg, and it was here that Prokofiev made his *début* as a composer on 18/31 December 1908, with seven of his piano pieces written in 1907–8: *Skazka* ('Tale'), *Snezhok* ('Snow'), *Vospominaniya* ('Reminiscences'), *Poriv* ('Elan'), *Molbi* ('Imploring Requests'), *Otchayanie* ('Despair'), and *Navazhdeniye* ('Suggestion diabolique'). Works by Myaskovsky also had their first public performances at the same recital. From then on Prokofiev regularly appeared at these evenings, performing both his own compositions and those of others. He first introduced himself to Moscow audiences on 21 February/6 March 1910, with a performance of his *Etudes op.2* and *Sonata op.1*, at one of a series of concerts given by the soprano Mariya Deisha-Zionichkaya. Other important performances took place in the summer recital programmes of the Evenings of Contemporary Music. In Moscow, where a concert series of the same name had begun, Konstantin Saradzhev conducted Prokofiev's orchestral pieces *Dreams* and *Autumnal Sketch* in 1911; the contact was provided by Myaskovsky, whose works Saradzhev had performed earlier. 1912 saw Prokofiev's first appearance as soloist with an orchestra when he played his *First Piano Concerto* with great success, as he tells us, first in Moscow and then under Aleksandr Aslanov in Pavlovsk, near St Petersburg. The *Second Piano Concerto*, which he played at its *première* a year later on 23 August/5 September 1913, also in Pavlovsk and under Aslanov, created a sensation which the composer describes with evident pride in his autobiography. The work was roundly condemned in the conservative press, while progressive critics such as Karatigin reviewed it favourably. Though still a student, Prokofiev had established himself, in the recitals of the Evenings of Contemporary Music, as a controversial innovator. He was also looking for a publisher. Koussevitzky, who had founded his own orchestra and the *Edition Russe de Musique* in 1909, and with whom Prokofiev later had a fruitful relationship, rejected his works at this point on the recommendation of his advisers Skryabin, Rachmaninoff and Medtner. Initially the St Petersburg publisher Boris Jürgenson, son of Tchaikovsky's publisher Pyotr Jürgenson, also rejected Prokofiev, but then, thanks to the intervention of Aleksandr Ossovsky, he published the *First Sonata* and the *Four Pieces op.3*. Prokofiev remained with Jürgenson until 1916 and then changed to the publishing firm of Gutheil, which Koussevitzky took over that year, though he kept the firm's old name.

[Prokofiev, Sergey, §1: Russia: 1891–1918](#)

(iii) The path to emigration.

Prokofiev had visited France, England and Switzerland in the summer of 1913, and a year later his mother gave him a trip to London as a graduation present. Here he heard Ravel's *Daphnis et Chloé* and

Stravinsky's *Firebird*, *Petrushka* and *Rite of Spring*, the last of which he regarded with unconcealed scepticism. Nouvel introduced him to Diaghilev, who was in London with his ballet, and Prokofiev played him his Second Piano Concerto. This is said to have given Diaghilev the idea of commissioning *Ala i Lolli*, for which he suggested the symbolist poet Sergey Gorodetsky as author of the scenario. He turned down Prokofiev's proposition for *The Gambler*, since he thought opera had no future. When Prokofiev travelled to Rome in the spring of 1919, with considerable difficulty because of the war, and showed Diaghilev his sketches for the ballet, the impresario let the project drop. On this visit he had another meeting with Stravinsky, whom he had known in St Petersburg; the reservations the two composers had about each other remained unchanged. Also in Rome he encountered Marinetti and the ideas of Italian futurism, but they left him indifferent. He also played his Second Piano Concerto in Rome on 7 March 1915, his *début* abroad.

Using music from the aborted ballet, he wrote the *Skifskaya syuita* ('Scythian Suite') op.20 (1914–15), directly inspired by the *Rite of Spring*. It was first performed at the beginning of 1916, with the composer conducting, and created as much of a sensation as the Second Piano Concerto. From Prokofiev's account of this event in his autobiography, written in the provocative style of the Russian literary futurists, it is clear that he was seeking to create just such a scandal as Stravinsky had, to shock his audience and thus attract attention. With its harsh tone colours, frequent accumulations of dissonances, obsessive pedal-note and ostinato techniques, and extremely large orchestra, playing *forte* or *fortissimo* for long passages, the *Scythian Suite* is indeed a challenge, but it remains remarkably traditional in its formal layout and thematic structure. The four movements – an allegro with two contrasting themes (but not written as a sonata movement), a scherzo and trio, a slow movement and a rondo-like finale – correspond to the movements of the traditional symphony. Rhythm and metre remain simple; all four movements are in 4/4, and as is usually the case with Prokofiev, there are no changes of time signature or complex superimpositions of different rhythms and metres such as are found in Stravinsky from the first, and even in earlier Russian composers. The melodies are simple, indeed plain; large intervals (9ths and even larger) are preferred in expressive passages. In addition, there are direct changes to another key as the melodic movement progresses. Harmonies move in independent layers subordinate to tone colours and registers, and displace one another so that a polytonal effect or a kind of heterophony is created (Karatigin spoke correctly, in a review, of 'a new heterophony'). This peculiar ambivalence – with an aggressive tonal structure and an accumulation of dissonances on the one side, and on the other an uncomplicated formal construction, clear melodies, simple rhythms and harmonies varied by direct changes of key – is a characteristic feature in the young Prokofiev, and in modified form he displayed it all his life. The archaic and pagan subject survives in the titles of the movements of the suite: 'The Worship of Veles and Ala', 'The Idols and Dance of the Evil Spirits', 'Night' and 'Lolli's Journey and Sunrise'. They reflect the rejection of a civilization felt to be over-refined, a longing for the primitive and for closeness to the earth and old rituals, ideas that run through the symbolist literature of the time and that also surface in Stravinsky's *Rite of Spring*.

Prokofiev returned to a subject of this nature in the cantata *Semero ikh* ('They are Seven') op.30, written in 1917–18 and revised in 1933, after Bal'mont's poem 'Cries from Primeval Times', with the subtitle of 'Chaldean Invocation'. The text concerns seven giants who destroy the world with terrible violence. Prokofiev relates his choice of subject to 'the events of the revolution shaking Russia'; it may also perhaps be a reaction to the horrors of World War I. He introduced several new effects, such as the whispering of the chorus at the beginning, choral glissandi, expansive *col legno* parts, and a large body of percussion principally used as solo instruments. This work had its première in Paris in 1924, under Koussevitzky. The description of it as a cantata is an addition of the Soviet publisher, and one Prokofiev vigorously rejected, on the grounds that it allowed associations of an outworn character, though he did also use the term himself. This was his first publication in the Soviet Union.

During Prokofiev's 1919 visit to Rome, Diaghilev's idea for the ballet *The Tale of the Buffoon* took shape, and he commissioned Prokofiev to write this work, *Skazka pro shuta*, also known by the French transliteration *Chout*. The story comes from Aleskandr Afanas'yev's collection of Russian folk tales, which had already served as Rimsky-Korsakov's source for a number of works. Diaghilev asked for something typically 'Russian'; he was well aware of the attractions of the exotic, as Russian music was perceived to be in western Europe, and Prokofiev did include some national folk elements in his music. The score was completed in 1916, but the première did not take place until 17 May 1921, in Paris, conducted by Prokofiev himself.

In the period leading up to his emigration, besides revising juvenile works for his Third and Fourth Sonatas, he wrote the *Sarcasms*, op.17, 1912–14, five piano pieces which he performed to acclaim at the recitals of the Musical Contemporaries, which had superseded the Evenings of Contemporary Music, and the *Mimoletnosti* ('Visions fugitives', op.22, 1915–17), a cycle of 20 piano pieces with a title suggested by a poem of Bal'mont's. At the same time he began working on his First Violin Concerto, op.19 (1916–17), which did not receive its première until 1923 in Paris, and on the opera *Igrok* ('The Gambler'), op.24 (1915–17), from Dostoevsky's novel of the same name, a project in which he was encouraged by Albert Coates, who had become chief conductor of the Mariinsky Theatre in St Petersburg in 1911. The work went into rehearsal, and Prokofiev had this first version of the opera printed in vocal score for the purpose, but because of resistance by the singers and the revolutionary unrest in February 1917 the opera remained unperformed.

Prokofiev showed quite another side of himself in the Classical Symphony op.25 (1916–17). His much-quoted remark – 'I thought that if Haydn were alive today he would compose just as he did before, but at the same time would include something new in his manner of composition. I wanted to compose such a symphony: a symphony in the classical style' – reads like an early confession of neo-classicism. Stravinsky's *Pulcinella*, the key neo-classical work, was not begun until two years later. Prokofiev was certainly referring back to classical models here, for instance in the proportions of the symphony, the well balanced sonata movements in the opening allegro and the finale, the triad-based melodies and the occasional Alberti bass

figures. However, the stylization also includes Baroque elements, particularly in the third movement, a gavotte, and in the regular accompanying chords of its predecessor. These were also the direct harmonic idioms typical of Prokofiev which mark the symphony a 20th-century work.

Prokofiev, Sergey

2. USA, 1918–22.

Prokofiev remarked in his autobiography that: 'the February Revolution took me by surprise in Petrograd. Like those circles in which I moved, I welcomed it joyfully'. The 19th *Vision fugitive*, he said, reflects the revolutionary events. He was genuinely enthusiastic about the idea of revolution, as a radical break with tradition, and he sought to give it artistic shape. He found inspiration less in music than in literature, for instance in Mayakovsky's forceful, anti-bourgeois lyrics, and in the collection published by the Russian futurists under the provocative title *A Slap in the Face of Public Taste*. In his autobiography (published in extracts in *SovM*, 1941–6) he went on to explain that he had no very clear idea of the October Revolution, and 'I had not yet become aware that I, like every other citizen, could be useful to the revolution'. This was written at the end of the 1930s and beginning of the 1940s, when it would have been dangerous to write anything that might be seen to contravene Soviet ideology. We may believe Prokofiev when he claims to have felt enthusiasm for a revolution in art; his expressions of enthusiasm for the political revolution, however, and for the idea of being useful to it, are precautionary measures, of which there are many in the book. For instance, he emphasized his allegedly revolutionary and proletarian origin by pointing out that his father maintained contact with revolutionary groups in the 1870s, and that his mother's forebears had been serfs. In fact he must have recognized quite early that the revolution and the incipient civil war would leave him no room for artistic development, and he took the decision to go to the USA in the spring of 1918. He travelled to Petrograd and gave several concerts there, including the premières of the *Mimoletnosti* ('Visions Fugitives'), the Third and Fourth Sonatas, and the Classical Symphony. He met Mayaskovsky, called on Anatoly Lunacharsky, then cultural commissar, and applied to him for permission to go abroad. Lunacharsky granted it, as he did to many other great Russian artists. On 7 May 1918 Prokofiev travelled from Petrograd through Siberia to Vladivostok and on to Tokyo, where he gave some concerts. He arrived in New York at the beginning of September 1918.

He described his years abroad as a gradual process of failure, blaming the difficult conditions of American and European musical life. Even if his generally negative account of cultural conditions in the west was written with an eye towards Soviet censorship, the facts show that his years in exile were not as successful as he had planned and hoped. He had arrived in the USA without any firm agreements, and at first tried to make his way as the interpreter of his own works. The first piano recital he gave in New York, on 29 November 1918, was, he said, 'seen on the surface as a success'. Following his manager's advice, he had also included some works by Skryabin and Rachmaninoff in the programme, as older and more accessible music than his own. In saying that he had misjudged the rather conservative musical taste of the American public, 'while Rachmaninoff,

who had come to New York at about the same time and played a classical programme with only two or three of his own preludes, was much more successful', his admission that he himself achieved only a *succès d'estime* barely conceals a weightier problem he had not previously recognized: Rachmaninoff was the leading Russian pianist in the USA. Rachmaninoff had introduced himself to the American public as early as the 1909–10 season, and had composed his Third Piano Concerto for that tour. Like Prokofiev, he had emigrated after the Revolution. American agents had engaged him for a tour comprising 36 concerts in the 1918–19 season, and over the next few years he gave 60 to 70 concerts every season. If Prokofiev were to compete, he would have to emphasize his image as a pianist. His summing up of his first season in America sounds resigned: 'The public here is not used to listening to the works of a single composer for a whole evening. People want a varied programme as a showcase for popular pieces. Rachmaninoff has accepted this compromise. I could not even dream of the overwhelming success he has with his concerts'.

Yet the first years in the USA were not as dismal as Prokofiev described them in his autobiography. He appeared in New York in two concerts with the 'Russian Orchestra', an ensemble of emigrants, under Modest Altschuler. He played his First Piano Concerto and several solo works, and the Classical Symphony was performed too. In Chicago, Friedrich Stock conducted two concerts including the *Scythian Suite* and, again, the First Piano Concerto. From then on Prokofiev regularly appeared in American concert halls. He also performed in Canada in 1919, and took account of the wish for older music by, for instance, arranging a Buxtehude organ fugue for piano, and at Stravinsky's suggestion adapting some of Schubert's waltzes and ländler into a suite. Interest shown in Prokofiev's works by American publishing firms caused him to write two collections of piano pieces: *Skazki staroy babushki* ('Old Grandmother's Tales', op.31, 1918), and four dances (op.32, 1918). However, they were not published in America, because Prokofiev would not accept the conditions he was offered; he gave both works their premières at his piano recitals in New York early in 1919. He was commissioned by the Jewish ensemble Simro, whose members had emigrated from the Soviet Union, to write the Overture on Hebrew Themes for clarinet, string quartet and piano (op.34, 1919, orchestrated 1934), which had its première in New York in 1920 with Prokofiev himself at the piano. Only a few recordings of Prokofiev himself have survived. Reports of his playing, which apparently changed little over the years, focus on the following characteristics: an emphasis on metre and rhythmic pulse, an almost complete eschewal of rubato, a striving after transparency of texture and, especially in the interpretation of his own works, an exaggeration of performance indications; only with dynamic markings did Prokofiev, in his own works as well as those of others, allow himself generous latitude.

On his début in Chicago, in 1919, he met Cleofonte Campanini, conductor of the Chicago Opera. This meeting led to the commission for *Lyubov' k tryom apel'sinam* ('The Love for Three Oranges', op.33, 1919), a subject he suggested, since the score of *The Gambler*, in which Campanini was also interested, had been left behind in Leningrad. However, the première of the opera, Prokofiev's best known and most successful work in the genre, was postponed when Campanini died in December 1919. It was postponed

again next season because Prokofiev was demanding compensation for the delay from the management of the opera company, who were unwilling to pay it. The work did not go into rehearsal until a year later, when Mary Garden had taken over as director; the première, conducted by Prokofiev, took place on 30 December 1921. The libretto is based on Gozzi's *commedia dell'arte* play *L'amore delle tre melerance* and on the comedy of the same name by Konstantin Vogak, Vsevolod Meyerhold and Vladimir Solov'yev. Meyerhold had published a magazine from 1914 to 1916 entitled *The Oranges, or Dr Dapertutto's Magazine*. The play Prokofiev used as basis for the libretto was published here for the first time, and provided the idea of an anti-bourgeois, anti-illusionist drama which brings the artificial, artistic element to the fore and dispenses with psychological study of the characters. The three planes of the action – represented by the fairytale characters (the Prince, Truffaldino), the underworld figures (Fata Morgana, the magician Celio), and the watching eccentrics, empty-heads and adherents of tragedy and comedy – are constantly disintegrated and rearranged like a mosaic, as Asaf'yev put it. This is particularly clear in the debates about the theatrical genre, or when the eccentrics intervene in the action in a parody of the *deus ex machina*, save Princess Ninetta and put Fata Morgana to flight. Prokofiev claimed to have 'chosen a simpler musical language than in *The Gambler*, taking American taste into consideration'. Certainly he showed an honest readiness to adapt – a frequent feature of his work. It is also true that he was sparing with chromatics and dissonances in this opera. However, the musical language is by no means 'simpler', based as it is on a fine web of contrasting themes and motifs. This enables Prokofiev to dispense with traditional arias, recitatives and other self-contained numbers (the only one is the famous March), and ensures the smooth inner tempo of the musical-dramatic action. Another feature is the parody of traditional operatic emotions.

After his second rather unsatisfactory season in America, Prokofiev turned his thoughts to Europe again. He spent the next three years giving concerts and composing in Europe during the summer months and returning to the USA for the winter season. In April 1920 he was in Paris and London, where he had discussions with Diaghilev about the performance of *The Tale of the Buffoon*, postponed since 1915, and began revising and orchestrating the score. Meanwhile, Koussevitzky too had left the Soviet Union, and wished to introduce himself to the Parisian public with the *Scythian Suite*. So two of Prokofiev's works had their premières in Paris very close together: the *Scythian Suite* under Koussevitzky on 29 April 1921, and *The Tale of the Buffoon* under Prokofiev himself on 17 May. They instantly made him famous and placed him on a par with Stravinsky.

He spent the summer of 1921 in Brittany, and completed the Third Piano Concerto op.26, the first sketches for which go back to 1917. At the same time he had the idea of composing a two-movement 'white' quartet, i.e. a work without any accidentals, but abandoned it. The themes intended for the second movement are incorporated into the finale of the concerto. At this period Bal'mont too was staying in Brittany; he wrote a poem in the symbolist spirit on the new piano concerto and on Prokofiev. It ends with the lines:

'But the tide foams wildly on, over all:
Prokofiev! Music and youth blossom,

In you the orchestra yearned for musical flight,
And the invincible Scythian beats the tambourine of the sun.’
His reunion with Bal'mont inspired Prokofiev to compose the Five Poems op.21 (1921), his last settings of the poet. Using Bal'mont's texts, he had previously written two poems for female chorus and orchestra (op.7, 1909–10), the two songs. *It is of Other Planets* (op.9, no.1, 1910–11) and *In My Garden* (op.23, no.4, 1915), and the cantata *They are Seven*. The Third Piano Concerto, predominantly still diatonic (once again, perhaps with American taste in mind), is extremely effective and contains reminiscences of Russian folklore. Prokofiev gave it its première on 16 December 1921 in Chicago under Friedrich Stock, and played it the next month in New York under Coates; it became his best-known concerto. In 1932 it became the first of his works he recorded, with the London SO. Despite the success of *The Love for Three Oranges* and this concerto, however, he summed up 1921–2 with the remark that ‘the final result of the season spent performing in America ... was as good as nil’; he decided to move to Europe.

Prokofiev, Sergey

3. Europe, 1922–36.

(i) Musical activities and works.

(ii) Contacts with the Soviet Union.

Prokofiev, Sergey, §3: Europe, 1922–3

(i) Musical activities and works.

In March 1922 Prokofiev went to live in southern Germany, near the monastery of Ettal, where, he said, he found the right atmosphere in which to continue work on *Ognenniy angel* (‘The Fiery Angel’, op.37), which he had begun, uncommissioned, directly after finishing *The Love for Three Oranges*. However, it was years before the opera was finally completed, since he had difficulty interesting an opera house in it. Mary Garden, who had wanted to bring it to Chicago, had left her post there. In 1926, when Bruno Walter, head of the Berlin Opera, was considering a production, Prokofiev began revision and orchestration. The score was not finished until 1927, and Koussevitsky gave a concert performance of parts of the opera in Paris. The première of the whole work did not take place until after Prokofiev’s death: in a concert performance in Paris on 25 November 1954, and in a stage production at La Fenice a year later. The libretto is based on the symbolist novel by Valery Bryusov; the action takes place during the humanist period in and around Cologne (Agrippa von Nettesheim, a historical figure, appears as the representative of humanism). The protagonist Renata, who seeks in vain for Madiel, her ‘fiery angel’, with the help of the knight Ruprecht, vacillates throughout from hysteria to madness to dark brooding and is burnt as a witch at the end. Bryusov in his novel and Prokofiev in his libretto were less concerned with historical accuracy than with the field of tension between superstition and irrationality, reason and a questionable belief in progress. In *Renata*, a continuation of the character type represented by Maddalena and Paulina (in *The Gambler*), Prokofiev created a complex female figure torn apart by inner conflict. A dense and extremely impressive musical language, symphonic over long passages, corresponds to the character of the protagonist, with complexes of themes for the individual characters.

When it appeared that the extremely difficult part of *Renata* might be another reason militating against a stage production, Prokofiev used the material for his Third Symphony op.44 (1928), which was first performed at the beginning of 1929 with him conducting in Brussels and Pierre Monteux in Paris, and which has entered history as the '*Fiery Angel* symphony'. Prokofiev protested against this name on the grounds that the opera derives from previous material which was not at first specific to the operatic genre (specifically the rejected 'white quartet', also incorporated into the Third Piano Concerto), and which is neutralized, so to speak, in its symphonic form. After *The Fiery Angel* Prokofiev felt that he had failed as a composer of opera and avoided the genre which was really closest to his heart until 1939, when, long after his return to the Soviet Union, he began writing *Semyon Kotko*.

He lived for over a year in Ettal, using it as his base while he gave concerts in almost all the countries of Europe. On the occasion of a revival of *The Tale of the Buffoon* in the summer of 1923, Diaghilev expressed an interest in *The Love for Three Oranges*, perhaps because this work can be understood as a parody of 19th-century opera tradition. When Prokofiev played him the opera there was a violent argument between the composer and Stravinsky, who was also present, over their respective aesthetic positions, and the tension between them, artistic and personal, was never entirely overcome. While living in Ettal Prokofiev also wrote a new version of the Second Piano Concerto (1923) and his Fifth Sonata op.38 (1923). On 1 October 1923 he married the Spanish singer Lina Llubera, who sometimes gave performances of his songs.

Later that month the Prokofievs moved to Paris. The delayed première of the First Violin Concerto took place on 18 October 1923 under Koussevitzky, with Marcel Darieux as the soloist. The reactions of the press were mixed: in the circle of Les Six the work was criticized as old-fashioned. The Second Piano Concerto and the *Scythian Suite*, performed the following year, were much more successful. Consequently, and with his characteristic willingness to adapt, Prokofiev decided to write a symphony 'of iron and steel'. This Second Symphony op.40 (1924–5) is a brittle work shot through with abrupt contrasts, in two movements: a very complex sonata movement and a set of variations. At its première, conducted by Koussevitzky on 6 June 1925, it met with a lukewarm response. Prokofiev summed up his feelings: 'this was perhaps the only time I felt afraid I might be becoming a composer of the second rank'. He rightly saw this symphony, with the *Sarcasms*, the *Scythian Suite* and *They are Seven*, as the richest in dissonance of all his works; the symphony, he said, was in part inspired by the atmosphere of Paris, since the public there was not afraid of difficult sounds. Such reflections are wide of the mark: the wealth of dissonance – which is not the same thing as complexity – can be traced back to a plain, often diatonic kernel; in other words, the process of composition takes a clear course beginning with a theme, a melody and a relatively simple accompaniment which is then made denser in several stages.

While engaged on the Second Symphony Prokofiev was writing a chamber piece in six movements for a touring ballet company, a piece danced as *Trapetsiya* ('Trapeze'), but known in the concert repertory as the G minor

Quintet op.39 for oboe, clarinet, violin, viola and double bass. The European première of *The Love for Three Oranges* took place in Cologne in 1925, and a year later the opera had its first performance in Berlin. Meanwhile, in the summer of 1925 Diaghilev had suggested a ballet on a Soviet subject. The title – *Stal'noy skok* or *Le pas d'acier* ('The Steel Step') – was his idea, and he drew up the scenario together with the painter and stage designer Georgy Yakulov. The glorification of machines and their movement in the ballet is in the tradition of futurism and early Soviet constructivism: there is no real plot, but instead scenes of a poster-like nature, though no political propaganda was intended. 'In our ballet hammers large and small, transmission shafts turning and flywheels, as well as flashing coloured light signals, were shown on stage. All came to a climax in a general creative upsurge in which the groups of dancers had to work at the machine and at the same time illustrate the working of the machines in dance', wrote Prokofiev of this ballet, and he emphasized that he had turned to a simpler language, by which he meant abandoning chromatic density and dissonances in favour of diatonicism and a style reminiscent of the music hall. He worked out the orchestration when he was in the USA to give 14 concerts during the 1925–6 season, and developed a method of including detailed instructions in the piano score, so that writing out the full score would be a mechanical process. Later, during his time in the Soviet Union, he perfected this technique to such an extent that he could leave other people to write out his scores. The première of *Le pas d'acier* in Paris on 7 June 1927, and the first London performance of 4 July 1927 attracted much attention – the work was erroneously taken to be Bolshevik propaganda – but did not establish the ballet in the repertory.

After writing several smaller works – the Overture op.42 for 17 instrumentalists (1926, revised for full orchestra 1928), written for the opening of an American Pianola Society concert hall but given its première in Moscow, the Divertimento op.43 for orchestra (1925–9), first performed under Prokofiev in Paris in December 1930, and the two piano pieces *Veshchi v sebe* ('Things in Themselves', op.45, 1928), given their première by the composer in New York early in 1930 – as well as the Third Symphony, Prokofiev received in the autumn of 1928 what was his fourth ballet commission from Diaghilev and the latter's last such request, resulting in *Bludniy sin* ('The Prodigal Son', op.46, 1928). With a scenario by Boris Kochno, this is a plain, retrospective work in the spirit of neo-classicism; the première took place in Paris under Prokofiev on 21 May 1929. He then worked material from the ballet into his Fourth Symphony op.47 (1930), commissioned for the 50th anniversary of the Boston SO and given its première on 14 November 1930 without any very great success.

The Gambler had its première in Brussels on 29 April 1929, and maintained its place in the repertory for two years. With a view to a planned performance in Leningrad which never materialized, Prokofiev had thoroughly revised the opera in 1927. With its directly literary emphasis and eschewal of closed musical forms, and its contemplative ensembles or large choruses, it belongs to the tradition of 'opéra dialogué' which had been begun at the end of the 1860s by Dargomizhsky with *The Stone Guest* and Musorgsky with *The Marriage*, and was continued by Rimsky-Korsakov with *Mozart and Salieri* and Rachmaninoff with *The Miserly Knight*. Prokofiev followed this tradition by incorporating passages of direct

speech from Dostoyevsky's novel into the libretto, basing his formal construction on a differentiated system of characteristic motifs, and using no choruses except in the scene in the gambling hall (Act 4, scene v). The work shows Prokofiev's liking for exaggerated, grotesque, even humiliating situations, in which the protagonists are under great psychological pressure, so that a very tense and chromatically dense language is appropriate. His liking for comic situations is also clear, for instance in the unexpected appearance of the grandmother when the other characters think she is on her deathbed and are already dividing up her inheritance. The rapid changes of mood and expression, and a certain brevity in the various sections of the music, produce an effect close to the techniques of film cutting.

In the early 1930s Prokofiev wrote a series of commissioned works. His First String Quartet op.50 (1930) was written for the Library of Congress in Washington, which was commissioning works by famous composers for its collection of manuscripts. The quartet is in three movements, and strikes a neo-classical note which the composer achieved, according to his own account of it, by turning back to an intensive study of Beethoven's quartets. In the summer of 1930 Serge Lifar, ballet master of the Paris Opéra, commissioned a work to be dedicated to the memory of Diaghilev. Under the title of *Na Dnepre* ('On the Dnieper' or 'Sur le Borysthène' after the old name of the river), Prokofiev wrote an atmospheric piece again without any real plot. Stylistically it is similar to *The Prodigal Son*, and at its première on 16 December 1932 it was such a dismal failure, despite the expensive production (with sets by Larionov and costumes by Goncharova), that Lifar removed it from the repertory at once and did not pay Prokofiev the full agreed sum of 100,000 francs. There was a lawsuit, which Prokofiev won. He wrote his Fourth Piano Concerto op.53 (1931) for the Austrian pianist Paul Wittgenstein, who had lost his right hand in World War I. Wittgenstein rejected the concerto, and Prokofiev never carried out his plan to revise it for both hands and the work was not performed until 1956. The last two great works to be first heard by western European audiences were the Fifth Piano Concerto op.55 (1932, première on 31 October 1932 in Berlin under Furtwängler), which was not very well received, and the Second Violin Concerto op.63 (1935), commissioned by admirers of Robert Soetans, who gave the première in Madrid on 1 December 1935. The work's clear tonality and reminiscences of Russian folklore are indications of the 'new simplicity' for which Prokofiev was striving in the early 1930s.

[Prokofiev, Sergey, §3: Europe, 1922–3](#)

(ii) Contacts with the Soviet Union.

Directly after settling in Europe, Prokofiev resumed contacts with the Soviet Union, and despite his increasing success in the 1920s and early 30s, in the USA as well as western Europe, he purposely intensified them. A new journal which appeared in 1923 and ceased publication after three numbers) – *K novim beregam* ('Towards New Shores'), named after a famous remark of Musorgsky's – devoted four articles to Prokofiev in its first issue, giving an extensive and very laudatory account of his work and activities abroad. From then on almost all his works were played regularly in the Soviet Union (as well as the west), some even having their premières there: the Bal'mont Poems in 1923, the G minor Quintet and the Overture

op.42 in 1927, the suite from *Le pas d'acier* in 1928, the Sinfonietta in 1929, the piano pieces from the *Prodigal Son* and the Sonata for two violins in 1932, the Symphonic Song in 1934 and the Three Piano Pieces op.59 in 1935.

In addition, and beginning with the cantata *They are Seven*, many works appeared in print not under Koussevitzky's Gutheil imprint but in the Soviet Union (published by the All Russian Music Publishing House – later Muzgiz, the State Music Publishing House); the Soviet publications included the piano scores of *Le pas d'acier* and *On the Dnieper*, which at the time had been performed complete only in western Europe. Prokofiev must have intended to make sure that, though absent, he was prominent in Soviet musical life. It is very likely, too, that he kept open the possibility of his return, at least after 1922. He was never an emigrant in the legal sense: when France granted the Soviet Union diplomatic recognition in 1924, he registered as a Soviet citizen, and never concealed the fact that in principle he welcomed the developments in his native land.

In January 1927 he accepted an invitation to make a two-month concert tour in the Soviet Union. He gave eight concerts in Moscow, with four different programmes, including the Third Piano Concerto, which he played with Persimfans, a conductorless orchestra. In Leningrad he gave the same four programmes, attended a performance of *The Love for Three Oranges*, which had become part of the repertory there, and encountered several works by young Soviet composers, including Shostakovich's First Sonata and a septet (also known as a chamber symphony) by Gavriil Popov, which he particularly liked. Then there were concerts in Kharkiv, Kiev and Odessa. A tour of the Soviet Union planned for 1928 fell through; in November 1929 Prokofiev travelled to Moscow again, but did not appear as a pianist because he had injured his hands in a car accident. He attended rehearsals for a new production of *The Love for Three Oranges*, which had now established itself firmly in the Moscow repertory as well. A plan for staging *Le pas d'acier* – the symphonic suite from it had been performed several times – was thwarted by the resistance of the Russian Association of Proletarian Musicians, which supported an aesthetic of primitive affirmation and saw the ballet as a caricature of Soviet ideals. Prokofiev visited the Soviet Union for the third time in November 1932 and took a flat in Moscow, but he still made Paris his main home. He travelled to Paris from Moscow for the première of the ballet *On the Dnieper*, and from there went on to the USA for a three-month tour.

He recorded his impressions of his first visit to the Soviet Union in a diary; its existence was long known to Soviet musicologists, but they ventured to publish it only in the context of perestroika and to celebrate the centenary of the composer's birth. Two aspects of this diary made any earlier publication in the Soviet Union seem inopportune. Firstly, Prokofiev regarded the political system sceptically and sometimes even critically (in contrast to his public pronouncements and despite his agreement with it in principle). Secondly, he was interested principally in musical life under the new circumstances, and the opportunities it could offer him. The political system interested him only in so far as it might be useful or injurious to his career, and in connection with the compromises he might have to make. He obviously regarded the diary as a document for his eyes only, intended

to help him decide between the Soviet Union and the west. It was also meant as an antidote to the blurred judgements or rose-tinted visions of memory. Prokofiev's keen analytical gift of observation is revealed. He soberly noted the changes that had occurred during the ten years of his absence. He was clear in his own mind that art in the Soviet Union was subject to political and social ideals, and that these ideals – not criteria immanent in art – would decide between success and failure in any doubtful case. By 1932 at the latest he had consciously assessed the field of tension between adaptation and self-assertion. Moreover, since the end of the 1920s he had been seeking to find a simpler musical language, and he believed his aesthetic of a new simplicity could be combined with the official Soviet concept of art. So much does he make of this accord in his comments in the press (*Vechernaya Moskva*, 6 December 1932; *Sovetskaya muzika* 1933, no.3; *Izvestiya*, 16 November 1934; *Vechernaya Moskva*, 23 January 1936) that it is difficult to know which was more important to him: proclaiming his own ideal of art or paying homage to an aesthetic dictated from outside. He signalled his readiness to adapt with a collection of folk and choral songs (op.66, 1935), one of which, 'Anyutka', was awarded a prize by *Pravda*. The Soviet side came halfway to meet him too: in 1932 he was commissioned to write film music for *Poruchnik Kizhe* ('Lieutenant Kijé') and a little later to write incidental music for *Yegipetskiye nochi* ('Egyptian Nights'), a Muscovite collage made from Shaw's *Caesar and Cleopatra*, Shakespeare's *Antony and Cleopatra* and Pushkin. Both scores provided material for symphonic suites (opp.60 and 61, 1934). At the end of 1934 the Leningrad opera house (now renamed after Sergey Kirov, an associate of Stalin's who had been murdered on 1 April that year) negotiated with Prokofiev for the ballet *Romeo and Juliet*; when this project fell through, the Bol'shoy in Moscow commissioned the score.

Prokofiev, Sergey

4. The USSR, 1936–53.

(i) Return and first Soviet works.

(ii) World War II and after.

(iii) 'Zhdanovshchina'.

Prokofiev, Sergey, §4: The USSR, 1936–53

(i) Return and first Soviet works.

In the summer of 1936 Prokofiev finally moved to the Soviet Union, to live there with his wife and two sons. Stalin's power politics were approaching their ghastly climax in the purges at this time. It must remain an open question how far Prokofiev was able to assess the existing political structures, which were very dangerous for his non-Russian wife. In his public utterances, he explained his return in terms of patriotic feeling and homesickness. 'I must see the real winter again', and 'hear the Russian language in my ears', he told French friends. Such sentiments seem out of tune with his down-to-earth, clear-thinking character. He must have had other and more convincing reasons for taking such a step, and we can only conjecture what they were. Between 1926 and 1936 Shostakovich was the leading, most highly regarded and most internationally renowned composer of the Soviet Union. His second opera, *Lady Macbeth of the Mtensk District* (given its première on 22 January 1934) had been performed 83 times in Leningrad and 94 times in Moscow within two years, until it found itself a

political target. On 28 January 1936 the article 'Chaos instead of Music' appeared in *Pravda*. Ostensibly it was a venomous condemnation of the opera and its composer, but first and foremost it was a politico-cultural manifesto seeking to base all Soviet art on the principles of 'socialist realism'. It terrified all Soviet artists and shook their creative confidence; Shostakovich's career as a composer was at a temporary end, only to be re-established with the première of his Fifth Symphony in 1937. One reason for Prokofiev's departure from America had been Rachmaninoff's greater success, and in Europe he came second to Stravinsky; he returned to the Soviet Union just when Shostakovich was out of the running as a rival.

We must assume that a decision to return to the Soviet Union was also made palatable to him by promises of privileges. He retained his passport, with which he could travel abroad without the humiliating petitions usually necessary in the Soviet Union, and he continued to give guest performances in Europe and even undertook an American tour in 1938. Then the trap snapped shut: he was asked to hand in his passport for the transaction of a formality, but did not get it back, so that there could be no question of further tours abroad, as he later told the violinist Mikhail Goldstein.

As a composer, Prokofiev was cautious and ready to adapt in the first years after his return. In 1936 and 1937, like all composers in the Soviet Union, he was busy with works to mark the centenary of Pushkin's death, celebrated as a great event. However, his music for a film version of *Pikovaya dama* ('The Queen of Spades') and two sets of incidental music for stage performances of *Boris Godunov* and *Yevgeny Onegin* were not performed; some of their themes were later incorporated into other works (*Semyon Kotko*, *War and Peace*, Eighth Sonata). At the same time he was writing music for children, no doubt partly with his growing sons in mind. In addition, music for children was highly valued in the Soviet Union, and even composers of the first rank took it very seriously. Prokofiev wrote Music for Children, twelve easy piano pieces (op.65, 1935, seven of them arranged for orchestra in 1941), three songs for children (op.68, 1936–9), and the rightly famous symphonic fairytale *Petya i volk* ('Peter and the Wolf', op.67, 1936), for which he wrote the text himself, providing opportunities to use instruments and tone colours with sensitive educational skill. He was also turning to genres favoured by official Soviet cultural policy, as in his Four Marches op.69 for wind band (1935–7), Russian Overture op.72 inspired by folklore (1936), op.79 song cycle on patriotic texts (1939) and four patriotic cantatas. However, *Pesni nashikh dney* ('Songs of Our Times' op.76), a suite in nine movements for solo voices, chorus and orchestra (1937) was criticized by Soviet writers as excessively simple, and the cantata for the 20th anniversary of the October Revolution (op.74, 1936–7) – a monumental work in ten movements for two professional choruses, an amateur chorus, symphony orchestra, wind band, percussion ensemble and accordion band, to texts by Marx, Lenin and Stalin – was not granted permission for performance by the Committee for Artistic Affairs, on the grounds that it did not meet the criteria of 'socialist realism'. Not until April 1966 was the work performed. In 1939, for Stalin's 60th birthday, Prokofiev wrote the cantata *Zdravitsa* ('Hail to Stalin', op.85), an occasional work on folk tunes of the most varied nationalities of

the Soviet Union and one of countless works of homage to Stalin from this period. With a revised text, it maintained its place in the Soviet repertory even after the dictator's death. The cantata *Aleksandr Nevskiy* (op.78, 1938–9), drawn from the score for Eisenstein's film, was the only work of this time to be praised outside as well as within the Soviet Union. Prokofiev's second work for Eisenstein, the film music for *Ivan Grozniy* ('Ivan the Terrible', op.16, 1942–5) also exists in an oratorio arrangement by the conductor Abram Stasevich (1961).

Only two works of Prokofiev's first years back in the Soviet Union are not marked by political considerations. He had begun his Cello Concerto op.58 in 1933, but did not finish it until 1938. It failed miserably at its première (with Berezovsky on 26 November 1939), and Prokofiev revised it, following the critical advice of Myaskovsky. In this version Pyatigorsky performed it in the USA in 1940; then a further revision was made in 1950 at the urging of Rostropovich. The other non-political work, *Romeo and Juliet*, had been finished in 1936; while writing it Prokofiev considered giving the story a happy ending, but rejected the idea as sacrilege to Shakespeare. Since the Bol'shoy rejected the work as too complicated, and the Leningrad School of Choreography also backed out of a contract made in 1937, the première did not take place until December 1938, and then in Brno. Prokofiev had previously arranged two symphonic suites (opp.64a and b) and a collection of ten piano pieces (op.75) from the ballet, and these were performed very successfully in 1936 and 1937. In 1946 he arranged a third orchestral suite (op.101). The first performance of the ballet in Leningrad was on 11 January 1940, in a magnificent production with the prima ballerina Galina Ulanova as Juliet. At the request of the choreographer, Leonid Lavrovsky, Prokofiev made many alterations and composed two extra numbers (no.14, Juliet's Variations, and no.20, Romeo's Variations). *Romeo and Juliet* soon became a showpiece of Soviet ballet and entered the international repertory.

Prokofiev returned to opera after a break of over ten years with *Semyon Kotko* op.81 (1939), attempting to treat a modern Soviet subject in the manner of the 'song opera' then officially favoured, for which Ivan Dzerzhinsky's now long-forgotten *Quiet Flows the Don* was regarded as the model. Prokofiev's opera was based on the story *I am the Son of the Working People* by Valentin Katayev, published in 1937, and Katayev worked with the composer on the libretto. The action takes place in the Ukraine during the Civil War, with young revolutionaries as the protagonists. In his setting of the text Prokofiev complied with the demand for song-like music, the folk idiom, revolutionary emotion and propagandist art. Though the music is distinguished from other Soviet works of this period (for instance, Khrennikov's *In the Storm*) by a fine network of characteristic motifs, short sections in the manner of film scenes and a wealth of ideas, and though Prokofiev found an intelligent way of presenting the idea of socialist realism, this very connection with the ideals of the time is an obstacle to the wider dissemination of the opera. The work also failed in the Soviet Union. Preparations dragged on a long time, because Meyerhold, who was to direct the work, was arrested in June 1939. As a result, the première did not take place until 23 June 1940. The opera set off a violent dispute, which was won by the narrow-minded

cultural ideologues, so that the piece was taken out of the repertory in 1941 and not performed again until after Prokofiev's death.

In spite of this failure he immediately began another operatic project, *Obrucheniy v monastire* ('Betrothal in a Monastery', op.86, 1940), based on Sheridan's comedy of mistaken identity, *The Duenna*, made into a libretto by Mira Mendel'son, Prokofiev's new companion. The opera is neo-classical, with clear references to Mozart and Rossini. It is often described as a Soviet counterpart to *The Love for Three Oranges*, though it is far inferior in musical versatility, comedy of situation and irony with respect to the operatic genre. It did not have its première until after the end of the war, on 5 May 1946 in Prague (the first performance in Leningrad followed on 3 November), and it too was unable to maintain its place in the repertory.

[Prokofiev, Sergey, §4: The USSR, 1936–53](#)

(ii) World War II and after.

On 21 June 1941 Germany attacked the Soviet Union, and the so-called 'Great War of the Fatherland' began. Prokofiev was evacuated in August, like all important artists. His travels took him to Nalchik in the northern Caucasus, then in November to Tbilisi, in June 1942 to Alma-Ata, in June 1943 to Perm' in the Urals, and back to Moscow in October 1943. During this period he was, like Myaskovsky and several other composers, awarded the highly regarded title Honoured Artist of the RSFSR. His creative work during the war years was along two lines: he reacted to the events of the war with propaganda music, and he devoted himself increasingly to chamber works. He completed the three piano sonatas he had begun simultaneously in 1939 (opp.82–4), and they were given their first performances during the war by Sviatoslav Richter and Emil Gilels. The Ninth Sonata op.103 was added in 1947, and he was planning two more sonatas in 1953, the year of his death. The Second String Quartet op.92 (1941) is based on Kabardinian themes from Nalchik, which give this work a modal character and brittle charm characteristic of the folk music of one of the areas to which Prokofiev had been evacuated. The Flute Sonata op.94 (1943), of which the composer also arranged a version for violin as his Second Violin Sonata, became a popular repertory piece thanks to its playful elegance. With its dark colours, the First Violin Sonata op.80, begun in 1938 and completed in 1946, seems like an intimate reflection of the events of the war. In 1947 came a Sonata op.115 for unaccompanied violin. All these works are without non-musical function; like the Fifth Symphony op.100 (1944), they display the freely tonal harmonies, melodic and thematic wealth of ideas and lyrical expressivity characteristic of the mature Prokofiev – qualities that have established these works firmly in the international repertory.

Of those compositions relating to the war, the only ones to find much favour in the Soviet Union were the March op.99 for military band (1943–4) and the arrangements of folksongs for voice and piano (op.104, 1944), intended as an expression of patriotic feeling. The first two songs in the collection, 'In the Summer of the Snowball Bush' and 'The Green Grove', were even awarded a prize. The other war-related works – the Symphonic March op.88 (1941), the Seven Choral Songs op.89 (1941–2), the symphonic suite *The Year 1941* op.90 and the *Ballad of an Unknown Boy*

op.93 (1942–3) – were honestly intended as expressions of resounding patriotism, yet they too were negatively judged by critics whose opinion carried weight (Shostakovich and Myaskovsky), and were soon forgotten. The sensation caused in the Allied countries by Shostakovich's Seventh Symphony (1941) also renewed western interest in Prokofiev's music during the war, especially in England and the USA – interest not in the explicitly patriotic Soviet works, but in the cantata *Aleksandr Nevskiy*, the Fifth Symphony, the Sixth and Seventh Sonatas, the two suites from *Romeo and Juliet*, and earlier compositions such as the Classical Symphony, the *Scythian Suite*, *Peter and the Wolf*, and the suite from the film music to *Lieutenant Kijé*.

The main works of the war years are the opera *Voyna i mir* ('War and Peace', op.91), after Tolstoy, which was written in its first version in 1941–2 and had its première in a concert performance during the war, on 16 October 1944, and the ballet *Zolushka* ('Cinderella', op.87, 1940–44). The latter did not receive its première until 21 November 1945, in Moscow, and joined the international repertory, if in a place second to *Romeo and Juliet*. Then the end of the war was celebrated by Soviet composers with festive works. Prokofiev contributed his *Ode on the End of the War* op.105 (1945), a monumental work in one movement for eight harps, four pianos, wind ensemble, percussion and double basses, which was intended as a mighty dithyramb, with the archaic Russian sound of bells, but baffled the audience at its première on 12 November 1945 and was condemned by the critics.

[Prokofiev, Sergey, §4: The USSR, 1936–53](#)

(iii) 'Zhdanovschchina'.

During the war art had been less strictly supervised by the state. Certain works (in particular literary works by Zoshchenko and Akhmatova, and the films of Eisenstein, but also music by Shostakovich and Prokofiev) had aroused great interest in the west, and had deviated from the ideal of 'socialist realism'. But in the years 1946–8 four major resolutions affecting cultural policy were passed. The man responsible was Andrey Zhdanov, the leading cultural ideologue of the Stalinist period, and they paralysed cultural life until Stalin's death in 1953. Hence the informal term 'Zhdanovschchina' for this terrible period, though Zhdanov himself had died suddenly in August 1948. The first resolution, of 14 August 1946, related to the Leningrad literary journals *Zvezda* and *Leningrad*; the second, of 26 August 1946, affected the theatrical repertory; the third, of 4 September 1946, was aimed at the Soviet film industry, in particular Eisenstein and the second part of *Ivan the Terrible*, for which Prokofiev had written the score. The resolution on music was not passed until two years later. These state measures were intended to bring art back to a unified party line, emphasizing the folk tradition and an affirmative outlook. At first Prokofiev did not let them affect him; he was busy with three symphonic suites from *Cinderella*, and another suite, of waltzes from various of his works (opp.107–10, all 1946). At the same time he was completing the Sixth Symphony, a thoughtful work in three movements which he initially wished to dedicate to the memory of Beethoven, and he made a new version of the Fourth Symphony (op.112, 1947), though this was not performed until 1957. He also paid tribute to the 30th anniversary of the October

Revolution with two works: the symphonic poem *Tridtsat' let* ('Thirty Years', op.113) and the cantata *Rastsvetay moguchiy kray* ('Flourish, Mighty Homeland', op.114), to a text by Yevgeny Dolmatovsky.

On 10 February 1948 the resolution 'On the Opera "The Great Friendship" by Vanno Muradeli' was passed. Perhaps the saddest document in Soviet musical history, this decree was directed not so much against the composer Muradeli – forgotten today, along with the work which aroused Stalin's ire at the time and which was the ostensible occasion for official criticism – as against the great composers of the Soviet Union. To Prokofiev, it was a blow from which he did not recover. After 1948 he was a sick and deeply insecure man; the few further works he wrote before his death bear traces of this insecurity. What happened at the time can be reconstructed from a special number of *Sovetskaya muzika* published in 1991 on the centenary of Prokofiev's birth. Four days after the passing of the resolution, a ban on the performance of certain works by Prokofiev was issued by the highest authority; on 16 February Prokofiev acknowledged his alleged artistic errors in a letter of self-abasement; this letter was read out to a meeting of the Union of Composers on 17 February; on 20 February his first wife Lina was arrested; on 3 December his *Povest' o nastoyashchem cheloveke* ('The Story of a Real Man') was given a private performance before members of the Union of Composers at the Kirov and so savagely criticized that there could be no question of a public première; on 28 December he again accused himself of his alleged artistic errors in an open letter to the Union of Composers.

In the resolution Zhdanov had attacked Shostakovich, Prokofiev, Khachaturian, Myaskovsky and several other composers by name, denouncing their works for 'formalistic distortions and anti-democratic tendencies', as a 'rejection of the principles of classical music' and for the 'dissemination of atonality'. Comprehensive polemics of this nature were nothing new to Soviet artists. Zhdanov referred expressly to the article attacking Shostakovich's *Lady Macbeth* which had appeared in *Pravda* in 1936, and it was not forgotten that the composer had been regarded thereafter as *persona non grata*, had lost the positions he held and even faced arrest. The artists rebuked for nonconformity in 1946 had also lost their opportunities to work and be published. It was clear to the composers, therefore, what this resolution meant for them. Only Prokofiev, who had hitherto remained unaffected, does not seem to have understood the threat represented by the Zhdanov tribunal at once. Rostropovich commented that Prokofiev had 'always been a great child, of astonishing naivety. ... When Zhdanov made his caustic speech attacking the composers in the Central Committee, Prokofiev was in the hall. There was a deathly silence, but he went on talking to his neighbour, the next conductor of *War and Peace*'.

In his long letter of 16 February 1948 to the Union of Composers, Prokofiev wrote that his state of health did not allow him to attend their meeting; he welcomed the resolution because it had created 'the conditions for the recovery of the entire organism of Soviet music'. It was particularly important, he continued, because it had shown 'that the formalistic movement which leads to the impoverishment and decline of music is foreign to the Soviet people and because it has shown us, with the utmost

clarity, the aims toward which we must strive in order to serve the Soviet people as best we can'. Passages of self-accusation and justification follow. Under the influence of western currents, Prokofiev said, he was guilty of formalism and atonality, but in such works as *Romeo and Juliet*, *Aleksandr Nevskiy*, the cantata *Hail to Stalin* and the Fifth Symphony, he hoped he had overcome these tendencies successfully. Finally he expressed his gratitude to the party 'for the clear guidelines laid down by the resolution'.

Here we see a great artist forced by an unspoken but only too comprehensible threat to ape the language of narrow-minded cultural bureaucrats, deny his own talent and abase himself. Such confessions and self-accusations were usual in Soviet cultural politics. After *Lady Macbeth*, Shostakovich had found a specific musical vocabulary with which he could reflect official criticism, the threat of power, and the tragic events in the Soviet Union. He reacted to the resolution with the choral works *Song of the Forests* and *The Sun Shines Over Our Homeland*, wrote a primitive song of praise to Stalin which has only recently become known again in the Soviet Union, and apart from that composed works to be put quietly away (the First Violin Concerto, the cycle *From Jewish Folk Poetry*), works in which he took the mechanisms of suppression as his theme. Prokofiev did not have such a vocabulary at his disposal, nor did he need it, for in his view tragic themes and a critical relation to contemporary history did not have a place in music; he had thought that art and politics could be kept separate. Accordingly, he was helpless and baffled in the face of the resolution. He obviously hoped to come to some agreement with his tormentors, for in his letter to the Union of Composers he promised to take the recommendations of the Central Committee to heart in his new opera, *The Story of a Real Man*, to strive for a simple harmonic language and to make use of Russian folksongs – and he meant his promise seriously.

When Prokofiev wrote his letter of contrition he did not know that some of his works were already banned. The extract concerning him from 'Order no.17 of the Committee for Artistic Affairs of the Ministerial Council of the USSR, Main Department for Control of Theatrical and Musical Programmes', dated Moscow, 14 February 1949, runs:

The following works of Soviet composers at present on the programmes of concert organizations are to be removed from the repertory and may not be played: Prokofiev: symphonic suite '1941', *Ode on the End of the War*, Festive Poem [*Vstrecha Volgi s Donom*], Cantata on the 30th Anniversary of the October Revolution, *Ballad of an Unknown Boy*, Piano Sonata no.6.

The list of banned works is surprising and revealing, for it affects not works which might be suspected of 'formalism', but compositions with unambiguously Soviet subjects. It is relatively improbable that Stalin's cultural ideologues did not see the principles of 'socialist realism' realized in these particular works (although the *Ode on the End of the War* and the *Ballad of an Unknown Boy* were not published in Prokofiev's lifetime). The list of banned works, rather, is arbitrarily drawn up with deliberate intent: only in this way could music directors and programme planners be so

thoroughly alarmed that they would not venture to include any works by Prokofiev in the repertory at all. A good year later the ban was lifted, in a decree dated 16 March 1949 and signed by Stalin himself. There was a very practical reason for the rescinding. Skostakovich was to travel to the World Peace Congress in the USA in the spring of 1949, at Stalin's express wish. He declined to go on the grounds that he would not know what to say when he was asked why his and his colleagues' compositions were not played at home.

The heaviest and most threatening blow to Prokofiev followed after Zhdanov's tribunal and his letter of contrition when his first wife was arrested, accused of spying and treachery, and condemned to 20 years in a labour camp. Prokofiev heard the news from his sons, and he must have tormented himself with self-reproaches, for it was possible that he had contributed to the situation. As early as 1941, he had left his family and gone to live with the writer Mira Mendel'son, who wrote the librettos for his operas *Betrothal in a Monastery*, *War and Peace* and *The Story of a Real Man* and the scenario for the ballet *Skaz o kammenom tsvetke* ('The Stone Flower'). 'When my father decided to legalize his new marriage', Svyatoslav Prokofiev recalled:

the court told him, much to his relief, that a divorce was unnecessary: the marriage he had contracted on 1 October 1923 in Ettal in Germany was declared null and void because it had not been registered in a Soviet consulate. Mother, who had gone to the USSR as his wife, ceased to be his wife at all at some mysterious moment. Father, convinced that his marriage to mother was legal, turned to the next highest court, but there he was told the same thing – so he could marry his second wife without going through a divorce first.

In view of the arbitrary and unpredictable Soviet system, it is hard to decide whether there is any connection linking Prokofiev's public humiliation, his marriage to Mira Mendel'son and the arrest of Lina Prokofieva. Nor should Prokofiev be blamed for acting irresponsibly and risking his first wife's arrest in marrying again. He was under enormous psychological pressure, and lived in constant anxiety after 1948: if Lina had been arrested and deported on the flimsiest of grounds, then the same thing could happen to his two sons, himself, or even Mira Mendel'son. Lina spent eight years in labour camps, and was released in 1956 on the grounds of 'suspension of the proceedings'. She died on 3 January 1989 in London.

Prokofiev hoped to rehabilitate himself with his seventh opera, *The Story of a Real Man* op.117 (1947–8), based on the story of the same name by the war reporter Boris Polevoy, who was awarded the Stalin Prize, second class, in 1946. The plot concerns an airman who loses both legs when his plane is shot down, but who fights heroically on. Prokofiev's failure was the result of his attempt to fulfil the demands of the resolution too scrupulously. The patriotic and sentimental tone is overdone, the musical language so simple, unspecific and banal over long passages that the opera became an unintentional caricature of the principles of 'social realism'. Prokofiev tried to defend himself against its rejection in his second long letter to the Union

of Composers, which shows how earnestly he had wanted to adapt and how unjustly he now felt he had been treated:

It was clear from the resolution ... that the party and the government allot special significance to operas on Soviet subjects, and that the composition of such an opera is particularly important for the Soviet people. Consequently I felt bound to devote my powers to a work in this area, and I laboured unceasingly for almost a year on a Soviet opera ... In my opera I endeavoured to be as melodic as possible and write melodies that would be very easily understood. In the depiction of my hero I was particularly concerned to indicate the internal world of a Soviet man, love of the homeland and Soviet patriotism. It gave me pain to hear the comrades' critical opinions. However, I would rather write operas on Soviet subjects, and even hear criticism if they do not succeed, than not to write and to hear no criticism.

This letter, like *The Story of a Real Man* itself, betrays a dire sense of helplessness and artistic insecurity. After these events Prokofiev composed very little more: there could be no compromise between the narrow-minded official aesthetic and his own concept of art, and he found no critical answer to the humiliations he had to endure. In addition he was a sick man; he suffered from nervous headaches and had several heart attacks, and his doctors strictly forbade work. His works now were seldom performed or printed, so that he had economic problems too. On 20 March 1952 the Committee for Artistic Affairs made a very modest petition to the Central Committee of the Communist Party, asking the composer to be allowed a pension of 3000 roubles a month and a single payment of 25,000 roubles. The request was partially granted with a decree of 22 April 1952 giving him 2000 roubles a month. This document too is signed by Stalin himself.

In the last years of his life Prokofiev was working further on *War and Peace* and trying to change and extend his style in conformity with the 1948 resolution. The opera had been given a second concert performance directly after the end of the war, on 7 June 1945. Following the advice of the conductor Samuil Samosud, Prokofiev had added two scenes to the original version (the new additions were scene ii, the ball at Catherine's court, and scene x, the council of war in Fili). Of this second version, now in 13-scenes and a choral prologue, and intended to be played over two evenings, the first part (eight scenes) was performed on 12 June 1946 in Leningrad in a production by Boris Pokrovsky, conducted by Samosud, and met with a favourable response. No one dared perform the second part in the poisoned atmosphere of the three first resolutions affecting art, and after 1948 performance became absolutely unthinkable. In the hope that the opera might yet be staged, Prokofiev worked until 1953 on a third version, cut to 11 scenes again. It was not given even in a concert performance until the summer of 1953, after the composer's death; the stage production followed in Leningrad on 1 April 1955. The 13 scene version, much cut, was performed on 8 November 1955 at the Nemirovich-Danchenko Theatre in Moscow; the première of the full opera took place on 15 December 1959 at the Bolshoy.

Besides working on *War and Peace*, Prokofiev was writing works in the spirit of 'social realism': a 'Soldiers' Marching Song' (1950), the eight-movement suite *Zimniy kostyor* ('Winter Bonfire', op.122, 1949), the oratorio *Na strashe mira* ('On Guard for Peace', op.124, 1950) and the symphonic festive poem *Vstrecha Volgi s Donom* ('The Meeting of the Volga and the Don', op.130, 1951) for the opening of the Volga-Don Canal. The fairytale ballet *The Stone Flower* op.118 (1948–50) did not have its première until 12 February 1954, and has not kept a place in the repertory, nor have the four orchestral suites Prokofiev drew from it (opp.126–9, all 1951). The late instrumental works are curiously colourless, and conspicuous for an almost excessive tendency to simplicity; there is nothing here of the lively nonconformity of the young Prokofiev. This is true also of the Symphonic Concerto op.125 for cello and orchestra (1950–52) and the unfinished Cello Concertino op.133 (1952), both written for Rostropovich, and also the Seventh Symphony op.131 (1951–2).

From the first Prokofiev sought to conduct a dialogue with his public by adapting to prevailing tendencies. As a young composer he startled his audiences with his provocative tone colours and tone combinations, his many dissonances and his sheer volume of sound. He found inspiration in the Russian futurists of Mayaskovsky's circle, but also in Stravinsky's ballets, then seen as challenging. In other words, he took his bearings from those who represented the avant garde of the time. In the USA he strove, as he said, to find a simpler musical language without sacrificing his artistic integrity, and *The Love for Three Oranges* was the impressive result. In Europe he reacted to a more sophisticated public with differentiated formal structures and more complex harmony. Finally, in the Soviet Union, he adapted to the never clearly defined maxims of 'socialist realism'. However, in his comments intended for public consumption he always emphasized that a simpler musical language was not to be confused with excessive simplicity and composing to a stereotyped pattern, and in the USSR too, for all his caution, he succeeded in retaining his unmistakable style. It must remain an open question whether the many works concretely motivated by Soviet events, in which function takes precedence to the extent that artistic quality is irrelevant, were written out of genuine conviction or should be seen as efforts to conform. Prokofiev held no position in cultural politics, for instance in the Union of Composers, nor did he ever take a teaching post. Unlike Shostakovich and many of his colleagues, he never became a member of the Communist Party, so that he retained a certain freedom of space in which to manoeuvre. It was not until 1948 that Soviet cultural policy really caught up with him and destroyed him both artistically and physically.

A large number of the works that are free from political professions have a firm place in the international repertory, and he is rightly counted one of the major composers of the 20th century. He was not a great influence on younger generations of composers, unlike Schoenberg, Berg and Webern, Stravinsky, Bartók and Messiaen – except in the Soviet Union, where Soviet-trained musicians of a whole generation took their guidelines from either Shostakovich or Prokofiev, raising the achievement of one or the other to the status of a philosophy of life, and passed on their stylistic features to those who followed.

Prokofiev's death on 5 March 1953 passed almost unnoticed, for Stalin died on that same day.

Prokofiev, Sergey

WORKS

Editions: *Sergey Prokof'yev: sobraniye soch i neny* [complete works], ed. N.P. Anosov and others [20 vols.] (1955–67/*R* as *The Collected Works in 80 Volumes*, New York, 1979/*R* as *The Complete Works in 93 Volumes* [with addns], New York, 1980)

operas

ballets

other dramatic works

orchestral

vocal orchestral

other vocal works

chamber and instrumental

piano

other works

Prokofiev, Sergey: Works

operas

op.

- Velikan [The Giant] (3, Prokofiev and others), vs, 1900, unpubd; Kalnga guberniya, private home, sum.1901
- Na pustinnikh ostrovakh [On Desert Islands], (ov. and 3 scenes of Act 1, Prokofiev), 1900–02, unpubd
- Pir vo vremya chumī [A Feast in Time of Plague] (1, Prokofiev, after A.S. Pushkin), vs, 1903, 1 scene rev. 1908–9, unpubd
- Undina (4, M. Kilstett, after F. de la Motte Fouqué), 1904–7, unpubd
- 13 Maddalena (1, Prokofiev, after M. Lieven), 1911–13, inc., concert perf., BBC, London, 25 March 1979 orchd E. Downes]
- 24 Igrok [The Gambler] (4, Prokofiev, after F. Dostoyevsky), 1915–17, rev. 1927–8; Brussels, Monnaie, cond. M. Corneil de Thoran, 29 April 1929; see orch works, op.49
- 33 Lyubov' k tryom apel'sinam [The Love for Three Oranges] (prol, 4, Prokofiev, after C. Gozzi), 1919; Chicago, Auditorium, cond. Prokofiev, 30 Dec 1921 as *L'amour des trois oranges*; see orch works, opp.33bis, 109, pf works, op.33ter
- 37 Ognenniy angel [The Fiery Angel] (5, Prokofiev, after V. Bryusov), 1919–23, rev. 1926–7; Act 2 in concert perf., Paris, cond. S. Koussevitzky, 14 June 1928; complete, Paris, Champs Elysées, cond. C. Bruck, 25 Nov 1954 as *L'ange de fen*; see orch works, op.44, vocal orch works, op.37bis
- 81 Semyon Kotko (5, V. Katayev, Prokofiev, after Katayev), 1939; Moscow, Stanislavsky, cond. M.N. Zhukov, 23 June 1940; see orch works, op.81bis

- 86 Obrucheniye v monastire [Betrothal in a Monastery] (4, Prokofiev, M. Mendel'son, after R.B. Sheridan: *The Duenna*), 1940–41; Prague, National 5 May 1946; Russ. première, Leningrad, Kirov, cond. B. Khaikin, 3 Nov 1946; see orch works, op.123
- Khan Buzay, 1942–, inc., unpubd
- 91 Voyna i mir [War and Peace] (5, epigraph, Prokofiev, after L. Tolstoy), 1941–3, rev. 1946–52; II scenes, concert perf., Moscow, Actors' Club, 16 Oct 1944; Pf I, 8 scenes, Leningrad, Maliy, cond. S.A. Samosud, 12 June 1946; complete (13 scenes), with cuts, Moscow, Stanislavsky-Nemirovich-Danchenko, cond. A. Shaverdov, 8 Nov 1955; Moscow, Bol'shoy, cond. A. Melik-Pashayev, 15 Dec 1959, first relatively complete perf., incl. epigraph; see orch works, op.110, pf works, op.96
- 117 Povest' o nastoyashchem cheloveke [The Story of a Real Man] (4, Prokofiev, Mendel'son, after B. Polevoy), 1947–8; private concert perf., Leningrad, Kirov, cond. Khaikin, 3 Dec 1948; staged, Moscow, Bol'shoy, cond. M.F. Ermler, 8 Oct 1960
- Dalyokiye morya [Distant Seas] (Prokofiev, after V.A. Dikhovichni), 1948–, inc., unpubd; planned as op.118

Prokofiev, Sergey: Works

ballets

- 20 Ala i Lolli (S. Gorodetsky, Prokofiev), 1914–15, withdrawn, unpubd; see orch works, op.20
- 21 Skazka pro shuta [The Tale of the Buffoon] (Chout) (6 scenes, Prokofiev, after A. Afanas'yev), 1915, rev. 1920; Paris, Gaîté Lyrique, cond. Prokofiev, 17 May 1921; see orch works, op.21bis
- 39 Trapetsiya [Trapeze] (1), 1924; Berlin, Romanov Company, late 1925; music also as Quintet, op.39
- 41 Stal'noy skok [The Steel Step] (Le pas d'acier) (2 scenes, Prokofiev, G. Yakulov), 1925–6; Paris, Sarah Bernhardt, cond. Désormière, 7 June 1927; see orch works, op.41bis
- 46 Bludniy sin [The Prodigal Son] (L'enfant prodigue) (3, B. Kochno), 1928–9; Paris, Sarah Bernhardt, cond. Prokofiev, 21 May 1929; see orch works, opp.46bis, 47
- 51 Na Dnepre [On the Dnieper] (Sur le Borysthène) (2 scenes, S. Lifar, Prokofiev), 1930–31; Paris, Opéra, cond. P. Gaubert, 16 Dec 1932; see orch works, op.51bis
- 64 Romeo i Dzhuletta [Romeo and Juliet] (4, Prokofiev, others, after W. Shakespeare), 1935–6; Brno, cond. Q. Arnoldi, 30 Dec 1938; see orch works, opp.64bis, 64ter, 101, pf works, op.75
- 87 Zolushka [Cinderella] (3, N. Volkov), 1940–44; Moscow, Bol'shoy, cond. Y. Fayer, 21 Nov 1945; see orch works, opp. 107–10, chamber works, op.97bis, pf works, opp.95, 97, 102
- 118 Skaz o kamennom tsvetke [The Tale of the Stone Flower] (4, L. Lavrovsky, Mendel'son, after P. Bazhov), 1948–53; Moscow, Bol'shoy, cond. Fayer, 12 Feb 1954; see orch works, opp. 126–9

Prokofiev, Sergey: Works

other dramatic works

incidental music

- Yevipetskiye nochi [Egyptian Nights] (Pushkin, Shakespeare, G. Shaw), 1934; Moscow, Kamerniy, April 1935; see orch works, op.61

70bis	Boris Godunov (Pushkin, produced Meyergold), 1936; Moscow, Central Children's Theatre, April 1957; selected nos. from opp.70, 70bis and 71 arr. as Pushkiniana by Rozhdestvensky (1962)
71	Yevgeny Onegin (Pushkin), 1936, unpubd; BBC, London, 1 April 1980
77	Hamlet (Shakespeare), 1937–8; Leningrad, 15 May 1939; see pf works, op.77bis

film scores

–	Poruchnik Kizhe [Lieutenant Kijé], 1933, unpubd; film unrealized; see orch works, op.60, other vocal works, op.60bis
70	Pikovaya dama [The Queen of Spades] (after Pushkin), 1936; film unrealized
–	Aleksandr Nevskiy (dir. S. Eisenstein), Mez, chorus, orch, 1938, unpubd; see vocal orch works, op.78, other vocal works, op.78bis
–	Lermontov, 1941, unpubd; see orch works, op.110, pf works, op.96
–	Kotovskiy, 1942, unpubd
–	Partizani v stepyakh ukraini [The Partisans in the Ukrainian Steppes], 1942, unpubd
–	Tonya, 1942, unpubd; film unrealized
116	Ivan Grozniy [Ivan the Terrible] (dir. Eisenstein), part 1, 1942–4, part 2, 1945, unpubd; arr. as orat by A. Stasevich, 1961

Prokofiev, Sergey: Works

orchestral

–	Symphony, G, 1902, unpubd
–	Symphony no.2, e, 1908, unpubd, reworked in Piano Sonata no.4
5	Sinfonietta, A, 1909, rev. 1914–15, unpubd; rev. as op.48
6	Snī [Dreams], sym. tableau, 1910, unpubd
8	Osenneye [Autumnal Sketch], small orch, 1910, rev. 1915, 1934
10	Piano Concerto no.1, D \flat , 1911–12
16	Piano Concerto no.2, g, 1912–13, unpubd; rev. 1923
19	Violin Concerto no.1, D, 1916–17
20	Suite from Ala i Lolli (Skifskaya syuita [Scythian Suite]), 1914–5
21bis	Suite from The Tale of the Buffoon, 1920
25	Symphony no.1 'Classical', D, 1916–17
26	Piano Concerto no.3, C, 1917–21
29bis	Andante from Piano Sonata no.4, 1934
33bis	Suite from The Love for Three Oranges, 1919, rev. 1924
34bis	Overture on Hebrew Themes [after chbr work], 1934
40	Symphony no.2, d, 1924–5; see also op.136
41bis	Suite from The Steel Step, 1926
42	Overture, B \flat , chbr orch, 1926, unpubd
42bis	Overture, B \flat , full orch, 1928
43	Divertissement, 1925–9; see pf works, op.43bis
44	Symphony no.3, c [material from The Fiery Angel], 1928
46bis	Suite from The Prodigal Son, 1929
47	Symphony no.4, C [material from The Prodigal Son], 1929–30, unpubd; rev. as op.112
48	Sinfonietta, A [rev. of op.5], 1929; see pf works, op.52
49	Four Portraits and Dénouement from The Gambler, 1931
50bis	Andante from String Quartet no.1, str, ?1930, unpubd
51bis	Suite from On the Dnieper, 1933
53	Piano Concerto no.4, B \flat , left hand, 1931

55	Piano Concerto no.5, G, 1931–2
57	Symphonic Song, 1933, unpubd
58	Cello Concerto, e, 1933–8
60	Suite from Lieutenant Kijé, with Bar ad lib, 1934
61	Suite from Egyptian Nights, 1934
63	Violin Concerto no.2, g, 1935
64bis	Suite no.1 from Romeo and Juliet, 1936
64ter	Suite no.2 from Romeo and Juliet, 1936
65bis	Letniy den' [Summer Day], children's suite [after nos.1, 9, 6, 5, 10–12 of pf work op.65], small orch 1941
69	Four Marches, military band, 1935–7
72	Russian Overture, with quadruple ww, 1936; rev. with triple ww, 1937, unpubd
81bis	Suite from Semyon Kotko, 1941
88	Symphonic March, B \flat , 1941, unpubd
89bis	March, A \flat , military band [after no.2 of 7 Songs, op.79], ?1941
90	1941-y god [The year 1941], suite, 1941
99	March, B \flat , military band, 1943–4
100	Symphony no.5, B \flat , 1944
101	Suite no.3 from Romeo and Juliet, 1946
105	Ode to the End of the War, wind, 8 hps, 4 pf, perc, dbs, 1945
107	Suite no.1 from Cinderella, 1946
108	Suite no.2 from Cinderella, 1946
109	Suite no.3 from Cinderella [3rd no. from The Love for Three Oranges], 1946
110	Waltz Suite [from Cinderella, War and Peace and Lermontov], 1946
111	Symphony no.6, e \flat , 1945–7
112	Symphony no.4, C [rev. of op.47], 1947
113	Tritsat' let [30 years], festive poem, 1947
120	Pushkin Waltzes, 1949, unpubd
123	Letnyaya noch' [Summer Night], suite from The Duenna, 1950
125	Symphony-Concerto, e, vc, orch, 1950–51, rev. 1952 [after op.58]
126	Wedding Suite from The Tale of the Stone Flower, 1951
127	Gypsy Fantasy from The Tale of the Stone Flower, 1951, unpubd
128	Urals Rhapsody from The Tale of the Stone Flower, 1951, unpubd
129	Khozyayka mednoy gori [Lady of the Copper Mountain], suite from The Tale of the Stone Flower, unrealized
130	Vstrecha Volgi s Donom [The Meeting of the Volga and the Don], festive poem, 1951
131	Symphony no.7, d \flat , 1951–2
132	Cello Concertino, g, 1952, completed by Rostropovich and Kabalevsky
133	Piano Concerto no.6, 2 pf, str, 1952, inc.
136	Symphony no.2, d [rev. of op.40], unrealized

Prokofiev, Sergey: Works

vocal orchestral

7	Two Poems (K. Bal'mont), female chorus, orch, 1909–10, unpubd: Belyy lebed [The White Swan], Volna [The Wave]
18	Gadkiy utyonok [The Ugly Duckling] [after song op.18], 1v, orch
30	Semero ikh [They are Seven] (cant., after Bal'mont), T, chorus, orch, 1917–18, rev. 1933
35bis	Mélodie [no.2 from 5 Songs, op.35], 1v, orch, ?1920
37bis	Ognenniy angel [The Fiery Angel], vocal suite from opera, 1v, orch, 1923,

	inc., unpubd
67	Petya i volk [Peter and the Wolf] (Prokofiev), tale for children, narrator, orch, 1936
74	Cantata for the 20th Anniversary of the October Revolution (K. Marx, V. Lenin, I. Stalin), 2 choruses, orch, military band, accordion band, perc band, 1936–7, unpubd
76	Pesni nashikh dney [Songs of our Times], solo vv, chorus, orch, 1937: Marsh [March], Cherez mostik [Over the Bridge], Bud'te zdorovī [Good Luck], Zolotaya Ukraina [Golden Ukraine], Brat za brata [Brother for Brother], Devushki [Maidens], Dvadtsatiletniy [The 20-Year-Old], Kolibel'naya [Lullaby], Ot kraya do kraya [From Shore to Shore]
78	Aleksandr Nevskiy (cant., V. Lugorsky, Prokofiev) [from film score], Mez, chorus, orch, 1939
85	Zdravitsa [Hail to Stalin], chorus, orch, 1939
93	Ballada o malchike, ostavshemsya neizvestnīm [Ballad of an Unknown Boy] (P. Antokol'sky), S, T, chorus, orch, 1942–3, unpubd
114	Rastsvetay, moguchiy kray [Flourish, Mighty Homeland] (Ye. Dolmatovsky), cant. for the 30th anniversary of the October Revolution, 1947
122	Zimniy kostyor [Winter bonfire] (S. Marshak), suite, reciters, boys' chorus, orch, 1949–50
124	Na strazhe mira [On Guard for Peace] (orat, Marshak), Mez, reciters, chorus, boys' chorus, orch, 1950

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other vocal works

choral

66a	Two Choruses, vv, pf, 1935: Partizan Zheleznyak, Anyutka
66b	Four Songs, 1v/vv, pf, 1935: Rastyot strana [The Fatherland Awakens], Skvoz snega i tumanī [Through Snow and Fog], Za goroyu [Beyond the Hill], Pesnya o Voroshilove [Song about Voroshilov]
89	Seven Songs and a March in A, vv, pf, 1941–2: Pesnya [Song], Pesnya smelīkh [Song of the Brave], Klyatve tankista [The Tankman's vow], Sīn Kabardī [Son of Kabarda], Podruga boytsa [The Soldier's Sweetheart], Frits [Fritz], Lyubov' voyna [Love of War]; nos. 1–2 and 7 unpubd
98	National Anthem (S.V. Mikhalkov, El-Registan), 1943, All-Union Hymn (S.P. Shchipanchev), 1946; both in sketches, unpubd
121	Soldiers' Marching Song (Lugovsky), 1950

songs, 1 voice, piano

-	Juvenilia, unpubd: Skazhi mne [Tell Me] (M.Yu. Lermontov), 1903; O, net, ne Figner [Oh, No, not Figner], 1903; Smotri, pushinki [Look, the Down] (Prokofiev), 1903; Uzh ya ne tot [I am no Longer the Same] (Pushkin), 1903; Mastitiye, vetvistiye, dubī [Ancient, Gnarled Oaks] (A. Maykov), 1906–7
9	Two Poems, 1910–11: Yest' drugiye planeti [It is of Other Planets] (Bal'mont), Otchalila lodka [The Drifting Boat] (A. Apukhtin)
18	Gadkiy utyonok [The Ugly Duckling] (after H. Andersen), 1914, orchd; see vocal orch works, op.18
23	Five Poems (Bal'mont), 1915: Pod krīshey [Under the Roof], Seroye platitse [The Little Grey Dress], Doversya mne [Follow me], V moyem sadu [In My Garden], Kudesnik [The Prophet]
27	Five Poems (A. Akhmatova), 1916: Solntse komnatu napolnilo [The Sun has Filled my Room], Nastoyashchaya nezhnost' [True Tenderness], Pamyat' o

- solntse [Memory of the Sun], Zdravstvuy [Greetings], Seroglaziy korol' [The King with Grey Eyes]
- 35 Five Songs without Words, 1920; see vocal orch works, op.35bis, chbr works, op.35bis, pf works, op.52
- 36 Five Poems (Bal'mont), 1921: Zaklinaniye vodi i ognya [Incantation of Fire and Water], Golos ptits [Birdsong], Babochka [The Butterfly], Pomni menya [Remember Me], Stolbi [The Pylons]
- Five Kazakh Popular Songs, 1927
- 60bis Two Songs from Lieutenant Kijé, 1934: Stonet siziy golubochek [Moans the Little Grey Dove], Troika
- 68 Three Children's Songs, 1936: Boltunya [Chatterbox], Sladkaya pesenka [Sweet Song], Porosyata [The Little Pig]
- 73 Three Romances (Pushkin), 1936: Sosni [Pine Trees], Pumyanoy zareyu [With a Blush], V tvoyu svetlitsu [In your Brightness]
- 78bis Three Songs from Aleksandr Nevsky (Lugovsky), 1939: Vstavayte, lyudi rusскиye [Arise, Men of Russia], Otvovitesya, yasnī sokoli [Mark, ye Bright Falcons], A i bilo delo na Neve-reke [And it happened on the Neva River]
- 79 Seven Songs, 1939: Pesnya o rodine [Song about the Fatherland], Stakhanovka, Nad polyarnim morem [On the Polar Seas], Provodi [Send-Off], Smelo vperyod [Bravely Forward], Shyol stanitseyu Kazak [Through the Village Came a Cossack], Hey, po doroge [Hey, to the Road]; see orch works, op.89bis
- 104 Twelve Russian Folksongs, 1944
- 106 Two Duets, Russian folksong arrs., T, B, pf, 1945
- Pro soma [Broad and Deep the River Flows] (S. Mikhalkov), inc., unpubd

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chamber and instrumental

- Juvenilia, vn, pf, unpubd; Sonata, c, 1903; Little Song, d, 1903; Little Song no.2, c, 1904
- 12bis Humoresque Scherzo, 4 bn [after no.9 of 10 pf Pieces, op.12], 1915
- 15 Ballade, c, vc, pf, 1912
- 34 Overture on Hebrew Themes, c, cl, str qt, pf, 1919; see orch works, op.34bis
- 35bis Five Melodies, vn, pf [after 5 Songs, op.35], 1925
- 39 Quintet, g, ob, cl, vn, va, db, 1924; see ballets, op.39
- 50 String Quartet no.1, b, 1930; see orch works, op.50bis, pf works, op.52
- 56 Sonata, C, 2 vn, 1932
- 80 Sonata no.1, f, vn, pf, 1938–46
- 92 String Quartet no.2 (on Kabardinian themes), F, 1941
- 94 Sonata, D, fl, pf, 1943; arr. as op.94bis for vn, pf, 1944
- 97bis Adagio, vc, pf [from Cinderella], 1944
- 115 Sonata, D, unison vns/vn, 1947
- 119 Sonata, C, vc, pf, 1949
- 134 Sonata, d, vc, inc., unpubd

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piano

juvenilia

Indian Galop, F, 1896; March, C, 1896; Waltz, C, 1896; Rondo, C, 1896; March, b–D, 1897; Polka, G, 1899; Waltz, G, 1899; Waltz, C–G, 1899; March, 1900; [untitled work], 7 pieces, 1901; Little Songs, 1st ser., 12 pieces, 1902; Bagatelle no.2, a, 1902; Little Songs, 2nd ser., 12 pieces, 1903; Sonata, B \flat , 1904; Little Songs, 3rd

ser., 12 pieces, 1903–4; Variations on ‘Chizhika’, 1904; Little Songs, 4th ser., 12 pieces, 1905; Polka mélancolique, f, 1905

Little Songs, 5th ser., 12 pieces, 1906; Song without Words, D, 1907; Intermezzo, A, 1907; Humoresque, f, 1907; [untitled work] b, 1907; Oriental Piece, g, 1907; [untitled work], c, 1907; Sonata no.2, f, 1907, reworked in op.1; Sonata no.3, a, 1907, reworked in op.28; 4 Pieces, 1907–8, rev. as op.3; Sonata no.4, ?1907–8, lost; 4 Pieces, 1908, rev. as op.4; Sonata no.5, c, 1908, reworked in op.29; Examination Fugue, 1908; Andante, c, 1908, inc.; 2 Pieces, 1908; Study, c, 1908; Piece on Es–C–H–E, 1908; Sonata no.6, ?1908–9, lost

For 4 hands: March, C, 1897; March, C, 1899; March, F, 1899; Piece, F, 1899; Piece, d, 1900; Piece, with zither, 1900, inc.; Bagatelle no.1, c, 1901

mature works

- 1 Sonata no.1, f [after Sonata no.2, 1907], 1909
- 2 Four Etudes, 1909
- 3 Four Pieces [rev. of 4 Pieces, 1907–8], 1911: Skazka [Story], Shutka [Jest], Marsh [March], Prizrak [Phantom]
- 4 Four Pieces [rev. of 4 Pieces, 1908], 1910–12: Vospominaniya [Reminiscences], Poriv [Elan], Otchayanie [Despair], Navazhdeniye (Suggestion diabolique)
- 11 Toccata, d, 1912
- 12 Ten Pieces, 1906–13: March [after Little Songs, 5th ser., no.6], Gavotte, Rigaudon, Mazurka, Capriccio, Legenda, Prelude, Allemande, Humoresque Scherzo, Scherzo; see chbr works, op.12bis
- 14 Sonata no.2, d, 1912
- 17 Sarkazmi [Sarcasms], 5 pieces, 1912–14
- 22 Mimoretnosti (Visions fugitives), 20 pieces, 1915–17
- 28 Sonata no.3 (from old notebooks), a [after Sonata no.3, 1907], 1917
- 29 Sonata no.4 (from old notebooks), c [after Sonata no.5, 1908 and Sym., 1908], 1917
- 31 Skazki staroy babushki [Old Grandmother’s Tales], 4 pieces, 1918
- 32 Four Pieces, 1918: Dance, Minuet, Gavotte, Waltz
- 33ter March and Scherzo from The Love for Three Oranges, 1922
- 38 Sonata no.5, C, 1923, rev. as op.135
- 43bis Divertissement [after orch work], 1938
- 45 Veshchi v sebe [Things in Themselves], 2 pieces, 1928
- 52 Six Pieces, 1930–31: Intermezzo, Rondo, Etude [all from The Prodigal Son], Scherzino [from 5 Songs, op.35], Andante [from Str Qt no.1, op.50], Scherzo from Sinfonietta, op.48]
- 54 Two Sonatinas, e, G, 1931–2
- 59 Three Pieces, 1933–44: Progulka [Promenade], Peyzazh [Landscape], Pastoral Sonatina, C
- 62 M’sli (Pensées), 3 pieces, 1933–4
- 65 Music for Children, 12 pieces, 1935; see orch works, op.65bis
- 75 Ten Pieces from Romeo and Juliet, 1937
- 77bis Gavotte [from Hamlet], 1938
- 82 Sonata no.6, A, 1939–40
- 83 Sonata no.7, B, 1939–42
- 84 Sonata no.8, B, 1939–44
- 95 Three Pieces from Cinderella, 1942
- 96 Three Pieces, 1941–2: Waltz [from War and Peace], Contredanse, Mephistowaltz [both from Lermontov]

97	Ten Pieces from Cinderella, 1943
102	Six Pieces from Cinderella, 1944
103	Sonata no.9, C, 1947
135	Sonata no.5, C [rev. of op.38], 1952–3
137	Sonata no.10, c, inc., unpubd
138	Sonata no.11, unrealized
–	Dumka, after 1933, unpubd

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other works

Music for gymnastic exercises, ?1936, inc., unpubd

Arrs.: D. Buxtehude: Organ Prelude and Fugue, pf, 1920/?1918; F. Schubert: Waltzes, suite, pf, 1920/?1918, pf 4 hands, 1923

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Prokopiev, Trajko

(*b* Kumanovo, 6 Nov 1909; *d* Belgrade, 20 Jan 1979). Macedonian composer and conductor. He completed his studies in composition with Milojević and Slavenski at the Belgrade Academy of Music in 1934, and in conducting at the Prague Conservatory with Dědeček in 1947. Before World War II he was a music teacher and choirmaster in several former Yugoslav towns; he then worked in Skopje's as conductor of the Skopje SO, head of Radio Skopje's music programmes (1947–50) and as conductor of the opera (1950–73). His music is lyrical and markedly national in its dependence on Macedonian folk music.

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Proksch [Prokš], Joseph [Josef]

(*b* Reichenberg [now Liberec], 4 Aug 1794; *d* Prague, 20 Dec 1864). Bohemian teacher. Blind from the age of 13, he studied at the Prague Institute for the Blind (1809–16) with Wenzel Franz Kozeluch (piano) and Václav Farník (clarinet) and, after touring the Austrian Empire, returned to teach in Reichenberg; he also studied briefly in Berlin (1825) with J.B. Logier, a fashionable exponent of a method of teaching by simultaneous group-performances on a number of pianos. From this Proksch evolved his own teaching method and in 1831 opened his Musikbildungsanstalt in Prague, a progressive institution which offered a comprehensive musical education and which, with its public examinations and concerts, contributed much to Prague's musical life, attracting the attention of visiting celebrities such as Liszt and Berlioz. Its pupils included Jindřich Káan, Josef Krejčí, Wilhelmine Clauss-Szavardy as well as Smetana, whose years at the institute (1843–7), and as a private harmony and composition pupil of Proksch, had a far-reaching influence on his career as a virtuoso pianist and composer. Proksch published several books explaining his methods together with volumes of teaching material. He composed several masses and other church music, a Singspiel, incidental music, a ballet, a string quartet, orchestral music, much piano music and many piano arrangements. After his death the work of the institute was carried on by his son Theodor (1843–76), his daughter Marie (1836–1900) and his great-nephew Robert Franz Proksch (*d* 1933).

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JOHN TYRRELL

Prolatio

(Lat.: 'prolation').

In the system of mensural notation of the late Middle Ages, the relationship between semibreve and minim. See [Notation](#), §III, 3.

Prologue.

A separate introductory scene to a play or opera serving to clarify and enhance the perceptual and conceptual frame of the drama, often by securing some manner of collusion with the audience. The prologue can variously outline the aesthetic intent of the work, introduce the subsequent action, and/or pay homage to a patron. The changing place of the prologue in operatic history holds an intriguing mirror to the fate of opera itself, reflecting the various political, social, cultural and philosophical pressures brought to bear on so problematic a genre.

The first opera librettists and composers exploited the prologue to proclaim the *raison d'être* of the new genre. In part the precedent was classical, but they also followed the example of the most obvious antecedent to opera, the pastoral play. In such pastorals as Guarini's *Il pastor fido*, the prologue permitted justification of a genre deprived of classical authority. Similar motives inspired the prologues in early opera. The librettist of the first *drammi per musica*, Ottavio Rinuccini, opted for straightforwardly classical figures: Ovid in *Dafne* (1598), Tragedy in *Euridice* (1600), Apollo in *Arianna* (1608). Similarly, in Monteverdi's *Orfeo* (1607) Music offers an important account of the new style. The choice reflects the insecurity of early opera over its dubious aesthetic foundations, and also the fear that contemporary audiences might find the notion of sung drama unacceptable. Poets responded by producing sententious verse in rigorous quatrains. This is matched by formalist musical settings, generally employing strophic techniques evoking earlier improvisatory formulae linked to epic verse. The generic associations, plus of course the speakers and their sentiments, claim credibility for an essentially incredible genre.

With the subsequent acceptance of opera (at least in some quarters), the justificatory prologue gradually lost ground. One can detect its residue in the deities that animate the prologues of Venetian 'public' opera, where disputes between the gods provide a motivation for the opera as exemplar of some moral or emotional issue (as in Monteverdi's *L'incoronazione di Poppea*, 1643). But here the rationale seems more one of allowing the stage designer leeway to display splendid scenic effects. Similarly, in France the prologue became a more straightforward encomium of the princely patron: Lully's *Alceste* (1674) refers specifically to Louis XIV's recent military campaigns in the Netherlands, equating his return with the Louis/Apollo who provides the *deus ex machina* for the happy ending.

The prologue remained a standard element in French opera until Rameau's *Zoroastre* (1749). Elsewhere, meanwhile, prologues had increasingly lost their place in public opera. The evident antipathy of Zeno, Metastasio and the Arcadians to superfluous prologues clearly had some influence here, as did the broad familiarity with and acceptance of operatic conventions and themes among an opera-going public. The prologue's function as introduction and explication was instead fulfilled by the printed programme/libretto issued for the performance, and later (following Gluck) by the instrumental overture.

19th-century aesthetics similarly militated against extraneous prologues. They are generally used only to provide background information (often set some time before the main action) necessary for the understanding of a historical plot: examples include Verdi's *Attila* (1846) and *Simon Boccanegra* (1857), Gounod's *Roméo et Juliette* (1867), Musorgsky's *Boris Godunov* (1874 version) and Borodin's *Prince Igor* (1890). An extreme case is Wagner's *Das Rheingold* (1869), essentially a musical and literary prologue to *Der Ring des Nibelungen*.

The second prologue (1875) to Boito's *Mefistofele* (1868) replaced the first 'Prologo in cielo' with one 'in teatro', involving a debate between the composer, a critic and a member of the audience. It seems no coincidence that prologues justifying the composer's decision to assay drama through music became more common as opera itself underwent a period of revaluation: Leoncavallo's *Pagliacci* (1892) has the protagonist Tonio first appear as the 'Prologo' to emphasize the claims of *verismo*, and Busoni's *Doktor Faust* (1925) a spoken prologue explaining the composer's choice of subject. Other prologues made play of the fictive nature of opera by a direct statement to the audience – as the astrologer in Rimsky-Korsakov's *The Golden Cockerel* (1909), the Animal Tamer in Berg's *Lulu* (1937), the theatre director in Poulenc's *Les mamelles de Tirésias* (1947) and the Choregos in Birtwistle's *Punch and Judy* (1968) – or by more roundabout means, as the theatrical debate in Prokofiev's *The Love for Three Oranges* (1919) and, on a more extended scale, the 'opera within an opera' of Richard Strauss's *Ariadne auf Naxos* (1916).

Similar motives lie behind prologues that establish an explicit narrative framework for the drama, usually through some 'story-telling' scenario. An early example is Offenbach's *Les contes d'Hoffmann* (1881) and it becomes a standard topos through Kodály's *Háry János* (1926), Vaughan Williams's *The Pilgrim's Progress* (1951) and Britten's *The Turn of the Screw* (1954). In other operas by Britten, prologues set a scene (*Peter Grimes*, 1945), establish 'flashback' techniques (*Billy Budd*, 1951), and secure a direct rapport with the audience (the 'Chorus' in *The Rape of Lucretia*, 1946). All these and other prologue techniques developed in the 20th century encompass both a reversion to early operatic types (in some cases, even to classical antiquity) and experiments influenced by contemporary drama and cinema.

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Prolongation.

In Schenkerian analysis (see [Analysis](#), §II, 4–6), the generation of the harmonic and contrapuntal substance of a piece by a linear elaboration of its fundamental structure ([Ursatz](#)). Methods of prolongation may be applied to the upper voice or the bass, or to one of the inner voices arising from early stages of elaboration; they may also link an inner voice to an outer one, or the two outer voices to each other.

An analysis of part of the main Allegro theme of the first movement of Haydn's Symphony no.104 in D, taken from Schenker's *Der freie Satz* (1935), will help to illustrate some of these methods. The [Ursatz](#) ([ex.1a](#)) is prolonged by an [Interruption](#) after the arrival of 2 over the dominant, which necessitates a return of the opening 3 over the tonic and the eventual completion of the motion 3–2–1 in the second half of the theme (see [ex.1b](#)). To reach the next stage ([ex.1c](#); after Schenker, 1935, fig.95a/5), the first bass note, *d*, is brought into a higher octave (*d'*) by an ascending [Register transfer](#). This *d'* initiates a linear progression (see [Zug](#) (i)) through the interval of an octave which returns to the original *d* before proceeding to the dominant. The upper part imitates the octave with a linear progression of its own, beginning on *d''* and proceeding in 10ths with the bass until it, too, regains its starting note, *f*. This sixth-progression is preceded by an unfolding of the tonic chord, *f–a–d''*, called an 'arpeggiation' (see [Arpeggiation](#) (ii)). The arrival on the dominant in bar 8 is delayed by a 6/45/3 suspension, itself a type of prolongation.

Other methods of prolongation include [Coupling](#), [Initial ascent](#), [Motion from an inner voice](#), [Reaching over](#) and [Unfolding](#).

WILLIAM DRABKIN

Promenade concerts.

Informal concerts at which inexpensive tickets are sold for standing room or floor space (although not actually for 'promenading' in the manner of the 18th- and 19th-century London pleasure-garden concerts; see [London](#), §V, 4). The most famous, the London Henry Wood Promenade Concerts, started in 1895 and have been given in the Royal Albert Hall since World War II. They were anticipated by other informal concerts given from 1838, themselves modelled on those given in Paris by Philippe Musard from 1833. 'Proms' have been given elsewhere in Britain, notably in Manchester by the Hallé Orchestra. From 1972 opera and ballet proms were given at Covent Garden, and in 1976 they were introduced at the Scottish Opera in Glasgow. Similar informal concerts are given in the USA, sometimes with refreshments served to the audience; they include the 'Boston Pops' and, in New York, proms and the 'rug concerts' initiated by Boulez.



Promethean chord.

See [Mystic chord](#).

Pro-Musica.

American society founded by the French pianist E. Robert Schmitz in New York in April 1920, to promote new and unfamiliar music. It was known as the Franco-American Musical Society early in its 12 years of existence, when its aim was to internationalize music by an exchange between France and the USA. A broader base was sought, the name was changed to Pro-Musica Inc., and over 40 chapters were established in the West and Midwest of the USA, Canada, Europe and East Asia. With support from socially and financially prominent patrons, Schmitz sought 'to stimulate and promote a better understanding, relationship and cooperation between nations, races, societies and classes by making available the best of the past, present and future artistic compositions in the field of music and allied arts'.

Schmitz had contacts with many musicians in Europe and was able to arrange appearances and tours for many of the most important composers of the century. Pro-Musica chapters became part of the established musical life in their respective cities, with concerts by local performers interspersed with appearances by guest composers. In 1928 Ravel's first tour of the USA was sponsored by Pro-Musica, including lecture-recitals for 30 chapters. During the same year Bartók and Respighi were introduced and made extensive tours of the USA and Canada, American works were heard by the Paris chapter, and the American tenor Roland Hayes sang in Moscow and Leningrad. Among the many artists to appear for Pro-Musica were Hindemith, Schoenberg, Honegger, Milhaud, Roussel, Tansman, Prokofiev, Casella, Bliss, Tailleferre, Schmitt, Kodály, Stravinsky, Webern, Tcherepnin and Toch.

From 1923 Pro-Musica sponsored International Referendum Concerts with programmes suggested by their international advisory board. Several important premières were given, such as two of Ives's *Three Quarter-Tone Pieces* in February 1925. *Pro-Musica Quarterly*, published four times a year by the society, featured articles on music and news of the activities of the organization. The Pro-Musica Collection is housed at the Yale University Music Library.

VIVIAN PERLIS

Pro Musica Antiqua, New York.

American ensemble founded in 1952 by [Noah Greenberg](#).

Pronomus [Pronomos]

(*fl* c440 bce). Greek poet and musician, the most famous of the Theban school of auletes. An epigram (*Greek Anthology*, xvi, no.28), perhaps early

in date, celebrates the skill of these performers and the special pre-eminence of Pronomus. His renown was such that he gave lessons to Alcibiades (Athenaeus, iv, 184d); Aristophanes (*Ecclesiazusae*, 102) mentions him in passing, not unfavourably. Both Pausanias (ix.12.5–6) and Athenaeus (xiv, 631e) state that he was the first to play a number of modes (*harmoniai*) on one double **Aulos**. The former specified these as the familiar basic group consisting of Dorian, Phrygian and Lydian; Athenaeus referred simply to 'the modes'. Schlesinger suggested that Pronomus might have achieved his feat by extending the reed mouthpiece, thus obtaining Phrygian and Lydian as species (*eidē*) of Dorian; this has been disputed. With the help of rotating bands, however, he could have produced true modes. Such fittings are known to have been in use from the middle of the 5th century bce; they served to cover or expose auxiliary finger-holes. Alternatively, his auloi may have had the finger-holes arranged in staggered rows, although Pollux (iv.80) states that Diodorus of Thebes introduced this modification. However perfected, the aulos of Pronomus's period was undoubtedly the instrument banned from Plato's ideal state because of its 'panharmonic' capacities (*Republic*, iii, 399d3–4).

When the Peloponnesian city of Messene was founded in 369 bce, the builders worked to the rival aulos melodies of Pronomus and the composer **Sacadas of Argos** (Pausanias, iv.27.7). A well-known vase of the late 5th century bce probably shows Pronomus (rather than his son, also named Pronomus), rehearsing in a room before the performance of a satyr-play. He would have been responsible for the music; by this time, any such setting would have been composed by the aulete, not by the dramatic poet.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Prooimion [prooimion]

(Gk.: 'proem', 'introduction'; Lat. *prooemium*, *proemium*, *premium*, *prohemium* etc.).

A term used, like *anabolē*, in various musical contexts since antiquity, signifying some sense of the word 'prelude'. [Terpander](#) (fl c675 bc) is said to have made lyric *prooimia* as prefaces to the public recitation of Homeric epics; the [Homeric hymns](#) were likewise termed *prooimia* in antiquity, although the longer hymns may well have constituted independent pieces (Allen, Halliday and Sikes, esp. pp.lxv, xciii ff). Three settings of *prooimia* survive from late antiquity (see [Mesomedes](#)). For further references to the *prooimion* in antiquity, see [Alcman](#); [Sacadas of Argos](#); and [Stesichorus](#).

In Byzantine chant the *prooimion* (also termed *koukoulion*, with alternative English spellings *cuculion*, *kukulion* etc.) is the introductory strophe of a [Kontakion](#), which differs metrically from the succeeding stanzas. The 'Prooimiatic Psalm' (*ho prooimiakos psalmos*) is the introductory psalm at Hesperinos (Byzantine Vespers), Psalm ciii in the Septuagint. The simple refrains customary in the Prooimiatic Psalm were greatly extended and elaborated from the 14th century (see [Hesperinos](#); [Koukouzeles](#), [Joannes](#); [Kladas](#), [Joannes](#)).

16th-century Latin humanists revived the terms *anabolē* and *prooemium*: [Hans Kotter](#) used the latter term to mean 'prelude' in his keyboard tablatures.

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Proper chants

(from Lat. *Proprium [missae et officii]*).

Chants whose texts vary from day to day, as distinct from those whose texts remain constant ([Ordinary chants](#)). Strictly the term applies to chants from both Mass and Office, but it is customary to use the term chiefly to refer to Mass chants, owing to the need for terms that distinguish between those parts of the Mass most often set polyphonically from the second half of the 14th century onwards (the Ordinary), and those usually sung as plainchant. Nevertheless, there are settings of cycles of Proper chants by, for example, composers of the Notre Dame School (see [Magnus liber](#)), Isaac and Byrd.

The Proper chants of the Mass are the introit, gradual, alleluia, tract, offertory and communion. The sequence, sung throughout the Middle Ages on important feast days, may also be included in this category, as may also tropes, adjuncts to the above group of chants, which were always Proper to a particular feast. The principle of varying chants for reasons of liturgical propriety also affects the unvarying texts of the Ordinary (Kyrie, Gloria etc.) in that they may be sung to a small corpus of different melodies, each one

for use on a different occasion (double feasts, single feasts, feasts of the BVM etc.).

See also [Mass, §I, 2\(iii\)](#).



Proper of the Saints

(from Lat. *Proprium sanctorum, Sanctorale*).

The collective name for the annual cycle of liturgical observances of the Western Church in honour of saints who have special Offices. The readings and chants make specific reference to the saint being honoured. See [Liturgy and liturgical books, §II, 1](#).



Proper of the Time

(from Lat. *Proprium de tempore, Temporale*).

The collective name for the annual cycle of liturgical observances of the Western Church that are determined by the date of Easter. The Proper of the Time also includes Christmas, feasts of the Lord, and (exceptionally) sanctoral observances in the week following Christmas. See [Liturgy and liturgical books, §II, 1](#).



Prophecies.

Lessons from the Books of the Prophets, replacing the Epistle at Mass at various times during the year such as Epiphany and the Monday, Tuesday and Wednesday of Holy Week, and used above all on Holy Saturday, whose liturgy includes a set of nine (formerly 12) readings (not all from the Books of the Prophets, however). A further group of ancient writings, the Sibylline Oracles, was widely regarded in the Middle Ages and Renaissance as prophetic of Christ, even though it was non-canonical and not admitted to the liturgy. Music concerned with the Sibyls includes Lassus's *Prophetiae Sibyllarum*, a motet cycle for four voices representing the sayings of 12 Sibyls. See [Sibyl, Song of the](#).

RICHARD SHERR

Prophet.

A [Synthesizer](#), several models of which (many of them programmable and polyphonic) were developed by Dave Smith and others and manufactured by Sequential Circuits in San Jose, California, between 1978 and 1987,

when the company went bankrupt. See [Electronic instruments](#), §IV, 5(iii) and fig.8.



Prophetia

(Lat.: 'prophecy').

The *Benedictus* chant in the Mass of the Gallican rite; see [Gallican chant](#), §7(iv).

Propiac, (Catherine Joseph Ferdinand) Girard de

(*b* Dijon, 1759; *d* Paris, 31 Oct 1823). French man of letters and composer. He began composing at an early age and made his début in 1787 at the Comédie-Italienne with *Isabelle et Rosalvo* and *Les deux morts*, both *opéras comiques*. Between 1787 and 1790 he composed three more, which had some success. He emigrated in 1791, served in Condé's anti-Revolutionary army and stayed for a time in Hamburg. He returned to Paris after Napoleon came to power in November 1799 and under the Consulate (1799–1802) obtained a post as archivist to the Prefecture of the Seine. Thereafter he devoted himself almost exclusively to literature, though he composed two minor *opéras comiques*, *La double apothéose* (1800) and *La pension des jeunes garçons* (1801), which were probably occasional works, performed in small theatres. His literary works include several translations.

WORKS

unless otherwise stated, all are stage works first performed at the Comédie-Italienne (Salle Favart), Paris

Isabelle et Rosalvo (comédie mêlée d'ariettes, 1, M.-V. Patrat), 18 June 1787 (Brussels and Paris, 1788), excerpts pubd separately

Les deux morts (oc), 20 June 1787 (Brussels, 1788)

Les trois déesses rivales, ou Le double jugement de Paris (comédie lyrique, 1, J. de Piis), 28 July 1788 (Paris, 1788), excerpts pubd separately

La fausse paysanne, ou L'heureuse inconséquence (comédie, 3, de Piis), 26 March 1789 (Paris, ?1789), excerpts pubd separately

Les savoyards, ou La continence de Bayard (comédie, 1), 30 May 1789

La double apothéose (oc, 2), Paris, Troubadours, 1800

La pension des jeunes garçons (oc, 1), Paris, Jeunes Artistes, 1801

Romances on poems by Patrat; many romances in contemporary anthologies

PAULETTE LETAILLEUR

Proportional notation.

A system (or systems) of graphic devices in musical notation, by the application of which the durations ostensibly prescribed for notes conveyed

by pre-orthochronic notations were modified and made greater or less in accordance with a specified proportion.

1. General.
2. Coloration.
3. Proportion signs.
4. Practical usage.

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ROGER BOWERS

Proportional notation

1. General.

Such graphic devices fall into two principal classes. First is coloration (or blackening): somewhat simplified, this may be described as the blackening of notation otherwise void, or – prior to the adoption of void notation – the execution in red full (also, rarely, red void or black void, even blue full) of notation otherwise black full. Second is the graphic modification of any of the four standard mensuration signs, either through its inscription in mirror-image or through the addition of a stroke and/or a number (or pair of numbers). The apparent note values could be either reduced in value or augmented; diminution was by far the more common. Resort to these devices is found in notation from the early 14th century to the early 18th, but enjoyed three particular periods of favour among composers: c1380–1420, c1465–1525 and c1580–1650. The reasons for their adoption were diverse and legion, and differed somewhat from period to period, albeit within fixed boundaries. Overall, to the extent that musicians who composed were familiar with the mathematics of the Boethian proportions by which intervals were identified and explained, it was probably natural that when seeking to invent notational neologisms to convey rhythmic patterns unnotatable by conventional means, or to render difficult notation in a more digestible form, they should resort to devices based similarly on proportional concepts.

Proportional notation

2. Coloration.

The device that was both the simplest and the most stable and durable was that known as *coloratio*. In principle, any note or group of notes subjected to coloration or blackening was reduced to two-thirds of the value that it would have enjoyed in its pristine state. In respect of any note in mensural notation that was equal in duration to two of that next smaller in value, the coloration of three in succession caused each to undergo reduction to two-thirds of its erstwhile value, so creating a triplet ([ex.1a](#)). In the case of any note that was equal in duration to three of that next smaller, the coloration of three together likewise effected a proportional reduction in the value of each to two-thirds, so reducing perfect value to imperfect and commonly creating the effect called hemiola ([ex.1b](#)). As an aid to comprehension by the reader, coloration was usually applied to notes in groups that added up to conventional and readily recognizable ensembles of three units to be reduced overall to the value of two; this device might commonly entail the coloration of smaller notes whose values individually were not thereby affected ([ex.1c](#)). On occasions coloured notes could appear singly to

denote imperfect value, especially to inhibit unwanted perfection and alteration.

Proportional notation

3. Proportion signs.

In comparison with coloration, proportional usage generated by graphic modification of the standard mensuration signs was far less stable in its signification. It was practised for over 300 years; usage evolved and changed over time, and at any given moment a single manifestation might convey in one cultural region a meaning somewhat different from that prevailing in another. Secure interpretation by modern editors of such notational phenomena therefore relies on the perception and identification of fine distinctions both geographical and chronological. Because much of this work yet remains to be undertaken few aspects of the subject are uncontroversial, and no real justice can be done to it in a brief article.

To original performer and modern editor alike, resort by the composer to a proportional signature introduced the need to resolve two principal issues: firstly, the mensural relationships prevailing among the principal components of the hierarchy of note values (primarily long, breve, semibreve, minim); and secondly, the temporal equivalence between note values of proportioned notation and those of the adjacent unproportioned notation (*integer valor*). The former issue can usually be determined by inspection; essentially, original performer and modern editor alike use their eyes and inner ears to determine which values are arriving in twos and which (if any) in threes. In the latter case, all the usual rules of perfection, imperfection and alteration apply (see [Notation, §III, 3](#)). For the second issue, the appropriate resolution can usually be calculated readily when the proportion occurs in one part contemporaneously with *integer valor* in another. However, when all the constituent voices of a polyphonic composition progress simultaneously from *integer valor* to proportion (or vice versa), the temporal relationship cannot be resolved by inspection and resort must be made to contemporary theory. At this stage, distinction must always be made between those writers who were faithfully and objectively describing current usages, and those who took up the pen to advocate novel systems and approaches consciously divergent from the contemporary practice, revised and reformed in ways commendable to the author but not necessarily to anyone else. Both are illuminating in academic terms, only the former in practical terms.

Three basic practices informed the system. (1) The inscription of a stroke through any signature conveyed *diminutio dupla*, namely execution of the notes concerned in values half those of *integer valor*. Execution of the signature in mirror image could likewise convey *diminutio dupla*, or occasionally some more irregular proportion. (2) The appending to a signature of two numbers written as a fraction (or, rarely, in succession) indicated the inauguration of performance of the upper number of notes in the time previously taken to perform the lower; whether the note value concerned was breve, semibreve or minim is usually evident on inspection, and largely may be determined by chronology. *Diminutio sesquialtera* (3 in the time of 2) was inaugurated by such a sequence as C→C3/2 (the numbers written as in the modern time signature), *diminutio dupla* (2 in the

time of 1) by $C \rightarrow C2/1$, and *diminutio tripla* (3 in the time of 1) by $C \rightarrow C3/1$. Many other fractional diminutions were possible in theory, but were engaged in practice only rarely. (3) The appending of a single number to a signature originally conveyed diminution by a proportion indicated by the number, plus the transfer of the mensural relationships of *integer valor* to the degree next higher (*modus cum tempore*). However, following the extinction of *modus cum tempore* by the later 15th century, $C \rightarrow C2$ could be used as an abbreviation for $C \rightarrow C2/1$ (*dupla*), and $C \rightarrow C3$ commonly for $C \rightarrow C3/2$ (*sesquialtera*) or, more rarely, for $C \rightarrow C3/1$ (*tripla*). (When not necessary for comprehension, repetition of the base-line signature could in practice be omitted.) Only one form of augmentation was ever common. C occurring simultaneously with conveyed duple augmentation; it could be engaged, for example, to preserve the original major-prolation mensuration of the *L'homme armé* melody when used as the tenor of a mass otherwise notated in .

Proportional notation

4. Practical usage.

Each resort to proportional notation was no isolated intellectual game, but was part of the standard notation practice of its particular time and location. Only chronologically, therefore, not analytically, can proportional usages be genuinely understood; some good beginnings have been made on such work, but much remains to be done. Many of the earliest manifestations of proportional usage arise in music in the style dubbed *Ars Subtilior* (c1380–1420). A notational principle fundamental at this period was that of the constancy of the value of the minim from one mensuration to another succeeding it; proportional usages were developed as a means of subverting this principle. Particularly challenging in their intricacy and not intimidating in aggregate number, the interpretation of these early instances is now largely resolved.

Beyond about 1420 occurrences of proportional usage fall into two areas. The simplest – coloration/blackening and *sesquialtera* – are encountered continuously well into the 17th century, and were part of any composer's stock-in-trade, for use in any kind of composition. More complex instances occurred predominantly in sacred music, in which they could make a contribution to the composer's offering of profundity and learning. Prior to about 1450 such examples occurred commonly in motets that engaged isorhythmic diminution of the tenor, enabling that voice to be notated in a manner at once erudite and concise. By the middle of the century, however, some fluidity was entering the system, as rules yielded (temporarily) to conventions. In particular, while the juxtaposition of with simultaneously (and C with C) continued to specify *diminutio dupla*, the occurrence of in succession to (and C in succession to C) appears to have been intended to prescribe a tempo that was faster than and C respectively, but less than twice as fast. There are grounds for interpreting the sequence $\rightarrow C$, frequently encountered in music of the mid-century, to convey a proportion of four semibreves of C to three of .

Towards the end of the 15th century the emerging practice of choral performance for church polyphony instigated formalization of the concept of the *Tactus*, entailing in its turn some radical rethinking of the practice of

proportional notation. In particular, equivalence of the semibreve (rather than of the minim) was confirmed as the principle now primarily subvertible by resort to proportional notation. Some examples of cumulative proportion became common, especially $C \rightarrow C3/2$ serving as a means of denoting *diminutio tripla* (*sesquialtera* [3:2] and *dupla* [2:1] applied simultaneously produce 3:1). For so long as the principle of an all-pervasive uniform *tactus* subsisted, commonly measured by its similarity to the human pulse, it provided a mental anchor upon whose stability theorists such as Tinctoris and Gaffurius could hang elaborately all-inclusive systems of proportional usage (almost as impractical as they were erudite and encyclopedic), composers could create elaborate mensuration- and other canons and incorporate similar offerings of elegant learning in their church composition, and controversialists among the theorists could engage in learned disputations on finer points.

Interest in proportions other than the simplest rather waned after about 1525. By this time C was established as an initiating mensuration signature in its own right. It was used in conjunction with note values that were longer than those employed under C , performed in a faster tempo so that the *tactus* fell on the breve (that is, *alla breve*). Theorists of the preciser kind proved unable to rationalize this essentially irrational usage (as a diminution ostensibly *dupla* but in practice imprecisely related to C); those more pragmatic simply accepted it, and presently recognized C as a standard usage for church music, C for madrigals and other secular genres.

Towards the end of the 16th century, and especially with the inception of the Baroque style, proportional usages were revived and extended, and were applied increasingly to secular as well as to sacred genres. By about 1615 even a *diminutio sextupla* (six semibreves in the time of one) had been invented; initiated by the signature sequence $C \rightarrow 3/1$, it was created to permit the notation of a triple time sufficiently quick for it to be conveyable only *in tactu aequali*. Certain composers now extended their resort to the hooked minim as an unambiguous alternative to the blackened minim; elsewhere, however, the potential for confusion between the blackened minim and the crotchet was already beginning to undermine the whole practice of coloration. In terms of the sheer quantity of music affected, this is the most significant period of proportional usage. However, the performers and scholars who first disinterred this repertory in the early 20th century found that the application of interpretations ostensibly correct for these proportions delivered results inconsistent with their aesthetic preconceptions for it. Consequently, the notation was conveniently dismissed as being in a state of 'chaotic confusion', and the evidence of the sources, both theoretical and musical, was disregarded.

It is true that some publications of the period manifest a potentially somewhat confusing proliferation and diversity of symbols to convey proportional usage, to which their composers, untutored in the correct application of a system that had been believed obsolete at the period when they were under training, were now making totally unnecessary (and sometimes incorrect or irrational) resort. Moreover, certain German practices differed from Italian; particular idiosyncrasies could be found (e.g. Giovanni Gabrieli's consistent application of the number 3 alone to denote

diminutio tripla); and local peculiarities occurred (e.g. the use in some early 17th-century Dutch and north German sources of a practice endorsed by certain local theorists whereby three blackened minims may denote crotchet-crotchet-minim). Nevertheless, to theorists of the time, including Morley, Zacconi, Banchieri and Michael Praetorius, the primary system inherited from the past was still in good working order. Coloration, *sesquialtera*, *tripla* (and now *sextupla*) meant what they had always meant, and Praetorius in particular advocated a severe pruning of the symbols used in his day so as to clarify the basic simplicity underlying the system. Modern performance of late Renaissance and early Baroque music may well start to sound somewhat different when these principles have become further assimilated into editorial practice.

The very beginnings of the dissolution of the proportional system, and of its orderly evolution onward, can be traced to about the 1620s, with the inception of a progressive evaporation of the concept of the *tactus* on which it had come to depend. Prior to the early years of the 17th century it was a principle too pervasively fundamental to require statement that, once established at the beginning of the performance of any piece of music, the chosen *tactus* did not change; on this certitude hung all calculation of proportional usage. In avant-garde circles the principle was being questioned by as early as 1609, when the singer Aquilino Coppini observed that the emotionalism of certain of Monteverdi's most recent madrigals was best served by a degree of local flexibility in the *tactus*. From a conservative theorist such as Agostino Pisa (1611) such thoughts provoked a clear statement of the traditional immutability of the *tactus*; presently, however, that principle proved equally ungrateful to such a composer as Girolamo Frescobaldi, who risked a conscious break with received wisdom and practice by prefacing his *Primo libro di capricci* (1624) with verbal instructions for relative tempo, modifying and refining the message conveyed by his array of proportion signs (resourceful and elegant though that already was). Only slowly did the proportional system dissolve and mutate, however, and odd items in the output of Purcell, Handel and J.S. Bach show that it was still being taught to young composers far into the 17th century. Nevertheless, by then its evolution into the modern system of time signatures was well under way, though the detail of this transition still awaits its elucidation through research.

[Proportional notation](#)

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Proportz

(Ger.: 'proportion').

A term used in 16th- and 17th-century Germany for an after-dance derived from a duple-metre dance (e.g. allemande or pavan) by the application of *proportio sesquialtera* to the melody of the first dance, that is, three notes of the after-dance in the time of two notes in the model. Sometimes such after-dances were incorrectly labelled 'Proportz tripla', meaning that three notes of the after-dance took the time of one in the model (see [Nachtanz](#)).



Proposta

(It.: 'proposal').

In *Fugue*, the *Subject*, as opposed to the answer. The term gained currency in the writings on fugue of Italian theorists in the Baroque period; the term for the answer is *risposta*.



Proprietas

(Lat.: 'propriety').

A term used in theoretical writings on mensural music from the mid-13th century onwards. It refers to a quality of ligatures that depended on the value of the first note of the ligature. The first note was normally assumed to be a breve unless its normal shape was modified. If the first note was of normal shape (for an ascending ligature this meant without stem, for a descending ligature this meant with a stem descending to the left) then the ligature had propriety and the first note was a breve. If the ascending ligature began with a note with a stem descending to the right, or if the descending ligature began with a note without a stem, then the ligature had no propriety and the first note was a long. Ligatures *cum opposita proprietate* were a special case, written with a stem ascending to the left, where the first two notes of the ligature were always understood to be semibreves. A quality of ligatures that depended on the value of the final note of the ligature, *perfectio* ('perfection'), was governed by similar rules. For the usual shapes for two-note ligatures see [Perfectio](#), [Table 1](#). Ligatures of three, four and more notes were governed by the same rules, with all but the first and last notes understood to be breves (except in the case of opposite propriety, when the second note was always a semibreve, or where a note is graphically distinguished as a long or a maxima).

See also [Ligature \(i\)](#); [Notation](#), §III, 2(viii) and 3(ii); and [Rhythmic modes](#).

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Prosa [prose].

A text for a sequence (see [Sequence \(i\)](#)). The term was sometimes used loosely in medieval sources to apply to texts of other kinds of chants, for example Kyries, or to text underlay for melismas (a phenomenon better referred to as [Prosula](#)).

A *prosa* in the restricted sense is a Latin text constructed largely in 'couplets': two lines of text set syllabically to the same phrase of music, hence having the same (or almost the same) syllable count. Successive

couplets are of varying lengths, however, so that the line structure of the whole is not regular, like verse, but rather irregular. In the early repertory (written c850–1000) *prosa* neither scanned nor rhymed, but later they did both, becoming almost indistinguishable from verse.

Frequently a number of *prosa* were written to one sequence melody, but (in the early repertory, at least) any given *prosa* could be sung to only one melody. *Prosa* were sung at Mass after the alleluia. Usually they were proper to a holy day or saint's day. The entire repertory consists of several thousand items, as published in *Analecta Hymnica Medii Aevi* (vol. lliii contains most of the early repertory).

The term *prosa* is a late Latin contraction of the expression *prosus oratio* ('straightforward discourse') being the classical circumlocution for language not cast in verse. During the early medieval period, however, the term was used particularly for 'art prose', that is, prose that was elevated in style by careful attention to rhythm (for example, use of the so-called *cursus*) including the construction of clauses (*cola*) and periods; and to diction, especially assonance and eventually rhyme. 'Rhymed prose' was a striking development of the 9th and 10th centuries. The couplets used in this prose (or sequence) can be viewed as a systematic application of *bicola* or pairs of clauses, as described by late Latin rhetoricians.

The term *prosa* is first applied regularly to the texts of sequences in 10th-century manuscripts. One of the earliest such appearances is in *F-Pn* lat.1240 (923–4), as *congregatio prosarum* ('collection of *prosa*' – which, however, also includes some *proslas*). [Notker](#) of St Gallen (c840–912) published his *prosa* under the title *Liber hymnorum* (884). *Prosa* were regularly sung (rather than recited or read silently), and the melodies – the sequences – were in the first instance to be sung with their *prosa*; it is presumed, however, that sequences were also sung as melismas. The terms 'prosa' and 'sequence' therefore came to be virtually interchangeable terms, each referring to melody plus text.

Prosa were composed in a wide variety of styles. Early West Frankish examples sometimes betray their descent from the tradition of highly rhythmic, sonorous, colourful but non-classical Latin cultivated particularly by Irish monks. [Notker's](#) *prosa*, on the other hand, are distinguished by their careful observance of classical canons of taste; beyond that, [Notker's](#) texts have a superior poetic quality, but they are not as musical as the West Frankish ones. During the 10th and 11th centuries, *prosa* often became *poesia per musica*, less interesting in their own right than the melodies they served; but sometimes they were vehicles for elaborate rhetorical conceits and inventions. In the hands of [Adam of St Victor](#) in the 12th century they became exquisite meditations on sacred subjects, now cast entirely in rhyme and scansion, using the highly developed poetic-religious diction of the later Middle Ages.

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Prosdocimus de Beldemandis [Prosdocimo de' Beldomandi]

(d Padua, 1428). Italian music theorist, mathematician and physician. His treatises on music are particularly important in the areas of mensuration, counterpoint (including *musica ficta*) and tuning.

Prosdocimus studied at the universities of Padua and Bologna, took the doctorate in arts at Padua on 15 May 1409, and received the licence in medicine on 15 April 1411; he taught at Padua on a variety of subjects, including astrology, astronomy, mathematics and experimental philosophy, the arts and medicine, from 1422 (possibly 1420) until 1428, the year of his death. He wrote treatises on all four quadrivial arts; the manuscript *I-FI* Ashburnham 206, in Prosdocimus's hand and dating from his student days, contains treatises (many of them standard works of the day) on the computus, arithmetic, music, astronomy, astrology, the quadrant and the astrolabe, and medicine, alongside the statutes of the Paduan college of arts and medicine and dozens of prescriptions against ills of various types.

Prosdocimus's range of interests seems typical for a Paduan doctor of his day. Italian universities were organized into two colleges, one for law and one for arts and medicine, a circumstance that encouraged a strong link between the arts and medicine; indeed the majority of members of the Paduan College of Doctors of Arts and Medicine in the late 14th century appear to have held degrees in both disciplines. As late as the 15th century, professors who were not *ordinarii* were expected to lecture on any of the arts.

Prosdocimus's eight treatises on music, admirable for their succinctness, rigour and aesthetic sensitivity, constitute a systematic survey of the main aspects of the art. The *Tractatus practice cantus mensurabilis ad modum Ytalicorum* is the last major treatise on Italian trecento notation. The *Expositiones tractatus practice cantus mensurabilis Johannis de Muris* not only explicate the most widely disseminated medieval treatise on mensuration (the *Libellus cantus mensurabilis*), but include a text of the treatise itself that antedates all but a few extant manuscripts of the treatise alone; Prosdocimus's discussion of the practice of *cantus planus binatim* – plainchant sung in note-against-note polyphony, nowadays usually called 'primitive polyphony' – provides the only contemporary account of the practice by a theorist. The *Parvus tractatulus de modo monacordum dividendi* presented the first monochord division that included the derivation of five flats by successive perfect 5ths downwards from F and of five sharps by successive perfect 5ths upward from B in addition to the seven natural notes. The *Contrapunctus* is particularly important as a witness to the florid practice of *musica ficta* in Italy around the turn of the 15th century. The *Tractatus musice speculative*, despite its noncommittal title, is a virulent attack on the proposal to divide the whole tone into five equal parts that Marchetto da Padova had advanced a century earlier in his *Lucidarium*; critical of what he saw as Marchetto's poor arithmetic and faulty logic, Prosdocimus revised several of his own treatises (notably those on

counterpoint and the monochord) to introduce or strengthen criticisms of the earlier theorist's doctrine of tuning. (Marchetto's theories of mensuration and mode, on the other hand, he esteemed.)

15th- and 16th-century mathematicians and scientists evidently held Prosdocimus in high regard. Luca Paccioli (*Summa de arithmetica*, 1494) placed him in the distinguished company of Euclid, Boethius, Leonardus Pisanus, Jordanus de Nemore, Biagio Pelacani and Johannes de Sacrobosco; Prosdocimus's *Algorismus de integris*, a treatise on computations by whole numbers, was printed in 1483 and again in 1540, his *Scriptum super tractatu de spera Johannis de Sacrobosco*, a commentary on one of the most significant astronomical treatises of the Middle Ages, in 1531.

Prosdocimus also made his mark on music theory. Ugolino of Orvieto (*Declaratio musice discipline*, 1430s) modelled his discussions of counterpoint (including *musica ficta*) and the monochord on Prosdocimus; Giovanni del Lago owned a copy of the original version of Prosdocimus's *Contrapunctus*, and quoted from the revised version (and from other of Prosdocimus's treatises) in correspondence from the 1520s and 30s. Prosdocimus's monochord, with its sets of five flats and five sharps, the flats one Pythagorean comma lower than the sharps to which they would be enharmonically equivalent in equal temperament, may have been the prototype for a great number of monochord divisions containing five flats described in treatises of the 15th and 16th centuries. The substitution of these flats for sharpened notes produces triads that are virtually pure, which suggests that such divisions 'whetted that Renaissance appetite for sonorous triads which only meantone temperaments could fully satisfy on keyboard instruments' (see Lindley).

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JAN HERLINGER

Prose.

See [Prosa](#).

Prošev, Toma

(*b* Skopje, 10 Nov 1931; *d* Zagreb, 12 Sept 1996). Macedonian composer and conductor. After completing studies at the Zagreb Academy of Music in 1957, he studied composition at the Ljubljana Academy of Music under Škerjanc (until 1960) and later in Paris with Boulanger (1963–4). He was music editor with Radio-televizije Zagreb (1957–60) and a lecturer at the Lisinski Music School in Zagreb (1960–67), while also conducting the *Musica Viva* ensemble. Returning to Skopje in 1967 as a lecturer at the Visoki Music School, he continued his conducting activities with the Sveta Sofija Ensemble, as well as in opera and ballet. In 1981 he took the doctorate in musicology in Skopje, and thereafter divided his time between Skopje and Zagreb.

Prošev's early works, written between 1950 and 1957, employ a moderately advanced European mainstream style influenced by Hindemith and making some use of folksong. From 1957 to 1963, influenced by his further studies and contacts, he made considerable use of 12-note procedures. After 1963 he composed works using free atonal methods with some debt to serial techniques, great formal freedom, frequent though clearly circumscribed aleatory coordination and occasional employment of electronic sounds.

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NIALL O'LOUGHLIN

Proske, Carl [Karl]

(*b* Gröbnig, Upper Silesia, 11 Feb 1794; *d* Regensburg, 20 Dec 1861). German musicologist and editor. He was a medical doctor before settling in 1823 in Regensburg, where he turned to the study of theology and was ordained on 11 April 1826. In 1827 he was appointed vicar-choral at the collegiate monastery of the Alte Kapelle in Regensburg; he was made a canon there in 1830. From that time he devoted himself entirely to church music reform. Proske's aim was to combat the tendency towards independence in church music and link it as closely as possible to the liturgy again. He regarded Gregorian chant and the old style of vocal polyphony as the two basic types of 'pure, exclusively sanctioned sacred song'. Proske's ideas made him an important instigator of the Cecilian movement, which had one of its major centres in Regensburg. His publishing activities began with the Denkschrift *Die Verbesserung der Domkirchenmusik* (1829–30). Between 1834 and 1838 he made three extended visits to Italy to collect liturgical vocal works; his library (left after his death to the Regensburg bishopric; now *D-Rp*) eventually contained over 5000 examples of church music from the 15th century to the 18th. The music manuscripts in the collection are contained in three volumes of the

Kataloge Bayerischer Musiksammlungen series. He began publication of the collection *Musica Divina* in 1853, completing three volumes in 1859 (a fourth appeared in 1863), and a second selected edition, *Selectus Novus Missarum*, appeared between 1856 and 1861. After Proske's death a second annual volume of *Musica Divina* was edited by Joseph Schrems and Haberl between 1865 and 1877. Proske also edited works by Palestrina (*Missa Papae Marcelli: triplici concentu distincta, videlicet*, Mainz, 1850) and Alessandro Scarlatti (*Missa quatuor vocum, quam juxta exemplar autographum in Bibliotheca Vaticana, scil: Cod. Nr. 2925. Bibl. Alt. Othob.*, Regensburg, 1841). He composed two *a cappella* works in the *stile antico* himself: a four-part *Et incarnatus est* (MS in *D-Rp*) and a four-part setting of psalm cxxix, *De profundis* (MS in *D-Rp*; pub. in *KJb*, ii (1877), 27–30). As Proske destroyed his diaries and a large part of his correspondence before his death, his estate (*D-Rp*) contains few personal documents.

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AUGUST SCHARNAGL/RAYMOND DITTRICH

Prosodion.

A song accompanying the movement of the celebrants in a religious procession. Proclus states in *Useful Knowledge*: 'It is said to be a prosodion when they process to the altars or temples, and in processing, it was sung to the accompaniment of the aulos. But the hymn, properly speaking, was sung to the accompaniment of the kithara while they stood'. The inscription preceding the second Delphic paeon (see [Hymn, §I, 3](#)) confirms this association between the *prosodion* and the hymn or paeon, which it may normally have followed. In the paeon itself, the *prosodion* occupies lines 33–40 structured in eight-syllable cola, each of which could easily be subdivided into four groups of two. The emphasis on long syllables gives the *prosodion* a stately character. The text is devoted to a prayer to Apollo, Artemis and Leto; this accords with Pollux's *Onomasticon* (i.38), which characterizes a *prosodion* as a composition particularly devoted to Apollo and Artemis.

Prosodia were among the earliest musical types employed by the Greeks. In three separate locations in his *Description of Greece* (iv.4.1, iv.33.2 and v.19.10), Pausanias remarks on a *prosodion* composed by Eumelos sung by a male chorus at the temple of Apollo in Delos during the reign of Phintas (c740–720 bce). Pseudo-Plutarch (*On Music*, 1132c, 1136f) credited Clonas – the follower of [Terpander](#) – as the first to establish auloedic *prosodia*, adding that *prosodia* were also composed by [Alcman](#), [Pindar](#), Simonides and [Bacchylides](#). These *prosodia* were supposed to have been written in the Dorian *tonos* because of its grandeur and dignity; this may be true, although the surviving *prosodion* in the second Delphic paeon is set in the Lydian *tonos*. Numerous illustrations of processions are preserved in Greek vase painting that confirm the general descriptions in literature. A red-figure *kratēr* in Ferrara (Museo nazionale, Inv. T 128) illustrates a *prosodion* accompanied by an aulete and shows both a statue of one of the gods, which has perhaps been carried in the procession, and the altar itself. The solemnity suggested in this painting suits the *prosodion*'s association with the hymn or the paeon.

The *prosodion* as a type may have encompassed relatively short sections following hymns or paeans – and accompanying limited movement from the place where the hymn was sung to the altar itself – as well as longer independent compositions accompanying more extended processions. The *prosodion* apparently included some narrative about the god to whom it was addressed, but supplication was the central purpose of its text.

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THOMAS J. MATHIESEN

Prosperi, Carlo

(*b* Florence, 13 March 1921; *d* Florence, 15 June 1990). Italian composer. He studied in Florence with R. Cicionesi, Dallapiccola, Frazzi and P. Rossi, taking his diploma in horn in 1940 and composition in 1949. He worked as a programming assistant for orchestral and chamber music and opera at RAI in Rome (1950–58); from 1958 he lectured on harmony and counterpoint and later (1969–89) lectured on composition at the Florence Conservatory. In 1969 he was appointed a member of the Accademia Nazionale Luigi Cherubini.

Prosperi belonged to the avant-garde Italian musical current of the 1950s, when he developed his own freely atonal language using the 12 pitches but remaining at a distance from both 12-note and serial dogmatism and subsequent developments into more radical experimentation. His mature work is characterized by particular attention to timbre and the expressive qualities of the sound (*Incanti*, *In nocte secunda*, *Tre canti di Betocchi*), his constant aim being to create music which is lyrical and communicative. His last works saw the appearance of a neo-classical strain, apparent in a limited use of sounds, forms and compositional styles from the past (*Concerto dell'arcobaleno*, *Elogio della follia*).

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ROBERTA COSTA

Prosula.

A prosula is a text created to fit a melisma in Gregorian chant. Alternative terms similarly employed in the medieval manuscripts include 'prosa', 'tropus' and 'verba' (see [Prosa](#) and [Trope \(i\)](#)).

There are prosulas for chants of both the Mass and the Office, and, within the Mass, for both the Ordinary and the Proper. Best known are those for the Kyrie eleison; but more numerous than these in 10th- and 11th-century sources are those for offertory verses and alleluias. The prosula is nearly always in strictly syllabic style, with one syllable for each note of the melisma. As a rule, the contours, phrasing and articulation of the melody were carefully observed by the prosula writer, so that the phrases of text match those of the melody and accented syllables fall on appropriate notes. The beginnings and endings of words in the text often coincide with the beginnings and endings of neumes in the melisma.

Since prosulas appear in virtually all the earliest manuscripts containing tropes and sequences, it could be argued that they are earlier than the manuscripts themselves, very likely dating from the 9th century. A particularly early example may be *Psalle modulamina*, a prosula to the alleluia *Christus resurgens*, which appears with neumes in *D-Mbs* Clm.9543, a collection of writings by St Ambrose. If the prosula were copied by Engyldeo, the manuscript's main scribe, not only would its date be earlier than the mid-9th century, but the manuscript itself would possibly be the earliest to include neumes. (For a persuasive presentation of this case, see Möller; although the argument is not entirely convincing, it is nevertheless significant that *Psalle modulamina* has neumes, whereas some other prosulas have none or only a few.)

The prosula seems to have served two purposes: to enrich the liturgy with new devotional texts and to make it easier for singers to memorize the melodies. The offertories of Gregorian chant, when their verses are considered, have relatively long texts, and the prosulas written for them

can be properly appreciated only in this full context. Most of them restate in new words, sometimes in striking phraseology, the subject matter of the offertory; a few add new images and ideas. In one respect, however, the existence of prosulas signals a decline. The apparently subtle rhythmic distinctions represented in the notation of melismas in manuscripts such as those of St Gallen must have been lost when words were applied to these melodies.

Among the offertories for which prosulas were provided is that for Quinquagesima, *Benedictus es*. (It is noteworthy that offertory prosulas were sung frequently on days when, because of the liturgical season in which they occur, there are no tropes, and perhaps no Gloria or *prosa*.) The long melisma on the syllable 'me-' of 'cor meum' at the end of the third verse of this offertory is given a prosula in various sources; it is shown with two prosulas from the 11th-century Aquitanian gradual *F-Pn* lat.776 *inex.1*. Occasionally the prosulas use more or fewer notes than the melisma, making it evident that the melismatic and texted versions could not have been sung simultaneously. The third text in the example appears with this melody when it is borrowed for use in the Responsory *Petre amas me* in the 13th-century Sens antiphoner *F-Pn* n.a.lat.1535; in it the structure depends rather less than usual on that of the melisma, and more on the principle of having several phrases in succession, wherever possible containing the same number of syllables, having the same pattern of accents and ending in the same sound.

Alleluia prosulas were written to fit the music for the word 'Alleluia' and the jubilus that followed, and often also for one or more melismas in the alleluia verse. Occasionally the prosula was made to cover the entire verse, incorporating all or most of the existing text, as in this alleluia from *F-Pn* lat.776:

Alleluia. V. Letabitur iustus in domino et sperabit in eo et laudabuntur omnes recti corde.
[Prosula] *Alleviata* christe *lumine* clara illustra corpora nostra munda hac animas *gaudia* sanctorum coniungas splendore in aeterna requie. V. *Letando* sublimabitur *iustus* fulgidus nec non et fide actus *in* dominico. *populo* fervens *domino et sperat* ut sua capiat regni premia christus cum. *regnaverit* ad iudicium micans gaudebit et *rutilabit in eo et laude* dignissima tunc *gloriabuntur* florifero solio sedentes *omnes recti* probi et casti corpora simul *corda* cum quibus redemptor te gaudent te alme pneumate feliciter congaudenter una protecti tuo iuvamina.

Texts for the Kyrie eleison of the Mass, on the other hand, often omit the word 'Kyrie'; they are not regarded as prosulas by some writers, who believe that in these works the music was written after the text, to fit the expanded version.

The manuscripts in which prosulas appear vary in character (see [Sources, MS](#)). Some are graduals, in which the prosulas follow immediately the melismas to which they are set (*F-Pn* lat.776., 903, n.a.lat.1235; *I-BV* VI-34). Others are tropers. In some of these the prosulas appear together, in the order in which they fall in the liturgical year (*F-Pn* lat.1084, 1118, 1338,

n.a.lat.1871; *D-Mbs* Clm.14322). In others, each of them stands with the tropes and *prosa*e for its day, in the order in which they appear in the service (*F-Pn* lat.9449; *I-Rc* 1741; *Rn* 1343; the troper of *Ra* 123). An exceptional case is the manuscript *D-W* Gud.lat.79 which, though not strictly a liturgical book, gives an enormous collection of alleluia prosulas ordered according to the liturgical year. Its early date (10th century) raises the possibility that the repertory of prosulas in southern France was once much larger than the surviving manuscripts would suggest. It must be added that when the melodies are not notated, or are written imprecisely (as is the case with *W* Gud.lat.79), sorting the prosulas out and identifying the melodies that underlie them can be difficult.

When prosulas for the Office are found, they are for the responsories of Matins or Vespers; such texts are usually given in antiphoners and breviaries, although a few appear in tropers. Prosulas may occur at two points in a responsory: in a melisma towards the end of that part of the responsory that serves as a refrain after the verse (itself sometimes a later addition to the work), or in the verse, where the prosula is fitted in around the existing text. *Descendit de celis*, an old responsory for Christmas, is the one most frequently given prosulas; it has a full complement of them in, for example, the 11th-century Nevers Troper *F-Pn* lat.9449. Another instance where prosulas are written for a melody that is a later addition to a chant occurs in troped versions of the Gloria in excelsis, where various texts, known as 'Regnum prosulae', are set to a melody interposed between the phrases 'Jesu Christe' and 'Cum Sancto Spiritu'.

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RUTH STEINER/KEITH FALCONER

Prot, Félix-Jean

(*b* Senlis, Oise, 1747; *d* Paris, early 1823). French composer, violinist and violist. He studied the violin with Desmarets and composition with Gianotti, joining the orchestra of the Comédie-Française as a violist in 1775 and remaining there for 47 years. As a composer he wrote four operas and a considerable amount of chamber music for strings, some being destined for performance by young students and other amateurs. This suggests that Prot was also active as a teacher, and highlights the growing fashion in the 18th century for informal music-making.

Prot's first stage work, *Les rêveries renouvelées des grecs* (1779), was a reworking of a popular libretto by Favart, *La petite Iphigénie*, first heard in 1757 (this in turn was a parody of Guimond de la Touche's tragedy *Iphigénie en Tauride*). *Le bal bourgeois*, which received a private performance at Brunoy the following year, was indebted to similar sources: Favart's original had been given at the Foire St Germain in 1738 and reworked (though not by Prot, as has previously been suggested) for the Foire St Laurent in 1761. Further works enjoyed a modest success at the Comédie-Italienne: *Le printemps* included several 'tableaux agréables' (according to the *Mercure de France*) although the use of patois in the vaudevilles was apparently considered distasteful by some, and the libretto *L'amour à l'épreuve* received praise for an adroitly managed comic intrigue. Prot aimed, essentially, to please with charming but light music which, unlike the style developed by contemporaries such as Grétry, was not destined to extend the musico-dramatic boundaries of the nascent *opéra-comique*.

His early chamber works were didactic and many of the duos were provided with an optional bass line. Though initially preferring a two-movement format, Prot later adopted a three-movement pattern which, alongside the more pervasive use of strong, concise and repetitive motifs

and increased technical demands on the performers, reflected Italian influences. His *Simphonie concertante* for two solo violas and orchestra is one of the earliest known works with this instrumentation and has a good deal of melodic charm: it also makes use of the chronometre figures developed by Renaudin as a means of designating tempos with greater accuracy.

WORKS

printed works published in Paris

stage

Les rêveries renouvelées des grecs (parodie en vers mêlée de vaudevilles, 3, Favart, C.H.F. de Voisenon and J.N. Guérin de Frémicourt), Paris, Italien, 26 June 1779 (1779)

Le bal bourgeois (oc, 1, C.-S. Favart), Brunoy, 22 Nov 1780

Le printemps (divertissement pastoral, 1, A.P.A. de Piis and P.Y. Barré), Marly, 19 May 1781 (1781)

L'amour à l'épreuve (oc, 1, L.-F. Faur), Paris, Italien, 13 Aug 1784

other works

Vocal: L'amant malheureux, ariette, with insts (1774); Dors mon enfant, ariette (n.d.)

Duos: 6 duo, vn, va, op.1 (c1776); 6 duos dialogués et concertants, vn, va, op.2 (c1780); 6 duo, 2 vn, op.3 (c1781); 6 duos nouveaux, 2 vn, op.4 (c1782, 2/c1788); 6 duo, 2 vn, op.5 (c1783, 2/c1788); 6 duo, 2 vn, op.6 (c1785, 2/c1788); 6 duo, 2 va, op.9 (n.d.); 3 simphonies en duos, 2 vn, no op. (c1800); 6 duos nouveaux, 2 vn, op. (c1800); 6 duos nouveaux, 2 vn, op.13 (?1804); 3 simphonies en duos ... à l'usage des commençants, 2 vn, op.14 (n.d.); 6 duo nouveaux, 2 vn, op.17 (n.d.); various collections of duos nouveaux ... pour les jeunes élèves et amateurs, 2 vn (n.d.)

Other inst: Simphonie concertante, 2 va, orch (1786); 3 simphonies en trio, 2 vn, bc, no op. (c1800); 3 simphonies en trio, 2 vn, bc, op.15 (n.d.)

Pedagogical: Méthode pour le violon (Paris, c1780–82), lost

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ARISTIDE WIRSTA/ELISABETH COOK

Prota.

Italian family of musicians. They were active in Naples in the 18th and early 19th centuries.

- (1) Ignazio Prota
- (2) Tommaso Prota
- (3) Giuseppe Prota
- (4) Gabriele Prota
- (5) Giovanni Prota

HANNS-BERTOLD DIETZ

Prota

(1) Ignazio Prota

(*b* Naples, 15 Sept 1690; *d* Naples, Jan 1748). Teacher and composer. As a child he received musical instruction from his uncle, the priest Filippo Prota (*d* Naples, 1 Jan 1740), *maestro di cappella* of S Giorgio Maggiore, Naples, of whose works only a *Lectio III primi nocturni sabati sancti* for contralto survives (*I-Nf*). In 1706 Ignazio entered the Neapolitan conservatory S Maria di Loreto, where he completed his musical training under the *primo maestro* Gaetano Veneziano and the *secondo maestro* Giuliano Perugino. On 9 March 1713 he married the 14-year-old Caterina d'Ambrosio. Of their descendants, two sons, (2) Tommaso and (3) Giuseppe, two grandsons, Ignazio and (4) Gabriele, and a great-grandson, (5) Giovanni, became musicians. The relationship of a Gaetano Prota, an oboist in the Teatro S Carlo orchestra in Naples with (3) Giuseppe during the 1786 season, is not known.

Ignazio contributed a prologue, several arias and three *buffo* scenes to a performance of C.F. Pollarolo's *Tito Manlio* at the Teatro S Bartolomeo in Naples in 1720. The following year he composed his first *opera buffa*, in Neapolitan dialect, *La finta fattucchiera*, for the Teatro dei Fiorentini. After his appointment as a *maestro* of the Neapolitan conservatory S Onofrio a Capuana in June 1722, he curtailed his promising career as an operatic composer in favour of teaching. He served S Onofrio for 26 years until his death, first with *maestro* Francesco Feo (1723), then Leonardo Leo (1739), and finally Francesco Durante (1745). He never attained the first position, but was highly respected by his students, among them Gennaro Manna, Jommelli, Latilla and Domenico Fischietti. His successor at S Onofrio was Girolamo Abos, who had assisted him since 1742. In 19th-century literature (Fétis, Florimo, Eitner) various members of the Prota family are confused, and Ignazio's biography is discussed under the name of his son (3) Giuseppe.

WORKS

stage

performed in Naples; music lost unless otherwise indicated

La finta fattucchiera (ob, A. Birini), Fiorentini, spr. 1721

La vedova ingegnosa [Strabone e Drusilla] (int, T. Mariani), S Bartolomeo, 12 July 1735 [perf. with L. Leo: Emira]

La Camilla (ob, A. Palomba), Nuovo, wint. 1737

Contribs. to C.F. Pollarolo: *Titi Manlio*, 1720, 1 aria *I-Nc*

Prota

(2) Tommaso Prota

(*b* Naples, ?1727; *d* after 1768). Composer, son of (1) Ignazio Prota. In a legal document of 1750, Tommaso Prota, Tommaso Traetta, Gennaro Piano, Antonio Cherubino and others are referred to as having been students at the conservatory S Maria di Loreto; it has therefore been assumed that Prota and Traetta (*b* 1727) were approximate contemporaries. In 1748 Tommaso presented himself to the Neapolitan

public with an *opera buffa*, *La moglie padrona*, at the Teatro Nuovo. From existing manuscripts, performance records, and publications of his works it seems that Tommaso left Naples for Malta, worked in various Italian cities and perhaps also in Paris and London.

WORKS

stage

all lost

La moglie padrona (ob, A. Villano), Naples, Nuovo, 1748

L'abate, ossia Il poeta moderno (ob), Valletta, Manoel, 1752

Il cicisbeo burlato (int), Bologna, Marsigli-Rossi, Jan 1764

other vocal

Tirsi e Doralice (cant.), 2vv, insts, *F-Pc*

Marte, Tebo, e Minerva (prol), 3vv, insts, *Pc*

Meditazione del Giudizio, dell'inferno, e del paradiso, 3vv, vns, bc, *GB-Lbl*

Salve regina, B, vns, bc, *Lbl*

Vespere autem sabathi, 3vv, vns, bc (1768), *I-Nc*

instrumental

6 sonate, 2 fl, bc, op.1 (Paris, n.d.)

6 sonate ovvero divertimenti da camera, 2 fl/vn, bc (London, n.d.)

Sinfonia, 2 vn, mand, bc; sonata, mand, bc: *F-Pc*

Sinfonia, vn, bc, Pisa, 1756; sonata, 2 fl, bc: *GB-Er*

Concerto, fl, vns, bc: *I-Nc*

Prota

(3) Giuseppe Prota

(*b* Naples, 3 Dec 1737; *d* Naples, 21 July 1807). Oboist and teacher, son of (1) Ignazio Prota. In 1748, after his father's death, he entered the conservatory S Maria di Loreto, where he studied woodwind instruments under Cherubino Corona. He was soon recognized as an outstanding player, and in 1762, when only 24, succeeded Corona as teacher of the oboe, bassoon and flute at the Loreto Conservatory. When the Mozarts visited Naples in 1770, Leopold listed 'Sgr Broda suonatore dell'oboe' in his travel notes among the prominent Neapolitan musicians. On 8 June 1778 Giuseppe became oboist of the royal chapel, and in the following year teacher of wind instruments at the conservatory S Maria della Pietà dei Turchini; he held these positions until his death. His son Ignazio was also an instrumentalist, and in 1813 was first oboe at the Teatro S Cecilia in Palermo.

Prota

(4) Gabriele Prota

(*b* Naples, 19 May 1755; *d* Naples, 22 June 1843). Composer, grandson of (1) Ignazio Prota. In 1780 he was *maestro* of the SS Annunziata in Naples, and later of the monastery church S Chiara. In 1785, according to Prota-Giurleo, he married a young Parisian, Rosalie Laurent, who had been educated in Naples. During the 1790s he composed several successful *opere buffe*, among them *I studenti*, for Neapolitan theatres. Gabriele and

his wife became politically associated with the Jacobin cause and the 1799 republican uprising, and were incarcerated after the Bourbons had crushed the revolution. In 1806, when the French began to rule Naples, King Joseph Bonaparte appointed Mme Prota director of the newly formed music school for women, the Collegio delle Donzelle, and Gabriele became *maestro di cappella* and singing teacher there. Because of the success of the institution, both were allowed to retain their positions after the Bourbons returned to power in Naples in 1815.

WORKS

operas

Ezio (os, P. Metastasio), Perugia, Civico del Verzaro, carn. 1784

Le donne dispettose (ob, G. Palomba), Naples, Fondo, carn. 1793

Le furberie deluse (ob, Palomba), Naples, Nuovo, carn. 1793

I studenti (ob, Palomba), Naples, Fondo, May 1796, *I-Nc*

sacred vocal

Kyrie, 4 S, vns, b; Litanie, 4vv, vns, b; Miserere (per la Settimana Santa), 4vv, vns, b: all *I-Nc*

Stabat mater, Naples, April 1819, lost

Prota

(5) Giovanni Prota

(*b* Naples, *c*1786; *d* Naples, ? 13 June 1843). Composer and teacher, son of (4) Gabriele Prota and Rosalie Laurent. His approximate date of birth is based on Prota-Giurleo's claim that the parents were married in 1785. A *Missa di requiem a due cori con più stromenti* dated 20 December 1798, attributed to Giovanni (held in Naples) would therefore represent the efforts of a 12-year-old. His first opera, *Il servo furbo (astuto)*, was staged at the Teatro dei Fiorentini in Naples in 1803. After the performance of his *opera buffa*, *Amor dal naufragio*, at the Teatro Nuovo in 1810, the *Corriere di Napoli* praised 'Sig Prota, giovine maestro di cappella' for his accomplishments in the genre. About 1820, Giovanni became a singing teacher and *maestro e compositore* at the Educandato dei Miracoli, in Naples. Much of his church music (the manuscripts are dated) was written when he was at this institution.

WORKS

sacred vocal

in *I-Mc*, *Nc*, unless otherwise stated

Mass (Ky, Gl, Cr), 2vv, org; 8 masses (Ky, Gl), 2–7vv, org/orch [2 dated: June 1821 and 10 April 1825]; 4 Pastoral masses [1 dated 1824]; 1 Ky, 4vv, orch; 3 Cr; 6 Requiem masses, 3–8vv, org/orch [1 dated 20 Dec 1798]

14 lessons for the nocturnes of Holy Week, 1–2vv, org; 7 Domine salvum fac, 1–3vv, chorus, b/org; 6 lessons for the nocturnes De' morti, 1v, orch; 5 litanies, 1–3vv, org/orch, incl. Litanie pastorali; 3 Dixit Dominus, 2–3vv, org/orch; 3 Mag, 3vv, org, *F-Pc*; Miserere, 2vv, org; Miserere, 3vv, org, 20 Feb 1813; Ecce sacerdos, 3vv, org; Ecce sacerdos, 5vv, orch; Salve regina, S, org; Salve regina, S, orch; Tantum ergo, 1v, org; Tantum ergo, 2vv, org; Tota pulchra es, 1v, org, *F-Pc*; Tota pulchra es, 3vv, org

Ave maris stella, 3vv, org; Libera me, 3vv, org; Mottetto pastorale, 5 Dec 1825; Nonna volgarizzato, S/T, org; Responsorium S.P. Francisci, 3vv, orch; Rorate coeli, 3vv, org; Sette stazioni della Vergine addolorata, 2vv, org; Sette stazioni della Vergine addolorata, 3vv, org; Tre ore d'agonia di Nostro Signore, 2vv, vns; Tre ore d'agonia di Nostro Signore, 3vv, bc; Turba (Passio del Venerdì Santo), 4vv, org; Veni Creator, 4vv, orch; Veni dilecta mea, S, orch; Veni sponsa, 3vv, org

operas

all performed in Naples

Il servo furbo (ob, G. Palomba), Fiorentini, carn. 1803, *I-Nc*

Amor dal naufragio (ob, A.L. Tottola), Nuovo, Jan 1810, *sinfonia Nc*

Il cimento felice (dg, M. Cimorelli), Fiorentini, aut. 1815, *Nc*, aria and duet *Mc*

other secular vocal

Solfeggi for various vv, bc, *I-Mc*

Scioglie Eurilla dal lido (sonetto), S, pf, *Mc*

Il baciamente (cant.), 5vv, 1831, lost

instrumental

2 pastorales, org; 6 trattenimenti, org: all *I-Mc*

Sonata di cembalo, *GB-Lb*

Sinfonia, B₁, orch; Sinfonia 'Giuseppe Riconosciuto', pf arr.; Sinfonia 'Armida e Rinaldo', pf arr.; Sinfonia 'Amor dal naufragio', pf: all *I-Nc*

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Prota-Giurleo, Ulisse

(*b* Naples, 13 March 1886; *d* Perugia, 9 Feb 1966). Italian musicologist. He spent most of his life in Naples and dedicated himself to the history of Neapolitan music and theatre. He began work in this field in 1912 on the encouragement of his teacher Salvatore Di Giacomo, whom he assisted in compiling a music catalogue of the Oratorio di S Filippo (1918) and two volumes on the four conservatories in Naples (1924–8). From 1920 to 1930 he gathered information on the history of music in Naples and on Neapolitan theatrical and artistic life (with special reference to the 17th and 18th centuries), making important contributions to knowledge of the Scarlatti family, Logroscino and the early history of *opera buffa*, Sacchini, Cimarosa, Porpora, Piccinni, Provenzale and others, and to the history of Neapolitan organists of the 17th and 18th centuries. His aim to publish a lengthy history of music in Naples was thwarted by the lack of an interested publisher; instead, part of his research appeared as 'Breve storia del teatro di corte e della musica a Napoli nei secoli XVII e XVIII' (1952). It bears

comparison with the work of Croce, Di Giacomo and Pannain as one of the most important 20th-century essays on the history of Neapolitan music.

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La grande orchestra del R. Teatro San Carlo nel Settecento (Naples, 1927)
Nicola Logroscino, 'il dio dell'opera buffa' (la vita e le opere) (Naples, 1927)
'Notizie sul musicista belga Jean Macque', *IMSCR I: Liège 1930*, 191–7
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Francesco Durante nel 2° centenario della sua morte (Fratamaggiore, 1955), 15–36
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Miserere, tradotto per l'intelligenze del basso popolo napoletano da Nicola Valletta (Naples, 1960)
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Scritti inediti e rari: Ulisse Prota-Giurleo (Naples, 1988) [incl. G. Borrelli: 'Ricordi di Ulisse Prota-Giurleo nel centenario della nascita', 9–20; list of writings, 105–28]

CAROLYN GIANTURCO

Protheroe, Daniel (William)

(*b* Cwmgiedd, nr Ystradgynlais, 24 Nov 1866; *d* Chicago, 25 Feb 1934). Welsh conductor and composer. Before his voice broke, he won at the National Eisteddfod in 1880 and 1881. He was briefly conductor of the Ystradgynlais Choir before he emigrated at 19 to Scranton, Pennsylvania. His first music teachers in Wales had included J.T. Rees, and he continued his studies, gaining the BMus (Toronto) in 1890 and DMus in New York. At Scranton he was conductor of the Cymmrodorion Choral Society for eight years, and on moving to Milwaukee in 1894 and subsequently to Chicago he conducted a number of flourishing choirs. In Chicago he was also on the

staff of Sherwood Music School and director of music at the Central Church. The foremost musician in the Welsh community in the USA, Protheroe frequently visited Wales, where he was also admired as a conductor (e.g. at the Harlech Festival, 1931), eisteddfod adjudicator and composer. Of his compositions, those for male-voice choir have enjoyed lasting popularity (e.g. *Invictus*, *Nidaros*, *Jesu, lover of my soul*), as have a number of his hymn tunes ('Milwaukee', 'Wilkesbarre', 'Hiraeth', 'Cwmgiedd'). Another well-known piece is the arrangement for male voices and piano, published under the title *Ludamus* in 1932, of the hymn tune 'Bryn Calfarfa' by William Owen. Protheroe also wrote a string quartet and the symphonic poem *In the Cambrian Hills*. He edited *Can a Mawl* (Chicago, 1918), the hymnbook of the Welsh Calvinistic Methodists in the USA, and published *Arwain corau* (1914) and *Nodau damweiniol a d'rawydy* (1924).

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OWAIN EDWARDS

Protopopov, Sergey Vladimirovich

(*b* Moscow, 21 March/2 April 1893; *d* 14 Dec 1954). Russian composer and theorist. He studied medicine at Moscow University before attending the Kiev Conservatory, where he studied with Boleslav Yavorsky, graduating in 1921. He then moved back to Moscow and became associated with the Association for Contemporary Music (ASM). In 1927, his Second Sonata was published by Universal Edition and performed by the Austrian pianist Friedrich Wührer; he also became involved in a close relationship with his former teacher Yavorsky who in 1928 gave the first performance of the substantial single-movement Third Sonata. Protopopov's career as a composer of avant-garde tendencies understandably tailed off after the later 1920s. He then held positions as a choral conductor and as a teacher at the Moscow Conservatory (1938–43). Little more is known of his life. Almost all his works are based on or to some extent influenced by Yavorsky's theories; like that of Aleksandr Krein and Aleksey Melkikh who also studied with Yavorsky, Protopopov's harmony is unmistakably stamped with the personality of Skryabin and, as such, is based on permutations of octatonic and dominant-type modes. Protopopov, however, eschewed the lyrical approach of his two colleagues in favour of a language which is at times violently aggressive and at others entrancingly obscure. His second and third piano sonatas both employ canonic strategies to create vast sonic edifices employing the entire range of the

keyboard. He also produced extended 'scenas' for two voices and piano based on Russian folk sources, while his romances reveal a more intimate facet of his creative personality. The striking works he wrote in the 1920s were initially neglected by Russian performers and musicologists but began to be revived in the West in the 1980s. He elucidated Yavorsky's theories of modal rhythm and expanded them to include microtonal structures of 24, 48 and 72 degrees per octave; almost every piece or movement by Protopopov is preceded by a staff defining its modality in Yavorsky's nomenclature.

WORKS

Pf: 3 sonatas: no.1, op.1, 1920–22; no.2, op.5, 1924; no.3 'alla memoria di Leonardo da Vinci', 1924–8; étude, ?1940

Vocal: Yunost' [Youth] (S. Lipsky), op.3, Mez, pf trio, 1917; 2 skazki [2 Tales] (A. Afanas'yev, B. Shergin, after folk tales of the Arkhangel'sk region), op.4, 2 vv, pf, 1922; Skazka o divnom gudochke [Tale About the Magic Horn] (Shergin), op.7, 1v, pf, ?1925; Yunost' [Youth] (S. Lipsky), 3 songs, op.8, S, pf, 1917–26 [incl. arr. of op.3]; 2 stikhotvoreniya [2 Verses] (A.S. Pushkin), op.10, 1v, pf, 1928; Poema lyubvi [Poem of Love] (Pushkin), 1v, pf, ?1928

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JONATHAN POWELL

Protopopov, Vladimir Vasil'yevich

(b Moscow, 30 June/13 July 1908). Russian musicologist. He graduated from the Moscow District Music Technical College (1930), where he had studied composition with Iosif Dubovsky, and from Lev Mazel's theory and musicology class at the Moscow Conservatory (1938). He took the *Kandidat* degree in 1942 with a dissertation on Taneyev's chamber music, and in 1960 was awarded the doctorate for his work on Glinka's operas. In 1938 he joined the teaching staff of the Moscow Conservatory, in 1943 was appointed senior lecturer and in 1962 professor. He collaborated with Asaf'yev at the Conservatory on the commission 'Glinka i yego sovremenniki' ('Glinka and his contemporaries', 1944–8). From 1948 to 1960 he was also a senior research fellow at the Institute for the History of the Arts in Moscow.

Protopopov is the author of many important studies devoted to matters of the history and theory of Russian and Western European music. He developed a history of polyphony that considers music of various national schools from the Renaissance to the early 20th century. Important, too, are his writings on the theory of musical form as it affects the use of a multi-layered structure, the basic principles of composition and their interaction, the formation and evolution of sonata and sonata-cyclic forms, and the principles of form to be found in the music of Bach and Beethoven. He has

also contributed significantly to studies of Glinka, Tchaikovsky and Rimsky-Korsakov (and has been involved in the edition of their complete works) as well as Russian and Ukrainian musicians of the 17th and 18th centuries (Titov, Dilets'ky).

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'Obraz Borisa v opere Musorgskogo' [The portrayal of Boris in Musorgsky's opera], *SovM* (1939), no.4, pp.35–48; repr. in *IIS*, 19–34

'O tematizme i melodike S.I. Taneyeva' [On Taneyev's use of themes and melody], *SovM* (1940), no.7, pp.49–60; repr. in *IIS*, 60–75

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TAT'YANA DUBRAVSKAYA

Prōtopsaltēs.

The lead chanter on the right-hand choir of a Byzantine church.

Prototype melody.

A term used in literature on Gregorian chant to describe melodies adapted to new texts; see [Centonization](#).

Protschka, Josef (Franz Hermann)

(*b* Prague, 5 Feb 1944). German tenor of Czech birth. He studied in Cologne and made his début in 1977 at Giessen; after singing in Saarbrücken, in 1980 he was engaged at Cologne. He has also appeared in other major German houses, and sang Peisander (*Il ritorno d'Ulisse*) in Salzburg (1985), Idomeneus at Drottningholm (1986), and the title role of *Fierrabras* in Vienna (1988). His other roles have included Tamino, Don Ottavio, Max, Lionel, Faust, Werther, Jeník, Loge, Tom Rakewell and Titus, which he sang in Salzburg and Houston (1991). Protschka's warm-toned and lyrical voice has become stronger and more dramatic, enabling him to tackle heavier roles such as Florestan (the role of his Covent Garden début in 1990), Erik and Lohengrin. He is also a sensitive recitalist, and has made fine recordings of lieder by Mozart, Schubert and Mendelssohn. Notable among his operatic recordings are Florestan, *Fierrabras*, Erik and Elis in Schreker's *Der Schatzgräber*.

ELIZABETH FORBES

Prout, Ebenezer

(*b* Oundle, 1 March 1835; *d* Hackney, 5 Dec 1909). English musical theorist, editor and teacher. The son of a Congregationalist minister, Prout showed exceptional musical promise as a child, but his father opposed a career in music, and, apart from a course of piano lessons from Charles Salaman, he was entirely self-taught as a musician. He worked as a schoolmaster from 1852, taking the degree of BA (London) in 1854, but in 1859 he turned to music as a profession, initially teaching a singing class at a ladies' school in Hackney and taking private pupils, the first of whom was the organist John Locke Gray. He was organist of several nonconformist chapels, including the Union Chapel, Islington (1861–73), and from 1861 to 1885 was professor of the piano at the Crystal Palace School of Art. In 1862 he won a Society of British Musicians prize with his String Quartet in E op.1, and in 1865 another with his Piano Quartet in E♭ op.2. These works, and the Piano Quintet in G op.3, were published and occasionally played at concerts, but suffer from a rigidity of phrasing and lack originality. Prout taught at the National Training School for Music from 1876 to 1882, at the RAM from 1879, where his pupils included Henry Wood, Edward German and Tobias Matthay, and at the GSM from 1884. From 1876 to 1890 he was conductor of the Hackney Choral Association, for which he composed the cantatas *Hereward* (1878) and *Alfred* (1882).

In 1876 he published *Instrumentation*, the first of a series of treatises which established his reputation as an authority on music theory and were extremely influential on music students well into the 20th century. The first British theorist to write extensively on musical form, melodic construction, contrapuntal techniques and orchestration, his books provided a multitude of actual examples, drawn from his encyclopedic and detailed knowledge of music from Bach to Sullivan. His writing was informed by his reading of German theorists, particularly Riemann, and *Fugue and Musical Form* were translated into Russian, *Instrumentation* into Italian and *The Orchestra* into German. Prout was not afraid to modify or even reject his earlier ideas: originally his theory of harmony was in agreement with that of Alfred Day, but in the 16th edition of *Harmony* (1901), he abandoned it in favour of an aesthetic rather than scientific basis for the construction of chords. His success as a theoretician led to his appointment in 1894 as professor of music at Trinity College, Dublin, and the following year he received the honorary degrees of MusD from Dublin and MusDoc from Edinburgh.

From 1871 to 1875 he was the first editor of the *Monthly Musical Record*, to which he contributed, among much else, analyses of the later works of Wagner; he was also music critic of *The Academy* (1874–9) and *The Athenaeum* (1879–89), and contributed 53 articles to the first edition of *Grove's Dictionary*.

Prout's name also became prominent through his edition of Handel's *Messiah* (1902), which he based on a thorough examination of the autograph and the transcripts of the amanuensis J.C. Smith. He eliminated textual errors current since Handel's day, but failed to understand the complex history of the variant movements, and retained Mozart's additional accompaniments, which he edited and added to, justifying their necessity in performance by large choral societies, as was then the rule. His manifesto of editorial policy, forming the preface to the full score, was reprinted in *MT* (xliii, 1902). He also edited *Samson* (1880) and two series of arias from Bach and Handel.

In addition to the works mentioned above, Prout's compositions include four symphonies, several choral works with orchestra, an Organ Sonata, an Organ Concerto in E minor op.5, which was performed by Stainer at the Crystal Palace in 1872, another in E \flat op.35 (1885), and a Concertante Duet in A op.6 for piano and harmonium. These works were well received but have not been revived. His library was acquired by Trinity College, Dublin.

For Prout's place in the history of analysis see [Analysis](#), §II, 3.

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most with numerous re-editions

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ROSEMARY WILLIAMSON

Provedi, Francesco

(*b* Siena, *c*1710; *d* ?Siena, after 1755). Italian music theorist. He was a knife maker by profession who had an interest in music history and theory; according to Schmidl he was also a chapel singer at S Maria in Provenzano. He published two treatises. His *Lettera* (dated 4 October 1743) argues in favour of Guido of Arezzo's more complicated method of sight-singing as opposed to the French one of Anselmo then recently introduced by F. Frittelli, *maestro di cappella* of Siena Cathedral. Provedi's *Paragone* (1752) purports to establish continuity between the music of the Greeks and Gregorian chant. Correspondence between Padre Martini and Provedi on the latter's writings continued up to 1755.

WRITINGS

Lettera di Francesco Provedi Coltellinajo Sanese ad un suo amico in Roma, in cui si esamina qual sistema di musica sia più perfetto, o quello di Guido Aretino o quello di Anselmo Fiammingo (Siena, 1744)

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CAROLYN GIANTURCO

Provenzale, Francesco

(b Naples, before 15 Sept 1624; dNaples, 6 Sept 1704). Italian composer and teacher. He was the first prominent Neapolitan musician to compose opera, but his work was mainly devoted to teaching and he taught many important Neapolitan musicians active in the first part of the 18th century.

1. Life and musical activities.

As a young boy Provenzale may have studied with Giovanni Salvatore and Erasmo Bartoli at the Conservatorio della Pietà dei Turchini, close to his family home in Naples. There is, however, no record of his activities prior to 1658, when his opera *Theseo* was performed in Naples: the libretto states that Provenzale was the composer of at least three other operas performed in Naples; *Il Ciro*, *Xerse* and *Artemisia*. He may have composed music for the *Febiarmonici* (a musical group that had been active in Naples from at least 1650), succeeding Francesco Cirillo. A member of the *Febiarmonici* witnessed the marriage of Provenzale to Chiara Basile on 12 January 1660.

An opera with the title 'Il Ciro' and with music by an unstated Neapolitan composer was presented at the Teatro di SS Giovanni e Paolo, Venice, in 1654, with additional music by Cavalli. There seems no doubt that this Neapolitan opera was Provenzale's and it may have been the first such work to be performed on a Venetian stage. Provenzale may afterwards have returned the compliment that Cavalli paid him by adapting his *Il Ciro*. Cavalli wrote two original operas called *Xerse* and *Artemisia* for Venice, in 1654 and 1656 respectively. Since the operatic company then in Naples was in the habit of borrowing extensively from the Venetian repertory, it is possible that Provenzale's *Xerse* and *Artemisia* were arrangements of Cavalli's operas rather than compositions totally his own. On 7 May 1663 Provenzale was appointed *maestro* of the Conservatorio di S Maria di Loreto (even if already working there since at least 1661). He was replaced by his *vicemaestro*, Giuseppe Cavallo, in 1675, by which time Provenzale had already been *maestro* for two years at the more prestigious Conservatorio della Pietà dei Turchini. While at S Maria di Loreto, he produced a number of sacred *melodrammi*, including *Il martirio di S Gennaro* (1663), *La colomba ferita* (1670), *La fenice d'Avila* (1672) and possibly *La Vittoria fuggitiva*. These works received numerous performances in Naples and its surroundings by students of the conservatory. Provenzale gradually gained status in the city, taking on posts as *maestro di cappella* at numerous churches and congregations, including S Domenico maggiore (1667), S Angelo a Nilo (1669), Monte degli Agonizzanti in S Maria Ancillarum (1679) and the Monastero di S Chiara (1679). He was also appointed *maestro della Fidelissima Città di*

Napoli at the Tesoro di S Gennaro in 1665 (an appointment which did not come into effect until 1686), and *maestro onorario* to the royal chapel (1680). He resigned from the royal chapel in 1684 (taking six of its best singers with him) after twice being overlooked for the position of chief *maestro*. In 1689 his only printed work appeared in Naples, the *Mottetti a due voci*.

Provenzale led a comfortable life, financially. As was common at that time, he received a percentage of the earnings of his pupils for organizing performances for them and for making arrangements to leave them prestigious posts at his retirement or death. In 1699 he was removed from his post as *maestro* of S Gennaro because of 'incapacity and old age', his pupil Gaetano Greco replacing him, and in 1702 the Conservatorio dei Turchini came to the same decision. However, he continued to serve the royal chapel as deputy to Alessandro Scarlatti (who was appointed *maestro* in 1684 over Provenzale's head), a post which he had resumed in 1688. From 1691 he was *maestro di camera* there and continued to serve until a few days before his death, by which time he was finally chief *maestro*, a post which was passed on to his favourite pupil, Gaetano Veneziano. Provenzale had three children, not one as was previously thought: his son, Giuseppe (*b* 5 March 1665), had a brilliant ecclesiastical career; a daughter, Grazia, was married in 1674, taking with her the considerable dowry of 3000 ducats; and a second daughter, Anna Maria, entered the Monastero di S Teresa di Massalubrense in 1684.

2. Works.

Provenzale's surviving music consists of two operas, *Lo schiavo di sua moglie* and *La Stellidaura vendicante*, the sacred *melodramma* *La colomba ferita*, some instrumental sections from theatrical compositions, and 24 sacred works, including the 13 printed motets. This must be only a small part of his total output: at S Maria di Loreto alone he was expected to compose a mass with instruments every four months, a mass for double choir with instruments at the end of each year, a motet every month and 'recitative compositions' for special occasions. In *La Stellidaura vendicante* the narrative structure plays on the themes of love and misunderstandings (the text is to some extent a Neapolitan parody of *Romeo and Juliet*), but with little or no dramatic impact. *Lo schiavo di sua moglie* is the first *commedia per musica* using disguised characters (which were very fashionable in the 18th century), with interjections in a foreign tongue (Selim the Turk) and a comic character (the gardener Sciarra), who sings in Neapolitan. Both operas employ characteristics which fall between traditional Venetian models and Neapolitan innovation: arias abound with descending tetrachords, representing a lament, or passacaglias where the versets are interrupted by pauses which give the effect of a sigh (see [ex.1](#)).

La colomba ferita is the best of Provenzale's surviving works. The structure is close to that of the operas but it has more abundant and diverse material, with instrumental ritornellos, dialogue, ariosos and polyvocal structures in the style of a motet. It is also more successful in dramatic terms, with many disguised characters. Dramatic characteristics are also evident in the short Christmas cantata *Su i palchi delle stelle* and the *Passione*. Several secular cantatas attributed to him may also, at least in

part, be derived from dramatic scores which do not survive, but they take on quite original characteristics and their style suggests a connection with Luigi Rossi. The two cantatas now in Milan are in a different style, with alternating arias and recitatives, and certainly date from a late period.

Provenzale's impressive *Missa defunctorum* was probably composed for an important state funeral, such as that of Filippo IV in 1665. The style is solemn and archaic, with homophonic, chordal progressions interrupted only occasionally by a delayed resolution (*Libera me*) and wonderful dissonances (*Lacrimosa*). The *Vespro breve* suggest a connection between Provenzale and the congregation of the Oratorio di Girolamini, the only evidence of this until now being his renting a house of theirs in the 1670s. The motets display the more modern side of the composer, particularly those for two voices from the collection printed in 1689: the vocal writing is in the bel canto style and often full of technical difficulties over an extremely complex harmonic bass. From the number of copies in existence his most successful sacred composition appears to have been the *Pange lingua* in C minor, very similar in style to the *Missa defunctorum*; it was still being performed during the Forty Hours Devotion at the end of the 18th century. A second *Pange lingua* in D minor is attributed to Provenzale in an 18th-century manuscript at Naples. It would be extraordinary if it were by Provenzale as it anticipates the compositional style of Pergolesi at the beginning of his famous *Stabat mater* (ex.2).

WORKS

dramatic

Il Ciro (drama per musica), G.C. Sorrentino, Naples, S Bartolomeo, ?1653; with musical addns by F. Cavalli, Venice, SS Giovanni e Paolo, 4 Feb 1654; further musical addns by A. Mattioli, Venice, 1665, *I-Vnm*

Xerse (drama per musica, N. Minato), Naples, S Bartolomeo, 1657 [? adaptation of Cavalli's Xerse]

Artemisia (Minato), Naples, S Bartolomeo, ?1658 [? adaptation of Cavalli's Artemisia]

Il Theseo, o vero L'incostanza trionfante (dramma per musica, 3, G. delle Chiavi), Naples, S. Bartolomeo, 20 Nov 1658

Il martirio di S Gennaro (melodrama sacro), Naples, ?Conservatorio di S Maria di Loreto, 1663

La colomba ferita (dramma sacro, prol, 3, G. Castaldo), Naples, Conservatorio di S Maria di Loreto, 1670, *Nc*

Lo schiavo di sua moglie (melodramma, prol, 3, F.A. Paoletta), Naples, Palazzo Reale, 21 April 1672, *Rsc*; sinfonia and 3 arias ed. in Rolland

La fenice d'Avila Teresa di Giesù (melodramma sacro, 3, Castaldo), Naples, Conservatorio di S Maria di Loreto, 6 Nov 1672

Difendere l'offensore, o vero La Stellidaura vendicante (melodramma, 3, A. Perrucci), Naples, Villa Cursi Cicinelli, Mergellina, 2 Sept 1674, *Rsc*, 8 arias *Nc*; 1 aria, ed. L. Landshoff, *Alte Meister des Bel Canto*, i (Leipzig, 1912), 1 duo ed. in Rolland

Arias and cants., 1v, 2 vn, bc, *Mc*: Amarilli che del fero; Care selve, amati orrori

Doubtful: La Cloridea (P. Sanz Palomera), Naples, Royal Palace, 1660; La Genevief, ? Palermo, 1666–7, cited in *FétisB*; La Bisalva o vero Offendere chi più s'ama (Sanz Palomera), Naples, S Bartolomeo, 22 Dec 1667; La Vittoria fuggitiva

(Castaldo), Naples, 1672, ?adaptation of work by F. Marinelli, 1653; La vita di Santa Rosa (?Castaldo), Naples, 1679; L'Infedeltà abbattuta, ?Assisi, cited in *FétisB*; Lamento di Marinetta per la morte di Ma saniello suo marito, 1v, bc, *Bc*; Arias and cants., 1v, bc, *Nc*: A che mirarmi o stelle; All'impero d'amore; E come oh Dei; Gionto il fatal di; La mia speme; Sdegnosetta che vuoi tu; Squarciato appena havea; Voi care ombre notturne; 5 org works, 1675–7, *F-Pn*, attrib. 'Franz. Provinz. Organista'

sacred

Missa defunctorum, 4vv, 2 vn, bc, ? Naples, Jan 1665, *I-Mc, Nf, Nc*

Pange Lingua, 9vv, insts, *Bc, Mc, Nc, Nf*, arr. 8vv, 1770, *Nc*, arr. 4vv, 1770, *Mc*

Dialogo della Passione, 5vv, 2 vn, bc, *Nf*

[10] vespro breve, 5vv, bc, *Nf, Nn*, inc.

[13] Motetti, 2vv, bc (Naples, 1689)

Su i palchi delle stelle (sacred cant.) *S*, 2 vn, bc, *Nc*; O Maria (motet), 4vv, org, 1679, *Nf*; Beatus vir, *S*, 2 vn, violetta, arciliuto, bc, *Nf, Nn*; In conspectum angelorum, 2vv, 2 vn, bc, *Nf, Nn*; Quo fugiam, 4vv, bc, *Nf*; Magnum secundum nomen, 3vv, bc, *Nf*

Doubtful: Pange lingua, 2vv, 2 vn, *Nc* (attrib. Provenzale), *Mc*

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T.M. Gialdroni: 'Francesco Provenzale e la cantata a Napoli nella seconda metà del Seicento', *ibid.*, 125–53

U. Giani: 'Alcune considerazioni su tre versioni del *Pange lingua* di Francesco Provenzale', *Gli affetti convenienti all'idee: Studi sulla musica vocale italiana*, ed. M. Caraci Vela, R. Cafiero and A. Romagnoli (Naples, 1993), 485–505

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MICHAEL F. ROBINSON/DINKO FABRIS

Provesi, Ferdinando (Angelo Maria)

(b Parma, 20 April 1770; d Busseto, 26 July 1833). Italian organist and composer. After completing his musical studies he was appointed organist at Scandolara, then at Soresina, Sissa and Cremona. He was imprisoned for approximately two years (1801–2) for stealing from the church's collection basket in Sissa. From 1816 he served as organist at S Bartolomeo, Busseto, and from 1820 was *maestro di cappella* there. He also directed the Società Filarmonica of Busseto at the home of Antonio Barezzi, served as director of the Scuola Comunale di Musica, and founded a poetry society. He was one of Verdi's early music teachers.

Provesi was an able contrapuntist and poet, writing the librettos for several of his operas. His theatrical music is not noteworthy, although a few of his instrumental and sacred works exhibit a certain melodic and rhythmic vigour. None of his works was published during his lifetime.

WORKS

MSS in I-Fc, PAc, Biblioteca della Cassada Risparmio di Parma e Piacenza

stage

all performed in Busseto

La clemenza di Cesare (dramma serio)

Una difficile persuasione (farsa, 2)

Eurisio e Camilla, ossia La costanza alla prova (melodramma semiserio, 2)

Pigmalione (melodramma)

Le nozze campestri (farsa)

L'ebreo di Livonia (farsa)

other works

Sacred: Requiem, Ave Maris stella, masses, lits, hymns, pss, motets and other works

Inst: Sinfonias, incl. Sinfonia 'La Clemenza di Tito' and Sinfonia in C Major (Milan, 1941); org sonatas, chbr music

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A. Alessandri: 'Ferdinando Provesi compositore di musica', *ibid.*, vii (1957), 20–22, 113–20

A. Alessandri: 'Un gravissimo fallo di Ferdinando Provesi', *ibid.*, ix (1959), 112–16, 143–8; x (1960), 93–100; xi (1961), 67–78

A. Alessandri: 'Processo, condanna e fuga di Francesco Provesi', *ibid.*, xii (1962), 168–70]

A. Alessandri: 'Considerazioni sul Provesi e la sua disgrazia', *ibid.*, xiii (1963), 123–6

A. Moroni: 'F.P. maestro di Giuseppe Verdi', *Biblioteca*, lxx/2 (1971), 107–16 [incl. extensive list of works]

ROBERTA MONTEMORRA MARVIN

Prowett, Stephen

(*b* c1495; *d* Norwich, 1560). English composer. Two voices of his five-voice settings of the Jesus antiphon *O bone Jesu* and a Marian antiphon *Plaudite potentissima parens plasmatoris* survive in a pair of partbooks dating from about 1530: *GB-Cu* Dd.xiii.27 and *Cjc* k31 (James 234). The latter composition is chiefly remarkable for the unrelievedly alliterative nature of its text.

A plausible candidate for identification with the composer (given the title 'dom' in the sources) is the Stephen Prowett, priest of Norwich, to whom a reference occurs in the accounts of the churchwardens of St Mary's, Bungay, Suffolk, in 1526. Probably he was then associated with either the parish church of St Peter Mancroft, Norwich, or the nearby collegiate church of St Mary de Campis – both institutions maintained choirs, and probably expert ones. In 1534 he received payment for composing a new ballet for use during the annual Corpus Christi pageant of the Norwich Company of Grocers. In 1547 he was one of the stipendiary priests at St Peter Mancroft; subsequently he became the parish chaplain, and in 1556 became rector of the church. His will was proved in March 1560, and among his effects was 'a payer of Clavycords'.

ROGER BOWERS

Prowo, Pierre

(*b* Altona, nr Hamburg, 8 April 1697; *d* Altona, 8 Nov 1757). German organist and composer. He came from a family of good standing and sympathetic towards music. He is known to have been organist of the Reformed church at Altona from 1738. A large number of his instrumental works survive, and show competence as a secondary master in the development between suite and sonata.

WORKS

surviving works in D-SWI

Jahrmarkt von St Germain (op), Hamburg, 1738, recits only; lost

Die Vereinigung der Vier Temperamenten, cant., S, S, S, B, chorus, orch, 16 June 1736; lost

Conc., fl, 2 vn, bc; 6 concs., 3 ob, 2 bn, 1 ed. R.J. Koch (Wolfenbüttel, 1959); 6 concs., 2 rec, 2 ob, 2 bn, bc, 1 ed. in EDM, xiv (1941)

13 sonatas, 2 rec, bc; 7 sonatas, fl, vn, bc; sonata, rec, fl, bc; sonata, fl, b viol, bc; 12 sonatas, fl, bc; sonata, ob, bc

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- H. Schultz:** Preface to *Deutsche Bläsermusik vom Barock bis zur Klassik*, EDM, 1st ser., xiv (1941)
- H.C. Wolff:** *Die Barockoper in Hamburg 1678–1738* (Wolfenbüttel, 1957)
- R.J. Koch:** Preface to P. Prowo: *Concerto à 5* (Wolfenbüttel, 1959)

KURT STEPHENSON

PRS

[Performing Right Society]. See Copyright, §III, 16(i).

Pruck, Arnold de.

See [Bruck, Arnold von](#).

Pruden, Larry

(*b* New Plymouth, 28 July 1925; *d* Wellington, 1 Oct 1982). New Zealand composer. He began composing at the age of 12 and was self-taught until he won a government bursary to study composition, conducting and percussion at the Guildhall School of Music, London (1951–4), becoming, with his compatriots Edwin Carr and David Farquhar, a member of Frankel's composition class. In 1955 he joined the staff of the NZBC, and in 1975 he was appointed Mozart Fellow at the University of Otago. Most of his colourful and approachable works have related to places; examples include the *Harbour Nocturne* (1956), *Dances of Brittany* (1956), *A Back-Country Overture* (1961), *Haast Highway* (1975), winner of the 1975 New Zealand Brass Bands Association competition and *Taranaki, a Provincial Overture* (1976). His other works include a lyrical *Soliloquy for Strings* (1952) and a String Trio (1954), a committed work with a lively opening, lyrical second movement and spirited scherzo.

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J.M. THOMSON

Prudencio (Bilbao), Cergio

(*b* La Paz, 3 Nov 1955). Bolivian composer, conductor and pedagogue. After studying composition with Villalpando and conducting with Carlos Rosso at the Catholic University, he attended the Latin American Contemporary Music Courses in Brazil and Venezuela. As a member of a pioneering research team at La Paz's state university, he was a key figure in the foundation of the first orchestra of native Bolivian instruments (OEIN), remaining its director since 1980. Following a period in public office where he was arts officer of the municipal government of La Paz, he began freelance work for video producers, also composing film scores, notably for

Jorge Sanjinés's *Para recibir el canto de los pájaros* and Mela Márquez's *Sayariy*.

Prudencio's primary contribution lies in his long-standing leadership of OEIN. Driven by his avowed desire 'to transcend ... ethnological and archaeological rhetoric ... , incorporating [instead] structural concepts of indigenous music', he has almost single-handedly kept the ensemble going. The task has involved researching and classifying the instruments, studying their original repertory and their application to a contemporary idiom, and, fundamentally, passing on this knowledge to the younger generation. Consistent with his forceful theoretical writings, his compositions strive towards a new musical language, recognisably Bolivian and yet 'neither folk-derived nor nationalistic'. *La ciudad*, written for OEIN's inaugural concert (1980), is an arresting journey into, until then, uncharted sonorities, loosely following the atmospheric descriptions of Blanca Wiethüchter's eponymous poem.

WORKS

(selective list)

OEIN: *La ciudad*, 1980; *Cantos de piedra*, 1989; *Cantos de tierra*, 1990; *Los peregrinos*, 1995; *Cantos meridianos*, with A, tpt, didgeridoo, 1996

Other works: *Gestación*, str qt, 1976; *Tríptica*, 4 amp charangos, 1984; *Awasqa*, el-ac, 1986; *Juegos imaginados*, 2 perc, 1985–7; *Umbrales*, pf, 1994; *Paisaje con habitantes*, vn, vc, db, 1994; *Y cantó una historia*, va, 1995–6; *A la sombra de la highera*, 4 perc, 1997

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AGUSTÍN FERNÁNDEZ

Prudent (i) [first name unknown]

(d ?Paris, 1780/81). French composer. Very little is known of his life except that he taught the violin and composition, worked in Paris and was known as *maître de musique et d'instruments*. He published some cantatilles in 1745 and wrote a successful motet for the Concert Spirituel in 1766. He may also be the Prudent mentioned by *Les spectacles de Paris* of 1758 as

a violinist in the orchestra of the Concert Spirituel. Prudent's principal opera, *Les jardiniers*, is interesting in that it represents the *opéra comique* of the 1760s and 70s at its least complex. Comic elements play a large part in descriptive arias and in ensembles expressing contradictory feelings; the music for the two lovers, however, ranges from the sentimental to the pathetic, with various instrumental effects and frequent recourse to the key of G minor. The public was clearly avid for this kind of opera, for *Les jardiniers* was revived in 1781.

WORKS

all printed works published in Paris

Les jardiniers (comédie mêlée d'ariettes, 2, Davesne), Paris, Comédie-Italienne (Hôtel de Bourgogne), 15 July 1771 (1772), arias (1771)

L'heureux engagement (oc, R.-T. Pleinchesne), Paris, Ambigu-Comique, 8 Oct 1772

Other vocal: *Diligite justitiam*, motet, chorus, 1766; *Cantailles*, with insts, incl. *Les quatre saisons du coeur* (1745), *La fierté inutile* (1745), *L'heureux caprice* (1745), *L'aurore de l'amour* (n.d.), *L'innocence* (n.d.), *La sérénade* (n.d.), others, lost

Inst: *Les bouquets de Chassenay*, hurdy-gurdy, bagpipe, tr viol, vn, b (n.d.), ? other works

MICHEL NOIRAY/R

Prudent (ii).

See [Thieriot](#), [Prudent](#).

Prudent, Emile (Racine Gauthier)

(*b* Angoulême, 3 Feb 1817; *d* Paris, 14 May 1863). French pianist, composer and teacher. Entering the Paris Conservatoire at the age of ten, he won the first piano prize in 1833. He continued his studies there until he heard Thalberg perform in 1836, a transformative event which inspired Prudent to retire to Angoulême to perfect his technique to an equivalent degree. By 1840 he had begun to give concerts in the provinces, but his Paris début did not take place until March 1842. The most successful piece at the concert, the Thalbergian fantasy on *Lucia di Lammermoor* (op.8), eventually sold over 10,000 copies. Less than two months later (28 April) Prudent played in a two-piano recital with Thalberg himself at the Théâtre Italien, and was judged his equal by critics delighted at the discovery of a French rival to Thalberg and Liszt. The enthusiasm with which French critics greeted Prudent as a representative of the *juste milieu* between the other two performers was combined with public admiration for his dramatic performance style. His prestige grew steadily through the decade as he gave lessons in Paris and toured extensively in France and Europe. In 1850 his most ambitious work, the *Concerto-Symphonie*, was well received, but as time went on it became clear that Prudent was not living up to earlier critical expectations, apparently unable to move beyond the harmonic vocabulary, technical tricks and small scale of his earlier works. As the years went by he was also accused of excessive mannerisms onstage, and of working out his spontaneous gestures in advance. His

popularity with audiences, however, appears to have remained constant, and many of the character pieces in which he specialized, such as *La danse des fées* and *Rêve d'Ariel*, were anthologized for decades after his death.

WORKS

(selective list)

all works published in Paris

piano and orchestra

Concerto-Symphonie, g, op.34, 1850

La prairie, conc., D, op.48, 1856

Les trois rêves, op.67 (1863)

piano solo

Fantasias and variations incl.: Lucia di Lammermoor, op.8 (1842); Les Huguenots, op.18 (c1844); La Sonnambula, op.23 (1845); La Juive, op.26 (1846); La Dame blanche (?1846); La Favorite (c1846); Guillaume Tell, op.37 (1851); Robert le Diable, op.38 (1851); Le Domino noir, op.51 (1858); 'La donna e mobile' from Rigoletto, op.62 (1861); La Traviata, op.66 (1863)

Character pieces and studies incl.: Souvenirs de la Marquise, op.3 (before 1835); Andante, op.9 (1842); Souvenirs de Beethoven, op.10 (1842); Souvenirs de Schubert, op.14 (1844); 6 études de genre, op.16 (1844); Seguidille, op.25 (1846); Air et marche arabe, op.32 (1849); Farandole, op.33 (1849); La réveil [danse] des fées, op.41 (1853); Le retour des bergers, op.42 (1853); 6 romances sans paroles, op.46 (1856); Oberon, op.50 (1857); Adieu printemps, op.53 (1859); Folie, op.56 (1859); Études-lieder, op.60 (1861); Rêve d'Ariel, op.64 (1861); Solitude, op.65 (1862)

Transcriptions incl.: Grand trio de Guillaume Tell (1844); Trio de Robert le Diable, op.20 (1845); Miserere du Trovatore de Verdi, op.55 (1859); 'J'ai perdu mon Eurydice', from Gluck's Orfeo (1859); Marche solennelle from Gluck's Alceste (1861)

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BENJAMIN WALTON

Prudenzani [Prodenzani], Simone [Simone di Ugolino de' Prodenzani]

(*b* Prodo, nr Orvieto, 2nd half of 14th century; *dc*1438). Italian poet. His main works are a narrative series of sonnets, entitled *Liber Saporecti* (or *Saporetto*, i.e. 'sauce'; c1415), divided into four parts, and a series of 18

novelle in ballata metre called *Liber Solatii* (or, in the vernacular, *Sollazzo*). The first two parts of the *Saporetto* describe the entertainment provided by a minstrel named Sollazzo (i.e. ‘amusement’) on Christmas evenings at the fictitious court of Pierbaldo, lord of Buongoverno. A number of sonnets provide valuable evidence of the musical repertory then in vogue, specifying the pieces performed by the minstrel (naming them by incipit) and the manner in which he performed them, both on instruments and vocally. The bulk of this repertory is Italian music of the late Trecento, but it also takes into account novelties from the international repertory (including pieces by [pierre des Molins](#) and [Jaquemin de Senleches](#)) as well as aspects of a more locally characterized style (including several types of dance music and Sicilian genres). Among the composers explicitly cited are [Bartolino da Padova](#) (credited with having composed ‘French rondeaux’, now lost), [Francesco Landini](#), [Antonio Zacara da Teramo](#) and [Johannes Ciconia](#). Their pieces are mentioned in sequences reflecting those found in sources such as the manuscripts *I-FZc* 117 and *I-La* 184. Taken as a whole, the *Saporetto* is an important witness to the musical life of central Italy in the early Quattrocento. More specifically, it may outline the repertory associated with the anti-schismatic government of Orvieto after 1400.

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GIANLUCA D'AGOSTINO

Pruett, James W(orrell)

(*b* Mount Airy, NC, 23 Dec 1932). American music librarian and musicologist. He attended the University of North Carolina (BA 1955, MA 1957, PhD 1962) and from 1955 was on the staff of the library there, first as a reference assistant and later (1961–76) as music librarian. In 1963 he joined the faculty of the music department, where he became professor of music in 1974 and chairman of the music department in 1976; posts he held until 1986. In 1987 he became chief of the music division of the Library of Congress. While there he was responsible for the acquisition of the personal papers of Irving Berlin, Leonard Bernstein, Artur Rubinstein and others. He expanded the concert programme to include jazz, and he established the Leonore S. Gershwin/Library of Congress Recording and Publishing Project. Pruettt has been active in the AMS and the Music Library Association (president, 1973–5), and was editor of *Notes* from 1974 to 1977.

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PAULA MORGAN

Prugg, Jacob de.

See [Brouck, Jacob de.](#)

Prumier, Antoine

(*b* Paris, 2 July 1794; *d* Paris, 20 July 1868). French harpist and composer. He studied the harp with his mother and showed an early talent for both music and mathematics. In 1810, after taking first prize in mathematics at the Lycée Bonaparte, he entered the Conservatoire, where he studied the

harp under Naderman and took *second prix* in Catel's harmony class (1812). He graduated in humanities at the Ecole Polytechnique and in sciences at the Ecole Normale (1814), then re-entered the Conservatoire and studied counterpoint under Eler. He became harpist at the Théâtre Italien, but moved to the Opéra-Comique in 1835 when he became professor at the Conservatoire, succeeding Naderman. He retired in 1867. Not a highly regarded performer, Prumier was nevertheless a good teacher; among his pupils were Josef Hasselmans and Samuele Merlow. He was a member of the Conservatoire education committee and a captain in the National Guard; he received the Légion d'Honneur in 1845, and an Association des Artistes Musiciens award in 1850. He wrote about 100 examination pieces for use at the Conservatoire: fantasies, rondos and variations for harp. His *Méthode pour harpe à double mouvement* op.76 (Paris, 1865) recommended the five-finger technique (after Mme de Genlis), which was later replaced by the four-finger technique.

Prumier's son Ange-Conrad (*b* Paris, 5 Jan 1820; *d* Paris, 3 April 1884) studied with his father at the Conservatoire, where he took the *premier prix* for the harp in 1838 and for counterpoint and fugue in 1845, and succeeded him at the Opéra-Comique in 1840. He also played at the Opéra and the Padeloup and Conservatoire concerts. He was tutor of preparatory harp classes at the Conservatoire from 1838 to 1851, and in 1870 succeeded Labarre as professor. His *Etudes spéciales pour la harpe* (Paris, 1866), a continuation of his father's *Méthode*, advocated holding the harp on either shoulder, but the practice was not generally accepted. His compositions include Conservatoire examination pieces, liturgical music, character-pieces, and works for harp and other instruments.

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ALICE LAWSON ABER-COUNT

Prunet.

See [Perrinet](#).

Prunières, Henry

(*b* Paris, 24 May 1886; *d* Nanterre, 11 April 1942). French musicologist. He was a pupil of Rolland at the Sorbonne from 1906, taking the doctorat ès lettres there in 1913 with dissertations on Italian opera in France before Lully and the *ballet de cour* in France before Benserade and Lully; later he also took the diploma of advanced librarianship (1935). After compiling a catalogue of the music in the Biblioteca Laurenziana, Florence (1908), he taught at the Ecole des Hautes Etudes Sociales (1909–14). In 1920 he

founded and directed (until 1939) the *Revue musicale* and from 1921 its series of concerts, largely of contemporary music, given in the Théâtre du Vieux-Colombier; at these, he ardently promoted the music of Bartók, Malipiero, Pizzetti and Casella. Concurrently he worked as Paris music correspondent of the *New York Times* (1924–35) and general secretary and chairman of the French section of the International Music Society, of which he was a co-founder.

Prunières' writings are largely centred on French music of the 17th century. Above all, he was responsible, almost singlehandedly, for rediscovering Lully and identifying him as the founder of French music and the creator of a style which dominated French music until the Revolution. The background to his Lully studies is admirably covered in the doctoral dissertations, and he returned repeatedly to the period in articles published throughout his life. One of his last enterprises was a collected edition of Lully's music, which was completed after his death. Of these volumes, the most useful is *Alceste* since there is no complete full score of this work dating from Lully's lifetime; Prunières' collation of librettos, partbooks and incomplete versions is masterly. Nothing that Prunières wrote later is as enduringly valuable as the two dissertations. His short books, *Lully* (1910) and *Claudio Monteverdi* (1924), are hampered by the limitations of the series to which they belong, and they may appear simplistic or facile because Prunières was constrained to present only the conclusions of his studies and not the research itself. In *Cavalli et l'opéra vénitien* (1931), however, he overcame these restraints. This is probably his most successful book for the general reader, combining something of the breadth of scope of his scholarly writing with the lively anecdotal style in which it came naturally to him to communicate his passion for the 17th century.

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PATRICIA HOWARD

Pruslin, Stephen (Lawrence)

(*b* Brooklyn, New York, 16 April 1940). American pianist, librettist, writer and broadcaster. He studied music at Brandeis University (1958–61) and Princeton University (1961–3). At the same time, he took piano lessons with Luise Vosgerchian and then with Schoenberg's pianist, Steuermann, from whom he inherited a lifelong fascination with *Pierrot lunaire* (he has published his own translation of *Pierrot*). He taught at Princeton until 1964, when he moved permanently to London. He made his recital début in 1970 at the Purcell Room.

In 1967 he was one of the founders of the Pierrot Players, subsequently reconstituted as The Fires of London, both of whose names he invented. A leading interpreter of contemporary piano music, he has worked closely with such composers as Birtwistle, Carter (of whose *Night Fantasies* he was one of the earliest exponents), Henze and Maxwell Davies (who wrote his Piano Sonata for Pruslin in 1981). He has appeared at most major international festivals and has made many important recordings.

He devised the music for Derek Jarman's film *The Tempest* (1980) and for the Broadway and London productions of Peter Ustinov's play *Beethoven's Tenth* (1983). He has written two opera librettos: the first for Birtwistle's *Punch and Judy* (1966–7), acclaimed by W.H. Auden as 'one of the most outstanding and original opera librettos of the century'; the second for Butler's *Craig's Progress* (1993–4). He is also the author of numerous articles on contemporary music.

JONATHAN CROSS

Psalinis, Ubertus de.

See [Hymbert de Salinis](#).

Psallendae.

Processional antiphons sung during certain Offices in the Ambrosian rite. See [Ambrosian chant](#), §6(ii).

Psallendi.

Chants sung at Matins and Vespers in the Mozarabic rite. See [Mozarabic chant](#), §3(viii).

Psalm

(Lat. *psalmus*; Gk. *psalms*).

An ancient Near Eastern or ancient Egyptian sacred poem exhibiting the following main characteristics: a theocentric subject, short bifurcated units of literary construction, and parallelism of clauses (*parallelismus membrorum*, 'thought rhyme'); or a setting of such a poem to music. The Greek word itself, used in the Septuagint for the book of *Psalms*, and in the New Testament, referred properly to a song with plucked string accompaniment (elsewhere in antiquity it referred also to the movement of

the fingers in plucking strings, or to the sound of string instruments). In later usage, the word referred loosely to a metrical or non-metrical sacred poem or song.

This article discusses the music associated with the biblical *Psalms* and other psalmodic texts such as the biblical canticles, in ancient Judaism, early Christianity and the traditions springing from Eastern and Western Christianity. No detailed account is given here of the various independent musical forms of the Christian liturgy that originated ultimately in psalmody, even though these often retained psalmodic texts; for these see [Antiphon](#); [Communion](#); [Gradual \(i\)](#); [Introit \(i\)](#); [Offertory](#) etc. For metrical psalm settings, see [Psalms, metrical](#).

On psalmody in the Jewish Synagogue, see [Jewish music, §III, 2\(i\)](#).

[I. Biblical and early Christian period](#)

[II. Latin monophonic psalmody](#)

[III. Byzantine psalmody](#)

[IV. Polyphonic psalms](#)

JOHN ARTHUR SMITH (I), TERENCE BAILEY (II), CHRISTIAN TROELSGÅRD (III), PAUL DOE/ALEJANDRO E. PLANCHART (IV, 1), MALCOLM BOYD/ALEJANDRO E. PLANCHART (IV, 2)

[Psalm](#)

I. Biblical and early Christian period

[1. Introduction.](#)

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[Psalm, §I: Biblical and early Christian period](#)

1. Introduction.

The most significant collection of psalms as sacred poetry (see initial definition above) is that of the 150 items comprising the *Sefer tehillim* ('Book of Praises'; in normal English usage, 'book of *Psalms*' or 'Psalter') in the Hebrew scriptures (Old Testament) of the Jews. The *Sefer tehillim* belongs to the Ketuvim ('Writings'), the last of three sub-divisions within the Jewish scriptures of which the others are Torah ('Law') and Nevi'im ('Prophets'). The standard printed text of the Hebrew scriptures follows the Masoretic Text – that agreed and codified by the Jewish Masoretes in the early Middle Ages.

The Hebrew Jewish Scriptures were early translated into Greek, the Law perhaps as early as the mid-3rd century bce. By about 130 bce the 'law, the prophets and the other books of our [i.e. the Jews'] fathers' were known in Greek (*Sirach*, 'Prologue'); it is generally assumed that the 'other books of our fathers' included the Ketuvim. Probably by the turn of the era the material constituting what in Christendom came to be known as the Apocrypha and the Deuterocanonical Books had been added. The Greek translation is known collectively as the Septuagint; it is the version of the Jewish scriptures with which Hellenized Jews and Greek-speaking early

Christians were most familiar. Septuagint *Psalms* is the basis of the book of *Psalms* in the Vulgate, Jerome's Latin version of the Bible.

Psalm-numbering conventions are different in printed editions of the Septuagint compared with printed editions of the Masoretic Text. The 'Masoretic Text' convention is followed in the King James Version (1611) and all post-Reformation Protestant bibles; the 'Septuagint' convention is followed in the Vulgate, the English versions of Wycliffe and Coverdale, and most Roman Catholic translations based on the Vulgate, although some recent Roman Catholic translations follow the 'Masoretic Text' convention. The Septuagint Psalter contains 151 psalms, but Psalm cii is designated extra-canonical. The concordances are given in Table 1.

table 1

<i>Masoretic, Protestant</i>	<i>Septuagint, Vulgate,</i>	<i>Roman Catholic</i>
1–8		1–8
9–10		9
11–113		10–112
114–15		113
116 vv. 1–9		114
116 vv. 10–19		115
117–46		116–45
147 vv. 1–11		146
147 vv. 12–29		147
148–50		148–50

Superscriptions (or 'headings', sometimes erroneously called 'titles'), containing musical, historical or liturgical notes, precede 113 psalms. They are regarded by some as late additions and are therefore omitted in certain modern translations (e.g. the New English Bible). Superscriptions are not part of the psalm texts, hence English versions ignore them in verse-numbering, unlike the printed editions of the Masoretic Text, Septuagint and Vulgate. (See *Biblical instruments*, §3(xv).)

[Psalm, §I: Biblical and early Christian period](#)

2. The book of 'Psalms': general musical aspects.

The psalms were intended for singing with instrumental accompaniment. In two of the earliest complete manuscripts of the Septuagint, the Codex Vaticanus (4th century) and the Codex Alexandrinus (4th–6th centuries), the book of *Psalms* is entitled, respectively, 'Psalmoi', that is, 'songs sung to [the accompaniment of] plucked string instruments' and 'Psaltērion', that is, '[to or for] plucked strings'. *Psalms* is rich throughout in references to song, singing, musical instruments (string, wind and percussion) and the playing of instruments in conjunction with song. The Hebrew term 'mizmor' (Septuagint: 'psalmos') in the superscriptions of 57 psalms may be a generic term for instrumentally accompanied song. The superscriptions of 19 psalms contain expressions thought to be the names of tunes or modes

to which they were sung (see Biblical instruments, §3(xv); see also Wulstan; Bayer; Smith, 1990 and 1994).

[Psalm, §I: Biblical and early Christian period](#)

3. Ancient Judaism.

(i) Temple of Jerusalem: liturgical use.

The three successive Temples in Jerusalem (First Temple: built by Solomon, c. 922, and destroyed 586 bce; Second Temple: 516/515–20/19 bce; Herod's Temple: 20/19 bce–70 ce) were the centre of ancient Jewish worship. Psalms of the Psalter, many of which had cultic significance for ancient Judaism, were ritually important. In accordance with ancient Davidic tradition, they were performed by Levites (hereditary male Temple functionaries and musicians) who sang as a choir and played instruments (Smith, 1990, p.167). Sources specify that the Levites sang Psalms xxiv, xlvi, lxxii, xciv, lxxxi, xciii and xcii as daily Proper psalms, one for each day of the week, at the daily sacrifices (Mishnah, *Tamid* vii.4; Babylonian Talmud, *Rosh ha-shanah* 31a); Psalms cxiii–cxviii (the *hallel*) at the feast of Passover Pesah, during the sacrifice of the lambs (Mishnah, *Pesahim* v.7); and Psalm xxx during the presentation of first-fruits (Mishnah, *Bikurim* iii.4; the superscription to this psalm in the Masoretic Text and Septuagint allocates it, however, to the dedication of the Temple – cf Septuagint 2 *Maccabees* x.7). The allocation of Psalms xxiv, xlvi and xcii–xciv to their respective weekdays is confirmed in the superscriptions to their Septuagint equivalents; the allocation of Psalm xcii to the Sabbath receives additional confirmation in its superscription in the Masoretic Text. In practice the Levites may have sung many more psalms than the 14 listed here; it has been estimated that between 109 and 126 psalms belonged to the levitical repertory (Smith, 1990).

Among psalmodic material from elsewhere in the Old Testament, the Song of the Sea (*Exodus* xv.1–18) and the Song of the Well (*Numbers* xxi.17–18) were sung by the Levites at the afternoon sacrifice on the Sabbath (Babylonian Talmud, *Rosh ha-shanah* 31a). In addition, David's lament (2 *Samuel* i.19–27), Ezekiel's lament (*Ezekiel* xix.2–14) and Habakkuk's prayer (*Habakkuk* iii.2–19) exhibit features that argue strongly for levitical liturgical use in the Temple (Smith, 1990, pp.181–3; 1998).

(ii) Temple of Jerusalem: extra-liturgical use.

Processions and other extra-liturgical events took place on occasion. These were conducted with the playing of musical instruments, including the playing of timbrels (*tof*, small hand-held frame drums) by females, dancing and singing (1 *Chronicles* xv.29; Psalm cxlix.3; Psalm cl.4; *Jeremiah* xxxi.4–6; see Smith, 1990, p.167). References to such events in Psalms xlii, xlvi, lxxviii, cxviii, cxlix and cl suggest that psalms were employed. Psalmodic material from outside the Psalter that may also have been employed includes Miriam's Song (*Exodus* xv.21) and Judith's Song (Apocrypha, *Judith* xvi.2–17; see Smith, 1990, pp.181–4; 1998).

The superscriptions of Psalms cxx–cxxxiv consist of or include the phrase 'a song of ascents' ('shir ha-ma'alot'; Psalm cxxi: 'shir la-ma'alot'). The Septuagint and Vulgate equivalent is 'a song of the steps' (Septuagint: 'ōdē

tōn anabathmōn'; Vulgate: 'canticum graduum'). This may be a reference to the flight of 15 steps that connected the Court of Women with the Court of Israelites in the Temple, upon which the Levites would stand and sing and play during the Feast of Tabernacles (Mishnah, *Sukah* v.4, *Middot* ii.5). These 15 psalms probably constituted the levitical singing on the steps (Smith, 1990, pp.174–5).

(iii) Outside the Temple.

At public celebrations of their release from captivity Jews sang the 'song of their fathers' (*ōdēn patrion: 3 Maccabees* vi.32). Domestically they sang the *hallel* (Psalms cxiii–cxviii) during the Passover meal (Mishnah, *Pesahim* ix.3), and in devout households a father might sing psalms to his children (*4 Maccabees* xviii.15). Corporate worship in the Jewish religious community of the Therapeutae included the singing of a 'hymn', either a new composition or one by 'poets of an earlier day', and also the 'lyrics of the procession [*prosōdia*]' (Philo of Alexandria, *d c54 ce, De vita contemplativa* x.80 and xi.83–9), which may be references to psalms.

The Synagogue, before the destruction of the Jerusalem Temple in 70 ce and for several decades afterwards, had no formalized liturgy or 'worship service' in the modern sense. Psalms were read for private prayer, or as scripture for exegetical purposes. By the turn of the 2nd century ce festal recitation of the *hallel* may have become customary, but the use of psalms as a discrete liturgical element is not evident until some centuries later. The earliest unequivocal evidence for the use of a psalm in the Synagogue comes from c130 ce (Mishnah, *Ta'anit* iii.9; see Smith, 1984, pp.4–5). In antiquity, psalms were probably read with simple recitation formulae; singing in the Synagogue is not evinced before the 4th century ce (McKinnon, 1979–80; Smith, 1984; McKinnon, 1986; Sanders, 198–208; Smith, 1994, pp.2–3).

(iv) Other collections of psalms.

Ancient Judaism knew at least three other groups or collections of psalmodic material. Five Apocryphal psalms (Psalms cli–clv) are extant, dating from the 3rd century bce to the early 1st century ce (Charlesworth, ii, 609–24). The Dead Sea Scroll 1QH preserves approximately 25 Thanksgiving Hymns (*hodayot*) of the Qumran community, dating probably from the 1st century bce (Vermes, 189–236). The *Psalms of Solomon* are 18 pseudepigraphs from the 1st century bce (Rahlfs, ii, 471–89; Charlesworth, ii, 639–70; Smith, 1990, p.185). This material had only limited circulation; there is little likelihood that it was used in the Synagogue or the Temple.

See also [Jewish music, §II](#).

[Psalm, §I: Biblical and early Christian period](#)

4. Early Christianity.

(i) Psalms of the Psalter.

Christianity grew initially from within Judaism, sharing the latter's culture and scriptures. The New Testament contains frequent allusions to and quotations from Septuagint *Psalms* as well as references to the book of *Psalms* as a collection (e.g. *Luke* xx.42 and xxiv.44; *Acts* i.20; *Colossians* iii.16; see Smith, 1995).

Until the late 2nd century psalms seem to have been used primarily as sources of apologetic and homiletic proof-texts; it is uncertain whether they were used discretely in worship (McKinnon, 1990; Gélinau, 2/1992). Unqualified occurrences of the term 'psalmos' cannot be relied upon to mean a psalm (Smith, 1994). The earliest unequivocal evidence appears in the apocryphal *Acts of Paul* ix (late 2nd century): 'each one took of the bread and feasted according to custom amid the singing of psalms of David and of hymns' (Schneemelcher, ii, 258). From the mid-3rd century the desert monks in Egypt recited *Psalms* in course as their principal religious exercise (McKinnon, 1994).

(ii) Other psalmodic material.

Much of the religious poetry composed by early Christians depends on Jewish models. Some is psalmodic in style. There are examples in the New Testament (e.g. *Magnificat*, *Benedictus*, *Nunc dimittis*), in gnostic and apocryphal literature (e.g. Hymn of Jesus in the *Acts of John*, xciv–xcvii; see McKinnon, 1987, §38) and preserved in manuscripts of the Septuagint (e.g. *Gloria in excelsis* expanded from *Luke* ii.14; *Odes of Solomon*; see Charlesworth, ii, 725–71). The use of privately composed psalms (*idiōtikoi psalmoi*; *psalmi idiotici*) in church was censured in the late 4th century by the Council of Laodicea (McKinnon, 1987, §261).

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5. Performing practice.

The levitical Temple repertory was sung to the probably heterophonic accompaniment of instruments (see 3(i) above). The rubric 'selah' (Septuagint: 'diapsalma'), found in 39 psalms, possibly signified a break in the singing for prostrations (Smith, 1990, pp.173–4).

The forms of the singing were solo, choral and responsorial. Passages in Old Testament *Chronicles*, *Ezra* and *Nehemiah* show that the levitical choir sometimes had a director who also led the singing. The Mishnah contains descriptions of the levitical choir; it also mentions Hugas ben Levi who was in charge of the levitical song and a noted solo singer (Mishnah *Sheqalim* v.1, *Yoma* iii.11). Several psalms have refrains or are prefaced by the word 'halleluyah' that was used as a refrain; these features probably reflect responsorial performance. Similar forms of singing obtained away from the Temple, but without instrumental accompaniment. Released Jewish captives (see 3(iii) above) formed 'choral groups' for their singing (3 *Maccabees* vi.32, 35); a father sang psalms for his children (4 *Maccabees* xviii.15); at the domestic Passover meal the *hallel* was sung responsorially (Mishnah *Pesahim* x.4, 7); and there was solo, responsorial and choral song among the Therapeutae (Philo, *De vita contemplativa* x.80 and xi.83–9; see Smith, 1984).

In early Christianity, individual, corporate and responsorial unaccompanied singing is evinced inside and outside the New Testament (e.g. see Smith, 1984, pp.13–15). There is no clear evidence that the New Testament psalmodic material itself (see 4(ii) above) was sung. Three of the *Odes of Solomon* contain direct references to solo and corporate song (Smith, 1994, pp.13–14). The Hymn of Jesus was sung responsorially.

The earliest reference to psalm singing occurs in the late 2nd century in the *Acts of Paul* (see 4(i) above); the earliest references to solo, responsorial and choral psalmody occur at the turn of the 3rd century in the works of Tertullian (e.g. *Apologeticum* xxxix.16–18; *De oratione* XXV ii; *Ad uxorem* II, viii.8–9; see McKinnon, 1987, §§74, 78, 80) and Hippolytus (e.g. *Apostolic Tradition* xxv; see McKinnon, 1987, §89). From this time onwards, and especially after Constantine's 'edict of toleration' of 313 ce, references become more frequent.

See also [Christian Church, music of the early, §I](#).

[Psalm, §I: Biblical and early Christian period](#)

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Psalm

II. Latin monophonic psalmody

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Psalm, §II: Latin monophonic psalmody

1. Early Christian psalmody.

It would be difficult to overestimate the importance of the psalms in Christian religious life in the 4th century, after Constantine’s ‘edicts of toleration’. About earlier practices, however, very little is known, and opinion is divided about the role of the psalms in the liturgy. Some (Gélineau, 2/1992) would go so far as to say that there is no reason to believe the early Christians sang psalms in their worship after they ceased

to attend the Synagogue (which itself had no formal liturgy or ritualized use of psalmody at this time, and singing in Synagogue services is not attested before the 4th century – see [Psalm, §I, 3\(iii\)](#) and [Early christian church, music of the, §I](#)). That psalms were sung in the liturgy of the 3rd-century Church, especially at Mass and in the evening Office (Vespers), is documented by several authors, and it would be hard to believe that the importance of the Psalter in the later liturgy is a departure from tradition. Christians continued to select psalms for their suitability in the liturgy, for instance, Psalm cxi (Greek and Latin numbering) at Vespers ('Lord, I cry unto thee ... Let my prayer be set forth before thee as incense; and the lifting up of my hands as the evening sacrifice'), but they went much further and developed Offices that can fairly be described as services of psalms. The Christian innovation was to sing all 150, in the order of the Psalter, in a regular cycle, most commonly in the course of a week, although shorter and longer periods were also prescribed. This sequential series seems to have begun as a monastic practice, but the ferial psalms (as they came to be called) were added to the 'cathedral' (episcopal) liturgy in some centres of the Greek and Latin Church before the end of the 4th century and later became universal (see [Psalter, liturgical](#)). The monastic and cathedral Offices, which by the 6th century numbered seven or eight (see [Divine Office](#)), came to be considered the principal duty of monks and nuns, occupying more and more of their time – by the 11th century as much as eight hours or more a day. These Offices, even after all the additions made in the Middle Ages, remained predominantly psalmodic.

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2. The nature of early psalmody.

The Psalter is a collection of lyric poetry (the Greek term 'psalmos' connotes a plucked string accompaniment), and although in Byzantine monastic practice the ferial cycle could be simply recited, in the Latin Church the psalms were always sung, if only to a simple formula. The musical style varied widely, generally according to the manner and occasion of execution. In the early centuries, the psalm verses were normally chanted by a soloist, usually with refrains interpolated by the assembly, although direct psalmody (without congregational response) also had a place in the liturgy.

The formulae employed by the soloist might be simple or complex, but it may be assumed that refrains intended for an untrained congregation were uncomplicated. By the 9th century, the time of the oldest liturgical books containing musical notation, the congregation had ceased to take part in liturgical psalmody, and some of the refrains were very elaborate. Whether these were originally simpler, or whether those found in the chant books have replaced earlier congregational refrains, is a question that remains unanswered. It is similarly impossible to say whether the simple psalm tones associated with choral psalmody in books of the 9th century and later are ancient, but it may be taken for granted that the structural components (introductory figure, recitation and cadence) were those employed, if sometimes more elaborately, by the solo psalm singers of earlier times. These elements are nearly universal features in the public recitation of long texts; the little evidence there is suggests that figures similar to those used

in Christian liturgical psalmody were employed in the psalmody of the Jews before the Diaspora.

The earliest refrains documented in Christian worship were the single words 'Alleluia' or 'Amen' – these being frequently specified in the psalms themselves. The Hebrews also employed longer texts (e.g. 'For his mercy endureth forever' in Psalm cxxxv); and Christian authors of the 4th and 5th centuries, among them St Ambrose and St Augustine, recorded similar congregational refrains consisting of several words or even whole verses, always taken from the psalm with which they were sung. It has been suggested that some, at least, of the refrain melodies found in medieval books are elaborations of the ancient formulae used by the soloist in chanting the psalm verses. The chief support for this hypothesis is found in the passages of recitation on one note that frequently occur in antiphons and responsories. But such passages can also be explained otherwise, for example, as accommodating extra syllables when adapting standard melodies.

In the Middle Ages the refrains of antiphonal psalmody were normally sung twice: once before the chanting of the verses, and again at the end after the obligatory [Doxology](#) (the *Gloria patri*). But this was not the only usage. In the early centuries (though perhaps not in the extensive ferial psalmody) refrains were sung after each verse; and later practice included many exceptions, either solemn elaborations or further abbreviations: for example, the antiphon might be sung twice or more at the beginning; or the repetition at the close might be restricted to the second half of the refrain (as was customary in the case of the responsories). Even in modern times, the refrain of the invitatory psalm was sung twice at the start, once (in part, at least) after each verse, and twice after the concluding doxology. (For a fuller history of the refrains and the details of their performing practice, see [Alleluia](#); [Antiphon](#); [Invitatory](#); [Offertory](#); and [Responsory](#).)

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3. Changes in performing practice.

The passing of the refrain from congregation to choir was not the only change between ancient and medieval psalmody; the manner of chanting the body of the psalm was also altered. As early as the 7th century, and more widely in the wake of the Carolingian conquests, the role of the solo singer was greatly reduced. After the 9th century, the normal execution of extensive psalmody was choral, the verses being chanted antiphonally, that is, alternately by two separate bodies of singers. Even the complex responsory verses came to be executed chorally, after an intermediate stage when a small number of singers, probably the 'choir leaders' (*regimini chori*), sang together. Isidore of Seville makes it clear that in 7th-century Spain the responsory verses were normally chanted by soloists, but he also noted that sometimes as many as four singers were involved. Even two centuries later, execution by a soloist or soloists seems to have been the normal practice in Frankish regions: in the earliest chant books, the indications of subtle performance nuances with which the neumes for the responsory verses are generously marked can hardly have been intended for the larger chorus. Since the refrains, too, have such markings, and taking into account their melodic complexity and wide tonal ambitus, it

is possible that in early Gregorian practice (disseminated from the Frankish court) these refrains were also sung by the cantors. From the 12th century, however, soloists were normally restricted to the singing of incipits; the remainder of even the most complex chants was performed by the chorus. It was only in this late period that ecclesiastic monody took on the slow, deliberate, rhythmically undifferentiated character of 'plainchant'.

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4. Responsorial and antiphonal psalmody.

Writers since Isidore have divided liturgical psalmody into two general classes, antiphonal and responsorial, usually saying that the distinction depends on the way the verses were executed: in responsorial psalmody, by one singer; in antiphonal, by a chorus. This definition is obviously not satisfactory for the later Middle Ages (when verses and refrain were both sung by the chorus), nor does it hold for the early period when the verses of 'antiphonal' psalmody were executed by a soloist. Several explanations can be offered for the words that correspond to 'antiphon', 'antiphonal', 'responsory' and 'responsorial' in early texts. The usage varied and changed over the centuries, and (for us) is often confusing, especially since *responsorium* (*responsum* etc.) and *antiphona*, whatever else these words came to signify, are primarily the Latin and Greek terms for 'refrain', and might be used interchangeably. The original difference between responsorial and antiphonal psalmody may have been more functional than stylistic: the former applying to the psalms the Church insisted must separate the items in a series of scriptural lessons, the latter to psalms that were considered scriptural readings in their own right. In any case, the elaborate style characteristic of responsorial psalmody in medieval books may be a later development, after the intercalations were shortened, usually to a refrain and a single verse. Similarly, the stark simplicity of the antiphonal recitation tones may date only from the time the solo psalm singer gave way to the chorus.

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5. The development of recitation formulae.

The simplest psalm formulae, used in the Ambrosian liturgy of Milan for the ferial series, had only two components: (1) a recitation tone (referred to by late-medieval theorists as *recitatio*, *tenor*, or *tuba*) and (2) a cadence (*terminatio*, *differentia*, *distinctio*, *divisio* etc.) whose notes were set to the last syllables of each verse cursively, that is, without regard to the text accent. There was neither initial figure nor median cadence at the caesura. In Gregorian practice, even for the ferial psalms, the formulae included an initial inflection (*initium*, *intonatio*), if only for the first verse, and both median and final cadences – the former usually adjusted for the accent, the latter only sometimes. Evidence suggests that accentual cadences are a later sophistication, perhaps the result of the proto-humanist literary interests of the Carolingian circle. The predominance of accentual cadences at the caesura may be an indication that they are a later development, a sign that older Gregorian practice had been more like the Ambrosian: the verses sung without an internal inflection. The practice of the Greek Church also supports the hypothesis that the choral psalm tones

were originally very simple. In the East, the two halves of the verses were sung to the same formula.

This, of course, raises another question. Most psalm verses have a parallel, binary, structure and a clear caesura – features that survived in the Latin translations of the Psalter even when other prosodic devices of Hebrew poetry did not. This parallelism was reflected in the practice of the Synagogue: the alternation of half-verses (by cantor and the congregation) is one of the kinds of psalmody documented in the Talmud. But it should serve as a caution against the assumption that early Christian practices were simply a continuation of the Jewish, that in Western antiphonal psalmody it was always whole verses that were alternated. In the Greek East, the choral alternation of half-verses can be documented, but the divergence from Western usage is perhaps not as significant as it might seem, since some Greek Psalters divide the psalms into twice the usual number of verses.

Recitation formulae were seldom written out in medieval books, and such examples as there are (even those in instructional works) reveal a surprising lack of consistency, especially with respect to the text accent. Initial inflections, for example, are usually treated cursively, but even they were occasionally adjusted to accommodate the accent of the opening syllables. Early monastic *regulae* stress the importance of choral recitation ‘as if from one mouth’, and no doubt with good reason. It is hard to imagine that the daily practice was very consistent: it would be difficult for a chorus chanting long texts without books to recognize the fifth-to-last or whichever syllable was to be sung to the first note of the cadence, and even more difficult to adjust that cadence *ex tempore* for the accent.

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6. The connection between psalm tone and mode.

In Gregorian practice, the standard tones for the responsory verses and the formulae for the extensive psalmody of the Office are associated with the eight musical modes. For the responsories, there are eight standard tones, and the mode of the refrain determined which would be used. In early antiphoners, no neumes were supplied; the singer was expected to adapt the verse text to the psalm tone *ex tempore* (any freely composed responsory verses were, of course, written out). In the case of the antiphons, the initial inflection, reciting pitch, and median cadence were similarly decided, although the choice of final cadence usually involved additional considerations and reference to a [Tonary](#), where antiphons were grouped according to mode and secondarily according to termination. In practical service books, the correct cadence was usually indicated by a cue consisting of the notes of the final inflection set to *euouae*, the vowels of ‘seculorum. Amen’, the last words of the doxology that was almost invariably sung at the conclusion of antiphonal psalmody (see [Evovae](#)).

The eight modes were introduced in Frankish regions near the beginning of the 9th century; the recitation formulae are certainly older, and associating them with the modes was obviously to introduce order to an unsystematic practice. In the Ambrosian Church, where the modes were resisted, there are many more psalm tones than in the Gregorian, and the practice found in Ambrosian manuscripts is far from rational: the same recitation tone is

frequently employed for chants with different finals and very different melodic characteristics. Even in Gregorian documents, traces remain of the time before modes were involved. The eight modes are the basis of the earliest exposition of antiphonal psalmody, the *Commemoratio brevis de tonis et psalmis modulandis*, but the treatise does not present eight standard formulae, only six ('the sixth tone is like the first and the last like the second'). Moreover, in recognizing the legitimacy of certain additional tones it does not include and in rejecting others as 'spurious', the treatise gives ingenuous testimony to an earlier, less systematic practice such as is found in the Ambrosian books. Circumstances are somewhat similar for the recitation tones used with responsories: a few medieval manuscripts contain more than the usual eight formulae, but it is not clear whether this represents an earlier, less systematic practice or a later one in which certain, favourite, freely composed verses could be adapted to new texts.

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7. The simple psalm tones of antiphonal psalmody.

The principal recitation formulae of Roman-Gregorian practice, which in the Middle Ages came to be adopted throughout almost the whole of Western Europe, are illustrated in the following examples, beginning with the simple psalm tones of antiphonal psalmody (where the principles are most obvious). Although the division of psalm tones into ornate and simple, corresponding roughly with the earlier dichotomy of solo and choral execution, is not entirely straightforward, some stylistic overlap occurs, if only for certain elements of the formulae: undecorated initial inflections and passages of simple recitation are not infrequently found in psalmody that is otherwise highly elaborated. The examples given below are representative, not complete. The practice was never uniform: there were slight variations in melodic detail, and there was even more widespread disagreement about the number of terminations that might be employed. Commonly, there were several to choose from (a 9th-century tonary from Metz includes as many as 13 for mode 7), but some of the more severe monastic orders reduced their number – the Cistercians, for example, to a single one for each mode.

The simple recitation tones for the eight modes are set out in [ex.1 \(a\)–\(c\), \(d\)–\(f\) and \(g\), \(h\)](#). Two versions are given, those found in the *Commemoratio brevis* of the end of the 9th century (labelled CB) and, for the sake of representing the kind of differences encountered in medieval manuscripts, those of the Vatican editions (V) a thousand years later. The simplest tones were those for the psalms sung in the Office: these normally had no inflections for the first syllables after the caesura, but it is typical of the variability of medieval practice that the *Commemoratio brevis* does prescribe second intonations for all but the 2nd, 4th and 7th modes. Slightly more complex are the formulae used for the New Testament canticles (the *Benedictus* of Lauds and the *Magnificat* of Vespers) and the tones used for the remnants of psalmody in the Mass. In the Ambrosian Mass, no simple psalmody survived: by the time of the earliest service books, only the antiphons remained. In the Gregorian Mass, something of the introit psalm persisted, and traces of the communion psalm. The former, usually reduced to a single verse, was sung to formulae such as those from the

Vatican editions included in ex.1; the communion psalm seems to have been sung to the same tones as were used for the introit.

Some of the cadences from the Vatican editions in ex.1 are accentual, that is, they are adjusted so that the last stressed syllable, or the last two, are reinforced by the musical accent. The empty notes (semibreves) provide for situations (e.g. 'dóminus', 'adsúmsit me', 'confido in te') where more than one syllable follows the last accent or (in cadences of two accents) where two or more unstressed syllables separate the final two stresses. The square notes (breves) indicate the pitch on which were chanted all syllables not included in the initial inflections and cadences.

(i) Intonations.

In the ordinary, simple psalmody of the Gregorian Office, initial inflections were sung only for the first of the verses to be chanted; the others began immediately with the reciting note. For the slightly more elaborate psalmody of the *Benedictus*, the *Magnificat* and (on the rare occasions when more than one verse was specified) the introit, the initial inflections were repeated for each verse. Normally, the figures of the first and second intonations were applied mechanically to the first, the first two, or the first three syllables without regard for the accent. Although the initial inflections of simple psalmody present nothing like the complications of the terminations, the practice (as ex.1 shows) was not perfectly uniform.

(ii) Reciting notes.

In Ambrosian psalmody, recitation can be found on all notes of the scale. In Gregorian practice, in keeping with the restrictions of the modal system, only certain notes were regularly employed: originally, the 5th above the *finalis* for the authentic (odd-numbered) modes, and the 3rd above for the plagal – except for mode 4, whose reciting note is *a*. The reiteration of the reciting pitch gives it undoubted prominence, and theorists have made much of its tonal significance (it is sometimes referred to as the 'dominant' of the mode). But the 'system' introduced with the modes was less than systematic and, before long, changes were made that further diminished the symmetry. Uneasiness about recitation on the note *b* – perhaps because this degree of the scale was unstable, sometimes sung as $b\flat$; sometimes as $b\flat$ – led to the raising of the reciting note of the 3rd and 8th modes to *c*. The settled Gregorian practice is summarized in Table 1. In simple psalmody, the reciting note is normally the same for both half-verses, but among the irregular tones that survived to be used occasionally in the Middle Ages are a few that have a different reciting note before and after the caesura (as do, regularly, the verse tones of responsories and invitatories). It is rare to find psalm tones written out, and difficult therefore to know how widespread were 'exceptions' to the rule. The 'regular' tone for 6th-mode introits is given in ex.1. However, in the Vatican editions and in some medieval books, the 6th introit-tone, applied to certain verses, appears to have recitation on *a* in the first part and on *f* in the second. These cases can be explained as examples where the reciting note does not appear in the second half of the tone, all the syllables having been needed for the second intonation and termination (which consists, exceptionally, of eight elements). The widely used, irregular formula known

later as the *tonus peregrinus* ('wandering tone'), given in [ex.2](#) from the *Commemoratio brevis*, also appears to have two reciting notes; but what is usually seen as recitation on *g* in the second part can also be understood as extra notes inserted to preserve the text accents of 'dómino' and 'fílios' in the cadence.

(iii) Median cadences.

The mediations of [ex.1](#) consist of a varying number of elements, from two (mode 2) to six (the formula for mode 3 in the *Commemoratio brevis*). The examples from the Vatican editions demonstrate how these were adapted to accommodate the varying number of syllables that might follow the last, or the last two text accents. In the case of the doxology of the introit, which was tripartite (like that of the invitatories), the second mediation was the same as the first (however, the second intonation was repeated for the third section). It is interesting that this tripartite structure is found only in the doxology: introit verses, however long, were always divided into two parts. In the simple psalmody of the Vatican editions, first half-verses that are exceptionally long are divided, the division marked by a slight pause and a drop from the reciting note to a note a 2nd or 3rd below. This subsidiary inflection (known as the 'flex') seems to be a modern addition.

(iv) Terminations.

It is usually said that a choice of terminations (*differentiae*) was provided in order to ensure the smooth transition between the last note of the psalm tones and the first note of the following antiphons. This explanation is not adequate: the endings assigned in medieval books make the connection through every interval from unison to 5th; moreover, for Gregorian tones 1, 3, 4, 7 and 8, there was normally a choice of endings that concluded on the same note. Antiphons that belong to the same melodic family are usually assigned the same psalm termination. But it is not clear whether the choice was made because of some structural characteristic of the antiphon's melody, or merely because antiphon and cadence were associated traditionally. It does seem likely that the superfluous assortment of endings (like the irregular psalm tones) survives from the earlier, unsystematic practice before the introduction of the modes. In [ex.3](#) are given the terminations from a 13th-century English antiphoner (*GB-WO F.160*; *PalMus*, 1st ser., xii, 1922/*R*) that fairly represents the medieval customs. Such endings, in the Vatican editions, are usually adjusted for the accent; the medieval practice is elusive. *Euouae*, the conventional cue representing the termination in the service books, presents only one of several possible combinations of stressed and unstressed syllables, and that one (owing to the appearance of the Hebrew word 'amen', whose accentuation was uncertain) is sometimes ambiguous. Since written-out examples of other texts with different patterns of accentuation are usually lacking, it is impossible to say whether it was normal in the Middle Ages to add extra notes so that the last text accent (or last two) coincided with the musical stress. It seems likely, however, that such adjustments are niceties from later times, when the psalms might be chanted from books.

See also [Inflection](#).

8. The Short Responsories.

Although the responsorial psalmody that followed the extensive readings of the Mass and Office was invariably elaborate, the short readings, or chapters (*capitula*), assigned at the Little Hours of Prime, Terce, Sext, None and Compline (and in monasteries, at Lauds and Vespers as well) were followed by the brief, simple psalmody of the Short Responsories (*responsoria brevia*). In a normal performance their refrain was sung twice before the verse, once (but only the second part) after the verse and once (complete) after the doxology. The medieval practice was not uniform, but in most churches a small number of formulae were used throughout the year, with special tones (elaborations of the simple formulae, newly composed melodies, or adaptations of long responsories) reserved for only the most important occasions. In [ex.4](#), the simple 4th-mode tone used (except for saints' feasts) throughout Advent has been adapted to two psalm verses. The history of the Short Responsories is obscure. The simple melodies – in appearance rather like antiphons, although adapted to various texts much like psalm tones – are sometimes used for the refrains as well as for the verses. This might suggest that the Short Responsories are remnants of an early stage of psalmody (Hiley, 1993), but they may just as well be late additions. The development of the [Little Hours](#) is not well documented: in the early Middle Ages they varied so little from day to day that monks, clerks and nuns could be relied upon to sing what was needed from memory; it is only in later books, at a time when the minor Offices had lost something of their stark simplicity, that their requirements were fully written out.

9. Invitatory tones.

From the 6th century, Psalm xciv ('O come, let us sing unto the Lord and make a joyful noise unto him with psalms') has been sung at the beginning of the night Office (Matins) in the Roman rite as an invitatory (*invitatorium*), that is, an 'invitation' to prayer. The same psalm is sung traditionally in the morning service in the Synagogue (see [Jewish music, §III, 2\(i\)](#)). Invitatory psalmody is irregular in a number of ways: (1) the text is that of the 'Roman' Psalter, an early version (with an extra phrase) otherwise superseded in Gregorian regions by the 'Gallican' translation; (2) the psalm has been divided into five verses, not the usual 11; (3) these five verses are divided, not into the usual two hemistichs, but (like the doxologies of the introit and the invitatories) into three – three phrases in which further divisions are often suggested by the structure of the musical formulae. The psalmody of the invitatory also stands apart from ordinary psalmody in another way: the pattern of refrain repetition is much more complex. It seems that the general practice was to sing the antiphon twice before the verses were chanted and twice after the doxology, to repeat it in full after the odd-numbered verses, but to sing only the last part of the antiphon after the even-numbered ones.

Some of these features suggest antiquity, as does, perhaps, the fact that only six of the modes are represented. Even though there are a great many

invitatory antiphons, they were assigned only to modes 2 to 7 (a single, relatively late, exception is known; an invitatory antiphon elsewhere assigned to the 4th mode is assigned to mode 1 in a Sarum manuscript). Normally, however, there were more than six recitation tones for the invitatory: the usual number seems to have been about a dozen, but in some manuscripts as many as 20 are found. Alternatives were especially widespread for the 4th mode. A comprehensive account of the medieval repertory will not be possible until a complete inventory has been compiled.

Some of the invitatory tones are close to simple psalmody, though with the added complications of second and third intonations, a second internal cadence and (often) more than one reciting note. An example of a relatively simple tone with a single reciting note is given in [ex.5](#). Other invitatory tones, generally speaking those for important feasts, are much more ornate. They are more like free melodies adapted to different texts than formulae, and their structure is often obscure.

[Psalm, §II: Latin monophonic psalmody](#)

10. The tracts.

In the Middle Ages, not all liturgical psalms were sung with refrains or in antiphonal alternation; direct psalmody survived in both Mass and Office. The tone used at Mass for this kind of recitation is among the most elaborate in the medieval books. The Gregorian tracts and their Ambrosian counterparts the *cantus* were originally full psalms; but as in the case of the responsories, this psalmody was later abbreviated, usually (in the Mass) to one, two or three verses, although there may be as many as five. In Gregorian books, two melodies, one in mode 2 and one in mode 8, serve for all chants identified as tracts, but those of the 2nd mode are properly responsories. The only authentic tract melody – a formula in fact, though greatly and distinctively elaborated – belongs to the 8th mode. This tone had other uses as well: at Mass (in Gregorian books) for the recitation of (the last part of) one of the lessons on Ember Saturdays; and in the Office for certain recitations in Holy Week. In all these instances, even in the Middle Ages, the tone was used for the chanting of a whole canticle or psalm. That this same formula – the more interesting in that it was unquestionably intended for solo recitation – is the only one employed in Ambrosian books, is but one indication of its antiquity.

There is, of course, no way to be sure that the elaborate formula with impressive melismas found in the medieval books for the *cantus* and the 8th-mode tracts is ancient. But the melismas aside, there is some reason to think so: the tract-*cantus* repertory did not receive the kind of development seen in the rest of the liturgy, where new feasts, with new responsories, new antiphons, new alleluias (etc.) were added in every century. The tracts and *cantus* belong to the static ferial liturgy; they kept their place at Mass only in Lent (when feasts were excluded) and on other penitential occasions (*cantus* were sung in the vigil Mass of certain saints, but such vigils were considered penitential preparation for the feast that followed). At other times, these chants were replaced – in stages, between the 5th and 9th centuries – by the alleluia. ‘New’ tracts may have been added in the Middle Ages, but all texts were taken from the psalms, and no new melodies were produced.

The formula used for the tracts and *cantus* (like those of the invitatory) articulates more divisions of the psalm verse than those used in simple psalmody: the major division is into hemistichs, but each hemistich is further divided (even when the sense does not suggest it), and for each of the four sections there is an initial inflection, reciting note (if the text is long enough) and termination. In Gregorian books, the operation of the formula is often obscured (the tracts often seem more like free melodies than formulae; it is as though later singers sometimes lost sight of the original structure and used the elements of the formula without regard for their proper syntax). In Ambrosian and Old Roman books the structure can still be seen clearly, but even so it is only when several *cantus* are compared that the elements of the formula can be seen for what they are. The successive verses of tracts were sung to progressively more elaborate melodies. In the *cantus* it can be seen more clearly that specific forms of the formula were used for first, second and third verses, with successively longer melismatic expansions of the cadences. It may be presumed that this complication is a later development of the Mass chants; when the same formula is used for the more extensive psalmody in Holy Week, it is applied to the successive verses without such elaboration.

In [ex.6](#) are compared the Gregorian, Ambrosian and Old Roman settings of 'Laudate dominum omnes gentes' (the first verse of Psalm cxvi in the Roman Psalter). The musical elements (initial inflection, reciting note on c, and termination) are typically less obvious in the Gregorian version than in the other two, but the comparison makes clear that the melody and procedure for adapting it are common to all three. The notes under the brackets are the characteristic elaborations of the final note of the cadence in each of the four sections; in some settings these cadential elaborations were very greatly expanded.

[Psalm, §II: Latin monophonic psalmody](#)

11. The psalmody of the responsories of the Mass and Office.

Also among the most ornate of the medieval psalm settings were the long responsories (*responsoria prolixa*) sung after the lessons in the Office (mostly at Matins and Vespers) and at Mass. The chants normally consisted of two parts, a refrain – the 'respond' – and a verse or verses. A doxology was associated, but it was shorter than that used in antiphonal psalmody (the full text was, 'Glory to the Father, the Son and the Holy Spirit', just as for the *responsoria brevia*) and it was not sung with every responsory but normally only for the last of a series. With rare exceptions, mostly in the case of very short examples, the refrain was sung only in full at the beginning (though sometimes more than once); after the verses, only its last part was repeated. This shortening of the refrain is probably to be seen as an abbreviation of the earlier practice, but it was not a medieval development. It is obvious that the texts of many responsories were composed (or chosen) so that the *repetendum* would make grammatical sense in conjunction with the last words of the verse. The chants of Matins are frequently referred to as the Great Responsories, but they are not consistently different in style from those sung in other Offices; indeed, Matins responsories were not infrequently assigned elsewhere. Gregorian manuscripts refer to the responsory of the Mass as the 'respond-gradual' or 'gradual' (*responsorium graduale, gradualium*) apparently because such

chants were sung from the steps (*gradus*) of the ambo. The analogous Mozarabic and Ambrosian terms, 'psalmo' and 'psalmellus', respectively, strengthen the argument that the responsories of the medieval books are the remnants of the responsorial psalms sung between the lessons in the early Church. The Ambrosian term, which means 'little psalm' can even be seen as a reference to the abbreviation of the earlier, fuller psalmody that had occupied the same position in the liturgy.

The verses of the responsories of the Office are mostly sung to standard tones, although many can only be described as freely composed; in the Mass, all the verses are set to what appear to be individual melodies. In the 'free' verses of the Mass and Office, certain musical phrases are used again and again, migrating between chants of the same mode, and even between chants of different modes. Such verse settings (and the responds with similar characteristics) have been described as *centos* (Lat.: 'patchwork'); their construction is far from systematic, but it is not impossible that some of them (those found in the oldest books) have been imperfectly transmitted, and that in earlier times their structure would have been more obvious, perhaps even obviously formulaic.

Most of the responsory verses are psalmodic, but many (these, presumably, later additions) have texts taken from scripture outside the psalms or newly composed. Whatever the source, the verse texts were set to the standard tones in the same way. The eight regular recitation tones for the Gregorian responsories are given in [ex.7](#), from the Vatican editions. Each is adapted to the doxology and to a psalm verse or scriptural citation. The hollow notes (breves) represent pitches required to accommodate the accent and to provide for extra syllables in certain texts. As in the case of the simple tones, the medieval practice for the responsorial tones was not as consistent as that found in the modern books; but the recitation formulae in [ex.7](#) do fairly represent the late Middle Ages in places where the practice, with respect to the text accent, was punctilious. In structure, these tones resemble those of simple psalmody, but the adaptation of the components to the text is much more complicated, and differences between the verse settings are considerably greater. The initial inflections and second intonations are adjusted for the accented syllables, usually at the point of the first stress, although in some cases (there is no clear rationale) this is delayed until the second or even third word. In such cases a prosthetic recitation, sometimes of several syllables, precedes the 'initial' inflection of the tone. The reciting note is not always obvious: sometimes it is substantially decorated (mostly by higher notes that serve to reinforce accented syllables); sometimes, in the case of short texts (whose syllables are taken up by the initial inflection and cadence), it is omitted altogether. The 'rule' governing the relationship between the responsorial reciting notes and the final of the tone is even less defensible than that postulated for simple psalmody: only the 5th responsory tone has the same reciting note in both halves, and there is some uncertainty between *c* and *b* in the second half of the 3rd-mode tone and the first half of the tone for mode 8. The median cadence of all the responsory tones consists of five melodic elements; in [ex.5](#) (though not consistently in medieval manuscripts and probably not originally) this is treated as a cadence of one accent: the median inflection begins on the third syllable before the last stress, and if the last syllables produce a proparoxytone (as in the case of 'filio' in the

doxology), an extra note is inserted before the second to last element. It should be noted that although the adjustment to the cadence is made in accordance with the last accent, the stress of this syllable is not reinforced (in the usual sense of the word) by the alteration. Normally, there was a single ending for each responsory tone; there is nothing like the system of *differentiae* found in simple psalmody, although alternate endings can sometimes be found. The terminations, like the median cadences, consist of five elements, but in the ending they are sung cursively to the last five syllables whatever their accentuation.

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12. The alleluia verses.

According to the Byzantine historian Sozomenus, who wrote in the mid-5th century, the alleluia was sung in Rome only on Easter Day. We learn from Pope Gregory I (*d* 604) that before his time the Mass alleluia was sung until Pentecost, and that he had been criticized for extending it beyond the Easter season. By about 900, the time of the earliest Gregorian books, the alleluia was sung in all Masses of the year that were not penitential, and for all these occasions verses were provided. There is no reference to verses in the earliest authors; presumably they were added only after the alleluia lost its exclusively paschal connotation, added in order to make the chant appropriate, or at least distinctive, on the particular day. The repertory of Gregorian verses was very greatly expanded in the Middle Ages, with texts taken freely from scriptural and non-scriptural sources; however, a significant portion, if not the majority, of alleluia verses have texts taken from the psalms. Although it may be that the psalm texts of the earliest alleluia verses were sung by the soloist to elaborate tones, perhaps like those used for the tract, this cannot now be determined by analysis – not least because it is often impossible to tell which verses are old and which are later additions that might have been constructed according to different principles. Most of the settings known to us have the appearance of individual melodies, like the free verses of responsories, but in many of the alleluia verses it is possible to see evidence of a formulaic basis. The verse sung at the Mass of the Easter Vigil is given (from the *Graduale Romanum*) in [ex.8](#). *Confitemini domino quoniam bonus* is probably among the most ancient of alleluia verses; the association of this text with *Alleluia* is found in the Psalter itself, in Psalm cvi and again in cxvii. In [ex.8](#) the verse *Confitemini Domino* is divided by melodic inflections into four sections: each begins with an intonation (whose essential motion is from *g* to *c*) and each concludes with a cadential figure; moreover, the operation of a reciting note (*c*) is unmistakable. The cadential figure ends on *g* in three of the four sections of the verse. The symmetry would be more complete (and the similarity to a psalm tone even more striking) if the second section also ended on *g*, and this would be so if the word ‘quoniam’ (of ‘quoniam in saeculum’) were begun five notes later. This may in fact have been the case. The text underlay in [ex.8](#) is indeed that found in the earliest manuscripts, but for the Mass of the Major Litany, the same verse text is set to a version of the same melody, and there the third section does seem to begin at precisely this point (see *CH-SGs* 339, p.86; *PalMus*, 1st ser, i, 1889/R). Other procedures were also employed in setting alleluia verses, perhaps even in the earliest times. The verses of the Ambrosian alleluia, whose development was very restricted (the medieval books contain 52

verse texts, set to only ten melodies), are sung to what seem to be adaptations of the alleluia melisma – that is to say, they seem to be early examples of the practice later employed in prosulae and the early sequence.

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13. The offertory verses.

Although in medieval books the offertory is often identified as an antiphon, the nature of this chant is disputed: some believe it to have been responsorial from the beginning; others presume that the form known to us is a later abbreviation – and stylistic elaboration – of what was originally (like the introit and communion) a simple psalm and refrain to accompany the bringing of the gifts to the altar. In the course of the 12th and 13th centuries, the Gregorian offertory lost its verses entirely; however, in the earliest books (and in the Ambrosian rite) some offertories do have verses – one to three (rarely four) – the great majority of them taken from the psalms. No trace of an earlier, simpler, style of offertory verse is known to survive, and if the offertory did develop its unique, flamboyant style by a process of elaboration of such psalmody, this is not apparent in the verses known to us. Recitation on or around one note is not hard to find; but the verse settings have a very wide ambitus and a lack of tonal focus that would be hard to relate to the simple formulae used for antiphonal psalmody elsewhere in the liturgy. There are, moreover, frequent melodic connections between offertory verse and refrain, and repetitions of text phrases that have no parallel in any other psalmody of the Mass and Office. By and large, these (and other) features suggest that the offertory verses belong to a late stratum of Western chant.

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Psalm

III. Byzantine psalmody

1. The Byzantine Psalter and its liturgical use.

Although the Byzantine rite is renowned mainly for its hymnography, the Psalter provides the basic structure and the texts for substantial parts of the Offices and the Divine Liturgy. Three different forms of psalmody are practised in these services: fixed psalms, continuous psalmody, and selected single psalm verses, as in the responsorial chants, the *prokeimenon* and the *allēlouïarion*. In addition to the 150 psalms, the Septuagint version of the Psalter often included the supernumerary Psalm cli, although this was not part of the division of the Psalter into *kathismata* for continuous psalmody (see below). From the 5th century onwards the Greek Psalter normally also included the canticles; there were originally as

many as 14, but in the 10th century a standard order of nine was universally established (see [Heirmologion](#)). Liturgical psalters also often included early Christian hymns, such as *Phōs hilaron* ('O gladsome light'), and the Byzantine Gloria, *Doxa en hypsistois Theō* ('Glory to God in the highest').

Two different types of medieval psalter survive, one adapted for the monastic rite and the other for the urban rite celebrated in cathedrals (later referred to as the [Asmatikē akolouthia](#) or 'chanted rite'). The extant liturgical and musical sources show, however, that in their use of the Psalter these two traditions were not wholly independent of each other.

In the monastic rite the Psalter is divided into 20 *kathismata* ('sessions'), each of equal length and consisting of between one and five psalms. Each *kathisma* is subdivided into three *staseis* ('stations'), also known as *antiphona*; a Doxology concludes each *stasis*. Dots indicate the verse divisions (*stichoi*) in both psalms and canticles (according to the typical organization of the biblical Book of Psalms, each *stichos* corresponds to a half-verse). The division of the Psalter into *kathismata* pertains to the continuous psalmody of [Hesperinos](#) and [Orthros](#), the evening and morning Offices, during which the Psalter was recited once a week (twice weekly during Lent), always beginning at the Great Hesperinos of Saturday with the first *kathisma* of the Psalter. In addition to the continuous psalmody, fixed psalms and psalm complexes were sung at every service: at Hesperinos – the *prooimiakos* (Psalm ciii, the opening 'prooimiac' psalm) and the *Kyrie ekekraxa* (Psalms cxl, cxli, cxxix and cxvi); at Orthros – the 'hexapsalmos' (a complex of six psalms beginning with Psalm iii and ending with Psalm cxlii.10b), the *pentēkostos* (Psalm I), the *Theos Kyrios* (Psalm cxvii), the *polyeleos* (Psalms cxxxiv–cxxxvi) and *hoi ainoi* ('Lauds'; Psalms cxlviii–cl); and at the Divine Liturgy on Sundays and important feasts – three antiphons (Psalms xci, xcii and xciv; see [Divine liturgy \(byzantine\)](#)).

In the urban rite, leaving aside the fixed psalms of Hesperinos and Orthros, 140 psalms are divided into 68 *antiphona*, each of which consists of an entire psalm or a group of psalms; only the long *amōmos* psalm (Psalm cxviii), sung at Orthros on Sundays, is divided into three *antiphona*. In the odd-numbered *antiphona* each *stichos* ('verse') concludes with an *allēlouīa* refrain; the even-numbered ones are sung with a variety of brief 'litanic' refrains, for example, 'Epakouson me, Kyrie' ('Hear me, O Lord'). These litanic refrains, called *ephymnia*, *epiphthegmata* or *hypopsalmata* etc., are often indicated in the margins of Psalters.

The monastic rite also makes ample use of the *allēlouīa* and other refrains, but more significant are the *troparia* (see [Troparion](#)) sung with the psalms. In the fixed psalms these intercalations are termed *stichēra* (see [Stichērarion](#)) and are inserted between the last eight, six or four verses and the doxology, according to the solemnity of the feast. The last part of the doxology, 'kai nun ...' ('both now ...'), is normally followed by a *theotokion* – a *troparion* in honour of the Mother of God. After the final doxology of each *kathisma* in continuous psalmody, a *troparion* (likewise known as a *kathisma*) is sung.

In both the monastic and urban rites the performance of psalmody was primarily antiphonal, with one choir taking over from the other at each new verse – a practice indicated in the notated manuscripts by ‘allagma’ (‘change’).

2. Simple psalmody.

According to the Byzantine orders of service – the *typika* or *synaxaria* – the standard term for psalmody was *stichologeîn* (‘verse-saying’) or simply *psalmon legeîn* (‘to say a psalm’). However, except for a possible reference in the *Hagiopolitēs* (chap.45) to the adaptation of the psalmodic cadence to lead on to the following *troparion* or the beginning of the next verse, Byzantine music theory does not deal explicitly with the technicalities of simple psalmodic practice. The latter must therefore be studied through the few verses set in simple style that are notated in manuscripts. In general, simple psalmody remained an oral tradition.

The simplest notated settings are ‘model-verses’ – typically the first verse of a psalm or psalm complex – written in sequence in each of the eight modes to a syllabic psalm tone, which could then be adapted to the subsequent verses. Although psalm verses in a relatively simple style are found in such 13th-century manuscripts as *I-GR* E.α.II, Γ.γ.II, IV and VII, and *F-Pn* gr.261 (dated ad 1289), ‘model-verses’ are first notated in the *akolouthiai* manuscripts from the 14th century onwards. The simplest settings are of Psalms cxli.8 (from the *Kyrie ekekraxa*), l.3, cxlviii.1, ix.2 and doxologies, notated in each of the eight modes (see [ex.9](#)), two sets of *prokeimena* (one for Sunday morning and one for weekdays) and the first verses of the canticles and the Beatitudes (*Matthew* v.3). Strunk (1960) has shown that the simple psalmodic cadences are quoted in the openings of the *stichēra* for the *anabathmoi* (the ‘gradual psalms’, cxix–cxxx), which are located in the *oktōēchos* section of the *stichērarion*. The written tradition of the *anabathmoi* goes back at least to the 10th century, when the earliest *stichēraria* were copied; but the syllabic psalm tones are probably earlier, for the *stichēra* of the *anabathmoi* are traditionally ascribed to Theodore Studites, who flourished in about 800.

In the simple psalm tones, intonation and reciting note are determined by the placing of the main accents in the text, whereas the psalmodic cadence is of the cursive type, invariably applied to the last four syllables regardless of accentuation (see [ex.10](#)). The psalm tone may begin on the reciting note of a given mode or use a brief opening formula, which in the 2nd authentic and the 1st, 2nd and 4th plagal modes duplicates the modal intonations (see Jung), and which in all modes except mode 1 is determined by the text accent. These opening formulae may be prepared by a number of unaccented syllables, thus creating secondary reciting notes, a principle that in a few cases applies also to the internal accentuation patterns.

The main reciting notes in the authentic modes are identical with the high theoretical *finalis*, a 5th below the low final. The plagal modes, however, are irregular with regard to the pitch of their reciting notes: modes 1 plagal and 2 plagal both use G; modes 1 authentic and 3 plagal (*barys*) use A; modes 2 authentic and 4 plagal use B; and modes 3 and 4 authentic use C and D respectively.

The tonic accent rises a 2nd or a 3rd from the reciting note and is often introduced by a melodic element covering one or two unaccented syllables, resulting in a variety of accentuation patterns. There is no mediant (or *flexa*) in Byzantine psalmody, but the verse, half-verse or full verse is sung straight through to the psalmodic cadence.

Melodic ornamentation and adaptation to the following melody are both characteristics of the psalmodic cadences (in [ex.10](#) they are given only in their simplest form). The cadence of the doxology in mode 3 authentic shows both ornamentation and adaptation (see [ex.11](#)). In mode 3 plagal (*barys*) two different cursive cadences are used, one ending on the theoretical final F, which was probably used only at the very end of the doxology, and the other ending on G for all the preceding verses.

Strunk has suggested that these simple and flexible melodic procedures derived from very archaic psalmodic principles. Likewise, the coincidence of recitation patterns in modes 1 authentic and 3 plagal (*barys*), and the irregularity of the recitation patterns in the plagal modes compared with their regularity of intonations and cadences, may indicate a compromise between archaic recitation practices and the system of the *oktōēchos*.

3. Elaborated psalm settings.

Most of the verses found in the akolouthiai manuscripts are more elaborated than those shown above in [ex.9](#). These elaborated settings may be divided into two groups. The first, consisting of traditional settings that are only moderately embellished and sporadically influenced by the 'kalophonic' style of composition, are either anonymous or labelled with terms such as *palaion* ('old'), *politikon* ('Constantinopolitan'), *thessalonikaion* ('Thessalonian') or *agiosophitikon* ('from Hagia Sophia'). A moderately embellished style is also typical of the traditional settings of the fixed psalms of Hesperinos and Orthros in the akolouthiai manuscripts. Elaborated psalm settings are found as early as the 13th century, particularly in the *allēlouīa* refrains and the half-verses selected as refrains for the fixed psalms, whereas simple settings of the same psalms are found in later sources and bear the designation *hagioreitikon* ('from Mount Athos') or *ekklēsiastikon* ('for church use').

In the second type of elaborated psalmody, the verses are ascribed to named composers of the late 13th century to the 15th, and the melodies are clearly influenced by the kalophonic style (see [Akolouthiai](#)), although elements of simple psalmody also appear (see [ex.12](#)). It is not known why only a selection of the verses are notated in the akolouthiai manuscripts. In some cases the manuscripts provide rubrics (usually next to the simpler settings) concerning the performance of the chants: for example, 'the same melody [is sung] till the end of the psalm', indicating that the melody type should be adapted to all the following verses, although each would have different numbers of syllables and accentuation patterns. Other possible interpretations are that the fixed psalms were stylized and only selected notated verses were sung, or that perhaps the missing verses were performed in simple psalmodic style according to the principles of oral tradition.

Elaborated psalm verses for the [Koinōnikon](#), the [Prokeimenon](#), the [Allēlouīarion](#), and for some special psalm complexes sung at Christmas, Epiphany and Holy Saturday, are included in the *asmatikon* and *psaltikon*, the old chant collections of the cathedral rite.

See also [Byzantine chant](#).

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Psalm

IV. Polyphonic psalms

1. Up to 1600.

2. After 1600.

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Psalm, §IV: Polyphonic psalms

1. Up to 1600.

(i) Use in worship.

The ancient Hebrew psalms were adopted as the basis of formal worship in the Christian Church, whose earliest services emphasized the psalms. In the Roman Church this feature survived most clearly in the Office, which included the recitation of the entire Psalter each week. In the Mass, however, the expansion of the liturgy throughout the Middle Ages and the increasing elaboration of antiphons and responsorial material led to a shortening of the psalms, so that eventually the introit, gradual and other parts of the Proper seldom contained more than a single psalm verse (indicated by V in liturgical books). Complete psalms thus became characteristic of the Office, and of certain ceremonies and processions. For most of its history the Roman psalter has used the 'poetic prose' of the Vulgate translation of the Bible, each psalm being sung to one of the eight melodic formulae ('tones') which could easily be adapted to succeeding verses of different length.

In the 16th century most Protestant Churches sought to return to a form of worship based largely on psalms in the vernacular, and prose translations were sung in several languages, including German and English. But to encourage congregational singing, many Protestants adopted metrical

versions, using strophic melodies analogous to hymn tunes. The need for adaptability in the prose versions, and the effect of doctrinal pressures on Protestant metrical forms, meant that polyphonic treatment of liturgical psalms seldom amounted to more than simple chordal harmonization. Their functional character, and particularly the use of recurrent music for each verse or pair of verses, kept them distinct from the repertory of through-composed psalm settings used as occasional motets or anthems.

(ii) Settings based on Gregorian tunes.

In the Roman Catholic Church the Gregorian tones first attracted improvised polyphony during the late 9th century. The early treatises *Musica enchiridis* and *Scolica enchiridis* (c900) include psalm verses among their examples, and in the latter there is a polyphonic elaboration of the *tonus peregrinus* setting the last verse of Psalm cxiv–cxv (*In exitu Israel*). In some of the sources for Guido of Arezzo's *Micrologus* (?1025–6) one of the examples of organum sets the opening verse of Psalm xciv, although not using the psalm tone itself. In the later Middle Ages this improvised polyphony may have been close to fauxbourdon: there are very few written examples and they are nearly always for the psalms of Sunday Vespers, such as Binchois' *In exitu Israel* and the anonymous cycle of five in *I-MC* 871. Even in the 16th century only Italy and Spain had any strong tradition of written psalm polyphony, mostly using the technique of *falsobordone* in which the chant was the highest of three or four voices. Polyphony might be used only in alternate verses ('salmi a versi senza risposte') or the psalm could be sung by two alternating polyphonic choirs ('salmi a versi con le risposte'). Such settings rely heavily on root-position triads as the basis for recitation, although by the end of the century they were occasionally subjected to florid embellishment, as in collections entitled *Salmi passeggiati* or *Falsobordoni concertati*.

The use of two alternating choirs in psalm settings can be traced to Ferrara in the 1470s, whence comes a large manuscript *Libro de canto da vespero* (*I-MOe* αM.1, 11–12), containing double-choir psalms by Johannes Brebis and Johann Martini. This technique was cultivated in a more elaborate form in the 16th century in the double-choir psalms of Gasparo Alberti, Francesco Santa Croce, Jacquet of Mantua, Willaert and others. Their works were distinguished by the term 'salmi spezzati' (apparently first used by Aaron in 1536) and were in principle through-composed, permitting a more varied and flexible texture and layout rather than in *falsobordone* settings. The original psalm tones, largely preserved by Willaert, were generally abandoned by the native Italians, and the two four-part choirs began increasingly to depart from the verse structure of the psalm and to overlap or even combine into eight real parts, especially in the doxology. These techniques undoubtedly contributed to the rise of the polychoral motet in the second half of the 16th century, although the liturgical function of the Office psalms kept them a distinct category.

Polyphonic adornment of the Gregorian tones achieved only limited popularity in northern Europe. For example, in England before the Reformation faburden techniques were applied to the *Magnificat* and, on occasion, to certain processional psalms, but scarcely ever to the Office psalms. In Germany Georg Rhau published a collection of Vespers psalms

(RISM 1540⁵), in which the polyphony is for alternate verses, with the chant in the tenor. An earlier manuscript collection is in Jena (*D-Ju* 34). Several composers, including Johann Walter (i), Vulpius and Calvisius published polyphony of the *falsobordone* type for the German vernacular psalms in Luther's translation. After the English Reformation the Prayer Book psalms evidently continued to be sung to some form of the old Gregorian tones. Those for major feasts were occasionally set, with the chant in the tenor, to a harmonic formula adapted for each succeeding verse by the composer himself: the best-known of these 'festal' psalms are those in five parts by Tallis.

(iii) Protestant metrical psalms.

In some parts of northern Europe, metrical psalms in the vernacular became a central feature of religious life and worship from about 1520 onwards. One of the earliest and most important translations of the psalms was that by Clément Marot, which became the basis of the official Calvinist psalter. A repertory of tunes, to some extent international, was assembled or adapted from plainchant, secular and popular sources, with a small number that were probably newly composed. Polyphony was banned in Calvinist churches, so that many of the published polyphonic settings must have been intended for domestic devotions or recreation, and were sometimes advertised as 'biens convenables aux instruments'. Many were in a simple chordal style, including Loys Bourgeois' influential *Vingt-quatre psaumes à 4 voix* (Lyons, 1547), and Goudimel's complete psalter of 1563, which achieved widespread recognition as a standard polyphonic version. Some collections included settings in a more contrapuntal or partially imitative texture, particularly those published in France where the Marot psalter was used by Catholic as well as Protestant communities. The more important were those of Certon (1546), Mornable (1546), Janequin (1548 and 1549) and the later publications of Bourgeois. A few composers, notably Claude Le Jeune (1564), dropped the tunes altogether and composed what amounted to free motet settings. At about the same time, studied contrapuntal treatments of the psalm tunes, probably for didactic use, began to appear in the *tricinia* of Lassus, Crecquillon and others.

Standing halfway between simple chordal harmonizations and motet style-settings are the graceful, chanson-like three-voice *Souterliedekens* of Clemens non Papa, published by Susato in 1556–7. They were the first polyphonic settings of all 150 psalms in Dutch, using metric versions of the texts attributed to Willem van Zuylen van Nivelt. Clemens used the popular tunes assigned to each psalm in the edition of *Souterliedekens* published in Antwerp in 1540 as cantus firmi in the tenor or superius.

Metrical psalms became widely popular in England after the accession of Elizabeth I in 1558, partly through the agency of Protestants who had been exiled abroad during the reign of the Catholic Mary Tudor (1553–8). The standard metrical psalter was that of Sternhold and Hopkins, completed by 1562 and published in that year with 65 tunes taken from the Geneva psalter and other sources. A year later there appeared *The Whole Psalmes in Foure Parts* (RISM 1563⁸) in which the same tunes were provided with simple harmonizations. Other metrical psalters also appeared, notably that of Archbishop Parker (1567), for which Tallis provided several harmonized

tunes. Polyphonic collections later in the century included those of William Daman (1579), and an anthology of works by various composers published by Thomas East in 1592.

See also [Psalms, metrical](#) and [Psalmody \(ii\)](#).

(iv) Independent psalm motets.

The personal and symbolic qualities of many of the psalms made them especially attractive to 16th-century composers, who used them extensively as texts for the new repertory of motets evolved by Josquin and his contemporaries in about 1500. Over 20 such psalm motets carry attributions to Josquin, although some are surely imitations by German composers. These pieces show an apparently conscious attempt to match the musical speech as closely as possible to the rhythm and the expressive elements of the text (for example at the start of the *secunda pars* of Pseudo-Josquin's *Dominus regnavit*, Psalm xcii). A psalm tone cantus firmus was rarely used, and then only as an expressive element in itself. Many settings omit the doxology, and some composers treated the main texts with considerable freedom, for example by using extracts, assembling verses from different psalms and incorporating paraphrased or even non-biblical texts. These motet settings, therefore, cannot have been used as liturgical psalms: if sung in church at all, they must have served a votive or ceremonial function outside the formal liturgy.

The Netherlandish composers introduced and firmly established psalm setting in Italy, where it contributed to the wider motet repertoires of Rome, Venice and most other major cities. The genre became especially significant in Germany, where it was cultivated by all the leading composers of Latin polyphony, as a result of the renewed interest in the psalms engendered by the Reformation. Thomas Stoltzer was one of the first to set both Latin and German psalm texts in motet form, and some later published collections mixed Latin and German settings, with little or no stylistic distinction between them. In France, Latin psalms were relatively neglected after Attaignant's anthology of 1535. English composers, however, took some interest in the third quarter of the 16th century. Some 70 settings survive, by Byrd, William Mundy, Robert White and others.

[Psalm, §IV: Polyphonic psalms](#)

2. After 1600.

To trace the development of psalm composition during the 17th and 18th centuries is largely to trace the history of the motet and the anthem during the same period. The book of *Psalms* continued to provide the main source for Latin motet texts (as it had done before 1600), though the compositional techniques available to the composer now ranged from those associated with unaccompanied vocal polyphony to those of the latest concertato styles. The psalm settings of Monteverdi's *Vespro della Beata Vergine* (1610), *Selva morale* (1640) and *Salmi a ... voci concertati* (1651) bring together elements of 16th-century choral polyphony, Venetian *cori spezzati* and the monodic style of the continuo madrigal; the Vespers apply both

falsobordone and cantus firmus techniques to Gregorian psalm tones. It was a time of great activity in psalm composition, particularly in Venice and Rome; other composers include Francesco Cavalli, Tullio Cima, Simone Molinaro, Giovanni Rovetta and Lodovico Viadana. Both Salamone Rossi's Hebrew psalm settings *Hashirim asher lish'lomo* (1622–3) and some fragments, probably Venetian, from about 1630–50 indicate that in certain Italian Jewish circles polyphonic psalms had gained a foothold. The Spanish tradition of polyphonic psalm motets was carried over to the Americas and Hernando Franco in Mexico, Juan Gutiérrez de Padilla in Puebla and Juan de Araujo in Cuzco wrote elaborate polychoral psalm settings. In the late 18th century, José Angel Lamas composed psalm settings for chorus and orchestra for the cathedral in Caracas.

Later in the 17th century Alessandro Scarlatti's motets, most of which date from between 1680 and 1720, exemplify further both the ubiquity of psalm texts and the variety of their treatment. Of some 40 motets on biblical texts, all but three are settings of verses from the psalms, and the forces they require range from an unaccompanied four-part chorus (*Exaltabo te Domine*, Psalm xxx) or a chamber ensemble with solo voices (*Diligam te Domine*, Psalm xviii) to large-scale choral and string orchestral forces with solo voices and continuo (one of two settings of *Nisi Dominus aedificaverit*, Psalm cxxvii). Noteworthy is Scarlatti's frequent, and by this time archaic, use of Gregorian psalm tones as cantus firmi (often in long notes) in both *stile antico* and *stile moderno* settings. In the early 18th century Jan Dismas Zelenka contributed settings of the vespers psalms which form a coherent liturgical unit. The late 18th century saw a decline in the setting to music of complete psalms, although exceptions include Michael Haydn's *Benedicite Dominum* (Psalm ciii) and *Laetatus sum* (Psalm cxii), vespers settings by Fux, and Mozart's two cycles for Vespers, the *Vesperae de Dominica* K321 and the *Vesperae sollemnes de confessore* K339, in which the psalms and the Magnificat are treated as symphonic works (with a fugue as the fourth and an aria as the fifth psalm in each collection).

A reliance on psalm texts (though seldom to such an extent on psalm tones) is found in Latin motets by other 18th-century composers, both in Italy and elsewhere. The words of English anthems, too, are mostly from the book of *Psalms*, as a glance at the anthems of such composers as Pelham Humfrey, Blow and Purcell confirms. Three of Handel's Coronation Anthems and all 11 Chandos Anthems are settings of psalm texts, in either translation or paraphrase. The prevalence of binary structures in the ninth Chandos Anthem, *O praise the Lord with one consent* (a setting of verses from Psalms cxvii, cxxxv and cxlviii in the metrical version of Tate and Brady), illustrates the extent to which musical form in these works is determined by the tendency for each verse of a psalm to divide into two complementary statements. Psalm texts are much less important in the Lutheran church cantata, where the choral is a more fruitful source for both words and music. Most of Buxtehude's psalm settings, though called cantatas, are to Latin texts, and while Bach's cantatas contain frequent quotations from the psalms, only a few (e.g. *Der Herr denket an uns* BWV196) have texts drawn entirely from a single psalm. Probably the best known of Bach's psalm settings are the motets, *Singet dem Herrn* (BWV225) and *Lobet den Herrn* (BWV230).

While most psalm settings originated as separate pieces (chiefly motets and anthems) for specific church or ceremonial occasions, the practice of publishing collections of psalm compositions by a single composer also continued after 1600. Among the finest are the four volumes by Sweelinck comprising all 150 psalms (three of them set twice) in the French metrical versions of Clément Marot and Théodore de Bèze, published in Amsterdam between 1603 and 1621. These take the form of unaccompanied motets for between three and eight voices, in most of which Sweelinck treated the appropriate melody from the Geneva psalter as a free cantus firmus. Schütz also set the complete psalter in the German metrical version of Cornelius Becker, but it was his more elaborate settings of some 26 psalms in Luther's version (*Psalmen Davids*, 1619) that established his reputation as the foremost German composer of church music. These are multi-choral works supported by continuo, and sometimes by other instruments also, in the tradition of Andrea Gabrieli's *Psalmi Davidici* (1583) and Viadana's *Salmi ... per cantare e concertare nella gran solennità di tutto l'anno* (1612).

Later in the century G.B. Bassini issued the first of his five volumes of psalms, *Armonici entusiasmi di David ovvero salmi concertati* (Venice, 1690). In some of Bassini's psalms, especially perhaps the *Salmi per tutto l'anno* (1704) for double chorus and continuo, the *stile antico* continues to exert its influence, but others are stylistically closer to the chamber cantata. In the same tradition were the influential settings by Benedetto Marcello of the first 50 psalms in the Italian paraphrased version of G.A. Giustiniani, published under the title *Estro poetico-armonico* (Venice, 1724–6). Several other editions followed, and an English version by John Garth was published in London in 1757. An interesting feature of Marcello's settings is their use, as cantus firmi, of certain Jewish liturgical melodies dating from the 12th–14th centuries.

Despite the comprehensiveness of such volumes, certain psalms (e.g. c, cx, cxxx and cl) were favoured for elaborate musical setting, and this is even more marked after 1800. With the greater proliferation of public concerts in the 19th century and the decline of the church as a main focal point of compositional activity, the subsequent history of psalm composition is largely traced through isolated works written for concert use and scored for full orchestra and chorus, often with solo voices. Noteworthy examples of the genre are Mendelssohn's settings (in German) of Psalms xlii, xcvi and cxiv, Schumann's of Psalm cl, Dvořák's of Psalm cxlix and Liszt's of Psalm xix. Bruckner represents what is perhaps the ultimate stage in this development by his large-scale settings of Psalms cxii and cl, though both he and Liszt, motivated by the spirit of 19th-century liturgical reforms, also wrote more modest devotional settings suitable for church use. Also more intimate in style (though designed for choral societies rather than for church choirs) are such settings as Schubert's, for women's voices and piano, of Psalm xxiii in the German version of Moses Mendelssohn, and Brahms's, for similar forces (with strings ad lib), of Psalm xliii. The second of Brahms's two motets op.29 is a setting of Psalm li. An echo of Bruckner's and Liszt's large-scale settings is found in Reger's monumental setting of Psalm c (1908–9) and in Elgar's *Great is the Lord* op.67 (Psalm xlvi, 1912).

Psalm settings in the 20th century include a substantial number of works intended primarily, though not exclusively, for church performance; in this category are settings by Ives, Distler, Britten, Hovhaness and Pärt. A second category consists of works clearly intended for the concert stage; among the most impressive of these are Kodály's *Psalmus hungaricus* (1923) and Stravinsky's *Symphony of Psalms* (1930). The first is a setting of Psalm lv in the 16th-century paraphrased version of Mihály Kecskeméti Vég. It was written to celebrate the 50th anniversary of the merging of Buda with Pest to form the Hungarian capital, and embodies nationalistic as well as religious feeling. Stravinsky selected the Latin text of his *Symphony of Psalms* from Psalms xxxix, xl and cl to form a logical progression from contrition to jubilation in a three-movement work scored for chorus and orchestra without upper strings. Also important are settings by Ginastera (Psalm cl, 1938), Lili Boulanger (Psalm cxxi, 1921) and Bloch (Psalms xxii and cxiv, both 1919), Gorecki's *Sancti tui Domine* (1993), Penderecki's *Psalm Dawida* (using Psalms xxvii, xxx, xliii and cxliii, 1958) and *Benedicamus Domino* (Psalm cx, 1993), and Bernstein's *Chichester Psalms* (words from Psalms ii, xxiii, c, cviii and ccxxiii, 1965), set to the Hebrew text. Schoenberg found expression for his Jewish faith in *De profundis* (1949), a setting for six-part chorus of the Hebrew version of Psalm cxxx. His *Modern Psalm* op.50c is an unfinished work in a projected series of religious compositions to words by Schoenberg himself.

Some of the best-known settings of verses from the psalms are contained in oratorios or other large-scale choral works, among them Handel's *Messiah*, Mendelssohn's *Elijah*, Brahms's *German Requiem*, Honegger's *Le roi David* and Walton's *Belshazzar's Feast*. Psalm texts have occasionally been used for solo songs with piano accompaniment, for example Dvořák's ten *Biblické písně* ('Biblical songs'), Edmund Rubbra's settings of Psalms vi, xxiii and cl and Paul Creston's setting of Psalm xxiii, but such works are not common. Also rare are purely instrumental compositions based on, or inspired by, the psalms. Some 17th-century composers, including Sweelinck and Henderick Speuy, wrote keyboard pieces (mainly variations) on psalm melodies, and Julius Reubke's organ sonata *Der 94. Psalm*, Herbert Howell's *Three Psalm Preludes* (also for organ), David Diamond's *Psalm for Orchestra* (1936) and Justin Connolly's *Anima* (1975, an orchestral piece prefaced by the sixth verse of Psalm cxxiv, are among more recent examples; Penderecki's *Psalmus* (1961) is an electronic piece for tape.

See also [Psalms, metrical](#) and [Anglican chant](#).

[Psalm, §IV: Polyphonic psalms](#)

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For further bibliography see [Psalms, metrical](#).

Psalm book, metrical.

See [Psalms, metrical](#) and [Psalmody \(ii\)](#).

Psalmelli

(Lat.: 'little psalms').

Chants sung between lessons at Mass, and also at Terce during Lent, in the Ambrosian rite. See [Ambrosian chant, §7\(i\)](#).

Psalmi.

Responsorial Mass chants in the Mozarabic rite, corresponding to the Roman graduals. See [Mozarabic chant, §4\(v\)](#).

Psalm interlude.

A passage of organ music played between the stanzas, or even between the lines, of a metrical psalm. After the Restoration, metrical psalms were commonly accompanied on the organ in England (though not in Presbyterian Scotland). John Playford provided plain keyboard harmonizations of four psalm tunes in the first and second editions of *Musick's Hand-maide* (1663 and c1668). John Blow merely provided little flourishes between the lines of the tunes (*The Psalms ... Set Full for the Organ or Harpsichord*, 1703, reissued c1730). His younger contemporaries were more ambitious; interludes were written by John Reading (iii) (manuscripts at GB-Ldc) and Daniel Purcell (in *The Harpsicord Master Improved* (1718) and in a publication devoted to his own music brought out in the same year and reissued c1730); an example on the 'Old Hundredth' is printed in *MT*, xlvi, 1905, p.162. Later 18th-century publications included *Eighteen Preludes or Short Fugues for the Organ or Harpsichord Proper for Interludes to Psalm Tunes* (c1770) and *Forty Interludes to be Played between the Verses of the Psalms: twenty five ... by Mr. J. Keeble, & fifteen by Mr. J. Kirkman* (c1787). Samuel Wesley published a collection of *Parochial Psalm Tunes and Interludes* (n.d.) and *A Book of Interludes for Young Organists* (n.d.). S.S. Wesley in *A Selection of Psalm Tunes* (c1860) provided an introductory playing-over of each tune (sometimes in elaborate counterpoint) with a separate harmonization for, and interlude between, each stanza. The interlude by Wesley shown in [ex.1](#), which is for the tune known as 'St Mary', illustrates the degree of harmonic extravagance apparently considered permissible. Later in the 19th century, however, with the increasing importance of the harmonized singing of hymns and psalms by the choir, the old methods of accompaniment, including the playing of interludes, fell gradually into disuse.

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JOHN CALDWELL

Psalmodikon.

A bowed box zither, used at one time in Scandinavian countries to regulate choral singing. There is some divergence of opinion as to its origin. Several reference works treat it (albeit with some reserve) as the invention of a Swedish pastor, Johann Dillner (1785–1862), but Ostenfeld (1976) provided convincing evidence that this was not so. Dillner did, however, introduce the instrument to Sweden, and had it approved by the Swedish Royal Academy of Music in 1829. Norwegian scholars have tended to claim that it was introduced somewhat earlier in Norway by a cantor, Lars Roverud, who in turn seems to have got his inspiration in Denmark. Yet it seems to have found little favour in Denmark in spite of its use in some schools. There is at present no evidence of any contact between Dillner and Roverud.

In its earliest form the psalmodikon consisted of a flat, rather shallow soundbox, in plan a tall trapezium (or occasionally a rectangle), with a single (bowed) string of gut supported by a nut at each end and passing over a bridge. Beneath and parallel to this string was a strip or 'rule' of wood transversely ridged to form frets, with the stopping positions marked by letters (see illustration). Thus the player could follow a printed cue-sheet instead of formal music notation. There were also a number of wire drone strings which passed over sections of the bridge that were cut lower so as not to impede free bowing. In some early instruments further clearance was provided by cutting the soundboard away in a concave 'bout' on the near side of the bridge. Additionally the more sophisticated examples were provided with several alternative rules differently marked so that the instrument could be played in several keys.

The presence of a bowed string associated with a fretted and lettered fingerboard recalls John Playford's 17th-century **Psalterer** (though there is no evidence that either Dillner or Roverud had any knowledge of Playford's work). Both instruments were designed expressly to support choral singing in lieu of an organ or other skilled instrumental accompaniment.

The psalmodikon enjoyed great popularity in Norwegian and particularly Swedish schools until about 1860; it was also used by Scandinavian immigrants, for instance in the USA, where it is reported until about 1900. It appeared in a number of different versions, some with as many as four bowed strings, and with a variable number of drones. Such instruments were professionally made, but certain museum collections have examples of rustic copies of varying sophistication. Probably the most singular of these is one colloquially called *notstok*, in which the body was boat-shaped (sometimes not even hollowed out) while the fingerboard resembled a long handle passing through it. A keyed psalmodikon was also known at one time: all forms of the instrument, however, except perhaps the rural ones, seem to have gone out of use with the introduction of the harmonium in Scandinavian schools.

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PHILIP BATE

Psalmody (i)

(from Gk. *psalmōdia*).

The singing of psalms. The Greek term originally meant singing with a string instrument, but has been used since early Christian times (e.g. by Eusebius) to refer to the singing or composition of psalms; a comparable change occurred in the meaning of *psalmos* (see [Psalm, §I](#)). For a discussion of psalmody in Jewish and Christian antiquity and the Middle Ages, see [Christian Church, music of the early](#); [Inflection \(1\)](#); and [Psalm, §§I–II](#). For a discussion of contemporary Jewish psalmody, see [Jewish music, §III, 2\(i\)](#).

Psalmody (ii).

A general term for music sung in Protestant churches in England and America from the 17th century to the early 19th. Following traditional practices of the Roman Catholic Church, the term was first associated with the chanting of psalms and later with the singing of metrical psalms, but as these were gradually replaced by hymns the term was retained to cover all kinds of music sung by amateur choirs. With the decline of the older type of parish choir in England the term fell into disuse, but it survived in America. It is now the most appropriate term to describe a body of music that, after long neglect, has recently attracted musicological attention.

I. England

II. North America

NICHOLAS TEMPERLEY (I), RICHARD CRAWFORD (II)

Psalmody (ii)

I. England

Psalmody in England began with the rise of parish church choirs towards the end of the 17th century. It was a type of music specifically designed to allow such choirs to dominate or replace congregational psalm singing. Two categories of psalmody may be sharply distinguished: that of the country parish church without an organ, sung by a predominantly male choir to which instruments were later added; and that of the town church, sung by children accompanied by an organ. Both types were eventually taken up in Dissenting bodies and spread also to America, Scotland and Wales. Country choirs also sang psalmody outside church and often combined to form choral societies, which aspired to the performance of oratorios; smaller groups sang psalmody in the home for recreation. Psalmody of the country type was reformed out of existence during the 19th century as a result of urbanization and various religious movements. Towards the end of the 20th century it was revived by various groups as 'west gallery music', because in many churches the choir had sung from the gallery at the west end of the church (see [Gallery music](#)).

1. Country parish psalmody.

2. Town psalmody.

3. The psalmody of Dissenters.

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Psalmody (ii), §I: England

1. **Country parish psalmody.**

(i) The country parish choir.

(ii) The music of country parish choirs.

Psalmody (ii), §I, 1: England: Country parish psalmody

(i) The country parish choir.

The only kind of church choir heard in England during most of the 17th century was the kind that sang in the royal chapels, in cathedrals and in half a dozen collegiate parish churches. These professional choirs chanted the liturgy and prose psalms, and sang polyphonic anthems and canticle settings with organ accompaniment. In contrast the music of the ordinary parish church consisted of metrical psalms, sung unaccompanied by the whole congregation, led only by a parish clerk who was often incompetent. Over several generations a traditional manner of singing the psalms had grown up which may be described as 'discordant heterophony' (see [Psalms, metrical, §III, 1\(iv\)](#)).

Those who began to encourage the formation of parish choirs towards the end of the 17th century had not the remotest idea of imitating cathedral music. Their sole aim was to improve the singing of metrical psalms by training a few people to lead it. The earliest known reference to a 'choir' in this sense is found in *A New and Easie Method to Learn to Sing by Book*, published in 1686. The anonymous compiler said in his preface:

I have added several Psalm Tunes in Three Parts, with Directions how to sing them ... This requires somewhat more Skill than the Common Way, yet is easie enough, at least for a select Company of Persons with good Voices, to attain unto. It would therefore be a commendable thing, if Six, Eight, or more, sober young Men that have good Voices, would associate and form themselves into a Quire, seriously and concordantly to sing the Praises of their Creator: A few such in a Congregation (especially if the Clark make one to lead) might in a little time bring into the Church better Singing than is common, and with more variety of good Tunes, as I have known done.

It will be noticed that a male choir only is proposed. The three-part harmonization of psalm tunes (two tenors and bass, with the melody in the top part) had been the invention of John Playford, who also probably had male voices chiefly in mind, though he pointed out that women or children could sing all three parts an octave higher. *The Whole Book of Psalmes in Three Parts* (1677) was probably the first harmonized psalm book intended primarily for parish church use. Yet Playford, though he may have directed a choir at the Temple Church (not a parish church), where he was clerk, stopped short of actually proposing the formation of a parish choir, perhaps because he was afraid of being accused of 'popery'. His book sold only 1000 copies in its first 18 years, but when it was reprinted by his son Henry in 1695 it became an immediate success: there were seven editions in seven years for a total sale of at least 14,500 copies. Clearly parish choirs had blossomed between 1677 and 1695.

The rise of the parish choir seems to have been closely associated with the formation of high-church religious societies, which were founded mostly to encourage Christian morality among young men (the first London societies

were established in 1678; outside London, the first was at Romney, Kent, in 1692). They met under the direction of the vicar or rector of the parish for prayers, religious discussion and the singing of metrical psalms. Josiah Woodward, one of the leaders of the movement, was convinced that psalm singing and moral self-improvement were mutually conducive, and the societies were called on to lead the services in some churches. The psalm tunes they practised at their private meetings were at first sung from within the congregation, but the societies soon wanted a special place in church (pew or gallery) where they could sing as a body: the earliest recorded instance was at St Nicholas, Liverpool, in 1695. Not unnaturally they also began to sing on their own and to seek more interesting music than plain psalm tunes. Henry Playford was quick to cater for this new demand with his *Divine Companion* (1701), which was copied by many others, especially in the north of England. It was one thing, however, for the 'singers' to sing an anthem before or after service, but when they took over the metrical psalms with new and difficult tunes they ran into opposition from people who clung to their old ways. 'What terrible outcries do they make ... against any alterations; and if their understanding does not help 'em to any arguments against the thing itself, they immediately cry out Popery' (Chetham, *A Book of Psalmody*, 1718). Thus in a matter of two decades, choirs that had been first intended to promote the singing of the congregation were now bent on arrogating the music entirely to themselves, and even to imitating cathedral music. They were abetted in these efforts by country singing teachers, who often travelled from village to village training choirs and selling books of their own compiling.

It is hardly surprising that many of the clergy now turned against the parish choirs. Edmund Gibson, Bishop of London, thundered in 1724 against

the inviting or encouraging those idle Instructors, who of late years have gone about the several counties to teach tunes uncommon and out of the way (which very often are as ridiculous as they are new; and the consequence of which is, that the greatest part of the congregation being unaccustom'd to them are silenc'd).

In some cases bishops refused to grant faculties for the building of galleries or pews for the singers, or stipulated that 'some of the singers ... do sometimes disperse themselves into the body of the said church for the direction and assistance of such persons as shall have a pious intention of learning to sing'. Positive clerical support for the singers was rare. A musical clergyman was more likely to want to 'reform' the singing, as at Aston, Yorkshire, where William Mason 'taught the blacksmith to sing Marcello's Psalms like an angel'. At the other extreme, parsons banned the singers altogether or restricted their music; in revenge the choir sometimes moved over in a body to the local Methodist or Dissenting chapel. But the typical Georgian parson's attitude was one of *laissez-faire*, and the choir soon became a recognized institution in country churches that had no organ. Indeed, apart from secular folksongs and dances, psalmody was the only communal music enjoyed by most country people in this period.

The heyday of the country choirs was from about 1760 to 1820. A typical group of singers near the beginning of this period was that described by Parson Woodforde at Castle Cary, Somerset, in 1769:

The Singers in the Gallery were, John Coleman, the Baker; Jonathan Croker; Will^m Pew Junr.; Tho^s Penny; Will^m Ashford; Hooper the Singing Master; James Lucas; Peter, Mr. Francis's man; Mr. Mellian's man James; Farmer Hix's son; Robert Sweete; and the two young Durnfords.

A broad spectrum of rural society was thus represented, including tradesmen, farm people and domestic servants, many of whom were probably illiterate and learnt their words, at least, by rote. They received no pay from the parish, except perhaps a small gratuity at Christmas or an annual choir feast, but some choirs offered their services at neighbouring parish churches, in which case a payment was often made out of the funds of the host parish. The churchwardens' accounts at Cardington (Bedfordshire), for example, record in 1779 the purchase of 2½ quarts of beer to reward the Luton singers. Some parish accounts record payments for books for the choir, others for the singing teacher's fees, but occasionally the vestry refused to make any payments for church music; this might have been because of the strength of nonconformity in the parish, for all ratepayers could vote in a general vestry even if they did not attend the parish church.

The country choirs at first were either entirely unaccompanied, or were supported only by a bass viol (or cello or hybrid instrument of similar compass). Benjamin Hely's *Compleat Violist* (1699) tells how to accompany psalm tunes. In the same year Henry Playford published directions for playing the 'psalterer', a one-string instrument with frets labelled with letters; he claimed that it was the invention of his father, John Playford. In 1761, in the preface to the fifth edition of *The Compleat Psalmodist*, John Arnold recommended the bassoon as 'now in great Request in many Country Churches ... as most of the Bass Notes may be played on it, in the Octave below the Bass Voices'; by the end of the 18th century a small band of instrumentalists had become a common addition to the parish choir. At Swalcliffe (Oxfordshire) 66 subscribers contributed to the purchase in 1783 of an oboe, a vox humana and a bassoon; a bass viol was added in 1785. This band played until it was replaced by an organ in the west gallery in 1842. The exact composition of ensembles varied greatly from parish to parish: the bass string instrument or bassoon was almost always present to support the bass; a clarinet often took the 'counter' or alto part an octave above pitch, and a flute or violin often doubled the tenors an octave higher, or the sopranos at pitch. In some churches the vicar banished the violin because of its association with tavern revelry. Less frequently may be found oboes, trumpets, serpents, horns, drums and a specially devised instrument called the 'vamphorn' through which the player half sang, half blew. Instruments of tenor register are rarely heard of: the tune, sung by the tenors, was doubled (if at all) in the higher octave. Stringed keyboard instruments were also rarely used. From about 1780 some psalmody books contained separate instrumental parts, particularly for 'symphonies' (introductions and interludes); but the primary function of the instruments was still to double voices, keeping them

together and on pitch. One of the largest country choirs reported was at Winterborne St Martin (Dorset). In 1820 it contained 20 singers, including two 'counters'; they were supported by two clarinets playing the tune, two for the countertenor, an hautboy for the tenor (which by this time had yielded the tune to the treble voices) and a cello for the bass.

For most of the 18th century the majority of choirs continued to be made up only of men, and hence the basic harmony was tenor and bass, two tenors and bass, or alto, tenor and bass, with the tune in the tenor. An increasing number of psalmody books included treble (soprano) parts as well, but they are frequently inessential to the music or even anomalous, and were apparently not much used. Gradually, however, children and then women were allowed to join the singers, and after a generation of uncertainty the modern soprano, alto, tenor and bass arrangement, with the tune in the soprano, had become widespread by about 1810. Choirs sang metrical psalms and hymns with elaborate tunes, anthems and set-pieces with metrical hymn texts; the more ambitious ones, especially in Yorkshire and the north Midlands, sang settings of the canticles and chanted psalms, and even chanted the whole service. The congregation had to turn round to 'face the music' when, as was most common, the choir was in the west gallery at the back of the church. Inevitably, this created a 'concert hall' atmosphere, and parsons frequently had to complain of tuning up during prayers or sermon, overlong anthems dwarfing the rest of the service, and other abuses. With the coming of more earnest religion in the Evangelical and Tractarian movements, criticism of parochial psalmody (which had always been present) became more and more insistent, and energetic efforts were made to get rid of it. There were always those, however, who saw virtue in the heartfelt singing of the choirs, however unpolished it might be. Sympathetic descriptions have been left by Thomas Hardy, whose father and grandfather had sung in church choirs, and by George Eliot. John Eden, in a sermon at Bristol in 1822, made an eloquent plea against the growing tendency to disband the singers:

Let it be remembered ... that music, harsh, imperfect, and discordant as it may be in a country choir, is nevertheless a source of innocent and rational amusement to the performers; it occupies their hours of leisure; it is a grateful recreation, when the labour of the day is past; it solaces them in affliction; and it sheds an increase of pleasure on their hours of happiness: if this fails to prove its virtue and value, let me add that it keeps them from seeking amusement in the alehouse, and from the long train of evils commonly incident on such a practice.

But the spread of education and urbanization produced an intolerance for this rough music, a desire for a kind of music that would reflect the improved wealth and standing of the congregation. Reforming Evangelicals wanted to restore the singing to the people, while romantic antiquarians and Tractarians wanted to revive the music of the remote past. More and more clergymen were determined to suppress the singers and their psalmody, and the simplest way to do it was to introduce an organ. This was still beyond the means of most villages, however, and a useful compromise was found in the barrel organ – merely a curiosity before

1790, but a normal feature in country churches during the first half of the 19th century. With it came a roll of tunes prepared by trained musicians, usually in London, and so the psalmody of the towns was quickly introduced into the country churches. The seraphine or reed organ was a slightly later development. Sometimes the singers and instrumentalists were permitted to perform along with the new organ or reed organ, but more often they retired at once, realizing that their day had passed. Indeed, few country choirs of the old kind survived after the mid-19th century: the west of England was their last home. The one at Winterborne Abbas (Dorset) continued just long enough to be described by a music historian (F.W. Galpin in 1906 gave a detailed description of its performance ten years before); it was disbanded shortly afterwards. In Cornwall some choirs and bands lasted into the early 20th century. The psalmody that the old choirs had sung usually disappeared with them, and in Victorian times an entirely different kind of parish church music arose, based on the surpliced choir in the chancel, the diocesan festival, *Hymns Ancient and Modern*, the *Cathedral Psalter* and Novello's octavo series of church music.

[Psalmody \(ii\), §I, 1: England: Country parish psalmody](#)

(ii) The music of country parish choirs.

Henry Playford was the first to provide music for country choirs that went beyond simple harmonized psalm tunes. *The Divine Companion* (1701) was 'fitted for the use of those who already understand Mr. John Playford's Psalms in three parts. To be used in Churches or Private Families for their Greater Advancement in Divine Musick'. As well as some new psalm tunes in a lively and up-to-date style, the collection contained hymns and anthems. The hymns, most of them strophic songs for voice and bass, were no doubt for 'Private Families'. Of the anthems Playford wrote in his preface:

We have, 'tis true, had Anthems long since sung, and continued in our Cathedrals and Chapels ... But our Parochial Churches, which are equally dedicated to Gods Glory, and innumerable, in respect of those before mention'd, have been altogether destitute of such necessary assistances to Praise their Maker by ... This has made me importunate with my Friends to compile such a set of short and easy Anthems as may be proper for the Places they are designed for, and from such little beginnings in the practice of Musick, endeavour to persuade them into a knowledge of things of a Higher Nature, as Harmonia Sacra, &c.

The 19 anthems are the work of some of the most accomplished professional composers of the day, mostly cathedral musicians: Akeroyde, Church, Clarke, Croft, Robert King, William Turner (ii) and Weldon. In style they are remarkably similar: all are in two or three parts (tenor and bass, or alto, tenor and bass; in either case the tenor part could be sung an octave higher as a treble), simple and short, and entirely homophonic ([ex.1](#)). Evidently the composers were writing to instructions from Playford, in a style that was conceived as appropriate for country musicians. There is no doubt that these anthems were used, for every country psalmody collection until 1715 borrowed some anthems from *The Divine Companion*. John

Bishop, another professional, provided further materials in his *Sett of New Psalm Tunes* (1710), which was 'design'd for the use of St. Laurence Church in Reading; and are taught by Tho. Batten'. This too was a source for country collections, as were John Church's *Introduction to Psalmody* (1723) and William Pearson's *Second Book of the Divine Companion* (c1725), a sequel to Playford's.

At first country musicians merely borrowed materials from their professional models, sometimes simplifying or adapting in the process, but they soon began to produce their own music. The earliest known parochial anthem of country provenance is *Hear my pray'r, O Lord* from *A Book of Psalm Tunes* (2/1713) by John and James Green (the Greens were from Wombwell, near Darfield, Yorkshire). The contrast between this anthem, with its unusual harmonies and artless prosody, and those put out by Playford is obvious and striking (ex.2). In some cases there are notable archaisms, such as the organum-like cadence in James Green's *O God my heart is ready* (1715) (ex.3). The early anthems follow Playford's lead in one respect: they are largely homophonic, the only contrasts in texture occurring when one part rests.

Many other country composers followed the Greens in publishing collections that included anthems of their own composition. The West Riding gained an early lead, but in the course of the century every part of England except the extreme north and south-west was represented by at least one local collection. The compilers were generally either singing teachers or booksellers, in some cases both; a few, such as William Knapp of Poole (Dorset), were parish clerks. They can be clearly distinguished from professional musicians and London publishers who from time to time published a book intended to bring country psalmody back into the mainstream of art music: examples of the latter, besides those already mentioned, are Alcock (c1745), Broderip (1749, 1764), Langdon (1774), Billington (1784), Arnold and Callcott (1791), Hellendaal (1793) and Bond (c1791).

The most successful of all country psalmodies, John Chetham's *Book of Psalmody* (1718), was perhaps a compromise between the two types. Chetham himself was an educated man, schoolmaster and curate of Skipton (Yorkshire), and there are signs that he had links with the cathedral tradition: his was the first country psalmody book to include 'chanting-tunes' that were clearly derived from cathedral chants and set to the canticles – a feature borrowed in many later collections. Chetham's book went through 11 editions in the 18th century, and was used all over the north of England, particularly at Halifax parish church. There it became so venerated that 19th-century organists were obliged to present their own work in the form of additions or revisions to Chetham's – as, for instance, in *Pohlmann's National Psalmody, or New Appendix to Houldsworth's Cheetham's Psalmody, for Home and Congregational Use*, edited by H.J. Gauntlett (Halifax: Pohlmann & Son, 1878).

From the 1720s anthems became longer, more elaborate and in some cases contrapuntal; they grew from two to three, and ultimately to four and even more voices, though the tenor remained clearly the 'leading' part. Indeed in many anthems the tenor and bass seem musically satisfying by

themselves, more so than with the upper parts added, which suggests that the others may have been more or less optional. The same anthem often appears in drastically altered forms in different books, or the tenor may be nearly identical in two versions, while the other parts are entirely different, perhaps as a result of the oral transmission of the tenor. Some of the anthems from Playford and Bishop became so transformed in several stages that by the later 18th century they had become barely identifiable ([ex.1b](#)).

The development of elaborate psalm tunes, though equally characteristic of country psalmody, tended to follow after the development of anthems. One reason for this was that the singers could do as they pleased with the anthem, but in metrical psalms they had to reckon with opposition from both clergy and congregation. Another was that psalm tunes had to be repeated with each verse of the psalm, which hindered any anthem-like elaboration in the setting. One solution was to have an elaborate refrain, repeated with every verse. Only one of the 150 psalms actually has such a refrain – Psalm cxxxvi – and this was, in fact, one of the first to be treated in extended settings with word repetitions. Psalm xxiv.7–10 also has a refrain-like repetition, and this was the text of the first [Fuging-tune](#), in the second edition of Chetham's *Book of Psalmody* (1722). This piece, judging by its style and effective structure, was the work of a professional composer. It was very popular and was reprinted (though often in debased form) in many later collections. Apart from these two examples, fuging-tunes are not found before about 1745, though there are increasing numbers of tunes with solos, duets, word repetitions and extended melismas and ornaments.

William East's collections of about 1750–55 show a new trend. They contain services and anthems 'as sung in Cathedrals', including examples by Lawes, Blow, Purcell, Tudway and Maurice Greene as well as some of parochial origin. But they are clearly for local parish church use, being sold by various booksellers at Midland towns 'and by Mr. John Harrot, teacher of Psalmody at Great Bowden [Leicestershire]'. One, a *Collection of Church Musick for the Use of his Schools Waltham Leicestershire*, contains a 'Tribute' to the author, signed 'John Stanley':

Accept my Friend what Justice makes me do,
And your Harmonick Notes compels me to:
Great Playford's Works Immortaliz'd his Name,
And Tansur's stretch'd the blowing Cheeks of Fame;
Green, Barber, Chetham, Smith, &c in thought was best,
Yet all these Worthies are Reviv'd in East ...

The development of country psalmody, from Playford to East, is thus clearly outlined. East's psalm tunes are all 'in the Fugeing, Syncopating and binding taste'; about half of them are attributed to John Everet, of Grantham, whose own collection was published by East in 1757. They show little concern for the problems of strophic repetition; the first verse only is set to music, word repetitions and overlaps included, and the other verses are left to take care of themselves ([ex.4](#)). This 'extreme' type of fuging-tune was popular in the remoter country collections in the later 18th century, and was imitated in American psalmody books. More than other

elaborate tunes it obscured or vitiated the sense of the words and on these grounds was criticized by such clergymen as John Wesley and such country musicians as John Arnold, who deplored 'these new-fashioned fugging Psalm-Tunes' in the prefaces of his collections. In more 'moderate' fugging-tunes, such as those of William Tans'ur, the 'fugging' section is in most cases either a repetition of the last line after a full cadence, or an Alleluia or Amen; hence the tune can be sung without it.

Towards the end of the 18th century increasingly strident objections to country psalmody, particularly on the part of Evangelical clergymen, generated a new type of 'reforming' psalmody collection, which not only tried to impose professional musical standards but also was designed to re-establish congregational singing in country churches, led but not replaced by a choir. Among these were the collections of Newton (1775), Cecil (1785), William Jones (i) (1789, 1795) and Tattersall (1794), all incumbents of country churches, and Gresham (1797), a church organist and schoolmaster. Comprehensive books of psalms and hymns, intended for both town and country use, also became popular, Miller's *Psalms of David* (1790) being the first in a long series which included collections by Benjamin Jacob (1817), Greatorex (c1825) and Hackett (1840). In many parishes the vicar and organist combined to compile a local selection whose music was that of town psalmody (see below). Under Methodist influence, such elaborate music as remained in these collections was often of the set-piece type, settings of metrical psalm or hymn texts in a style derived, or in music actually adapted, from secular and operatic sources. Those few country choirs that survived in Victorian times chiefly sang hymn tunes of the ornate type, until the bands were replaced by the reed organ.

[Psalmody \(ii\)](#), §I: [England](#)

2. Town psalmody.

John Arnold, in *Church Music Reformed* (1765), pointed out that

in the Churches of *London* and *Westminster*, which abound chiefly with large Congregations, it is customary for the People, who chiefly sing by the Ear, to follow the Organ ...; but, in Churches where there is no Organ, they generally follow the Clerk, who sings the Melody of the Tune ... In most Country Churches the Psalms used to be sung formerly much after the same Manner as is now used in the Churches of *London*, &c ... till about half a Century ago, when several Books of Psalmody were printed and published, containing some very good Psalm Tunes and Anthems in four Parts; of which the People in the Country soon became particularly fond.

There is a clear distinction between the two traditions; the London churches generally continued to sing psalm tunes of the old type in the old way. What was true of the churches of London and Westminster was also generally true of the larger provincial town churches, particularly those in cathedral cities, where one of the cathedral musicians was frequently organist. Other large cities, such as Newcastle, Nottingham, Birmingham, Leeds and Bath, had more than one church with an organ, and in general organs became more widespread during the 18th century.

Another factor in many town churches was the presence of the 'charity children', also mentioned by Arnold. From early Elizabethan times the statutes of many grammar schools contained a provision for teaching the psalm tunes to the children and taking them to the parish church to lead the singing every Sunday. They wore uniforms, provided by the parish if there was no endowment to clothe them, and they often assembled on either side of the organ in the church's west gallery, providing a strong if at times rather shrill rendering of the psalm tunes. Thus in town church music, unlike that of the country, the emphasis was on the highest voice. Organ settings also had the tunes in the treble, with interludes and elaborate 'givings-out' for playing the tune through (see [Psalms, metrical, §III, 1\(iv\)](#)). Until well into the 18th century the charity children had no special music, but their presence is indicated in such collections as Thomas Wanless's *The Metre Psalm-Tunes ... Compos'd for the Use of the Parish-Church of St. Michael's of Belfrey's in York* (London, 1702), which has settings for soprano, alto, tenor and bass with the tune in the treble. The children of the Bluecoat School sang at this church, where Wanless (organist of York Minster) played the organ.

The phrase 'town psalmody' may be properly applied to elaborate music specifically written for the charity children or other choirs. The custom grew up during the 18th century of using the occasion of the annual 'charity sermon', at which alms were solicited for the benefit of the school, to display the singing of the children. Charity hymns were specially written for the purpose and set to music for one or two treble parts and figured bass; anthems, with suitably selected texts, were written in similar fashion ([ex.5](#)). The first book to contain this kind of music was Pearson's *The Second Book of the Divine Companion* (c1725).

About the middle of the 18th century several charities with strong religious connections were founded in London – the Foundling, Lock, and Magdalen hospitals were the most important – and their congregations provided music for their chapels (see [London, §I, 5](#)). This music was also treble-dominated, consisting of women's or children's voices supported by the organ, and the printed collections of their psalms, hymns, anthems and set-pieces were widely used, first in other private chapels and later in town parish churches. In the 19th century many town churches employed a professional quartet at parish expense; a red velvet curtain was drawn back to reveal the fashionably dressed singers, who then provided a concert of hymns or anthems with organ accompaniment. Other churches had a surpliced choir of men and boys in the chancel. Despite the efforts of both Evangelicals and Tractarians, choirs in most churches continued to replace the congregation more than to lead it, and the music they sang was increasingly modelled on that of the cathedrals, simplified where necessary.

[Psalmody \(ii\), §I: England](#)

3. The psalmody of Dissenters.

Independent and Presbyterian churches, especially in London and the south of England, were musically conservative during most of the 18th century. Organs were excluded, and the tune supplements to Watts and other collections of psalms and hymns generally contained only tunes of

the older type. Gawthorn's *Harmonia perfecta*, dedicated 'to the Gentlemen who support the Friday Lecture in Eastcheap', continued the Presbyterian psalm-singing movement begun earlier by William Lawrence (see [Psalms, metrical, §III, 2\(i\)](#)). It included four anthems and a metrical 'Dialogue on Death', but these were more probably used at the Friday meetings than as an accompaniment to Sunday worship.

The first signs of elaborate psalmody in Dissenting meetings came from the north, shortly after parish churches there had begun to sing anthems. Alverey Jackson led a new movement in Baptist circles in Yorkshire and Lancashire from about 1717. At Rossendale (Lancashire) about 1720, elaborate tunes began to be sung and choirs formed to lead them; bands followed later in the century. The 'Deighn Layrocks' (i.e. Larks), the singing society that led this music, became a famous choir which for more than a century was much in demand at local festivals of choral music. Caleb Ashworth, a Baptist minister, began his career at Rossendale and later moved south to the Midlands. His *Collection of Tunes* (1761) is outwardly similar to parish church psalmody books, and was no doubt partly intended for Anglican use: but it has some differences. The anthems in it are 'more proper to entertain and improve those who have made some proficiency in the Art of Singing, than to be introduced into public Worship'. The psalm tunes are printed in one key but directed to be sung in another, indicating unaccompanied singing. There are also two selections from Handel oratorios, at this date unheard of in Anglican cathedrals or parish churches. (Newbigging described the effect produced by 'the weird exultant music of *Glad Tidings* or the *Hallelujah Chorus* sung by the majority of the congregation'.) Stephen Addington, an Independent minister, published a similar *Collection of Psalm Tunes* in 1777 which was many times reprinted. Rippon's *Selection of Psalm and Hymn Tunes* (c1792) was even more popular.

The Methodist movement initiated a new style of singing and brought in music originating in the theatre or the concert hall, at first in open-air meetings and eventually in churches and meeting-houses (see [Methodist church music](#)). Under John Wesley's authoritarian rule Methodist meetings excluded organs and elaborate polyphony, and whole congregations were taught to sing in four-part harmony. Thomas Williams wrote in 1789:

The method of singing in the congregations, commonly termed *methodistical*, has been often charged with levity ... But the use of song tunes, and trifling airs, ... has almost entirely ceased since they have been supplied with a variety of better compositions, and many of their chapels are remarked for good singing. One custom, which seems to have originated among them, has certainly a very agreeable effect, namely, that of the women singing certain passages by themselves, which are frequently repeated in full chorus.

This innovation was actually first proposed by George Whitefield, leader of the Calvinistic Methodists, in his *Selection for the Tabernacle* (1753). Methodist practices were soon introduced in other Dissenting bodies, particularly in the north of England, where there was a growing enthusiasm for choral singing. When the spinners and weavers of Lancashire and

Yorkshire met with their families for many hours of psalmody, with bands of instruments for accompaniment,

some devoted themselves to oratorios, then composed anthems, and then transferred their talents to Nonconformist meeting-houses. Many old records refer to the innovation, and show how the deacons would tolerate at first only the [string] bass, then admitted a string quartet, and gradually winked at the table-pew or the gallery housing a miscellaneous band.

The connection between choirs (both of parish churches and Dissenting bodies) and oratorio performances is reported in full detail in Millington's *Sketches*, relating to the Eccles area but touching on musical activities over a wide area of Lancashire, Yorkshire and the north Midlands. Groups of singers and instrumentalists met in cottages to practise music for church and chapel, and combined for larger monthly meetings to sing Handel, Haydn, and cathedral music by Greene, Nares, Boyce and others; the musicians of several such local societies gathered for a quarterly assembly, even if it meant walking 20 miles with their instruments. It was on such foundations that the provincial festivals, great and small, were built, with professionals from London providing only the principal parts. Even the London oratorios at Covent Garden and Drury Lane frequently had recourse to choirs from Lancashire and Yorkshire, who often knew their Handel better than any in London.

Another area where nonconformity was particularly strong was south-west England. At Wellington (Somerset), the Baptist meeting-house, enlarged in 1765, had a singing gallery opposite the pulpit, in which a large choir performed psalmody, led by a precentor equipped with a pitchpipe. When a new chapel was erected in 1833 provision was made for an 'orchestra' as well as a choir: the gallery held about 30 people. The orchestra consisted of a double bass played by John Stradling, grocer; cello by Charles Fry, wool sorter; flutes by William Beall, wool worker, and Thomas Slade, factory foreman and also a deacon of the chapel; violins by W. Stuttaford and James Bragg; serpent by George Viney. The hymns were 'lined out' (a practice whereby each line was read out before being sung) by William Horsey, 'formerly draper and grocer, latterly gentleman', until the custom lapsed in 1864. In 1870 a reed organ was purchased and the old singing gallery closed.

Psalmody in worship varied greatly in the 19th century: some ministers disapproved of organs and preferred the bands, while others followed the more fashionable move in the high-church direction, introducing organs, and then anthems and chanted psalms. The representative Victorian collection was Allon and Gauntlett's *Congregational Psalmist* (1858). It contained hymns with tunes both plain and ornate, including some translated medieval hymns, simple 'congregational anthems', and chants, Sanctus settings and sentences. It was adapted for Baptist use in *The Baptist Tune-Book* (1860). The reed organ or harmonium increasingly replaced the orchestra in chapels and by 1886 Minshall was advocating 'a return to the old custom of having orchestral instruments used regularly in our services'. In many churches at this date for Sunday morning a simple

anthem was chosen, which the congregation joined in; in the evening a more elaborate composition was sung by the choir, 'such as a chorus and solo from the oratorios'. The spread of Tonic Sol-fa singing classes, and the publication of music in Sol-fa notation, made this congregational participation a possibility.

[Psalmody \(ii\)](#), §I: England

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[Psalmody \(ii\)](#)

II. North America

The following discussion of North American psalmody covers the practice of Protestant vocal music in general, including hymns and anthems, in the two centuries after the English settlement of New England (c1620–1820).

1. [Early psalm books, congregations and singing schools.](#)
2. [The rise of choirs and musical composition.](#)
3. [Musical forms and styles.](#)
4. [Reform.](#)

BIBLIOGRAPHY

[Psalmody \(ii\)](#), §II: North America

1. [Early psalm books, congregations and singing schools.](#)

When the Pilgrims landed at Plymouth, Massachusetts, in 1620 they carried with them Henry Ainsworth's *Book of Psalmes, Englished both in Prose and Metre* (Amsterdam, 1612), which included 39 unharmonized tunes. Sternhold and Hopkins's *Whole Booke of Psalmes* (London, 1562), later called the 'Old Version', also circulated in America during the 17th and 18th centuries, as well as Thomas Ravenscroft's *Whole Booke of Psalmes* (London, 1621), containing four-part settings of the British psalm tune repertory for recreational use. To these English publications 17th-century New Englanders added a metrical psalter of their own: *The Whole Booke of Psalmes* (Cambridge, MA, 1640, 3/1651; published thereafter as *The Psalms, Hymns, and Spiritual Songs of the Old and New Testament*), known as the Bay Psalm Book. The clergymen who compiled it sought fidelity to the holy scriptures. They also favoured simple textual metres, setting almost all of the psalms in common metre (four-line stanzas alternating lines of eight and six syllables, 8:6:8:6), long metre (8:8:8:8) or short metre (6:6:8:6). Before the ninth edition (1698) the Bay Psalm Book was printed without music.

By the early 18th century musical literacy in the American colonies had declined, and psalmody in many congregations was being carried on as an oral practice led by a clerk or 'precentor'. The technique of 'lining out', in which the leader intoned or read the text line by line and the congregation sang back the lines in alternation with the reader, was widespread. The clergy, seeking more control of singing in public worship, reacted. From 1720 polemical tracts began to appear in Boston advocating 'Regular Singing' – singing the psalm tunes as they were notated – as opposed to the freely embellished 'Old Way' that lining out had promoted. The movement to reform congregational singing led to the formation of 'singing schools', instructional sessions teaching the elements of Regular Singing. It also led to the publication of tune books, collections of psalm tunes with instructional prefaces, designed for singing school use. John Tufts's *Introduction to the Art of Singing Psalm-Tunes* went through 11 editions between 1721 and 1744; Thomas Walter's *Grounds and Rules of Musick*, first issued in 1721, was still in print in the 1760s.

The reform met strong resistance. Many New England worshippers did not share the belief that the 'Old Way' of singing was a corruption of psalmody. Sanctioned by use, and gratifying in the freedom it allowed singers, the 'Old Way' was set aside only with great reluctance and continued in rural areas throughout the century and later. Yet the appearance of singing schools in many communities began a process of disseminating musical learning whose impact was strong. By 1810 some 350 sacred tune books had been published in America, a sizable majority of them designed for singing school use. Moreover, the singing school, taught by a singing master, offered musically inclined Americans their first chance to earn money in exchange for musical services. Finally, by teaching musical skills, the singing school inspired a wish for a more elaborate kind of music-making than congregational singing could provide. In that wish lie the roots of the New England church choir and the beginnings of American composition.

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2. The rise of choirs and musical composition.

The origins of the Protestant church choir in colonial America lay in a desire to enhance congregational singing and the singers' wish to perform. The first seems to have originated with church leaders, the second with the singers themselves. No thorough study of early American choirs has been made, but evidence suggests that most were formed at the singers' insistence. No meeting-house choirs are known to have existed before 1750, but a number were formed during the 1750s and 60s, and by the 1780s choirs were common.

Typically, choir members were singing school alumni. After a school was held in a town or congregation, scholars sometimes expressed a wish to continue singing as a group. In many towns, 'the singers' petitioned to sit together during public worship. That arrangement was recommended, for example, in Boston's First Church (1758), because 'skilful Singers, sitting together in some convenient place, would greatly tend to rectify our singing on the Lord's Day, and would render that part of Divine Worship more agreeable'. It also gave the choir a chance to perform its own music, including elaborate pieces of the kind that began to appear in American tune books during the 1760s.

As long as tune books were geared to the needs of beginning singing schools and congregations, there was no reason for them to contain more than a limited repertory. But as choirs sprang up, stylistic uniformity began to give way. Together with the traditional tunes set in block chords, there was a growing tendency towards texture changes, melismas and fugging-tunes with brief imitative sections. This more elaborate style, cultivated by British psalmists including William Tans'ur, William Knapp and John Arnold, gained favour in the colonies. Collections by these composers and others circulated in America during the 1750s and 60s, and their music began to appear in American tune books. *Urania* (Philadelphia, 1761), compiled by James Lyon, reflects an increase in the size and range of the printed sacred repertory in the 1760s. With its 198 pages, it dwarfed all earlier American musical publications, and its inclusion of elaborate, modern British music (more than a dozen anthems and set-pieces and several hymn tunes, as well as a selection of psalm tunes), most of it never before published in America, make Lyon's book a landmark in American psalmody. Two publications by Josiah Flagg, *A Collection of the Best Psalm Tunes* (Boston, 1764) and *Sixteen Anthems* (Boston, n.d. [1766]), further established the American tune book as a forum for the publication of 'modern' music. Between 1760 and 1770 the printed sacred repertory in the colonies burgeoned far beyond oral command.

The contributions of native composers also increased. Much of the music in American tune books of the 1770s and 80s was still taken from British sources, but more and more of it was composed by Americans who over the next several decades formed what some historians have called 'the first school of New England composers'. These men were Anglo-Celtic by lineage and Protestant (chiefly Congregational) by religion, born and bred in the towns and villages of Massachusetts and Connecticut. Most were tradesmen who made music in their spare time. Few had any training beyond what they had picked up in singing schools and from British treatises. None were tutored in orthodox European musical grammar. Nevertheless, they composed and published, and saw their music eagerly

taken up by their countrymen. The most prominent among them, and the first American psalmodist composer of real consequence, was William Billings, whose *New-England Psalm-Singer* (Boston, 1770) is another landmark. Published at a time when only a dozen or so American tunes had appeared in print, Billings's book, made up entirely of his own compositions, increased that figure tenfold. The patriotic overtones of his prefatory remarks (and of some of the texts he set), together with his unabashed confession of inexperience and proclaimed refusal to follow established compositional rules, provided Americans of the Revolutionary era with an example of a self-reliant native composer.

Billings's example was not ignored. By the end of 1782 compositions by some 20 Americans were in printed circulation. The increase may be traced to two Connecticut collections, *Select Harmony* (Cheshire, 1778) by Andrew Law and *The Chorister's Companion* (New Haven, 1782) by Simeon Jocelin and Amos Doolittle. Like Lyon and Flagg before them, Law and Jocelin were primarily compilers, not composers. Many of the tunes introduced in their books soon became American favourites. The two works also provided a new model for American tune books, for both were eclectic compilations in which British tunes, many of them established favourites, were mixed with American tunes. Later tune books that enjoyed many editions featured a similar combination of European and American music, including *The Worcester Collection* (Worcester, MA, 1786, 8/1803), Andrew Adgate's *Philadelphia Harmony* (Philadelphia, 1789, 12/1811) and *The Village Harmony* (Exeter, NH, 1795, 17/1821).

The postwar years saw activity increase in all areas of psalmody. Tune book production grew from some 60 issues in the 1780s to more than 220 in the years 1801–10. New England psalmodists carried their work southwards and westwards, teaching and establishing their tune books in New York state, Pennsylvania, Maryland and Virginia. By 1810 close to 300 natives or residents of the new republic had published sacred music. And while singing schools and church choirs continued to flourish, more and more singers formed 'musical societies' devoted to sacred music-making. Such groups proliferated especially after the war, including the Stoughton Musical Society (Massachusetts, 1786; still in existence), the Urania Musical Society (New York, 1793–8) and Dartmouth College's Handel Society (Hanover, NH, c1810). The founding of such groups shows the desire of Americans to sing the most challenging and artistic music available to them.

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3. Musical forms and styles.

American psalmodists usually composed for four-part chorus, with the melody in the tenor voice. Set in open score, the music seldom calls for instrumental accompaniment. Most American tunes set only one stanza of metrical text. Plain tunes (settings in block chord texture in which the phrase structure reflects the textual metre exactly) are in the majority, although sometimes the composer transcends the metre by repeating or extending certain words. Fuging-tunes contain at least one section of contrapuntal entries that produce text overlap. Set-pieces (through-composed settings of several stanzas of verse) and anthems (through-

composed settings of prose texts) round out the American sacred repertory, though forming only a small proportion of it. Billings's description of the way he composed helps to explain some of the music's irregularities. In *The Continental Harmony* (Boston, 1794), he wrote of composing the tenor part, the 'air', first, then of adding the other voices in turn. The 'grand difficulty in composition', Billings declared, 'is to preserve the air through each part separately, and yet cause them to harmonize with each other at the same time'.

Stylistic differences among American psalmodists may be observed. Oliver Holden, Samuel Holyoke and Jacob Kimball all knew, and perhaps studied with, the immigrant organist-composer Hans Gram. Their music tends to favour full triads and to move according to the formulae of 18th-century European harmony. If the melodic-harmonic idiom of these men resembles that favoured in the cities, it differs from the idiom of Lewis Edson, Oliver Brownson, Abraham Wood, Justin Morgan and Stephen Jenks. These men were self-taught, spending their lives mostly in New England villages and the countryside, unexposed to cosmopolitan musical learning. The folklike melody and unorthodox harmony found in their music suggests that they worked more by trial and error than precept. Somewhere between these two groups might be placed the music of Billings, Daniel Read and Timothy Swan, each of whom composed a substantial body of music in a melodic-harmonic style of his own. Of the three, Billings was perhaps the least pungent in his harmony and the most given to writing melodies with sweep and momentum, which he often did by sequentially repeating small units of text and music. Read's harmony and melodic craftsmanship made him especially skilled at plain tunes and short fusing-tunes, in which he wrote some of the most tersely concentrated music of his time. Swan was capable of strikingly expressive responses to images in the text and unexpected melodic and harmonic twists. The varied melodic-harmonic idiom of these three and their contemporaries suggests that, when a close study of the sacred style of 18th-century New England composers is undertaken, stylistic diversity is likely to be one of its chief topics.

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4. Reform.

From the 1760s onwards, American psalmody evolved without reference to any stylistic standard or ideal. In many tune books from the later years of the century, compositions by New Englanders were mixed into a repertory that ranged from European 'common tunes' almost as old as Protestantism itself to British Methodist hymn tunes whose style resembled the Italianate solo songs favoured in London drawing rooms and theatres. As cosmopolitan musical taste took hold in the cities during the 1780s and 90s, however, the supposed crudities of Yankee composition began to draw comment. Fusing-tunes were criticized for obscuring the sacred text. *The Massachusetts Compiler* (Boston, 1795) of Holyoke, Holden and Gram prefaced its assortment of European compositions with a lengthy digest from thoroughbass manuals and instructional treatises describing a cosmopolitan framework for sacred styles. But the tide against home-grown psalmody turned decisively only after 1805, when the New England clergy, in a new effort to gain control over music-making in public worship, weighed in on the side of reform. Choirs and their members were attacked

for a secular attitude that put musical rewards above spiritual ones. Viewing psalmody as a practice in which solemnity and edification should predominate, the new reform movement advocated a return to the 'ancient' psalm tunes in use before the War of Independence. And it succeeded, discrediting musical elaboration and with it the native composer and the American idiom developed in the 1770s and 80s. This trend led in the 1820s to the formulation by Thomas Hastings, Lowell Mason, and their followers of a strictly circumscribed, devotional musical style for congregations, singing with keyboard accompaniment.

Although the reform movement's success marked the end of the indigenous New England compositional style as a creative force, it did not consign the music to oblivion. New England tunes survived in shape-note collections published in upstate New York, western Pennsylvania, the Shenandoah Valley of Virginia, the Ohio River valley and, by the 1830s and 40s, in tune books compiled in South Carolina and Georgia. In these outlying areas local traditions of polyphonic hymnody took root, carried by singing schools and tune books, drawing on the work of Billings, Read and other northern psalmodists. Meanwhile, in New England from 1829, when *The Stoughton Collection* appeared in Boston, the heart of 18th-century Yankee psalmody was periodically reprinted in tune books whose avowed purpose was to keep the older repertory alive. Those collections presented the music in something like its original form, giving pleasure both to oldsters who had grown up with native psalmody and to younger singers who could find value in the long-discredited music of their forefathers.

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Psalmody (iii).

See [Psalterer](#).

Psalms, metrical.

Paraphrases of the biblical psalms in verse translation, often designed for singing to tunes of a simple popular type (known today as hymn tunes).

- I. Introduction
- II. The European continent
- III. England
- IV. Scotland and Ireland
- V. North America

NICHOLAS TEMPERLEY (I, III, V), HOWARD SLENK/JAN R. LUTH (II),
MARGARET MUNCK (IV, 1), JOHN M. BARKLEY/R. TOSH (IV, 2)

[Psalms, metrical](#)

I. Introduction

Translation of the psalms into metrical verse goes back to Apollinaris in the 4th century, and poetic paraphrases may have been made as early as the 2nd century for the so-called Gnostic psalter of Bardaisan and his son

Harmonius. It continued throughout the Middle Ages, chiefly for the purposes of edification and private devotion. Metrical versions of the seven 'penitential psalms' (vi, xxxii, xxxviii, li, cii, cxxx and cxliii) held a special place in the devotional life of the Roman Church, but in the 16th century a new motive was added – that of public worship. Hus and Luther acknowledged the power of congregational singing, which required texts in verse because prose could not easily be sung by the people at large. Thus the enormous increase in the quantity of metrical psalms after 1520 was a direct outgrowth of the Reformation. The first collections of Lutheran chorales (1524) included a number of psalm paraphrases among the freely composed hymns. The more radical reformers, believing that only the inspired words of the Bible were suitable for use in worship, sought to confine the texts to close translations of the psalms and a few other biblical lyrics. They used the verse forms of popular song, partly for ease of learning and partly in the hope that people would set aside the lewd or superstitious songs they knew and sing the psalms instead. Psalms were, in fact, sung in everyday situations as well as in church. They were enormously popular, and were an important element in 16th- and 17th-century music printing and publishing. The tunes were soon harmonized in both simple and elaborate settings.

The German Reformed sect, centred at Strasbourg, included 22 metrical psalms in its *Kirchenampt* of about 1524, and produced a complete psalter by 1538. Zwingli, the first leader of the Swiss Reformed Church, disallowed music in worship altogether, but Calvin threw his influence behind the psalm-singing movement, and between 1539 and 1562 supervised the development of the French metrical psalter. The movement then spread to Britain, the Low Countries, Scandinavia, Eastern Europe and eventually to the colonies in America and other parts of the world. Some metrical versions of the psalms, such as the American Bay Psalm Book, are extremely literal; others, such as those of Isaac Watts, are so freely paraphrased that a metrical psalm of this type cannot be clearly demarcated from a hymn (see [Hymn, §IV](#)).

For the music of the voluntary parish church choir in England, consisting of psalms, hymns and anthems, which began to appear about 1690 and continued through the 18th and 19th centuries, and for the general practice of amateur Protestant vocal music in North America from the 17th century to the 19th, see [Psalmody \(ii\)](#).

[Psalms, metrical](#)

II. The European continent

1. General.
2. France and Switzerland.
3. The Low Countries (French language).
4. The Low Countries (Dutch language).
5. Germany.

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[Psalms, metrical, §II: The European continent](#)

1. General.

The creation of a metrical psalter in the vernacular, complete with melodies and attendant polyphonic settings, is the chief contribution of Calvinism to the music of western Europe. The origin, growth and distribution of the psalter form a short but intense episode in the history of music. In less than a century the poetry was written, the psalm melodies were composed and the main corpus of polyphonic music inspired by the psalter was created. This period of growth parallels the growth and spread of Calvinism in western Europe. The Calvinist doctrines and psalter found an especially receptive audience in France, Switzerland, the Low Countries and certain areas of Germany (see [Calvin, Jean](#); see also [Reformed and Presbyterian church music](#)). The following discussion is organized into four categories, corresponding to the various geographical areas (and languages) in which the Calvinist psalter flourished. Discussed within each category are both the monophonic psalters and the polyphonic settings.

[Psalms, metrical, §II: The European continent](#)

2. France and Switzerland.

(i) Monophonic psalters.

(ii) Polyphonic settings.

[Psalms, metrical, §II, 2: France and Switzerland](#)

(i) Monophonic psalters.

The history of the Calvinist psalter begins in the Catholic court of France. In 1537 the poet Clément Marot, *valet de chambre* to King François I, completed rhymed translations of 30 psalms, taking the first 15 psalms in numerical order and then selecting the remainder at will. Marot's psalms were very popular at court. Chroniclers reported that monarch, courtiers and courtesans sang them to popular tunes. In 1540 Marot gave a manuscript of the *Trente pseaulmes* to Emperor Charles V, who urged the poet to continue his work.

Marot's *Trente pseaulmes* first appeared in print in Calvinist psalters. Jean Calvin, exiled from Geneva and leading a small congregation at Strasbourg, used Marot's psalms in his first psalter, *Aulcuns pseaulmes et cantiques mys en chant* (Strasbourg, 1539). This book contains 13 Marot psalms and six psalms and three canticles by Calvin. *Aulcuns pseaulmes* is a psalter with melodies, but without preface or an appendix of liturgical texts. Several of the melodies were borrowed from earlier Strasbourg songbooks, and at least two tunes in Calvin's first psalter can be ascribed to the Strasbourg musician Matthias Greiter.

Calvin returned to Geneva in 1541, and in the following year brought out his second psalter, *La forme des prières et chantz ecclésiastiques* (1542). This book contains Marot's *Trente pseaulmes*, two Marot canticles, and five psalms and two canticles by Calvin, each text with its own melody. *La forme des prières* (see fig.1), which shows one of the most popular of the Genevan psalms, Marot's *Du fond de ma pensée*) begins with a lengthy preface by Calvin on the sacraments and on psalm singing. It concludes with liturgical texts (prayers to be read at worship and forms for the sacraments).

In 1542 Marot fled to Geneva to escape religious persecution. There he revised his first 30 psalms and added 25 new texts to the Calvinist

repertory: 19 psalms, four canticles and two table graces. The earliest extant publication of this material is *Cinquante pseumes en francois par Clem. Marot* (1543). It is an edition without melodies, and bears no printer's name or place of publication. That same year Calvin published a Genevan edition of the *Cinquante pseumes* with melodies. No copies of this book survive. In fact, not one Genevan edition of *Cinquante pseumes* with melodies exists today, even though there is evidence that several were printed between 1543 and 1551, when *Pseumes octantetrois* appeared.

Pseumes octantetrois de David, mis en rime Francoise, a savoir, quaranteneuf par Clement Marot ... et trentequatre par Theodore de Besze, de Vezelay en Bourgogne (Geneva, 1551) is the first Calvinist psalter in which the work of poet and musician is acknowledged. Marot, who had died by that time, and Théodore de Bèze, the theologian who continued the work of versifying the psalms, are both mentioned in the title. The musician responsible for the melodies was Loys Bourgeois, who had been active as a music teacher in Geneva since 1545. Bourgeois explained his work in a preface, claiming that he wrote new music for the 34 Bèze psalms, rewrote 12 and revised 24 of the old melodies, and left only 15 untouched. Writers have often credited Loys Bourgeois for work on other Genevan psalters, but his role, though substantial, was confined to this publication; the new melodies for the 1543 edition were probably composed by Guillaume Franc. Bourgeois left Geneva in 1552.

Pseumes octantetrois was published in Geneva each successive year until 1554. Six new psalms (without music) were added by Bèze to the 1554 edition, though they were not acknowledged in the title until *Pseumes octante-neuf* was published the following year. The 1556 edition of this book contains another preface by a Genevan musician, Pierre Vallette, who replaced Bourgeois as music teacher for a short time. His preface is a little treatise explaining how to read the musical notation of the psalter; he made no reference to writing or revising any psalm melodies.

The complete edition of the Calvinist psalter was published in Geneva in 1562 as *Les pseumes mis en rime francoise, par Clément Marot, & Théodore de Bèze*. Antoine Vincent was the merchant printer in charge of producing the tens of thousands of copies that issued from printing presses in Geneva, Paris, Lyons, Caen, St Lo and elsewhere, each copy duly marked 'pour Antoine Vincent'. This extensive venture, involving 24 printers in Paris alone, shows the immense popularity of the Calvinist psalms. A bibliography compiled by Orentin Douen in 1879 lists 44 different editions of the psalter in 1562, 1563, and 1564. As hostile a commentator as Florimond de Raemond wrote in his *L'histoire de la naissance de ... l'hérésie* (1610) that the psalms of Marot and Bèze 'were received and welcomed by everyone with as much favour as ever any book was, not only by those with Protestant sympathies, but also by Catholics; everyone enjoyed singing them'.

The complete Calvinist psalter contains 125 different melodies for 152 texts (150 psalms and two canticles). 85 melodies are repeated from the 1551 edition; 40 are new. The creator of the new melodies was a certain 'Maître Pierre le chantre'. Since Pierre Dagues, Pierre Vallette, Pierre Davantès and Pierre du Buisson were all active as musicians in Geneva at this time,

the identity of 'Maître Pierre' remains a mystery, although recent research has shown that it could be Pierre Davantes. It is known that Loys Bourgeois and the other creators of the Calvinist melodies did not use the French chanson repertory as the principal source of melodies for the psalter, and although there are reliable reports that Marot's psalms were sung to popular tunes, there is very little evidence that the psalter melodies themselves were derived from chansons. Yet ever since Orentin Douen (in his *Clément Marot et le psautier huguenot*, 1878–9) illustrated some similarities between a group of Genevan melodies and some chansons, writers have repeated his conclusion that many psalms are based on specific chansons. In Douen's work, however, the similarities shown are limited to short groups of notes here and there, and can more easily be described as idiomatic coincidences than as direct borrowings. For example, one of the psalm melodies that Douen claimed was a remade chanson is Psalm lxxii, 'Tes jugements, Dieu veritable', which does indeed bear some similarity to the tenor of Josquin's *Petite camusette*. After the almost identical incipits (ex.1), however, the comparison becomes unconvincing.

Pierre Pidoux (1962) showed that several Genevan melodies derive from Gregorian chant. For example, the comparison of Psalm lxxx, 'O pasteur d'Israel, escoute', with the Easter sequence, *Victimae paschali laudes*, reveals a much closer relationship than any displayed by Douen's chanson–psalm pairings (ex.2). Unlike the above chanson example, here very little of the older melody need be discarded in order to find the Genevan adaptation. The relationship is obvious enough to justify calling the sequence a model for the psalm tune. Moreover, comments by Loys Bourgeois in his psalter preface of 1551 imply that he used chant for two or three psalms.

[Psalms, metrical, §II, 2: France and Switzerland](#)

(ii) Polyphonic settings.

The immense popularity of the Calvinist psalms led composers to use the texts for polyphonic composition. The first settings came soon after Calvin's first psalter of 1539. One year later Jacques Moderne of Lyons included the earliest known polyphonic setting of a Marot psalm in the sixth book of his series *Le paragon des chansons*. The piece is a complete setting of Psalm cxxxvii, *Estans assis aux rives aquatiques*, by a certain Abel, a composer of whom nothing is known. Abel's extended composition in three movements is not based on any known melody. In 1544 Moderne printed a second psalm by an obscure composer, Gentian, whose setting of Marot's Psalm cxxx appears in the second book of the series *Le difficile des chansons*. This composition is also in three movements and freely composed, without reference to the psalter melody.

Later in the decade French printers began issuing publications devoted exclusively to polyphonic settings of the 50 Marot psalms. The first of these was a collection of 31 settings in four parts by Pierre Certon, published in Paris by Pierre Attaignant in 1546. Only a superius partbook without title-page remains, but it is enough to show that Certon used the Calvinist melodies. No reference to the melodies is found in a second book,

published that year by Attaignant as a sequel to the Certon collection and containing 23 settings by Antoine de Mornable.

Loys Bourgeois' polyphonic settings of Marot's 50 psalms appeared in two Lyons publications in 1547. In *Pseaulmes de David*, Bourgeois wrote in a four-voice note-against-note style, with the unchanged psalm melody in the tenor. He labelled this simple polyphonic style and the syllabic text treatment 'a voix de contrepoinct egal consonante au verbe'. For the 24 settings in *Le premier livre des pseaulmes* Bourgeois used three styles, which he again labelled in the title: 'a voix pareille' (note-against-note, with psalm melody as tenor cantus firmus); 'familiere, ou vaudeville' (a freer note-against-note texture, with some ornamentation in the accompanying voices or even in the melody itself); and 'plus musicale' (imitative counterpoint, with each phrase of the psalm melody the basis of a point of imitation – see [ex.3](#), which uses the melody shown in fig.1 above). Only 15 of the 24 settings use known Calvinist melodies.

Other composers who filled single publications with settings of some or all of Marot's *Cinquante pseumes* are Clément Janequin (1549), Pierre Colin (1550), Claude Goudimel (1551, 1557, 1559, 1560), Pierre Certon, again (1555), Jacques Arcadelt (1559) and Michel Ferrier (1559). All of these composers except Colin used the Genevan tunes, although Goudimel sometimes composed without them.

Loys Bourgeois, the writer of many of the melodies in *Pseaumes octantetrois* (1551), was also the first composer to produce a polyphonic setting of this enlarged psalter. Only a bass partbook of *Pseaulmes LXXXIII de David* (1554) remains; it shows, however, that Bourgeois used the psalter melodies. Philibert Jambe de Fer also used the psalter melodies, setting only the Bèze texts in his *Psalmodie de 41 pseumes royaux* (1559). Both Marot and Bèze texts from *Pseaumes octantetrois* form the basis for the polyphonic psalters by Janequin (1559), Thomas Champion (1561) and Claude Goudimel (1562). All three of these publications use the Calvinist melodies.

Soon after the publication of the complete Genevan Psalter in 1562, composers began to write polyphonic settings of all 150 psalms. Four polyphonic psalters, each entitled *Les 150 pseumes de David*, appeared in 1564: one by Goudimel in Paris, two by Jambe de Fer in Lyons, and one by Richard Crassot in Lyons. All are in note-against-note style with the psalm melody in the tenor. (See below, however, on Goudimel's style.) Other composers who set the complete psalter are Hugues Sureau (1565), Jean Servin (1565), Pierre Santerre (1567), Claude Goudimel, again (1568), Paschal de L'Estocart (1583) and Claude Le Jeune, twice (1601, and 1602–10 in three volumes). These settings are all based on the Genevan melodies. When composers set the entire psalter, they presented the psalm tune as cantus firmus, accompanied by either chordal texture or a more elaborate counterpoint. The given melody, however, was always clearly present. In their prefaces, the composers of the Calvinist repertory stated that they had retained 'the usual melody which is sung in church', because so many people enjoyed singing the psalms outside the church 'in a more melodious setting, from the art of music'.

Claude Goudimel made the most substantial contribution to the Calvinist repertory with his three different settings of the psalter. Between 1551 and 1566 he produced eight books of psalm motets. For these compositions he used the entire text, grouping several stanzas into a single movement. Psalm cxix, for example (vol.iii, 1557), has 28 stanzas and is in five movements. Often the various movements, or even the stanzas, are set off from each other by contrasts in texture, cantus firmus treatment or number of voices used. Imitative counterpoint is the style of these works. In the earlier settings Goudimel did not build the points of imitation on the psalter tunes, but he did use them for the later psalm motets.

Goudimel's second setting of the Genevan melodies is his complete polyphonic psalter of 1564 (part published in 1562). Here he used the note-against-note style with the tune appearing in tenor or superius. There are, however, only 125 different melodies in the Genevan Psalter, some of them being assigned to more than one psalm. When Goudimel set one of these melodies a second time in his 1564 psalter he wrote in a more ornate style. Tenor or superius still carry the unaltered psalm tune, so that, as in the simpler settings, the length of the given melody determines the length of the polyphonic composition. Here, however, the accompanying voices do not move with the melody to form a chordal texture. Instead, each voice is rhythmically independent and indulges in occasional short melismas, brief imitations and ornamental melodic figures. The setting of the text is still mainly syllabic, but the four voices no longer declaim the words together. Goudimel used this more ornate style exclusively in his third setting of the psalm tunes (another complete polyphonic psalter), published in 1568. For purposes of comparison, the openings of Goudimel's three settings of Psalm i are given in [ex.4](#).

The most eloquent testimony to the popularity of the polyphonic settings is the large number that were printed. The publications listed above contain over 2000 settings of the Marot-Bèze texts. Large as this number is, it represents only about two-thirds of the polyphonic repertory based on the Calvinist texts and tunes. More than 100 psalms appeared in instrumental publications, such as Le Roy's *Tiers livre de tabulature de luth* (1552), which contains 21 settings for voice and lute. With the polyphonic *chansons spirituelles* and the settings of psalms by Calvinist poets other than Marot and Bèze, the total number of compositions swells to over 3000, which does not include what was published in countries other than France and Switzerland. Nor does this number include the motet and chanson contrafacta prepared by various Calvinist editors who substituted a Calvinist psalm or *chanson spirituelle* for the original text. The chansons of Lassus were a prime target. Simon Goulart, a minister and publisher of music in Geneva, issued a series of publications in which Lassus's texts were either adapted or completely replaced. In 1597 a certain Louis Mongart prepared a polyphonic psalter named *Cinquante pseumes de David*. He explained his editing technique in the preface: 'I have accommodated the text of the psalms to French, Italian, and German chansons, and even to several Latin motets of Orland de Lassus, prince of musicians of our century'.

The complete polyphonic Calvinist repertory – psalm setting, instrumental arrangement, *chanson spirituelle* and contrafactum – rivals, in quantity at

least, the Parisian chanson, the Italian madrigal and the polyphonic Lutheran chorale. Yet this huge repertory is barely mentioned in contemporary records: only three references are known.

The first is from *Histoire ecclésiastique des églises réformées*, a work formerly attributed to Théodore de Bèze. It tells of the Huguenot Anne de Bourg, who was a prisoner in the Bastille in 1560. Although 'confined in a cage where he suffered all the discomforts imaginable, he rejoiced always and glorified God, now taking up his lute to sing him psalms, now praising him with his voice'.

A second reference to the polyphonic performance of Calvinist psalms is in a letter by a certain Villemadon, courtier to Marguerite of Navarre. He wrote to Catherine de' Medici on 26 August 1559 telling her that when Emperor Charles V visited Paris in January 1540, the musicians of François I and the emperor, indeed all the musicians of France, outdid one another in setting Marot's psalms to music. Everyone in France was then singing psalms. The courtier described his visit to the sick-bed of the dauphin Henri, whom he found singing psalms, accompanied by lutes, guitars, viols, spinets, flutes and the voices of his singers. Unfortunately very few of the earliest settings for Marot's psalms have survived. Perhaps most of them were contrafacta, as later writers such as Florimond de Raemond suggested. The polyphonic psalters of the later 1540s do not contain the earliest settings, because these later publications are by composers not connected with the court from 1537 to 1542, the years when Marot's psalms were in high royal favour. Moreover, since all of these settings are based on melodies or texts printed in 1543 or later, they do not reflect the activity Villemadon described.

A third reference to the singing of polyphonic Calvinist psalms is in a chronicle by Marcus van Vaernewijck of Ghent (1566–8). In his description of the religious unrest in the Low Countries he commented on the popularity of the psalms among the Calvinists, adding that 'they were also sung in parts in the homes, in the shops, and similar establishments'. This is the only known reference to the actual singing of polyphony in the homes of the Calvinists, and agrees with statements and implications in the titles and prefaces of the polyphonic psalm collections: these compositions were not meant to be sung in church, where polyphony was frowned upon, but in the homes and in places where amateurs gathered to make music. Nevertheless, various writers have suggested that the polyphonic Calvinist psalms were, indeed, sung in church. Such conjectures ignore evidence presented by the publications themselves. Goudimel prefaced his chordal settings published in Geneva in 1565 with the instruction that these settings were not to be sung in church but in the home. As for the more difficult motet-like settings, they were frequently dedicated to *collèges musicaux*, which were groups of amateurs. The evidence from contemporary chronicles and from the publications shows that, in the 16th century at least, both the simple and complex settings of the Calvinist psalms were meant for amateur performance, not for the church.

[Psalms, metrical, §II: The European continent](#)

3. The Low Countries (French language).

(i) Monophonic psalters.

The earliest known edition of Marot's complete *Trente pseaulmes* appeared in the Low Countries in 1541, one year before the psalms appeared in Calvin's first Genevan psalter. In 1541 the Antwerp printer Antoine des Gois issued *Psalmes de David, translatez de plusieurs Autheurs, & principalement de Cle. Marot*. This is a psalter without music that contains the 30 psalms of Marot along with 15 by lesser-known poets, some of them identified by only an initial. Ten of the 45 psalms are headed by references to pre-existing melodies to which the texts could be sung. For example, Marot's Psalm x was to be sung 'sus *Dont vient cela*', a popular chanson. The book was approved for publication by Pierre Alexandre, confessor to Mary of Hungary, Regent of the Low Countries. *Psalmes de David* has been considered a Protestant publication because Alexandre was later proclaimed a heretic; and the references to melodies prompted some writers to consider the book an early Calvinist psalter designed for use in secret worship. There could have been no eager Protestant market for this publication, however, because Calvinism had barely penetrated the Low Countries in 1541. The Lutherans and Anabaptists active in Antwerp would have had little use for a French psalter, since these Protestants spoke German or Dutch. Although there are reasons for believing that *Psalmes de David* may have been Protestant in intent, it certainly is not a Calvinist psalter. It was, however, the first appearance in the Low Countries of Marot's *Trente pseaulmes*, texts that were to be used later by the Calvinists there.

All the Calvinist texts and tunes were published by Christopher Plantin in Antwerp in 1564, two years after the psalter was completed in Geneva. Plantin took precautions because he evidently knew that the Genevan Psalter might be considered a heretical publication. Before publication he requested and received permission to print this book from both the religious and secular authorities. After publication the psalter was again examined and approved by a priest. In spite of these safeguards, the book was condemned and Plantin was ordered to destroy his entire production. The authorities gave as their reason that, although the texts might be pure, the melodies were those used by the heretics.

The public singing of psalms was forbidden by royal decree, and if the Inquisition found psalters in homes they imprisoned the owners. In April 1566, however, the activities of the Inquisition were curtailed for a time, and there was a period of religious freedom. Refugees flocked back from England and Germany, singing psalms in their boats and wagons. In May the Protestants held their first open-air services, usually in the fields just outside the city walls. Thousands of people in Flanders, Holland and Zeeland forsook Mass to hear the preachers of the new religion. Several chroniclers have described the singing of psalms at these gatherings. Marcus van Vaernewijck wrote in Ghent in 1566: 'these psalms appealed to the members of the new religion so much that in the evening they would gather in groups of two to three hundred and sing them in different streets and alleys of the city. ... One hardly heard any other songs. ... Out in the fields, the preachers taught the people how to sing them, using simple tunes'. Psalm singing accompanied the frenzied outburst of image breaking in August 1566, which in turn led to strong repressive measures from ruling Spain. Immediately after the image breaking, however, there was even greater religious freedom for the Protestants. They quickly built churches in

which, according to chroniclers, they spent the entire Sunday listening to sermons and singing psalms. Within a year the churches in the southern provinces of the Low Countries were torn down by the Duke of Alva and his Spanish troops, whose task it was to subjugate the rebellious Low Countries. Psalm singing once again became a heretical activity, punishable by death.

(ii) Polyphonic settings.

Soon after the printed appearance of Marot's psalms in Antwerp (*Psalmes de David*, 1541) composers began using them as texts. The first polyphonic setting of a Marot psalm to appear in the Low Countries was by Benedictus Appenzeller, and was included in a collection of his chansons printed in 1542 by Henry Loys and Jean de Buys of Antwerp. In setting Marot's Psalm cxxx, Appenzeller simply wrote in the typical Netherlandish style of his day, with no reference to the Calvinist melody.

In all, 33 settings of Marot's psalms, canticles and graces appeared in Netherland chanson collections in the 16th century. The earlier settings are all in the typical chanson style of that era and area, and are without reference to known melodies. In addition to Appenzeller, the composers are Manchicourt, Tylman Susato, Gerarde, Clemens non Papa, Crispel, Caulery and Waelrant, all of whom were active in the Low Countries. Later in the century, five composers (Lassus, Noë Faignient, Philippe de Monte, Séverin Cornet, Andreas Pevernage) used the Calvinist tunes as well as texts, but the settings still appeared in chanson collections. These compositions range in style from the homophonic setting of Psalm cxxx by Lassus to the four psalm motets for five voices by Pevernage, which use imitation, expressive dissonance, word-painting, diminution and augmentation of the given melody, and even attempt *musique mesurée*. Pevernage's setting of Psalm xxxiii, *Resveillez-vous, chascun fidèle*, with its short notes, animated motifs and high voices, is an excellent example of a polyphonic idiom in which text determines style. The bright sound and lively rhythmic quality of this piece is an appropriate setting for a text that urges the faithful to rise and praise the Lord with psaltery and harp (ex.5).

The only publications in the Low Countries exclusively devoted to polyphonic settings of the Marot-Bèze texts are by the composers Jean Louys and Sweelinck. Louys set all the texts of Marot's 50 *pseaumes*, using the psalter melodies and the first stanza of each text. Entitled *Pseaulmes 50 de David*, his collection appeared in three volumes, published in 1555 by Waelrant and Laet of Antwerp. Like most of the motets published in the Low Countries at this time, the psalms are for five voices. The motifs are often extended to form long, melismatic phrases, rather than being declamatory and brief as in the contemporaneous French motet style cultivated by Sermisy and Certon. Pervading imitation, a thick texture, an avoidance of clearcut phrase divisions and very little chordal writing are characteristics that place Louys' psalms squarely in the mid-century Netherlandish tradition of Crecquillon, Clemens non Papa and Gombert.

Jan Pieterszoon Sweelinck was the only composer who finished the task of setting all of the Marot-Bèze psalms in a florid motet style. Claude Le Jeune presented 12 elaborate settings in his *Dodecacorde* of 1598, and

Claude Goudimel worked his way through almost half of the psalter in his eight books of psalm motets. Unlike Goudimel, Sweelinck did not set all the stanzas of each psalm, although he did use the complete texts of 32 of them. Sweelinck brought out his 153 compositions in four books, published in Amsterdam between 1604 and 1621. His work is the climax and crown of the Calvinist repertory. Into a rich fabric of late Renaissance polyphony, ranging from two to eight voices, Sweelinck wove the Genevan melodies in a variety of ways: as unembellished cantus firmus in one voice, as cantus firmus moving from voice to voice, or as basis for equal imitation in all voices. Ex.6 shows the openings of two psalm motets by Sweelinck, the first in cantus-firmus style, the second using equal imitation. Chromaticism, word-painting, echo effects and double-chorus writing are also present. Sweelinck's psalms signal the end of an era in two respects. His vocal music in general is the 'brilliant and noble sunset' (Reese, 1954, p.518) of the great production of the Netherlanders in the field of vocal polyphony; his psalm settings mark the twilight era of the music of Calvinism. The Calvinist churches of western Europe continued to use the psalter, but the period of creative activity begun in Paris by Clément Marot ended in Amsterdam with Sweelinck's contrapuntal masterpieces.

[Psalms, metrical, §II: The European continent](#)

4. The Low Countries (Dutch language).

(i) Monophonic psalters.

The first metrical Dutch psalter printed in the Low Countries was the [Souterliedekens](#), a volume of rhymed psalms set to Dutch and French folk tunes. Printed by Symon Cock of Antwerp in 1540, this psalter was the first publication in the Low Countries to use movable music type. The question of the confessional character of the *Souterliedekens* has occupied several scholars. Recent investigation has produced evidence of Lutheran influence in the prologue, and has shown that many psalms take the Dutch Vorsterman Bible of 1528 as a textual basis. In fact, several heretical expressions from the marginal glossary of this Bible found their way into the *Souterliedekens*.

The second Dutch psalter printed on Netherlandish soil was the work of Lucas de Heere, a Ghent artist who was also a fervent Calvinist. His *Psalmen Davids na d'Ebreusche waerhyt ... op de voysen en mate, van Clement Marots Psalmen* was published in Ghent in 1565. As its title implies, this psalter contains translations of Huguenot psalms with their respective melodies retained. De Heere used the complete Geneva Psalter of 1562 as his source, and although only Marot is acknowledged in his title, nine of De Heere's 37 translations are of Bèze texts, in which the influence of the Dutch Bibles of Liesvelt (1526) and Vorsterman (1528) is clear. He generally used the poetic structure of the French texts so that his psalms could be sung to the Genevan melodies, but in some cases he lengthened the Genevan melody.

There is no evidence that De Heere's psalms were ever used by Dutch-speaking Calvinist congregations, which had been meeting secretly in the Low Countries for about a decade. The probable reason De Heere's psalter was not adopted is that Dutch Calvinists already had one. Since 1551, printers in London and Emden had issued 12 editions of the psalms of Jan

Utenhove. Utenhove was of noble birth, but fled his home city of Ghent in 1544 because of his Protestant beliefs. His first psalms, published by Steven Mijerdman of London, were meant for the exiled Dutch Protestant church that Utenhove and others had founded in London.

In 1553 Mary Tudor's accession to the throne made England unsafe for Protestants; the young congregation fled to Denmark and thence to Germany, where they found a refuge in Emden. There Utenhove continued his work of rhyming the psalms, which were printed in Emden by Gillis van der Erven. Utenhove returned to England in 1559, soon after Protestantism was restored by Elizabeth, and his subsequent psalters were printed by John Day of London. He finished his work on the psalms in 1565 (the year in which he died), and a complete psalter was published the following year. Entitled *De psalmen Davidis, in Nederlandscher sangsryme*, most of its texts are translations of the Marot-Bèze psalms, influenced by the Dutch 'Deux-aes' Bible (1561, 1562) popular with the Calvinists, and the majority of its melodies are from the Genevan Psalter.

The complete triumph of the Genevan tradition occurred when Petrus Dathenus issued his *De Psalmen Davids, ende ander lofsanghen, wt den Francoyschen dichte in Nederlandschen overghesett*, published in Rouen, Ghent and Heidelberg in 1566. This is simply the complete Genevan Psalter in Dutch. Dathenus translated the Marot-Bèze texts, often literally, and fitted his translations to the Genevan melodies. His psalter was accepted by the Dutch synods during the 16th century and remained the official songbook of the Dutch-speaking Calvinist Church for more than two centuries. The Dathenus texts were replaced in 1773 by order of the Dutch government, although the Genevan melodies were retained. This psalter was replaced only in 1967, by the psalter of the Interkerkelijke Stichting voor de Psalmberyming, and was published in 1973, with 491 hymns, in the *Liedboek voor de kerken*.

(ii) Polyphonic settings.

The *Souterliedekens* also provided the first texts and melodies for polyphonic settings of Dutch psalms. Clemens non Papa set all but ten of the *Souterliedekens*, and Tylman Susato published these as volumes iv–vii of his *Musyck boexken* series (1556–7), composing the ten missing psalms himself. All of Clemens's settings are for three voices, each in a partbook: superius, tenor and bassus. The tenor always carries the 1540 melody, and is usually a true tenor part with a soprano or alto written above it and a bass beneath. Occasionally, however, Clemens assigned the melody (always printed in the tenor partbook) to a high voice, and wrote an alto and bass beneath it. The alto part then appears in the superius partbook, even though it is not the highest voice. Evidently Clemens wanted a variety in the cantus firmus texture, but he (or Susato) also wanted all the *Souterliedekens* melodies in one partbook.

Susato's next four volumes in the *Musyck boexken* series appeared in 1561 and contained 123 polyphonic settings of the *Souterliedekens*, set for four voices by Gherardus Mes. The first volume is labelled *Souterliedekens V*, implying that it is a continuation of the series that began with Clemens's four volumes. The title also labels Mes a 'discipel van Jacobus non Papa'.

Two of the four partbooks are missing, making an assessment of this work extremely difficult.

The third composer to place the popular *Souterliedekens* in polyphonic setting was Cornelis Buscop. 50 of his settings were published in Düsseldorf in 1568 under the title *Psalmen David, Vyfftych, mit vier partyen*. Buscop's preface indicates that he had composed others for five and for six voices. The published four-part psalms are in modest motet style, each phrase of the *Souterliedekens* melody being used to build one or two points of imitation. Buscop did not, however, use the given melody for each composition; some appear to be freely composed.

Polyphonic settings of early Dutch psalms other than the *Souterliedekens* are very scarce. The few that remain have texts by unknown authors. Although there is some evidence that the Dathenus texts were set polyphonically by Dutch composers in the 16th century, the music has not been found. The earliest known polyphonic publications containing the official Dutch texts are from the following century. These are Dutch editions of the note-against-note settings of the Genevan Psalter by Claude Goudimel and Claude Le Jeune, in which the Dathenus texts are used as *contrafacta*.

[Psalms, metrical, §II: The European continent](#)

5. Germany.

(i) Monophonic psalters.

Metrical translations of psalms are not prominent in Lutheran songbooks. The first published collection of Lutheran chorales, the so-called *Achtliederbuch* of 1524, contains three rhymed psalm translations by Luther himself. In the *Erfurt Enchiridion* of the same year, seven of the 26 songs are metrical psalms. The first publication devoted exclusively to metrical psalms is by the Meistersinger Hans Sachs, who worked very closely from Luther's prose translation of all the psalms, and published *Dreytzehn Psalmen zusingen, in den vier hernach genotirten Thonen* in 1526. In the following decades complete metrical psalters were published by other confessional groups in Germany. The first complete Lutheran psalter, however, did not appear until 1553. It was the work of Burkhard Waldis, and was published in Frankfurt under the title *Der Psalter, in newe Gesangs weise, und künstliche Reimen gebracht, durch Burcardum Waldis, mit ieder Psalmen besondern Melodien*. Waldis's texts and melodies did not find wide acceptance. Nor did the metrical psalms of later Lutheran poets gain the popularity in Germany that the Marot-Bèze psalter did in France, Switzerland, the Low Countries and eventually in Germany itself.

A translation of the Marot-Bèze psalms became by far the best-known psalter in Germany. In 1565 Ambrosius Lobwasser finished his translation of the entire French psalter into German. It was published in Leipzig in 1573, and entitled *Der Psalter dess königlichen Propheten Davids, in deutsche reyme verstendiglich und deutlich gebracht*. The Lobwasser translation enjoyed immediate popularity, and was used by Lutheran congregations as well as Calvinist. As a result, several Calvinist melodies found a permanent place in the Lutheran repertory (e.g. Psalm xlii = 'Freu

dich sehr, O meine Seele'; 'Les commandemens de Dieu' = 'Wenn wir in höchsten Nöten sein'; see [Lutheran church music](#)). One of the reasons for the popularity of Lobwasser's work was that his texts were usually accompanied in print by the homophonic settings of Goudimel. (Part-singing of the psalms was introduced into the German Calvinist service long before it was permitted in Geneva or the Low Countries.)

Lobwasser had many imitators. They modelled their translations on the French psalms, and used either the Genevan melodies alone or the Goudimel settings. In 1588 Philipp von Winnenbergh published his translation with a new arrangement of the Goudimel four-part pieces: the melody was in the superius instead of the tenor. Other translator-arrangers were Paul Melissus Schede (1572), Martin Opitz (1637) and Hans von Bonneck (1634). None of these psalters, however, diminished the popularity of Lobwasser's version.

To counteract the spread of the Calvinist psalms, the Catholics and Lutherans created their own metrical psalters, often imitating the very psalms they were attempting to replace. A metrical psalter for Catholics was prepared by Kaspar Ulenberg and published in Cologne in 1582. *Die Psalmen Davids in allerlei teutsche gesangreimen bracht* contains all 150 psalms fitted to 81 melodies, which are very like their Genevan prototypes. *Der Lutherische Lobwasser, das ist Der ganz Psalter Davids* is the work of Johann Wuestholtz, who claimed in his preface to have corrected Lobwasser's work. The melodies are Genevan. The Lutheran theologian Cornelius Becker, far from bringing out a 'Lutheran Lobwasser', or using the Genevan melodies, sharply criticized the Lobwasser psalter in the preface to his *Der Psalter Davids gesangweis auff die in Lutherischen Kirchen gewöhnliche Melodeyen zugerichtet* (Leipzig, 1602). Becker disliked the 'strange French melodies', which 'sounded sweet only to worldly ears'. As his title states, Becker used Lutheran melodies for his new translations.

The publication of metrical psalters in Germany continued to follow strict confessional lines. For Lutherans and Catholics, however, the metrical psalm never gained the dominating position that it held in the song repertory of the Calvinist Church.

(ii) Polyphonic settings.

The earliest polyphonic settings of metrical psalms in Germany were by Johann Walter (i) in his *Geystliches Gesangk buchleyn* of 1524. In the same year that the first monophonic Lutheran songbooks appeared, Walter made polyphonic settings of the songs, which included Luther's rhymed psalms. Polyphonic settings of the entire psalter came somewhat later. Perhaps the earliest venture was by the Kassel Hofkapellmeister Johannes Heugel, who some time between 1555 and 1570 set for four and five voices the entire psalter (tunes and texts) of Burkhard Waldis. These modest contrapuntal settings survive in a Kassel manuscript (*D-KI 4⁰ Mus.94*). The Stuttgart Hofkapellmeister Sigmund Hemmel (*d* 1564) did not limit his source to a single monophonic psalter, but selected psalm texts and tunes from various German songbooks, several of them from non-Lutheran centres such as Strasbourg and Konstanz. Hemmel used the given melody if there was one; if not, he chose an existing Lutheran melody

that fitted the psalm text. He created his psalter between 1561 and 1564. It was published posthumously as *Der gantz Psalter Davids, wie derselbig in teutsche Gesang verfasst, mit vier Stimmen kunstlich und lieblich von neuen gesetzt* (Tübingen, 1569).

The Lobwasser-Goudimel psalter appeared in 1573. Subsequent polyphonic metrical psalters in Germany were deeply influenced by this exceedingly popular publication. Other poets (e.g. those cited in §5(i) above) fitted their metrical translations to the Goudimel settings. Other composers set other German metrical psalms in homophonic style. One of the earliest examples of this practice is David Wolkenstein's *Psalmen für Kirchen und Schulen auff die gemeine Melodeyen syllaben weiss zu 4 Stimmen gesetzt* (Strasbourg, 1577 and 1583). German composers were also quick to set the monophonic psalters that had been produced to stop the spread of the Calvinist psalms. Ulenberg's Catholic psalter was set by Orlande and Rudolph de Lassus, Sigerus Pauli and Konrad Hagius. Cornelius Becker's Lutheran psalter was set by Sethus Calvisius and Heinrich Schütz. Composers connected with Calvinist centres made more elaborate settings of Lobwasser's texts and the Genevan melodies. Michael Praetorius included ten settings of Genevan psalm tunes in the fourth volume of his *Musae Sioniae*, which he dedicated to Duke Frederick of Rhein-Pfalz, a Calvinist. 11 more Calvinist psalm settings are in other volumes of that gigantic work. Other composers who set more than a few of the German-Genevan psalms are Samuel Mareschall (Basle, 1606), Moritz, Landgrave of Hesse (Kassel, 1612), and Johannes Crüger (Berlin, 1658).

The most significant contribution of the Lobwasser-Goudimel psalter, however, is not the number or quality of the subsequent polyphonic psalm settings it engendered. Scholars of Lutheran church music agree that Goudimel's homophonic psalm settings greatly influenced the texture of the Lutheran chorale. The cantional style (chordal, melody in the soprano), first used in a Lutheran hymnal by Osiander in 1586, is the direct descendant of the simple Goudimel psalm setting. It is a style familiar to all who have sung a Protestant hymn.

[Psalms, metrical, §II: The European continent](#)

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[Psalms, metrical](#)

III. England

The singing of metrical psalms was a feature of English Protestant worship from the time of the Reformation, and remained so until it gradually merged with hymn singing during the 18th and 19th centuries. For more than a century it was also a common form of domestic music. Some of the tunes composed for the metrical psalms have remained in continuous use for over 400 years, and thus represent one of the oldest English musical traditions still in existence.

1. The Church of England.
2. The Dissenting Churches.
3. Domestic use.
4. Harmonized settings.

BIBLIOGRAPHY

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1. The Church of England.

- (i) Introduction.

(ii) Texts.

(iii) Tunes.

(iv) Performing practice.

Psalms, metrical, §III, 1: The Church of England

(i) Introduction.

The death of Henry VIII in 1547 opened the way for the Protestant reforming party to replace Latin services with English ones, and to introduce many other changes in the practice, discipline and official theology of the Church. Throughout the brief reign of Edward VI (1547–53) the trend moved steadily in favour of the Puritan party, as can be seen by comparing the first (1549) and second (1552) versions of the Book of Common Prayer. In music as in other matters, there was a tendency to get rid of anything associated with Romanism – the chanting of the liturgy, the office hymns (which at one time Cranmer had wanted to retain), the elaborate polyphony of the larger churches and the minor orders of clergy who had kept it up. The predominant influence was that of the Reformed Churches of Germany, Switzerland and France. Unlike the Lutherans, the English reformers held the view that psalms, being divinely inspired, were preferable to any merely human composition; and they introduced metrical translations of the psalms so that the sacred texts could be sung by the people at large. The foreign Protestant Church, established in London in 1550 under the leadership of John Laski to accommodate the many exiles from the Continent, was probably a strong influence on English churches, especially in London. At Laski's church metrical psalms were sung unaccompanied, and it is not unlikely that the same practice was tried out in English churches. Several metrical translations were already available and others were quickly produced. But there is little information about the music used in parish churches at this time. Surviving settings of metrical psalms from the reign of Edward VI (see §4 below) are clearly for choirs, not congregations.

During the reign of Mary I (1553–8), when the Latin rites were restored, the tradition of English psalm singing was developed by exiles abroad, especially at Frankfurt, Geneva, Emden and Strasbourg. After Elizabeth I's accession, metrical psalm singing, though not included in the liturgy, was allowed by the Queen's Injunctions of 1559, and it very quickly became a normal and popular part of both cathedral and parish church practice. In a wave of Puritan feeling in the late 1560s, most surviving parochial choirs were swept away, organs were pulled down, plainchant was condemned in sermons, and metrical psalms became the only form of music generally used in church. (See [Anglican and Episcopalian church music](#), §6.)

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(ii) Texts.

Verse translations of the psalms had circulated in private use in Henry VIII's time. Miles Coverdale's *Goostly Psalmes and Spirituall Songes* (c1535) included 15 psalm versions with tunes, based directly on Lutheran sources; but it had no lasting influence. Robert Crowley's *The Psalter of David Newly Translated into Englysh Metre* (1549) is the first complete version surviving, though its preface refers to 'other translations'. Several other versions of selected psalms appeared in Edward's reign, but the only

one that was to be of any lasting importance was that of Thomas Sternhold. Like Marot of the French psalter, Sternhold was a court poet, who described himself on the title page of *Certayne Psalmes* (c1549) as 'grome of the kynge's Majesties roobes'. The preface contains nothing to suggest that he intended the psalms for public use. After his death a larger collection appeared, containing 37 of his versions, all but two of them in the traditional English ballad metre, or common metre. This small beginning became the nucleus of both the English and Scottish psalm books.

In 1553 the Protestant leaders went into exile at Frankfurt; later they split into two parties, those who most disliked the Prayer Book and other compromises with tradition going to Geneva, where, of course, they came under the direct influence of Calvin. The next edition, published at Geneva in 1556/7, was an integral part of *The Forme of Prayers and Ministration of the Sacraments*, devised by John Knox and approved by Calvin, which was to become the prototype for Presbyterian worship. Seven new psalms and a metrical Ten Commandments were added by William Whittingham, a Puritan leader who became Calvin's brother-in-law. For the first time tunes were provided, and the new versions were mostly in metres that would fit the tunes in the French psalter. Further editions appeared both in Geneva and (after 1558) in London, gradually adding more versions – the bulk of them by John Hopkins – until by 1562 the entire psalter had been versified and was published by John Day. A few hymns and alternative versions were later added. The Elizabethan editions contain a number of concessions to the Anglican party in the form of metrical canticles and prayers arranged in an order that reflects the Book of Common Prayer, and to the exiles from Strasbourg in the form of a group of original hymns, some of Lutheran origin. From 1560 the title-page claims that the psalms are 'newly set fourth and allowed, according to the order appointed in the Quenes Majesties Injunctions'. The Injunctions of 1559 had allowed that:

for the comforting of such that delight in music, it may be permitted that in the beginning, or in the end of common prayers, eyther at mornynge or evenyng, there may be sung an hymne, or such like songue, to the praise of almighty God, in the best sort of melody and musicke that may be conveniently devised, havynge respect that the sentence of the Hymne may be understood and perceyved.

From 1566 onwards the passage on the title-page recited these specific times at which the psalms could be sung. It may be noted that the passage is vague about the kind of text and music to be sung, and it was in fact used to justify both anthem singing in cathedrals and metrical psalm singing in parish churches. But it was not long before the statements on the title-page came to be regarded as evidence for the exclusive authority of Sternhold and Hopkins's version, especially since this was often bound up with Bible or Prayer Book.

The complete edition of Sternhold and Hopkins (1573) contained metrical versions of all 150 psalms, with alternative versions of Psalms xxiii, I, li, c, cxxv and cxxxvi. Of these 156 versions, 131 were in common metre (8.6.8.6), six in short metre (6.6.8.6), three in long metre (8.8.8.8), two in the metre 6.6.6.6.4.4.4.4 (all these were iambic), and 14 in other 'peculiar

metres' of which no two were alike. Before and after the psalms were 24 metrical songs of various kinds, including three metrical psalms used for special purposes, several canticles and other biblical texts and some original hymns; these were often known collectively as the 'Divine Hymns' (see [Canticle, §4](#), and [Hymn, §IV](#)). The book was completed by 'A Treatise on the Use and Virtue of the Psalmes by Athanasius the great', a collection of prayers for private use and an index of first lines of the psalms. Some editions from 1569 onwards contained also an explanation of sol-fa notation and also printed sol-fa letters on the staves beside the notes (fig.2). Each psalm was headed with a Latin title and a summary or annotation of its contents. The full edition provided tunes for 48 of the psalms and 18 of the hymns; in each case the first verse was underlaid. The other psalms had cross-references, such as 'Sing this as the 3rd psalm'.

The great popularity of the collection, together with its supposed 'authority', left it without a serious rival for over a century. At least 452 editions with music were published. John Day's privilege in the printing of the psalms passed to his heirs, and was acquired in 1603 by the Stationers' Company, who used it to prevent any other version from being printed, and to provide employment for the poorer London printers. Consequently the printing in later editions is often badly botched. The psalm and hymn texts varied little from one edition to another, though from 1621 onwards some small editions omitted four of the hymns and the annotations at the head of the psalms. From 1599 to 1649 some editions, known as 'Middleburg Psalmes' because they were first printed by Schilders of Middelburg, had the prose psalms in the margin; they had many more tunes than the ordinary editions. Many editions omitted some tunes, some reducing the number as low as 29 for psalms and 17 for hymns. Only 18 psalms have tunes in every musical edition. After 1620 more and more editions appeared without tunes, and after 1687 no editions had tunes. The hymn supplement was further cut down and disappeared altogether from many 18th-century editions.

Criticism of the Sternhold and Hopkins translation had been growing almost from its first appearance. In 1696 *A New Version of the Psalmes of David, fitted to the Tunes used in Churches* was compiled by Nahum Tate and Nicholas Brady, published by the Stationers' Company, and 'allowed and permitted' by the king in council on 3 December 1696. It contained the psalms only, almost all of them in the three commonest metres; it was never printed with tunes underlaid, but a supplement of tunes was issued with the 1698 edition, containing only nine tunes, all of them from the Old Version. In 1700 a *Supplement* appeared, containing metrical canticles and prayers, some new hymns, alternative versions of some of the psalms, and a much larger selection of the old tunes. The *Supplement* was authorized by the queen in council on 30 July 1703, but it was never treated, like the Old and New Versions, as an appendage to the Prayer Book.

The New Version met with bitter opposition, led by William Beveridge, Bishop of St Asaph (1637–1708), and was at first adopted in only a few London churches. The two 'authorized' versions continued side by side, and it was not until the early 19th century that Tate and Brady's became decidedly the more popular of the two. Even so, several London and many

country churches were still using the Old Version after 1800, and the last edition was printed as late as 1861. Only one psalm text from it is still in common use: the Old Hundredth, *All people that on earth do dwell*, attributed to William Kethe and still sung to the French tune allotted to it in 1561. On the other hand, the New Version outlived even the appearance of *Hymns Ancient and Modern* (1861) and was still the only hymnbook in use at St Thomas's, Southwark (with no organ), as late as 1879. Several of the metrical psalms from the New Version are still in use, notably *Through all the changing scenes of life* (Psalm xxxiv) and *As pants the hart* (Psalm xlii).

Less important versions, outside the main tradition, appeared as early as 1567 in Archbishop Parker's *The Whole Psalter translated into English Metre*. It was originally written for his own use, but was printed with Tallis's nine tunes, perhaps with the intention that it might be used in public worship: 'The Tenor of these partes be for people when they will syng alone, the other parts, put for greater queers [choirs], or to suche as will syng or play them privately'. However, there is little likelihood that Parker's version was ever widely used in church; indeed, the long hegemony of Sternhold and Hopkins had already begun. In 1660 a Latin translation based on the Old Version was published at Oxford for the use of colleges, under the title *Psalmi aliquot Davidici in metrum Latini traducti*. It was bound with the Latin Book of Common Prayer which was allowed to be used at Oxford and Cambridge colleges. A 1681 edition of the same book (not listed in Wing) contains ten tunes, all standard ones used with the English metrical psalms.

During the 18th century there was an increasing tendency for the more affluent parishes to have their own selections of psalms printed, choosing some from the Old Version, some from the New, and at times adding examples from other translations and even hymns. The earliest local collection of this kind was *The Psalms and Hymns, usually sung in the Churches and Tabernacles ... of St Martins in the Fields and St James's Westminster* (1688). By 1800 there were hundreds of them. Versions originating with the Dissenters were increasingly drawn upon in these books, above all Watts's *Psalms of David Imitated* (1719). A popular version in the later 18th century was that of James Merrick (1765), in whose unctuous periods some found a pleasing contrast to the rough simplicity of the older translations. Tattersall's *Improved Psalmody* (1794), which had a considerable vogue, used Merrick's version alone, providing music for selected verses of Psalms i–lxxiii (including six settings by Haydn). But most churches in the later Georgian period used an eclectic assortment of psalms and hymns. Some staunch high churchmen continued to believe that only the two 'authorized' versions could legally be used, but the judgment in the case of Holy and Ward versus Cotterill in the Consistory Court of York (1820) made it clear that any hymn or psalm was equally allowable. From that date there was nothing to impede the rise of the modern hymnbook, in which metrical psalms form an insignificant proportion.

[Psalms, metrical, §III, 1: The Church of England](#)

(iii) Tunes.

The first music printed for Sternhold and Hopkins's psalms was in the Geneva edition of 1556/7, where every psalm had its individual or 'proper' tune. 27 of these 52 tunes were dropped in the 1558 edition, and 17 new ones replaced them. The great majority of the tunes were necessarily in common metre, and were usually of eight lines, though some were of four or 12 lines. In contrast, several tunes were taken from the French Genevan Psalter prepared by Bourgeois under Calvin's supervision. These had the variety of metre characteristic of the French psalms, and it is evident that some of the metrical versions added to Sternhold and Hopkins after the exiles had reached Geneva were specially written in these metres so that the French tunes could be sung to them. The French tunes were fresh, catching and in a few cases based on French popular songs; many of them became English favourites and have remained so (ex.7). By contrast the English tunes were dull and aimless, lacking any kind of popular appeal (ex.8). None of them appears to be drawn from English folksongs of the time, and very few were to enjoy a long life in English psalm singing: those that did (such as Frost, 1953, nos.17, 37, 63, 117, 157) generally had a strong 'modern' sense of tonality and some elements of repetition or sequence that made them easy to grasp.

The origin of these English tunes has not been determined. They may have been already in use in Edward VI's time and may even have been the tunes that Sternhold himself had used when he sang his psalms to the young king. More probably they were the work of the best musicians that could be found in the small band of exiles. The community was made up of devout and learned men, who had given up much of what they had for their faith; they had no need of popular tunes, and they had leisure to learn unfamiliar music. These austere and graceless melodies aptly expressed their mood and ideals. But it was quite another matter when the time came to introduce psalm singing to the English people. We read that the singing spread like wildfire from one London church to another in the autumn of 1559. It is hard to imagine that such a blaze was set alight by the spiritless tunes of 1556. It seems far more likely that the Puritan leaders, following Calvin's example, used popular English ballad tunes at this critical time as the only sure way to get the congregations singing heartily. The queen and others called the new psalms 'Geneva jigs'. Wither in 1619 wrote of the impiety of using 'those roguish tunes, which have formerly served for prophane Jiggs' with psalms or hymns. William Slatyer, in his *Psalmes or Songs of Sion Turned into the Language, and Set to the Tunes of a Strange Land* (1642), was bold enough to suggest singing the psalms with such popular tunes as 'Goe from my window', 'Barow Faustus' dreame', 'The Queen of Love', and so on. For this he was severely reprimanded by the Court of High Commission.

But whatever tunes were sung, the printed psalm books show no trace of secular influences. Many of the dullest and most severely modal of the English tunes were allowed to drop, but others were retained. Many of the French tunes survived, and a few excellent German ones were added. The first folio edition of 1565 established a standard set of 48 tunes (the one to Psalm cxx was replaced in 1569) which remained the norm until 1661. However, from 1588 onwards some printers, presumably under the guidance of a musical editor whose identity is now unknown, began cautiously introducing some of the popular 'short tunes' (see below), a

tendency that became more marked under the influence of Ravenscroft's harmonized *Psalms* (1621). For the 1661 folio edition Playford completely revised the selection and allocation of tunes, but still retained most of the old 'long tunes' with the psalms to which they had always been attached, and he did the same in his popular three-part *Psalms* of 1677, perhaps out of a feeling that they had official authority. By that time, however, only a handful of the old tunes were commonly used: those to the *Magnificat* and to Psalms i, lxxxi, c, cxiii, cxix and cxlviii (Frost, nos.4, 69, 99, 114, 125, 132, 174). Thomas Mathew's unique edition of 1688 repeated each tune throughout all the verses of the psalm, in imitation of Dutch psalm books; the tunes he selected were based largely on Ravenscroft.

The tunes printed in the psalm books, however, did not necessarily represent the tunes actually in common use. Ballad tunes apart, Thomas East in the index to the second edition of his *Psalms* (1594) wrote: 'The Psalmes are song to these 4 tunes in most churches of this Realme'. The four tunes referred to (Frost, nos.19, 42, 45, 121) were all of the 'short' or four-line variety, three common metre and one short metre. None of them had been generally printed in the psalm books. All four are of similar character: simple, small in range, chiefly conjunct in motion, and easily learnt (ex.9). It is impossible to say when they were first introduced or where they came from. The earliest to be printed (in any surviving source) was Frost 121, named 'Oxford' by East, which had appeared in the Scottish psalter of 1564; three of them had appeared in Daman's *Psalms* (1579), one as the first half of a long tune. Their style is closer to that of the ballad tune than had been that of the long tunes. They could be used for all the psalms in common metre and short metre (137 out of 156) and for many of the hymns as well. East in fact set 103 of the psalms to these four tunes.

The four-line tune gained still more in popularity: East added some new ones (including 'Winchester', to become one of the most popular of all), and Ravenscroft added a large number, including the very fine 'York' and 'Martyrs' (from the Scottish psalm book) and 'St Davids' (which he called 'Welch Tune'). Gradually they were introduced in some editions of the psalm book, and they formed the majority of those provided as a supplement to Barton's *Psalms* (1644). In Playford's revision of the psalm book in 1661, ten short common metre and short metre tunes were printed, but by altering the cross-references he set 114 psalms to them. A similar balance is found in his three-part *Psalms* of 1677, which had a few new short tunes apparently evolved from earlier ones. (In the oral tradition that governed the first hundred years of psalm singing many tunes became altered, most often by confusion between one tune and another; see Temperley, 1998, i, 45)

The later 17th century provided few newly composed tunes of any kind. A more creative period followed the publication of the New Version: 'St James' (first printed 1697), 'St Magnus' (1707) and 'St Anne' (1708) are in the best tradition of four-line tunes. Signs of an interest in greater variety of metre and character also began to appear. The only important tune for one of the psalms in 'peculiar metre' contributed by the 17th century was the one for Psalm civ, presumed to be Ravenscroft's (Frost no.119), still popular as 'Old 104th'. A new tune in the same metre was printed in the *Supplement to the New Version* (1708 edition), later named 'Hanover' and

attributed to Handel; today it is ascribed, but with little better evidence, to Croft. The new tune for Psalm cxlviii (6.6.6.6.4.4.4.4), printed in 1707, was certainly Croft's.

By the end of the 17th century it had become common to ornament many of the old tunes (see §1 (iv) below), and in the 18th century it became more and more usual to write ornaments into the tune from the start. Two or more notes were thus sung to one syllable, as in 'Easter Hymn' (1708). In many of the standard metres this often meant writing a tune in triple time, which indeed became very popular. More elaborate subdivisions of notes, often including dotted notes, became a standard usage: 'Wareham', by William Knapp, can be taken as typical (ex.10). In country churches where no organs were available, volunteer choirs began to prefer tunes that incorporated solos, repeated last lines and even fugal treatments of some lines (see [Psalmody \(ii\)](#)). Tunes of this sort were seldom adopted in the larger town churches, however. (The later history of the psalm tune is discussed in [Hymn, §IV, 3](#); see also Temperley, 1998)

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(iv) Performing practice.

Throughout the period that the metrical psalm was in use, the normal occasions for singing psalms in parish churches were before Morning Prayer, before Ante-Communion, before the sermon (giving the parson an opportunity to change his surplice for gown and bands), and before and after Evening Prayer. The place provided for the anthem in the 1662 Prayer Book was not normally used for a metrical psalm. In many cathedrals it was the custom for people to come to hear the sermon after attending Morning Prayer in their parish churches. After the sermon they would sing a psalm, with organ accompaniment if the organist was still at his post. In Elizabethan times some Puritan ministers allowed metrical psalms and canticles to be substituted for the prose versions of the Prayer Book, but this was illegal and was eventually suppressed. (It was proposed again by a committee of the Long Parliament in 1641.)

The psalms were chosen and announced by the parish clerk, who then led the singing while the congregation followed as best they could, or as much as they would. The practice of 'lining out' (see [fig.4](#)), whereby the clerk would read each line before it was sung (for the benefit of the illiterate), was first laid down in the *Directory for the Publique Worship of God* (1644), though it may have existed earlier. It turned into a kind of chanting in some places, but disappeared in England well before 1800.

The longer psalms were divided into sections in the psalm book, with little regard to sense, and it was common for only the first section to be sung; though on occasion a long psalm would be sung in its entirety (lasting over an hour, according to Pepys, on 6 January 1661), especially when alms were being collected. Bishop Gibson of London in 1724 charged his clergy to select a course of psalms for each Sunday in the year, and this advice was followed by several compilers.

At first psalms were sung at a brisk pace, as is evident from their early nickname 'Geneva jigs'. The tunes had characteristic rhythms, often refusing to fit into regular measures. But in the course of generations of

unaccompanied singing the pace slowed down considerably. The time signature C became more usual than after about 1620. By the late 17th century the usual tempo had dropped to the singularly slow rate of two or three seconds per note, and most of the rhythmic irregularities in the psalm tunes had been ironed out. This slow pace was maintained for the old tunes throughout the 18th century, despite the efforts of Methodists, Evangelicals and musicians to speed it up. It survives in metronomic indications in Benjamin Jacob's *National Psalmody* ([1817]): for instance 'Old Hundredth', printed in minims, is marked at crotchet = 60, 'Rather Slow'. For newer tunes, however, and particularly those of the Methodist type (see [Methodist church music](#), §4), a somewhat brisker tempo was thought proper.

As the tempo of psalm singing grew steadily slower during the 17th century, parish clerks and the more venturesome lay members began to fill in the long period between one note and the next with various kinds of embellishment. Since this practice was entirely uncontrolled the resulting heterophony must have been at times quite discordant. (In Scotland a similar practice survived long enough to be written down by Joseph Mainzer; in the Western Isles and in the southern USA it can still be heard.) It was first recorded in *A New and Easie Method to Learn to Sing by Book* (1686), where the tune 'Southwell' is printed first in the ordinary way, then in an ornamented version, with this explanation: 'The Notes of the foregoing Tunes are usually broken or divided, and they are better so sung, as is here prick'd' ([ex.11](#)). Later descriptions of this kind of ornamentation call it the '[Old way of singing](#)', and it is generally associated with lining out (see [fig.4](#) above). The practice seems to have come into conflict with the newer, though equally ornate, style associated with country choirs in the early 18th century, and to have died out by mid-century. A style of ornamentation closer to that of contemporary art music prevailed in later psalm singing.

Choirs may have performed harmonized settings of the tunes during the early years of Elizabeth's reign, but this was a short-lived phenomenon, except possibly in cathedrals. Though East and Ravenscroft published fully harmonized psalm books (see §4 below), these were for domestic use. However, improvised two-part harmonization was sometimes practised, and in a few cases gave rise to new tunes which then took on independent existence. This is almost certainly the origin of 'London Old', a short tune popular from about 1640 to 1760 ([ex.12](#)). John Playford was the first to make a sustained effort to restore harmony to the parish church, but it was not until the rise of the volunteer choirs in the 1690s that his work bore any fruit.

Many harmonized collections appeared in the 18th century, with the tune usually in the tenor. The essential harmony was two-part (TB), as in Playford's settings, with an optional alto and sometimes also a treble. Isaac Smith in about 1780 explained that he had not provided a treble part in his collection 'because, except in choirs, proper voices are not easily found'. This reflected the custom that women played only a modest role in church, and were not expected to sing loudly, if at all. It was for this reason that the tenor continued to sing the tune long after a treble-dominated texture had become normal in secular music, though gradually the tenor voices were

joined at the higher octave by women and children (see Drage, 1997). In towns with organs, on the other hand, the charity children led the singing, and a texture of SB or SSB was usual. For this medium a *galant* style of tune was evolved after about 1750. Congregational harmony, practised by the Methodists, was hardly heard in parish churches until Victorian times.

Church organs (outside cathedrals and collegiate churches) were rare from about 1570, non-existent between 1645 and 1660, and still rare after the Restoration; they gradually began to appear in the larger town churches. The bulk of metrical psalm singing, therefore, was entirely unaccompanied until late in the 17th century, when some churches adopted a 'bass viol' (actually a cello or gamba), or an instrument invented by Playford called the 'psalmody' or 'psalterer', which had a body like a cello but only one string with lettered frets. Gradually in the 18th century many village churches developed small bands of wind and string instruments that played with the singers in the west gallery (see [fig.5](#)). They played the voice parts (sometimes an octave higher, often with extra ornaments) and doubtless made it possible to perform elaborate settings which would have defeated an unaccompanied village choir. Gallery musicians of this kind were still playing and singing the Old and New Versions with ornate tunes into early Victorian times, until displaced by barrel organ or reed organ (see [Gallery music](#)).

Organs did accompany psalm tunes from earliest times, however, especially in cathedrals, as Thomas Mace's famous account of the singing at York Minster during the siege of 1644 bears witness. Few organ settings of psalm tunes appear to have survived before 1668, when a page of them appeared in Tomkins's *Musica Deo sacra*. William Godbid also printed up a double sheet for binding in Playford's *Musick's Hand-maide* (1663, 1678). It showed four tunes in a very full harmonization, including thick left-hand chords, but almost entirely unornamented ([ex.13](#)). The style of organ accompaniment changed a great deal in the next 50 years. Early 18th-century examples are thinner in layout, but crowded with ornaments; and there are interludes between the lines ([ex.14](#)). The singing of the psalm was usually preceded by an even more elaborate 'giving-out' of the tune by the organ alone, often on a solo cornet stop. Many critics complained that the tune became almost unrecognizable under the wealth of added ornament.

[Psalms, metrical, §III: England](#)

2. The Dissenting Churches.

(i) Presbyterians.

The conforming Puritans, throughout the reigns of Elizabeth I, James I and Charles I, hoped to complete their work by making the Church of England a fully reformed state church on Calvinistic lines. From time to time the more ardent spirits grew impatient with delay, and either emigrated to the Continent or America, or formed clandestine meetings to conduct worship as they thought best (see §(ii) below). Meanwhile in some areas puritanical innovations were possible within the Church through the sympathy of the incumbent, or in some cases of the bishop.

With the triumph of the Parliamentary forces in the Civil War, success was at last within reach, and the Westminster Assembly of Divines met in 1643 to formulate the worship of the new national church. Their *Directory for the Publique Worship of God* (1644) became the basis for all subsequent Presbyterian worship. As far as music was concerned the Divines allowed for psalm singing before and after the sermon.

It is the duty of Christians to praise God publicly, by singing of psalmes together in the Congregation, and also privately in the Family. In singing of psalmes, the voice is to be tunably and gravely ordered; but the chief care must be, to sing with understanding, and with grace in the heart, making melody unto the Lord.

To this end they proposed lining out 'where many in the congregation cannot read'. Singing was to be unaccompanied; and they wished the translations to be more literal than those of Sternhold and Hopkins. In 1644 the Westminster Assembly of Divines debated the possibility of imposing a new version that would be closer in sense to the original Hebrew. Francis Rous's version was accepted, with revisions, but it did not please the House of Lords. William Barton's, favoured by the Lords, was rejected by the Commons. The result was that neither was officially adopted, and most people went on using the 'Old Version', as it now began to be called.

After the Restoration, the Presbyterians at the Savoy Conference petitioned for similar concessions, among others; but these being refused, they declined to subscribe to the Act of Uniformity (1662). As a result 3000 Presbyterian ministers were ejected from their livings. From this time the Presbyterians formed a Dissenting Church. After a generation of persecution, they became free under the Toleration Act (1689) to organize their worship in licensed meeting-houses. In the following period they continued to sing largely metrical psalms, using first Rous's version or the American 'Bay Psalm Book', and later that of John Patrick (1679, completed 1691) which was 'fitted to the tunes used in parish-churches'. Singing in the meeting-houses was led by a precentor, who occupied a small desk beneath the great canopied pulpit; lining out was practised. The standard of singing was probably at least as low as it was under similar conditions in the established Church. In the early 18th century an interesting movement to improve it was started by the congregation of the King's Weigh House, Little Eastcheap. They employed a teacher of psalmody, William Lawrence, and established a course of Friday evening lectures which were followed by psalm-singing practices. The lectures, by Presbyterian ministers (and one Independent), were published in 1708 as *Practical Discourses in Singing in the Worship of God*; they enlarged on the duty of praising God in psalms, though some of the lecturers accepted hymns as well. Lawrence compiled a manuscript collection of tunes for the use of the society, consisting largely of standard tunes also in use in the Church of England. He published it in 1719 as *A Collection of Tunes suited to the Various Metres in Mr Watts's Imitation of Psalms of David or Dr Patrick's Version*. Isaac Watts's *Psalms of David Imitated in the Language of the New Testament* (1719) was soon adopted in many Presbyterian congregations. Lawrence's successor as 'conductor of psalmody at the Friday lecture in Eastcheap' was Nathaniel Gawthorn, who published

another tune collection, *Harmonia perfecta*, in 1730. It was designed to supplement Lawrence's book, and contained some entirely new tunes, and also several anthems – probably not for use in worship. This suggests that voluntary choirs had already begun to form, perhaps as a result of the Eastcheap Society; certainly they existed in many Dissenting meeting-houses during the later 18th century, though they did not yet imitate the instrumental bands of the parish churches.

English Presbyterianism soon after this period ceased to have a distinctive existence. Its meeting-houses passed into the control of ministers of Arian theology and eventually drifted into Unitarianism; Watts's hymn texts were adapted to the changing beliefs, and metrical psalms dropped out of use. Other Presbyterian congregations joined forces with the Independents. (See [Reformed and Presbyterian church music](#), §II, 1.)

(ii) Independents.

Those who did not believe in a state church, but wanted each congregation to govern itself, were known generally as Independents, or later as Congregationalists. Henry Ainsworth, one of their first leaders, left England with his congregation in 1593 for the greater freedom of the Netherlands. There, in Amsterdam, he brought out *The Book of Psalmes: Englished both in Prose and Metre* (1612) with learned disquisitions and annotations. (See [Congregational church music of the.](#))

The Independents had the support of the army during the Civil War, and when Cromwell took over political control they enjoyed a period of supremacy. It produced no musical revolution; most people went on singing Sternhold and Hopkins. The Independents suffered the same persecution as the Presbyterians under Charles II. They, too, adopted Patrick's version when it came out, but moved more rapidly away from metrical psalms in the direction of hymns. Watts's *Hymns* appeared in 1707 and were quickly adopted by many Independent congregations. His *Psalms of David Imitated in the Language of the New Testament* followed in 1719, and soon displaced other versions in the use of all but the most conservative groups. They were free paraphrases, omitting or modifying the many passages in the psalms that were thought inappropriate for Christian use. In a short preface Watts urged a change in the style of singing, which should be hearty and spirited; he deplored lining out and the slow pace that was then customary. Many Independent congregations put these ideas into practice, and their psalm singing often had a vitality that was lacking elsewhere until the Methodist revival had had its effect.

Watts's psalms were written in the standard metres, and the first tune books issued with them merely reprinted the Anglican tunes. Several collections later in the century, however, matched new music to Watts's psalms and hymns. One of the most popular was *A Collection of Psalm Tunes* (3/1780) by Stephen Addington, an Independent minister at Market Harborough, who provided a tune for each psalm and hymn. He wanted 'all who have Breath and Voice to praise the Lord; and therefore would be far from encouraging either Clerks or Choirs of Singers to introduce such Tunes as few can ever sing but Themselves'. The harmony was basically two-part (TB) with an optional alto part; the tunes came from many sources, and some were elaborate. Watts's *Psalms*, and other similarly

free paraphrases of scripture, continued in use among Congregationalists, but in the 19th century they merged with hymns as the old disputes about the propriety of verses of human composition faded into the past.

(iii) Baptists.

The Baptists began to form a distinct sect in 1608, when John Smyth, leader of a congregation of Separatists, baptized himself at Amsterdam. The General (Arminian) Baptists, like the Society of Friends, resisted any form of congregational singing, on the grounds that only a spontaneous song guided by direct inspiration was compatible with their interpretation of scriptural injunctions. They shifted from this position only in the later 18th century. The Particular (Calvinistic) Baptists, on the other hand, were more receptive to the notion of congregational singing. Benjamin Keach, pastor of a congregation at Horsleydown, Southwark, from about 1673 began gradually to introduce hymns and psalms into the services there. His *Spiritual Melody* (1691) is a collection of these, but without music. There was no lack of opposition, and a prolonged war of tracts and pamphlets was carried on in the 1690s on the propriety of 'singing in the public worship of God'. The dispute erupted again several times in the 18th century. Gradually, however, Keach's example was followed, and Baptist congregations accepted both psalms and hymns. Under Methodist influence, and especially in the North of England, many Baptist meetings began to elaborate their singing, and eventually adopted choirs and bands. They tended, however, to use hymns chiefly as a reflection on the sermon, and consequently needed a very large number to cover the possible range of subjects. John Rippon's *Selection of Hymns* (1787), containing 588 texts, filled this need and, with his *Selection of Hymn Tunes* (1792) became immensely popular. For the same reason metrical psalms dropped out of frequent use well before the end of the 18th century. (See [Baptist church music](#), §1.)

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3. Domestic use.

The tradition of using psalms for domestic or private devotions is far older than the Reformation, and many metrical versions, both English and Latin, had long been in existence. The versions of Sir Thomas Wyatt the elder, the Earl of Surrey and Miles Coverdale are among the earliest produced in furtherance of the Reformation, and they too were for private use. Coverdale's *Goostly Psalmes* were published with tunes in about 1535: both texts and music were closely modelled on Lutheran sources. He dedicated his book to 'the lovers of God's word', 'That they may thrust under the borde All other ballettes of fylthynes'. This motive was perhaps even more important among the early reformers than that of congregational singing. Almost every 16th-century collection, including Sternhold and Hopkins, mentions in title or preface the idea that the psalms could replace frivolous or lewd secular ballads; the same was true of most French, Dutch and German publications. But it was not only in Puritan circles that sacred music was sung in the home. The *XX Songes* of 1530 was a set of partbooks containing Latin prayers and carols mixed with secular and instrumental music of various kinds. Le Huray (1967) listed 59 such publications between 1530 and 1657; the majority (not all) were

undoubtedly designed for home use. Some were metrical psalms, some devotional or moral poems of various kinds; some were a mixture of either or both with secular pieces. Many were explicitly designed for singing with viols, lute, orpharion or virginals; some were even printed in table format, which made them wholly unsuitable for church use. (See Temperley, 1998, i, 27–9.)

The tradition of private psalm singing continued in the 17th century, though the standard of devotion may not have been maintained. Wither wrote in 1619:

The little reverence that is used amongst us oftentimes in singing the *Psalms*, especially in some private families (I dare not say, in our Churches) is much to be blamed in many respects. S. *Chrysostom* ... thought it scarce seemly to sit when we sing: But, had he seene with how many undecent gestures, and mixtures of other employments, we dare undertake so holy an exercise, he would have trembled at our presumption.

Those who kept up the custom had to put up with a certain amount of ridicule:

Such is our contrarietie to vertue and godlinesse, that should we heare a Familie so early gathered together in celebrating Gods praises; those, at their drunken Carols should not receive one reproofe, for every ten scoffes which are cast at these.

But the tradition persisted. Pepys, at home on a Sunday evening in 1664, sang 'Ravenscroft's 4-part psalms, most admirable music' with two other men and a boy. Playford continued to cater for this demand in some of his earlier psalm publications. Editions of his *Introduction to the Skill of Musick* from 1658 to 1670 contain 'the Tunes of the Psalms As they are commonly sung in Parish-Churches. With the Bass set under each Tune, By which they may be Played and Sung to the Organ, Virginals, Theorbo-Lute, or Bass-Viol'. From the 1672 edition onwards there is instead a reference to his *Psalms and Hymns in Solemn Musick* (1671) for those who wished to sing with these instruments. The 1671 book was intended chiefly for domestic use, though Playford also hoped that it might be adopted in churches, and presented a number of copies to the Company of Parish Clerks of London. It was not a successful book. Playford wrote that 'the only exception that ever I heard against it, was, that the largeness of the Volume, and the not having all the Psalms in their order, made it not so useful to carry to Church'. In his 1677 *Psalms* – described in §4(iv) below – he corrected these defects, abandoned the 'domestic' market, and catered solely for parish church use. But the author of *A New and Easie Method to Learn to Sing by Book* (1686) was still providing for the pious private psalmist, and perhaps also for Dissenters:

'Tis pity we have not a better Translation of the *Singing Psalms* publickly in use; however, for Private Families there are several well done, especially the last by Mr *Patrick*. ... The promoting of this (as to the Tune and Melody) is the chief

of my design in this Essay. If therefore any Reader come with no better ends, than to accomplish himself to bear a Part in a Drunken Catch, A Smutty or Atheistical Song, I assure him, there's not a Word here design'd for his service, 'till upon better thoughts a *Penitential Psalm* should seem more suitable.

In this book the psalms are set for two trebles or tenors (in the G clef) and bass.

With religious toleration and the advance of secular materialism, it is not surprising that family prayers and psalm singing declined. Dr Thomas Bray wrote in 1697 that the singing of psalms in families had fallen into 'disuse', and urged its revival, printing psalms (from the New Version) and tunes for this express purpose. At the same time he urged ministers to form religious societies in their parishes which would meet for private prayer and singing and would then by their example restore true devotion in the parish church. Many such societies were in fact established. Although the principal result was the formation of voluntary parish choirs, there was also a modest revival of domestic psalm singing which continued in some circles into the later 18th century. Several collections of psalms and hymns for 'Sunday's amusement' bear witness to the persistence of the tradition.

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4. Harmonized settings.

Various settings of the metrical psalms in harmony were printed from 1549 onwards, but their purpose is not always clear. In Edward VI's reign and the early years of Elizabeth's many parish churches still had choirs; but after about 1570 only cathedrals, chapels royal and a handful of colleges and collegiate parish churches could enjoy harmony. Some publications may represent efforts to introduce harmonized singing in parish churches, but voluntary parish choirs did not exist until shortly before 1700; most were probably for domestic use among cultivated amateurs.

- (i) Harmonized chants.
- (ii) 'Anthems' with metrical psalm texts.
- (iii) Elaborate settings of psalm tunes.
- (iv) Note-against-note harmonizations.

[Psalms, metrical, §III, 4: England: Harmonized settings](#)

(i) Harmonized chants.

The earliest type of harmonized setting is found in Crowley's *Psalter* (1549), where all the psalms are set to the 7th Gregorian psalm tone, in the tenor, harmonized in four parts. Similarly one of the two compositions in Seager's *Psalms* (1553) is based on the 6th psalm tone. These are merely adaptations of the *Faburden* practice which had long been in use for chanting the Latin psalms in churches that had choirs.

[Psalms, metrical, §III, 4: England: Harmonized settings](#)

(ii) 'Anthems' with metrical psalm texts.

The metrical texts were frequently used for compositions of the motet or anthem type. In these settings there is no clearly defined tune for a

congregation to sing. Hence they were either for choirs or for domestic use. Early models for these 'psalm anthems' are found in the second composition in Seager's *Psalms* and in Tye's *Actes of the Apostles*, both published in 1553, and in the Wanley and Lumley Partbooks; these were designed for strophic repetition. Through-composed settings of Sternhold and Hopkins's psalms and hymns are extant by Tallis, Farrant, Philip van Wilder, Byrd, Edmund Hooper, Nathaniel Giles, Thomas Tomkins and other leading composers of the day. The use of the Sternhold and Hopkins texts may have been regarded as authorizing these pieces for cathedral use, along with anthems taken from scripture or the liturgy. Especially popular texts were those of the original hymns in the Sternhold and Hopkins supplement: for example, 'A Lamentation' (*O Lord, in thee is all my trust*) was set as an anthem by nine composers including Hooper, Giles, Thomas Ravenscroft and Martin Peerson, in addition to the simple harmonization by Tallis. A curiosity is Thomas Causton's adaptation of an instrumental *In nomine* by Taverner, to Sternhold's Psalm xx (in *Day's Certaine Notes*, 1565).

Polyphonic settings of versions other than Sternhold and Hopkins were probably for domestic use. These include Croce's *Musica sacra*, adapted by East (1608); Leighton's *The Teares or Lamentacions of a Sorrowfull Soule* (1614); and Robert Tailour's *Fifti Select Psalms* (1615). Metrical psalm texts are also found here and there in sets of lute-songs and madrigals. A later type, influenced by the Italian cantata, is represented by William and Henry Lawes's *Choice Psalmes put into Musick* (1648) and Walter Porter's *Mottets of Two Voyces* (1657), both using Sandys's version, and three psalm settings for voice and figured bass in Playford's *Psalms and Hymns* (1671). This tradition was revived in the later 18th century. John Travers's *The Whole Book of Psalms* (c1746–50) has settings of the first few verses of every psalm in the New Version, mostly for solo voice and figured bass, but some for several voices. There are also elaborate settings of metrical psalms by John Broderip (1769), William Hayes (1776) and Hugh Bond (c1776).

[Psalms, metrical, §III, 4: England: Harmonized settings](#)

(iii) Elaborate settings of psalm tunes.

Day's *Psalms in Foure Parties* (1563), discussed below, contains a few settings that are not entirely homophonic: some by Causton even include brief points of imitation (see Frost, no.160), but these are always alternatives to homophonic settings. A further step was to apply contrapuntal treatment to the whole tune, with overlapping points of imitation. The tune then became in effect the cantus firmus for a polyphonic motet. It was in Scotland that this technique chiefly developed (as can be seen in MB, xv, 1957). An early English example is Parsons's second setting of Psalm xlv in Day's 1563 book (see Frost, 1962, p.48). The earliest fully worked-out English examples are the 14 five-part settings in Cosyn's *Musike of Six, and Five Parts* (1585) ([ex.15](#)); others are in Daman's collections of 1591. There is a single example in John Mundy's *Songs and Psalmes* (1594). This type of setting was well suited to domestic use by proficient amateurs, and could be sung as a consort song with viol accompaniment. In England it does not seem to have survived into the Jacobean period.

A unique set of compositions by William Lawes (1602–45) has survived in manuscript (*GB-Och* 768–70), entitled ‘Psalmes for 1, 2 and 3 partes, to the comon tunes’. In these pieces Lawes alternated stanzas set to original music for voices and bass, in cantata style, with stanzas for ‘Chorus’ set to the common tunes in a plain two-part harmonization. There are nine of these ‘Psalmes’, using six psalms and three hymns from Sternhold and Hopkins.

Psalmes, metrical, §III, 4: England: Harmonized settings

(iv) Note-against-note harmonizations.

The most serviceable type of harmonization was a homophonic one, allowing an occasional syncopation or passing note but otherwise preserving the rhythm of the tune in all parts. It could give pleasure to music lovers (as Ravenscroft’s settings did to Pepys); it was also capable of being used in cathedral or church, while the congregation sang the tune in unison. Such settings of the French psalms by Goudimel and Le Jeune had proved immensely successful on the Continent, and John Day in 1563 brought out a large collection of them for English use. It was printed in the form of partbooks, entitled *The Whole Psalmes in Foure Parts, whiche may be song to al Musical Instrumentes, set forth for the Encrease of Vertue: and aboleshynge of other Vayne and Triflyng Ballades* (RISM 1563⁸). There was no reference to church performance, perhaps because of current Puritan mistrust of elaborate music. The production of the book was lavish, and the provision of music more generous than any ordinary church would require. The texts were those of Sternhold and Hopkins, with a few additions; the tunes of the common psalm book (which Day was also printing and publishing) were provided for the psalms that had tunes there, with eight new tunes as alternatives. The settings were for four voices, with the tune most often (not always) in the tenor ([ex. 16](#)). Many of the tunes were set two or more times by different composers – Psalm xliiv had as many as five settings – and the total number of compositions was 141, including a few prose anthems. But this was not a complete psalm book. Only the first verse of each psalm was printed, and many psalms – those without proper tunes – did not appear at all. Thus, if used in church, it could only be used side by side with the psalm book. It was well suited to the choirs that had survived in some city churches, or to cathedral choirs, and may have been used by them, though there is little evidence. By far the largest number of settings are by William Parsons (who was probably organist of Wells Cathedral); for this reason it has sometimes been called ‘Parsons’s Psalter’ on the assumption that he was the musical editor. The other names are not distinguished, apart from ‘M. Talys’, assumed to be Thomas Tallis, who provided a setting of ‘A Lamentation’, already printed in Day’s *Certaine Notes*, and a short anthem. After Parsons the principal contributors were Causton, Hake and Brimle.

Day’s collection was not reprinted, and it was 16 years before any similar publication appeared. Archbishop Parker’s *Psalter* (c1567) is in quite a different class. It contains nine great tunes in four-part harmony by Tallis, including the celebrated ‘Canon’, and the well-known rhyme in which Parker characterized eight of the tunes. He was the first English compiler to say that a tune should be matched to the mood of the psalm.

In 1579 John Bull, a London goldsmith, sponsored the publication of a collection of four-part settings by William Daman, a Gentleman of the Chapel Royal, without the author's permission. It was similar in scope to Day's, and was also in the form of partbooks, with only the first stanza of each psalm and hymn printed, and only of those psalms for which established tunes existed. Many of the tunes are the same as those in the psalm book, but there are ten new tunes, including four of the short tunes now printed for the first time. There are four new hymn texts, and two prose psalms set as anthems. Cosyn's 1585 collection, also in partbooks, includes 43 settings in six parts, using many of the proper tunes but also some of the short ones. Sometimes the tune is in the tenor, sometimes in another part. Cosyn took a more Puritan stance than Daman by including only psalms, ignoring the hymns and canticles. Both books are explicitly for domestic use – Daman's 'to the use of the godly Christians for recreatyng themselves', Cosyn's 'for the private use and comfort of the godlie'.

A very different kind of book is Thomas East's *The Whole Booke of Psalmes: with their Wonted Tunes, as they are song in the Churches, composed into Foure Parts: all of which are so placed that Foure may sing ech one a Several Part* (1592). As the title implies, this is a psalm book, containing the entire texts of all the psalms and hymns of the standard version. It is small and compact in volume, easy to carry between home and church, and all four parts are shown together at each page opening, with words of one verse underlaid to every part. East left most of the proper tunes with their usual psalms; but for the many psalms not provided with tunes in the common psalm book, instead of following the cross-references he provided new four-line tunes, using the same four tunes for the great majority of the psalms. (As already pointed out, he stated in the second (1594) edition that these four tunes were the only ones in use in most churches.) The settings were 'compiled by sundry authors, who have so laboured heerin, that the unskilfull with small practice may attaine to sing that part, which is fittest for their voice' (ex.17). Richard Alison, Dowland, Farmer and Michael Cavendish are among the musicians he called on: le Huray pointed out that none of these was a church musician. Nevertheless it seems likely that East hoped that this book would be used in some churches as well as for recreation, or he would not have taken so much trouble to make it conform to parish church conventions. Even the most devout music lover would hardly have needed the whole of Psalm cxix, set to a single tune, for his evening diversion. Though evidence is lacking, East's *Psalmes* may have been tried out in some churches where enough educated musicians could be induced to form a choir. It ran to four editions, the last dated 1611.

East's book was the first complete, harmonized edition of Sternhold and Hopkins. It contained all that was in the psalm books, and more besides. It could thus be used by a choir while the ordinary psalm books were in the hands of the congregation. This was an important new departure, and it sets East apart from all the compilers of harmonized editions who had preceded him. East also initiated (in his 1594 edition) the colourful and peculiarly English practice of attaching place names to tunes. The few names seem to have been distributed at random. The need was for any easily remembered label now that tunes were no longer connected uniquely with particular psalms.

Two publications of 1599 recognized the dominance of the same four short tunes that East had marked out as the most popular. Alison's *The Psalmes of David in Meter* continued the domestic tradition, with only one verse underlaid; the tunes in this case are in the topmost voice, harmonized in four parts with optional accompaniments for lute and cittern, and arranged in table format. Barley's *The Whole Booke of Psalmes, with their Woonted Tunes, as they are sung in Churches, composed into Foure Parts* was a close copy of East, even in its appearance and the wording of its title, and with most of the same tunes. It contained, however, new settings by Morley and Bennet.

The next publication in this category was Thomas Ravenscroft's *The Whole Booke of Psalmes ... Composed into 4 Parts by Sundry Authors* (1621), which was also closely modelled on East in design, format and purpose. Its title shows that it was, like East's and Barley's books, a psalm book, planned for possible use in church as well as at home. But Ravenscroft departed from the practice of all his predecessors by introducing a large number of tunes foreign to the psalm book – no fewer than 33, all of the short variety except the splendid 'Old 104th', already referred to. The sources of many of these tunes are unknown. Eight came from the 'common tunes' in the Scottish psalm book of 1615; one was adapted from Tallis's 'Canon'. The others Ravenscroft called Welsh, French, German, Dutch, Italian and so on, but, with one exception, none of his new tunes has been discovered in earlier sources from these countries. In allocating the tunes to the psalms he claimed in his preface to have taken special care to select tunes 'proper to the nature of each psalm', but a careful study reveals that in fact he used a largely random procedure. And he did not, as had East and Barley, allot the few popular tunes to a very large number of psalms, but portioned out popular and unfamiliar with a fairly even hand. For harmonizations he used some music from earlier books, including Day's, East's and Barley's, and new settings by a number of church musicians of the day as well as many of his own.

Ravenscroft's book was not as popular as East's – there was only one more edition in the 17th century (1633). Perhaps it was because, as Playford put it in 1677, he had been guilty of 'intruding among our *English* Tunes, many *Outlandish* [i.e. foreign] *Welsh* and *Scotch* Tunes, of neither good *form* nor *ayre*'. Barton in 1644 omitted 'multitudes of tunes [in Ravenscroft] as unnecessary and burdensome', but this at least suggests that Ravenscroft was a possible source for church use. There is other evidence that it was: from 1622, some editions of the common psalm book contained five of Ravenscroft's new tunes and allocations that are not found elsewhere; others appear in a later revision of 1636.

Henry Lawes's *A Paraphrase upon the Psalmes of David ... Set to New Tunes for Private Devotion: and a Thorow Base, for Voice, or Instrument* (1638) is somewhat outside the mainstream. The metres of Sandys's version are various and subtle: the tunes, all new, lack popular characteristics and seem designed for solo singing. They are set in two parts only, in block harmony. William Slatyer's *The Psalmes of David in 4 Languages and in 4 Parts* (1643–6) is eccentric. It consists of Psalms i–xxii in the Old Version, with texts in English and also translated into Greek,

Hebrew and Latin, for purposes unknown; the settings are borrowed from various sources.

John Playford, having begun with tenor and bass only in his *Introduction* (1658), added two optional countertenor parts in his *Psalms and Hymns* (1671); the tunes he printed were chiefly the old ones, emended to bring them into conformity with contemporary practice. He provided alternative translations (which he hoped would be accepted by 'authority') and hymn texts, and printed only selected verses of the Sternhold and Hopkins texts – but in deference to the establishment printed them in black letter, while the other texts were in roman. The settings were his own. His *Whole Book of Psalms in Three Parts* (1677), in contrast, was a complete psalm book in the East-Ravenscroft tradition; every psalm had a tune printed with it, underlaid with the first verse, and the other verses printed below. Playford made some revisions in the text (not all judicious) and further modernized and reallocated the tunes. But there were few new tunes, and even these seem to have been derived from earlier ones. He gave a revised selection of hymns with several new texts, and four alternative versions of psalms (dropped from later editions). The preface gave an informative statement of his policy and of the state of psalm singing in his time. But his most significant innovation was to set the tunes in three parts throughout – cantus and medius (of nearly equal compass) and bassus. 'All *Three Parts* may be as properly sung by Men as by Boys or Women', and all were printed in G or F clefs (ex. 18). Here was a book that could well serve a parish choir, with or without instrumental accompaniment; and eventually parish choirs took full advantage of it. After the second edition, brought out by Henry Playford in 1695, it outstripped all its predecessors in popularity, going into 19 editions with little alteration (one new tune was added in 1700), the last appearing in 1738. (The 20th edition (1757), revised by Joseph Fox, left out five tunes and added 15 new ones and three anthems.)

Playford's was the last harmonized Sternhold and Hopkins, and one of the last books that set out the complete psalms beneath the music. In the 18th century music was provided for organists, parish clerks and choirs, but not for congregations: not until the mid-19th century would the people again have the tunes printed in their hymnbooks. Selections of psalms and hymns in various versions were printed with music, often for the use of an individual church or chapel. The Dissenting Churches, where lining out continued to thrive, frequently printed their tunes in a supplement at the end of the psalm book, and the practice was followed with Tate and Brady's *New Version*, whose *Supplement* was designed for use with either the Old or the New Version.

Adaptable tune books continued to appear throughout the 18th century for both Anglicans and Dissenters. They show that many places of worship maintained the conservative tradition of plain old psalm tunes throughout the period of elaborate psalmody. In 1790 Dr Miller's *Psalms of David* was the first of a new type of book influenced by evangelical ideas. It was designed to embody the entire text and music needed for a parish church. The psalms were arranged in order throughout the year; settings were firmly congregational, with the tune in the treble and chords filled in for organ accompaniment. Several other books on the same lines appeared in

rapid succession. Beginning with Sampson's *Ancient Church Music* (c1800) and continuing with Crotch's *Tallis's Litany with a Collection of Old Psalm Tunes* (1803), an effort was made in some quarters to revive those of the ancient psalm tunes that had dropped out of knowledge.

[Psalms, metrical, §III: England](#)

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- [Psalms, metrical](#)

IV. Scotland and Ireland

1. Scotland.

2. Ireland.

[Psalms, metrical, §IV: Scotland and Ireland](#)

1. Scotland.

Metrical psalms have retained an important position in the Scottish service since the Reformation in 1560. The Scottish Church was persuaded by Calvin's teaching that, first, praising God was the right of the whole congregation and not simply of priests and a select body of singers, and second, that only material from the Bible should be used. The psalms were translated into metre mainly for ease of recollection, but the fact that the original Hebrew psalms were also metrical was regarded as something of a divine injunction. Hymns were gradually introduced in the 19th century but they never entirely supplanted the psalms. Efforts to introduce chanted prose psalms have met with little success.

(i) Texts.

(ii) Music.

(iii) Performing practice.

Psalms, metrical, §IV, 1: Scotland

(i) Texts.

The earliest metrical psalms known in Scotland were 22 in *Ane Compendious Buik of Godlie Psalms and Spiritual Sangis* (?Dundee, 1542–6), brought out by the three Wedderburn brothers of Dundee. Commonly known as *The Gude and Godlie Ballatis*, they were Scots translations by John Wedderburn of psalms and hymns by Luther. Though never authorized for use in church, they were very popular for domestic use: the last edition was printed as late as 1621. Apparently they were intended to be sung to common secular melodies, for no music was printed. In one instance the tune of *Exaudi Deus orationem meam* (Psalm lv) is indicated, possibly an adaptation of a Gregorian melody.

The early psalms of Sternhold and Hopkins also seem to have been known in Scotland. John Knox, leader of the Scottish Reformation, describing the death of Elizabeth Adamson in 1555, stated that she sang 'Psalm ciii', *My saule praise thou the Lord always* (this is actually Psalm cxlvi by Hopkins). According to the Protestant exiles in Frankfurt in 1554 the singing of metrical psalms 'in a plain tune' was the custom in Scottish churches, but there is no evidence that they formed a part of the service itself.

Although Knox knew the Wedderburn psalms he did not adopt them for the Reformed Church, perhaps because he found the language too broadly Scots, but probably on account of their Lutheran origins. In 1555 he went to Geneva where he came under the influence of Calvinism, and in 1558 he was appointed one of the ministers of the English congregation there. The following year he took to Scotland their Book of Order, *The Forme of Prayers and Ministration of the Sacraments* (Geneva, 1556), which had been rejected in Frankfurt in favour of the Prayer Book. The 11th section contained *One and Fiftie Psalmes of David, in English Metre*, 37 of which were by Sternhold, seven by Hopkins and seven by Whittingham.

The first General Assembly of the Church of Scotland (1560) recognized the Geneva *Forme of Prayers* as its Book of Common Order, and in 1562 it was printed, without the psalms, by Robert Lekprevik of Edinburgh. By 1563 the number of psalms for the Anglo-Genevan Church had increased to 87 (the additional translations were by Pullain and Kethe). These were adopted by the Assembly as the basis for a complete metrical psalter, and new translations of the outstanding psalms were ordered. In fact most were

borrowed from the English psalter, with only 21 by Scots (15 by John Craig and 6 by Robert Pont). All the versions were carefully revised and printed with music in 1564 by Lekprevik as an adjunct to the *Forme of Prayers*.

In 1579 an Act of Parliament ordained that 'all Gentlemen with 300 merks of yearlie rent, and all substantial yeomen, etc., worth 500 pounds [Scots] in land or goods, be holden to have ane bible and psalme booke', under specific penalties. 60 editions of the Book of Common Order together with the psalms were printed in the period 1564–1644. Many were printed abroad – in Middelburg, Dort, Geneva and London – probably because printing there was of a better quality without being more expensive. In 1575 Bassandine changed the title to *The CL Psalmes of David*; this was adopted and gave rise to the custom of calling the whole of the service book the Psalm Book.

At first the Assembly had the right to supervise the copy and the printing of the book, but later this vigilance was relaxed, perhaps owing to the Church's increasing involvement with politics. After the first edition of 1564, some of the spiritual songs from the Anglo-Genevan book had been appended, but Bassandine's 1575 edition included metrical versions of the Lord's Prayer (Coxe's), Whittingham's Ten Commandments with a responsory prayer, the first Lamentation, the *Veni creator* from the English Prayer Book and a metrical doxology. Andro Hart, in his edition of 1615, added on his own initiative a metrical version of the Song of Moses.

Many of the editions from 1601 onwards printed the prose version of the psalms in the margin, probably to aid comprehension. Only Raban's edition (Aberdeen, 1633) and Tyler's edition (Edinburgh, 1644), the last of the 1564 psalter, used the Authorized Version; the rest all used the translation from the Genevan Bible of 1560.

The main drawback of the 1564 psalter was its variety of metres. 27 psalms were in metres other than common, long or short, and were not easy for an illiterate people to learn. Some had been created to fit French melodies and were more suited to the French language than the Scots (ex.19). The General Assembly of 1601 proposed a new translation of the Bible and a revision of the psalms. James VI (later also James I of England), who had versified some psalms in *His Majesties Poeticale Exercises at Vacant Hours* (1591) supported the proposal enthusiastically. The Assembly, not wanting to encourage interference from the king but seeking to placate him, charged Robert Pont with the revision. Nothing further was done but James, far from forgetting the matter, set to work himself. Other writers such as Alexander Montgomerie, Mure of Rowallen (compiler of the Rowallen Lutebook), Drummond of Hawthornden and Alexander of Menstrie were also making new versions but, because of the king's declared purpose, could not do so openly.

The strained relations between Crown and Church delayed any new version until the middle of the century. James's introduction of the Five Articles (concerning kneeling at Communion, the Christian calendar, private communion, private baptism and confirmation) in 1618 aroused much hostility. Although the Five Articles were widely disregarded in practice, such a storm had been raised that even moderate reforms were impossible. The Church successfully resisted James's version of the

psalms during his lifetime. Such was the king's industry that by the time he died in 1625 he had reached Psalm cxxx. Charles I believed it his duty to see his father's wishes carried out and instructed Menstrie to review them. The result, a substantial revision, was printed as *The Psalmes of King David translated by King James* (Oxford, 1631), commonly known as the 'Menstrie Psalms'. Another version, again thoroughly revised, appeared in 1636. There was considerable opposition to the 'Metaphrase', as James's version was called, although it appears that some congregations did use it. Charles's disastrous attempts to impose a version of the English Prayer Book on the Church of Scotland provoked the signing of the National Covenant in 1638. In the same year the General Assembly, controlled by Covenanters, rejected all Charles's innovations, including the royal psalter.

The Westminster Assembly of Divines of 1643–7 aimed to produce a new version of the psalms for use throughout England and Scotland. Rous's psalms were revised, first by the Westminster Assembly (which included Scottish commissioners) and subsequently by Scottish divines in Scotland. The Scottish Church as well as the English refused to accept it, and on 8 July 1647 the General Assembly recommended another complete revision. The revisers were permitted to draw on other versions as well as the Westminster one and the 1564 Scottish one. The revision was extensive: of a total of 8620 lines only 1588 are from the Westminster version. Other sources used include James's version, the Bay Psalm Book of 1640 and Rous's original translation. On 1 May 1650 the *Psalms of David in Meeter* came into use, and has remained unaltered as the official Scottish psalter (see [Paraphrases, Scottish](#)).

The Reformed Scottish Churches never adopted the practice of having proper psalms for the day. As a result some of the more obscure psalms are rarely, if ever, sung. *The Church Hymnary: Third Edition* (London, 1973), authorized by the Assemblies of the Church of Scotland and the Presbyterian Churches of England, Wales and Ireland recognized this by including only the most common psalms. In most cases only excerpts from the psalm texts are printed, distributed among the hymns. Of the 57 psalms or psalm portions obtained, all but nine are taken from the 1650 psalter; two are from the psalter of the Presbyterian Church in Ireland and the remaining seven combine verses from each. This hymnary has not been popular. The new edition is intended to include a substantial majority of the psalms, many from the 1650 psalter but also some modern metrical versions; they will once more be printed in their own section at the beginning of the book.

The seceding churches have never adopted hymns at all and still use the 1650 psalter. However, the Free Church of Scotland undertook a new translation of the psalms into modern idiom for the year 2000, issuing *Supplementary Versions of the Scottish Metrical Psalms* from 1994. 51 psalms or psalm portions had been published by 1997.

Nearly all the psalms are in common metre. Including second versions, four are in short metre: Psalms xxv, xlv (2nd version), I, lxvii; four are in long metre: Psalms vi, c, cii (2nd version), cxlv (2nd version); and five are irregular: Psalms cxxiv (2nd version), cxxxvi, cxxxvi (2nd version), cxliii, cxlviii.

The first Gaelic translation of *The Forme of Prayers*, entitled *Foirmna nurnuidheah* (Edinburgh, 1567) was printed without the psalms, which were not translated until the following century. In 1659 the Synod of Argyll issued the first 50 in *An ceud chaogad do Shalmaibh Dhaibhidh*. Robert Kirk, minister at Balquidder, made an independent translation of the complete psalter, *Psalma Dhaibhidh an meadrachd* (Edinburgh, 1684), but the one recommended by the Assembly was the completed Argyll version of 1694. An amended version by Alexander MacFarlane (Glasgow, 1753), containing fewer Irishisms, became popular in the north Highlands; John Smith's translation of 1787 was more popular in the west. *Sailm Dhaibhidh* (Edinburgh, 1826), a revised version of Smith's translation, was authorized by the Assembly, and, with modern revisions, is still bound with the Gaelic Bible issued by the National Bible Society of Scotland.

[Psalms, metrical, §IV, 1: Scotland](#)

(ii) Music.

Although the reformers believed that each psalm should be sung only to its own or 'proper' tune, this ideal was never fully realized, with the result that sometimes the same tune had to be used for two psalms. The first Scottish psalter of 1564 contained 105 tunes; 42 came from Geneva, of which 31 were French including some by Loys Bourgeois. A few were German and the rest were presumably by Scottish and English composers; it shared 16 tunes with Day's *Whole Booke of Psalmes* (1562). Out of 28 editions of the psalter printed by 1625 only three omitted the music.

The tunes were unbarred and written in C clefs. The majority were eight lines long. The first verse of the psalm was underlaid; only one note was allowed for each syllable, but long and short notes were interspersed to give a certain rhythmic flexibility. However, the rhythms varied slightly from edition to edition, gradually becoming more regular.

In 1562 the Earl of Moray, later Regent of Scotland, commissioned David Peebles to produce simple four-part harmonizations of the psalm tunes coming into Scotland from Geneva. By 1566 the completed psalter was copied into partbooks by Thomas Wood, vicar of St Andrews. (Two copies by Wood survive, five partbooks in *GB-Eu*, one in *EIRE-Dtc* and one in *GB-Lbl*; the contratenor is incomplete.) Most of the settings are by Peebles but other Scottish composers contributed, including John Angus, Andrew Blackall, John Black, John Buchan and Andrew Kemp. The harmonies are simple, with the melody in the tenor (see [ex.21](#) below).

In spite of Moray's attempt to uphold the musical tradition threatened by the Reformation, standards seem to have declined rapidly. In 1579 an Act of Parliament provided money to revive the decaying 'sang schules' (song schools), but the austere psalm tunes could not revitalize institutions created to study the complexities of Renaissance polyphony. The churches had no musical instruments and choirs were rare, for past experience had shown that they tended to be used for display, thus supplanting congregational singing. Many of the proper tunes, particularly those of French origin, were too difficult for congregations to sing unaided and it appears that many were not sung at all. Editions of the psalter between 1599 and 1611 omitted some of the tunes altogether.

The Middelburg Psalter of 1602, which left out 61 proper tunes, was the first to introduce the principle of common tunes by printing three tunes for 22 psalms. One of these tunes, later called 'Common' (ex.20) was originally the proper for Psalm cviii; the others were 'London', from Daman's psalter of 1579, and 'English', from East's psalter of 1592. The 1615 edition contained 12 common tunes, grouped together at the beginning and distinguished by names after the English practice. In Raban's Aberdeen psalter of 1625 the common tunes, increased to 15, were harmonized, and the local tune 'Bon accord' in reports (i.e. with imitative entries; see Reports) was added. The harmonized psalter of 1635 contained 31 common tunes.

Only six of the 31 editions printed after Raban's 1625 psalter contained music. One of these was the harmonized psalter of 1635, edited by Edward Millar. In the introduction he expressed his hope of standardizing the harmonies used in churches 'where sundrie Tribles, Bases and Counters set by diverse authors ... do discordingly rub upon each other'. Some of the harmonizations appear to have been his own but he took most of them from Wood's psalter, sometimes modifying them. Not all the tunes from the 1564 psalter are included and some are used for different psalms. In all there are 104 proper tunes, 31 common tunes and eight in reports. The harmonies are simple, and he took care to make each part move as melodically as possible (ex.21). The tune is in the tenor throughout except in two reports, Psalm xii ('Bon accord') and Psalm xxi ('Aberfeldy' from Raban's psalter of 1633). There is no evidence that the Church ever authorized this psalter or even that it was used in church. The common tunes are laid out with the tenor and contra on one page and the treble and bass upside down on the facing page, suggesting a domestic setting where the singers could gather round the book. It is possible that Millar was encouraged by those who supported Charles I's desire for a more elaborate service. Livingston suggested that the tunes in reports were sung as anthems in the Chapel Royal, Stirling, where Millar was appointed Master of Music shortly before the psalter's publication. According to the Records of the Privy Seal the English Service, with choristers and organs, had been in force there since 1617. It is possible that such royal and episcopal associations prevented the psalter from arresting the decline in the standards of church worship.

The 1650 psalter was published without music, a reflection on the state of psalm singing at that time. In 1645 the Synod of Lothian had stopped psalm singing and Scripture reading altogether (replacing them with 'lectures', presumably political); not until 1653 were they restored. In 1666 an edition was published in Aberdeen containing 12 of the old common tunes – 'Abbey', 'Common', 'Duke's', 'Dundee', 'Dunfermline', 'Elgin', 'English', 'French', 'King's', 'London' ('London New'), 'Martyrs' (ex.22) and 'Stilt' ('York') – and 'Bon accord' in reports. A later edition by John Forbes, also of Aberdeen, contained printed harmonized versions and in addition a short-metre tune, the old proper to Psalm xxv. By the end of the 17th century the 12 common tunes were firmly entrenched and no others were allowed.

The first attempt to improve this state of affairs was made in 1726, when Thomas Bruce challenged the sanctity of the common tunes with his *The*

Common Tunes, or Scotland's Church Music made Plain (Edinburgh, 1726); in addition to 11 common tunes ('Common' was dropped) it contained 11 from the 1635 psalter and eight entirely new ones. The latter were short-lived.

The turning-point came in the middle of the 18th century with the beginning of the choir movement in Aberdeenshire. In 1748 Sir Archibald Grant instructed the local schoolmaster to form a children's choir for the parish church of Monymusk. Five years later Grant appointed Thomas Channon, an English soldier stationed in Aberdeen and probably a Methodist, to improve the standard of psalm singing. Channon endeavoured to impose a simpler, more disciplined style of singing, without ornaments, and to encourage singing in parts, normally treble, tenor and bass. His innovations met with considerable opposition in the Aberdeen establishment, not only because he introduced new tunes but because he increased the speed of singing and used a pitchpipe. The choir movement spread, encouraging the production of such tutors as Robert Bremner's *The Rudiments of Music with Psalmody* (Edinburgh, 1756) and anthologies of tunes. The psalms were held in such reverence that it was considered sinful to use them outside actual acts of worship, so practice verses were substituted; many maintained a strong moral tone but some were surprisingly irreverent (see Patrick, 164–78).

Among the first anthologies were Thomas Moore's various psalter 'companions', published between 1750 and 1761. They contained a number of English tunes adapted to the Scottish metres. A large number of tune books followed, reviving old Scottish psalm tunes, importing old English ones and introducing new ones. Similar 19th-century anthologies include R.A. Smith's *Sacred Harmony* (Edinburgh, 1820–25), T.L. Hateley's *Free Church Psalmody* (Edinburgh, 1844), G. and J. Cameron's *The Sacred Harp* (Glasgow, 1849) and William Carnie's *The Northern Psalter* (Aberdeen, 1872). The tune writers, many of whom were amateurs, enjoyed their new freedom to the full and included decorative runs, dotted rhythms and repeat lines (ex.23). Tunes with a Scottish flavour using a pentatonic or six-note scale were popular: one of the best known is 'Kilmarnock' (ex.24). Melodies were also adapted from Handel, Haydn, Mozart, Beethoven and even Palestrina. Inevitably many of the Victorian tunes are cloyingly sentimental, such as the ubiquitous 'Crimond', popularized to Psalm xxiii by the Glasgow Orpheus Choir.

In 1899 the Church of Scotland issued a new hymnary and psalter, the latter containing 226 tunes of a generally higher standard. It was followed by *The Scottish Psalter* (London, 1929), containing 192 tunes. Many of the 16th-century tunes were restored: 14 tunes from the French and Anglo-Genevan psalters, 9 common tunes from the 1615 psalter and six more common tunes from the 1635 harmonized psalter. Its four tunes in reports included 'Bon accord' and 'Aberfeldy'. The music was printed in semibreves and minims, and many of the long notes ironed out in the preceding two centuries were restored. As in earlier psalters the pages were split, with music at the top and text at the bottom, so that a psalm could be sung to any tune. This has now been largely superseded by *The Church Hymnary: Third Edition* (London, 1973), which contains only a selection of the most commonly used psalms. The tunes, printed in modern

notation, include 12 from the old Scottish Psalters: 'Old 44th', 'Old 100th', 'Old 107th', 'Old 124th', and eight common tunes. A substantially new edition contains more tunes, both old and new. The Free Church of Scotland has retained its own psalter, *Scottish Psalmody*, with 193 tunes, of which 137 are also found in the 1929 psalter. Seven tunes come from the French and Anglo-Genevan psalters, five from the 1615 psalter and six from the 1635 psalter.

[Psalms, metrical, §IV, 1: Scotland](#)

(iii) Performing practice.

Few details survive concerning early performing practice. According to Walter Steuart of Pardovan's *Collections and Observations ... concerning ... the Church of Scotland* (Edinburgh, 1709, ii, 1, §26), the minister or the 'uptaker of the psalm' read over the whole of the intended portion, and then the singing followed without interruption. At the Westminster Assembly the Scots agreed only reluctantly, after some debate, to adopt the English practice of 'lining out' (intoning and singing the lines one by one). In 1746 the General Assembly recommended that this practice should cease but it continued in many churches until well into the 19th century, and can still occasionally be heard in the west Highlands and islands.

To what extent conclusions and doxologies were sung is unclear. The first of these appeared to Psalm cxlviii in Bassandine's 1575 edition. Charteris's Edinburgh edition of 1596 includes 32. The 1635 psalter contains two conclusions and one doxology, all in common metre (which may have been added simply on the printer's initiative). The 1650 psalter contains none, but in 1661 the Synod of Lothian ordered them to be sung with the psalms. Bearing in mind Calvin's principle that all matter extraneous to the Bible should be rejected, it is unlikely that doxologies were ever very popular; in the 17th century the Church may have been under some pressure to adopt them to conform with episcopal practices. The 1929 psalter contained seven in different metres at the end of the book, but they were not generally sung.

There is no information about the speeds at which the early psalms were sung. It is clear, however, that by the 18th century they were sung extremely slowly: as late as 1772 Bremner wrote in his *Church Harmony, or Psalm-Tunes in Four Parts* that the length of a semibreve in common time (C) ought to be between three and four seconds, although for tunes in triple time, being of a 'more light and airy nature', the time of one second to a minim was sufficient. With the subsequent improvement of church singing standards, the psalms were gradually taken faster. In the 1990s the speed was approximately crotchet = 120 (i.e. three or four times quicker than Bremner's speed), triple-time tunes being rather faster. In those seceding churches that sing unaccompanied the speed was usually considerably slower.

The old slow speeds naturally encouraged the congregations to ornament the tunes with runs, turns and shakes. Bremner wrote in his *Rudiments of Music*:

Had these nonsensical graces been the same everywhere, it would have been the less matter, but every congregation,

nay, every individual, had different graces to the same note, which were dragged by many to such immoderate length that one corner of the church, or the people in one seat, had sung out the line before another had half done: and from the whole there arose such a mass of confusion and discord as quite defaced this noblest part of Divine worship.

In the Gaelic-speaking congregations of the east coast of Ross, Sutherland and Caithness a highly ornamented style of singing was developed which may have originated in the melismas of plainchant. Only six tunes were sung: 'Dundee', 'Elgin', 'French', 'Martyrs', 'Old London' and 'Stilt'. In the middle of the 19th century T.L. Hatley, the precentor to the Free Church General Assembly, attempted to notate these so-called 'long tunes' (ex.25). Joseph Mainzer also transcribed them (*Gaelic Psalm Tunes of Ross-shire*, 1844); his edition of 'French' is now sung at the close of the annual National Mod, but as he fitted it into regular bars of 4/4 with four-part harmony it is a poor echo of the old manner. With the retreat of Gaelic from the east coast in the 20th century the long tunes died out. However, the practice of adding grace notes and slurs to the unaccompanied, unison melody still flourishes in some congregations in the west Highlands and islands. They are rather simpler than the long tunes but the melody can only sometimes be identified. (See [Scotland](#), §II, 5(iii).)

Although choirs were largely discarded at the time of the Reformation, there is some evidence that harmony was sung in centres that had sang schules. James Melville wrote in his diary of 1574 that, as a student in St Andrews, he had learnt many of the trebles of the psalms (the melody being in the tenor); Calderwood claimed that in 1582 crowds in the streets of Edinburgh welcomed the returning minister Durie with Psalm cxxiv 'sung in such a pleasant tune in four parts'. There are a few exceptional references to choirs: in 1587 the Kirk Session of Glasgow ordered the music teacher William Struthers to choose four men to sing beside him in the church, and in 1621 Stirling Kirk Session decreed that the children of the sang schule should sit beside their master in the reader's place. These are isolated examples, however, and the members of the sang schules and others who could sing a part normally sat in the body of the congregation. The table-book format of the 1635 psalter suggests that harmony may have been used in private or family worship, which was strongly encouraged.

Choirs were not formed until the middle of the 18th century, when it was realized that they could assist the singing without taking the place of the congregation, but in the first decades of the 19th century in Paisley Abbey and St George's, Edinburgh, R.A. Smith and Andrew Thomson improved the choirs so much that the congregations felt discouraged. Later in the century Hatley in the south and William Carnie in the north-east avoided this danger by teaching huge classes – from 500 to 1000 members – which were congregational rather than choir practices.

The use of instruments in church was banned altogether in accordance with Calvin's principles. Not until the beginning of the 19th century did organs and reed organs begin to appear; some of the seceding churches still consider them inappropriate. With the advent of the organ the melody, for so long in the tenor, was transferred to the treble. However, the

distinction is to some extent academic as the majority of the congregation sing in unison at their own pitch. The 1929 Scottish psalter attempted to introduce a modified form of the old style, printing alternative settings known as 'faux-bourbons' in which the tune is in the tenor while the rest of the choir add the harmony (ex.26). In other, two-part versions, a descant was sung above a unison melody, the harmonies being provided only by the organ.

The *Church Hymnary: Third Edition* includes a few prose psalms, some pointed for Anglican chant and some for Gregorian psalm tones. The latter are simpler for a congregation to sing, but in view of the continuing resistance of the average congregation to anything Roman, it will be a long time before they are accepted.

[Psalms, metrical, §IV: Scotland and Ireland](#)

2. Ireland.

The Presbyterian Church in Ireland, like the mother Church in Scotland, has a strong tradition of metrical psalm singing. The Church came into being when the General Synod of Ulster (founded in 1642) joined with the Secession Synod in the Union of 1840. Before the Union, Presbyterian practice had been to use the psalms alone in public worship, although the Scottish paraphrases (and, in a few congregations, hymns) had already come into use in the Synod of Ulster. One of the terms of the union, in fact, was that the paraphrases ought not be authorized, even though they were not prohibited and thus continued to be used by some congregations.

In 1841, 1859, 1868 and 1887 the General Assembly of the Presbyterian Church in Ireland issued revisions of the Westminster *Directory for the Public Worship of God* (1644). The last of these stated that 'the metrical version of the Book of Psalms, as published by this Church or as used by the Church in Scotland, is the only psalmody authorised by the General Assembly' (the first three had only approved the Psalter 'as used in the Church of Scotland'). The reason for the double approval was that following the Evangelical Revival of 1857 an attempt had been made to introduce hymns. There was strong opposition to this, for while many approved the use of hymns in mission services they were opposed to any such innovation in the 'House of God'. At the same time, some of the criticisms of the Scottish Psalter of 1650 were considered to have substance, so instead of approving the introduction of hymns it was agreed to revise the Psalter. The result was the publication in 1880 of *The Psalter in Metre, a Revised Version, Prepared and Published by the Authority of the Presbyterian Church in Ireland, with Tunes*. By removing a number of archaisms, by providing a considerable number of new alternative versions, and by introducing a greater variety of metres it was hoped to solve the hymnody problem. But this failed, and the *Church Hymnary* (in cooperation with the Scottish Churches) was approved in 1899. The new psalter was primarily the work of Rev. John Moran and Professor J.G. Murphy. The revision had much to commend it and it is now used universally throughout the Church. Until the 1970s it was usual for every service of worship in Irish Presbyterianism to include at least one metrical psalm. *The Church Hymnary: Third Edition* (1973), compiled by a number of British Presbyterian churches, contains 57 metrical psalms or portions of psalms.

These were included to encourage a fuller use of the psalter and to increase the range of selection. Two versions from the 1880 Irish Revised Psalter are included and in many cases verses and lines from it replace those from the Scottish Psalter of 1650. Paradoxically, however, the inclusion of metrical psalms in *The Church Hymnary* may have led to a decrease in their use as they came to be regarded simply as hymns. This, allied with a great increase in modern hymns and songs in varying idioms (including a number based on psalms), means that the singing of traditional metrical psalms might no longer be as distinctive a part of Irish Presbyterian worship as it was in the past.

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[Psalms, metrical](#)

V. North America

In the early years of the Protestant settlements of North America, metrical psalm singing was often the only form of organized music. It occupied a most important place in the cultural life of the people, and was invested with the strong feelings of a struggling community far from home. The Puritans, in particular, treated the psalms and their tunes with veneration,

and sang them in everyday situations as well as at church on Sundays. The tradition naturally followed very similar patterns to those of the parent countries in Europe. By the time a more assertively American school of psalmody had arisen in the late 18th century, metrical psalms were rapidly giving way to hymns in most churches.

1. History of psalm singing.

2. Psalm books.

Psalms, metrical, §V: North America

1. History of psalm singing.

(i) Episcopal churches.

(ii) Pilgrims.

(iii) Dutch Reformed Church.

(iv) Puritans.

(v) Presbyterian churches.

(vi) German Reformed Church.

Psalms, metrical, §V, 1: History of North American psalm singing

(i) Episcopal churches.

The psalms of Calvin's French psalter were sung in America as early as 1564–5 during the Huguenot expeditions to Florida and South Carolina, just as Sir Francis Drake's men sang psalms, to the delight of the Amerindians, while camping on the coast of California in 1579. However, the first Protestant Church to establish itself permanently on the American continent was the Church of England: at Jamestown, Virginia, a church was built in 1608, the year in which the colony was founded. Commercial enterprise rather than religious fervour was dominant in the minds of the early Virginian colonists. They were content to continue the traditions of the Anglican Church, which was established there by law, as it was later in Maryland, North and South Carolina, Georgia and Nova Scotia. In New England, Anglican churches were organized by the early 18th century.

The bibles and prayer books imported from England had the usual metrical psalms bound in the back – Sternhold and Hopkins, or, later, Tate and Brady. The singing was very much as it was in English parish churches. In the larger town churches organs were gradually acquired: at King's Chapel, Boston, in 1714; at Christ Church, Philadelphia, and St Philip, Charleston, in 1728; at Trinity, Newport, Rhode Island, in 1733; at Trinity, New York, in 1741; and so on. In smaller churches, parish clerks led the people in unaccompanied singing. Tate and Brady's *New Version of Psalms*, which was first published in America in New York in 1710, was very widely used by the mid-18th century.

After the Revolution authority over the congregations passed to the Protestant Episcopal Church, and for the first time, in 1790, a selection of psalms and hymns for use in the churches was laid down by authority, and annexed to the Book of Common Prayer. It consisted of the entire *New Version* of Tate and Brady, with 27 hymns. A revised selection was made in 1833, still including a large number of Tate and Brady's psalms, and continued in use until 1866.

The tunes sung with these psalms were at first the same as those used in England, as can be seen from a tune supplement bound in with a Boston

edition of Tate and Brady in 1720; they were also largely the same as those used by the Puritan churches. A later tune supplement to Tate and Brady was engraved and probably compiled by Thomas Johnston, who was also one of the first American organ builders; Daniel Bayley's collections indicate a more florid taste. On the whole, however, Episcopal churches were musically more conservative than Congregational ones, avoiding the excesses of the [Fuging-tune](#) and the elaborate 'set piece'. A most influential Anglican musician was Francis Hopkinson. His *Collection of Psalm Tunes ... for the Use of the United Churches of Christ Church and St Peter's Church in Philadelphia* (Philadelphia, 1763) contains some fairly ornate tunes, including some of Hopkinson's own, but they are in the *galant* taste of the time, resembling the music of town rather than country churches in England. The prevalence of organs and the stronger links with the mother country tended to keep Anglican church music closer to the European art music of the time. The same tendency is shown in the tunes of *The Book of Common Prayer ... Proposed to the Use of the Protestant Episcopal Church* (Philadelphia, 1786), and in Jacob Eckhard's *Choirmaster's Book* of 1809, used at St Michael, Charleston, South Carolina, together with a special *Selection of Psalms and Hymns* prepared by the rectors of the two principal Charleston churches in 1792 ([ex.27](#)). (See [Anglican and Episcopalian church music](#), §10.)

[Psalms, metrical, §V, 1: History of North American psalm singing](#)

(ii) Pilgrims.

The band of about 100 English Pilgrims who founded the colony at Plymouth, Massachusetts, in 1620 were members of a group of 'Separatists' who had gone into exile at Leiden, in the Netherlands, in 1609. They had rejected the worship of the Church of England, and so instead of Sternhold and Hopkins's psalms they adopted the version of Henry Ainsworth, pastor of a neighbouring Separatist community at Amsterdam. Ainsworth was one of the most cultivated biblical scholars of his day, and in *The Book of Psalmes: Englished both in Prose and Metre* (Amsterdam, 1612) he offered not only a complete new prose translation of the psalms accompanied by a pithy commentary, but also a new metrical version and an excellent selection of tunes. In variety of metres and in his choice of tunes, Ainsworth was as much influenced by the Franco-Dutch psalter as by Sternhold and Hopkins:

Tunes for the Psalms I find none set of God; so that each people is to use the most grave, decent and comfortable manner of singing that they know. ... The singing-notes, therefore, I have most taken from our former Englished Psalms, when they will fit the measure of the verse. And for the other long verses I have also taken (for the most part) the gravest and easiest tunes of the French and Dutch Psalms.

Details of Ainsworth's tunes and their origins are provided by Pratt and Frost. Edward Winslow recalled 'there being many of our congregation very expert in music' at Leiden; some of these must have been on the momentous voyage of the *Mayflower*, for Ainsworth's *Psalmes* were used for many years in the Plymouth colony, in the total absence of instrumental or professional aid. Later generations lost their forefathers' skill. In 1681 the

Plymouth church decided to institute lining out, and in 1691, on the amalgamation of the Plymouth colony with the much larger and more successful settlement to the north, the church formally recognized the 'difficulties' of many of the Ainsworth tunes and allowed the substitution of easier ones used with the Bay Psalm Book. So Ainsworth's book was never to be widely popular in America, though it was used at Ipswich and Salem, both outside the Plymouth colony, until 1667. It was reprinted several times, but never in America.

[Psalms, metrical, §V, 1: History of North American psalm singing](#)

(iii) Dutch Reformed Church.

The Dutch colony of what is now New York was established in 1613, but the first Church was not organized until 1628, when the Dutch and French Protestant settlers combined; they knew identical tunes, and each sang them in their own language. The Dutch psalter, prescribed by the Synod of Dort (1618), was used with strict invariance for a full 100 years after the English conquest of the colony in 1664. An organ was erected in the New York church in 1727. The first English psalm book for the Dutch Reformed Church was *The Psalms of David ... for the Use of the Reformed Dutch Church of the City of New York* (New York, 1767). Francis Hopkinson was the translator, and his job was the singular one of adapting the psalm versions of Tate and Brady to fit the tunes of varying metres in the old Dutch psalter. The music still remained unaltered.

The new book did not long satisfy the English-speaking congregations; many of the tunes in peculiar metres were unfamiliar through long disuse, and there was a demand to relax the strict confinement to psalms and to introduce some of the hymns popular in other American churches. The central Synod continued to maintain a strict control over the worship of individual congregations, but after the Revolution it authorized a new book (1789) that included 135 hymns selected by Dr John Livingston. The psalms in this book were selected largely from Tate and Brady's and Watts's versions, with only a few of Hopkinson's remaining; and the great majority were in common, short or long metre. Later editions increased the proportion of hymns, until in *Hymns of the Church* (New York, 1869) the remaining metrical psalms were mixed in with hymns. Similarly, the tunes of the surrounding English-speaking churches were gradually adopted, as for instance in Peter Erben's *Selection* (1806). From the beginning, harmonized versions carried the tune in the top voice. (See [Reformed and presbyterian church music, §II, 2 \(i\).](#))

[Psalms, metrical, §V, 1: History of North American psalm singing](#)

(iv) Puritans.

The Massachusetts Bay colony was founded in 1629 by puritan members of the Church of England, who had at first no idea of seceding from the church, though they rejected its ritual. They brought with them Sternhold and Hopkins's psalms, and we may suppose that they sang them mainly to the handful of four-line tunes then in common use (see [ex.9](#), above). They were not of a temper to concern themselves with artistic improvements in the singing. But they were unhappy with Sternhold and Hopkins because 'their variations of the sense, and alterations of the sacred text too frequently, may justly minister matter of offence'. Accordingly, a group of 30

divines assembled to prepare a still more literal translation, 'that as wee doe injoye other, soe (if it were the Lord's will) we might injoye this ordinance also in its native purity'. They published, in 1640, *The Whole Booke of Psalmes Faithfully Translated into English Metre* (see §2(ii) below).

The Bay Psalm Book, or New England Psalm Book, as this collection became known, was at once adopted by almost every church in the colony. By means of lining out, which was in use in 1647 and perhaps earlier, the people could easily be taught to fit the new words to the old tunes. The compilers referred at the end of the book to 48 tunes to which the psalms might be sung, including 39 common-metre tunes 'as they are collected, out of our chief musicians, by Tho. Ravenscroft'. But it is highly unlikely that more than a handful of these were used in church. Copies of Ravenscroft's and Alison's harmonized settings are known to have been in the possession of early New England settlers, but, as in the old country, they would have been used domestically.

The Bay Psalm Book lasted for over a century, and spread to other American colonies and even to many Dissenting Churches in Britain. There is no doubt that the new psalms continued to be sung to the old tunes. When for the first time a musical supplement appeared, with the ninth edition of 1698, the 13 tunes in it were all standard ones from English sources (see fig.6 below). They were set for tenor and bass, with sol-fa letters below the staves, suggesting that the basses were sung, not played (ex.28). In later editions the tunes were printed without basses. As in English country churches, the speed of singing had slowed to a drawl by this date (See [Old Way of Singing](#)). With no strong leadership of any kind, tunes were ornamented at will by individual members of a congregation, and the discordant heterophony that resulted was described by would-be reformers as 'indecent', 'like the braying of asses', 'tortured and twisted as every unskilful throat saw fit' and so on (see ex.11, above). Something of the chaos that often prevailed may be gathered from entries in Samuel Sewall's *Diary*, describing services at the South Meeting House, Boston:

1705, Dec. 28. Mr. Willard ... spoke to me to set the Tune; I intended Windsor and fell into High-Dutch, and then essaying to set another Tune went into a key much too high. So I pray'd Mr. White to set it; which he did well, Litchfield Tune.
1718, Feb. 2. In the Morning I set York Tune, and in the 2d going over, the Gallery carried irresistibly to St David's which discouraged me very much.

But the people liked this way of singing, and in some churches persisted with it despite efforts at reform. In the strongly individualistic, Congregational tradition of New England, every church was at liberty to govern its own practice.

Reform got under way in 1720, with the appearance of the Rev. Thomas Symmes's anonymous pamphlet, *The Reasonableness of Regular Singing, or Singing by Note*. In the following year two important singing methods were published by John Tufts and Thomas Walter. Each carried an appendix of psalm tunes, and Tufts introduced a new musical notation based on sol-fa letters. Walter's appendix presented the tunes in three-part

harmony. (For discussion of the new era of American singing that resulted from these publications and from the formation of singing schools, see [Psalmody \(ii\), §II.](#)) It is sufficient to point out here that the teaching of singing from notes naturally generated church choirs on the Anglican model, which tended, as in England, to take the singing out of the hands of the people – where the people would let them. The attention that was thus focussed on singing led in turn to a desire for better literary and musical materials to sing. The Bay Psalm Book soon gave way in popularity to more elegant if less literal translations – the *New Version* of Tate and Brady, and (particularly among Congregationalists) Isaac Watts's *Psalms of David Imitated in the Language of the New Testament* (first American edition, Philadelphia, 1729). More conservative congregations stuck to the old book (revised in 1758), but the supplements attached to later editions show that the traditional psalms, as well as the newer ones, were sung to increasingly elaborate tunes.

Two tunes of this date appear to be the first printed compositions of American origin: 'Southwel New' ([ex.29](#)), from Walter (1721), and '100 Psalm New' from Tufts (1723; See Temperley, 1997). Some of the earliest tunes containing florid melismas ('Northampton', 'Isle of Wight', '24 Psalm') were drawn from English sources. But at the mid-century two tune supplements from New England, engraved (and possibly compiled) by James Turner and Thomas Johnston respectively, include some ornate tunes. One of them in the Johnston supplement (1755), called 'Psalm 136', comes near to being a fusing-tune, though it is English in origin ([ex.30](#)). In the latter part of the century, more especially after the Revolution, there was a burgeoning of elaborate psalmody in which the Congregational churches (descendants of the old Puritan bodies) were often in the vanguard (see [Psalmody \(ii\), §II, 2](#)). It was perhaps partly for the purpose of countering this trend that organs were gradually introduced in Congregational churches towards the end of the 18th century. The first was at Providence, Rhode Island, in 1770; in 1798 Bentley had heard of only four Congregational churches with organs in America – three in Boston and one in Newburyport.

Under the influence of the 'Great Awakening' and subsequent evangelical movements, metrical psalms tended to be replaced by hymns, and by 1830 formed a small proportion of the verses in most Congregational hymnbooks (see [Hymn, §IV, 4](#)). Recently, however, the successor denomination (the Christian Reformed Church) has revived the use of metrical psalms. Versions of all 150 psalms are printed in the *Psalter Hymnal* of this Church. (See [Congregational church, music of the.](#))

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(v) Presbyterian churches.

The Presbyterians also claimed descent from the Puritans, but retained a more authoritarian and centralized form of church government by Synod. From 1668, and especially in the 18th century, both in what is now the USA and in Canada, a steady trickle of Scots and Scots-Irish produced a distinctive brand of Presbyterianism – one that was strongly resistant to liberal trends. It greatly increased after the Union of England and Scotland (1707) opened the colonies to legal Scottish immigrants. *The Psalms of*

David in Meeter, in the Scottish version of 1650, was to Presbyterian minds almost a part of the Bible with which it was usually bound. The success of the Scots in colonizing the frontier outposts of the American and Canadian interiors left them often remote from acculturating influences, and they continued the 'old way' of singing long after it had been forgotten elsewhere. The 12 common tunes were lined out by a precentor, and sung by the people in the kind of slow heterophony described by Joseph Mainzer, which survived well into the 20th century in remote places. In urban centres such as Boston, Philadelphia and New York, there were schisms in the 18th century: 'New Side' synods welcomed the influence of the evangelical movement; 'Old Side' synods preferred to continue in the old ways. The psalm singing was, indeed, often the central issue in the fierce disputes that raged in Presbyterian circles at this date. James Lyon's *Urania* (Philadelphia, 1761) was subscribed to by a number of prominent Presbyterian clergymen; it must have represented the avant garde of Presbyterian singing. In 1774 John Adams, accustomed to the elaborate choir singing of New England, reported that the Old Presbyterian Society of New York was still 'in the *old way*, as we call it – all the drawling, quavering, discord in the world'. A revision of Watts's *Psalms* in a conservative direction, restoring those portions that Watts had deliberately omitted, was prepared by Joel Barlow in 1785, and the synods of Philadelphia and New York left individual parishes to decide whether to use it or to continue to sing the old psalms in the old way. The *Directory for the Worship of God* (1788) at last substituted 'singing psalms or hymns' for the 1644 Westminster directory's 'singing of psalms', paving the way for the authorization of Watts's hymns in 1802. In town churches the sterner kind of Presbyterianism faded gradually; organs were purchased, choirs took over the psalms and hymns. Congregational singing survived only in the wild country places. (See [Reformed and Presbyterian church music](#), §II, 2(ii).)

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(vi) German Reformed Church.

Of the various sects that flourished among the German communities in Pennsylvania during the 18th century, only the Reformed Church, with its Calvinist ancestry, sang metrical psalms. The first settlements were founded by Dutch Reformed ministers early in the century. They used the Marburg Collection of psalms in Lobwasser's version, and in 1753 this book was reprinted by Christopher Sauer at Germantown, Pennsylvania, as *Neu-vermehrt und vollständiges Gesang-Buch*, with all the traditional tunes. But the knowledge of the old chorale melodies was disappearing among the people; lining out had to be introduced, and by the end of the century it often happened that the minister and the organist were the only audible singers. At a synod held in Reading in 1794, it was resolved 'that a new hymn-book be prepared, of which the Psalms shall be taken from Lobwasser and Spreng's improved version, and the Palatine hymn-book shall form the basis of the hymns'. This, the first officially authorized book, was published in 1797. The psalm tunes had been greatly reduced in number, by the omission of little-used tunes. Between 1800 and 1850 there was a gradual change to the English language in many churches, and the first English collection, *Psalms and Hymns for the Use of the German Reformed Church in the United States of America*, appeared in 1830: all

150 psalms were still included, but they were largely in Watts's version and drew on Anglo-American sources for their tunes. A newly compiled German book appeared in 1842, and another, *Deutsches Gesangbuch* (edited by Philip Schaff), in 1861. By this time such metrical psalms as survived were embedded in a large collection of hymns, arranged by the church year. Tunes were no longer printed with the words; suggestions for tunes showed, however, an interest in reviving the traditional German chorale melodies.

[Psalms, metrical, §V: North America](#)

2. Psalm books.

(i) Function and character.

Of the psalm books printed in America only those for the Dutch and German Reformed Churches contained tunes printed with the psalms. In the Dutch version the tune was reprinted over each verse of the psalm; in the German, the first verse was underlaid and the rest printed beneath. These formats were modelled on European books that had been used with a tradition of accompanied singing. When an organ could not be obtained the congregation was at a loss and the knowledge of the tunes quickly faded. With the introduction of English psalms and hymns the older type of underlaid psalm book disappeared.

The great majority of psalm books in the English American tradition had no music at all (perhaps 80% of the surviving editions up to 1800). Before the era of the singing schools, there were so few tunes that they were known from memory, having been sung unaccompanied for generations. After choirs were well established, they generally sang from their own books containing special selections of psalm and hymn tunes and through-composed set pieces and anthems. Most of the tune supplements date from the intermediate period (about 1720–75).

In the early days, when psalms were lined out, the congregation did not really need books at all in church. They knew the tunes, and they took the words from the parish clerk, elder or minister. No doubt the Bay Psalm Book was designed, as much as anything, for domestic singing and private reading – as the title of the third edition suggests (see §2(ii) below). In the same way the early tune supplements were for the benefit of devout singers at home rather than for the church; bass parts were soon found unnecessary. With the singing school movement came the possibility of learning new music in parts, and for this Walter and Tufts prepared their instructional books. When the music was sung in church it was convenient for the singers to have it in the psalm book. The tune appendix of Tufts was itself used as a supplement for editions of psalm books; others had supplements of similar scope, usually (from 1737 onwards) in three parts. Tune supplements were only loosely attached to psalm books. The same supplement was used for different psalm books and vice versa, while most psalm books had no tunes at all. Evidently it was up to the purchaser to order whatever tunes he liked. Very probably the books with tunes were used by the members of the 'choir' – those who had rehearsed them in the singing school or psalmody society. The tunes attached to the 1774 Tate and Brady are entitled *A New Collection of Psalm Tunes Adapted to Congregational Worship*, which might seem to indicate an effort to prevent

choirs from monopolizing the singing. But all the tunes in it are in four-part harmony, many are elaborate, and some are of the fully fusing variety. It seems that in some churches tunes of this sort were actually sung by congregations at large. With the disappearance of tune supplements and the flowering of psalmody books after the Revolution, choirs took over an increasing share of the music, singing anthems and set pieces in which nobody could take part without rehearsal. When evangelical hymn singing made its way into churches, congregations could once more take their full part (see [Hymn, §IV, 4](#)). However, psalm books (without tunes) continued to appear until after the middle of the 19th century.

(ii) The Bay Psalm Book.

The Bay Psalm Book (1640) was the first English book ever printed in America: 1700 copies were run off on a small press belonging to Harvard College. The compilers, like Barton and Rous in England, eliminated some of the more unusual metres found in the Old Version, thus allowing all 150 psalms to be sung to the few tunes that were at the command of congregations. The collection was thoroughly revised for the third edition of 1651, chiefly by Henry Dunster and Richard Lyon. They polished the versification somewhat and added alternative translations. They further reduced unusual metres, so that 125 (instead of 112) out of 150 psalms were now in common metre; and they added 36 other ‘scripture-songs’, still maintaining the Calvinistic principle that only inspired words were suitable for singing in worship. The new title was *The Psalms Hymns and Spiritual Songs of the Old and New Testament Faithfully Translated into English Metre for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New England*. This proved to be the definitive edition. It was reprinted under this title, with scarcely any alterations in the verbal text, for over a century.

When for the first time a tune supplement, printed from wood blocks, was bound in with the ninth edition (1698), the 13 tunes in it, and their basses, were drawn from the 1679 edition of Playford’s *Introduction to the Skill of Musick*, though the preface and the idea of using sol-fa letters probably come from the 1672 edition of the same book (fig.6). Lowens has conjectured that the supplement was printed in England as part of a lost London edition of the Bay Psalm Book, but in that case it would surely have been printed from type. The tunes are as set out in Table 1. It is a curious fact that the allocation of ‘Lichfield’ to Psalm lxix, like the rest, is copied from Playford, where it is actually a misprint for xcvi (through printing 69 for 96): the first verse of Psalm xcvi is printed under the tune in Playford. In New England, however, the tune (as a result of this misprint) came to be associated with the real Psalm lxix, the first verse of which is printed with it in editions from 1705 to 1730. Other misprints closely follow Playford, proving the provenance of the tunes beyond doubt.

TABLE 1

<u>Frost no.</u>	<u>Tune name</u>	<u>Metre</u>	<u>Key</u>	<u>Psalm</u>
121	Oxford	C.M.	g	iv
25	Lichfield	C.M.	g	lxix
19	Low Dutch	C.M.	G	xxiii
205	York	C.M.	F	lxxiii

- J. Tufts:** *An Introduction to the Art of Singing Psalm-tunes* (Boston, 1721, 3/1723/R)
- Das neue und verbesserte Gesang-buch* (Philadelphia, 1797)
- G. Hood:** *History of Music in New England* (Boston, 1846)
- D.D. Demarest:** *History and Characteristics of the Reformed Protestant Dutch Church* (New York, 1856, rev. 4/1889 as *The Reformed Church in America*)
- J.S. Curwen:** 'New England Psalmody' *Studies in Worship Music*, i (London, 1880), 57–63
- C.W. Baird:** *Huguenot Emigration to America*, i (New York, 1885/R), i, 65–77
- J. Sabin and others:** *Bibliotheca americana*, xvi (New York, 1886), 27–38
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- L.F. Benson:** 'The American Revisions of Watts's "Psalms"', *Journal of the Presbyterian Historical Society*, ii (1903–4), 18–34, 75–89
- O.G.T. Sonneck:** *Francis Hopkinson ... and James Lyon* (Washington DC, 1905/R)
- A.H. Messiter:** *A History of the Choir and Music of Trinity Church, New York* (New York, 1906)
- W. Bentley:** *The Diary of William Bentley*, ii (Salem, MA, 1914/R)
- L.F. Benson:** *The English Hymn* (New York, 1915/R)
- W.S. Pratt:** *The Music of the Pilgrims* (New York, 1921/R)
- M. van Doren, ed.:** *Samuel Sewall: Diary* (New York, 1927)
- W.S. Pratt:** *The Music of the French Psalter of 1562* (New York, 1939/R)
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- M. Frost, ed.:** *English & Scottish Psalm & Hymn Tunes c.1543–1677* (London, 1953)
- G. Chase:** *America's Music, from the Pilgrims to the Present* (New York, 1955, 3/1987)
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- N. Temperley:** 'First Forty: the Earliest American Compositions', *American Music*, xv/1 (1997), 1–25
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Psalm tone.

See [Inflection](#) (ii), [Plainchant](#) and [Psalm](#) §§II–III. See also [Mode](#).

Psalmus

(Lat.).

See [Psalm](#).

Psalter [Psalterium]

(Ger.).

See [Psaltery](#).

Psalter, liturgical.

The term applied to a psalter whose arrangement reflects the distribution of the 150 psalms according to the daily and weekly cycle of the Divine Office.

It may also signify the Latin text form of the psalms used in a particular medieval rite (Roman, Gallican, Ambrosian). All these Latin text forms of the psalms were translations of the Septuagint, itself a Greek translation (3rd century bce) of the original Hebrew text. The earliest Latin translations of the psalms originated in Africa during the 2nd century ce. These translations, dependent on the private initiative of individual Christians, generated a wide array of variant readings, manuscript evidence for which survives from the 5th century to the 8th.

In about 383, partly to resolve the confusion of these multiple renderings, Jerome undertook a revision and correction of the psalter text. Although this revision has been lost, it was for a long time erroneously identified with the 'Roman' psalter. The Roman psalter remained in use for the Divine Office in the city of Rome and its environs throughout much of the Middle Ages. In England, evangelized by Augustine at the behest of Pope Gregory I (pontificate 590–604), the Roman psalter was the favoured liturgical text until the Norman Conquest. It is the source from which the Mass chants of the medieval Roman liturgy were derived.

Jerome, after moving to Palestine in 385, made another revision of the Latin psalter (386–97), for which he was able to draw upon the resources of the Hexapla edition of the Old Testament compiled by Origen (*d* 254). The Hexapla displayed in parallel columns the Hebrew text, the same transcribed into Greek characters, together with the Greek versions produced by three Jewish translators (Aquila, Symmachus and Theodotion); a *quinta* column contained Origen's own critical edition of the Septuagint. Since Jerome intended his revision to be a critical edition of the Latin text, he borrowed Origen's system of textual markings (obelus and asterisk) to indicate passages in which the Latin text contained more (obelus) or less (asterisk) than the Hebrew. As part of the Carolingian liturgical reforms in the late 8th century and the early 9th, this revised psalter (minus the critical apparatus) gradually replaced the Old Latin 'Gallic' psalter. The Irish Church had embraced this version at an early period and was responsible for its exportation to the Continent. Known as the 'Gallican', or sometimes the 'Vulgate', psalter, it was incorporated in most medieval bibles and was the text employed in the Divine Office for the weekly psalm cursus. Jerome revised the psalter a third time, relying primarily on the work of the three Jewish translators recorded in the Hexapla; this *psalterium iuxta Hebraeos* was never employed for liturgical purposes, but it found its way into some complete bibles.

The oldest monastic practice assigned a certain quantity of psalms to each of the prayer times. The number of daily psalms depended on the varying lengths of day and night in different seasons of the year. Thus a given psalm could occur on any day of the week or at any time of the day or night. The name *psalterium currens* is applied to this practice. The systematic weekly distribution of the 150 psalms probably originated in an urban monastic milieu. Benedict of Nursia in his monastic Rule (c530) adapted the weekly psalter distribution of the Roman basilical monasteries. The Roman system divided the psalter into two large groups of psalms: i–cviii for the night Office (Nocturns, also known as Matins) and cix–cxlvi for Vespers. (Psalms cxlviii–cl had a fixed place in the morning Office of Lauds.) The regular weekly traversal of the psalms could be interrupted by

feasts of the temporal or sanctoral cycle, for which special psalms were required.

A liturgical psalter adapts the biblical text to the requirements of the weekly cursus of psalmody. It can include the antiphons (with music in the case of a 'noted' psalter) assigned to the psalms for weekdays, and it can either rearrange the biblical order or indicate how the psalms are to be fitted into the weekly cycle. The monastic or secular origins of a manuscript containing a liturgical psalter may be ascertained by examining the capitals that indicate the beginning of each day's psalmody. A psalter designed for secular use will have large initials at the beginning of Psalms i, xxvi, xxxviii, lii, lxxviii, lxxx, xcvi and cix (the latter begins the vesper block, which may carry indications of daily subdivisions). The monastic sources are more complex: Psalms xx, xxxii, xlv, lix, lxxiii, lxxxv, ci and cix constitute the comparable points of reference, but capitals corresponding to the secular division may also be present. Indications pointing to the division of certain long psalms, a practice not permitted in medieval secular use, is another sign of monastic origins or adaptation. In addition to the Old Testament canticles required for Lauds (and for the 3rd nocturn of Matins in monastic use), the three New Testament canticles and the *Te Deum*, a liturgical psalter might also include titles that 'christianize' the psalms, psalter collects, invitatories and litanies. Breviaries almost always contain a liturgical psalter. (For brief descriptions of typical psalter manuscripts, see Salmon, 47–9.)

At Milan the liturgical psalter was divided into groups of (generally) ten psalms called 'decuriae'. The group of psalms assigned to Matins (i–cviii) covers two weeks, Monday to Friday, with a different arrangement for Saturday (Psalm cxviii and canticles) and Sunday (three canticles). The psalms assigned to Vespers, on the other hand, are sung through in a single week, perhaps the result of Roman influence. They may be displaced by special psalms for feasts.

The most radical revisions of the primitive Roman cursus occurred during the pontificates of Pius X (1903–14) and Paul VI (1963–78). The first of these reforms permitted the division of the longest psalms, and the number of psalms at Matins was reduced from 18 to nine. Daily recitation of Psalm cxviii was replaced by psalms deleted from Matins. The 1971 revision of the Roman breviary introduced even more profound changes: the recitation of the psalter now covered four weeks instead of one, and certain 'imprecatory' psalms (lvii, lxxxii, cviii in the Vulgate numbering) were eliminated. A few psalms (lxxvii, civ, cv) were reserved for special times of the liturgical year, while others were repeated in the course of a month. The traditional numerical ordering of the psalms was disrupted in favour of thematic congruence with either the time of day (morning, evening) or the day of the week (Friday as a weekly remembrance of the Passion, and Sunday of the Resurrection).

The liturgical changes resulting from Vatican II have stimulated the production of 'liturgical psalters' for use between the readings that form part of the eucharistic liturgy. These psalters are coordinated with lectionary cycles and make varied provision for congregational participation. Although musical styles vary widely, the form of the settings is generally

responsorial, and the biblical text may be altered in order to make the language 'inclusive'.

The liturgical psalter of the Byzantine Church divides the psalms into 20 sections called *kathismata*; each *kathisma* is further divided into three *staseis*. During most of the year, two or three *kathismata* are sung at the morning Office (Orthros). *Kathisma* 18 (Psalms cxix–cxxxiii) is chanted daily at the evening Office (Hesperinos) in the autumn and winter except on Saturday, which employs *Kathisma* 1 (Psalms i–viii). After Easter and in the period from 20 December to 14 January Orthros has two *kathismata* and the vesper *kathisma* changes daily. During Lent a different distribution of *kathismata* at Orthros is adopted, and some of the *kathismata* are repeated at the day hours.

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JOSEPH DYER

Psalterer [psalmody].

A bowed string instrument of the late 17th century. It was probably intended for use in teaching choral singing in churches where neither organ nor other instrumental support was available, and it was adapted to the use of the musically untaught. Its invention is attributed to John Playford the elder (1623–86/7). No examples are known to survive, but the instrument appears to have had some currency during the early years of the 18th century, as shown by an advertisement in the 5th and 6th editions of John Playford's *The Whole Book of Psalms* (issued by Samuel Sprint and Henry Playford in 1699 and by Samuel and John Sprint and Henry Playford in 1700) for *The Psalmody*, published by Henry Playford. This book was also advertised in the *Post Boy* (27 June 1699) as 'A Book of Directions to Play the Psalmody, an instrument invented by John Playford, adapted to the tunes in use in all churches. London: H. Playford and R. Meares, 1699'. It contained directions for playing psalm tunes by letters rather than by musical notation, on an unnamed instrument (possibly the 'psalmody' of the title). No details of this instrument are known, but in 1705 Richard Jones described a nine-string instrument that used letter tablature and was played by striking the strings with a small piece of wood, and in 1725 'W.S.' gave detailed instructions for making a one-string, fretted instrument (invented about 30 years earlier) that was apparently played from normal notation. James Leman, in 1729, was the first to use the name 'psalterer'. From his description, the instrument was similar in form to the bass viol of the period but had only two strings, tuned an octave apart and passing over a fretted fingerboard on which the stopping positions were marked by letters. By fingering the instrument according to a prepared letter sequence or code, the player could produce simple psalmody melodies or basses. Printed guides in letter tablature were apparently supplied by certain music sellers.

Leman suggested that a rather more advanced version of the psalterer could be produced by adding a third or 'mean' string between the other two, tuned a 5th above the lower. He left the matter with the observation 'And this I suppose to be the utmost improvement that can be made upon

this instrument'. A manuscript of 1737, based on Leman's three-string psalterer, gives directions for numerous psalm tunes and two anthems. The idea of a marked and fretted fingerboard was to reappear in Sweden about 1829, with a more advanced instrument, the [Psalmodikon](#).

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PHILIP BATE/SALLY DRAGE

Psaltérion

(Fr.).

See [Psaltery](#) and [Dulcimer](#).

Psaltērion (i).

A Greek harp. See [Greece](#), §I, 5(iii)(b), and [Psaltery](#), §1.

Psaltērion (ii).

The psalter of the Greek Septuagint containing the 150 psalms divided into 20 *kathismata*; see [Psalm](#), §III, 1.

Psalterium

(Lat., from Gk. *psaltērion*).

A term used in medieval texts for a variety of instruments, probably including the harp, crwth, [Psaltery](#), §1 and dulcimer. It is also the modern German term for the psaltery.

Psaltery [sawtry]

(Fr. *psaltérion*, *saltere*, *sauterie*; Ger. *Psalterium*, *Psalter*; It. and Sp. *salterio*).

An instrument of the zither family (classified as a [Chordophone](#)). It consists of a raised piece of wood, or a wooden box with soundholes, without a neck; it may be rectangular, triangular or trapeziform in shape (the various forms are shown schematically in fig.1). The instrument may be strung singly or with multiple courses. The strings are stretched parallel to the soundboard over one or more bridges and attached at either side by wooden or bone pegs, or metal pins. In relation to each other, the strings are parallel or fan-shaped in their arrangement, depending on the shape of the psaltery. Usually the strings are plucked, by the fingers or by plectra. (For psalteries struck with hammers, see [Dulcimer](#).)

1. [The ancient Greek and Latin terms.](#)
2. [The instrument: medieval and Renaissance.](#)
3. [Baroque, Classical and modern.](#)

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JAMES W. MCKINNON (1), NELLY VAN REE BERNARD, MARY REMNANT (2), BERYL KENYON DE PASCUAL (3)

[Psaltery](#)

1. The ancient Greek and Latin terms.

The Latin term *psalterium* (Gk. *psaltērion*) was applied to a variety of ancient and medieval string instruments. It belongs to the category of words (like *organum* and *antiphona*) that requires special study to trace frequent shifts in meaning. Tentatively the history of the term falls into three stages: its original usage, in its Greek form, as a term for the harp; as a term figuring prominently in ecclesiastical literature concerning the Book of *Psalms*; and its eventual application to box zithers such as the psaltery and dulcimer.

The term was derived from the Greek *psallein* ('to pluck with the fingers'); the related *psaltria* might refer to female players of the more common kithara or lyre, but *psaltērion* itself was reserved for the comparatively rare harp. Athenaeus (xiv, 636), for example, quoted Apollodorus identifying it with the [Magadis](#), another term for harp; and Pseudo-Aristotle (*Problems*, xix.23) referred to the unequal strings of the triangular *psaltērion* (see [Trigōnon](#)). (See also [Greece](#), §I, 5(iii)(b).)

The term entered Christian literature by way of the Septuagint, the translation of the Old Testament into Greek made in the 3rd century bce, which served as the basis for early Christian versions of the Bible. The Septuagint in most cases rendered *nebel*, the Old Testament harp, by either *nabla* or else (especially in the psalms) *psaltērion*. At the same time it translated the Hebrew *mizmor*, which occurs in the superscription of 57 psalms, as *psalmos*, a hymn sung with harp; this led Greek-speaking Jews to adopt for the entire book the name *biblos psalmōn* ('book of psalms'), and eventually simply *psaltērion* ('psalter'). Jerome corroborated these usages in the Vulgate by rendering *nebel* as *psalterium* with even greater consistency than did the Septuagint.

These circumstances, that the Book of *Psalms* as well as one of its most frequently mentioned instruments were both called *psalterium*, have assured for the term a rich existence in Christian literature. Its hundreds of occurrences in patristic and medieval commentary on the psalms serve

mostly as starting-points for allegorical exegeses, but a number of passages have at least some organological significance. Eusebius of Caesarea established in his prologue to the Psalter (*PG*, xxiii, 73) the notion that David stands in the midst of his four subordinate Levite musicians, Asaph, Ethan, Heman and Idithun, holding the *psalterium*. Later, Isidore of Seville (*GerbertS*, i, 23) described the instrument as being shaped like the triangular Greek letter *delta*, a reference found in most subsequent psalter prologues. Meanwhile, commentary on Psalm xxxii.2, following the lead of Basil (*PG*, xxix, 328), regularly referred to the contrast between the kithara with its soundchest at the bottom of the instrument and the *psalterium* with its soundchest at the top, a feature corroborated by ancient depictions of harps (Wegner, pls.68, 70, 72). These references add little to present organological knowledge but do at least suggest general unanimity among Christian, Jewish and Greek sources in their identification of *psalterium* with the triangular harp. At the same time the Christians declare, rather too categorically, that the instrument had ten strings in imitation of the Ten Commandments, a concept deriving from occasional Septuagint phrases such as 'en decachordō psaltēriō' (Psalm xcii.4).

In the Carolingian period a contradictory tradition arose when the *psalterium* was said to be *quadratum* ('rectangular'). The earliest extant source for this notion, Hrabanus Maurus's *De universo* (*PL*, cxi, 498), pronounced it in the same passage to be both 'quadratum' and 'ut alii volunt, in modum deltae literae' ('as others prefer, in the shape of the letter delta'). Subsequently the two conceptions of its shape co-existed: the triangular in the more conventional psalter commentaries (e.g. Honorius of Autun, *PL*, clxxii, 269), and the rectangular in the group of texts associated with the curious letter of Pseudo-Jerome to Dardanus. The former is illustrated chiefly by depictions of David holding a variety of string instruments, many of which bear resemblance to real instruments (both contemporary and classical); while the latter is illustrated with a schematic rectangular shape traversed by ten lines, suggesting a pseudo-instrument inspired by the text (although some might see a relationship with the roughly rectangular kithara of ancient Magna Graeca). It is this latter instrument which some organologists have singled out as the *psalterium decachordum* (see fig.2).

The precise steps leading to the last stage in the history of the term *psalterium* – its application to box zithers which came into the West by way of Moorish Spain and Byzantium – have not received definitive study. The underlying reason for the change in the term's meaning, however, may have been the general resemblance of the prevailing two-dimensional illustrations (in both their triangular and rectangular forms) in early medieval manuscript illumination and sculpture to the more complex yet equally flat shapes of contemporary zithers. Frequently the artist seems to have rendered a harp as a zither by failing to isolate one of its sides as a soundchest and by giving the impression of a solid board or bow behind the strings. This, together with the absence of a neck on either instrument, as well as the general fluidity of early medieval instrumental terminology, renders the final, contradictory application of the term not at all surprising.

[Psaltery](#)

2. The instrument: medieval and Renaissance.

The early history of the psaltery is as yet unfathomed, as there is insufficient coincidence between verbal descriptions and visual representations. The triangular and rectangular psalteries mentioned in the letter from Pseudo-Jerome to Dardanus may or may not have actually existed when this hoax was perpetrated in about the 9th century ce, but from that time onwards they appear more and more frequently in the visual arts, played generally by David and his musicians or by Elders of the Apocalypse. Some examples are fantasies which could never have worked, while others display a knowledge of craftsmanship that must have been based on fact. The words 'rote', 'rota' and 'rotta', much associated with the lyre family, were sometimes also applied to the triangular psaltery: in one piece of evidence, on an 11th-century capital in the cloister of the abbey of Moissac, a musician holding a triangular psaltery appears with a carved inscription naming the instrument as a *rota*. This carving is one of many that could be mistaken for a triangular harp, but other examples, particularly manuscript illustrations, show that the strings of the psaltery run parallel to the soundboard. The absence of soundholes for many of these representations may indicate that such psalteries were basically raised wooden boards rather than hollow boxes. From the 12th century onwards, however, soundholes appear with greater frequency, suggesting the presence of such a box; at the same period the box was sometimes flanked by a set of strings on each side, thus producing a double psaltery.

In the Middle Ages, European instrumental resources were considerably enlarged by importation from the East, via Byzantium (from the 10th century to the 12th) as well as via the Iberian Peninsula where the Arab invasion began in 711. Andalusia gradually became the melting pot of Eastern and Western culture, and Persian-Arabian instruments spread northwards via Catalonia to France and the rest of Europe. The Eastern [Santur](#), an isocetes trapezium-shaped psaltery played by striking the strings with hammers (therefore a type of [Dulcimer](#)), was known to Spanish Muslims in the 11th century. The instrument was either brought to Europe from what is now Turkey, or was disseminated in the opposite direction from Europe to the East. In 13th-century Spain, besides the then still popular *rota* and *citara*, there existed two types of psaltery known as the *canon entero* and the *medio canon*; these are depicted in the *Cantigas de Santa María* of Alfonso el Sabio, King of Castile and León (reigned 1252–84). The name *canon* was subsequently absorbed into other languages (see [Canon \(ii\)](#)). The *canon entero* and the *medio canon* correspond to the Islamic *nuzha* (rectangular psaltery) and the [Qānūn](#) (trapeziform in shape, one of the sides being rectangular) respectively.

During the Middle Ages a type of psaltery with incurved sides, known as the 'pig's head psaltery' (It. *istrumento di porco*; Ger. *Schweinekopff*) on account of its shape (fig.4), became very popular. This was generally single- or double-strung. The Latin names 'ala', 'ala entera' and 'medio ala' were sometimes applied to wing-shaped psalteries. The Iberian pig's head psaltery called *ala entera* (whole wing) appears in three miniatures in the *Cancioneiro da Ajuda (P-La)*. A half-wing psaltery known as the 'Bohemian wing' was used in eastern Europe. Also in eastern Europe there flourished the instrument now known as the psaltery-harp, which combined the basic features of both harp and psaltery and thus contained a double soundbox. Examples of psalteries found further north include the Finnish [Kantele](#) (with

related forms found in Lithuania, Estonia and Latvia) and the Russian [Gusli](#).

The strings of the medieval psaltery were made of metal or gut. Egidius de Zamora (*Ars musica*, c1270) recommended brass and silver strings. According to 'Le bon berger' (1379) the triangular *rota* was gut strung (see Marcuse, 1975, p.217). Metal strings for the *qānūn* are mentioned in the 14th-century Persian treatise *Kanz al-tuhaf*. 'Abd al-Qādir (d 1435) prescribed twisted copper strings for the trichordally strung courses of the *qānūn*.

Eastern psalteries such as the *qānūn* and *santur* were (and still are) played in a horizontal position. In the *Cantigas de Santa María*, psalteries are depicted in a vertical playing position. The strings were plucked by the fingers or by plectra, such as birds' feathers, quills cut from birds' feathers or 'dediles' (rings worn on the fingers, with quills attached); the latter technique was used in Spain and Italy, especially in the 18th century (see §3 below). Psalteries played by striking the strings with hammers (such as the *santur*) are more properly defined as dulcimers.

The psaltery was widely used up to about 1500, being referred to frequently in lists of musicians such as that of the Feast of Westminster in 1306, where performers included 'Gillotin le Sautreour' and 'Janyn le Sautreour qui est ove Mons. de Percy'. Like most other medieval instruments it had no specific repertory but was used to play whatever music the occasion demanded. Its use as a solo instrument is well demonstrated by Chaucer's often-quoted passage from 'The Miller's Tale':

And al above ther lay a gay sautrie,
[On which he made a-nyghtes melodie]
So swetely that all the chambre rong:
And *Angelus ad virginem* he song.

The *canon entero* is mentioned in Arcipreste de Hita's *Libro de buen amor* (1330):

Dulce *canno entero* sal'con el panderete
Con sonajas d'açofar faze dulce sonete.

The diatonic psaltery could not cope with the demands of Renaissance chromaticism and in the 15th and 16th centuries was used less. However, chromatic notes were made possible by the development of a dividing bridge system applied to isocles trapeziform psalteries, as in the *Hackbrett* depicted in Virdung's *Musica getutscht* of 1511 ([fig.5](#); see also §3 below). Rather than adding extra strings for chromatic notes between the diatonic ones, the use of dividing bridges meant that one string or course could serve for two notes. Another line of development was the addition of a keyboard to the psaltery, foreshadowing the invention of the harpsichord ([fig.6](#)).

[Psaltery](#)

3. Baroque, Classical and modern.

In western Europe during the early Baroque period the struck dulcimer and the plucked psaltery evolved along similar structural lines, having a

trapezoid soundbox with both divided and undivided courses of strings running either over long bridges comprising several separate sections or over files of individual bridges. This allowed the development of fully or almost fully chromatic instruments with a wider compass. The early stages of these later developments can be seen in the *Hackbretter* depicted in Praetorius's *Theatrum instrumentorum* (1620; pls.xviii and xxxvi) and the simplest model of the *psaltérion* illustrated in Mersenne's *Harmonie universelle* (1636–7; bk 3, p.174). Already in 1650 Athanasius Kircher referred in his *Musurgia universalis* to a three-octave, plucked *Psalterium* and illustrated one with a few chromatic notes. Preference for one of the two playing techniques was generally divided along geographical lines. The plucked instrument, known as the *salterio*, became the norm in the Mediterranean countries, spreading from Italy to the Iberian peninsula and subsequently to Latin America. The situation in France has not been fully researched but both forms were known and played there.

Few dated Italian psalteries are to be found from the 17th century but there are Italian instruments attributed to that period. The 'modern' psaltery seems not to have been played at all in Spain during the 17th century, since theoretical works refer to the biblical instrument and other documentary references to a *salterio* appear to indicate the string drum, also known as the *salterio* and usually played together with a tabor pipe. There is, however, no shortage of 18th-century Italian and Spanish psalteries, while examples from Latin America also exist. A typical mid-18th-century *salterio* might have had 24 courses of four unison strings running over two or three sectioned bridges dividing the strings in various ratios. It would have had a compass of almost three chromatic octaves from *g* (G is the basic key of the *salterio*). As the century progressed larger instruments were made: with a compass extending down to *c* and courses of six strings in Spain; with additional files of bridges and extra nuts allowing a more convenient tuning pattern in Italy. Bass courses sometimes had one less string than the treble ones.

Several documents from Italy, Spain and Brazil include an explanation of psaltery tuning but only two works are known that deal with playing technique: Pablo Minguet y Yrol's *Reglas y advertencias generales* (1754) and Giambattista Dall'Olio's *Avvertimenti per suonatori di salterio* (1770; reproduced by Count Luigi Francesco Valdrighi in 1879). They confirm the use of a plucking technique with the thumbs and one or more fingers from each hand. There is also evidence of the alternative use of quills attached to rings, perhaps even to thimbles, worn on the fingers. Whereas Kircher had described an alphabetic tablature, both Minguet y Yrol in his *Reglas* and Antônio Vieira dos Santos (a Portuguese emigrant living in Brazil during the first half of the 19th century) in a manuscript anthology provide music in numerical notation. Normal notation, however, seems to have been the more usual system. Players of the *salterio* in its 18th-century heyday were usually members of the upper and moneyed classes, such as members of the Corvi and Travaglini families from Spoleto, or belonged to religious orders, e.g. nuns of the Convento de la Encarnación in Avila. The German, Frau Bauer, and the Spaniard, Juan Bautista Pla, better known as an oboist, performed as international virtuosos on the psaltery; Valdrighi also listed some Italian virtuosos.

The corpus of surviving Baroque and Classical music continues to grow as research progresses. It consists not only of anthologies of simple popular, dance and military music for solo psaltery but also accompanied and unaccompanied sonatas for one or two psalteries, chamber music with bowed strings and even concertos or other orchestral works. Emanuele Barbella, Niccolò Jommelli, Carlo Monza and Florido Ubaldi are among the 18th-century Italian composers named in manuscript sources; Vicente Adán, Braulio Canales and Gaspar Esmit [Smith] among the Spaniards. The psaltery was also used to accompany vocal music, both secular and sacred (mostly non-liturgical), with and without obligato passages.

While little or no psaltery music is known from the 19th century in western Europe, its continued use during the early decades is documented. The Ospizio dei SS Giuseppe e Lucia in Naples, for example, employed a *salterio* teacher among its music staff in 1823–4. Spanish music historians writing in the latter part of the century mention seeing, or hearing of, the psaltery being played in earlier years in eastern Spain. In Mexico the 18th-century psaltery received a new lease of life when late in the 19th century it became a standard component of popular music ensembles. It is to be found in two sizes, the small *requinto* and the larger *tenor*. Such bands today may include several psalteries of each size. Other forms of psaltery are still played elsewhere in the world, e.g. the [Qānūn](#) and the [Kantele](#).

For a short time in the early 20th century small rudimentary psalteries in the shape of a right-angled trapezium were produced in some European countries, mainly for teaching purposes. In the second half of the century, Baroque and Classical psaltery music was rescued from oblivion in Europe and the USA as a result of its publication for performance on the dulcimer. Nevertheless a few musicians are using the Baroque plucked technique. A pioneer in this field has been Paul Gifford. Nelly van Ree Bernard has been active in the promotion of the earlier types of psaltery, which are now to be found in many ensembles specializing in medieval music.

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Psaltēs.

A chanter in a Byzantine choir. The term was already in use by the 4th century for the liturgical cantor.

Psaltikē

(Gk.).

See [Akolouthiai](#).

Psaltikē technē

(Gk.: 'the art of chanting').

A theory of chanting that first developed in the 14th-century Byzantine Church with the appearance of the [Akolouthiai](#) manuscripts. It taught liturgical singers how to expand traditional melodies through techniques of vocal ornamentation and improvisation. New notational symbols and *hypostaseis* (non-diaستمatic neumes) indicated the use of the standard embellishments of the *psaltikē technē* in music manuscripts; they were notated in red ink between the principal melodic line and the text (see [Byzantine chant](#), §3(i)(c)). The *hypostaseis* were explained in treatises and exercises for students of chant. Proponents of the theory, such as [Manuel Chrysaphes](#), criticized those who believed that a simple, note-by-note reading of Byzantine neumes was sufficient.

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DIMITRI CONOMOS

Psaltikon

(Gk.). A liturgical book of the Constantinopolitan Byzantine rite, containing the florid chants sung by the soloist (*psaltēs*). See [Byzantine chant](#), §§3, 7–8, 10(ii), 11–12, 15; [Kontakion](#), §2; and [Liturgy and liturgical books](#), §IV, 3(xiii).

Psellus [Psellos], Michael [Konstantin]

(*b* Nicomedia or Constantinople, 1018; *d* after 1078). Byzantine scholar, politician, philosopher and music theorist. Psellus began his career as a government official and eventually became imperial secretary and professor of philosophy at the university in Constantinople. He fell out of favour and in 1054 retired to a monastery on Mount Olympus in Bithynia. Psellus later returned to the imperial court, finally attaining the office of first minister under Michael VII.

The encyclopedic learning which Psellus displayed in his writings and, in particular, his revival of Platonism were important not only for Byzantine culture but also for the influence they exerted on Western humanism. His writings on music include *Eis tēn psychogonian tou Platōnos*, a commentary on Plato's *Psychogony* that draws upon Proclus's commentary on the *Timaeus*; three letters, of which one, a discussion of ancient Greek music, describes the essence and effect of the art; an introduction to rhythm, *Prolambanomena eis tēn rhythmikēn epistēmēn*, based on *Rhythmic Elements* by [Aristoxenus](#); and a treatise *On the Resounding Hall at Nicomedia*, which, in its description of an echo, touches on questions of acoustics.

A treatise on the four mathematical disciplines (*Syntagma eusynopton eis tas tessaras mathēmatikas epistēmas*), which includes an introduction to harmonics (*Mousikēs synopsis ēkribōmenē*), was formerly attributed to Psellus, but is now thought to be the work of the monk Gregorius Solitarius, writing in about 1008. This introduction is the earliest known Byzantine treatise on music. In its empirical approach to the study of harmonics it largely follows the school of Aristoxenus, and discusses the names of the notes, intervals, systems, modes, scales and *melopoiia*. However, the focus of the work, an account of the theory of intervals, moves from the Aristoxenian additive definition of the micro-interval (*diesis*) to a Pythagorean concept of harmonics as a mathematical proportion and draws particularly on the music theory of Theon of Smyrna (see [Greece](#), §1, 6). The later Byzantine scholars [Georgios Pachymeres](#) and [Manuel Bryennius](#) in their more comprehensive treatises on music theory relied heavily on this compendium, quoting many passages verbatim.

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LUKAS RICHTER

Pseudo-Aristoteles.

See [Lambertus](#).

Pseudo-Chilston.

The name by which an anonymous treatise in *GB-Lbl* Lansdowne 763 on [Discant](#) is now generally cited. The treatise was wrongly attributed by Burney and Hawkins to the author of three treatises that follow it in the manuscript. See [Chilston](#).

Pstrokońska-Nawratil, Grażyna (Hanna)

(b Wrocław, 16 July 1947). Polish composer. She studied composition with Poradowski at the State Higher School (later Academy) of Music in Wrocław, graduating in 1971. She completed her studies in France with Messiaen and Boulez, participated in seminars in Aix-en-Provence on the music of Xenakis and worked at the experimental music studios in Paris and Marseilles. In 1971 she began to teach at the Wrocław Academy, later becoming professor (1993) and head of the theory and composition department. Among the many prizes she has won in international competitions are honourable mention for *Ostinato* at the 1975 GEDOK competition in Mannheim and third prize for *Ikar* at the UNESCO International Rostrum of Composers in Paris in 1987. Pstrokońska-Nawratil favours musical forms grounded in tradition while eschewing classical stylization; her rich and varied resources are always subordinated to her

main goal, expression. She has developed her own formal methods, which she calls 'structure shifting'.

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(selective list)

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Chbr: Nocturne, vc, prep pf, 1973; Ostinato, perc ens, 1975; Canon for Motoric Group, 4 perc, pf, 1976; Studio, vn, large tam-tam, 1976; La vetrata, pf, 1979; Arabesque, str qt, 1980; Bis & Joke, perc, pf, 1985; Str Qt no.2: Andrzej Krzanowski in memoriam, 1991; Rigaudon, vc, pf, 1992; Triangle!, 6 perc, 1992; Le tambour provençal, 2 vc, pf, 1993; Str Qt, 1994; Bartokiana, 2 vc, pf, 1995; Po drugiej stronie tęczy, str qt, 1997

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BARBARA ZWOLSKA-STĘSZEWESKA/R

Psychedelic rock [acid rock].

A style of rock that grew out of the hippies' removal to San Francisco in 1965, in connection with the use of the drug LSD or 'acid'. It featured extended blues-based improvisations, surrealist lyrics with performances often loud and accompanied by lavish light-shows. The effect was intended to evoke or support a drug-induced state. Prominent bands included Jefferson Airplane, the Grateful Dead, Janis Joplin's Big Brother and the Holding Company and Country Joe and the Fish, who established an alliance with the Californian folk scene. The underground hippy movement largely died after 1967 owing to its exploitation by the media and promoters. However it developed in the UK in the late 1960s, particularly through the experiences with LSD of some musicians, where the style was often combined with the use of Indian instruments. Lennon's early

experiments yielded *Tomorrow never knows*, which contained lyrics from the Tibetan Book of the Dead. Hendrix harnessed guitar distortion to counter-cultural sentiments in songs such as *If Six Were Nine* and *Purple Haze*, and the Yardbirds produced the graphically titled *Over Under Sideways Down*, while the Small Faces' album *Ogden's Nut Gone Flake* captured the British mods' exchange of amphetamines for LSD. Other artists, such as Pink Floyd, the Incredible String Band and Donovan, were also important. Visually, psychedelic bands used a laid-back approach and confident collision of contradictory images, particularly military uniforms with Hindu kaftans (in the UK) or Amerindian clothing (in the USA). In the 1980s such British bands as the Stone Roses attempted to recapture Hendrix's sound, while the Ozric Tentacles and others married the techniques to a resurgent counter-cultural lifestyle which merged with the rave scene. Psychedelia also infused 1980s dance music and styles like hip hop.

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ALLAN F. MOORE

Psychoacoustics.

See [Hearing and psychoacoustics](#). See also [Psychology of music](#), §II.

Psychology of music.

- I. History
- II. Perception and cognition.
- III. Affect
- IV. Performance
- V. Early development
- VI. Musical ability
- VII. Social psychology
- VIII. Neuropsychology

DIANA DEUTSCH (I, 1), ALF GABRIELSSON (I, 2), JOHN SLOBODA (I, 3; II, 4; III), IAN CROSS (II, 1), CAROLYN DRAKE, RICHARD PARNCUTT (II, 2), STEPHEN McADAMS (II, 3), ERIC F. CLARKE (IV), SANDRA E. TREHUB (V), SUSAN O'NEILL, JOHN SLOBODA (VI), DAVID HARGREAVES, ANTHONY KEMP, ADRIAN NORTH (VII), JOHN SLOBODA, ROBERT J. ZATORRE (VIII)

[Psychology of music](#)

I. History

1. Antiquity to the 19th century.
2. 1860–1960.
3. The late 20th century.

BIBLIOGRAPHY

Psychology of music, §1: History

1. Antiquity to the 19th century.

Speculation concerning sound and music goes back to ancient times. The first reported experiments relating to the psychology of music are credited to Pythagoras in the 6th century bce. He is said to have demonstrated that the perceived pitch of a vibrating string varies inversely with its length, and is also credited with establishing that the musical consonances of the octave, 5th and 4th correspond to simple ratios formed by different lengths of string. His followers, however, lost faith in the experimental method and instead attempted to explain musical phenomena purely in terms of mathematical relationships. For example, Anaxagoras (c499–428 bce) held that the sense perceptions were too weak to permit the establishment of scientific truth. Later, the music theorist Boethius (480–524 ce), a dedicated Pythagorean, wrote in *De institutione musica* (Eng. trans. in Bower, 1967, p.58): ‘What need is there to speak further concerning the error of the senses, when this same faculty of sensing is neither equal in all men, nor at all times equal within the same man? Therefore anyone vainly puts his trust in a changing judgment since he aspires to seek the truth’.

An important dissenter from the numerical stance of the Pythagoreans was Aristoxenus (c320 bce), who argued forcefully that music could not be understood solely by considering mathematical relationships. He foreshadowed modern study of the psychology of music by arguing that musical phenomena were perceptual and cognitive in nature and should be studied as an experimental science. In his treatise *On Harmonics* he wrote (Eng. trans. in Macran, 1902, pp.102–4):

It is plain that the apprehension of a melody consists in noting with both the ear and intellect every distinction as it arises in the successive sounds – successive, since melody, like all branches of music, consists in a successive production. For the apprehension of music depends on these two faculties, sense perception and memory; for we must perceive the sound that is present and remember that which is past. In no other way can we follow the phenomenon of music.

Aristoxenus was not understood by his contemporaries, nor by the music theorists of the Middle Ages and Renaissance, whose thinking was firmly rooted in the numerical approach of the Pythagoreans. However, because of the Pythagorean influence, music was included in the scientific programme of higher education, the *quadrivium* of the ‘related studies’ of astronomy, geometry, arithmetic and music; as a result, most of the leading figures of the scientific revolution wrote extensively on music and the way it is perceived (Hunt, 1978).

The generation of thinkers preceding those of the scientific revolution included some remarkable musical empiricists. Two in the 16th century were particularly noteworthy. G.B. Benedetti is considered to have been

the first to relate the sensations of pitch and consonance to vibration frequencies. Vincenzo Galilei, the father of Galileo, made a number of important discoveries. He showed by experiment that, although consonant intervals were associated with simple numerical ratios for pipe and string lengths, this was not true, for example, for the relative weights of hammers nor for the relative volumes of pipes. He also showed that, with the length of a string held constant, varying its other parameters, such as material, thickness and tension, resulted in alterations in its perceived pitch. From such findings Galilei argued against a rationalistic approach to music, in particular explanations based solely on simple numerical ratios, and contended that music perception should be considered an empirical science. In the same vein, anticipating many present-day psychologists, Galilei claimed that disputes over tuning systems were useless, since the small differences in tuning that are at issue were not detectable (Palisca, 1961).

Scientists of the early stages of the scientific revolution, such as Mersenne, Galileo, Kepler, Huygens and Descartes, all made important contributions to the understanding of music perception. At this time, relationships between pitches and rates of vibration were established in strings, pipes and bells, with careful documentation of the involvement of other factors such as material, thickness and tension in the case of strings. The phenomenon of beats was discovered, as was the harmonic series, and sympathetic resonance was explored. Issues such as tuning and temperament were extensively discussed, as were consonance and dissonance (Cohen, 1984). This last issue was particularly strongly debated. Galileo favoured a low-level approach, arguing that consonance was perceived when there occurred a distinct pattern of beating on the eardrum (see [Consonance](#)), and that dissonance was perceived when the beating was irregular (Eng. trans., repr. in Lindsay, 1972, p.151):

The offence [the dissonances] give, proceeds, I believe, from the discordant and jarring pulsations of two different notes, which, without any proportion, strike the drum of the ear ... Those pairs of sounds shall be consonances and will be heard with pleasure, which strike the *timpanum* in some Order ... that the cartilage of the *timpanum* or drum may not be subject to a perpetual torment of bending itself in two different ways, in submission to the ever-disagreeing percussion.

Mersenne placed the site of the interactions giving rise to the perception of consonance and dissonance further along the auditory pathway. But Kepler argued that high-level factors were instead responsible (Eng. trans. in Cohen, 1984, p.31):

It seemed best to me to define any sense organ in such a way that the sense perception that brings forth pleasure or grief is not completed until the species of the organ that is destined for the perception in question, as it is affected from outside, has reached inwards, through the guidance of the spirits, the tribunal of the general sense.

Descartes presented what is essentially the present-day view of this issue by distinguishing between sensory consonance on the one hand and musical consonance on the other, the first being considered a low-level and the second a high-level phenomenon (Eng. trans. in Cohen, 1984, p.169):

But in order to determine what is most agreeable, one should consider the capacity of the listener, which changes like taste, according to the person in question... But one can say absolutely which consonances are the most simple and the most accordant ones; for that depends only on how often their sounds unite, and how closely they approach the nature of the unison.

Among the remarkable group of scientists of this period, the one who contributed most to the empirical study of music was Mersenne, whose *Harmonie universelle* (1636–7) is a landmark in the history of the subject. He is credited with several notable discoveries. He devised an ingenious experimental method by which he showed that the vibration frequency of a string varies inversely with its length. In this way, he was able to relate the sensation of pitch to vibration frequency, and so to explain the inverse relationship between pitch and string length that had been known since Pythagorean times. Also using this method, Mersenne was able to estimate the vibration frequency that corresponded to a particular pitch.

Mersenne also noticed and investigated the phenomenon of beats – the waxing and waning in loudness that occur when tones that are close in frequency are sounded together. In addition, he discovered that complex instrument tones were composed of a fundamental together with a number of harmonics, and was even able to identify by ear the first five components of the harmonic series. Mersenne anticipated later work on timbre by hypothesizing that the sounds produced by different musical instruments could be characterized by the mixtures of harmonics they contain.

Notable among scientists of the late 17th and the 18th centuries who contributed to the understanding of sound were Wallace, Sauveur, Newton, Bernoulli, d'Alembert and Euler. The invention of calculus by Newton and Leibniz was a breakthrough of fundamental importance to the understanding of acoustics. An important mathematical contribution was later made by Fourier (1822) who showed that any curve can be represented by the superposition of a number of simple harmonic curves. Later, Ohm (1843) extended Fourier's analysis to sound waves. Specifically, Ohm's acoustical law states that any complex periodic sound wave can be analysed into an appropriate set of simple waves of specified frequency, amplitude and phase; this mathematical analysis formed an important basis for later theorizing about sound and its perception. Technological advances about this time enabled experimenters to explore the perception of simple sounds with carefully controlled parameters. Such work included the invention of the siren by Cagniard de Latour (1819) and the invention of the tonometer by Scheibler (1834). Resonators, first described by Helmholtz (1863; see §I, 2, below), enabled investigators to analyse complex tones into their constituent frequencies.

Armed with these new technologies, scientists began the systematic exploration of certain basic characteristics of the hearing mechanism. A

number of investigators, including Savart (1830), Helmholtz (1863) and Koenig (1899), made determinations of the lowest frequencies that could be heard, and arrived at values ranging from 8 to 32 Hz. Later, Wegel (1922) measured the threshold of audibility as a function of frequency in the range from 20 Hz to 20 KHz. Other scientists, such as Luft (1888) and Vance (1914), attempted to measure the smallest detectable difference in pitch.

[Psychology of music, §I: History](#)

2. 1860–1960.

An empirical psychology of music slowly began to develop during the latter half of the 19th century – that is, at the same time as psychology became established as an independent scientific discipline. Initially, most studies were limited to the perception of single tones or tone combinations. Helmholtz aimed to provide a scientific foundation for musical aesthetics by attempting to demonstrate how pitch is analysed by the ear and how timbre, intervals, chords, scales, keys and tonality may ultimately be related to the structure of harmonics in tones. The complete title of his *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik* (1863) indicates his ambition to bridge the gap between physical and physiological acoustics on the one hand and musicology and aesthetics on the other. Helmholtz emphasized that music had a closer relationship to pure sense impressions ('reine Sinnesempfindungen') than any other art form. At the same time, however, he noted that the same properties of the human ear apparently could serve as foundation for quite different musical systems, thus pointing to the importance of artistic invention and cultural differences.

Unlike Helmholtz, the philosopher Carl Stumpf (1848–1936) had no laboratory of his own but had to make his observations in other institutions in physics or physiology or by using church organs, working with musicians – for instance, the violinist Joseph Joachim – and, not least, relying on his own experience as musician (he played the violin). His *Tonpsychologie* (1883–90) is an extensive treatment of perception and judgment of tones, in succession (vol.i) and heard simultaneously (vol.ii). On several topics he predicted results that could be confirmed only much later in more controlled investigations. Thus he discussed perceptual dimensions of timbre such as brightness and darkness, sharpness, fullness and roughness, and the physical correlates of perceived timbre. He observed that the same musical interval seems perceptually larger in higher octaves than in lower, a phenomenon later observed in connection with the mel scale (see [Sound, §4](#)). A possessor of absolute pitch, he noted the advantages of this ability, for instance, when following complex modulations, but stressed that good relative pitch is generally more important for musicians. He described consonance in terms of perceptual fusion of the component tones into a single impression, most pronounced for the octave, followed by the 5th, the 4th, 3rds and 6ths, whereas other intervals show little fusion (and are dissonances). Earlier, Helmholtz had described dissonance in terms of rapid beats, an explanation not far from the much later explanation of sensory consonance and dissonance as related to critical bandwidths in hearing (Plomp and Levelt, 1965).

The emphasis on single tones rather than on real music was probably also due to so-called structuralism or association psychology, the first school in empirical psychology. According to this view, psychology should analyse experiences in our consciousness, using analytical introspection by trained observers in order to find the smallest elements in experiences and the principles for how they were combined ('mental chemistry'). The chief proponent of this school was Wilhelm Wundt (1832–1920), who founded the first experimental psychological laboratory in Leipzig in 1879. In the third volume of his monumental *Grundzüge der physiologischen Psychologie* (1911) he devoted much space to rhythm. Results from analytical introspection indicated that experience of rhythm included recurring auditory and kinaesthetic sensations and feelings of tension and relaxation. Rhythm was a popular subject for research by psychologists around 1900, and Wundt and many others studied how successive elements were grouped depending on tempo and on varying types of accent (see Gabrielsson, 1986). Wundt's (1905) emotion theory postulated three bipolar dimensions – pleasantness v. unpleasantness, excitement v. calmness and tension v. relaxation – which recur in many later studies of emotional expression in music.

Beginning in the 1910s, structuralism and analytical introspection were soon abandoned in favour of Gestalt psychology in Europe and behaviourism in the USA. Gestalt psychologists claimed that perception aims at finding good 'figures' (patterns, Gestalts), and that the whole is more than the sum of its parts. Gestalts are formed according to various principles (Köhler, 1929; Koffka, 1935) such as proximity (elements close to each other tend to form a Gestalt), similarity (similar elements tend to form one) and good continuation. Most examples were drawn from visual perception; there was little discussion of music. For instance, a melody (or a Gestalt) may be transposed to another key so that only a few or even none of the original tones appear in the transposed version, yet the melody is perceived as the same. Melodies are usually dominated by small intervals (principle of proximity) and performed using the same timbre (similarity). Of course, rhythms too are obvious examples of Gestalts. Fraisse (1956, 1974) described rhythm in terms of 'temps longs' and 'temps courts'. In production as well as reproduction of rhythms a clear distinction tends to be made between long and short elements, whereas elements of slightly different durations tend to be assimilated (that is, perceived or reproduced as of the same length). Both principles can be regarded as examples of a striving to achieve good Gestalts. Further applications of Gestalt principles to music, using somewhat different terminology, appeared much later (Bregman, 1990).

Gestalt psychology also influenced Géza Révész (1878–1955), the best-known European music psychologist during the first half of the 20th century. His most important contribution to music psychology was probably the so-called two-component theory of musical pitch (1913), meaning a distinction between tone height, continuously rising from low to high pitch, and tone quality ('chroma'), recurring anew in each octave (fig. 1). The independence of these two components was later illustrated in a well-known demonstration by Shepard (1964). The German music psychologist Albert Wellek (1904–72) further elaborated this distinction, going as far as indicating the existence of two types of listeners, a 'linear' type who mainly

attends to tone height and a 'cyclic' type who focusses on tone chroma (Wellek, 1939, 1963). Such typologies, however, are not now generally accepted. In *Einführung in die Musikpsychologie* (1946), Révész discussed colour hearing, music experience in deaf persons, and such controversial questions as whether different keys have different characters and whether there is any connection between mathematical and musical abilities. Révész described several tests of musicality devised by himself; however, they were never standardized and are thus practically forgotten. He also wrote a monograph (1925) about a musical prodigy.

In the USA, psychology was much influenced by the school of behaviourism. Behaviourists claimed that, in order to become a science, psychology had to abandon the study of phenomena in consciousness ('mentalism') and instead concentrate on the study of behaviours. Although music psychology too has been influenced by this school – see, for instance, the textbook by Lundin (1953) – behaviourism has perhaps had more impact on music education, emphasizing the importance of proper reinforcement to improve the learning of various musical skills, than on music psychology. Indeed, the pioneer of music psychology in the USA, Carl E. Seashore (1866–1949), was not fond of behaviourism. He gathered a large group of researchers at the University of Iowa who investigated the performance of music on the piano and the violin and in singing, using specially designed equipment for accurate recording of timing, dynamics and intonation; he thereby demonstrated numerous 'deviations' from the designations in the musical score (Seashore, 1937, 1938; Gabrielsson, 1986, 1999). This research was interrupted by World War II, but many of the results (e.g. on vibrato) are now standard material in texts on music psychology. It was some decades before studies of music performance again received attention (Gabrielsson, 1999; see also §IV below).

The best-known part of Seashore's work was the *Seashore Measures of Musical Talents* (1919, 1939, 1960), which consisted of tests of elementary abilities such as discrimination of pitch, loudness, duration and timbre, and further tests of rhythm and tonal memory. They have been much criticized as lacking real musical content (e.g. Mursell, 1937). However, Seashore's conception of musicality was much broader than is usually supposed. In *The Psychology of Musical Talent* (1919) he described the musical mind in terms of musical sensitivity, musical action, musical memory and imagination, musical intellect and musical feeling, each of these areas including several factors. To find a person's capacity in these different areas, he proposed about 30 different measures, including the six mentioned above and many others, such as acuity of hearing, auditory and motor imagery, precision of movement, timed action, voice control, musical association and emotional reaction to music. These latter measures, however, never came into general use.

The concept of musicality was also discussed by Billroth (1895), von Kries (1926), Révész (1946), Wing (1948), and Lundin (1953). The *Wing Standardized Tests of Musical Intelligence* (1948, 1960) include tests of chord analysis, pitch change, memory, appreciation of rhythm, harmony, intensity and phrasing.

Besides the works already mentioned, a number of textbooks demonstrated the increasing breadth of music psychology during this period: various topics in musical listening and performance (Schoen, 1927, 1940; Mursell, 1937; Seashore, 1938, 1947; Truslit, 1938), the effects of music on behaviour (Diserens, 1926), musical composition (Bahle, 1936) and the social psychology of music (Farnsworth, 1958). An individual treatment of music psychology was proposed by the Swiss musicologist Ernst Kurth (1931), mainly based on his own musical experience and with a terminology much borrowed from physics ('*musikalische Energie*', '*Kraft, Raum, Materie*'). Later reviews on activities during this time are, among others, of works on psychoanalytic approaches to music (Feder, Karmel and Pollock, 1990) and on performance (Gabrielsson, 1999).

[Psychology of music, §I: History](#)

3. The late 20th century.

Music psychology of the late 20th century focussed on four main topics: (a) the cognitive representation of pitch and rhythm (and the emergent properties of harmony and melody); (b) the development of musical competence and skill; (c) processes underlying musical performance; and (d) the affective processes associated with music listening (e.g. preference, emotion). Almost all this work has been directed towards the music of the Western tonal tradition, with particular concentration on the period from Bach onwards.

Since the 1960s the dominant force shaping psychological investigations into music has undoubtedly been cognitive psychology. This sub-branch of psychology grew out of applied research during World War II into such phenomena as the capacity of radar operators to maintain vigilance. Sophisticated experimental techniques were developed which used quantitative aspects of performance on carefully controlled tasks (rather than introspective report) to infer the nature of underlying mental processes (Broadbent, 1958). The main theoretical tool was (and remains) the computational metaphor. The human mind was conceptualized as a complex set of interlinked but specialized programmes. Just as the early (and to a certain extent continuing) preoccupation of cognitive psychologists was with perception and representation of complex inputs (such as language; see Neisser, 1967), so the vast bulk of music psychology research of the late 20th century was concerned with the psychological processes underlying hearing, perception and memory for music (following the seminal lead of, for instance, Deutsch, 1982). The reasons for this are complex (see Sloboda, 1988) but include the scientific wish to control as many aspects as possible of an experimental situation. Performance studies must loosen these controls, studies of composition must almost abandon them.

However, the emphasis on reception over production has important resonances with the nature of music engagement in contemporary urban and technologically orientated cultures. The vast majority of people in these cultures hear music many times a day but seldom compose or perform it. Psychology, like all sciences, seeks to generalize, and therefore has a predisposition to study phenomena that can be found in the many in preference to those to be found only in the few.

Cognitive psychology has also achieved its greatest successes in advancing the understanding of processes that span seconds rather than minutes or hours. For instance, a great deal is known about how human beings process words and a lot about how they process sentences, but almost nothing about how they process extended discourse, as found in books or plays. Similarly, music research has yielded immense dividends at the level of notes, chords and phrases, but very little at the level of complete works.

It is significant to note how a few core themes run through much of the work on music psychology:

(a) The relationship between measurable properties of sound and mental events is not straightforward. The human mind both adds to and subtracts from the acoustic surface in complex and sometimes counter-intuitive ways.

(b) These relationships are made more complex by a range of differences between people based on such factors as age, musical experience, social context and biological development.

(c) Music is multi-dimensional in its essence, and although it is possible to obtain some understanding of the operation of each dimension in isolation, the interplay of these dimensions in real music creates combinatorial complexities which severely limit the rate of progress of scientific understanding of anything but the most simple musical sequences.

(d) The dimensions of music that figure in traditional musical discourse (pitch, rhythm, metre, harmony, form) have proved fruitful concepts for psychological research, and have generally been clarified, rather than challenged, by psychological results.

(e) Despite demonstrable abilities of the perceptual system to learn to deal with increasing levels of musical complexity, there are psychological limits that place boundaries on the type of information that human listeners could, even in principle, extract and store from a musical source. Psychology, therefore, offers a strong challenge to the claim that audiences are infinitely educable by the avant garde. It is possible that music could be written that is not comprehensible by listeners, even in principle (Lerdahl in Sloboda, 1988).

Although the cognitive approach dominates music psychology, it has not totally inhibited other approaches. For instance, the study of musical skill and its acquisition has combined insights from cognitive theory with developmental, social, emotional, personality and motivational psychology. The study of the musical capacities of babies and young children has also integrated evolutionary, socio-biological and cross-cultural perspectives within a broadly cognitive approach. Neuropsychological approaches have gained significant momentum following the availability of new methods of recording brain activity during normal perception.

Because music psychology concentrates on the listener, it has yielded fewer practical outcomes than some might wish for. In general, listeners simply enjoy the music they choose and do not feel it necessary to inquire

into the processes that lead to their enjoyment. Performers are often similarly reluctant to understand too much about the scientific basis of their art lest it somehow be corrupted by such knowledge. They might rather look to psychologists to offer advice on how to deal with performance anxiety and other psychological problems associated with the life of a musician. Although there exists useful research on these topics (e.g. Wilson, 1994), such research should perhaps be seen as an application of general psychology to musical life rather than an exploration of central themes in the psychology of music. Possibly the psychology of music tends to stand back from these applied problems, focussing instead on more philosophically based questions such as ‘what elements is music in the mind made up of, given that it is demonstrably not an acoustic replica of the sound source?’, ‘what is it that makes a set of sounds cohere together in the mind as a musical unit?’ and ‘how is it that music can be the mediator of such strong and significant emotion?’. Applications of these questions to performance and composition will come indirectly out of the deepening understanding of the psychological bases of the underlying processes, as much as from piecemeal attempts to provide ‘fixes’ for particular limited-scale problems. For this reason, a strategic decision has been taken to limit the scope of the following sections of this article to fundamental, rather than applied, research. Much of the applied research focusses on educational problems; a representative body of such research is to be found in the *Journal of Research in Music Education* (1942–).

Although music-related research has been published in almost every psychological journal of note, since 1970 several specialist journals have emerged that cater exclusively to music psychologists: *Psychology of Music* (1973), *Psychomusicology* (1981), *Music Perception* (1983) and *Musicae Scientiae* (1997). They and the sources they cite constitute an almost complete record of the progress of the discipline over the last decades of the 20th century. In addition, the following books provide authoritative overviews of music-psychological research: Howell, Cross and West, 1985; Dowling and Harwood, 1986; Miller, 1989; Riess-Jones and Holleran, 1990; Butler 1992; McAdams and Bigand, 1993; Aiello, 1994; Deliège and Sloboda, 1996, 1997; and Hargreaves and North, 1997.

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Psychology of music

II. Perception and cognition.

1. Pitch.
2. Rhythm.
3. Timbre.
4. Memory.

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Psychology of music, §II: Perception & cognition

1. Pitch.

- (i) Introduction.
- (ii) Cognitive approaches.
- (iii) Psychoacoustical approaches.
- (iv) Auditory scene analysis.
- (v) Unified models and unresolved issues.

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(i) Introduction.

In listening to a piece of music one may experience pitches that are sounded successively or simultaneously as forming coherent patterns which unfold as the piece progresses; one may hear both melody and harmony. Many aspects of these heard patterns – such as the sense that particular pitches seem more 'stable' than others, or that simultaneously sounding pitches fit more (or less) well together, or that the occurrence of certain pitches is highly predictable – appear to conform to the theoretical precepts of tonality or part-writing. Research, however, indicates that several factors that are not reducible to a single principle play a role in our experience of pitch.

There are two main approaches to the study of pitch cognition, one centring on sensitivity to acoustical frequency and to frequency relations, the other on the influence of generic cognitive processes. Research in the early 20th century generally conformed to the first approach, developing from the pioneering work of Helmholtz. Its proponents, notably Seashore (see Seashore, 1938), believed that pitch constituted the direct correlate of acoustical frequency, the relation between pitch and frequency being mediated solely by the dynamics of our peripheral auditory mechanisms. Hence the experience of a difference between two pitches was identified with the perception of a difference, or a ratio, between two frequencies. Empirical studies conducted within this research tradition tended to focus on the perception of isolated tones or tone combinations. However, some of the results of this reductionist approach proved difficult to square with the intuitions of musicians and theorists. For instance, Stevens's *mel* scale of pitch (see Stevens and Volkman, 1940) could be interpreted as implying that the same interval would differ considerably in size according to the register in which it occurred. This type of disparity, together with the emergence of cognitive psychology in the 1950s, stimulated research that

focussed on the role of generic cognitive factors in shaping the experience of musical pitch (see Shepard, 1982).

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(ii) Cognitive approaches.

Early work within this second approach, such as that of Francès (1958), indicated that factors other than frequency relations motivated many types of musical judgment, such as the tendency of performers to flatten or sharpen particular notes of the scale in particular melodic contexts. Dowling (1978) revealed the importance of notions such as scale and contour in musical perception, while Longuet-Higgins (1976) and Deutsch (1982) concentrated on providing accounts of the types of cognitive representation that could underlie the experience of pattern in musical pitch.

The most substantial research programme to have explored the role of generic cognitive factors in organizing pitch is that of cognitive-structuralism, developed initially by Shepard and Krumhansl, and elaborated and extended by the latter and others (see Krumhansl, 1990). The cognitive-structuralist view is that, underlying our perceptions and judgments of pitch relations, there is some form of schema (a mental structure that organizes the information received from our senses and is itself altered by that information, shaping our interpretations of what we encounter and determining the nature of our experiences: see Neisser, 1976). It postulates that the experience of pattern in musical pitch is better explained in terms of a multi-dimensional model than in terms of a one-to-one correspondence between pitch and frequency. In this view, pitches separated by the interval of a semitone can be thought of as being experienced as similar in a manner different from that in which pitches separated by the interval of an octave are similar, semitonal similarity and octave similarity corresponding to different and distinct psychological dimensions. The addition of another dimension, representing perceived similarity of pitches separated by the interval of a 5th, produces a model with structural properties similar to those proposed by Longuet-Higgins and by Balzano (1980, 1982). Fig.2 combines the 'circle of 5ths' dimension and the semitonal or 'chroma' dimension, collapsed across octaves.

A comprehensive series of experiments (many detailed in Krumhansl, 1990) appears to substantiate the existence of a multi-dimensional cognitive representation of pitch. These experiments examined the perception of pitch in a musical context. Listeners were presented with short sequences of pitches or chords; then a single pitch or chord was played and listeners were asked to indicate how well it fitted with the context. Further experiments involved pairs of pitches or chords, with listeners being asked to indicate how similar these were to each other. The listeners were not required to respond in explicitly musical terms; they merely provided numerical ratings of degree of fit or similarity. Researchers were able to infer from their responses that particular pitches and chords were perceived as being consistently more or less stable or referential according to their relation to the contexts in which they were heard. For example, pitches interpretable as the tonic, mediant or dominant of a preceding major or minor context were judged to fit the contexts better than

other scale notes, which themselves fitted better than non-scale chromatic notes (fig.3). Similarly, in both geometric and formal logical representations of listeners' responses to chords that followed harmonic contexts, it was found that triads on the tonic, subdominant and dominant were clustered more closely than were triads on other scale degrees, and that such representations produced coherent 'maps' of inter-key harmonic relations. These results were found even when listeners had only moderate amounts of formal musical training.

These representations of intra-key and inter-key pitch relations are interpreted by the cognitive-structuralists as constituting components of long-term musical memory, and as embodying a tonal hierarchy. It is suggested that the 'tonal hierarchy' is established in the long-term memory of a listener through long-term exposure to music that exhibits consistent and systematic features of pitch usage that conform to principles of Western tonality. Each instance of a tonal piece is experienced as embodying a specific and unique hierarchy of pitches, its 'event hierarchy' (see Bharucha, 1984); the importance of any particular pitch within the event hierarchy is determined by factors such as its frequency of occurrence or total sounding duration, and the salience accorded to it by its occurrence on metrically strong beats or at phrase boundaries. The regularities of all the different event hierarchies that a listener abstracts through exposure to many tonal works give rise to the tonal hierarchy in long-term memory (see §4 below).

Theoretical studies (see Krumhansl, 1990, chaps.3 and 5) and empirical research (Cuddy, 1997) appear to confirm the outlines of this process in which representations of tonal pitch relations, and tonal harmonic relations, are built up in long-term memory through abstraction and schematicization of the regularities of pitch usage in tonal works; these long-term representations play a significant role in shaping the experience of pitch relations in future listening. Developmental research (Krumhansl and Keil, 1982) has indicated that children systematically acquire sensitivity to tonal-hierarchical relations, with young children differentiating first between diatonic and non-diatonic pitches and later between more and less stable diatonic pitches. However, a number of subsequent studies (Speer and Meeks, 1985; Cuddy and Badertscher, 1987; Lamont and Cross, 1994; Lamont, 1998) suggest that the acquisition of a sense of pitch organization is strongly affected by formal musical training rather than simply emerging with increasing age and experience. Nevertheless, even the responses of very young children were found to be structured in ways that seemed to reflect pitch usage in the music to which they had been exposed.

The model of pitch cognition provided by the cognitive-structuralist research programme provides empirically grounded support for several significant theoretical accounts of pitch organization in music, for example Schoenberg (1954) and Lerdahl (1988), the latter an extension of Lerdahl and Jackendoff's generative theory of tonal musical cognition (1983). Nevertheless, this model has been criticized both by musicologists (Cook, 1994) and by other researchers in pitch cognition, who have objected that the experimental methods employed by the cognitive-structuralists tapped into short-term memory rather than long-term representations and that the model of pitch cognition presented in the tonal hierarchy was too static,

taking little account of the dynamic attributes of tonal structure. These objections motivated the 'intervallic rivalry' theory (Butler, 1989), which takes explicit account of the fact that certain intervals such as tritones and semitones are less common than others such as perfect 4ths or 5ths within a diatonic framework (Browne, 1981) and may therefore serve to orientate listeners within such frameworks. In this view, the dynamic apprehension of the commonality or rarity of intervals, rather than the application of a static and hierarchical grid of pitch relations, motivates listeners' judgments of pitch stability.

Experimental research (Brown and Butler, 1981; Howell, West and Cross, 1984; Brown, 1988; Brown, Butler and Jones, 1994) indicates that listeners' responses are affected by diatonic rarity or ubiquity of musical intervals, and also that other factors – notably the ordering of pitches within intervals – play a significant role. On the basis of these findings, Brown, Butler and Jones suggest that the two theories accentuate different aspects of tacit knowledge about tonality: the intervallic rivalry model centres on processes of key discovery, the cognitive-structuralist account on processes of reinforcement of tonal function. Nevertheless, both are necessary for a listener to follow tonal music in real time.

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(iii) Psychoacoustical approaches.

In parallel with research focussing on generic cognitive factors, advances in the understanding of peripheral or sensory auditory mechanisms (see [Hearing and psychoacoustics](#)) spurred the production of theories of pitch perception rooted in the operation of auditory processes. Boomsliker and Creel (1961) suggested that the experience of musical intervals and chords as consonant or dissonant could be accounted for in terms of the periodicities of the neural impulses to which they gave rise. Terhardt (1974, 1978) proposed a theory based on the processes involved in the perception of complex sounds, relying on the fact that a complex periodic sound is usually heard as having a unitary pitch identity (the virtual pitch of the sound, which may or may not correspond to a frequency component physically present in it). He suggested that this perception results from a process of analysing the complex tone into its component frequencies, weighting those components and re-integrating the results of weightings so as to derive a 'virtual' pitch identity for the complex periodic sound. He theorized that processes similar to those involved in complex tone perceptions account for the notion of chords as possessing roots (Terhardt, Stoll and Seewan, 'Pitch' and 'Algorithm', 1982).

This theory has been developed and extended by Parncutt (1988, 1989, 1997), whose account operates on more abstract entities (such as note names) and provides estimations of strengths of pitch relationships between successive chords as well as taking into account musical contextual factors in determining the chords' identities. Like Terhardt, he suggests that the same factors constrain perception of single pitches and chords, these factors deriving from the frequency-resolving power of the inner ear, the latency-period of the auditory nerve and the establishment of a system of pattern recognition based on 'best fit' to the harmonic series. His theory posits that hearing a chord involves an analysis of its constituent

pitches, a weighting of these and the assignation of a set of 'virtual' roots to the chord that are weighted according to their likelihood of being noticed. These roots may confer on the chord a unitary identity in perception. The set of chord roots provides an index of the chord's perceptual stability and hence of its capacity to be used referentially; if one root is more highly weighted than the others the chord is probably stable – a major triad is likely to have a fairly unambiguous root – whereas if several different roots are given the same weighting, the chord is likely to be perceived as unstable (e.g. the *Tristan* chord, which generates several equally likely roots). Parncutt's account provides a rationale for harmonic stability or instability – functionally, consonance and dissonance – that is rooted in the nature of the sensory processes involved in hearing.

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(iv) Auditory scene analysis.

The theories and findings emerging from cognitive and psychoacoustical research on pitch perception should be viewed as complementary rather than antithetical. Researchers in both traditions acknowledge the influence of both sensory and cognitive factors in shaping our experience of pattern in pitch, and any theory of pitch perception that aims to be comprehensive must take account of both (for a more extensive review see Cross, 1997). Despite the inclusiveness of these theories, there remain aspects of our experience of pitch patterning – such as the experience of a melody as a unitary entity rather than as a succession of isolated sound events – that they do not address. Such concerns are central to the theory of 'auditory scene analysis' which emerged from the Gestalt theories of the 1920s and received its most coherent and complex form in the work of Bregman (1990). He defines it (1993, p.11) as 'the process whereby all the auditory evidence that comes, over time, from a single environmental source is put together as a perceptual unit'. This theory focusses on the ways in which details of an environment may be inferred from the regularities of the auditory events that it incorporates, and describes how such inferences might arise from the operation of acoustical, psychoacoustical and cognitive processes. Hence a succession of sounds that are heard as coming from the same location might lead to the inference that a single source is producing them, and on that basis the sounds may be experienced as grouped. Similarly, a succession of sounds that vary gradually and slowly in pitch, or vary by small pitch intervals, is more likely to be experienced as emanating from a single source and hence grouped in perception than is a series of sounds that vary rapidly and by large pitch intervals.

Within Bregman's theory, the 'Gestalt laws' (of similarity, proximity, good continuation etc.) are held to constitute 'best guesses' about the nature of the auditory environment, based either on prior knowledge or on the automatic functioning of the auditory system. These best guesses play a significant role in the operation of auditory scene analysis processes, and contribute to our experience of melodies (and of voices in polyphonic textures) as integrated entities in perception. Auditory scene analysis provides an empirical underpinning for aspects of both the expectation-based theories of Meyer (1956, 1973) and the implication-realization accounts of Narmour (1990, 1992). These theories (particularly that of

Narmour) are intended to provide accounts of the dynamical flux experienced by a listener as a piece of music progresses, focussing on the principle ways in which a listener's ongoing expectation can be explained by reference to features of melodic structure as they unfold in time.

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(v) Unified models and unresolved issues.

The disjunct nature of the existing accounts of pitch perception – implicating not only cognitive but also psychoacoustical and ecological factors – derives in part from the strategies adopted by different research traditions, but it reflects a real need to draw on many different sources to account for our experience of pitch pattern in music. It appears that the operation of peripheral auditory mechanisms may determine aspects of harmonic and melodic stability; generic cognitive processes may provide the basis for the abstraction of statistical regularities of pitch usage and for the formation of dynamic and hierarchical schemas; and ecological considerations may determine aspects of temporal integration and segregation of pitches.

A number of theories attempt to integrate peripheral auditory, cognitive and ecological factors within unified frameworks, generally relying on distributed or connectionist ('neural network') models of human cognition. Bharucha's model (1987) is intended to exhibit the sensitivities to pitch structure shown by listeners through a process of unsupervised learning; it embodies multiple levels of pitch representation, ranging from the 'spectral' level (reflecting many of the characteristics of the acoustical signal) to the 'invariant pitch class' level (a highly abstract level of representation in which pitch classes are differentiated by tonal function). Similarly, Leman (1995) has developed a connectionist model that, through exposure to pieces from the tonal repertory, derives a representation of the tonal hierarchy matching that found by the cognitive-structuralists.

Notwithstanding the success of these theories in accounting for our experience of pitch patterning, they require modification to account adequately for the interaction of pitch with other pattern-bearing dimensions of music. Studies such as those of Monahan and Carterette (1985) and Schmuckler and Boltz (1994), and the research of Jones (1993), indicate that temporal structure plays a significant role in determining perception of pitch patterns. Moreover, most of the research elucidating the experience of musical pitch has been directed to the experience of tonal music; little attention has been paid to the perception of post-tonal musics (but see Krumhansl, Sandell and Sergeant, 1987; Dikken, 1994; Stammers, 1995) and almost none to the experience of non-Western listeners of pitch organization within their own music. Castellano, Bharucha and Krumhansl (1984) examined the responses to North Indian music of listeners familiar with the idiom as well as those with little experience of it. Similar processes of abstraction and schematicization appeared to govern the responses of both groups, but only the Indian listeners' responses exhibited a tonal-hierarchical organization appropriate to the music. This study suggests that factors involved in the perception of tonal music by Western listeners may be generalized to the perception of pitch pattern within other cultures, although further research is needed.

See also [Pitch](#) and [Tonality](#).

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2. Rhythm.

The perception of [Rhythm](#) involves the perceptual and cognitive organization of events in time, whereby each sound event is situated in relation to those that have already occurred (memory) and those yet to come (expectancy). Different cognitive processes occur over short and long time-spans.

- (i) [Surface organization](#).
- (ii) [Grouping and metre](#).
- (iii) [Accent](#).
- (iv) [Rhythmic organization and tempo](#).
- (v) [Rhythm v. form](#).

[Psychology of music, §II, 2: Perception & cognition of rhythm](#)

(i) Surface organization.

The acoustical signal is first perceptually segmented into separate events corresponding to the attack points of musical elements such as tones and chords (Köhlmann, 1984; Vos and Rasch, 1981). The moment at which an event is perceived to occur is its 'perceived onset' (related to the perceptual centre of phonemes). The time interval between the onset of one event and the onset of its successor is called the 'inter-onset interval' (IOI). The physical duration of an event (i.e. the time interval between its onset and offset) may be shorter than its IOI (e.g. in staccato) or longer (overlapping legato). Rhythmic organization is generally influenced more by IOI than by physical duration (Vos, 1976–7; Vos, Mates and van Kruysbergen, 1995).

IOIs are often perceived categorically in relation to surrounding IOIs (Schulze, 1989). The categories tend to correspond to the note values of music notation and are usually unaffected by typical deviations from metronomic timing (such as rubato). The category to which an IOI is allocated depends on its metrical context (Clarke, 'Categorical', 1987) and the categorization process may be modelled using neural networks (Desain and Honing, 1989). A listener may assign all notes in a rhythm to as few as two IOI categories (e.g. quavers and semiquavers or simply long and short). This is an appropriate strategy, given that 80% of the notes of typical short classical pieces or movements correspond to just two note values, in the ratio 1:2 or (less often) 1:3 (Fraisse, 1982).

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(ii) Grouping and metre.

The events of a rhythm are hierarchically organized in two distinct ways, known as grouping and metre (Cooper and Meyer, 1960; Deutsch, 1982; Lerdahl and Jackendoff, 1983; Handel, 1998; Drake, 1998–9). From a perceptual viewpoint, rhythm is characterized by, and may even be defined as, a combination of these two forms of organization.

A rhythmic or temporal group is defined as a series of events that are close to each other in time. Perceptual groups are formed by segmenting the musical surface at events with relatively long IOIs, or at changes of timbre, register, loudness or articulation (Handel, 1981; Deliège, 1986–7; Palmer and Krumhansl, 1987; Clarke and Krumhansl, 1989–90). When grouping occurs on several hierarchical levels at once, the resultant organization is called a 'hierarchical grouping structure'. At the musical surface, groups correspond to short motifs. Motifs combine to form phrases, which in turn group into longer phrases, extended passages, movements and eventually whole pieces. In experiments to investigate grouping structure, listeners may be asked to listen to a long piece of music and indicate where sections begin and end. Segmentations between groupings spanning longer time periods tend to be associated with longer pauses or striking changes in physical event characteristics (Deliège and El-Ahmadi, 1990). Further evidence for the psychological reality of temporal groups has been obtained by adding clicks to a melody and asking listeners to recall their positions (the clicks tend to 'migrate' in the direction of group boundaries: Sloboda and Gregory, 1980), and by counting errors in musical performances, which tend to occur more often at group boundaries than within groups (Palmer and van de Sande, 1995).

Metre is a form of perceptual organization based on temporal regularity (underlying beat or pulse). A sensation of pulse may be evoked by temporal regularity at any level within a sound sequence, or whenever relatively salient events (or motivic patterns) are perceived as roughly equally spaced in time. The musical behaviour that perhaps most clearly reflects the perception of pulse is foot-tapping to music. Cognitively, the process of regularity extraction may be regarded as one of synchronizing an internal time-keeper or clock to music (Wing and Kristofferson, 1973; Povel and Essens, 1984–5; Essens, 1995), tolerating musically typical deviations from periodicity (Shaffer, Clarke and Todd, 1985; Large and Jones, 1998). Temporal regularity may be perceived in the face of considerable deviations from mechanical regularity or rubato. If a sequence abruptly stops, the listener expects the pulse to continue; attention is enhanced at the temporal locations of expected events (Jones and Boltz, 1989).

The perceptual salience of a pulse sensation depends on its **Tempo**. Musical pulses are confined to a tempo range of roughly 30 to 300 beats per minute, or an IOI range of 200 milliseconds to 2 seconds (Fraisse, 1982), known as an 'existence region' (Jones and Boltz, 1989). The most salient pulses usually have tempos in the vicinity of 'spontaneous tempo' (the tempo at which a participant in an experiment will tap if asked to do so at equally spaced intervals that are otherwise unspecified: Fraisse, 1957). Spontaneous tempo varies widely from one person to another: inter-tap intervals mostly lie in the range of 400 to 900 milliseconds, with a mean (relative to a logarithmic scale) of about 600. A similar range is observed when listeners are asked to tap in time with a piece of music. Sensitivity to small changes in tempo is most acute in the range 300 to 800 milliseconds (Fraisse, 1967; Drake and Botte, 1993). These phenomena appear to have their origins in the physical properties of the human body and suggest a strong connection between perception of rhythm and human movement (walking, dancing, heartbeats): Truslit, 1938; Gabrielsson, 1973; Fraisse,

1974; Clynes and Nettheim, 1982; Kronman and Sundberg, 1987; Todd, 1992; Davidson, 1993; Shove and Repp, 1995; Krumhansl and Schenk, 1997; Parncutt, 1997.

A metrical structure consists of hierarchical levels of pulsation or rhythmic strata (Yeston, 1976). For example, the cognitive structure corresponding to 3/4 metre includes pulses of crotchets and dotted minims, and usually also includes faster pulses (e.g. quavers) and slower pulses (e.g. groups of two bars, or hypermetre: Rothstein, 1989). The multiple pulses that make up a conventional musical metre are mutually consonant in the sense that every event at every level (except the fastest) corresponds to an event at the next-faster level. Simultaneous pulses can also be dissonant (Hlawicka, 1958; Krebs, 1987). From least to most dissonant, three cases can be distinguished: rhythmic displacement, as in fourth-species counterpoint (same period, different phase); polyrhythm (cross-rhythm) such as three against two (same phase, different period: Handel and Oshinsky, 1981; Beauvillain and Fraisse, 1983–4); and both displacement and polyrhythm (different period, different phase), such as the start of Gershwin's 'I got rhythm' (a displaced series of semiquavers against an accompaniment of crotchets). Complex metres such as 9/8 (when arranged (2+2+2+3)/8), in which the crotchet pulse is effectively displaced by a quaver at every bar-line, have not yet been the subject of psychological investigation (but see London, 1995–6).

Whenever temporal regularity is perceived at different levels – whether consonant or dissonant – listeners tend to focus on, or attend to, a single level of moderate tempo (period near 600 milliseconds) and perceive other levels (and hence all events) relative to that level. In the case of the consonant levels that make up a metre, this level is called the 'tactus' (Lerdahl and Jackendoff, 1983) or 'referent level' (Jones and Boltz, 1989). It may be determined experimentally by asking listeners to tap at regular intervals in time with the music. Listeners can switch their attention to faster and slower rhythmic levels at will. In an oscillator model of metre perception, a primary oscillator (corresponding to the tactus) is situated within the optimum tempo range, and may become coupled with other oscillators tuned to other hierarchical levels (Large and Jones, 1998).

Metre also involves characteristic alternations of weaker and stronger beats within each bar or period. Cognitive representations of metres such as 2/4 and 6/8 have been established experimentally using 'probe-tone' methodology (more usually used in investigations of tonality see C.L. Krumhansl: *Cognitive Foundations of Musical Pitch* (London, 1990)); the relative strengths of beats within the metre are quantified on a continuous scale (Palmer and Krumhansl, 1990). Such patterns are presumably learnt by repeated exposure to music in given metres and subsequently recognized during listening.

Grouping and metrical structures are intertwined at all levels of rhythmic organization. For example, the first ten notes of the main melody of Mozart's G minor Symphony k550 ([ex.1](#)) imply as many as four different hierarchical levels of grouping (from two-note phrases to all ten notes) and five metrical levels (quavers, crotchets, minims, semibreves, double-

semibreves). The second-last note (d'') bears the greatest metrical accent because it belongs to all five metrical levels.

Over longer time spans, perceptual hierarchies of grouping and metre are generally neither clearcut nor complete (Clarke, 1988). For example, a listener may be uncertain as to whether bars 1 and 2 of a piece, or bars 2 and 3, group together to form a hypermetre. Similarly, there may be ambiguity as to which motifs at the musical surface belong to which phrases at adjacent structural levels. At any given moment in a piece, a listener will have organized past events into incomplete, tentative hierarchies, and on this basis will have expectations regarding how these structures will be maintained as the piece progresses. In the case of two competing, incompatible metrical descriptions of the same musical surface, a listener may switch from one hierarchical description to another, when evidence in favour of the second becomes stronger than that in favour of the first. It is thus not generally possible to give a definitive hierarchical description of the rhythmic perception of a piece of music.

Metrical ambiguity may be said to occur when two incompatible metrical interpretations exist for the same musical surface – in other words, there are two (dissonant) alternatives for the tactus. Metrical ambiguity is more commonplace in musical works than their notation would suggest (Vos, Collard and Leeuwenberg, 1981; Parncutt, 1993–4). In ambiguous cases, listeners tend to choose one interpretation soon after the piece begins and stick to it in the face of evidence to the contrary (Longuet-Higgins and Lee, 1982; Lee, 1991). The cognitive process of switching attention between dissonant rhythmic levels requires either considerable mental effort or a considerable change in performed accentuation (Tuller and others, 1994).

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(iii) Accent.

Everyday usage equates **Accent** with loudness: attention can be attracted to an event simply by playing it more loudly (or sometimes more softly) than events in its context. Here accent will be considered synonymous with event salience. Anything that makes an event sound more important than adjacent events, or which attracts the attention of a listener to an event, may be regarded as an accent (Jones, 1987).

The grouping and metrical structures perceived in a piece of music depend ultimately on the timing and 'phenomenal accent' of the events at the surface (Lerdahl and Jackendoff, 1983). The most important contributor to phenomenal accent is typically the IOI between the event and its successor (Steedman, 1977): the longer the IOI following an event, the stronger the accent. The IOI preceding an event can also contribute to its perceived accentuation, but to a lesser extent (Lee, 1991). Apart from IOI, phenomenal accents are generated by relative loudness (dynamic accents); by articulation (e.g. by switching from legato to staccato); by timbral variation (manipulating the temporal or spectral envelope of events); by adjusting intonation; by melodic contour (melodic accents occur at peaks and valleys in the melodic contour and follow melodic leaps: Thomassen, 1982; Huron and Royal, 1995–6); and by harmonic progressions (harmonic accents occur at dissonances and harmonic changes: Smith and Cuddy, 1989; Dawe, Platt and Racine, 1994–5).

Structural and metrical accents are associated with grouping and metrical structures respectively. At the simplest level, a structural accent occurs at the start and at the end of every rhythmic group (Povel and Essens, 1984–5; Drake, Dowling and Palmer, 1990–91), and a metrical accent occurs at every event in a pulse (or potential tactus). Structural and metrical accents are most likely to be perceived if they occur simultaneously on several hierarchical levels: the greater the number of levels, or the greater the accent at each level, the more salient will be the accent (Todd, 1985–6; Parncutt, 1987; Rosenthal, 1992).

Accents may be either immanent to a (notated) musical work or added to the music during performance. Structural accents are normally regarded as immanent, although they can also be affected by performance (Lester, 1995). Apart from dynamic (loudness) accents, the most important performed accents are **Agogic** (Riemann, 1884). Agogic accents are produced by delaying event onsets or lengthening IOIs relative to the prevailing metrical framework (Gabrielsson, 1974; Sloboda, 1983; Clarke, 1988; Palmer, 1989; Repp, 1990;).

Timing variations in rhythmic performance have various functions. A performance that sounds perfectly regular (mechanical, metronomic) is not generally physically regular (Seashore, 1938; Drake, 1993; Gérard, Drake and Botte, 1993; Penel and Drake, 1998) but deviates from physical regularity in the same direction as, but to a smaller degree than, a typical expressive performance (Repp, 1997–8). Thus one function of timing variations is to make a performance sound regular – paradoxically, by making it physically irregular. Timing variations also have the function of clarifying the grouping and metrical structures, rendering them less ambiguous (Sundberg, 1988; Drake, 1993). Agogic accents can tell the listener where to hear the downbeat of a bar (Sloboda, 1983) or the start of a long phrase (Todd, 1985–6). Finally, timing variations affect the emotional character of a rhythm (Gabrielsson and Juslin, 1996). Timing variations are perceptible when they exceed about 20 milliseconds in typical musical performances (Clarke, 1989), falling to six in monotonic isochronous sequences faster than four events per second (Friberg and Sundberg, 1999).

The ease with which a rhythm can be cognitively processed depends on the way different kinds of accent are distributed within the rhythm. Performances tend to be easier to understand, remember and reproduce when performed accents correspond to immanent accents (Drake, Dowling and Palmer, 1990–91; Clarke, 1992–3; Tekman, 1996–7). In the absence of performed accents, rhythms are easier to process when different kinds of immanent accent (e.g. melodic, IOI) coincide (Jones, 1987).

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(iv) Rhythmic organization and tempo.

The perceived organization of a piece of music depends on the tempo at which it is performed (Handel, 1993). Tempo may affect both grouping and metre. The metrical level at which the tactus is located depends on tempo (Handel and Oshinsky, 1981) because distributions of tapping rates to music (measured absolutely, in beats per second) are almost independent of tempo (Parncutt, 1993–4). For example, a listener might tap out quavers

when a piece is played slowly and crotchets when the same piece is played twice as fast, thus keeping the tapping rate in the same absolute range. In the case of grouping, the number of elements in a group increases as tempo increases (Clarke, 1982), keeping their absolute length about constant.

Patterns of agogics and dynamics depend on a performer's perceptual organization of a piece, and thus are also affected by tempo (see Michon, 1974). Effects of tempo on timing and dynamics have been studied (Monahan and Hirsh, 1990; Desain and Honing, 1994); analogous effects of tempo on the perception of music performances were reported by Repp (1995–6).

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(v) Rhythm v. form.

As rhythmic groups become longer and pulses slower, a perceptual transition occurs from the domain of rhythm to that of form (Clarke, 'Levels', 1987). In grouping, the change may be said to occur when a group's duration exceeds that of the psychological present (Fraisse, 1957; Crowder, 1993), defined as a short period of time during which relationships between successive events can be perceived directly, without cognitive reference to earlier periods (memory, rehearsal; similar to Baddeley's 1986 'working memory'). The duration of the psychological present depends on musical tempo and complexity, but it is normally estimated to lie in the range of two to seven seconds. In the case of pulse and metre, the transition from rhythm to form may be said to occur when temporal regularity ceases to imply physical movement or dance (beyond a period of about two seconds: Fraisse, 1974) and rhythmic temporal anticipation is no longer possible (Mates and others, 1994).

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3. Timbre.

(i) Definition.

Timbre is the auditory attribute that distinguishes two sounds presented in a similar manner and having identical pitch, loudness and duration. This formal definition leaves a wealth of possibilities that resisted scientific experimentation until the late 20th century. Timbre is now understood to have two broad characteristics that contribute to the perception of music: (a) it is a multifarious set of abstract sensory attributes, some of which are continuously varying (attack sharpness, brilliance, nasality), others of which are discrete or categorical (the 'blatt' at the beginning of a *sforzando* trombone note or the pinched offset of a harpsichord sound), and (b) it is one of the primary perceptual vehicles for the recognition, identification and tracking over time of a sound source (a singer's voice, a clarinet, a set of carillon bells) and thus involves the absolute categorization of a sound (McAdams, 1993; Hajda and others, 1997).

(ii) A set of auditory attributes.

This first approach concerns relative perception: the ways in which and the degree to which sounds are perceived to differ. Early research on the

perceptual nature of timbre focussed on preconceived aspects such as the relative weights of different frequencies present in a given sound, or its 'sound colour' (Slawson, 1985). A voice singing a constant middle C while varying the vowel being sung, or a woodwind player holding a given note while varying the embouchure and mouth cavity shape, both vary the shape of the spectrum. Helmholtz (2/1885) invented ingenious devices for controlling spectral weighting to explore these aspects of timbre. However, the real advances in understanding the perceptual representation of timbre had to wait for the development of powerful multi-dimensional data analysis techniques in the 1960s.

Multi-dimensional scaling has no preconceptions about the physical or perceptual structure of timbre. Listeners simply rate on a scale from very similar to very dissimilar all pairs from a given set of sounds that are equalized in terms of pitch, loudness and duration. The resulting judgments are then analysed with a computer program that fits the dissimilarity ratings to a distance model in which sounds with similar timbres are close together and those with dissimilar timbres are far apart. The basic model is expressed in terms of continuous dimensions that are shared among the timbres. More elaborate models also include dimensions or features that are specific to individual timbres ('specificities') and different perceptual weights accorded to the dimensions and specificities by individual listeners or classes of listeners (McAdams and others, 1995). Such techniques have been applied to synthetic sounds (Plomp, 1970; Miller and Carterette, 1975), resynthesized, imitated or simulated instrument sounds (Grey, 1977; Wessel, 1979; Krumhansl, 1989; McAdams and others, 1995; Roussarie, McAdams and Chaigne, 1998), recorded instrument sounds (Iverson and Krumhansl, 1993) and even dyads of recorded instrument sounds (Kendall and Carterette, 1990–91).

Independent acoustic correlates have been determined in many cases for the continuous dimensions (Krimphoff, McAdams and Winsberg, 1994), which is important if these results are to be applied to sound synthesis or the search for sounds in large audio databases. The most common correlates include spectral centroid (representing the relative weights of high and low frequencies), attack time (distinguishing 'continuant' instruments that are blown or bowed from 'impulsive' instruments that are struck or plucked), spectral flux (the degree of evolution of the spectral shape over a tone's duration which is high for brass and lower for single reeds) and spectral irregularity (the degree of jaggedness of the spectral shape, which is high for clarinet and vibraphone and low for trumpet).

Specificities are often found for complex acoustic and synthesized sounds and represent the presence of a unique feature that distinguishes a sound from all others in a given context. For example, in a set of brass, woodwind and string sounds, a harpsichord might have a strong specificity due to the return of the hopper which creates a slight thump and quickly damps the sound at the end; no other sound has such a feature (McAdams and others, 1995).

Individual and class differences are modelled as weighting factors on the different dimensions and the set of specificities. Some listeners pay more attention to spectral properties and ignore temporal aspects while others

have the inverse pattern (McAdams and others, 1995). It has yet to be demonstrated that such individual differences have anything to do with musical experience or training. It may be that since timbre perception is so closely allied to sound source recognition in everyday life, everybody is an expert to some degree.

The timbre space models that result from this approach have been useful in predicting listeners' perception in situations other than those specifically measured in the experiments. This suggests that they do in fact capture important aspects of timbre representation and have the most important feature of a scientific model: the ability to predict new phenomena. By exchanging the spectral envelopes on pairs of sounds that differ primarily along the spectral dimension, these sounds have been found to switch positions in the space, as would be predicted by the model (Grey and Gordon, 1978). The timbre space representation has been used as a basis for defining timbral intervals (by analogy with pitch intervals) in terms of directional vectors in the space (Ehresman and Wessel, 1978; McAdams and Cunibile, 1992). Musical transposition is equivalent to a spatial translation of the vector, keeping constant the degree of change along each of the shared dimensions. The difficulty with applying this notion to orchestral timbres is that it does not take into account the specificities of individual timbres that would 'distort' the vector in some sense, and the timbre space available with acoustic instruments and their blends is often full of holes where no instrument exists, limiting considerably the possible transpositions. However, this approach would be quite useful for a palette of synthesized timbres without specificities that were distributed homogeneously in the perceptual space.

Timbre space representations also predict aspects of the phenomenon of auditory streaming – the assignment of successive events to a coherent mental representation – on the basis of which melody and rhythm are then perceived. The further apart the timbres of two instruments are in the perceptual space, the more likely it is that the melodies they are playing will segregate into separate streams (McAdams and Bregman, 1979; Gregory, 1994–5; Iverson, 1995; Singh and Bregman, 1997).

(iii) A vehicle for source identity.

The second approach to timbre concerns absolute perception, the sound being represented in reference to a particular category. Categorization is a primary reflex in the perceptual process and is particularly evident in the processing of pitch and duration in music. One reasonable hypothesis is that the sensory dimensions that compose timbre serve as indicators used in the categorization, recognition and identification of sound events and sound sources (McAdams, 1993). This is perhaps the more neglected aspect of timbre and brings with it advantages and disadvantages for the use of timbre as a form-bearing dimension in music (McAdams, 1989).

One of the advantages is that categorization and identification of a sound source may bring into play perceptual knowledge (acquired by listeners implicitly through experience in the everyday world and in musical situations) that helps them track a given voice in a complex musical texture. Listeners do this easily and research has shown that timbral factors may make an important contribution in such voice tracking (Culling

and Darwin, 1993; Gregory, 1994–5), which is particularly important in polyphonic settings.

The disadvantages may arise when a composer seeks to create melodies across instrumental timbres, as in the *Klangfarbenmelodien* of Schoenberg. The predisposition to identify the sound source and follow it through time would impede a more relative perception in which the timbral differences were perceived as a movement through timbre space rather than as a simple change of sound source. For cases in which such timbral compositions work, the composers have often taken special precautions to create a musical situation that draws the listener more into a relative than into an absolute mode of perceiving.

(iv) Contributions to perception.

Timbre perception is at the heart of orchestration, a realm of musical practice that has received relatively little experimental study. The creation of new timbres through orchestration necessarily depends on the degree to which the constituent sound sources fuse or blend to create the newly emerged sound. Sandell (1995–6) has proposed three classes of perceptual goals in combining instruments: timbral heterogeneity, in which one seeks to keep the instruments perceptually distinct; timbral augmentation, in which a single instrument embellishes another one that perceptually dominates the combination; and timbral emergence, in which a new sound results that is identified as none of its constituents. Blend appears to depend on a number of acoustic factors such as onset synchrony of the constituent sounds and others that are more directly related to timbre, such as the similarity of the attacks, the difference in the spectral centroids and the overall centroid of the combination.

Timbre is also an important component in the perception of musical groupings, whether they are at the level of sequences of notes distinguished by changes in timbre (Deliège, 1987) or of larger-scale musical sections delimited by marked changes in orchestration and timbral texture (Deliège, 1989).

Work on the perception of musical tension and relaxation has focussed on the role of pitch and rhythm in carrying such structures. Timbral modulation can also play an important role in these large-scale expressive aspects of musical experience. Comparing orchestrated music with direct piano transcriptions of the scores for both tonal/metric and non-tonal/non-metric music, Paraskeva and McAdams (1997) demonstrated a modulating role of orchestration on tension and relaxation profiles measured across the excerpts.

Taken together, these areas of research into timbre perception are moving in the direction of creating a true theory of orchestration and timbral control in sound synthesis.

See also [Timbre \(i\)](#).

4. Memory.

(i) The nature of memory.

Every musical activity, whether it be perception, performance, improvisation or composition, involves memory. For instance, to sight-read notes requires recovery from memory of the arbitrary relationship between specific symbols and pitches and the particular set of body and finger movements needed to execute them. Almost every such item of knowledge about music has to be acquired through learning. This learning can take place in formal instructional settings (education and training) and through the informal experiences of everyday life (enculturation). Memory is thus a capacity that can be improved, not a fixed quantity.

Musicians' interest in memory is often practical rather than theoretical. Performing complex music without the score is a requirement of many professional roles, and accounts of apparently superhuman feats of musical memorizing hold special fascination for performers and audiences alike (Révész, 1925; Marek, 1975). Similarly, musicians at all levels are interested in guidance on how to memorize and how to avoid memory loss. Scientific research on memory, however, has generally been concerned with the broader enterprise of advancing our understanding of the fundamental mechanisms and processes underlying all memory processes, from the exceptional to the ordinary, with issues of applicability following from the research rather than driving it (Baddeley, 1990). Many aspects of musical memory have not received substantial scientific attention: these include optimal strategies for memorization and the nature and time course of memory loss. It is, however, well established that anxiety and emotional distress can cause significant temporary loss of recall, even in cases where appropriate learning has taken place.

Expert memory often entails the ability to make sense of, or to structure, incoming material in terms of previously learnt information. When material cannot be assimilated into familiar structures, memory performance declines. This is shown most dramatically in the case of exceptional memorizers, such as the musical savant 'NP' (Sloboda, Hermelin and O'Connor, 1985) who was capable of memorizing classical piano sonata movements within two or three hearings. This outstanding skill was not transferable to non-tonal music. The lack of familiar structures caused reversion to unremarkable, average performance. The importance of familiar structures has been demonstrated for almost every type of task involving musical memory. For instance, listeners are more likely to be able to tell correctly whether two short consecutive pitch sequences are identical or different when these sequences are drawn from familiar diatonic materials than from unfamiliar atonal materials (Watkins, 1985). This comes about through their lifelong immersion in tonal music, and the attuning of their cognitive system to the structures and regularities shared by this body of music (see Krumhansl, 1991, for a comprehensive review).

These findings lead to a crucial distinction between two types of memory: memory for specific pieces of music and memory for norms and prototypes which may be a shared attribute of many pieces of music. Terms coined for the first type of memory include 'episodic' (Tulving, 1983) and 'veridical' (Bharucha, 1994), for the second type 'semantic' or 'schematic'. If a familiar

piece of music is interrupted before its close, veridical memory allows us to reconstruct its actual continuation, whereas schematic memory would allow us to guess a likely continuation (Carlsen, 1981; Schellenberg, 1996; Thompson, Cuddy and Plaus, 1997). Memory failures in performance of a less familiar piece can often be explained as cases of schematic memory overriding veridical memory (Sloboda and Parker, 1985); the performer recalls a plausible continuation rather than the actual one, or confuses two similar junction points and skips or repeats a section (Reason, 1990). Indeed, without a rich schematic memory, veridical memory would be impossible. There would be no way that professional musicians could remember, as by rote, the vast number of arbitrary elements in the large repertory of complex pieces they need to maintain. The more one understands about a piece of music (in terms of awareness of its rich structural interrelationships, both within and outside the specific piece), the easier it is to memorize. In more general terms, the relationship between the level of a specific skill and amount of prior practice on that precise skill is one of the strongest relationships that has been demonstrated in the research literature on expertise (Ericsson, Krampe and Tesch-Romer, 1993). The greater the amount of prior relevant cognitive activity, the greater the skill.

Memory takes two basic forms, recognition and recall. Recognition predominates in listening, recall in performance.

(ii) Recognition.

Recognition is a process that operates in perception to match incoming information to previously stored information. The most basic form of recognition is the experience of similarity. This simply requires that something heard is experienced as being identical to, or sharing important characteristics with, something heard before. Without the ability to recognize similarity between elements within a piece, the apprehension of form would be impossible. Elementary recognition processes can be demonstrated in early infancy (even before birth). A familiar melody will elicit a different pattern of attention from a strange melody (Lecanuet, 1996). More complex cognitive processes allow recognition of themes under various processes of transformation. For instance, in most tonal contexts listeners are less sensitive to the exact pitch level at which a melody is re-encountered than to the diatonic intervals that it contains (Attneave and Olson, 1971; Bartlett and Dowling, 1980). They recognize an intervallically identical repetition as 'the same melody' irrespective of the pitch on which it starts. There is evidence that even trained musicians find it hard to keep the starting-key of a heard composition in memory if it modulates several times (Cook, 1987–8). Some transformations of musical materials make recognition harder, and it is such transformations that allow composers partly to disguise their re-use of thematic material, whose belated discovery by a listener after many hearings may provide a source of aesthetic satisfaction. For instance, changing the rhythm of a melody can significantly disrupt recognition even though the pitch pattern may be unchanged (Jones, Summerill and Marshburn, 1987). Transformational devices such as retrogression or inversion can make recognition almost impossible without considerable training (Krumhansl, Sandell and

Sergeant, 1987–8). Like most musical skills, recognition ability is not static but can improve with experience and training (Pollard-Gott, 1983).

A second form of recognition is identification or naming. This involves the retrieval of a verbal label which could be for an individual note (as in the case of possessors of absolute pitch), a chord (e.g. minor triad, first inversion), a structural device (an interrupted cadence) or an entire piece. Identification must involve recognition of similarity, although there can be many instances of similarity recognition that do not lead to identification ('this piece is familiar but I cannot recall its name'). Identification is not an inherent part of musicality and it is possible for someone to be a sophisticated and sensitive listener without possessing the vocabulary with which to describe what is heard. Experimental psychology has made a major contribution by devising testing techniques that can demonstrate recognition without naming (by, for example, measuring the accuracy of a listener's judgment as to whether two successively presented excerpts are the same or different), and which can thus be used to assess the musicality of very young children and those without formal music training (Lamont, 1998). In music, as in many other areas of human activity, these techniques often reveal an unexpected level of sophistication in the recognition skills of people whose identification and naming skills are almost non-existent (Jusczyk and Krumhansl, 1993). Nonetheless, professional musicians could not work effectively without a shared language, and a considerable amount of formal music training is rightly devoted to developing identification skills and technical vocabulary.

(iii) Recall.

Recall is the reproduction, either in imagination or behaviour, of a previously experienced sequence. Typically, recall requires more mental resources than recognition; a listener will recognize much more than he or she can recall because recall generally requires some form of cue to trigger it. In a situation where, for instance, hearing the name of a piece does not elicit recall, then hearing the first few notes can often trigger it; this explains why prompting is effective in performance situations. Performing learnt music from a score can be seen as a type of cued recall, since an experienced performer will rarely look at every note. For instance, experienced sight-readers use their schematic memory to substitute plausible alternatives for what is actually in the score (Sloboda, 1984). Failures in recall brought about by, for instance, stage fright, can often be explained in terms of unwanted and inappropriate mental contents (such as anxious self-monitoring thoughts) blocking normal retrieval cues (Steptoe, 1989).

Recall can be either an unintended by-product of other activities or the result of deliberate memorizing effort. Most everyday examples of musical recall are involuntary and unintended results of other mental processes. Short pieces of music that are regularly repeated within a culture (such as nursery rhymes, popular songs and television theme tunes) tend to be reproducible without any special effort (Levitin, 1994). Research on involuntary memory suggests that it occurs as a general consequence of any form of attentional processing of material. However, the products of such involuntary processes tend to be rigid and inflexible, recalled as

unanalysed wholes. The same can generally be said of the products of rote repetition (Baddeley, 1990).

A flexible and multi-levelled recall complex enough to serve the artistic ends of an expert musician is likely to come about only through a process of deliberate and conscious memorization. Expert memorizers share a number of characteristics (Ericsson, Krampe and Tesch-Romer, 1993; Jorgensen and Lehmann, 1997). First, they have been immersed in the domain for a long time and have had experience of memorizing many pieces. Secondly, they are able to represent the material to be learnt in terms of patterns and structures that have rich interconnections with each other and with pieces previously learnt. Thirdly, they develop multiple interlocking levels of representation, such that if any one of them is temporarily lost it can be re-cued from another level. These levels might include visual, auditory, formal, kinaesthetic and motor. Fourthly, their representations are flexible, so that, for example, they may yield performances with differing styles or levels of expressiveness. An expert piano accompanist will, for instance, rapidly adapt speed, volume and style to match the characteristics of an unfamiliar singer, and may even be able to transpose an accompaniment learnt in one key to a new key with little or no extra rehearsal.

See also [Absolute pitch](#); [Consonance](#); [Hearing and psychoacoustics](#) and [Memory, memorizing](#).

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[Psychology of music](#)

III. Affect

1. Introduction.

Affect encompasses many human mental reactions and states that are not traditionally viewed as intellectual. Feelings, emotions and moods are the principal categories of affect. It is one of the most inescapable and characteristic features of music that people report strong emotional reactions to it. Why this is so, and by what means music creates affect, are questions of central concern to psychologists.

Music seems to elicit strong emotion more reliably and frequently than other art forms (Frey, 1985; Williams and Morris, 1996). Three characteristics seem to be key determinants: (i) Music unfolds over time

and so is capable of engaging the emotions of expectation and expectations realized or dashed more effectively than static forms such as painting; drama, dance, film and literature share this feature with music; (ii) music uses directly, and often mimics, the most emotionally important signal of the human species: the voice (only drama shares this feature); (iii) music engages the auditory sense, which gives it a general arousing capacity due to the fact that we cannot escape the source of stimulation (as we can, for instance, for a painting by looking away or closing our eyes), as well as providing a link to the most primitive and fundamental feelings and experiences of human life. Infants have an inter-uterine auditory life of some complexity well before they are able to engage the other senses to the same degree (Lecanuet, 1996). Some psychoanalytic writers have made much of these experiences, as well as early experiences of music during infant–mother bonding (Nass, 1990; Noy, 1968).

There has been a longstanding debate about whether affect is necessary or even relevant to a proper understanding of a piece of music. An extreme position (sometimes taken, for instance, by Stravinsky) denies any relevance of affect to the processes of creating, understanding or interpreting music; affect is an unhelpful by-product. In contrast, theorists such as Meyer (1956) suggest that affect is a natural component of the perception of the formal properties of a piece of music. Instead of distracting a listener from a proper understanding of the music, certain types of affect are proof that a listener has indeed understood it.

In aesthetics, robust arguments for the centrality of affect have been put forward by Kivy (1989) and refined by Davies (1994), Goldman (1995), Levinson (1990) and Radford (1989). Psychology has moved this debate forward by providing concrete data about how and when people experience affect, and also by advancing theories that shed light on the links between music as a structure on the one hand and affective responses on the other. Research has shown that both extrinsic (or associative) and intrinsic (or expressive) processes are at work. Some central themes in this work are discussed below (for more detailed accounts of relevant research and thinking, see Dowling and Harwood, 1986; Gaver and Mandler, 1987; and Sloboda, 1992).

See also [Expression](#), §II.

2. Extrinsic affect.

Certain types of stimulus (including music, smells and tastes) seem to become associated in human memory with particular contexts or events in earlier life, and provide a trigger to the recall of these events. This seems particularly so when the earlier events were, in themselves, occasions of strong emotion (Dutta and Kanungo, 1975; Rubin and Kozin, 1984). A number of investigators (Gabrielsson, 1991; Sloboda, 1991) have found examples of specific pieces of music that trigger strong emotion in this way. Such emotions generally lead attention away from the present music on to the remembered past event. Waterman (1996) has shown that even when music does not directly trigger past experiences, many of the affective

mental processes are self-referring in some way ('I should have recognized that', 'this is not my type of music'). Because these feelings are linked to the life histories of individuals, they are often highly idiosyncratic. However, common cultural experiences can sometimes lead to shared affect which is still fundamentally extrinsic – for example, the extreme negative emotions felt by many Jews after World War II on hearing the music of Wagner; the strong emotional identification of generational cohorts with the popular music prevalent in their teenage years (Holbrook and Schindler, 1989); and the cultural associations formed by film-music pairings, such as Johann Strauss's *Blue Danube* waltz with the spaceship docking sequence in Stanley Kubrick's film *2001: a Space Odyssey*.

3. Intrinsic affect.

There are two distinct types of relationship between musical structures and emotional responses; these may be called iconic and symbolic (following Dowling and Harwood, 1986; see also Beardsley, 1958, and Kivy, 1989). Iconic relationships come about through some formal resemblance between a musical structure and some event or agent carrying emotional 'tone'. For instance, loud, fast music shares features with events of high energy and so suggests a high-energy emotion such as excitement. A fairly comprehensive 'dictionary' of such iconic correspondences can be derived from the work of Hevner, 1936; Scherer and Oshinsky, 1977; and Wedin, 1972. One recent strand in this work has been the suggestion that some musical devices directly suggest gestural and other expressions of emotions by the human body (Clynes, 1977; Scherer, 1990). Equally important has been a development of an understanding of how a performer may mediate affective communication from performer to listener (Gabrielsson and Juslin, 1996).

Symbolic relationships come about where the listener's response is determined by an appreciation of formal and syntactic properties of the musical sequence. It is well established that even short and simple musical sequences set up powerful expectancies in listeners for what will follow these sequences (Carlsen, 1981; Krumhansl, 1995–6; Bharucha, 1994). These expectancies can be based on fundamental properties of human perception, such as the so-called gestalt laws of perception (see Narmour, 1990). For instance, a movement from one note to the next scale step sets up a strong expectancy for further stepwise motion in the same direction. Narmour calls this type of expectancy 'bottom-up' because these expectancies are presumed to result from general perceptual principles that do not require learning. Other expectancies are based on familiarity with musical styles and genres. Listeners familiar with Western tonal music will come to expect certain harmonic and melodic sequences (e.g. I–IV–V will set up an expectancy for I, so that the deceptive cadence I–IV–V–vi/VI is felt as surprising). Confirmations and violations of these expectancies, often operating at a subconscious level, are held to be responsible for some emotional responses to music. Confirmatory evidence shows that points in music identified by listeners as emotional peaks share key syntactic features associated with expectancy (Sloboda, 1991), and points in performances obtaining maximum tension ratings from listeners correspond to points of major syntactic change (Lerdahl, 1987–8; Krumhansl, 1995–6; Narmour, 1995–6).

Most research uses conscious report of listeners as the method of identifying the nature and location of emotional response. There have been few systematic efforts to measure physiological response directly (VanderArk and Ely, 1992); more often, listeners have been asked to self-monitor behavioural effects of physiological changes (such as crying and pilo-erection: see Goldstein, 1980; Panksepp, 1995–6).

It is a feature of the intrinsic relationships described above that a listener can recognize or identify the emotion represented without necessarily feeling it. A necessary consequence of iconic recognition is a cognition such as 'this is happy music'. This may lead to a further cognition, 'this music makes me feel happy', but there is no necessity for this further step. That will depend on factors in the listener (including extrinsic factors of the sort discussed above) rather than in the music. In symbolic relationships, feelings (at least of surprise, or of expectations confirmed) are more intimately connected to the musical experience. Whether such feelings lead to the experience of happiness, sadness or some more complex emotion will depend on many factors not yet understood. A particularly interesting problem is created by the fact that strong emotion may be elicited by music with which one is very familiar, and which therefore should not surprise the listener at all. Some of the most basic mechanisms involved in the processing of music may be incapable of learning the particular characteristics of a piece or style (Jackendoff, 1991–2; see also Meyer, 1967); for these mechanisms, every hearing is like the first hearing.

Since both extrinsic and intrinsic affect often depend for their operation on acquired knowledge (whether biographical or related to specific musical styles), cultural and developmental factors will strongly influence emotional response. There is considerable evidence of increasing sophistication with age in emotional response to music (Gardner, 1973; Cunningham and Sterling, 1988; Kastner and Crowder, 1990–91). There has been almost no empirical work on cross-cultural differences in affect, but what little has been done (such as Gregory and Varney, 1996) confirms that significant differences exist, although the increasing penetration of Western music into every part of the world lessens the plausibility of carrying out decisive cross-cultural studies using Western music.

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IV. Performance

1. Introduction.
2. Performance and skill.
3. Theories of performance expression.

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1. Introduction.

The psychology of performance has attracted growing research interest since the late 1970s from a number of quarters: to psychologists interested in skill, performance offers an opportunity to study a variety of cognitive and motor skills; to those interested in musical development, it offers concrete musical behaviour that can be observed and assessed over a considerable period of continuous development; from the perspective of music cognition, it offers a window on to musical thinking; and from within musicology it offers the possibility of examining music in a more dynamic manner than the score allows (Dunsby, 1995; Rink, 1995).

Expression is a central concept in the overwhelming majority of work on performance, since it is fundamental to performance of every kind (see [Expression, §II](#)). It has generally been defined as deliberate departures from the indications of the written score, following Seashore's work on performance (1938), although this definition is not without problems (Desain and Honing, 1992; Clarke, 1995). A particular methodological issue is how to distinguish deliberate departures from mistakes: one approach has been to depend on the statistical notion of reproducibility, and to ask individuals to perform the same music a number of times, or to

look at the performances of a number of individuals. However, this runs counter to a fundamental principle in musical performance – the idea that performance is a re-creative rather than reproductive act, and that each performance is a unique realization of the performer's conception of the music. In practice, the approach adopted in the literature has varied according to the nature of the task and the quality of the data. When data come from relatively simple musical materials collected under controlled conditions and from subjects who may not be experts, repeated performances and groups of subjects have been used and standard statistical methods adopted (Sloboda, 1983; Clarke, 1992–3). By contrast, when the data are from expert performers playing concert repertory, authors have appealed to the skill and precision of the performers to justify the analysis of individual data points (Shaffer, 1981; Repp, 1992).

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2. Performance and skill.

The detailed study of performance as a skill goes back to Seashore and his collaborators, who pioneered the development of quantitative methods for recording performance data. More recent work has, for technical reasons, been almost exclusively confined to the piano (see Palmer, 1997, and Gabrielsson, 1999, for reviews). These studies have been mainly concerned with the control of movement and timing in performance (Shaffer, 1981, 1982; Palmer, 1989); coordination and independence between hands in solo performance, and between players in duet performance (Shaffer, 1984); the manner in which performers process units of musical material (Palmer and van de Sande, 1993, 1995); sight-reading (Sloboda, 1984–5; Banton, 1995); and pianists' fingering strategies (Sloboda and others, 1998). Shaffer has traced the way in which an abstract musical conception is translated into concrete action and has demonstrated that the specification of movement remains quite abstract, and close to the character of musical knowledge, until comparatively late in this process. Error data from piano performance indicate that performers carry out an unconscious parsing of the musical structure that exerts its influence even at quite surface levels: a performer sight-reading a Bach fugue missed a clef change from one page to the next, and produced a sequence of errors that nonetheless preserved the underlying harmony of the passage (Shaffer, 1981).

The control of timing is particularly important for music performance, since the temporal characteristics of a performance are both a crucial aspect of the musical structure and a powerful means of expression. Shaffer and others have shown that expert performers can achieve remarkable precision and stability in the timing of performance at levels ranging from the individual note up to whole sections or complete pieces (Clynes and Walker, 1982; Shaffer, 1984; Clynes, 1986–7), and sometimes over very long periods of time. Some important questions are how this timing control is achieved, how many levels of performance are directly timed and which these levels are (Shaffer, 1982, 1984).

On the matter of coordination, Shaffer (1981, 1984) investigated the considerable degree of independence between the hands that pianists are able to achieve, either where the polyrhythmicity of the music demands it or

for expressive purposes. He further demonstrated that the coordination between players in a piano duet does not depend on one rigidly following the other: a significant element of prediction on the part of both about the future course of the other's expressive performance is involved, despite the fact that the two pianists in his study did not play together regularly and had never before played the piece together. This can be explained either by assuming that the two players held a common representation of the musical structure and used this as the stable reference point from which to make their expressive predictions, or that they communicated their intentions, and coordinated with one another, through physical movement or facial gesture.

Finally, a limited amount of work on practice and rehearsal (Gruson, 1988; Miklaszewski, 1989; Hallam, 1995) has looked at the broad strategies used by performers and some of the more specific changes that take place. Equally, there is a literature on performance anxiety and the efficacy of various attempts to relieve it, though with some exceptions (Steptoe and Fidler, 1987; Abel and Larkin, 1990; Valentine and others, 1995) most of this work is practical and prescriptive rather than psychological or exploratory.

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3. Theories of performance expression.

Empirical studies of performance expression (e.g. Shaffer, 1981; Todd, 1985–6; Clarke, 1988; Gabrielsson, 1988; Palmer, 1989; Repp, 1992) have identified a number of recurring characteristics in performance expression: it can be extremely stable over repeated performances that may sometimes span a number of years (Clynes and Walker, 1982), is found even in sight-read performances (Shaffer, 1981) and can be changed by a performer with little or no rehearsal (Clarke, 1985). These observations have led to the view that expression cannot be understood as a learnt pattern of timing, dynamic and articulation, but must be generated from the performer's understanding of the musical structure.

In principle, every aspect of musical structure contributes to the specification of an expressive profile for a piece, but a number of authors have shown that phrase structure is particularly salient. Todd has described a model which takes the hierarchical phrase structure of the music as its input and gives a pattern of rubato as its output on the basis of an extremely simple rule (1985–6, 1989). The resulting tempo profiles compare well with the profiles of performances by professional players, as Todd's own data, and subsequent data collected by Repp (1992) have shown. A number of other studies have also shown rule-like correspondences between various aspects of musical structure and expression (Sloboda, 1983; Shaffer and Todd, 1987; Clarke, 1988; Sundberg, 1988; Todd, 1992; Palmer, 1995–6). In a study of 28 performances of a short piano piece by Schumann, taken from commercial recordings by many of the 20th century's greatest pianists, Repp (1992) showed a remarkable degree of commonality underlying the expressive profiles of the performances, despite the idiosyncrasies of some of the performers. Although the expressive properties of skilled performances can be extraordinarily subtle, this does not require the expressive rules

themselves to be either complex or numerous, since the musical structures that constitute their input can themselves be highly complex. It is this structural complexity which makes the whole expressive system so rich and variable, thus ensuring that the output of even a very simple collection of expressive rules will be quite diverse.

If expression is based on an understanding of musical structure, then expressive features can be regarded as 'symptoms' of that understanding. This relationship can be understood in two ways: as the inevitable and insuppressible consequence of a particular conception of the musical structure; and as a conscious and deliberate attempt by the performer to make audible his or her interpretation of the structure. Evidence for the unconscious and insuppressible quality of expression comes from attempts by performers to play without expression: Seashore (1938) showed that, while the degree of expression is reduced under these circumstances, it is never eliminated and retains the same general pattern that is observed under normal circumstances (a finding confirmed by Palmer, 1989). Similarly, pianists who tried to imitate an expressionless performance unconsciously introduced structurally related expression into their imitation attempts (Clarke and Baker-Short, 1987). Finally, Sloboda (1983) showed that a melody presented to pianists in two different metrical notations was played with different, metrically related patterns of expression, even though the players had not noticed that the two melodies were identical in every respect other than metre.

Performance expression under these conditions is related to basic structural features of the material, such as phrase structure and metre, and can be seen as the consequence of the performers' spontaneous and unconscious understanding of the musical structure. Nonetheless, it is obvious that performers also consciously and deliberately shape expression in their performances in order to achieve particular structural and stylistic results. Performers dedicate enormous amounts of time to practice and rehearsal (Krampe and Ericsson, 1995), the function of which (apart from dealing with purely technical problems) is to make changes in the degree to which a particular expressive device is used; in the selection of particular expressive options to project a feature of the music (for instance using articulation rather than dynamics to shape a phrase); and in the performer's structural understanding of the music.

Although there is a good deal of empirical support for a generative view of expression, there is also evidence that acoustic factors (Clarke, 1992–3), emotional factors (Gabrielsson, 1995; Gabrielsson and Juslin, 1996) and the human body also play a role. (Other factors include the possibilities of the instrument, the acoustics of the performing environment, the nature of the audience, the mood and intentions of the performer and even the performance ideology.) Movement, and the human body, are particularly significant in this complex set of relationships (Shove and Repp, 1995) because the vast majority of music is produced by human and instrumental action, and is thus indelibly stamped with its bodily and instrumental origins (as ethnomusicologists have also observed: Baily, 1985). Research suggests that performers' spontaneous timing patterns follow fundamental physical laws (Kronman and Sundberg, 1987; Todd, 1992; Feldman, Epstein and Richards, 1992–3), and that natural-sounding performance

mimics the behaviour of physical objects moving in the real world. In a study that tested listeners' preferences for different expressive timing patterns in a short melody, Repp (1992–3) found that listeners preferred parabolic curves (which mimic physical laws) over other equally systematic timing functions. Somewhat controversially, Clynes (1983, 1986–7) has claimed that expression in performance is linked to a specific 'pulse pattern' characteristic of the composer of the music being played. However, the results of empirical investigation by Repp (1988–9, 1990–91; see also Clynes, 1995), in which listeners rated performances with appropriate and inappropriate pulse patterns, are equivocal.

If physical motion is a possible basis for patterns of expression in musical performance, there can be no doubt that physical movement is a crucial factor in our total response to live performance, visual as well as auditory. Davidson (1991, 1993) showed that different degrees of expressivity in performance are conveyed by visual information alone, even when the video images were reduced to points of light at the limb joints and head. Expressive moments could be clearly localized and categorized, suggesting that expert performers employ a vocabulary of expressive gestures, possibly associated with specific structural functions. In a similar manner, Kendall and Carterette (1990–91) demonstrated that listeners were successful in picking up the expressive intentions (neutral, normal, exaggerated) of performers on a variety of instruments, and that there was no difference between musicians and non-musicians in their ability to do so.

Recent advances in understanding performance have been strongly influenced by the same kinds of linguistic and computational models that have profoundly affected psychology as a whole. Greater recognition of the close links between biology and psychology may temper the excessive abstraction of some of the previous work, but it is important to avoid a naive reductionism and steer a course between the literal involvement of physical factors, the role of cognitive representations of the body (Jackendoff, 1987; Lidov, 1987) and the widespread use of metaphors of motion in relation to music. A number of aspects of performance remain virtually unresearched, notably the specific changes that take place during practice, expressive performance on instruments other than the piano, ensemble performance and a whole range of issues that fall under the broad banner of the social psychology of performance.

See also [Performance](#).

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V. Early development

1. Introduction.
2. The infant's environment.
3. Perception: Infancy and beyond.

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1. Introduction.

The developmental psychology of music, a discipline still in its infancy, is concerned with the scientific study of age-related change and the processes underlying change in skills related to music. Change related to growth or development is to be distinguished from change resulting from systematic exposure or training (i.e. learning). Nevertheless, the two types of change may interact, in the sense that training may be more potent or effective at some stages than at others. Research within the discipline of psychology typically differs from research within music education or related disciplines both in the questions of interest and in the methods of study. The primary goal of psychological research in this domain is to shed light on the mental processes that underlie music perception and production. A secondary goal is to document the influence of social factors. The methods are those of experimental psychology – highly controlled laboratory contexts (supplemented, at times, by field study), systematic observation and measurement, and data-analytic techniques aimed at ensuring that any particular set of findings is not attributable to chance. Although some of

the research may have practical implications, these are not the principal concern of the discipline.

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2. The infant's environment.

(i) Parents' speech.

There are indications that infants receive considerable exposure to music or music-like materials apart from the music they might overhear from their parents' stereo, radio or television. Even the speech that parents direct to their pre-linguistic infants incorporates many music-like features that are absent from typical adult speech. For example, mothers' utterances to infants are characterized by high pitch, rhythmicity, repetitiveness, simple pitch contours and an extended pitch range (Fernald, 1991; Cooper, 1993; M. Papoušek, 1996), features that have been documented in many cultures (Grieser and Kuhl, 1988; Fernald and others, 1989; Papoušek and Hwang, 1991). This vocal register, known as 'motherese', 'parentese' or 'infant-directed speech', is more effective in attracting and maintaining infant attention than is typical adult speech (Fernald, 1985; Cooper and Aslin, 1990; Papoušek and others, 1990; Werker, Pegg and McLeod, 1994). Such findings have prompted claims that infants are predisposed to attend to the distinctive pitch contours of maternal speech whose emotional meanings are transparent (Fernald, 1992; M. Papoušek, 1996).

(ii) Caregivers' songs.

The vocal interactions of caregivers and infants go well beyond stereotyped 'sing-song'. Caregivers around the world also sing while tending their infants and use a distinctive genre of musical materials for that purpose (Trehub and Schellenberg, 1995; Trehub and Trainor, 1998). Despite the great diversity of musical styles across cultures, musically untrained adults can reliably distinguish unfamiliar foreign lullabies from non-lullabies of comparable cultural origin, tempo and vocal style (Trehub, Unyk and Trainor, 'Adults', 1993). From the perspective of naive adult listeners, the distinguishing structural feature of these lullabies is their simplicity or repetitiveness (Unyk and others, 1992), which may account for their soporific effects.

Parents' play-songs and lullabies are notable for their highly expressive performances, which are finely tuned to the infant's ability and mood. The expressiveness of caregivers' songs enables naive adults to distinguish performances recorded in an infant's presence from those produced in the infant's absence (Trehub, Unyk and Trainor, 'Maternal', 1993; Trehub and others, 1997). Fathers also sing to their infants, but much less frequently than mothers. When they do, however, they adopt the characteristic caregiving style, along with subtly different nuances for their infant sons and daughters (Trehub, Hill and Kamenetsky, 1997; Trehub and others, 1997). Instrumental measurements and expert judgments reveal that, compared to songs performed without an infant audience, performances for infants are higher in pitch, slower in tempo and replete with cues to the singer's heightened emotions (Trainor and others, 1997; Trehub and others, 1997; Trehub and Trainor, 1998). Research on the acoustic cues underlying adults' speech and song has revealed that high pitch signals

happiness, affection, tenderness and increased arousal (Fonagy and Magdics, 1963; Ohala, 1984; Scherer, 1986); slow tempo signals tenderness and affection (Davitz, 1964; Juslin, 1997); and perturbations in pitch and loudness signal heightened emotionality (Bachorowski and Owren, 1995).

Improvised aspects of parents' sung performances include deliberate alterations of lyrics (e.g. word substitutions, pronunciation changes), tempo or metrical structure (Trehub, Hill and Kamenetsky, 1997, Rock, Trainor and Addison, 1999). Presumably, such variations reflect parents' soothing or playful intentions. These expressive performances continue into the toddler and pre-school period, with changes appropriate to the child's developing abilities and interests (Trehub and Schellenberg, 1995). For example, mothers use somewhat higher pitch when singing the same song to their infant compared to their pre-school child, but they enunciate the lyrics more clearly for the latter (Bergeson and Trehub, 1999). When young children sing, their performances differ depending upon whether their infant sibling is nearby (Trehub, Unyk and Henderson, 1994).

(iii) Responsiveness to parents' songs.

It is unclear whether parents' songs to infants are intuitively driven or whether they are encouraged, to some extent, by favourable reactions from the infant audience. For the most part, experimental investigations of infants' responsiveness to singing and their song preferences have been restricted to laboratory settings involving audio recordings of women or men who are not the infant's own parents. These studies reveal that infants are more attentive when listening to lullabies or play-songs recorded while mothers were singing to their infants compared to performances by the same singers with no infant audience (Trainor, 1996). Infants do not exhibit a comparable 'preference' for men's performances in infant-present contexts unless the performances are electronically transposed into the vocal range of women (O'Neill, 1997). Whether this finding reflects infants' inherent preference for high pitched voices or their greater familiarity with women's voices remains to be determined. Video recordings of infants as they listen to contrastive audio recordings reveal more visible signs of enjoyment of women's singing than of men's. Greater infant enjoyment is also evident for unfamiliar (i.e. foreign) lullabies than for play-songs or adult songs (Trehub and Kamenetsky, forthcoming).

Unfortunately, the presentation of audio recordings to infants necessarily excludes the very features that distinguish parents' live performances from commercial recordings of lullabies and play-songs. From the infant's perspective, mothers' usual performances feature a familiar, loving voice, a variety of expressive features that are finely tuned to the infant's current mood and coordinated facial and body gestures (M. Papoušek, 1996; Trehub and Trainor, 1998). Mothers' songs to infants are literally captivating (Trehub and Nakata, forthcoming): specifically, infants remain fixated on their mother's face throughout her sung performances. By contrast, mothers' speech, however engaging it may sound, is considerably less successful in sustaining infants' undivided attention. In short, parents in general, and mothers in particular, provide a rich musical environment tailored to the emotional needs and musical interests of infants (H.

Papoušek, 1996; M. Papoušek, 1996); infants respond with attention and appreciation. This pleasurable musical interaction provides an appropriate scaffold for the child's subsequent acquisition of musical conventions.

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3. Perception: Infancy and beyond.

(i) Conceptual and methodological issues.

Human beings, like other species, can be expected to have biologically based dispositions or biases that facilitate skill acquisition in some domains relative to others. It remains to be determined whether music perception and production capitalize on such predispositions. One means of shedding light on this question is to ascertain the initial state of the organism before musical enculturation has a significant impact. Ideally, one should evaluate music perception skills at birth, but methodological and practical considerations favour older infants whose motor ability and general alertness make them more amenable to experimental study. Indeed, six- to nine-month-old infants are prime candidates for research because of their inclination to respond to novel auditory patterns (i.e. those they judge as novel) by means of measurable attentional responses such as turning towards the source of sound (Trehub, 1985; H. Papoušek, 1996). The availability of such measurable responses makes it possible to present a melody or fragment to an infant followed by a comparison melody that alters or preserves certain features. In effect, the infant must judge, albeit non-verbally, whether the comparison pattern is the same as or different from the original pattern. In general, the original and comparison patterns are presented at different pitch levels (i.e. keys) so that infants must make their judgments of sameness or difference on the basis of relational rather than absolute cues. By responding to a particular featural change (e.g. pitch, interval, melodic contour, timbre), infants indicate that feature's detectability and salience. Their failure to respond stems either from their perception of the melody as fundamentally unchanged or from their inability to encode and retain information about the original pattern.

(ii) Pitch and temporal patterns.

Studies using such methods reveal that infants typically consider a transposed melody as equivalent to the original melody (Trehub, Bull and Thorpe, 1984; Trehub, Thorpe and Morrongiello, 1987); by contrast, robust responsiveness is evident when the original pitches are reordered (Chang and Trehub, 1977) or a single new pitch alters the melodic contour (Trehub, Thorpe and Morrongiello, 1985). Moreover, infants are able to notice subtle distinctions between an original and comparison melody when the comparison is transposed to a related key but not to an unrelated one (Trainor and Trehub, 1993). Infants also respond relationally to rhythmic aspects of auditory patterns, treating faster or slower versions of auditory sequences as equivalent so long as relative durations are preserved (Trehub and Thorpe, 1989). Indeed, disruption of the temporal patterning of musical phrases disrupts infant attention (Krumhansl and Jusczyk, 1990; Jusczyk and Krumhansl, 1993). The available evidence also indicates that brain regions subserving the processing of melodic contour (the right hemisphere) and intervals (the left hemisphere) are comparable in infants

and adults (Peretz and Morais, 1987; McKinnon and Schellenberg, 1997; Balaban, Anderson and Wisniewski, 1998).

(iii) Intervals.

Ancient and medieval scholars considered tones related by small-integer ratios (e.g. the octave, perfect 5th and perfect 4th) as consonant or pleasant and those related by large-integer ratios (e.g. the tritone) as dissonant or unpleasant (Plomp and Levelt, 1965). In the medieval era, authorities prohibited the use of the tritone because of its presumed demonic implications (Piston, 1941). Although experimental investigations with infants do not reveal heavenly or demonic qualities, they lend credence to the special status of intervals with small-integer frequency ratios. For example, infants retain more information from melodies based on the major triad, which exemplifies small-integer relations, than from those based on the augmented triad, which exemplifies large-integer relations (Cohen, Thorpe and Trehub, 1987; Trainor and Trehub, 1993). When intervals are examined outside a musical context, infants still exhibit good retention of melodic and harmonic intervals such as perfect 4ths and 5ths (i.e. small-integer ratios) and poor retention of tritones (Schellenberg and Trehub, 1996; Trainor, 1997); moreover, they are able to classify intervals on the basis of their consonance or dissonance (Schellenberg and Trainor, 1996). Infants also exhibit more sustained attention when they listen to consonant rather than dissonant harmonizations of melodies (Zentner and Kagan, 1996; Trainor and Heinmiller, 1998). This apparent processing bias for consonant intervals is interesting in light of the pervasiveness of octaves, perfect 5ths and perfect 4ths in musics of the world (Sachs, 1943).

(iv) Scale steps.

Unequal-step scales, which are prevalent across cultures, are thought to facilitate perceptual processing (Balzano, 1980; Shepard, 1982; Butler, 1989). To test this hypothesis, infants and adults were evaluated on their memory for the exact pitch relations (i.e. intervals between adjacent scale steps) within a scale after they had listened to one of three ascending-descending scales: the major scale, a scale constructed by dividing the octave into seven equal steps, and a scale constructed by partitioning the octave into 11 equal subdivisions and selecting a seven-tone subset with adjacent tones separated by one or two steps (Trehub, Schellenberg and Kamenetsky, 1999). Not surprisingly, adults performed well on the major scale and equally poorly on the two unfamiliar ones, showing an overwhelming influence of long-term exposure to music based on the major scale. By contrast, infants performed equivalently on the two unequal-step scales, as indicated by their response to a three-quarter-semitone change in one scale step, but they failed to notice the same change in the context of the scale with equal steps. Such findings make it unlikely that familiarity is the principal contributor to the infant music perception skills that have been reported here and elsewhere (for reviews, see Trehub and Trainor, 1993; H. Papoušek, 1996; Trehub, Schellenberg and Hill, 1997; Trehub, 2000). Other findings consistent with processing predispositions rather than culture-specific learning include comparable performance by six-month-old

(Western) infants on melodies based on the major scale and the Javanese *pelog* scale (Lynch and others, 1990).

(v) Harmony.

Western music historically has highly specific rules for combining simultaneous tones; their cultural specificity makes them unlikely candidates for inherent processing biases. This question has been explored by comparing infants' and adults' ability to detect a small (one-semitone) pitch change that was inconsistent with the key and implied harmony of the original melody and a larger (four-semitone) pitch change that was consistent with the key and harmonic implications (Trainor and Trehub, 1992). Adults detected the smaller pitch change more accurately than the larger, no doubt because their implicit knowledge of musical conventions obscured the 'lawful' change. Infants, however, detected both changes with equal accuracy, indicating that implicit knowledge of key membership and implied harmony depend upon enculturation. Subsequent research confirmed that sensitivity to key membership is evident by five years of age; sensitivity to implied harmony is evident by seven but undergoes further refinement as a consequence of musical training (Trainor and Trehub, 1994).

(vi) Implications.

Infants' precocity in the perception of music and their performance parallels with adults are consistent with a human auditory system biased to perceive melodies as coherent sequences, to recognize transpositions as functionally equivalent and to favour particular intervals and scales based on unequal steps. Such biases may operate, to some extent, as constraints on the range of possible music or, at least, on music that will be accessible to the untutored masses (Meyer, 1967; Schellenberg and Trehub, 1996; Trehub, Schellenberg and Hill, 1997; Trehub, 2000). Research on infant perception has identified aspects of music that are readily noticed and learnt and those that are likely to require effortful learning or extended exposure. It is clear, then, that infants do not begin life with a blank musical slate but rather with a set of skills that constitute a readiness to listen and learn, at the very least.

Research beyond the infant period is characterized by few central themes, being focussed instead on specific changes in perception and performance that result from enculturation, formal training or environmental circumstances (e.g. Hargreaves, 1986; Pick and Palmer, 1993; Zenatti, 1993; Davidson, 1994; Hargreaves, 1996; Davidson, Howe and Sloboda, 1997; Umamoto, 1997).

(vii) Absolute pitch.

Some scholars have proposed a critical period during which the ability to identify or reproduce the pitch of specific musical tones without reference to an external standard (Takeuchi and Hulse, 1993) is readily acquired but after which it is highly unlikely to be acquired despite extensive musical training (Sergeant and Roche, 1973; Miyazaki, 1988; Cohen and Baird, 1990; Crozier, 1997; Ward, 1999). The period in question, which relates to

the onset of formal musical training, is commonly set at between three and six years of age.

According to some proponents of this early-learning theory, the underlying explanation resides in young children's inclination to focus on the pitches of individual notes rather than on pitch relations (Takeuchi and Hulse, 1993), which would facilitate the learning of pitch labels. The age-related shift of focus to relative pitch is thought to close the window of opportunity for acquiring absolute pitch. Although this explanation may be intuitively appealing, it is at odds with the infancy research documented above, which reveals relative pitch processing from the very beginning. Moreover, song-singing by four-year-old children confirms their continuing focus on relational features such as pitch contour and rhythm, and their inaccurate production of individual pitches (Davidson, 1994).

If young children perceive melodies relationally, as adults do, what facilitates their acquisition of absolute pitch? Children's cognitive inflexibility, particularly their tendency to focus narrowly on one dimension of a multi-dimensional stimulus, may be a contributing factor. For example, when pre-school children are asked to sort items on the basis of one dimension, such as colour, they continue to sort by that dimension when subsequently asked to sort by another such as size (Zelazo and Jacques, 1996). Although these children can report the appropriate rule, this knowledge fails to guide their behaviour. In early musical training, especially when it includes distinctive labels for pitch classes, children's usual focus on pitch relations may be transformed into a temporary fixation on absolute pitch. Aspects of language development during this period may also be implicated. At three years of age, children improve considerably in their ability to acquire new words (object labels) from very limited exposure (Rice, 1990); nevertheless, their understanding of language remains limited in several respects (Nelson, 1996). Only at about six do they begin to understand the arbitrary relations between words and their referents; before then, words are inseparable from the objects that they name (Papandropoulou and Sinclair, 1974; Gartner, Trehub and MacKay-Soroka, 1993). Thus, once 440 Hz is named, it can be nothing other than *a*'.

Other scholars have posited an inherited potential for absolute pitch (Bachem, 1940; Baharloo and others, 1998; Gregerson, 1998), which operates in conjunction with appropriate exposure. Not all children who receive early musical training acquire it (Takeuchi and Hulse, 1993), but it is unclear whether cases of failure implicate the type of training (e.g. whether fixed pitch names are introduced), differences in inherited potential or other factors. The high proportion of children who achieve absolute pitch in Japan (Miyazaki, 1988), where musical training commonly begins in the pre-school period, offers little support for explanations involving heredity. However, it does not rule out the possibility of individual differences in the potential for absolute pitch or any of its component sub-skills.

See also [Absolute pitch](#).

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Psychology of music

VI. Musical ability

1. Lines of investigation.
 2. Assessment.
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 4. Talent, inheritance, environment.
 5. Gender differences.
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1. Lines of investigation.

'Musical ability' is a general term used to describe the level of musical skill and understanding an individual has achieved at any given time (Boyle, 1992). The level of ability displayed by any individual will be a joint result of aptitude and learning. Aptitude, which refers to the potential or capacity that an individual possesses to acquire musical skills, may limit the nature

and time-course of what can be achieved through learning experiences and activities. Four key questions recur when considering this area: (a) Are there reliable ways of measuring ability? In particular, can musical aptitude be detected in the absence of significant achievement, and can such aptitude predict later achievement? (b) Is musical aptitude made up of a number of independent sub-skills that can be present or absent in differing degrees or combinations, or is there some single factor (musicality) which underlies all types of musical achievement? (c) Does aptitude have an innate or inherited component? Is it helpful to explain aptitude in terms of gifts or talents, and can characteristics such as gender be linked to this? and (d) What implications do conceptions of ability have on the way in which musicians are selected and trained?

These questions have, of course, been asked of many areas of human behaviour besides music, with the bulk of the research focussing on the concept of general intelligence or IQ (Sternberg and Grigorenko, 1997). Although there is a fair degree of consensus on the way they should be answered with respect to intelligence, the picture is much less clear for music (see Sloboda, 1985; Gordon, 1986; Hargreaves, 1986; Boyle, 1992). Our most reliable knowledge relates to the factors (e.g. cognitive, motivational, social and cultural) that determine how effectively individuals acquire and use musical skills.

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2. Assessment.

Assessment of ability in musical contexts is normally subjective, unlike competitive sport, where winning a match is an objective measure of skill. Judges, who are often music professionals, listen to prepared performances and then rate these according to implicit or explicit criteria. It is well established that such assessments, even if offered by experienced and trained judges, have limited reliability (Laming, 1990). Ratings may change according to such variables as the gender or attractiveness of the performer (Landy and Sigall, 1974) and are extremely vulnerable to order effects (Hales and Tokar, 1975): for instance, judges often rate a performance in relation to the one they have just previously heard. Jury members of a leading international piano competition gave quite different ratings to the same performance when it was repeated twice within a sequence of recorded performances (Manturszewska, 1970).

For such reasons, it has been a tradition in psychology to attempt to devise objectively scored alternatives to expert judgment, in the form of standardized psychometric tests. Such tests have been applied in three broad areas: assessing aptitude or predicting musical ability, diagnosing musical strengths and weaknesses, and evaluating musical achievement (usually following some type of formal training). However, because it is hard to devise objective measures for qualities such as interpretative power, the most widely used psychological tests have tended to concentrate on relatively simple and short-term perceptual sub-components of musical skill, such as the ability to tell whether two short musical sequences are the same or different in pitch and/or rhythm (e.g. Seashore, Lewis and Saetveit, 1960; Bentley, 1966; Sergeant and Boyle, 1980). A number of comprehensive reviews of standardized musical tests

have been published (e.g. Shuter-Dyson and Gabriel, 1981; Abeles, Hoffer and Klotman, 1984; Boyle and Radcoy, 1987). Because, however, most tests are limited in what they can measure, their general use and influence within the world of music have been negligible, except at very elementary educational levels where they have sometimes been used as selection instruments to decide which children should be offered specialist music programmes.

It has often been asserted that some standardized tests assess aptitudes on the grounds that no specific performance skills (such as those acquired through formal instrumental training) are needed to participate in them. However, great caution is required in drawing conclusions from performance in such tests. Few longitudinal studies have investigated the extent to which specific musical tests can predict long-term future achievement in music, and those that have been conducted have produced equivocal results. For example, Gordon (1968) found that musical aptitude scores predicted children's subsequent instrumental performance achievement after three years of training. However, a number of other studies have confirmed that measures of musical aptitude are not reliable predictors of children's success in music (e.g. Huftstader, 1974; Mota, 1997). Klinedinst (1991) found that musical aptitude scores accounted for less than 10% of the variance of the performance achievement of 205 children (aged ten and 11) who had just completed their first year of formal instrumental music training. A variety of non-musical factors such as boredom, fatigue and confidence in one's ability during test situations can influence an individual's performance in a musical test. O'Neill and Sloboda (1997) demonstrated that fluctuations in children's performance in a musical test were not influenced by differences in individual levels of cognitive skill but by their emotional and motivational behaviour during the test situation. In general, therefore, there is little evidence to suggest that it is possible to pick out those who are going to excel at music in adult life by the administration of aptitude tests at an early age.

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3. One ability or many?

In music, as in most other areas of skill, there is a statistical association between levels of performance on different tasks. People who score highly on one task, such as pitch memory, tend in general also to score highly on other music-related tasks, such as rhythm memory. It is tempting to assume that what underlies this relationship is some common factor: musicality (as did Wing, 1968). However, without independent evidence of such a factor, the linkage could equally well be explained in terms of motivational or environmental factors (such as alertness or familiarity with test situations). In addition, the statistical linkage between different sub-tests is never perfect, and some individuals show large differences, performing well in one area and poorly in another. Seashore (1938) was the most influential early proponent of the view that musical ability is made up of a number of independent sub-skills and that musicality is no more than the sum of these. Evidence in support of independence includes the finding that pitch discrimination ability is correlated with success at playing the violin but not at playing the clarinet or trombone (Manor, 1950): the

implication is that different musical activities require different sub-sets of aptitudes.

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4. Talent, inheritance, environment.

The question of whether musical ability is influenced primarily by differences in aptitude or training is often argued within the context of the nature–nurture debate (i.e. the extent to which ability is influenced by biological or environmental factors). There is general scientific consensus that the most fruitful question is how the environment and heredity interact, rather than whether one is more influential than the other (e.g. Sternberg and Davidson, 1986; Storfer, 1990; Ericsson, Krampe and Heizmann, 1993; Gardner, 1993; Plomin and Thompson, 1993; Terwogt, Hoeksma and Koops, 1993). However, in Western cultures in general, and in music education circles in particular, it is widely believed that innate talent provides an explanation for exceptional musical ability (Davis, 1994). It is often asserted that precocious musical accomplishment or particularly rapid progress can be explained only by special innate gifts and talents (for examples see Radford, 1990; Gardner, 1993; Winner, 1996). Direct evidence for genetic contributions to musicality, however, is hard to find (Howe, Davidson and Sloboda, 1998), and the limited evidence available suggests that musical ability is less heritable than characteristics such as intelligence (Coon and Carey, 1989). This is consistent with the view that most individuals have the capacity for musical competence (Ericsson, Krampe and Tesch-Romer, 1993). Early musical opportunity and experience may provide better predictors of eventual musical expertise than the presence or absence of early signs of musical ability (Howe and others, 1995). For instance, Ericsson and Lehmann (cited in Lehmann, 1997) have shown a direct relationship between childhood achievements by historically significant musical figures and the presence of a live-in teacher, in the form of a parent or personal tutor.

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5. Gender differences.

Although no reliable gender differences in musical ability and aptitude have been found (see review by Shuter-Dyson and Gabriel, 1981), a gender reversal is apparent in musical involvement and achievement. More girls than boys are involved in, and successful at, musical activities at school (*Music for Ages 5 to 14*, 1991), and yet men continue to have more prominent roles in the music profession, achieving higher levels of success in their music careers. It has been pointed out that instrumental music is the only known area in which the gender-role differentiated beliefs and self-perceptions in childhood are opposite to the gender differences in participation seen in the adult world (Eccles and others, 1993, p.845). Gendered expectations that boys who engage in music have more natural ability and therefore greater potential for musical careers compared with girls (who are viewed as having to work hard in the absence of any real talent) continue to be transmitted through socialization processes and internalized by girls through gendered musical practices in education, the family, peer groups and the media (O'Neill, 1997). Historical definitions of femininity appear to orientate girls towards musical activities deemed

appropriate for their sex, such as singing, and away from forms of public performance that receive the highest recognition and status in society. Sexual difference expresses itself not only in the musical practices and tastes of boys and girls, but also through multiple discourses that are constructed and perpetuated through diverse outlets such as music criticism and journalism, music academia and education, music professionalism, music marketing or musical sub-cultures (Green, 1997). According to Maccoby (1988), once a child understands gender categories, subsequent information may be integrated in terms of this influential classification and gender schemas (e.g. concepts such as masculine and feminine) are extremely resistant to change and contradiction (see O'Neill and Boulton, 1996, for research on children's gender-typed preferences for musical instruments). Increasing individuals' awareness of gendered musical meaning and its influence on identity and subjectivity may assist girls and boys to challenge and transcend accepted gendered assumptions and practices in music.

See also §VII, 2(ii) below, and [Women in music](#).

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6. Practice, motivation, training.

One of the best predictors of musical competence in children and adults is the cumulative amount of effortful practice that is completed over many hours and years (Ericsson, Krampe and Tesch-Romer, 1993; Sloboda and others, 1996). Based on violinists' retrospective estimates of practice, the former study found that by the age of 21 the best violinists in their sample had accumulated approximately 10,000 hours of practice, more than twice the amount done by a group of violinists at the same institution who were training to be music teachers. Similar results have been obtained in a study comparing expert and amateur pianists (Krampe, 1994). High levels of regular practice from an early age have also featured in the biographical accounts of expert performing musicians (Manturzewska, 1990; Sosniak, 1990). After asking young musicians who displayed wide-ranging levels of musical competence to keep diaries on the amount of time they spent practising over a 42-week period, Sloboda and others (1996) found that the highest-achieving young musicians devoted significantly more time to their practice than the moderate and low achievers; the results also indicated that the highest achievers were more consistent in their practice from week to week and tended to concentrate on their technical practice in the mornings. However, most research in this area provides little information about the quality of practice undertaken and the effectiveness of strategies used by individuals when practising. Notable exceptions include studies by Gruson (1988), Ghent (1989) and Miklaszewski (1989). These studies indicate that, although there are degrees of variability and individual differences in practising behaviour, once musicians attain a certain level of expertise, there are important similarities in their use of strategies. Beginner instrumentalists tend to use fewer and less effective strategies and are less consistent in their practising behaviour than those who are more experienced. In a review of practising research, Hallam (1997) summarizes the following in relation to the practice of novice musicians: (a) Novices often appear unaware that they are making errors and have problems in identifying difficult sections. This may be because they do not

have appropriate internal aural representations (schemata) against which they can evaluate their performance. (b) Novices tend to practise by playing through music rather than focussing on difficult sections. (c) When novices begin to identify errors they initially correct them by repetition of the single wrong note. As expertise develops, small sections (half-bar or bar) are repeated when errors are made; error correction gradually changes to a focus on difficult sections which are then worked on as units. Gruson (1988) found that the most reliable predictor of expertise was practice that focussed on repeating sections longer than a bar. (d) Novices learning to read music tend to focus first on playing notes at the correct pitch. Attention is then directed to rhythm. This then extends to all technical aspects of playing. Finally, attention becomes focussed on dynamics, interpretation and the expressive aspects of playing. As expertise develops, musicians tend to acquire an overview of the music they are to learn in the early stages of practising a new work, whereby the structure of the music determines how it is divided into sections for practice. (e) Changes in practice strategy use seem to be more closely linked to developing expertise than to age.

Although it is widely accepted that the amount of practice undertaken by individuals is an important factor in the acquisition of musical skills, it remains unclear why some individuals but not others persist in the many hours of practice necessary to master a musical instrument. It does not follow from the rejection of innate limits on acquired performance that everyone can easily attain high levels of skill. Contemporary elite performers have overcome a number of constraints. They have obtained early access to instructors, maintained high levels of deliberate practice throughout development, received continued parental and environmental support and avoided disease and injury. When one considers in addition the prerequisite – a level of motivation necessary to lead a child to engage in deliberate practice every day for years and decades, when most children and adolescents of similar ages engage in play and leisure – the real constraints on the acquisition of expert performance skills become apparent (Ericsson, Krampe and Tesch-Romer, 1993, p.400). There is little doubt that motivation to persist in instrumental training is inextricably linked to the social and cultural environment. For example, Sosniak (1985) and Sloboda and Davidson (1996) found that the time a child spent practising was related to the amount of support and encouragement the parents and teachers were willing and able to provide. The nature of this support changes with age, but in the pre-adolescent years it typically included direct parental supervision of practice activities. No amount of social support, however, is likely to make a child without motivation or intrinsic interest in music engage in the long-term effort required to succeed at even modest levels of musical competence.

A review of research into motivation for music is provided by Thomas (1992). Much of this research has been on the relationship between attitudes, self-esteem or self-concept and musical achievement (e.g. Hedden, 1982; Austin, 1991) and the attributions individuals make for success and failure in music (e.g. Asmus, 1989). Junior high school students who attributed the failure of a fictitious music student to insufficient effort or poor learning strategies were more likely to expect improved future performance than students who attributed failure to a lack

of ability (Vispoel and Austin, 1993). Before beginning formal instrumental training, children may be divided into two broad groups: those who had a tendency towards adaptive mastery motivational behaviour and those who tended towards maladaptive helpless motivational behaviour (O'Neill, forthcoming). Mastery behaviour is associated with the pursuit of task mastery and high persistence following difficulty or failure; conversely, helpless behaviour is associated with the avoidance of challenge, task choices that emphasize short-term success at the expense of opportunities for future development, and low persistence and performance deterioration in the face of failure (see also Diener and Dweck, 1980; Dweck, 1986). These motivational patterns are especially salient in evaluative achievement contexts and are often quite independent of an individual's actual ability or potential. In other words, helpless and mastery motivational patterns account for the difference between the cognitive skills an individual can use and the skills he or she actually displays under certain conditions. The results of the study showed that children who displayed mastery behaviour made more progress at learning to play an instrument than those who displayed helpless behaviour, while standardized measures of musical aptitude and intelligence did not contribute significantly to the prediction of musical achievement.

During the initial stages of learning to play a musical instrument there are many obstacles to overcome; as a result, individuals experience difficulty and failure very early in their training. In addition, teachers often emphasize the incorrect aspects of performance, which tends to focus attention on an individual's lack of ability rather than encourage the effort and enjoyment associated with spontaneous music-making. Also, unlike academic school subjects where children are rarely given the choice of not pursuing an activity, instrumental training requires a great deal of autonomy on the child's part. For example, it is often up to the child to ensure that practice is done at home or to decide what is practised (i.e. whether new, difficult material is practised or avoided). It is in these circumstances in particular that helpless children may differ from mastery children. For example, helpless children may avoid practising pieces that pose particular difficulties, or give up practising as soon as something becomes difficult, whereas mastery children will seek challenges and persevere until each new skill or technique is fully mastered. Thus it is likely that mastery children will make faster progress in the initial stages of learning a musical instrument than helpless children.

Evaluative achievement contexts are apparent from the earliest stages of instrumental training and feature prominently in any assessment of musical skills (such as competitions, examinations or public performances). In Western cultures in particular, most instrumental training follows a classical conservatory tradition. The characteristics of this cultural tradition include an emphasis on performances which accurately reflect printed music notation, a focus on repertory with a high standard of technical difficulty and an implicit or explicit focus on competitive events and evaluative situations which form an important part in the decision-making process concerning an individual's progression and reward (Sloboda, 1996). However, it is important to recognize that many individuals learn to play instruments using less formal or traditional approaches (including teaching oneself), such as jazz, pop or folk improvisation. These learning

approaches have very different characteristics, and motivational patterns may affect achievement in different ways.

Musical ability depends on a complex interaction involving cognitive, motivational, social and cultural factors, and an individual's experience, education, aspirations and attitudes towards music and musical training. Any full account of the development of musical ability must acknowledge the direct or indirect influence that each of these factors has on achievement.

See also [Performance](#).

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Psychology of music

VII. Social psychology

1. Introduction.
2. Individual differences.
3. Social groups and situations.
4. Cultural influences.
5. Applications.

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1. Introduction.

The social psychology of music attempts to explain how musical behaviour is related to its social and cultural context. Music is an essentially social activity: we create, perform, perceive and evaluate it using knowledge, attitudes and skills that are shared with other people. Music consists of physical sounds whose organization and patterning can be explained in terms of precise structures, but these structures only acquire musical meaning as a result of the social and cultural context in which they exist.

An important early landmark in the field was Farnsworth's *The Social Psychology of Music* (1954, 2/1969). His intention was to re-establish the importance of what he called the cultural determinants of musical behaviour in relation to its biological and physical bases. He felt that the cultural determinants were given insufficient emphasis in research at that time, which was concerned with establishing absolute standards of musical performance and taste. However, a substantial proportion of Farnsworth's book dealt with perceptual issues (scales, intervals, melody) rather than with truly social psychological ones, although his extensive research on historical trends in musical taste and the eminence of composers is a notable exception.

The role of music in everyday life has changed dramatically as a result of recent social and technological developments (see Hargreaves and North, 1997). As far as the listener is concerned, the growth of the mass media, the availability of inexpensive tapes, CDs and videos, advances in miniaturization and portability (e.g. the 'Walkman'), and the huge potential of the internet mean that the range of music that can be heard by most people, the uses they make of it and the situations in which they hear it are

far more extensive than hitherto. As far as musicians are concerned, the development of midi is beginning to revolutionize the ways in which music is created, arranged, recorded, stored and transferred between locations. These changes mean that creating, performing and listening to music are part of the everyday lives of more ordinary people than ever before, and that the nature of musical participation, musicianship and musical literacy needs to be redefined. The boundaries between different styles and genres are becoming increasingly blurred, and the uses to which music is put are ever-increasing. Music might be used in therapeutic settings; to promote non-musical aspects of children's learning; to increase work performance in industry; to create a particular mood or ambience in a commercial setting; to establish a 'brand image' in advertising; or to accomplish other aims in medicine, therapy or education.

The interaction between musical behaviour and the social environment can be analysed on three broad levels relating to individuals, social groups and situations, and broader cultural influences.

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2. Individual differences.

The study of individual differences in musical behaviour, and the ways in which these are influenced by the social environment, has centred largely on three main factors: age, gender and personality.

(i) Age.

The influence of the social environment on age-related developmental changes is seen most clearly in musical tastes and preferences. Young children express interest in and liking for a wide range of musical styles and genres. This tolerance declines over the childhood years and reaches its lowest point in early adolescence. It increases again into early and middle adulthood, and then declines once more in later life. These changes almost certainly result from social and cultural influences rather than from any maturational or developmental processes, and these influences can be seen most clearly in adolescence. Many teenagers have extremely strong liking for and affiliation to a relatively small number of popular music styles. The overwhelming importance of pop music in their lives is shown by the massive sales figures of the pop music industry as well as by surveys that show that teenagers spend far more time listening to pop music than they devote to other comparable leisure activities. Research also shows that pop music fulfils many important functions in the lives of teenagers. It can serve as a distraction from the problems of adolescence, and often forms the basis of interpersonal and inter-group relationships. More generally, it has been suggested that music serves as a 'badge' of identity by which adolescents define themselves and others.

(ii) Gender.

Many gender differences in musical behaviour can be explained in social psychological terms. Men have traditionally dominated the music profession in Western culture. The vast majority of the great composers have been men, and some instruments, such as brass, woodwind and percussion, were traditionally regarded as inappropriate for females,

although women are increasingly employed as professional players of a variety of instruments. Gender differences in music education, however, run in the opposite direction. In the UK more girls than boys learn musical instruments at school. Almost twice as many girls as boys enter national music examinations, generally gaining higher marks than boys. This apparent paradox suggests that gender differences are the product of social forces and conventions rather than of innate differences in musical ability (see §VI, 5). Many of the effects can be explained in terms of gender stereotyping. A growing body of evidence shows that certain instruments, such as the drums, trombone and trumpet, are widely perceived as 'masculine', whereas the flute, violin and clarinet are regarded as 'feminine'. The power of these stereotypes on teachers, parents and pupils is undeniable, and is probably at the heart of women's underachievement in the music profession.

See also [Women in music](#).

(iii) Personality.

The third area of individual differences in musical behaviour is the study of personality. Psychologists have shown that the acquisition of music knowledge and skills depends to some degree on personality and temperament. Several personality traits are normally considered 'masculine' or 'feminine' in the general population (Saville, 1972; Saville and Blinkhorn, 1976); however, in musicians from mid-adolescence onwards these gender-related differences are greatly reduced and in some cases reversed (Kemp, 1982a, 1985, 1996). Musical performance, in particular, is dependent on a personality profile that in some ways can be perceived as androgynous (Bem, 1974). The principal characteristics of the musician's personality are introversion, independence, sensitivity and anxiety, all of which are influenced by occupational factors.

(a) Introversion.

Research suggests that musicians at all stages of development reveal tendencies towards introversion, perhaps acquired through years of isolated practice (Kemp, 1981b, 1996). This begins to reveal itself in teenage musicians and becomes more pronounced in those who proceed to higher education and into professional life. Musicians do not generally display the shyness and seriousness normally associated with introversion; its psychological significance in them is more related to a tendency to be self-sufficient and detached, characteristics referred to by Jung as 'living inwards'. Tchaikovsky referred to his compositional process as 'hidden utterances of my inner life' (Vernon, 1970). Musicians develop a rich, symbolic and imaginative inner life in which all valued knowledge and experience are constantly revisited and revised. This internalization of sound permeates the body's nervous system kinaesthetically so that musicians can be said to think with their bodies in the way suggested by Jaques-Dalcroze (Bachmann, 1984). It may well be true that it is this essential capacity that separates the musician from the non-musician.

(b) Independence.

In general populations independence is invariably linked with extraversion, but in musicians it is associated with introversion (Kemp, 1981b, 1996). The combination of these two personality dimensions causes the musician to emerge in adulthood as a 'bold introvert' (Drevdahl and Cattell, 1958). Other phenomena associated with independence relate to aspects of the cognitive style of creative people who appear to prefer complexity and possess the ability to operate with thoughts, feelings and ideas that may be in conflict. Their independence manifests itself in their need to seek novel experiences (Kemp, 1996). These qualities are less observable in teenage musicians, who tend to be predisposed towards dependency.

(c) Sensitivity.

Sensitivity is a quality that musicians possess at all stages of development. It is, however, wrong to interpret it purely in terms of aural acuity. Musicians' sensitivity is better interpreted as a proclivity towards 'feelingfulness' in which the lower levels of the brain are mobilized in a type of thinking that might be less exclusively cerebral than found, say, in mathematicians or computer programmers, and more open to insight and intuition (Kemp, 1996). These qualities are especially apparent in musicians' thought processes during performance and composition, as well as in their responses to music generally. Surprisingly, musicians may not be the quickest thinkers – their cognitive style requires them to ruminate at some length and depth, and to incubate solutions to problems (Myers, 1980). It is often thought that decisions in performance need to be carried out cerebrally and taken in split seconds; in fact, it may be more accurate to view them as being kinaesthetically based – a form of body thinking (as described above in connection with introversion; see also §IV, above).

(d) Anxiety.

The study of anxiety in musicians has generated an extensive literature, much of which relates to performance anxiety and its control; this behavioural research lies outside the scope of this article. Anxiety as a personality trait manifests itself chiefly in adult musicians; the only exception is its appearance in teenagers who attend specialist music schools (Kemp, 1996). While anxiety can be extremely debilitating in the performer, it is wrong to view it as an exclusively negative phenomenon. Its appearance within the personality make-up of performing artists who do not experience performance anxiety suggests that it also has facilitating properties – for example, in ensuring that the performer is 'activated' at an optimum level in order to perform at his or her best (Hamann, 1982; Hamann and Sobaje, 1983). Problems may arise when the individual becomes overactivated and a state of panic can ensue. In other words, although anxiety may be beneficial for motivational purposes, in various circumstances higher levels will cause a disintegration of performance.

(e) Occupational factors.

The traits described above are found in varying degrees and combinations in performing musicians, composers and teachers. Research over a fairly long period has suggested that there exist significant differences between

the personalities of different types of instrumentalists (Martin, 1976; Kemp, 1981a; Bell and Cresswell, 1984; Kemp, 1996). String players have been shown to be the most introverted, brass players (with the possible exception of horn players) the most extraverted. Of the two groups, string players are also the more sensitive. The predominantly male brass players do not conform to the features of androgyny found in other musicians, preferring to maintain a more stereotyped gender identity. It is more difficult to identify a personality pattern common to all woodwind players. There appears to be a tendency for them to be introverted and lacking in anxiety, although the latter may not generally apply to oboe players. Little research has been undertaken with orchestral percussion players. Keyboard players have been found to be comparatively extraverted and adjusted, and somewhat submissive and conscientious in outlook. Singers display a consistent profile of extraversion, independence and sensitivity that may reflect the task of singing in which the singer's personality is itself projected rather than the character of an external instrument (Piers, radio broadcast, BBC, 4 Oct 1978).

Composers display most of the personality traits of the performer at significantly higher levels. Not only are they more introverted, more independent and sensitive, they are radical in a way that most performing musicians are not. They are also less disciplined (Kemp, 1981c), perhaps reflecting a need to be free of externally imposed norms in order to adhere to their own well-internalized rule systems. The finding that composers exhibit less anxiety than performers may be accounted for in psychoanalytical terms: by engaging in creative processes, people bring resolution to tensions within themselves and develop new integrations. By extension, it might be thought that creative activity would attract those with severe mental health problems (Post, 1994; Kemp, 1996); this is perhaps borne out by the biographies of Berlioz, Bruckner, Musorgsky, Puccini, Schumann, Tchaikovsky, Wagner and other composers.

School music teachers, on the other hand, typically show lower levels of the personality traits described above as compared to composers. It seems likely, for example, that the rough-and-tumble of school classrooms requires a resilience that many musicians would not be able to generate given their degree of introversion and sensitivity. Student music teachers tend to be significantly more extraverted, less sensitive and more conservative than music students pursuing performance (Kemp, 1982b). Moreover, the gender differences noted above in connection with performers are reversed in teachers, bringing them more in line with the general population. This research suggests that, in order to be accepted in today's classrooms, music teachers need to be less obviously different from the general population while still retaining some residue of the personality characteristics of the musician. This appears not to apply to the private studio teacher, who may retain much of the musicianship-related profile.

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3. Social groups and situations.

Social psychologists have established that the judgments of an individual often conform to those of an external social group, even if the latter are

clearly erroneous. Thus, some people will choose to listen to music that they do not like if they believe that important external groups do like it. One possible explanation for conformity in musical preference is that prestige effects occur when favourable information attached to a particular piece of music influences the listener's response positively. For example, listeners in experimental studies often report liking a piece supposedly played by a concert pianist but report disliking exactly the same piece when it is supposedly played by a music student. A similar process may explain why music by physically attractive performers is evaluated more favourably than that by unattractive performers, or how listeners' interpretations of music may be influenced by the body language of the performer. It seems that some form of perceptual reorganization may occur under these circumstances, such that the listener actually hears the music differently after exposure to specific information about it.

The social environment may also influence responses to music by affecting the autonomic nervous system. In most situations, people tend to prefer music that moderates extreme levels of environmentally induced arousal. For example, after exercising or being insulted, both of which induce high arousal, people tend to prefer soothing music. While exercising, however, people may deliberately increase their arousal by listening to loud, fast music. In other words, musical preference can be driven by the goals people have in a particular situation. Similarly, people tend to prefer music that is consistent with their expectations of that which is typically heard in a particular setting: the Wedding March from *Lohengrin* may evoke tears of joy in a church, but tears of boredom elsewhere. Such effects cannot be explained purely in terms of arousal, and psychologists also draw on contemporary models of human cognition which are based upon the networks of associations between different elements of our thinking. Some aspects of situational influences on musical preference can be explained in terms of the differential activation of these networks, raising the possibility of neural linkages between our musical and social worlds (see §VIII).

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4. Cultural influences.

Musical behaviour is also influenced by the broader culture in which music is produced and listened to; for example, the vast majority of listeners, composers and performers tend to listen to, compose within and perform the musical genres that are prevalent within their culture. Farnsworth was perhaps the first to investigate these specific cultural influences in detail, documenting the waxing and waning in popularity of classical composers using a variety of measures such as radio airplay and the content of orchestral programmes. These patterns mirror those found in pop music sales charts.

More recently, psychologists have begun to employ computerized analyses to investigate historical and cultural trends in musical behaviour. Several interesting trends have emerged. For example, moderately original themes (defined in terms of their statistical infrequency) are more popular at any given time than either highly original or very unoriginal themes. Over time, however, themes increase in originality as each generation of composers seems to employ ever more drastic measures to capture the attention of

the public. These analyses also show that a range of other factors influence composers' work: for example, composers working in cities of high compositional activity tend to produce more original work than do composers in areas of less compositional activity; and compositions tend to become more original and disjointed when composers work under stress induced by illness or warfare. Non-Western cultures provide numerous examples of the non-aesthetic functions of music listening and performance such as storytelling, ceremony and the preservation of ethnic identity.

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5. Applications.

There are three main areas of research on the applications of music in everyday life.

(a) Music education research addresses social psychological issues such as the interaction between teacher and pupil, and how trainee music teachers grow into their new role.

(b) Research in health psychology deals with the role of music in therapy – in particular, the direct physiological benefits that music can produce, such as pain relief, or weight gain in neonates.

(c) Social psychologists are also concerned with the commercial uses of music. The music industry is a major contributor to the gross domestic product of many nations. Moreover, when played in shops, restaurants or bars, music has been shown to influence sales volume, the amount customers are prepared to spend, the image of the place in which it is played, the products customers choose, the amount of time they spend browsing or waiting on-hold, and their perceptions of the amount of time spent in the store (see also [Environmental music](#)).

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VIII. Neuropsychology

The neuropsychology of music attempts to provide an understanding of how our nervous systems enable us to be musical. A fundamental question is whether specialized areas in the brain may exist for music and, if so, where such systems may be located. This question was first investigated through studies on how brain damage may affect musical abilities. A number of descriptions exist of individuals who suffered musical disturbance following brain damage (Marin and Perry, 2/1999). There are also instances of dissociation between music and other abilities, such as the case of the Russian composer Shchubert, whose Fifth Symphony was written after a stroke that abolished his language function (Luria, Tsvetkova and Fuler, 1965). More systematic and controlled studies have demonstrated that damage to portions of the temporal lobe, an area of the brain containing the auditory cortex, results in deficient processing of melodies (Milner, 1962). The impairment is more marked when the damage is on the right, leading to the hypothesis that there might exist a specialization of function for aspects of music that is complementary to the well established left-brain dominance for language skills.

Subsequent work has suggested that music consists of many subfunctions, each of which has its own organization in the brain. Thus brain structures in and around the right primary auditory cortex seem critical for extracting pitch from the overtone structure of complex tone (Zatorre, 1988), while

surrounding regions may be involved in computing interval relationships, maintaining pitch information for short periods in memory (Zatorre and Samson, 1991) and encoding information relevant to timbre, such as rise time or harmonic envelope (Samson and Zatorre, 1994). Findings have also emerged indicating that damage to areas of cortex important for perceiving music also disrupts the ability to imagine music, suggesting that the ability to represent musical information in the mind is dependent on the same brain areas as when music is actually heard (Zatorre and Halpern, 1993). Basic auditory discrimination capacity remains largely intact in these patients, leading to the possibility that the cortex might be important for processing patterns of information rather than for the elementary acoustic elements of music.

New scanning and imaging methods have allowed the measurement of brain activity in undamaged humans during normal musical activity. These studies have confirmed the importance of the right temporal cortex to music, since this area is active when listening to melodies. However, complex interactions exist between many brain areas even for the simplest task. For instance, remembering the pitch of a single tone while other tones are sounded requires the coordinated activity of many distinct areas within both cerebral hemispheres (Zatorre, Evans and Meyer, 1994).

Despite evidence of the importance of the right cerebral cortex, normal musical functioning depends on intact processing and communication between both halves of the brain. This is shown in patients with 'amusia' (the specific loss of essentially all music processing skills; Peretz and others, 1994). Such individuals are unable to perform many simple musical tasks, such as recognizing a tune familiar since childhood, yet display no trouble with language or other cognitive skills. The best documented of these cases suffer from damage to both hemispheres, indicating the coordinated nature of the underlying processes. Such cases also provide additional evidence for the independence of music from other abilities, and support the notion of specialized neural circuitry for music.

Musical training has been shown to affect brain organization. For example, the region of the brain that controls the fingers of the left hand in players of string instruments has been reported to be more highly developed than for the right-hand fingers, indicating that an expansion of the cortical systems for motor control of the fingers may take place (Ebert and others, 1995). Similarly, other studies suggest that the fibres connecting the two halves of the brain may be more numerous in musicians, perhaps as a result of the fine coordination of the two hands that is necessary for playing many instruments (Schlaug and others, 1995). These and other findings suggest that a great deal of flexibility may exist in the brain, and that experience, particularly early in life, may change its organization; such plasticity may play a major role in developing expertise in music.

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Ptaszyńska, Marta

(b Warsaw, 29 July 1943). Polish composer and percussionist. After graduating from the music academies of Warsaw and Poznań she received a French government grant to study with Nadia Boulanger (1969–70). In 1972 she settled in the USA when a grant from the Kosciuszko Foundation enabled her to study at the Cleveland Institute of Music (1972–4) with Erb, Cloyd Duff and Richard Weiner. During her time there she gave many lectures on Polish music and made concert appearances throughout the USA with a wide repertory that included her own works. She has taught at Bennington College, Vermont (1974–7), the University of California (1977–81), Indiana University, Northwestern University and the University of Cincinnati; in 1998 she was appointed professor at the University of Chicago. Her *Siderals* and *Classical Variations* won prizes in Percussive Arts Society competitions in 1974 and 1976, and in 1986 *La novella d'inverno* was placed second at the UNESCO International Rostrum of Composers in Paris. She was a recipient of the Polish Cross of Merit and the Alfred Jurzykowski Foundation Award (New York). Her music, which ranges widely from pointillism to cantabile writing, is colourful and often delicate, with a keen sense of architecture and occasional use of aleatory procedures. Percussion instruments feature prominently in her works of the 1970s, while music after 1978 is more lyrical with a predominance of melodic and harmonic textures. She is often inspired by surrealist paintings.

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(selective list)

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Chbr: 4 Preludes, vib, pf, 1965; Scherzo, xyl, pf, 1967; Passacaglia and Fugue, org, perc, 1968; Jeuparti, harp, vib, 1970; Madrigals (Canticum sonarum), wind qt, str qt, tpt, trbn, gong, 1971; Sonospheres III, fl, cl, trbn, vc, pf, perc, 1973; Siderals, 2 perc qnts, light projection, 1974; Mobile, perc, 1975; Classical Variations, timp, str qt, 1976; Dream Lands, Magic Spaces, vn, pf, 6 perc, 1978; Kwiaty Księżyca [Moon Flowers], vc, pf, 1986; Ajikan: Unfolding Light, fl, perc, 1990; Poetic Impressions, ww qnt, pf, 1991; 4 Portraits, str qt, 1994; Mancala, 2 vn, 1997; Scherzo di fantasia, euphonium, pf, 1997; Linear Constructions in Space, perc ens, 1998

Solo inst: Model przestrzenny [Space Model], perc, 1971–5; Arabesque, hp, 1972; Stress, tape, perc, 1972; 2 Poems, tuba, 1973–5; Touracou, hpd, 1974; Quodlibet, db, tape, 1976; 6 Bagatelles, hp, 1979; Graffito, mar, 1988; Hommage à I.J. Paderewski, pf, 1992; Spider Walk, perc, 1994; Olympian Rings, steel drum, 1998

Vocal: Epigrams (Gk. poems), chorus, fl, hp, pf, perc, 1977; Un grand sommeil noir (P. Verlaine), Mez, fl, hp, 1978; Sonety do Orfeusza [Sonnets to Orpheus] (R.M. Rilke), 1v, chbr orch, 1981; Listy polskie [Polish Letters] (cant., S. Wyspiański and others), S, Mez, Bar, chorus, chbr orch, 1988; Pieśni rozpaczy i samotności [Songs of Despair and Loneliness] (Rilke, P. Verlaine, W. Shakespeare, F. García Lorca, L. Staff), Mez, pf, 1989; Holocaust Memorial Cantata (L.W. Hedley, Y. Menuhin), S, T, Bar, chorus, chbr orch, 1992; Cantiones jubilationis (M. Duffy), women's chorus, 1995; Distant Echoes (Hedley and others), Mez, str qt, 1995; Liquid Light (Duffy), Mez, pf, perc, 1995

Principal publishers: Marks, Presser, PWM

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Ptolemaic Kingdom.

See Egypt, §I.

Ptolemy [Klaudios Ptolemaios; Claudius Ptolemaeus]

(*b* ?Ptolemais, after 83 ce; *d* 161 ce). Greek mathematician, geographer, astronomer and music theorist. He probably had access to an observatory at Alexandria, where he spent his working life. His major work, on mathematics and astronomy, was the *Almagest* (Arabic, *al-majistī*; Ptolemy's original title was *Mathēmatikē suntaxis*); a compendium of the work of earlier Greek astronomers, it describes a geocentric universe.

His three-volume *Harmonics* (*Harmonika*), written during the mid-2nd century, constitutes the most learned and lucid exposition of music theory in antiquity, its logical, systematic comprehensiveness making it a 'worthy counterpart' to the *Almagest* (Düring). In it Ptolemy discusses the principles and purposes of the theory of harmonics (i.1–2); the principles of acoustics (i.3–4); the theory of intervals, with a critique of the theory of the Pythagorean and Aristoxenian schools (i.5–11); the theory of the genera, with a critique of various divisions of the tetrachord (i.12–ii.1); a description of the helicon (a geometrical instrument devised, like the monochord, for measuring interval ratios using stretched strings; ii.2); the theory of 4th, 5th and octave species (ii.3); the Perfect System (*systema teleion*) and the derivation of modes by transposition or modulation, with a critique of the Aristoxenian theory of *tonoi* (ii.4–11); a description of the monochord (ii.12–13); tables of the genera and the 'mixtures' (*migmata*) of genera usual in practice (ii.14–15); the use of the 15-string 'monochord' (iii.1–2); comparisons of the relationships between notes and the parts of the human soul (iii.3–7) and between the heavenly bodies, with tables (iii.8–16). An inscription from Canopus (Heiberg, ii, 149ff) draws a more detailed comparison between the planets and elements on the one hand, and the outer notes of tetrachords and their related numbers on the other.

Ptolemy's basic postulate was that the two criteria of judgment or reason and empirical observation should not contradict each other. Believing sense perception to be fallible, he discovered in the monochord, which enables acoustic phenomena to be expressed in visual, geometric terms, a precise scientific instrument by which to measure the numerical ratios of consonances. He thus conceived of music theory in terms of precise mathematical calculation.

Citing such authorities as [Didymus](#) on the difference between the Pythagorean and Aristoxenian theories of music, he criticized the Pythagoreans for frequently postulating theoretical relationships that do not correspond with reality; on the other hand he criticized the Aristoxenians for designating intervals by *diastēma* ('distance apart', i.e. by summation; see [Greece, §I, 6\(iii\)](#)) rather than in terms of precise mathematical ratios.

The Pythagoreans are attacked for defining in different ways intervals smaller and greater than the octave. For example, Ptolemy claims that they wrongly excluded the 11th (8:3) from the consonances while admitting the 4th (4:3), because the 11th was a ratio neither multiple (i.e. in the form $nx : x$) nor superparticular (i.e. in the form $(x + 1) : x$, where x is a positive integer): these were the mathematical formulae favoured by the Pythagoreans to define consonances.

Ptolemy arranged intervals between notes of definite but unequal pitch (*anisotonoī*) according to the simplicity of their ratios, as *homophōnoi*, or multiple ratios (e.g. the octave, 2:1, or the double octave, 4:1); *sumphōnoi*, or the first two non-multiple superparticular ratios (the 4th, 4:3, and the 5th, 3:2) and their octave extensions (the 11th, $2:1 \times 4:3 = 8:3$, and the 12th, $2:1 \times 3:2 = 3:1$); and finally *emmeleis* ('in the *melos*', i.e. melodically useful), or the superparticular ratios according to the formula above where x is greater than 3, for example, the whole tone (9:8). He also proved mathematically and acoustically that the Aristoxenians wrongly defined the 4th as two and a half whole tones and the octave as six whole tones.

Similarly, in examining the classifications of the tetrachord by his predecessors, he showed that the results they obtained had not been confirmed by empirical observation. After citing the classifications of Archytas, Eratosthenes, Didymus and Aristoxenus, he calculated his own tetrachords, using superparticular ratios, as follows:

One enharmonic tetrachord: $5:4 \times 24:23 \times 46:45$

Two chromatic tetrachords: the 'soft' (*chrōma malakon*) – $6:5 \times 15:14 \times 28:27$; and the 'high' or 'tense' (*chrōma syntonon*) – $7:6 \times 12:11 \times 22:21$

Three diatonic tetrachords: the 'tense' (*diatonon syntonon*) – $10:9 \times 9:8 \times 16:15$; the 'soft' (*diatonon malakon*) – $8:7 \times 10:9 \times 21:20$; and the 'even' (*diatonon homalon*) – $10:9 \times 11:10 \times 12:11$

The enharmonic tetrachord entails the pure 3rd (5:4) of Archytas and Didymus. The divisions of the 'soft' and 'tense' chromatic tetrachords are probably very close to the corresponding divisions in Aristoxenus's genera of the same name. Of the diatonic tetrachords, the 'tense' adapts the ratios of Didymus by exchanging the order of the two upper intervals, and the 'soft' is a counterpart, though differing in some respects, to Aristoxenus's 'soft' diatonic tetrachord; the 'even' includes a harmonic division by three into intervals of three-quarters of a tone, as in the archaic *spondeion* scale.

Ptolemy also discusses tuning in instrumental practice, using different genera in the two tetrachords of one octave. Whereas the lyre has two tunings, *sterea* ('hard', ?diatonic) and *malaka* ('soft', ?chromatic), the kithara has six different tunings, called *tropoi* (in the Hypodorian mode), *iasti-aiolia* (Hypophrygian), *hypertropa* (Phrygian), *tritai* (Hypodorian), *parhypatai* (Dorian) and *lydia* (Dorian). Ptolemy's association of them with the ethnic names of the modes suggests that they were commonly used in the imperial era.

For the derivation of the octave species, Ptolemy used a 'monochord' with one string for each of the 15 notes of the double octave making up the

Perfect System. The notes can be identified by *thesis*, that is, their absolute position on the strings, or by *dunamis*, their function relative to other notes within the mode in question.

In discussing *metabolē* ('change', including transposition and modulation) Ptolemy distinguishes between a simple transposition of a whole melody to another pitch while retaining the same intervals within it, and a more basic 'modulation' of part of the melody, involving a new sequence of intervals and, thus, a change of genus (see [Metabolē](#)). Only the second of these is true modulation, and it alters the ethos.

Instead of the 13 (or 15) transpositional notes, a semitone apart, of the Aristoxenian school, Ptolemy's system consists of seven *tonoi*, each spanning a complete octave. These are derived from the three oldest modes (Dorian, Phrygian and Lydian) with the aid of a cycle of 4ths, the result of which is a sequence of modes pitched either a whole tone (1) or a semitone ($\frac{1}{2}$) apart, in the following order: Mixolydian – ($\frac{1}{2}$) – Lydian – (1) – Phrygian – (1) – Dorian – ($\frac{1}{2}$) – Hypolydian – (1) – Hypophrygian – (1) – Hypodorian. Since the notes *mesē* in each are tuned in the middle octave e–e', Ptolemy's transpositional notes correspond to an octave species.

The *Harmonics* culminates in a metaphysical discussion, largely on Pythagorean and Platonic lines, of the music of the spheres. Ptolemy draws various analogies between the relationships of the elements of music and those of the human soul (the microcosm) and the movements of the planets (the macrocosm). For instance, he compares the intervals named by him *symphōnoi* to the parts of the soul, the genera to the virtues and the Perfect System to the ecliptic. His last chapter, which is fragmentary, contains astrological speculations about the characteristics of planets and musical notes.

A century after the composition of the *Harmonics*, the Neoplatonic philosopher [Porphyry](#) wrote an informative commentary on it, referring to Ptolemy's sources and giving his own evaluation of many earlier authors. He took particular pleasure in discussing such distinctions as the quantities and qualities of notes. The *Harmonics* was translated into Arabic in the 9th century, and two important Byzantine (Greek) editions were made by Nicephorus Gregoras (c1335) and his pupil Isaac Argyrus, the former including Gregoras's own emendations and original material, interlinear glosses and scholia (annotations).

The various theories put forward by Ptolemy greatly influenced the Byzantine theorists Georgios Pachymeres and Manuel Bryennius, and his influence also extended to Western Europe, where he was known in the Middle Ages chiefly through Boethius's *De institutione musica*. His musical and astronomical systems were still current in Kepler's writing. The edition of A. Gogavinus's Latin translation (Venice, 1562) by Wallis was exemplary in its day; the standard modern edition is that of Düring, and is based on 84 manuscripts.

See also [Greece](#), §1, 6, (iii)(e).

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LUKAS RICHTER

Public Enemy.

American rap group. While working with DJ Hank Shocklee at Adelphi University, Long Island, under the auspices of the college radio station manager Bill Stephney, Chuck D (Carlton Douglas Ridenhour; *b* Roosevelt, Long Island, NY, 1 Aug 1960) honed his rapping skills and formulated the concept of a rap group that would be musically experimental and commercially successful. With the addition of Flavour Flav (William Drayton; *b* Roosevelt, Long Island, NY, 16 March 1959) and ‘Minister of Information’ Professor Griff (Richard Griffin), they released their début album *Yo! Bum Rush the Show* (Def Jam, 1987). Their subsequent albums for the Def Jam label, particularly *It Takes a Nation of Millions to Hold Us Back* (1989) and *Fear of a Black Planet* (1990), increased the collaged atmosphere of musical frenzy created by the ‘Bomb Squad’ production team of Hank and Keith Shocklee, Carl Ryder and Eric ‘Vietnam’ Saddler. Multi-layered, fragmented and rhythmically volatile, the music evoked cities in chaos, while Chuck D’s eloquent raps conveyed an urgency in their delivery and apocalyptic imagery.

Memorably describing rap as the ‘black CNN’, Chuck D became the focus of a new mood of militancy among young blacks, yet the group’s music and message had appeal for rebels of all ethnic backgrounds. Controversy followed the outspokenness of the group and their support for the Nation of Islam leader, Louis Farrakhan, and, after making anti-Semitic comments in 1989, Professor Griff was ousted from the group. In the same year, their

'Fight the Power' was used to striking effect in Spike Lee's film, *Do the Right Thing*. The later albums, *Apocalypse 91 ... The Enemy Strikes Back* (1991) and *Muse Sick-N-Hour Mess Age* (1994) were less dense and turbulent than their best work, yet still powerful. By the mid-1990s their influence had waned, but they continued to record, with Chuck D assuming a role of spokesman and theorist through lectures and writing. Public Enemy remain one of the most significant bands in popular music through their setting of a new agenda for the lyrics and music of hip hop.

DAVID TOOP

Publishing, music.

See [Printing and publishing of music](#).

Puccini.

Italian family of musicians.

- (1) [Giacomo Puccini \(i\)](#)
- (2) [Antonio \(Benedetto Maria\) Puccini](#)
- (3) [Domenico \(Vincenzo Maria\) Puccini](#)
- (4) [Michele Puccini](#)
- (5) [Puccini, Giacomo \(Antonio Domenico Michele Secondo Maria\)](#)

GABRIELLA BIAGI RAVENNI (1–4), MICHELE GIRARDI (5)

[Puccini](#)

(1) [Giacomo Puccini \(i\)](#)

(*b* Celle dei Puccini, Lucca, *bap.* 26 Jan 1712; *d* Lucca, 16 May 1781). Composer. He lost his father, Antonio Puccini, at an early age and, together with his brother Michele (*b* Celle dei Puccini, Lucca, *bap.* 26 Dec 1714; *d* Lucca, 27 Sept 1782), who became a churchman and a musician, settled in Lucca in 1719 where he began to study music. In 1732–4 he completed his studies with Carretti in Bologna, where he met Padre Martini, with whom he corresponded for many years. From 1739 until his death he was director of the republic's *cappella di Palazzo*, and from 1740 organist at the cathedral of S Martino as well as being *maestro di cappella* and organist at the other principal churches in Lucca. A vivid picture of his frenetic activity as a composer, director and organizer of musical events in and around Lucca emerges from his diary, the *Libro delle musiche annue ed avventizie* (1748–58, in *I-La*). From 1743 he was a member of the Bologna Accademia Filarmonica. Pietro Guglielmi was one of his pupils.

Giacomo's output is mostly of sacred music, of various kinds, for a wide variety of ensembles. The most solemn occasions were those for the annual feast of S Croce, with Mass and Vespers for two choirs and two instrumental groups, augmented by the *mottettone*, a grand composition for two choirs and two orchestras (one from 1753 has survived). His style is distinguished by good vocal writing and counterpoint and uses the Baroque technique of contrasting diverse vocal and instrumental groupings, always with marked rhythm. The treatment of the text shows considerable variety, alternating fugal with homophonic sections and brilliant, fast movements

with slow, expressive ones, with frequent recourse, in the soloists' parts, to aria style, and, in the obbligato writing, to concerto style. He also composed dramatic music for the *tasche* (elections of the government of Lucca, usually held every two years). The *tasca*, in three parts or *giornate*, each by a different composer, had librettos in praise of liberty drawn from classical history. Musically they consisted of a symphony, a series of recitatives and arias, and some choral pieces. The orchestra was made up of strings and basso continuo, with the addition of an increasing number of wind instruments. The arias were in the standard contemporary forms, but were particularly notable for the variety of vocal styles and their adherence to the texts.

WORKS

MSS in I-Baf, Bc, Li, Ls, PAc, Sd, TLP

Sacred: 2 masses, 4vv, orch/str; 17 messe brevi, 3–8vv, orch; Christe, 2vv, bc; 2 Gl sections, 1v, orch/bc; 7 Cr, 4–8vv, orch; 23 ints, 2–4vv, orch/bc; Grad, 3vv, orch; 3 Alls; Off, 4vv, org; Requiem, 8vv, orch; Responsory, 8vv, orch; Pss, 4vv con violini a beneplacito; 58 pss, 2–8vv, orch/bc; 20 versetti, 1–8vv, orch/bc/unacc.; Versi sagri, 4vv unacc.; 15 hymns, 2–8vv, orch/bc; 10 TeD, 3–8vv, orch; 4 Bs, 3–4vv, orch/bc/unacc.; 10 Mag, 4–8vv, orch; 2 Lits: 4vv, orch, 3vv, unacc.; 12 Lamentations: 9, 1v, orch, 3, 1–2vv, bc; Improperia, 4vv, bc; 20 motets, 1–8vv, orch/bc

Tasche, all perf. Lucca: Dione Siracusano, 1732; Lucio Giunio Bruto, 1735; Marco Genuzio, 1738; Solone, 1741; Teramene, 1744; Tarquinio Collatino, 1747; Dione Siracusano, 1750; Curzio Cavalier Romano, 1753; Marco Manlio Capitolino, 1755; Tarquinio Collatino, 1758; Roma liberata dalla signoria de' re, 1760; L'Arminio, 1763; La confederazione dei Sabini con Roma, 1765; L'esilio di Marco Tullio Cicerone, 1768; Il Narsete, 1770; Marzio Coriolano, 1773; Roma liberata dalla congiura di Catilina, 1775; Marco Manlio Capitolino, 1777

Other works: Il martirio di S Valentino (orat), Bientina, Pisa, 1754; Cori da cantarsi in occasione dell'estrazione del primo collegio dopo le tasche, 4vv, orch; Solfeggi in chiave di contralto

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Puccini

(2) Antonio (Benedetto Maria) Puccini

(b Lucca, 30 July 1747; d Lucca, 10 Feb 1832). Composer, son of (1) Giacomo Puccini (i). With financial help from the government of Lucca, from 1768 he studied under Carretti and Abate Domenico Maria Zanardi in Bologna, where he met his future wife, Caterina Tesei (1747–1818), an excellent keyboard player, teacher and copyist. In 1771 he became a member of the Bologna Accademia Filarmonica, through the offices of Padre Martini, to whom he had been entrusted by his father. He was invited to present his works for the feast of S Antonio, patron of the academy. Having returned to Lucca he worked with his father, preparing to succeed him in his post at the Cappella di Palazzo and as organist of S Martino, which he did, by decrees of 1772 and 1779. After the suppression of the Cappella di Palazzo (31 July 1805) by the new governors, he continued to produce and to organize the music for the feasts of S Croce and for other liturgical occasions. He was a loving and able custodian of the family's rich library, and compiled the valuable *Repertorio* (1818) of its contents.

Antonio's sacred compositions consist of a free series of closed movements in various styles, some concertato with soloists, double choir and orchestra, some *a cappella*, in motet style, and some in aria style. His *Messa da Requiem* (1792) was greatly praised for its 'gusto patetico e capriccioso'. His *tasche* reveal a new and personal style: the opening symphonies, which are sometimes in sonata form, employ a harmonious Classical style and an orchestra larger than his father's; the arias and the accompanied recitatives achieve variety and expression through unexpected interpolations from obbligato instruments.

WORKS

MSS in I-Baf, Lc, Li, Ls, PAc

Sacred: Mass and vespers for Holy Saturday, 4vv, orch; 14 messe brevi, 2–8vv, orch/bc; 5 Ky, 2–4vv, orch; 3 Gl, 4vv, orch; 6 Cr, 2–8vv, orch; Bs, 4vv, orch; 15 ints, 2–8vv, orch/bc; Grad, 2vv, bc; Seq, 3vv, small orch; Int and Ky for Mass of the Dead, 4vv, orch, 1789; Dies irae, 4vv, orch, 1789; Off, San, Ag, Comm, Absolution for the Dead, 4vv, orch, 1790; Salmi, 4vv, bc; 20 pss, 4–8vv, orch/bc; 2 ants, 2–4vv, orch/org; 6 hymns, 4vv, orch/bc; 2 TeD, 4vv, orch; 3 Mag, 4vv, orch; Lit, T, B, org; 10 lamentations, 1–2vv, orch/bc; Improperia, 4vv, bc; Responsories, 3vv; 7 motets, 2–4vv, bc

Tasche, all perf. Lucca: L'esilio di Marco Tullio Cicerone, 1768; Il Narsete, 1770; Il Marzio Coriolano, 1773; Marco Manlio Capitolino, 1777; Cesare nella Brettagna, 1779; Il Castruccio, 1781; Leonida re di Sparta, 1783; Emilio, 1785; Lucca liberata, 1787; Bruto, 1789; Marco Curzio, 1791; Spartaco, 1793; Enea nel Lazio, 1795; Il Castruccio, 1797

Other works: Il genio, cantata, S, orch; Duetto nella terza giornata delle tasche, 1791

Puccini

(3) Domenico (Vincenzo Maria) Puccini

(b Lucca, 5 April 1772; d Lucca, 25 May 1815). Composer, son of (2) Antonio Puccini. He was first taught by his parents and – with a bursary from the Lucca authorities, like his father – continued his studies in Bologna (1793–6) under Mattei and in Naples (1797–9) under Paisiello, which undoubtedly directed him – the first of his family – towards a theatrical career, and he remained in frequent, friendly correspondence with him. Having returned to Lucca, after the dispersal of the Cappella di Palazzo where he worked with his father (he also played beside him on the organ of S Martino), Domenico was from 1806 to 1809 director of the small Cappella di Camera (founded by Napoleon's sister, Elisa Baciocchi, then Regent of Lucca) and of a municipal chapel from 1811 to 1815. His sudden death in that year was not, as has been claimed, the result of poisoning for political reasons.

In an early 19th-century engraving by Luigi Scotti, Domenico appears with other well-known contemporary musicians, a sure sign of the esteem that his music enjoyed. Domenico's output is more varied than that of his father and grandfather: besides sacred music, often sensitive to changing political conditions, he wrote instrumental and vocal chamber works, but was chiefly involved in opera composition. His style is completely theatrical, even in sacred and vocal chamber compositions; it differed from that of his father so much that his father could not complete his unfinished *Te Deum*. The style is very simple and fluid; in his operas, especially the comic ones, he reveals an outstanding dramatic sense and a fresh and spontaneous inspiration, along with the assimilation of styles present in the comic operas of the time, particularly those of the *farsa*.

WORKS

MSS in I-Lc, Li, Ls, Sac, TLP

Sacred: 3 messi brevi, 2–8vv, orch/bc; 2 Ky, 4vv, orch; Gl, 3–4vv, orch; 7 Gl sections, 4–8vv, orch; Ky, Gl, Cr, 2vv, bc; Grad, 3vv; 2 allelulias, 4–8vv, orch/org; Bs, 3vv; 7pss, 1–8vv, orch/org; 2 versetti, 1–4, orch; 3 ants, 2–4vv; 3 dossologie, 3–4vv, orch/org; 1 hymn, 2vv, org; TeD, 4vv, orch, 1 completed by F. Ravani; Mag, 2vv, org; 3 Lamentations, S, orch; Motet, 16vv, 2 orchs; 2 motets, 2–3vv, orch/org; Canticum Simeonis, 4vv, orch; Pastorale, 2vv, vn, org

Op: *Le frecce d'amore* (opera pastorale, 2), c1800; *L'ortolanella, o La moglie capricciosa* (farsa buffa), Camaiore, Lucca, 1800; *Il trionfo di Quinto Fabio* (dramma serio, 2), Livorno, 1810; *La scuola dei tutori* (farsa), Lucca, 1813, music lost; *Il ciarlatano, ossia I finti savoiard* (commedia in musica, 1), Lucca, 1815

Tasche, both perf. Lucca: *Spartaco*, 1793, *Castruccio*, 1797

Secular vocal: *Per pietà bell'idol mio*, aria, S, orch; 6 ariette, S, gui; 6 ariette, S, pf; *La fama* (cant.), S, orch; *Inno per la resa di Genova*, 2 S, ww; *L'ommaggio a S.M.I. e R. Napoleone Primo*, S, pf 4 hands/gui; *La gelosia*, duet, S, T, pf; *L'incantesimo*, duet, 2 S, pf; *La ninfa ingenua*, duet, S, T, pf; 6 duets, S, T, pf/gui; 3 duetti buffi, (2 S)/(S, B), orch; 6 duettini, S, T, pf/gui; *Belle ninfe, notturno*, 2 T, gui

Inst: 2 syms.; *Concerto di cimbalo o pianoforte con strumenti obbligati*; 42 suonate, org; other sonate, org

Puccini

(4) Michele Puccini

(*b* Lucca, 27 Nov 1813; *d* Lucca, 23 Jan 1864). Teacher and composer, son of (3) Domenico Puccini. He began a strict musical education in Lucca under his grandfather Antonio and Marco Santucci and then continued in Bologna under Pilotti (in 1836 he was admitted to the Accademia Filarmonica) and at the Naples conservatory. On his return to Lucca he became a teacher at the Istituto Musicale Pacini, where he was director from 1862. For many years he was also organist at S Martino (a post he took over directly from his grandfather) and a piano teacher at the Istituto femminile di S Ponziano.

Michele Puccini was most important as a teacher, having among his pupils Fortunato Magi, Luigi Nericì and Carlo Angeloni. A surviving treatise on counterpoint is evidence of his teaching activity, while a harmony treatise has been lost. He also carried out the first research into the history of music in Lucca, leaving manuscript notes and some published articles; he transmitted his interest in this subject to Nericì. After a few unsuccessful attempts at opera, Michele distinguished himself chiefly as a composer of sacred music, particularly of the massively-scored works for the traditional S Croce celebrations. A *mottettone* of 1845 is especially outstanding.

Besides the celebrated Giacomo, Michele Puccini had another musician son, Domenico Michele (*b* Lucca, 19 April 1864; *d* Rio de Janeiro, 12 March 1891), who studied at the Milan Conservatory and emigrated in October 1889. He lived at Buenos Aires, Juiuy (as a teacher) and Rio de Janeiro, and is known to have composed.

WRITINGS

Corso pratico di contrappunto, completato da M.P. per uso de' suoi allievi, 1846 (MS in Museo Puccini, Lucca)

'Francesco Geminiani', *La scena*, i/15 (1854), 1–2

'Filippo Manfredi', *La scena*, i/17 (1854), 1–2

Elogio funebre di Giuseppe Rustici (Lucca, 1856)

Della musica in Lucca: cenni storici. Discorso letto alla R. Accademia Lucchese nella tornata del 5 giugno 1863 (MS, I-La)

Note ed appunti di musicisti (MS, La)

WORKS

MSS in I-Baf, BRd, Lc, Li, Museo Puccini, Ls, TLP

Sacred: 8 masses, 2–4 vv, orch/org, 1 completed by F. Magi; 13 Ky, solo vv, SATB, orch/org; 8 Gl, SATB, orch, 1 completed by F. Magi; 22 Gl sections, 1–2 vv, SATB, orch, 1, completed by F. Magi; 4 Cr, SATB, orch; San, Bs, Ag (added to messa a capella di S Mattei), SATB, bc; Bs, 4vv, orch; Ag, 4vv, orch; Ag, 4vv, orch; Grad, off, comm, 4vv, unacc.; 7 grads, solo v, SATB, orch; Grad, off, comm, 4vv, unacc., 7 grads, solo v, SATB, orch; Tractus, SATB, unacc.; 2 seqs, 2–4 vv, small orch; Comm, 4vv, org; Comm verses, SATB, bc; 7 pss, SATB, orch; 23 ps verses, some for 1–2vv, orch, some for 1–2vv, SATB, orch, some for SATB, orch; 7 hymns, 3–4vv, orch; Bs, SATB, str; Mag, 3vv, SATB, orch; 3 Ave Maria; 2, B, str qt/orch, 1 in canon, 32vv unacc.; 8 motets: some for 1v, orch, some for 1v, SATB, orch, some for SATB, orch; 2 ants, S, SATB, orch; 3 lamentations, 1–3vv, pf, vc, hmn; Notturmi per la settimana santa, SATB, orch; Litany for the BVM; Motettone, 2 choruses,

orch

Ops: Antonio Foscarini, ?lost; Giambattista Cattani, o *La rivoluzione degli Straccioni*, Lucca, 1844

Other vocal: 2 cants., solo vv, orch; Scena ed aria con cori; Coro, 5vv, orch; 2 cori d'introduzione, S, A, pf; Romanza, solo v, pf

Inst: Concertone, fl, cl, hn, tpt, trbn, orch; Sym.

Inst: Concertone, fl, cl, hn, tpt, trbn, orch; Sym.

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Puccini

(5) Puccini, Giacomo (Antonio Domenico Michele Secondo Maria)

(b Lucca, 22 Dec 1858; d Brussels, 29 Nov 1924). Italian composer, son of (4) Michele Puccini. He was the greatest composer of Italian opera after Verdi.

1. Education and early works.
2. The Bohemian period.
3. Acquiring a style.
4. Realism and poetry.
5. Idealism and power.
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WORKS

BIBLIOGRAPHY

Puccini: (5) Puccini, Giacomo

1. Education and early works.

Born into a family that had supplied his native city with musicians for the previous four generations, Puccini began his musical education (after completing his classical studies) in 1874 at the Istituto Musicale Pacini in Lucca, with his uncle Fortunato Magi. It was Carlo Angeloni, however, who introduced him to the study of orchestral scores, particularly those of Verdi. He had his first success as a composer during these years with the motet *Plaudite populi* (1877) and with a Credo, both of which were performed on 12 July 1878 in honour of San Paolino, the patron saint of Lucca. (The Credo was later inserted into his *Messa a quattro*.) His unusual gifts were recognized and in 1880 he was sent for further study to the conservatory in Milan, then the theatre capital of Italy. He was supported by a small bursary, augmented by a modest allowance from his uncle, Nicolao Cerù. In Milan he met Alfredo Catalani, who had already made a name, and through him he came into contact with the Milanese group of Bohemian artists known as the *Scapigliati*, which comprised leading intellectuals, including Boito, Faccio and Marco Praga.

In his first three years in Milan Puccini laid the foundations of his future success, first with the violinist and composer Antonio Bazzini, then, after a month, with the established opera composer Ponchielli. Puccini was eager above all to learn the art of the *coup de théâtre*, the mastery of which he would later display in many of his works. From Amintore Galli, professor of the history and philosophy of music, he learnt the fundamental principles of Wagnerian aesthetics. Finally, by attending performances of nearly all the major operas of Bizet, Gounod and Thomas at La Scala and other theatres, he gained direct experience of the French style which was to become one of the most distinctive features of his art.

While still a student he composed a *Preludio sinfonico* in A major (1882) and, a year later, as part of his diploma, a *Capriccio sinfonico*. This was performed on 14 July 1883 by the conservatory orchestra, under the baton of Faccio, the leading Italian conductor of the time, who was to include it in two more programmes in Turin the following year. It was remarkably successful and met with the approval of the critic Filippo Filippi, one of the foremost champions in Italy of German Romantic symphonic and lyric music.

The *Capriccio* is a substantial composition for full orchestra, similar in form to a symphonic poem. It displays Puccini's structural skills and tonal inventiveness. But the *Preludio* is more interesting. In its intense concentration, and in the ethereal sonority of the opening, there are noticeable echoes of the prelude to *Lohengrin*. However, the best of Puccini's compositions, apart from his operas, is undoubtedly the *Messa a quattro* also composed during these years. The liturgical passages of the Mass have always appealed to the imagination of opera composers, who see in them an undeniably dramatic quality, as revealed here in the martial opening of the Gloria and in the initial theme of the Credo. Touches of the sacred style are also present: the opening of the Kyrie displays elegant

choral counterpoint in four parts, composed in strict form. The work is full of striking passages, from the intensely dramatic Credo to the simple elegance of the Agnus Dei. The work shows Puccini drawing on a great and vital family tradition, while exploring new possibilities. The techniques he demonstrates here mark the beginning of a new style that was to play an essential role in his creation of theatrical effect.

Puccini: (5) Puccini, Giacomo

2. The Bohemian period.

Puccini's first opera was *Le villi*, which he entered for the Sonzogno Competition of 1883. It was rejected by the examiners, who were chaired by Ponchielli; the official reason given was that the score was illegible. It is possible, however, in view of the unusual qualities of the work and the gifts of the composer, that the publisher Giulio Ricordi, himself an excellent musician and in a position therefore to recognize new talent, had some influence on the decision. If *Le villi* had been successful it would have been published by Sonzogno; instead, the opera ended up in the hands of his rival. News was spread that there would be a private performance of the work in the house of Marco Sala, a member of the *scapigliatura*. Boito and Praga were present and a subscription was raised for a production, which opened at the Teatro Dal Verme on 31 May 1884. As anticipated, *Le villi* was a success, in spite of the shortcomings of its libretto, by Ferdinando Fontana. Ricordi had found Verdi's successor.

The work's symphonic unity is achieved by the prominence of two orchestral intermezzos and a prelude, in which are interpolated reminiscences and anticipations of the vocal parts. They establish a dramatic cohesion using interwoven melodies, a technique which, from *Manon Lescaut* onwards, was to characterize Puccini's compositions. The most original music is given to the tenor, notably a splendid *romanza*, in which Puccini displayed gifts which he was to develop fully in the next few years: melodic originality, harmonic delicacy, dramatic intuition and flexibility in the orchestra.

During the early years of his career Puccini's life was overshadowed by the death of his mother. It was also complicated by his relationship with Elvira Bonturi (the wife of a Luccan grocer, Gemignani), with whom he had a son, Antonio, in 1886. It was not until after the death of Elvira's husband that they were able to marry in 1904. Early in these difficult years Puccini and Fontana began their next collaboration, *Edgar*, an opera based on a poem by Alfred de Musset. The first night at La Scala (21 April 1899) made little impression and Puccini began revising the score. In 1892 he reduced it from four acts to three and later, in 1905, he pruned it again for a revival in Buenos Aires, but even then it achieved no more than a *succès d'estime*.

Fontana insisted on keeping to the allegorical subject but at the same time, to please the *Scapigliati*, he tried to create opportunities for theatrical moments in the style of a grand opera. The result was a libretto lacking in coherence in which symbolic contrasts between guilt and purity, virtue and vice (personified by Fidelia and Tigrana, on the pattern of Micaëla and Carmen in Bizet's masterpiece) were grotesquely inserted into a drama of action. Consequently the original identity was lost, without being replaced by a new one. Puccini failed to achieve a true unity; he merely linked

together a few passages, using recurring motifs. Nevertheless, from a strictly musical point of view, many sections in *Edgar* are worthy of consideration. Chief among these is the first part of the third act, when the fake funeral of Edgar takes place. Puccini treated it with complete sincerity, his imagination responding to the idea of death, a subject which in the future would inspire some of his best theatrical moments. Unfortunately the dramatic structure forced him to make a number of concessions to *scapigliatura* taste. However, the lesson was very useful to him: from then he chose his subjects himself and prescribed the dramatic style of the libretto before setting it to music. *Edgar* was the only real failure of his career.

[Puccini: \(5\) Puccini, Giacomo](#)

3. Acquiring a style.

The circumstances surrounding *Manon Lescaut* were very complicated. Leoncavallo, Praga, Domenico Oliva, Giacosa and Ricordi all worked on the opera from 1889, but in 1891 Luigi Illica took charge, strengthening the parts which Puccini found weak, without altering others for which he had already composed music. Illica introduced a few minor characters, made the beginning of the third act more lyrical and suggested a finale 'alla marinesca'. But above all he solved the problem of the chorus by converting it into a roll-call of prostitutes (Act 3). Working out a detailed plan, he enabled Puccini to transform what was to have been a static *pezzo concertato* into an ensemble of action (something Verdi had set out to achieve in the third act of *Otello*, but without success).

With *Manon Lescaut* Puccini's genius caught fire. After the near-failure of *Edgar*, he resolutely tackled the problem of drama in music postulated by Wagner, combining the technique of the leitmotif with the Italian concept of the *dramma in musica*, in which melody was the main support. In the first act of *Manon Lescaut* Puccini went beyond the limits of the genre, skilfully adapting symphonic structures to the demand of the action. The thematic material used in the opera sets up a network of relationships, linking characters to real situations and emotions, with the result that the music often plays a dominant part, freeing itself from the requirements of the narrative to suggest sophisticated symbolic associations. A good example of such flexibility is the name-theme ('Manon Lescaut mi chiamo'), first heard when Manon's carriage arrives in Amiens in Act 1. Puccini took this theme and varied it like a leitmotif, repeating it at key moments of the action, almost as if it contained in essence the heroine's own future and that of her lover. The precision with which Puccini links tonality to the articulation of recurrent themes and melodies further reveals his deliberate dramatic intentions.

Puccini generally delineated from the opening bars of his operas the atmosphere in which the action was to develop. In *Manon Lescaut* he sketched the historical local colour of the 18th century, particularly its lecherous and hypocritical aspects. The opening theme of the opera is drawn from his own three minuets for string quartet (1884), and suggests the musical style of the period. In the first part of the second act, the life of the boudoir is depicted: the gallantry of the courtiers is contrasted

effectively with the combination of passion and corruptibility that dominates the lovers' duet.

In the opera's devastating conclusion, in the desert of Louisiana, the composer emphasizes the central theme – love understood as a 'curse' and a passion of despair – by introducing his first example of 'music remembered', as he was to do in an equally unforgettable way on the deaths of Mimì, Butterfly and Angelica. Themes already heard follow each other, integrating the past with the present. Such restriction in thematic invention produces a compact poetic unity to the opera. The music has no need to describe anything because all that happens is the logical result of what we have already seen. The end of *Manon* is the inevitable consequence of her way of life and is thus a metaphor for love, just as the desperation of Des Grieux is not his alone but that of the entire audience who witness the death.

A masterpiece of late Romanticism, the fourth act of *Manon Lescaut* brings to mind the endings of *Don Carlos* and *Aida*. At the same time it makes evident the enormous difference separating it from the *melodramme* of Verdi, in which death was the only option for characters prevented from realizing their legitimate earthly aspirations. 'I do not want to die', Manon cries in her isolation. Until the end, the lovers look for impossible ways of escape, because the only certainty is life. Such values, desperate and sensual, belong to the restless *fin-de-siècle*. With *Manon Lescaut*, Puccini's financial problems came to an end.

Puccini: (5) Puccini, Giacomo

4. Realism and poetry.

La Bohème was the outcome of open rivalry between Puccini and Leoncavallo. Both maintained that they had a prior claim to the subject. Leoncavallo was probably in the right, but that is of little consequence because his version, finished after considerable delay, nearly a year after that of his competitor, is now merely an example of the taste of the period, while Puccini's, right from its première, has been an important work in the international repertory.

A working method which functioned perfectly was set up between Puccini, Illica and Giacosa. Priority was given to the dramatic structure, which gave Puccini his first musical ideas. The outline was then versified, according to a fixed scheme:

1. Outline of the drama: Illica, Puccini
2. Musical sketches, with indications for verse: Puccini
3. Versification: Giacosa
4. Composition, orchestration: Puccini
5. Revision of drama: Illica, Puccini
6. Revision of verse: Giacosa, Illica, Puccini
7. Revision of music: Puccini

Puccini attached great importance to poetic metre and often asked his collaborators to adjust the verse according to his requirements, which differed from the traditional demands of 19th-century opera composers. This was due partly to his propensity to create a sonorous image of the

subject (take, for example, Liù's aria, 'Tu che di gel sei cinta', for which the music was written first, then the verse) and partly to his tendency to depart from earlier formal structures. The secret of this working group, that produced Puccini's three best librettos, was the genuine respect that each member had for the others. Watching over the group, as always, was Giulio Ricordi, who saw to it that the necessary balance was maintained.

Illica and Giacosa succeeded in extracting a coherent operatic drama from the novel *Scènes de la vie de Bohème*, in which Henri Murger had joined together brief narratives in the style of a serial. The verse and the dramatic qualities of the libretto required music which would follow the action naturally. This problem of finding a new relationship between a close-knit drama and a traditional lyrical style had been confronted by Puccini's contemporaries. Verdi created successful works in a mixed style, and *La traviata* fitted an everyday element into the *melodramma* framework. But it was *Falstaff*, constructed on a swift succession of recitatives and arioso passages, which revealed definitively to Puccini the way of escape from the restrictions of number opera. In *La bohème* he set to music action in which every gesture reflected ordinary life; at the same time, he created a higher level of narrative, conveying metaphorically a world in which time is fleeting, in which the young are the chief characters. An ironic disenchantment is evident even in the most intensely poetic moments, and love rises from a necessarily mundane situation, and returns to it.

To establish the individual and collective picture of a group of penniless artists, Puccini loosely combined different types of sound: extended lyrical melodies, flexible motivic cells, tonality as a semantic tool, brilliant and varied orchestral colouring. The frame of the action rests on moments in which the characters reveal themselves. For example, the meeting between Mimì and Rodolfo, marked by a lyrical expansiveness and thus by a psychological stretching of time, articulates the narrative as a 'conversation in song'.

The frequent recourse to elements intended to denote and signify everyday life in *La bohème* can be set within the general context of late 19th-century interest in realism. Such 'reality' permeates especially the bright fresco of the second scene, in which Puccini co-ordinates numerous events, entrusting them to small choral groups and soloists, and ensuring appropriate timing and cuts from one scene to another which are almost film-like in their lightning rapidity. The surroundings thus play an active part in the drama, rather than being merely local colour, as in the operas of Mascagni or Leoncavallo.

While in the first two scenes of *La bohème* happiness reigns supreme, in the next two everything speaks of nostalgia, sorrow and death. The last scene mirrors the first (we are in the same cold attic), more compressed in its dimensions but divided in the same way into contrasting halves, the first merry, the second dramatic. The time of the action is not specified; it is as if no time has passed since the beginning of the opera, or as if we are already living in the eternal spring of memory. The sharp impression of *déjà vu* is confirmed by the reprise of the opera's opening theme; the orchestral fragmentation of the opening is now replaced by mixed instrumental timbre. This reprise can be interpreted strictly as a moment of amplified

recapitulation in cyclical form, but it is equally evident that the intensified dynamics produce a sensation of emphasis, almost concealing the nostalgia which dominates the scene. As the opera progresses, the music, recapitulating what has already passed, moves towards absolute time, recollecting every shade of meaning in the text and reconstituting it as something new, a collective memory founded on the order in which the themes are reintroduced.

Released from the restrictions of conventional narrative, the opera reveals the symbolic weight of a tragic event which brusquely interrupts the passage of time. Rodolfo and all those who share his feelings have no time to reflect: the tragedy stops the action and fixes the sorrow in the eternity of art.

[Puccini: \(5\) Puccini, Giacomo](#)

5. Idealism and power.

The story of Floria Tosca, created by Victorien Sardou in 1887, entered Puccini's life two years later, when Prévost's story of *Manon Lescaut* had been lying on his desk for some time. Though it took him four years to decide about *Manon* another six were to pass before he made up his mind about *Tosca*. In the interval, the contract with Sardou was passed from Ricordi to Franchetti and careful negotiation was required to get it back to Puccini.

Tosca has little to do with realism. The characters do not belong to the lower classes or the bourgeoisie, indeed their catastrophe has nothing to do with their social position; it arises rather from their nature and their ideology. The link with reality instead comes from the connection between the historical and the fictitious in the original play. The action is set in Rome on 17 June 1800, three days after the Battle of Marengo. The political background is a crucial factor in the fates of the famous singer Floria Tosca, and of Mario Cavaradossi, who embodies the ideals of the French Revolution. Both the play and the opera have their focal point in the complex character of the Sicilian baron, Vitello Scarpia, whose roots lie in the universal history of political regimes which have never lacked men who have used power to their personal advantage.

The principal characters are inserted in a fully rounded picture of papal Rome at the beginning of the 19th century. Puccini studied every detail of the liturgy, from the rites specifically followed in Rome (for the first finale) to the sound of the bells for the morning song in the third act, into which he introduced a sonnet in Romanesque dialect specially written by the poet Gigi Zanazzo. Baron Scarpia is placed at the centre of the action, introduced by three chords before the curtain rises which link him firmly to the image of the church.

Tosca is distinguished from the preceding operas in that it strictly follows the Classical unities. A decision was made to eliminate from the libretto those parts of the play which contradict the unity of action and place. From this derives the high relief given to three places in which the action evolves: the church of Sant'Andrea della Valle, the Palazzo Farnese and the platform of the Castel Sant'Angelo. The intense concentration of events in the opera also obliged Puccini to adopt an accelerated time scheme and

consequently to modify the formal narrative technique based on the recurrence of themes and reminiscences used to identify figures and situations without any particular hierarchy. Instead he devised a close musical pattern to provide an agile commentary to the frenzied succession of events. He made use of the chords associated with Scarpia, and the hexatonic scale related to them, as a pivot for the opera. In addition, he sprinkled his harmonic palette with dissonances, and frequently pushed orchestration, dynamics and voice to their limits, loading them with laceratingly expressive tension.

The dynamic development of the drama did not preclude lyrical elements. Love (which for Tosca involves furious jealousy) does not occupy a dominant place as an element in itself, but as a relief from the tensions of a difficult and oppressive life, like a breath of sensual happiness experienced somewhere far from the world, a refuge from the tentacles of papal Rome. But the ephemeral and sensual evocation of a night of love is also one of the most characteristic moments of the decadent modern art of Puccini in its lack of heroism. Because the only genuinely lay character in the opera could not appeal to other religions, to the exaltation of art or to memories of Rome, he had to prepare to die with desperate awareness. Cavaradossi is conscious of his inevitable death even when Tosca waves the safe-conduct at him. In fact, if we are to accept the logic on which the opera is built, only a believer can have faith in his confessor. The scene which symbolizes the whole opera confirms his lack of faith, when Floria flings herself from the ramparts of the Castle, surrendering her body to the city with the cry 'O Scarpia, avanti a Dio!'. Only at this moment, after the drama of politics and bigotry has ended with an impossible challenge, can the return of the desperate melody of Cavaradossi's aria conclude the opera, a symbol of sensual love, the only certain and real value.

Tosca is still one of the operas most vividly present in the collective imagination. Its vitality is derived above all from Puccini's technical skill. The composer stuck faithfully to his intention to represent a reality, real surroundings and characters, putting the music at the service of the drama. Imaginative tone colour, melodic inventiveness and motivic elaboration have their origin in economy and lead on to still bolder achievements in structure which bring him in line with the developments in European opera of the time. Combining the late 19th-century sensibility of the play by Sardou with modern modes of expression, ardently admired by Arnold Schoenberg and Alban Berg, though no less passionately deplored by Mahler, Puccini, in the best way possible, ushered in the 20th century.

[Puccini: \(5\) Puccini, Giacomo](#)

6. Exoticism and tragedy.

At the beginning of the new century the conflict of interests between publishers and impresarios had reached its height when Puccini and Ricordi decided to return to La Scala for the first production of *Madama Butterfly* (17 February 1904). A hostile claue boycotted the performance. The work was withdrawn and revived three months later at Brescia. Puccini did not rewrite it but made some important changes. He divided the second act into two parts, which had almost no effect on the original structure, although the enormous strength of the earlier version, in which the

audience shared Butterfly's endless waiting, was lessened somewhat. He also cut many little scenes of local colour from Act 1, inserted Pinkerton's brief aria and revised 'Tu, tu, piccolo Iddio!', making the voice rise to top A and increasing the emotional impact. Most significantly, he changed the theme which accompanied the heroine's entrance and the associated melodic phrases, bringing forward the dissonance of the 7th and making the melody descend. This elongation increased the tension enormously, a crucial change given that the opera depends entirely on this theme.

Such ingenuity was inspired by a subject which had attracted Puccini at first sight when he attended a performance of David Belasco's *Madame Butterfly* in London in June 1900. He was taken by the strongly sentimental drama, and thus delayed for a few more years complete acceptance of the changed role of the 20th-century composer.

The Japanese subject re-awakened his interest in the exotic, a subject which had been tried in early 20th-century theatre but had not really caught on in Italian opera. In order to create the atmosphere, Puccini questioned artists and representatives of Japanese culture, transcribed melodies from records sent from Tokyo and studied collections of Japanese songs. The exoticism of the opera carries great weight: almost half the first act alone is dedicated to Japanese colour, built on authentic themes (at least ten have been identified as genuine, or as arrangements of genuine themes). Puccini also introduced oriental or quasi-oriental touches into his harmonic language, drawing close to French composers, particularly Debussy. To give a characteristic tone to the tragedy he strengthened the percussion, including a tam-tam and Japanese bells along with *campanelli a tastiera* (glockenspiel) and tubular bells.

The use of a subject which marked a kind of return to the past had important effects on dramaturgy. Here, more than in any of his other works, Puccini came close to the Wagnerian process of leitmotif elaboration. This happened because for the first time he was faced with a psychological drama, dominated by a single female character who acts as a catalyst on the outer world. Cio-Cio-San, a 15-year-old girl, sees marriage as a way out of the dubious profession of a geisha. But she is deluding herself, and must restore the social order, which she has disturbed, by sacrificing herself. It is the eternal law of all tragedy, based on the increasingly acute conflict between the obstinacy of Butterfly's convictions and the outside world from which she has become alienated. Musically themes are transformed until they become a reality which, at the very moment when the heroine's conviction seems to be confirmed, gradually defeats her.

The macrostructure of the score is worked out with exact symmetry: an extended fugue opens the first act, symbolizing American efficiency; another fugue, much shorter, sounds wearily at the beginning of the next act, representing the heroine's three years of loneliness. In the same way, a 6th chord, which closes the scene of the entrance of Butterfly and her friends, appears several times, notably at the end of the first act and in the tragic conclusion. It weaves a thread through the entire score, from the love duet, sustained by a refined *Bögenform*, to the great visionary solo, 'Un bel di vedremo', to the final hummed chorus.

The exaggerated success of certain passages has done them harm. They are too frequently sung out of context, whereas they are in fact stages on which the drama hinges right up to its tragic epilogue. At the first French production in 1906, the director Albert Carré had the idea of showing the heroine's isolation on stage by keeping Kate, Pinkerton's wife, out of the room. Puccini supported him and in this way achieved a much more coherent dramatic perspective. The position of the American wife on the stage takes on a key importance. Kept outside the room she becomes a true phantom of the private obsessions of the unapproachable heroine, to whom she will remain alien. Moreover, her total lack of musical identity – only a few notes are devoted to her in a sound world in which everything is linked by notes – subordinates Kate to the function of a traumatic resolution. When Butterfly finds herself confronted by her she understands in a single instant what throughout the entire opera she has refused to understand.

The ending of the opera was thus made definitive, thanks to a few revisions. Butterfly dismisses everyone and remains alone with Suzuki, in the darkness, while the music whispers anxiously around her and the opera's themes return, interwoven in feverish variations, reminding her of the past and propelling her towards her final decision. Finally death comes, with a piercing 6th chord, as the curtain falls. This last unresolved chord, recalling the finale of Act 1, reminds us that the 15-year-old child has become an 18-year-old woman on her last day of life, when the flight of the Butterfly has ceased for ever.

[Puccini: \(5\) Puccini, Giacomo](#)

7. 'Renewal or Death'.

When Giacosa died in 1906, Puccini tried to find other collaborators, but with no particular success. Several attempts were made for a collaboration between Puccini and Gabriele D'Annunzio between 1900 and 1913. The project was undoubtedly attractive: to bring together the highest profile Italian composer of his time and a great, established poet, the fading interpreter of decadent aesthetics. From the point of view of publicity, the combination could not have failed to benefit Ricordi, who nevertheless put no direct pressure on the composer. But nobody who knows D'Annunzio's work could imagine anything less reconcilable with the dramatic and aesthetic world of Puccini. D'Annunzio's grand rhetoric and impressionistic verse could only have restricted the composer's artistic development. Puccini was obliged to take on personal responsibility for working out the dramaturgy of his next opera, based on Belasco's *The Girl of the Golden West*. His visit to the Metropolitan Opera House, New York (his first foreign début), was held up by long indecision about the choice of libretto and by a family crisis: Elvira suspected her husband of having an affair with a servant, who eventually committed suicide.

Puccini experimented with forms of expression which departed from the restrictions of verisimilitude, continually moving further towards the poetic than had so far been seen in European theatre. The increasing distance between the social class of his characters and the musical expression of their states of mind forced new creative solutions. In fact, late Romantic examples of sentiment and passion had sunk to plots that were realistic

only in name. The development of the description of the setting, so important in *La fanciulla*, corresponds closely to the key points of the plot – especially the game of poker and the man-hunt – and creates unbearable levels of tension concentrated in crucial moments. These passages anticipate later experiments, mediated through different cultures and traditions, with the emerging Expressionism. They share common roots which go back to the theatre of the *fin-de-siècle*, which gave renewed importance to the human spirit as a source of passion and obsession – a tendency which later led composers to choose subjects in which the text was simply a vehicle for inner feeling.

The first act of *La fanciulla del West* presents us with a veritable crowd of characters, through which Puccini emphasized the responsibility of the orchestra more than he had ever done before. The connotative power of the leitmotifs associated with individual characters is reduced, and the wider framework is conceived as a broad symphonic exposition in which every element is subject to vigorous development. The result was not always successful, but in the scene of the poker game the evocative power of the full orchestra makes us think that Minnie is overcome by momentary madness, when she metaphorically possesses her lover having won his life in the game. It is as if Puccini crossed the strict limits of unified dramatic motivation in order to lay bare a human dimension disturbed by the deepest impulses, an idea frequently explored on the European stage at the time. The beginning of Act 3 is even more taut and rigorous, with the great scene of the pursuit of Johnson, in which the chorus and soloists follow the cadences of the orchestra. The passage, which ends with the bandit's capture, is based on a slow introduction and four movements handled with a sophisticated symphonic technique. The vocal power of *La fanciulla* reaches its height in 'Ch'ella mi creda libero e lontano', when Johnson, in contrast to Cavaradossi, makes his farewell to life, prepared to die in the presence of everyone, like a character in a fairy-tale.

This brief heroic parenthesis supplies a dynamic prelude to the finale, on which Puccini gambled the credibility of his entire opera. In contrast to *Turandot*, in which the clear statement of the tragic element makes the final scene seem contrived, the arrival of Minnie turns everything upside down (almost reviving the finales of rescue opera), interrupting a musical fabric carefully arranged to accommodate the happy ending. Behind the concept of redemption, emphasized from the prelude to the first act onwards, is a faith in the power of love which overcomes every obstacle.

Never before *La fanciulla* had Puccini been able to envisage on such a large scale the unusual proportions of spectacular episodes and the exciting acceleration of action at key points. His natural impulse to find a new and more advanced balance between the music and the *mise en scène* was to become fundamental to his art. From this point of view he found himself in step with cinema, which had been making progress for several years. *La fanciulla* does not use the ambience of the gold rush merely as an exotic background, but shares with the Western's classical devices of spectacle, conflict between good and evil and simple morality. On an intertextual level, moreover, *La fanciulla* contains a number of allusions to Wagnerian drama, including, in the scene in which Johnson is wounded (Act 3), a literal quotation of the chromatic motif which opens

Tristan. This shows that Puccini was moving decisively towards a plurality of styles: the veneer of the Western and its realistic corollaries on the one hand and on the other the great European theme, not to mention an aura of fable which crowns the whole work.

Puccini showed that the way of renewal did not lie in the choice of subject but in the development of musical language. Opera as a spectacle was being replaced in the public's affections by cinema. In 1910 it needed only the sound track to reach its full potential. Before his death Alban Berg would attempt an ideal compromise between the two arts, conceiving an interlude in *Lulu* as film music. Puccini did not go as far as imagining a collaboration between these media, but the idea of mingling them – and his optimism about the power of opera was equal to Berg's – led him to provide in *La fanciulla del West* one of the most important and vital contributions to such a synthesis.

Puccini: (5) Puccini, Giacomo

8. 'La rondine', or disenchantment.

After *La fanciulla* the restlessness which usually seized Puccini as soon as he had written the last note of a score was replaced by a deliberate period of research and reflection and greater serenity of judgment. Just when his activity seemed to be moving in the right direction, Giulio Ricordi died (1912), and because of a misunderstanding with Ricordi's son Tito, who became director of the firm, Puccini passed *La rondine* over to Sonzogno.

The extremely generous terms offered by the impresarios of the Carltheater in Vienna for an operetta brought the composer face-to-face for the first time with a subject that was not drawn directly from the stage or from literature. Willner and Reichert's story of Magda, a courtesan who finds true love with a young man from the country, but decides to leave him, is interwoven with references to *La traviata*, to Massenet's *Sapho* and even to Johann Strauss's *Die Fledermaus*. Puccini commissioned Adami to prepare a libretto for him, omitting all spoken dialogue, and he began to write a genuine lyric comedy, an antidote to the war which was tearing Europe apart.

The whole plot is suffused with light irony, aimed at well-known people like D'Annunzio, whose pursuit of grandiose ideas is parodied in the poet Prunier, and Richard Strauss, evoked in a fleeting quotation from *Salome*. Yet *La rondine* has nothing in common with operetta, despite the numerous dance numbers, especially the omnipresent waltz, which Puccini placed at the heart of Act 2, and several modern dances, including a fox-trot, a one-step and a tango. His aim was to suggest the frenzied atmosphere and *joie de vivre* which are essential to the first two acts; at the same time he was indicating his modernity. Such dances, popular for some time in the US, were becoming fashionable in European art music, especially in France, and offered composers the possibility of enriching their rhythmic range. The world in which the characters of *La rondine* move is cynical and detached, made up of people animated by a spirit of practicality, concerned with amusing themselves and following the fashions of Paris. For this frivolous worldliness, fashionable dance rhythms were indispensable.

Many melodies, a few themes (each devoid of development and used as reminiscences), two arias, a duet and many waltzes: *La rondine* is constructed on this simple frame. It is no short cut to regain the favour of a nostalgic public; rather, it has a precise dramatic function. The whole dramatic spectrum of the second and third acts is built on Magda's first two numbers ('Chi il bel sogno di Doretta' and 'Ore dolci e divine'), so that everything we see thereafter has the characteristic of *déjà vu* as musical episodes are reprised. It is a subtle way of fixing an idea: until the end, when Magda is forced to choose her future, she lives not in the present but in a nostalgia for the past.

After the lively visual and musical scene of the Bullier Ball, with the toast to love, in the style of a late 19th-century central finale, a postcard-like scene of a terrace overlooking the Côte d'Azur surrounds the lovers in an ecstatic pose in Act 3. Three months later they are still intent on recalling their meeting, as though to convince themselves that they are truly living in reality. But their conversation turns, to the rhythm of a waltz, to reminiscences of their life in Paris; the heroine succumbs to their fascination, and finally, faced with the prospect of marriage and children in the country, chooses to return to Paris as a courtesan.

This finale is alluring and attractive not only because of its delicate signature of bells but also because it is completely consistent with the underlying assumptions of the action. Magda leaves the love nest on the Côte d'Azur without being compelled; rather, she has understood very well what it would cost her to trust too much to the illusion created at the Bullier Ball. But Puccini was not satisfied and soon after completing the work he began to revise it, preparing two other versions. In the third version, following a few changes to the text of Act 3 and the introduction of a new passage, Ruggero leaves Magda after discovering her past from an anonymous letter. However, everything is more modern in the first version; novelty is lost irreparably if Ruggero dismisses Magda on the strength of an anonymous accusation. It is better to accept that a touch of sentimentality played its part in this revision. Through Magda, Puccini leaves the past behind, though with regret, to face a present which holds out the prospect of quite different adventures. Written in the atmosphere of his concluding masterpieces, *La rondine*, with its brilliant, ironic music, sprinkled with cynicism, is a precious gem.

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9. New forms.

Puccini's next project was a triple-bill of one-act operas. The aesthetic unity of *Il trittico* is an indispensable premise to its formal unity because the structure of each opera is determined by the need to provide a coherence to the entire evening. Puccini succeeded in compressing the dramatic material, but faced the new problem of drawing together three different genres in one project: the 'dramatic', the 'sentimental' and the 'buffo' (in the broad sense of the word). He knew how to achieve an organic unity by using suitably varied *tinte*. The expressive violence of *Il tabarro* is startling; the delicate music and the nature of the drama in *Suor Angelica* are moving; and *Gianni Schicchi* is very amusing, even if the macabre element tarnishes the laughter.

It was Puccini's habit to establish meaningful connections between the action and its setting, but here the musical and dramatic interplay between action and setting enabled him to create new musical forms which he had had in mind since the beginning of the century. Having established his own model in *Il tabarro*, he agreed terms with Forzano for the other two. The original play provided him with a perfect starting point: the flowing of the Seine, conveyed musically, suggested a comparable succession of events, experienced on the edge of the metropolis, and influenced the behaviour of the characters. We are then led to the ascetic closed convent of *Suor Angelica*, where prayers, the chiming of bells, hymns in Latin, a modal style and cool, delicate timbres mark a complete detachment, the result of confinement and renunciation, from the world of earthly affections. In *Gianni Schicchi* the learned language of the characters and Rinuccio's *stornello*, in which all the great Tuscan artists of the time are celebrated, gradually build a portrait of Florence. This is finally revealed behind the image of the entwined lovers who throw open the door of the terrace. The overwhelming rhythm revives all the devices of the realistic tradition of the Italian comic genre, from farce to 18th-century *opera buffa*. The unity of Puccini's conception in *Il trittico* emerges from the balance between background music and individual episodes, from the juxtaposition of one act with another, and, ultimately, from the importance of the shared element of time.

In *Il tabarro* the relationship between dramatic and musical development is perfectly proportioned. The first part is dedicated to introducing the characters who inhabit the slums of Paris. The second focusses on the clandestine love and nostalgia of Michele; action develops which will lead to a conclusion dominated by homicide with a surprise ending. The novelty of the music is evident when its structure is considered in relation to the plot, which is clearly articulated in the following scheme: exposition, peripeteia, catastrophe. To this correspond three long sections in the score (a broad opening *Maestoso*, a central *Allegretto* and a concluding *Allegro* with a sustained introduction), the themes of which seem to subordinate the action to the requirements of the musical form. This procedure, bringing classical features up to date, brilliantly solves the problem of compression (necessary in a one-act opera) and also secures for the score a unity never before achieved by Puccini.

Suor Angelica too has a solid structure, derived from the juxtaposition of episodes, shot through with themes and reminiscences. The outline is clearly indicated by the composer in the libretto by means of carefully planned breaks; a sort of *via crucis* in seven stations lived through by the heroine. Each of these sections has a character which makes it an independent episode, but there is a studied homogeneity in the melodic material which links the first to fourth stations, followed by a noticeable gap which isolates the fifth, in which the atmosphere of the convent's routines is traumatically disturbed. This episode creates the premise for the finale (stations 6 and 7), when the dramatic temperature rises until the miracle occurs that concludes the work.

Gianni Schicchi is perhaps the most successful of the three scores, particularly from the technical point of view. To revive the tradition of *opera buffa*, Puccini made rhythm the unifying element of his music. Before the

curtain rises, the lowest instruments of the orchestra enter loudly with a dominant pedal, while the other instruments soar into the upper registers, beginning a quaver ostinato figure. The two themes generated by this opening impulse continue for about two thirds of the score, marvellously embodying the unstoppable progress of the plot. In the solo 'Avete torto!' Rinuccio becomes detached, responding sensibly to the hysterical protests of his family. The passage is one of the longest Puccini wrote for a tenor, and it is the first of four closed numbers given to three main characters, to which are added duets, trios and choruses. A close examination of the structure (recitative–arioso and a three-part *stornello*) almost suggests that Puccini was aiming to revive 18th-century models, in which arias were as much an integral part of the dramatic action as were recitatives.

Gianni Schicchi concludes *Il trittico* with laughter, arising partly from its robust plot, but also because from a structural point of view, it has all the marks of a final symphonic Presto, almost as if we had been listening to a performance of three movements. To break the flow of the three works, interwoven with conflicts between symphonic and operatic genres, between open and closed forms, that are merely superficial, Puccini returned to a gesture: the dismissal pronounced by Schicchi belongs to 20th-century theatre, for his words break the illusion of the *mise en scène*, putting us once more in control of the fiction with which we began.

Puccini: (5) Puccini, Giacomo

10. The last experiment.

The last five years of Puccini's life, though dedicated exclusively to *Turandot*, were not enough for him to complete the work. He died from a heart attack, the result of an emergency operation on his throat to save him from cancer, on the morning of 29 November 1924. He had completed the orchestration of the first scene of the third act, and had had time to depict in an unforgettable way the slave-girl Liù's sacrifice for love. But he had not reached the decisive passage in which the love between the Chinese princess and the Tartar prince Calaf was to triumph.

Analysis of this final work reveals its superb degree of cohesion. The problem of structure is particularly delicate because, beside the symphonic and thematic articulation, the framework made up of a succession of 'closed' numbers stands out strangely. These numbers are cited by those who see in the opera the voluntary epitaph placed by the author on the tomb of Italian *melodramma*; they interpret them as an attempt to rediscover the essence of a glorious past. But it is equally legitimate to maintain that the 20th-century crisis had ushered in a long experimental phase in Puccini's career, directed to finding a link between the apparatus of *melodramma* and the more advanced European experience of his time. This involved the study of atmosphere and the combination of several styles, the true constants of an unceasing exploration of genres and forms. Seen from this perspective the unfinished masterpiece is the most ambitious experiment ever attempted by an Italian composer before the radical change of direction which followed World War II.

There is no Italian opera, before *Turandot*, in which such an organic attempt is made to integrate music and drama. Puccini set out to recreate the legendary world of ancient China, and wanted to create a close link

between the exotic and fairy-tale elements by means of a particular musical *tinta*. It is of little importance that the source of much of the melodic chinoiserie was a music box: he did not claim true authenticity nor had he any philological ambitions. His aim was only to distance the audience from prevailing conventions by the originality of his invention. Almost as if it were one of the *dramatis personae*, the orchestra, handled delicately even in the most barbaric moments, sets the atmosphere step by step. Puccini was now at the height of his powers, inventing colouristic effects which are violent and jewel-like at the same time.

The immense musical apparatus is doubly linked to the demands of the stage. Puccini had often before planned the musical structure of a libretto to correspond closely with the dramatic events, and in every work there is a grand scene in which the visual elements interact with the aural. For *Turandot* he had a special project: the Aristotelian unity of time, itself a traditional ingredient, becomes a pretext for tracing an arc through the three acts in which the passing of time becomes a character in the drama, assuming a symbolic value. The 'thawing' of the cruel princess, a solution on which Puccini gambled the credibility of the end, is placed at the height of a symbolic interchange of colours, produced by lights, costumes and scenes, and reinforced by changing tone-colour.

The macrostructures of *Turandot* appear ambivalent. In particular, the first act, a jewel of cohesion, reveals a symphonic form in four movements, with a slow introduction and two scherzos (the episodes of the three ministers), but it can be read as being in the 'normal' form of 'closed' numbers (1. Tempo di attacco. 2. Adagio. 3. Tempo di mezzo. 4. Cabaletto; Ashbrook and Powers, 1991). Puccini also uses musical themes throughout the opera (although fewer than usual), which generally reappear as reminiscences, except for the violent opening statement, which is treated like a Wagnerian leitmotif, and runs through the score up to the death of Liù.

It seems therefore more legitimate to analyse the first act as a juxtaposition of episodes, each one with its own meaning, and the entire work as the product of a compositional method that is deliberately fragmented. This is a genuine touch of modernity which can be added to the work's many other achievements. This approach allows us moreover to overcome the fictitious opposition between symphonic structure and separate numbers and could open a new and more fertile phase of investigation into Puccini's last masterpiece.

The incomplete finale of *Turandot* is spoilt by Franco Alfano's inadequate ending, which provided a necessary conclusion so that the opera could be put into circulation. But he could not rise to the task of developing appropriately the 23 pages of notes left by Puccini on his bed-side table in the hospital in Brussels, where he had been working on the opera up to the last. It must be admitted that to undertake to finish the work would have been a hard task for anyone, and that the finale was in any case a problem for Puccini himself, who had begun the orchestration even before he had finished composing, a procedure which was quite unusual for him. He probably knew it was necessary to complete and refine what he rightly considered his best music, to put the end on a solid footing, in order to

provide the context for the problematical duet. Unfortunately Puccini did not complete his last masterpiece, but if he had lived he would have worked to remove every incongruity, as he had done on other occasions. We are left with a splendid and exceptionally extensive 'fragment', produced by an artist at the peak of his creative and intellectual form.

[Puccini: \(5\) Puccini, Giacomo](#)

11. Assessment.

Puccini succeeded in mastering the orchestra as no other Italian had done before him, creating new forms by manipulating structures inherited from the great Italian tradition, loading them with bold harmonic progressions which had little or nothing to do with what was happening then in Italy, though they were in step with the work of French, Austrian and German colleagues. Unfortunately he died without leaving an heir. Liù's death does no more than coincide, beyond hagiography, with the end of a certain Italian way of composing opera, leaving actual content out of account. Opera was dying, under attack from other kinds of spectacle which competed for the favours of the public. Consequently it fell victim to debts which would have made it necessary to rethink the whole system of production. Already by 1921 La Scala had begun to transform itself into an autonomous company. Soon afterwards all the principal theatres in Italy were to follow its example. The advantages of this new system had often been admired by Puccini in European theatres, particularly in German-speaking countries. It would have guaranteed him a future less restricted by the need to fill the theatre at all cost. The fact that he did not live to enjoy this new phase is to be regretted; it is impossible to know where his readiness to reinvent himself would have taken him, what techniques he would have adopted, how he would have lessened the distance between experimentation and contact with the public. It is also a regret that has increased lately with the analysis of the '*Turandot* fragment'. Puccini's contribution was something very valuable: he made it possible for Italian musicians of the liberation (from Maderna to Berio, Bussotti and Nono) to bring Italian opera – despite contemporary alienation, the postwar crisis and the nascent rhetoric of pseudo-patriotism – within the ambit of great contemporary European music.

[Puccini: \(5\) Puccini, Giacomo](#)

WORKS

published in Milan unless otherwise indicated; detailed bibliographical information in Hopkinson

operas

Title	Genre, acts	Libretto	First performance	Sources; publication remarks
Le villi	leggenda drammatica in due quadri, 1	F. Fontana, after A. Karr: <i>Les willis</i>	Milan, Dal Verme, 31 May 1884	<i>I-Mr</i> [*] ; unpubd

2nd version	opera ballo, 2		Turin, Regio, 26 Dec 1884	vs (1885); rev. edns (1888 and 1892)
Edgar	dramma lirico, 4	Fontana, after A. de Musset: <i>La coupe et les lèvres</i>	Milan, Scala, 21 April 1889	<i>Mr*</i> (Acts 1 and 3); v (1890)
2nd version	3		Ferrara, Comunale, 28 Feb 1892	copy of 1st version with autograph changes, <i>Mr</i> ; vs (1892)
3rd (definitive) version	3		Buenos Aires, Opera, 8 July 1905	vs (1905)
Manon Lescaut	dramma lirico, 4	D. Oliva and L. Illica, after Abbé Pré vost: <i>L'histoire du chevalier des Grioux et de Manon Lescaut</i>	Turin, Regio, 1 Feb 1893	<i>Mr*</i> ; fs and vs (1893)
La bohème	opera, 4	Illica and G. Giacosa, after H. Murger: <i>Scènes de la vie de bohème</i>	Turin, Regio, 1 Feb 1896	<i>Mr*</i> ; fs (1898), vs (1896)
Tosca	melodramma, 3	Illica and Giacosa, after V. Sardou: <i>La Tosca</i>	Rome, Costanzi, 14 Jan 1900	<i>Mr*</i> ; fs and vs (1899)
Madama Butterfly	tragedia giapponese, 2	Illica and Giacosa, after D. Belasco's stage version of a magazine story by J. L. Long	Milan, Scala, 17 Feb 1904	<i>Mr*</i> ; vs (1904)
2nd version	2		Brescia, Grande, 28 May 1904	changes in autograph, <i>Mr</i> ; vs (1904)
3rd version	2		London, CG, 10 July 1905	vs (1905)
4th version	3		Paris, OC (Feydeau), 28 Dec 1906	fs (1906; 1907, with changes to text)
La fanciulla del West	opera, 3	G. Civinini and C. Zangarini, after Belasco: <i>The Girl of the Golden West</i>	New York, Met, 10 Dec 1910	<i>Mr*</i> ; fs (1911), vs (1910)
La rondine	commedia lirica, 3	G. Adami, after A. M. Willner and H. Reichert	Monte Carlo, Opéra, 27 March 1917	autograph lost; fs and vs (1917)
Il trittico			New York, Met, 14 Dec 1918	<i>Mr*</i> ; fs and vs (1918)
Il tabarro	opera, 1	Adami, after D. Gold: <i>La houppelande</i>		
Suor Angelica	opera, 1	G. Forzano		
Gianni Schicchi	opera, 1	Forzano, developed from a few lines in Dante: <i>Inferno</i> , xxx: 32–3, 42–5		
Turandot	dramma lirico, 3	Adami and R. Simoni, after C. Gozzi and F. von Schiller	Milan, Scala, 25 April 1926	<i>Mr*</i> ; vs (1926); inc., completed by F. Alfano

other vocal

Sacred: Motet, Cr, in honour of S Paolino, 1878, unpubd: Messa a quattro, T, Bar,

vv, orch, 1880, *I-TLP**, vs (New York, 1951) [incorporating Motet, Cr]; Salve del ciel regina, S, hmn, before 1880, *Li**, unpubd; Requiem, S, T, B, org/hmn, before 1905, frag. *Ms**

Choral: I figli d'Italia bella (cant.), solo vv, orch, 1877; Cantata a Giove (1897)

Songs: Melancolia (A. Ghislanzoni), 1881, unpubd; Allor ch'io sarò morto (Ghislanzoni), 1881, unpubd; Spirto gentil (Ghislanzoni), 1882, unpubd; Noi leggeramo (Ghislanzoni), 1882, unpubd; Storiella d'amore (Ghislanzoni), 1883, in *Musica popolare* (4 Oct 1883); Menti all'avviso (Romani), romanza, 1883; Sole e amore (Puccini), mattinata, 1888, in *Paganini* (1888): Avanti, Urania! (R. Fucini) (Florence and Rome, 1899); E l'uccellino (Fucini) (1899); Inno a Diana (C. Abeniacar [F. Salvatori]) (Florence and Rome, 1899); Terra e mare (E. Panzacchi) in *Novissima* (1902); Morire? (Adam), in *Per la Croce rossa italiana* (c1917–18); Inno di Roma (Salvatori) (Florence and Rome, 1923)

Pedagogical: Solfeggi, 1888, unpubd

instrumental

Orch: Preludio a orchestra, E/e, 1876, autograph, Museo Casa natale; Preludio sinfonico, orch, A, 1882 (1977) [used in *Le villi* and in first version of *Edgar*]; Adagietto, 1883, sketch *Li**, unpubd; Capriccio sinfonico, perf. Milan, 14 July 1883, *Mc**, arr. pf 4 hands (1884); Scossa elettrica, march, 1896, unpubd

Chbr: Scherzo, str qt, c1880–83, *Li, unpubd; Str Qt, D, c1880–83, parts *Li**, unpubd; Crisantemi, str qt (1890); 3 minuets, str qt, 1884 (1892), nos.1, 3 rev. (Paris, 1898); La sconsolata, vn, pf, 1883, unpubd**

Kbd: several unpubd org pieces, before 1880; Foglio d'album, pf, ?1907 (New York, 1942); Piccolo tango, pf, ?1907 (New York, 1942)

Puccini: (5) Puccini, Giacomo

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Puccitelli, Virgilio

(*b* San Severino Marche, 1599; *d* San Severino Marche, 26 Dec 1654). Italian writer and priest. As a young man he is said to have lived in Rome and also to have travelled much. About 1630 (or somewhat earlier) he entered the service of Prince Władysław Sigismund of Poland, who reigned from 1633 to 1648 as King Władysław IV. From 1634 he acted as a secretary to the king, for whom he went on private missions (to Italy in 1638–9 and France in 1640) connected with, among other things, the organization of musical life at court. A year after the death of the king, who had granted him an annuity for life, he returned to Italy. He lived first at Naples and then at San Severino.

Puccitelli wrote the texts for nine operas performed at the Polish court and for a number of ballet introductions, three of which are known. The themes of his *drammi* range from the pastoral (*Dafne*, 1635; *Narciso trasformato*,

1638) through the hagiographic (*La Santa Cecilia*, 1637) to the epic (*Il ratto di Helena*, 1636, 2/1638; *Armida abbandonata*, 1641; *L'Enea*, 1641; *Andromeda*, 1644; *Le nozze d'Amore e di Psiche*, 1646; *Circe delusa*, 1648). Their plots are based on a fusion of the neo-Platonic theory of love and Baroque moralism, presented with restraint. They are in three or five acts and are characterized by a combination of elements of different dramatic genres, strong emphasis being laid on tragic hieratic elements; heroic characters are identified panegyrically with the king. The effects possible with the theatrical machinery of the time were widely applied. The texts make use of *versi sciolti* for the recitatives and short-line stanzas for the choruses and arias. Solo and tutti passages alternate in the choruses. The music of these operas is lost but it is known that it was composed by members of the royal chapel: Marco Scacchi set *Il ratto di Helena*; the composers of the other operas perhaps included Kaspar Förster (ii), Marcin Mielczewski, Bartłomiej Pękiel and Scacchi.

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ANNA SZWEYKOWSKA

Puchenberg, Matteo.

See [Buechenberg, Matteo](#).

Püchler, Wolfgang

(fl c1596). German composer. See under [Pühler, Johann](#).

Püchner.

German family firm of woodwind instrument makers. It comprises four generations of master craftsmen. The firm was founded in 1897 by Vinzenz Püchner (*b* Graslitz [now Kraslice], 8 July 1870; *d* Nauheim, 23 Nov 1948) in Graslitz, building flutes, oboes, clarinets and bassoons, each of which he played competently. By the 1920s his catalogue advertised no fewer than 144 models of woodwind instruments. When his three sons joined him in

partnership in 1937, the firm was employing a work force of about 50 and exporting 70% of their production. In 1945, the new Czech government expropriated and later nationalized the former Sudeten German business. The West German government having designated Nauheim for the re-settling of ex-Graslitz woodwind makers, Vincenz's son Josef (1897–1988) and grandson Walter (*b* 1930) re-established the workshop there in 1948. Since then, the firm has become once again a leading maker of oboes, clarinets and bassoons. Their bassoons especially have established a solid reputation in England, as well as in America, where from the 1960s a model built to the specification of the teacher Hugh Cooper became popular. In 1998 the business re-organized as J. Püchner-Spezial-Holzblasinstrumentebau GmbH, under the direction of Walter Püchner and his three children Gabriele, Ulrike and Gerald.

WILLIAM WATERHOUSE

Puchner, Hans.

See [Buchner, Hans](#).

Pucitta [Puccitta], Vincenzo

(*b* Civitavecchia, nr Rome, 1778; *d* Milan, 20 Dec 1861). Italian composer. After studying at the Conservatorio di S Maria della Pietà dei Turchini in Naples, he began as an opera composer in Senigallia in 1799 with a work of unknown title. During the following seven years he wrote mostly farces or one-act comedies for theatres in Venice and Milan, including a one-act opera inspired by Goethe's *Werther* in 1802. In the same year his *opera buffa Il puntiglio* was given at La Scala, establishing his reputation, and in 1804 he had his first great success with the farce *La burla fortunata*, which was widely performed until 1833 under various titles. According to Fétis, he went to Lisbon in 1806, where an *Andromaca* was performed. He was then music director of the Italian opera in Amsterdam and from 1809 to 1814 composer and music director at the King's Theatre, London. In those years this theatre was a showcase for Angelica Catalani, the most famous soprano of the time. For her Pucitta composed a series of operas, both *buffa* and *seria*, tailoring his music to her elaborate vocalism such as in the principal role in *La vestale* (1810), his most widely acclaimed serious opera. The peak of his success in London was the royal gala performance of his opera based on Monti's tragedy *Aristodemo* in June 1814. During this time Pucitta provided much of the repertory of Catalani's highly remunerated solo concerts, at which he often conducted the orchestra. He became her accompanist and went with her on tours of Scotland, Ireland and England and, in 1815, of Holland, Belgium and Germany. In 1814, when she was made director of the Théâtre Italien in Paris, he became her house composer. However, the Paris public took such a dislike to him and his music that when Catalani appeared in his new opera *La principessa in campagna* in 1817, she had it advertised without his name. Because of this situation and after disputes with her husband, he returned to Italy that year.

In 1819 Pucitta toured Austria and Germany with his pupil, the English soprano Elizabeth Ferron (or Feron), whom he had engaged on a four-year

exclusive contract. The tour was successful, Ferron often being compared with Catalani and singing much of the same repertory that Pucitta had formerly composed or arranged for her. In April 1820 she made her début at La Scala in *La principessa in campagna* and was well received, but the opera was not. Shortly thereafter she bought her freedom from the contract for 12,000 francs. The two operas that Pucitta composed for the next carnival season in Rome and Milan were fiascos and he ceased to write for the stage. In his later years he edited collections of popular Marian melodies.

WORKS

operas

for fuller list of 34 operas see GroveO (A. Lanza)

Werter e Carlotta (op, 1, G.D. Camagna, after J.W. von Goethe), Venice, S Moisè, spr. 1802, *I-Mr*

Il puntiglio [Furberia e puntiglio] (ob, 2, L. Romanelli), Milan, Scala, 7 July 1802, *Mr**

La burla fortunata, ossia I due prigionieri (farce, 1, Camagna, after B.J. Marsollier: *Adolphe et Clara*), Venice, S Moisè, 9 April 1804, *Fc, Nc* (2 copies with variants); as Adolfo e Chiara, Turin, Carignano, aut. 1812, excerpts *Tf* and *Tn*; as Li due prigionieri, ossia Adolfo e Clara, London, King's, 1814, *GB-Lbl, D-Mbs*, excerpts (London, 1813)

Andromaca (os, 3, Romanelli), ? Lisbon, S Carlos, 1806; ?rev. version, Milan, Scala, 26 Dec 1821, *I-Mr**

La caccia di Enrico IV (op, S. Buonaiuti, after C. Collé), London, King's, 7 March 1809, excerpts *Rsc*, excerpts (London, c1812); rev. version, Paris, Italien, 28 Oct 1815

La vestale (os, 3, Romanelli, after E. Jouy), London, King's, 3 May 1810; rev. version, Lisbon, S Carlos, May 1816, and Milan, Re, sum. 1816, *BGc, Mr, vs* (London, c1810)

Il trionfo di Rosselane, ossia Le tre sultane (op comica, 3, G. Caravita), London, King's, 22 Jan 1811, *GB-Lbl, vs* (London, 1811)

Ginevra di Scozia (os, 2, G. Rossi), London, King's, 16 April 1812, *vs* (London, 1812)

Boadicea (os, 2), London, King's, 23 March 1813, excerpts (London, 1813–15)

Aristodemo (os, 3, L. Buonavoglia, after V. Monti), London, King's, 9 June 1814, *fs*, Bucharest, Ciprian Porumbescu Conservatory; *vs* (London, 1814); excerpts *I-Rsc, Vnm*

La principessa in campagna, o Il marchese nell'imbarazzo [La principessa bizzarra] (ob, 2) Paris, Italien, 20 Nov 1817, *GB-Lbl* (with autograph addns), *I-Mr**, excerpts (Milan, 1820)

28 other ops

other vocal

L'anima penitente ed amante del suo Dio, cantici sacri, solo vv, pf/unacc. (Milan, n.d.)

Le mille melodie consacrate a Maria Immacolata (Milan, 1843)

Il mese di Maria: cantici popolari su tutti i principali fatti della vita della Santa Vergine (Milan, 1850)

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MGG1 (J.W. Klein)

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ANDREA LANZA

Puebla (de los Angeles).

City in Mexico. It is the capital of Puebla state and was an important musical centre from the 16th century to the 19th. Founded in 1531, it soon became the second largest city in Mexico, surpassed in size, wealth and grandeur only by the capital. By 1640 it had several fine *colegios* for secondary and advanced studies and about 30 sumptuous churches, magnificently decorated by local artists and craftsmen. During the 17th and 18th centuries it welcomed world-famous native painters and writers, including the renowned poet Sor Juana Inés de la Cruz. About 19 printers published in Puebla during the 17th century, and from 1646 the city had the first public library in the Americas, an extraordinary collection of 5000 volumes donated by Bishop Juan de Palafox y Mendoza (1600–59).

The colonial city also enjoyed the dramatic traditions of Spain; lavish church processions, costumed *máscaras* (pageants) and sacred and secular *comedias* and *autos* all used music extensively. In the 16th and 17th centuries most were staged in the cathedral plaza, a large area that was also the site of bullfights. Bishop Palafox temporarily interrupted some performances in 1644 by vetoing the city government's plans to stage two *comedias a lo divino* for Corpus Christi in front of the cathedral, 'as had been done since time immemorial'. Local colour was added to the scene by the great dances and pageants performed by Indians, who also participated in some church festivals. The secular *juntas* and *bailes* held by negroes were apparently so frequent and lively as to need periodic official regulation, and their influence is demonstrated by the frequent appearance in the villancico-cycles of such song types as the *negrilla* and *guineos*. The elaborate villancico 'cycles' or 'sets' were of particular importance in the 17th century. They usually contained nine villancicos of several verses, and many in Puebla had texts by Sor Juana Inés de la Cruz. The churches encouraged the composition of picaresque villancicos and *chanzonetas*, performed at Vespers and Matins on important festivals and saints' days. From the early 17th century secular *comedias* with music were usually staged in a *corral* or *coliseo*; a succession of these theatres operated intermittently in Puebla. The seventh such theatre was the municipal Nuevo Coliseo (1760).

During colonial times musical life centred on the cathedral with its services renowned throughout the Indies. At the old cathedral (completed 1539) *maestros de capilla* who were also composers included Pedro Bermúdez (1603–c1606), Gaspar Fernandes (1606–29) and the famed Juan Gutiérrez de Padilla (1629–64), who ended his service in the new cathedral, dedicated by Bishop Palafox in 1649 and one of the finest examples of Herreriano architecture. There Padilla assembled and composed an extensive library for his choir, which included the brilliant organist-composer Francisco López y Capillas. Padilla was succeeded as

maestro de capilla by his tenor soloist and assistant, the composer Juan García (1664–c1678). Carlos Valero was given a brief interim appointment in 1678; his successor was the important composer Antonio de Salazar (1679–88). Other *maestros de capilla* who were composers included Miguel Matheo de Dallo y Lana, Francisco Atienza and, at the end of the 18th century, Manuel Arenzana.

As in most Spanish churches the large choir of the cathedral bisects the central nave, and is enclosed on three sides. The musicians, with the *capellanes* and other church officials allowed inside, sat in double rows of seats facing each other. This arrangement encouraged antiphonal effects (with double choirs and alternating plainchant and polyphony) and the extensive use of instruments. During Padilla's time the favoured instruments were the organ, harp ('cross-strung', and capable of chromatic notes) and bass viol, forming a continuo, duplicated for each choir in polychoral music; these were supplemented by recorders, *chirimías* (shawms), cornetts, sackbuts and treble, tenor and bass *bajoncillos* and *bajons* (bassoons), frequently used to double or replace voices. In Spanish and colonial churches the musicians playing shawms, cornetts and flutes were customarily expected to sing during Advent and Lent, when only the organ and bassoon were used with the singers. Padilla's staff in 1651 included ten instrumentalists, six of whom were also singers. Instrumental colour was frequently varied for each verse of such parts of the liturgy as the *Magnificat*, *Salve regina* and psalms. Early in the 18th century violins came into use and by the end of the century the basic cathedral orchestra consisted of violins, flutes, trumpets, horns, double bass and organ, with an occasional viola. Around 1800 Manuel Arenzana frequently added extra violins, clarinets, bassoons and timpani to this group.

Between 1810 and 1821 the wars of independence against Spain caused frequent disruptions, but Puebla remained an important centre. During the rest of the 19th century, however, a constant succession of invasions, battles and political conflicts inevitably caused a decline. Puebla remains a large city but has never regained its earlier cultural leadership. Its cathedral archives, however, contain the largest collection of 16th- to 19th-century polyphony in Mexico, including 20 large choirbooks and quantities of printed and manuscript partbooks, many of them rare. There are extensive holdings of works by Morales, Guerrero, Palestrina and by other composers from the 16th century to the 18th, and one of the largest collections of music by colonial composers working in Mexico. Another extensive collection of 17th- and 18th-century polyphony, the Colección Jesús Sánchez Garza from the SS Trinidad convent (founded at Puebla in 1619), was long in private hands; it has since been deposited at the Instituto Nacional de Bellas Artes, Mexico City. In recent years, the Puebla state government has issued a series of historical publications, including villancico-cycles for 1678 and 1680, with texts attributed to Sor Juana Inés de la Cruz.

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ALICE RAY CATALYNE

Puel, Christoph.

See [Buel, Christoph.](#)

Puente, Gioseppe de

(fl Naples, 1606). Italian composer of Spanish extraction. He is known only by *Il primo libro de madrigali* (Naples, 1606), for five voices. The madrigals are shorter and generally more chordal than those of his Neapolitan contemporaries. The identifiable texts are by Marino and Guarini (six each), and G.B. Leoni, A. Parma and Rinuccini (one each). In *Luci seren'e chiare*

Puente appears to quote part of Gesualdo's setting of the same text, published in his fourth book of madrigals (1596).

KEITH A. LARSON

Puente, Giuseppe del.

See [Del Puente, Giuseppe](#).

Puente, Juan Manuel de la [García, Juan Manuel]

(*b* Tomelloso, nr Guadalajara, 8 Aug 1692; *d* Jaén, 19 Dec 1753). Spanish composer. He took the surname de la Puente from his grandfather. He was a choirboy at Toledo Cathedral, where he composed his first pieces under the tuition of Ardanaz, Bonet de Paredes and Ambiola. From 1711 until his death he was *maestro de capilla* at Jaén Cathedral, becoming a prebendary in 1716.

His extant sacred music (mostly in Jaén Cathedral, with much of it dated 1709–35) embraces various vernacular genres into which the new Italian style was introduced at the beginning of the 18th century. He also wrote secular cantatas, which were common at the time but which are rarely preserved in such a large collection. This would suggest that he may have been involved in theatrical performances in Jaén. The villancico *Ah de la prisión confusa* (*E-JA*, dated 1711) is a remarkable example of an early Spanish recitative accompanied by two violins. Few Latin pieces have survived, though an inventory of 1760 lists 48. A 19th-century copy of his *Stabat mater* (*JA*) confirms that his music continued to be performed well after his death.

Much of de la Puente's output is preserved in bound books, which is relatively unusual. In 1760 Francisco de Viedma, *maestro de capilla* at Alcaudete Parish Church, Jaén, and owner of these books, presented them to the Jaén Cathedral chapter. Only three of the original nine volumes have survived.

WORKS

299 sacred vocal pieces, 1–18vv, with and without insts, 294 of which in *E-JA*, others in *E*, *GRcr*, *PAL*, Santuario de Aránzazu: 150 cants. (incl. new texts adapted to previous compositions), 117 villancicos, 19 tonadas, 4 motets, 3 pss, 2 orats, 1 mass, 1 auto sacramental, 1 res and sequence Stabat Mater

14 secular cants., *S*, with and without vn acc., *JA*, several later adapted to sacred texts

Further Lat. works, lost, listed in inventory of 1760, *JA* leg.460

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MIGUEL-ÁNGEL MARÍN

Puente, Tito [Ernesto Antonio]

(*b* New York City, 20 April 1923; *d* New York City, 31 May 2000). American percussionist, bandleader, composer and arranger. He began performing with Los Happy Boys and other local bands as a child prodigy, and as a teenager played with Noro Morales and Machito. Following wartime service in the US Navy (1942–5), he studied at the Juilliard School of Music (1945–7). In 1946 he joined Jose Curbelo's band alongside the upcoming vocalist Tito Rodríguez. The following year he left to form the Piccadilly Boys, later called the Tito Puente Orchestra, and which became a training ground for such musicians as Mongo Santamaría, Willie Bobo, Ray Barretto and Johnny Pacheco. Along with fellow 'Mambo Kings' Machito and Rodríguez, Puente performed regularly at New York City's Palladium Ballroom. During the 1950s he also recorded a series of albums devoted to authentic Cuban percussion. In the 1960s he made important recordings with the Cuban female vocalists Celia Cruz and La Lupe, and his career continued to flourish through the next three decades. He also collaborated with such musicians as Woody Herman and the trombonist Buddy Morrow. He composed over 400 songs, made well over 100 recordings and gained four Grammy awards and eight Grammy nominations. Among his most famous tunes are *Oye como va* (later popularized by Chicano rock star Carlos Santana), *Ran Kan Kan*, *Picadillo* and *El rey del timbal*.

In addition to his popularization of Cuban-based dance music, he was renowned as a Latin jazz performer, best known for his brilliance on the timbales and vibraphone, although also playing the conga, piano and saxophone. He also recorded jazz big band and bossa nova albums. He hosted his own television show in 1968, appeared in the 1992 film *The Mambo Kings* and became a symbol of the New York Puerto Rican identity, marching prominently in Puerto Rican parades. Puente played and recorded with nearly every major jazz and Latin musician, and won numerous awards, including an honorary doctorate from Old Westbury College (1994) and a star on the Hollywood Walk of Fame. See also S. Loza: *Tito Puente and the Making of Latin Music* (Urbana, IL, 1999).

LISE WAXER

Puerto, Diego del [Didacus a Portu]

(fl early 16th century). Spanish theorist. He studied in Salamanca, where he became *cantor* at the Colegio Mayor de S Bartolomé and curate at the church of Laredo. He wrote *Portus musice* (Salamanca, 1504/R; ed. Rey Marcos), published in Latin with marginal annotations in Spanish. The last pages, including details on the tuning of the vihuela, are also in Spanish, and the treatise is probably the first Spanish publication to contain polyphonic music. Del Puerto was more concerned with practical than theoretical aspects of music and his definitions are concise with few digressions. He presented a personal interpretation of the theory of the three *genera*, which he called diatonic, chromatic and compound. He criticized Guidonian hexachordal theory because of its inadequacies as a training system, but offered nothing better in its place, merely remarking that the use of letter-names was to be preferred; in this respect he was closer to Ramos than many Spanish theorists. He expounded mensural notation effectively, and his treatise is particularly noteworthy for its explanation, often in markedly aesthetic terms, of techniques of composing in three and four parts.

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F.J. LEÓN TELLO

Puerto Rico.

Country in the Greater Antilles associated with the USA, with Commonwealth status from 1952. The first contact of Europeans with the Caribbean island was in 1493 during Christopher Columbus's second voyage to America. Colonization by Spain began in 1508, and the seat of government became established at San Juan, now the island's largest city and the centre of commercial and cultural life.

I. Art Music

II. Traditional music

DONALD THOMPSON/R (I), ☐(II)

Puerto Rico

I. Art Music

During the first three centuries of Puerto Rican history, musical life centred on the church and the military garrison. Early records are scarce because many ecclesiastical archives and other sources of information were destroyed in fires, hurricanes, sackings and sieges. Early in the 16th century an organist and a *chantre* were requested for the cathedral, whose construction had begun in 1511. At the end of the 16th century the cathedral, described as being as beautiful as any in England, possessed a

fine organ. Capitulary Acts of 1660 indicate that the permanent musical staff of the cathedral consisted of an organist and a *sochantre*, but in 1672 two new posts were created, *maestro de capilla* and cantor. From 1698 until 1756 there is no record of specific nominations to posts in cathedral music. However, from 1756, records show a succession of organists, *maestros de capilla* and other musicians attached to the church. These musicians, including both clerics and laymen, provided the first regular music instruction in Puerto Rico.

Secular music before the 19th century was connected mainly with public celebrations. Among these were events of religious significance, but mounted at the expense of secular authority: Corpus Christi and the celebration of the patron saints of Spain, of the Spanish West Indies, and of Puerto Rico. In addition, *fiestas reales* were organized on occasions connected with accessions of Spanish monarchs and with other significant events in the Spanish world. The accession of Fernando VI in 1746 was marked by processions, balls, *comedias* and other festivities extending over a period of nine days, and similar events occurred in 1789 on Carlos IV's accession to the throne. During the 18th and 19th centuries, military musicians were important figures in the colony's musical life. Attached to Spanish units serving in the Antilles, these musicians also performed for balls and other civil celebrations and provided the nucleus of orchestras formed for opera and concerts. They were among the first teachers of wind instruments in Puerto Rico, and many remained after completion of their military service as teachers, performers and founders of musical families.

Construction of the island's first permanent theatre began in 1824; the building, still in use as the San Juan Municipal Theatre, was officially inaugurated in 1832. A philharmonic society was formed by a group of professionals and amateur musicians. Among the goals of this society (many of which were realized) were the establishment of a music academy, the organization of an orchestra, and the presentation of locally mounted operas and zarzuelas.

One of Puerto Rico's first native composers was Felipe Gutiérrez Espinosa (1825–99). He wrote the first opera on a Puerto Rican subject, *Guarionex* (?1856), as well as two other operas, a zarzuela and a large quantity of religious music. Concerts by visiting artists began in 1827 with a series of three recitals by the pianist Eduard Edelman and the cellist Henry Femy. The British tenor William Pearman visited Puerto Rico in 1832, giving the first documented musical performances in the San Juan Municipal Theatre. Louis Moreau Gottschalk and Adelina Patti spent a year touring Puerto Rico in 1857–8, during the period when San Juan and Ponce, the island's second-largest city, were becoming regular stops in the itineraries of touring Italian opera companies. Short works of light lyric theatre, including *tonadillas* and *sainetes*, were regularly presented by theatrical companies, and the first complete opera (Rossini's *Il barbiere di Siviglia*) was given by a visiting Italian company in 1835.

19th-century Puerto Rican art music includes symphonic fantasias and overtures, religious music, instrumental chamber music and a considerable amount of piano music. An important species of piano music, cultivated well into the 20th century, is the Puerto Rican *danza*. Originally a social

figure dance, the *danza* became a highly stylized form of concert music in the hands of such skilled native composers as Manuel Tavárez (1842–83), Juan Morel Campos (1857–96) and Braulio Dueño Colón (1854–1934). A generation of composers was active during the first half of the 20th century, but economic depression, complicated by the island's change of sovereignty from Spain to the USA in 1898, caused the decline or collapse of traditional agencies of musical patronage. Among these composers, whose production was limited almost entirely to chamber music, piano music and songs, were José I. Quintón (1881–1925), José Enrique Pedreira (1904–59) and Augusto Rodríguez (1904–93).

During the 1940s and 50s the insular government created a number of new educational and cultural agencies, and as a result music began to regain its traditional importance. A Division of Community Education was created in 1946 and soon began to commission film scores from young Puerto Rican composers. A government-owned radio station began operation in 1949, expanding into television in 1958. In 1955 an Institute of Puerto Rican Culture was created, and a newly organized Puerto Rico SO was established in 1958. These government branches engage performers and commission new works either directly or through grants to such groups as ballet and theatre companies.

Most of the art music composed during the 1950s displays the deliberate use of folk elements in a conscious attempt to create a distinctive Puerto Rican music. Since 1960, however, composers have taken a much more eclectic view, embracing styles and techniques ranging from post-Romantic to serial, aleatory and mixed-media expression. Composers active in Puerto Rico in recent decades have included Jack Delano (1914–97), Héctor Campos-Parsi (1922–98), Amaury Veray (1922–95), Luis A. Ramírez (1923–95), Ignacio Morales Nieva (*b* 1928), Rafael Aponte-Ledée (*b* 1938), Luis M. Alvarez (*b* 1939), Francis Schwartz (*b* 1940), Ernesto Cordero (*b* 1946), William Ortiz (*b* 1947) and Raymond Torres Santos (*b* 1958).

Music education in Puerto Rico is administered through two governmental programmes and by numerous private academies. One government programme was created in 1947 to provide every elementary school child with an understanding of the basic elements of music. The second programme is a network of junior conservatories, the Free Schools of Music, which offer specialized instruction for children aiming to become professional musicians. Further technical instruction is given at the Puerto Rico Conservatory of Music, established in 1960. University studies in music are conducted, and academic degrees granted in recognition of higher musical studies, at the Inter-American University of Puerto Rico, San Germán, at the University of Puerto Rico, Río Piedras, and at the Catholic University of Puerto Rico, Ponce. All of these institutions employ as instructors Puerto Rican composers and performers, many of whom have undertaken advanced studies in the USA or Europe.

The Puerto Rico Casals Festival was established in 1957 under governmental auspices and with the musical direction of Pablo Casals, who had made Puerto Rico his home. The annual three-week festival, taking place in the Performing Arts Center in metropolitan San Juan in June, has

presented such ensembles as the National SO of Washington DC, the Detroit SO, the Los Angeles Chamber Orchestra and the New York PO, with the Puerto Rico SO as the resident anchor. Soloists and chamber ensembles have been of the same high calibre, but more recently the conservative programming of the festival has been altered to incorporate contemporary works, including those of island composers. Recent festival directors have included Odón Alonso and Penderecki.

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[Puerto Rico](#)

II. Traditional music

1. Introduction.

Until the 20th century, interest in Puerto Rican folklore and customs was expressed principally through travellers' descriptions and the introduction of folk themes in 19th-century Puerto Rican *costumbrista* literature; precise knowledge of the island's traditional music from the 16th to 19th centuries is therefore slender.

The predominant elements in the traditional music of Puerto Rico have been traced to Spain and West Africa; Spanish settlement and colonization began in 1508, while West African influence is due to the direct importation of African slave labourers until the 19th century and the introduction of black Americans at various periods. The indigenous Arawak Indian contribution is minimal; so rapid was the Spanish domination of the island's indigenous population that within a few generations of the Conquest scarcely a trace of Arawak influence could be noted in Puerto Rican life.

Early descriptions of the musical and ceremonial use of Arawak implements are limited to gourd rattles and to the *bastón*, an ornamented stick struck heavily against the ground. The *areíto* (a ceremonial dance) was practised throughout the Greater Antilles by pre-Columbian inhabitants and performed on a wide variety of occasions, involving instruments and antiphonal chanting. Attempts to reconstruct Arawak music and chant on the basis of the few extant descriptions or through supposed vestiges in the traditional music of later periods have been fruitless.

2. African-derived genres.

African influences have been strong, particularly in the coastal regions. Several Puerto Rican traditional music customs clearly display indebtedness to African antecedents, although they have by no means remained unaffected by contact with Spanish music and the Spanish language. Among the most important of these forms are the *bomba*, the *plena* and the *baquiné*.

The *bomba*, which some writers have associated with the Cuban *conga* and with the more generalized Antillean *bamboula*, is practised in Puerto Rico's coastal lowlands. This dance is characterized by the use of drums as accompanying instruments, by responsorial singing, and by individuals or couples spontaneously dancing within a circle of participants. Song texts may be improvised by a leader and repeated by the chorus of participants, or they may consist of traditional texts in which leader and chorus sing alternating stanzas.

Many other names of dances associated with the *bomba* and presumably of African origin have been noted. Among these are the *bamulé*, *belén*, *candungo*, *candungué*, *cucalambé*, *cuembé* (*quembe*), *cunya*, *curiquinqué*, *gracimá*, *guateque*, *holandés*, *kalindá*, *leró*, *maríandá*, *maríangola*, *sicá* and *yubá*.

Another form showing marked African influence is the *plena*. The Puerto Rican *plena* is a short narrative song that describes, often with sharply satirical intent, an individual or an event. While somewhat similar in function to the Spanish *romance* (ballad) and the Mexican *corrido*, the characteristic *plena* differs from these in its brevity and its marked use of African-derived rhythms (ex. 1), patterns of vocal usage and dance.

The earliest documented performances of the *plena* date from the first decade of the 20th century. It has been suggested, however, that the style (if not the name) of the *plena* was current in Puerto Rico half a century before. The first known performances are attributed to English-speaking Afro-Caribbean immigrants from the Virgin Islands and St Christopher, who had settled in Ponce on Puerto Rico's southern coast. The earliest accompanying instruments appear to have been the tambourine and *güiro* with guitar or concertina. The heavy striking of the tambourine, on the beat in binary metre, is believed to have been extremely important in establishing the definitive style of the *plena* which developed in the 1920s.

The characteristic form of the *plena* consists of the alternation of stanzas and refrains (either improvised or composed) by soloist and chorus. Many *plenas* have become classics of popular traditional music, and have become known throughout Puerto Rico and abroad. Among these is the following text, which refers satirically to the arrival in Ponce of a newly appointed Roman Catholic bishop:

Mamita llegó el obispo,
llegó el obispo de Roma.
Mamita, si tú lo vieras
que cosa linda que cosa mona!

Baquiné is the communal vigil over the body of a dead child during the night preceding Christian burial. As the child is presumed to have died without sin, the occasion is more one of rejoicing than one of grief. However, songs of consolation are sung to the bereaved parents, and occasionally African deities are invoked in order to repel an evil spirit:

Huye, huye pronto
maligno adversario
en la sombra va el niño
libre de tu mano.
Babacó y Ogún
le tienden los brazos,
Yeyemá y Changó
deshojan un ramo.

3. Hispanic genres.

In contrast to the African-related traditional music of Puerto Rico's coastal lowlands, many of the songs and dances from the interior mountains are strongly derived from Spanish sources. Here, many folksong species are based on the Spanish *décima*, a ten-line stanza of octosyllabic or hexasyllabic structure.

The most important form practised in the interior is the *seis*. As dance music, the *seis* is in simple binary metre, richly syncopated and frequently overlaid with triplet figurations in melody or accompaniment (ex.2). Formerly certain types of *seis* were performed by couples in two opposite rows. More than 80 types of *seis* have been identified, distinguishable by tempo, rhythmic figuration, melody type or choreography. Many are named after the style of dance-steps associated with them, for example the *seis enojao*, *seis chorreao* and *seis zapateao*. Others are named after a town or region, such as *seis de Comerío* or *seis de oriente*; still others bear the names of musicians who popularized them, such as *seis de Andino* and *seis de Villarín*.

As accompaniment to song, the *seis* is closely associated with *décima* texts. The improvisation of *décimas* on family social occasions and during community festivities is fundamental to Puerto Rican traditional custom. In a *seis de controversia* two singers may engage in a contest, improvising *décimas* according to a subject and rhyme established by the contest judge. Subjects for improvisation cover a wide range, from praise of an individual or the celebration of an event to themes of love or popular religion.

The repertory of Puerto Rican *bailes de garabato*, or popular folkdances, also includes the *vals criollo*, the *mazurca* and the *polca*, all modifications of the corresponding 19th-century European social dances.

Religious music in Puerto Rico centres on the *aguinaldo* and the villancico, both descendants of the 16th-century Spanish villancico. In modern popular usage the two names are almost interchangeable and refer to a specific repertory of well-known songs whose texts deal with the Christmas cycle. The most common themes are the Nativity, the Three Kings and praise of the Virgin or Child. The melodies are usually in simple or compound binary metre; the rhythmic syncopation that many *aguinaldos* or villancicos display may be the result of African influence, although this has not been fully investigated.

The *Cruz de mayo* or Fiesta de Cruz, a popular religious festivity involving a great deal of music, enjoyed a revival during the 1960s and early 1970s after several decades of decline. Dedicated to the Virgin Mary in early May, the *Cruz de mayo* consists of nine consecutive evenings of fiesta. This festival, a form of the traditional Roman Catholic Novena, formerly took place within homes or private patios, but has become a public event sponsored by civic and fraternal groups. The music performed consists of a traditional cycle of songs (19 in one local usage) concerning the Cross, the Virgin, the month of May and the Holy Family. Rhythms, tempos and forms are based on such traditional species as the waltz and march. The traditional group of accompanying instruments (*conjunto típico*) consists of guitar, *cuatro* and *güiro*, although in some localities this orchestra is expanded to include flutes and violins or instruments associated with

popular commercial music. The cycle ends with social dancing and general festivity.

Another traditional religious activity, the *rosario cantao* (sung rosary), also involves music of Spanish derivation. It is a family or neighbourhood observance arranged for the purpose of redeeming a vow made to a saint. The event lasts all night, and is divided into periods of singing (*tercios*) and relaxation, the latter consisting of games, stories and banter. After the final *tercio*, at daybreak, a dance begins which may last until noon.

4. Instruments.

Traditional instruments include drums of various types, the modern representatives of a continuous tradition of African music in the Caribbean. The isolated use of musical bows has also been observed. The *marímbula*, an Antillean modification of the African [Lamellophone](#), serves as a bass instrument during many popular festivities involving music. Maracas and *güiros*, descendants of pre-Columbian Arawak instruments, appear in most types of Puerto Rican folk and popular music.

The construction and playing of plucked-string fretted instruments have also been cultivated. Guitar construction, tuning and playing technique follow Spanish usage, but a number of other instruments, unique to Puerto Rico or with counterparts in other regions of Latin America and the Caribbean, have evolved. Among these is the *cuatro* (see illustration), descended from the Spanish vihuela and used widely in popular genres. The modern *cuatro* is made of indigenous woods and exists in a wide variety of shapes while retaining the plectrum technique of the ancestral *vihuela de peñola*. Formerly, the *cuatro* had four double courses of strings tuned in 4ths (*e-a-d'-g'*). At the end of the 19th century a fifth single or double course was added below, giving the pitch *B*.

The *tiple* and *tres* are smaller instruments of the same general type as the *cuatro*. The four or five single-string courses of the *tiple* have had no standardized tuning; there have been as many as 16 generally accepted arrangements. The *tres* has three single strings, tuned *b-g'-d''*. Other plucked instruments that have been used in traditional music are the flat-backed *laúd español* and the *bordonúa*; the latter, which has become rare, has five courses of strings, tuned *A-d-f¹-b-e'*.

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Pueyo, Salvador

(b Barcelona, 10 Feb 1935). Spanish composer. He studied at the Barcelona Conservatory (1954–63) with Caminals (piano), Toldrá (conducting) and Zamacois (composition). In Paris he was a pupil of Ohana (composition) at the Ecole Normale de Musique and of Pierre Schaeffer (musical research) at the ORTF. He holds a chair in composition and instrumentation at the Barcelona Conservatory, where he has taught since 1987. Among the many acknowledgements of his activities are the Barcelona municipal prize (1964) for *Abstracciones* and the Barcelona Conservatory Prize (1968) for *Antítesi*. His works have been performed in various countries and he has received commissions for international festivals. His song cycle for soprano and strings, *Cap al meu silenci*, was first performed in Carnegie Hall, New York, by Montserrat Caballé. In 1997 the orchestra of the Gran Teatro del Liceo gave the première of the first orchestral movement, *Marta*, from his opera *Terra Baixa*, under the direction of Cristóbal Halffter. Among his best-known works is the *Simfonía barroca*, performed on more than 300 occasions by prestigious orchestras and conductors, among them Yehudi Menuhin.

Some of his music is in a traditional vein, while other pieces make use of more novel resources, such as electronic and electro-acoustic media. He has also carried out research, published by the government of Catalonia, on the musical origins of the Catalan national hymn, *Els segadors*, and has worked as musical consultant of the Centro de Documentación Musical de Cataluña. His music is characterized by his respect for the sounds of Cataluña, blended with his own personal gestures; Pueyo's individual output forms an important part of the body of Catalan national music.

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MARTA CURESES

Puffett, Derrick (Robert)

(*b* Oxford, 30 Nov 1946; *d* Cambridge, 14 Nov 1996). English musicologist and editor. He read music at Oxford (BA, 1967) and after becoming a research fellow at Wolfson College, Oxford, he took the doctorate with Joseph Kerman and Frederick Sternfeld in 1976 with a dissertation on the song cycles of Othmar Schoeck. He continued to teach at Oxford and work as a freelance writer until he was appointed lecturer in 1984 at Cambridge, where he also became director of music studies and fellow at St John's College. At Cambridge he was also active as an editor, preparing nine volumes of *Music Analysis* (1987–95), books on Strauss's *Salome* and *Elektra* (1989–90), and several translations (of Dahlhaus, Nattiez, Schenker and Berg), two of them with Alfred Clayton.

During his 20 years as a writer Puffett examined a wide variety of musical texts from the late 19th century (Tchaikovsky, Richard Strauss, Mahler and Bruckner), and the early 20th century (Schoenberg, Berg, Webern, Schmidt and Schreker). His planned analytical study of Elgar never came to fruition, but he did publish works on a range of English 20th-century composers

such as Bax, Tippett, Goehr and Holloway. Puffett was unique among analytical writers for his elegance, wit and play of fantasy: he reclaimed technical musicology for literature. He brought a welcome breath of musicality, humanity and commonsense to a calling never particularly noted for any of these qualities. Because he was truthful and honest with himself, he expected to find these virtues in others. He would never set himself a musical problem which was not, in the end, soluble simply by acknowledging the evidence of his ears. Nothing false – one might almost say nothing theoretical – was ever allowed to pass unchecked by those rigorous and sensitive organs.

Puffett suffered since childhood from muscular dystrophy. As his condition worsened his writing became ever sharper, more perceptive and entertaining: it glittered with a sort of liberation. A 'What if ... ?' fantasy about early Webern; a wonderfully original piece of writing about Debussy; and, most notable of all, a study of Berg's op.6 *Drei Orchesterstücke*, a virtuoso exposition of a piece that has baffled other commentators: these, together with the massive torso of a posthumously published piece on the adagio from Bruckner's Ninth Symphony, must stand as his testament.

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HUGH WOOD

Puget.

French family of organ builders. In 1834 Théodore Puget (*b* Montréal, Aude, 15 Nov 1799; *d* Toulouse, 31 March 1883) founded a firm in Toulouse. He directed it until 1877, passing it on to his son Eugène (*b* Lagrasse, 28 Feb 1838; *d* Lavalanet, 7 Jan 1892), whose brother Jean-Baptiste (*b* Toulouse, 22 Oct 1849; *d* Toulouse, 22 Sept 1940) worked with him and then led the firm from 1892 to 1922. By World War I the company could claim nearly 400 organs built, rebuilt or restored, including the cathedrals of Albi, Béziers, Narbonne, Pamiers, Rodez and many organs in Toulouse. Jean-Baptiste's son Maurice (*b* Toulouse, 7 Dec 1884; *d* Toulouse, 17 Aug 1960) was the last director of the firm. Another son of Théodore, Baptiste Puget (*b* Fanjeaux, 5 Dec 1826), set up an independent business. Puget organs are ubiquitous in southern France west of the Rhône; the work of the earlier generations is generally considered to be the most refined of the family's output. From 1870 the firm turned increasingly to pneumatic action, becoming its leading advocate in France and thereby making inroads even into the Parisian market. Puget, Merklin (who promoted electropneumatic action) and Cavallé-Coll (who remained faithful to mechanical action) are arguably the three principal organ builders of 19th-century France in terms of quantity, quality and geographical span of work. Under Maurice Puget electropneumatic action prevailed.

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GUY OLDHAM/KURT LUEDERS

Puget, Loïsa [Louise-Françoise]

(*b* Paris, 11 Feb 1810; *d* Pau, 27 Nov 1889). French composer and singer. She showed talent at an early age and took lessons from her mother, a

singer; she later studied composition with Adolphe Adam. She composed about 300 *romances*, which were extraordinarily popular: the most famous was *A la grâce de Dieu*. Her popularity reached well beyond Paris, as documented by editions in different languages and in piano arrangements. Contemporary periodicals chronicle many of her concerts and publications, and she was hailed by the renowned critic Henri-Louis Blanchard as the 'queen of this genre of music'. Between 1830 and 1845 she published illustrated volumes of songs entitled *Album* or *Collection des romances*. Most of the texts were written by the poet-actor Gustave Lemoine, who became her husband in 1845. Lemoine's texts treat a wide variety of subjects, from the innocence of *Demain, je serai dame*, to the flagrant sentimentality of *Appelle-moi ta mère*, and the sensational treatment of suicide in *Morte d'amour!* After her marriage, Puget's compositional output decreased dramatically.

In addition to *romances*, Puget composed two one-act operettas: *Le mauvais oeil* and *La veilleuse, ou Les nuits de milady*. The première of the former received a very favourable review from Hector Berlioz. Puget's output also includes some solo piano works and *Mystère de Paris*, a set of quadrilles for four hands.

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La veilleuse, ou Les nuits de milady (operetta, 1, Lemoine), Paris, Gymnase, 27 Sept 1869

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JUDY TSOU

Pugliese, Osvaldo

(*b* Buenos Aires, 2 Dec 1905; *d* Buenos Aires, 24 July 1995). Argentine tango pianist, bandleader and composer. Trained at a private conservatory in Buenos Aires, he started as a cinema pianist but soon found a place in tango bands, including those of Roberto Firpo, Pedro Maffia, and Pedro Laurenz. After 1929 he jointly led the Vardaro-Pugliese Sextet, one of the most distinguished ensembles of the 1930s, and only in late 1939 did he form his own first band, which made the first of its more than 600 recordings in 1943. His own virtuosic piano skills contributed much to his band, whose sophisticated arrangements pushed the 'evolutionist' trend in tango music to its limits: Pugliese has been aptly described as the Wagner of the tango. The band toured to the Soviet Union and China (1960), to Mexico and Cuba (1981) and to Japan (1965 and 1979), and made some notable appearances on French television in 1984. In December 1985, soon after his 80th birthday, Pugliese played a memorable concert in the Teatro Colón, Buenos Aires. He was a prolific composer, making a particular mark with the rhythmically original *Recuerdo* (1924) and the even more original and controversial *La Yumba* (1943). A lifelong communist, he was imprisoned several times for his beliefs, once for six months (1955) by President Juan Domingo Perón.

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SIMON COLLIER

Pugnani, Gaetano

(*b* Turin, 27 Nov 1731; *d* Turin, 15 July 1798). Italian violinist and composer. His principal teacher was G.B. Somis, a pupil of Corelli. At the age of ten he began his career as a second violinist in the orchestra at the Teatro Regio, Turin, though his official appointment was delayed until 19 April 1748. A royal stipend enabled him to study composition with Francesco Ciampi in Rome (1749–50). On his return to Turin he resumed his modest orchestra post, though with doubled salary. He became principal of the second violins in 1763. By that time he had acquired an international reputation. On 2 February 1754 he performed one of his own

concertos at the Concert Spirituel in Paris, where his first published works appeared the same year. The *Mercure de France* wrote: 'the connoisseurs insist that they have never heard a violinist superior to this virtuoso'. From 1767 to 1769 he served as conductor at the King's Theatre in London, where his first opera, *Nanetta e Lubino* (1769), met with success. He also appeared in concerts with J.C. Bach and other prominent musicians. In 1770 he became first violinist of the king's music in Turin, a post his teacher Somis had held and which included the leadership of the Teatro Regio orchestra. In 1776 he also became general director of instrumental music, and in 1786 was appointed supervisor of military bands. From 1780 to 1782 he toured northern Europe with his illustrious pupil Viotti. A commission for Naples in 1784 initiated a period of activity in which he wrote four operas in five years, as well as some ballet music. His last foreign journey took him to Vienna, where on 22 March 1796 he conducted his orchestral suite based on Goethe's *Werther*. During his last years he saw the decline and ultimate dissolution of Turin's musical establishment as a result of the war with France.

Pugnani was a vital link in the uninterrupted tradition from Corelli to Viotti. Gratefully, Viotti called himself 'élève du célèbre Pugnani' on his printed music; among Pugnani's other pupils were Borghi, Bruni and Polledro. His playing was known for its power, eloquence and rich cantilena; his 'arco magno' (grand bowing) became proverbial. He probably played an important part in the development of the modern bow: he himself used a bow (called an 'archetto alla Pugnani') that was straighter, longer and equipped with a screw, and he may have exchanged views with the Parisian bowmaker Tourte père in 1754 and with the younger François Tourte in 1772–3, both of whom were engaged in bringing the bow into its present form. Pugnani also preferred to use thicker strings, perhaps because they were better able to withstand the greater pressure of his bowing.

As a composer Pugnani reached far beyond the violin into the field of opera, symphony and chamber music, and must be considered an important representative of mid-century Italian Classicism. His symphonies exemplify the Italian theatrical style best known through its Mannheim and Viennese proponents. He preferred a four-movement sequence with a minuet in third place. His chamber music stands midway between that of Sammartini and Boccherini, and often dispensed with a figured bass, though not always successfully. Several of his trios and quintets required an obbligato keyboard part and assorted instruments. His only known violin concerto follows the form established by Tartini but reflects the *galant* style of the 1760s.

Burney observed that Pugnani, 'though an able and celebrated professor on the violin, seems to have begun writing for the voice too late in life to arrive at great excellence in lyric compositions'. Nevertheless, his operas are not without interest or merit. After his initial comic opera for London, the rest were either serious operas or *feste teatrali*; the latter traditionally incorporate machinery, spectacle, choruses and dance. Pugnani's *Tamas Kouli-Kan nell'India* (1772), with its military display, staged battles and burning cities all within an exotic Persian setting, earned another performance in Florence in 1774. Formal innovations in his two serious

operas of the mid-1780s reflect the influence of the Mannheim librettist Verazi. In *Achille in Sciro* (1785), which includes all Metastasio's choruses, the second and third movements of the sinfonia are used as dance music for an opening spectacle. In a new action ensemble Deidamia interrupts a duet between Achilles and Ulysses, and Achilles' cavatina of three stanzas in Act 3 is interrupted with interjections from Deidamia and Ulysses, who leaves before the last stanza. Almost more surprising is his serious opera for Naples, *Adone e Venere* (1784), based on a mythological subject with lavish use of chorus and ballet, normally excluded from *opera seria*. Pugnani's orchestration contains excellent string writing, often in four parts. He treated wind instruments both as soloists and as ensemble players, as well as writing wind dialogue with strings and with the voice. His operas of the 1780s have clarinet parts. He wrote imaginative programme music for battles and storms, and indulged a penchant for melismatic display in word-painting and programmatic effects in his obbligato recitatives and arias.

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Aurora (festa, 2, G.D. Boggio), Turin, 1775 [for wedding of Carlo Emanuele IV and Adelaide Clotilde of France], *I-Rsc, P-La*

Adone e Venere (os, 3, G. Boltri), Naples, S Carlo, 12 Jan 1784, *D-Bsb, I-Tf, P-La*

Achille in Sciro (os, 3, P. Metastasio), Turin, Regio, 15 Jan 1785, *F-Pn* (inc.), *I-Tf, P-La*

Demofonte (os, 3, Metastasio), Turin, Regio, 26 Dec 1787, *D-Bsb* (arias), *F-Pn* (Act 1), *P-La*

Demetrio a Rodi (festa, 2, Boggio), Turin, 1789 [for wedding of Vittorio Emanuele, Duke of Aosta, and Maria Teresa of Austria], *I-Mr*

other vocal works

Betulia liberata (orat, 2, P. Metastasio), *D-Bsb*

Amore e Psiche (cant., V.A. Cigna), 2 S, orch, Turin, 1755, *D-Dlb*

Favola pastorale (V.A. Cigna), Turin, 1771

La scomessa (cant.), S, chorus, orch, *D-Bsb*

6 arias with orch, *A-Wgm, B-Bc, CH-Bu, D-Bsb, Dlb*

ballets

Airs in balli entr'actes for opera *Arsinoe*, Turin, Regio, carn., 1758

Airs in balli entr'actes for opera *La disfatta de' Mori*, Turin, Regio, carn., 1791

orchestral

3 Quintets [25, 11, 27], 2 hn, 2 ob, str, bc (London, 1765 or later); in 6 pièces (Paris, n.d.)

6 Overtures [18, 28, 31, 33, 19, 29] in 8 pts, op.4 (London, ?1768–70); no.5 (London, c1767)

A 2nd Sett of 6 Overtures [13, 20, 34, 21, 32, 22] in 8 pts, op.8 (London, c1769); as op.9 (Paris, c1770)

A 2nd Set of 3 Quintets [26, 12, 17], 2 fl/ob, 2 vn, 2 hn ad lib, bc (London, 1773 or later)

Quintet [40], hpd/pf, fl, vn, va, vc, in 3 Quintetto's ... by G. Pugnani and ... J.S. Schroeter (London, 1780); as 3 quintetti, op.1 (Offenbach, n.d.)

Quintette [24], 2 ob, 2 hn, 2 vn, bc (Florence, n.d.)

7 symphonies [14–16, 23, 35–7], *D-Bsb*; melologo Werther (orch suite), c1795, ed. in Monumenti di musica piemontese, iv (1985); concs. for vn, orch: E \square ; *B-Bc*; E, D, *CS-K*; D, *CZ-Bm*; D, *PL-Kp*; A (Paris, c1783), orch pts in *CS-KRa*; 2 military marches [136–7], Rome, Palazzo Venezia; Marche pour le régiment des gardes [138], *Bc*

violin solo

all with bc

6 sonates [100–05], op.3 (Paris, ?1760); no.2, 2nd movt, in Cartier's *L'art du violon* (Paris, 1798)

6 sonate [106–11], op.7 (London, 1770 or later); as op.5 (Amsterdam, n.d.); as op.6 (Paris, n.d.); no.1 ed. in D. Alard: *Die klassischen Meister des Violinspiels* (Mainz, 1866); nos.4–6 ed. in K. Witting: *Die Kunst des Violinspiels*, iii (Wolfenbüttel, n.d.)

6 sonates [112–17], op.8 (Amsterdam, before 1774); as 6 solos (London, n.d.); as op.1 (Paris, n.d.); no.1 ed. in D. Alard: *Die klassischen Meister des Violinspiels* (Mainz, 1866); no.4 ed. in G. Jensen: *Klassische Violinmusik* (London, 1889, 2/1911)

2 sonatas, *F-Pn*; 1 sonata, *I-Mc*: see Müry, 95, 107

Praeludium and Allegro, attrib. Pugnani, is by Kreisler

trio sonatas

all for 2 vn, b, unless otherwise stated

6 trio [47–52], op.1 (Paris, 1754); as 6 Easy Sonatas (London, ?1763); no.1 in 6 trii da Sebastiano Ferigo ed 1 di Gaetano Pugnani (London, 1760); no.3 ed. E. Schenk, *Hausmusik*, clxxii (Vienna, 1955); no.4 ed. E. Schenk, *Mw*, vii (Cologne, c1955); no.6 ed. in A. Moffat: *Alte Meister* (Leipzig, 1910)

6 Sonatas [53–8], op.2 (London, ?1765); as op.3 (Amsterdam, ?1763; Paris, n.d.)

6 Sonatas [82–7], hpd, vn/fl and vc acc. (London, ?1767); as op.6 (Paris, n.d., Amsterdam, n.d.); no.1 (London, c1775)

A 2nd Set of 6 Trios [65–70], op.9 (London, ?1771); as op.10 (Paris and Lyons, ?1775)

6 trios [80a–f; ? only a, d, by Pugnani], op.11 (Paris, n.d.); as 6 Divertimentos ... by Pugnani, Vachon, Borghi & Aprile (London, 1772)

6 trios [59–64] (Paris, n.d.), doubtful

9 trio sonata/divertimentos: [71, 78–9], *B-Bc*; [77], *Bc*, *D-ROu*; [72–3], *I-Nc*; [74–6], *Mc*, *GB-Lbl*, *I-Gl*

other chamber works

3 Quartets [41–3], 2 vn, va, b (London, ?1763); nos.1–3 in 6 pieces (Paris, n.d.)

A 2nd Sett of 3 Quartets [44–6], 2 vn, va, b (London, 1763); as op.13 (Paris, n.d.)

12 Favourite Minuets [88–99], 2 vn/fl, hpd (London, 1768)

6 Sonatas or Duetts [118–23], 2 vn, op.4 (London, ?1770); as op.5 (Paris, n.d.); as op.13 (Paris, ?1776); nos.2, 4–5, ed. A. Bachmann (Paris, 1911)

Minuet [81], 2 vn, 2 hn, b, no.8 in *Raccolta di 24 minuetti composti da vari autori*

(Venice, n.d.)

12 duets, 2 vn: [124–7], *D-Dlb*; [128–34], *I-MOe*; [135], *CH-Bu*

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*Moser*GV

*Newman*SCE

*Sartori*L

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C. White: *From Vivaldi to Viotti: a History of the Early Classical Violin Concerto* (Philadelphia, 1992), 127–31

S.M. McVeigh: *Concert Life in London from Mozart to Haydn* (Cambridge, 1993)

BORIS SCHWARZ/MARITA P. McCLYMONDS

Pugni, Cesare

(*b* Genoa, 31 May 1802; *d* St Petersburg, 14/26 Jan 1870). Italian composer. From 1815 to 1822 he studied in Milan, with Rolla (violin) and Asioli (composition) among his teachers. In 1823 he contributed to the ballet *Il castello di Kenilworth* performed at La Scala, but *Elerz e Zulmida* in 1826 was the first wholly by him. In the following years he specialized in this genre, but from 1831 to 1834 attempted opera with a series of five works which began successfully with *Il disertore svizzero* and ended with the fiasco of *Un episodio di San Michele*. In this period, and rather unusually for an Italian composer, he also composed orchestral music, publishing two sinfonias, both in one movement and one of them for two

orchestras in canon. From 1832 to 1834 he was *maestro al cembalo* and music director at La Scala. Then, however, he left, in disgrace (allegedly because of a passion for gambling), and he spent some years in poverty in Paris, where he was briefly associated with Bellini. In 1843 he began a long collaboration with the celebrated choreographer Jules Perrot, which resulted in more than 30 ballets, principally for Her Majesty's Theatre in London (under Benjamin Lumley). Some of these have remained famous (*Ondine*, 1843; *La Esmeralda*, 1844; *Catarina, ou La fille du bandit*, 1846; *Le jugement de Pâris*, 1846), and some are still performed. Other important productions resulted from collaborations with Cerrito, Saint-Léon, Paul Taglioni and Petipa. In 1851 Pugni went to St Petersburg as ballet composer to the imperial theatres. There he produced some 35 works, including revivals of former successes and new ones, such as *Doch Faraona* ('Pharaoh's Daughter'), 1862, and *Konyok gorbunyok* ('The Little Hump-Backed Horse'), 1864.

The reasons for Pugni's success can be found in the music's *brio*, its imaginative fancy and expressive quality, and in its subservience to the functional requirements of the choreography, a subservience which is, at the same time, its greatest artistic limitation. The ballets to which Pugni contributed all or part of the music are said to number more than 300.

WORKS

ballets

only those published in piano excerpts or, where stated, complete piano score

Perf. Milan, La Scala, pubd Milan: Elerz e Zulmida (L. Henry), 6 May 1826 (?1827); Edoardo III, ossia L'assedio di Calais (Henry), 15 Feb 1827, with music by Rossini, Mozart, Meyerbeer (1827); Pellia e Mileto (S. Taglione), 28 May 1827 (1827); Agamennone (G. Galzerani), 1 Sept 1828 (1828, 1832); Adelaide di Francia (Henry), 26 Dec 1829 (1830); Guglielmo Tell (Henry), 19 Feb 1833 (1833); Monsieur de Chalumeaux (Galzerani), 14 Jan 1834 (1834)

Perf. London, Her Majesty's, pubd London: *Ondine, ou La naïade* (J. Perrot, F. Cerrito), 22 June 1843, complete (1844); *La Esmeralda* (Perrot), 9 March 1844 (London, Milan, 1845); *Eoline, ou La dryade* (Perrot), 8 March 1845 (1845); *Kaya, ou L'amour voyageur* (Perrot, J. Weiss), 17 April 1845 (1845); *Catarina, ou La fille du bandit* (Perrot), 3 March 1846 (1846), as perf. La Scala, 1847, with addl music by G. Bajetti, complete (Milan, 1847); *Lalla Rookh, or The Rose of Lahore* (Perrot), 11 June 1846, collab. F. David (1846); *Le jugement de Pâris* (Perrot), 23 July 1846 (1846); *Coralia, ou Le chevalier inconstant* (P. Taglioni), 16 Feb 1847 (1847); *Fiorita et la reine des elfrides* (Taglioni), 19 Feb 1848 (1848); *Les métamorphoses* (Taglioni), 12 March 1850 (1850)

Stella, ou Les contrebandiers (A. Saint-Léon), Paris, Opéra, 22 Feb 1850, complete (Paris, 1850)

Perf. St Petersburg, Bol'shoy: *Voyna zhenshchin* [The Women's War, or The Amazons of the 9th Century] (Perrot), 23 Nov 1852, as *Wlasta l'amazzone del IX secolo, ossia La guerra delle donne* (Milan, ?1855); *Faust* (Perrot), 14 Feb 1854 (Moscow, n.d.); *Doch Faraona* [Pharaoh's Daughter] (M. Petipa), 30 Jan 1862, complete (St Petersburg, n.d.); *Théolinda l'orpheline, ou Le lutin de la vallée* (A. Saint-Léon), 18 Dec 1862, complete (St Petersburg, n.d.); *Konyok gorbunyok, ili Tsar-devitsa* [The Little Hump-Backed Horse, or the Tsar's Daughter] (Saint-Léon), 15 Dec 1864, complete (St Petersburg, ?1864)

operas

Il disertore svizzero, o La nostalgia (melodramma, 2, F. Romani), Milan, Cannobiana, 28 May 1831, vs (Milan, 1831)

La vendetta (melodramma tragico, 2, C. Bassi), Milan, La Scala, 11 Feb 1832, *I-Mr**

Ricciarda di Edimburgo (dramma serio, 2, Bassi), Trieste, Grande, 29 Sept 1832

Il contrabbandiere (melodramma, 2, Romani), Milan, Cannobiana, 13 June 1833, *Mr**, excerpts, pf acc. (Milan, ?1833)

Un episodio di San Michele (melodramma giocoso, 2, Romani), Milan, Cannobiana, 14 June 1834

other works

Vocal: c40 masses; other sacred music; Inno alla beneficenza, perf. Milan, La Scala, spr. 1833; songs, some pubd Milan, London

Inst: Sinfonia, D, in canon (Milan, n.d.); Sinfonia, E (Milan, n.d.); pf pieces, pubd London; others

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ANDREA LANZA

Pugno, (Stéphane) Raoul

(*b* Montrouge, nr Paris, 23 June 1852; *d* Moscow, 3 Jan 1914). French pianist, teacher and composer. He made his début as a pianist in 1858, and with financial help from Prince Poniatowski he then studied at the Ecole Niedermeyer. From 1866 to 1869 he was a student at the Conservatoire, where he won a *premier prix* for the piano (1866), harmony (1867) and the organ (1869) and a *première médaille* for solfège (1867). However, as an Italian citizen, he could not compete for the Prix de Rome. He took an active part in the Commune of 1871 and in May was made music director of the Opéra. On the fall of the Commune he escaped any retribution and in 1872 became organist and in 1878 choirmaster at the church of St Eugène-Ste Cécile, a post he held until 1892. In 1874 he also became choirmaster at the Salle Ventadour. From 1892 to 1896 he was professor of harmony at the Conservatoire and from 1896 to 1901 professor of the piano there. In 1893 he resumed his concert career and was soon recognized as perhaps the leading French pianist of the time. Excelling in the music of Mozart, Chopin and Franck, which he did much to popularize, he was noted for his lightness of touch and for his extremely flexible and polished technique, demonstrated in the recordings made in 1903 for the Gramophone and Typewriter Co. in Paris. He was also an excellent chamber music player, and his recitals with Ysaÿe, which began in 1896, were celebrated. An early exponent of Wagner in France, he and Debussy provided the two-piano accompaniment for a famous concert performance of parts of *Das Rheingold* on 6 May 1893. He composed,

mostly before resuming his concert career, a considerable number of stage works in the lighter genres and salon music, now forgotten, but created a more lasting influence through his many piano pupils.

WORKS

dramatic

unless otherwise stated, first performed Paris and published there shortly afterwards in complete vocal score or excerpts

A qui la trompe (opérette, 1, M. Richard [H. de Sartem]), Asnières, 13 Dec 1877, unpubd

Ninetta (oc, 3, M. Hennequin and A. Bisson), Renaissance, 26 Dec 1882

La brigue Dondaine, 1886

Le sosie (opéra-bouffe, 3, A. Valabrègne and H. Kéroul), Bouffes-Parisiens, 8 Oct 1887

Le valet de coeur (opérette, 3, P. Ferrier and C. Clairville), Bouffes-Parisiens, 19 April 1888

Le retour d'Ulysse (opérette-bouffe, 3, F. Carré), Bouffes-Parisiens, 1 Feb 1889

La vocation de Marius (opéra-bouffe, 3, Carré and A. Debilly), Nouveautés, 29 March 1890

La petite Poucette (vaudeville-opérette, 3, Hennequin and M. Ordonneau), Renaissance, 7 March 1891

Tai-Tsoung (grand opéra, 5, E. d'Hervilly), Marseilles, 11 April 1894, collab. E. Guinet

Ballets and pantomimes: La fée cocotte (G. Marot and E. Phillipe), 1881; Les papillons, London, 1884; Viviane (E. Gondinet), 1886, collab. C. Lippacher; La danseuse de corde (A. Scholl and J. Rocques), 1892; Pour le drapeau, 1895; Le chevalier aux fleurs (A. Silvestre), 1897, collab. A. Messenger, unpubd; Mélusine, unpubd; Les pauvres gens, unpubd

Incid music: Les rois en exil (P. Delair), 1883; La città morta (La ville morte) (G. d'Annunzio), completed by N. Boulanger, unpubd

La résurrection de Lazare (orat, E. Favin and C. Grandmougin), 1879

other works

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Pedagogical works: L'art de travailler le piano, i: Etude des gammes (Paris, 1908), collab. C. Bresselle; Les leçons écrites de R. Pugno: Chopin (Paris, 1910; Eng. trans., 1911)

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P. Morant: 'Raoul Pugno et la tradition chopinienne', *L'interprétation de Chopin en France: Paris 1989*, 107–18

GUY BOURLIGUEUX

Puhel, Christoph.

See Buel, Christoph.

Pühler, Franz.

See Bühler, Franz.

Pühler, Johann

(*b* Schwandorf, Oberpfalz, before c1550; *d* ?c1591). German singer, teacher and music editor. There is evidence that he was a singer in the court chapel of Emperor Ferdinand I at Vienna from 1557 to 1564. From 1564 to 1569 he served in a similar capacity at the court of Archduke Ferdinand of the Tyrol, who transferred his household from Prague to Innsbruck late in 1566. He sang tenor at the court of Duke Wilhelm in Landshut in 1573 and from 1580 he held an appointment as organist and schoolmaster in Regensburg. He was active as an editor and brought out two sets of compositions by his friend Christian Hollander, *Newe teutsche, geistliche und weltliche Liedlein* (1570) and *Tricinium ... fasciculus* (1573), and a miscellaneous collection of German songs, *Schöner ausserlessner geistlicher und weltlicher teutscher Lieder* (RISM 1585³⁷). He also edited a collection of poorly translated chansons by Lassus, reputedly his teacher, under the title of *Etliche ausserlessne kurtze gute geistliche und weltliche Liedlein* (1582). A manuscript collection by Pühler dating from about 1590 was published at Regensburg in 1875 by Joseph Renner under the title *Auswahl deutscher Madrigale von Meistern des 16. Jahrhunderts*. It is possible that Pühler was related to Wolfgang Püchler, composer of two litanies (in RISM 1596²).

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RENATE FEDERHOFER-KÖNIGS

Pui.

See Puy.

Puig, Guillermo de.

See [Podio, Guillermo de.](#)

Puilloys [Puylois], Johannes.

See [Pullois, Johannes.](#)

Pujol, Franc

(*b* Barcelona, 15 May 1878; *d* Barcelona, 24 Dec 1945). Spanish choirmaster and composer. He studied solfège and the piano with Font and Buye at the Conservatorio del Liceo, Barcelona, and took composition lessons with Millet. Much of his work centred on the Orfeó Català, which he joined in 1897: in 1900 he was appointed assistant teacher to the conductor and, when the Palau de Música Catalana was opened as the choir's home, he became administrator and librarian; shortly thereafter he was appointed assistant conductor, succeeding Millet as conductor in 1941. He was also choirmaster of S Felipe Neri from 1902 and of Nuestra Señora de la Merced from 1906. Following the principles of Pius X's *Motu proprio*, he contributed to the dignifying of church music, both in his own works and through promoting the use of Renaissance polyphony. He was president of the Barcelona section of the ISCM, a member of the Instituto Español de Musicología and an editor of the folksong collection *Cançoner popular de Catalunya*. Apart from a great number of choral pieces – folksong arrangements as well as sacred and secular works – he produced numerous sardanas, some of them of great virtuosity intended for competitions of local *coblas*, many instrumental arrangements of traditional music and compositions for piano, chamber ensembles and orchestra. His principal publisher is Unión Musical Española.

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A. MENÉNDEZ ALEYXANDRE/ANTONI PIZÀ

Pujol, Joan Pau [Juan (Pablo)]

(*b* Mataró, nr Barcelona, bap. 18 June 1570; *d* Barcelona, 17 May 1626). Spanish organist and composer. On 18 March 1593 he became assistant to the aging *maestro de capilla* of Barcelona Cathedral, Julià-Andreu Vilanova, taking charge of the choirboys. Between 29 October and 16 November of that year he became *maestro de capilla* of Tarragona Cathedral, and on 23 January 1595, was appointed to the same post at Nuestra Señora del Pilar, Zaragoza, where he remained for 17 years; Pontac was one of his students there. On 1 March 1596 the cathedral

chapter authorized Pujol to go to Jaca to receive minor orders and he became a priest in August 1600. From 1612 until his death he was *maestro de capilla* of Barcelona Cathedral. During this period he evaluated the music published in liturgical books in the diocese, was a consultant on organ building projects in the region and directed the chapel of S Jordi at the Palau de la Generalitat.

Pujol was one of the most prolific composers of sacred and secular music in his time. A series of Advent motets written at Tarragona and other works from S María del Mar in Barcelona, though, have been lost. His polychoral works are notable for their highly resourceful antiphonal and rhythmic effects. He was particularly successful in the treatment of psalm-tone cantus firmi. While much appreciated in his day, he is one of the most berated composers in the history of Spanish music: Collet's division of Spanish polyphony into regional schools according to their degree of 'mysticism' allocates Catalan composers, especially Pujol, the worst place. Others have repeated and expanded on such negative judgements. In the last few years, however, there has been a renewed interest in this composer, whose works are widely disseminated and still need to be catalogued.

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sacred

13 masses, 4, 8vv, *E-Bc, Bsm, G*; 5 in A

18 Mag, 4, 8vv, *Bc, CAR, MO*; 3 in A

6 Nunc dimittis, 4, 8vv, *Bc, Bsm, CAR*; 3 in A

12 ants, 4, 8vv, *Bc, Bsm, CAR*; 1 in A

12 resps, 4, 8vv, *Bc, Boc, Bsm, VAcP* (anon.); 2 in A

2 Litaniae BVM, 4, 8vv, *Bca, Zs* (anon.)

1 sequence, 8vv, *Bsm*

74 pss, incl. vespers pss, 4, 7–8vv, *Bc, Bca, Bsm, MO*; 27 in A

9 motets, 4, 8vv, *Bc, Boc, Bsm, CAR, MO*

11 hymns, 4, 6, 8vv, *Bc, Bca, Boc, Bsm*; 3 in A

3 Lamentations, 4vv, *Boc, Bsm*

9 passion settings, 4vv, *Bc, Boc, G* (inc.)

19 sacred villancicos (1 inc.), 1 responsión, 1 tonada, 4, 6, 8vv: *Bc, MO*

secular

many published in E-AR, Q, C and E

12 romances, 3–4vv, *Mn, I-Rc*

2 letrillas, 3vv

1 liras, 3vv

1 folía, 3vv, *Rc*

1 novenas, 3vv

1 tono, 4vv

16 other works, 3–4vv, *E-Gp, Mn*

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EMILIO ROS-FÁBREGAS

Pujol, José

(*b* Catalonia; *fl* ?1734–98). Catalan composer. Querol cited the libretto of an oratorio, *La nave del mercador*, apparently set by Pujol in 1734, but otherwise the earliest reference to the composer is his name on the cover of his Lamentations for Holy Saturday, dated 1737. On 25 October 1738 he and other local church composers criticized Bernardo Comes y de Puig's *Fragmentos músicos* (Barcelona, 1739). Probably during the next year he was appointed *maestro de capilla* at Barcelona Cathedral in succession to Francisco Valls. It is evident from printed librettos and the dates on other works that he continued to compose at the cathedral until at least 1768. For his oratorios (of which about 20 printed librettos are in *E-Bc* and *Mn*) he preferred texts using *cánticos* with *coplas* (refrains) and four to five characters (several of them are allegorical or unidentified) complemented by two choirs. The extant works are mainly liturgical or devotional, many with several soloists supported by an instrumental group of two violins, two flutes and continuo. Pairs of trombones, oboes, trumpets (*clarins*) or *oboe dulze* (their parts notated in the bass clef) may be added to (or replace) the flutes.

WORKS

all in *E-Bc*

Missa in Adventum et Quadragesima, 4vv; Missa matinal, 8vv; Missa 'Gaudent in coelis', 8vv (doubtful); Missa, 9vv (inc., doubtful)

Compline setting, 4vv; Lamentatio 2a para el Sabbatho Santo, 1v, 1737; 3 Mag, 6–8vv; Salve regina, 10vv (inc.); Vesperas pro virginibus, 4vv; Vesperas pro defunctis, 8vv

Motets etc.: Afferentur regi; Beatam me dicent; Eripe me de inimicis, 12v; Continet in gremio; Fiat mihi santuarium; Gloriose Virginis; Miserere; Specie tua; Si queris beneficia; Sumite psalterium

Orats: Ab arce sublime; A S Tomás; De un enigma; Que caiga, que muera; 5 others

(untitled)

Cants.: A Maria dichosa; Triumfar con tal prontitud (A nuestra Señora)

Villancicos: Absorta a tanto; El plectro sonoro; Mas ay; Oh amante corazón; Para un velo/Angelicos giros; Que hermoso

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GRETA J. OLSON

Pujol, Juan Bautista

(*b* Barcelona, 22 March 1835; *d* Barcelona, 28 Dec 1898). Spanish pianist and composer. He studied with Pedro Tintorer before going to the Paris Conservatoire in 1850 for further training. While in Paris he won two prizes in piano competitions, and after completing his studies he toured France and Germany. In 1870 he returned to Barcelona and established a piano studio, where his pupils included Albéniz and Granados. Pujol was influential in getting new works performed in Barcelona, including Bizet's *Carmen*. In 1888 he founded a music publishing company.

Pujol composed numerous salon pieces for piano, typical among them being his *Fantasia-Muzurka Rosas y Perlas*. He was known especially for his fantasias on themes from Meyerbeer's *L'Africaine* and Gounod's *Faust*. His fantasia on themes from *Faust* gives evidence of his keyboard facility; it contains a variety of virtuosic devices, including chromatic passages, fast running octaves, treacherous right-hand embellishments, and extended passages of repetitive figurations demanding considerable stamina.

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LINTON POWELL

Pujol Vilarrubí, Emíli [Emilio]

(*b* Granadella, 7 April 1886; *d* Barcelona, 15 Nov 1980). Catalan guitarist, vihuelist, musicologist and composer. His youthful studies of solfège and the bandurria led to his performing with a student ensemble at the 1898 Paris World Exposition, in the presence of the French President Felix Faure. After hearing Francisco Tárrega, he took up the classical guitar,

remaining a pupil of that master from 1902 until his death in 1909. Pujol went on to become a celebrated guitarist, with concert débuts in London and Madrid in 1912. His tours to South America began in 1919, and he performed in Europe repeatedly from 1921. In contrast to his more successful contemporary, Andrés Segovia, who plucked with his fingernails, Pujol always advocated, but never insisted on (Purcell, 1981), Tárrega's right-hand technique, in which the fingertips rather than the fingernails were used. This produced a softer tone, eliminating many of the string's overtones, but it also limited timbral possibilities.

As a composer, Pujol published over 125 highly idiomatic original works for guitar. He also brought out nearly 300 transcriptions and arrangements in his series *Bibliothèque de musique ancienne et moderne pour guitare* (Paris, 1927–). His interest in teaching led to his appointment as professor of the vihuela at Barcelona Conservatory in 1945. Additionally he gave regular courses in the vihuela and Spanish guitar at Lisbon Conservatory (1946–9) and taught the vihuela and early music at the Chigiana Academy, Siena (1953–63). His greatest legacy may well be his multi-volume *Escuela razonada de la guitarra, basada en los principios de la técnica de Tárrega*, a method book whose four volumes, appearing over several decades, contain a wealth of historical information, studies and repertory along with explanatory text. Volumes i (1934) and ii (1937) reflect Tárrega's teaching, while in Volumes iii (1954) and iv (1971) Pujol's own teachings predominate. As a musicologist, with little formal training but great enthusiasm, Pujol popularized the Spanish vihuelists, editing four volumes in the series *Monumentos de la música española*. He published a number of articles stemming from his work transcribing and studying the vihuela repertory. His announcement in 1936 of his discovery of a supposedly original and intact 16th-century vihuela at the Musée Jacquemart-André has remained controversial (Cook, 1983). He also uncovered numerous sources of Baroque guitar music. In 1970, the Spanish Ministry of Education and Science awarded him the Cruz de la Encomienda de la Orden Civil de Alfonso X, 'el Sabio'.

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THOMAS F. HECK (with RONALD C. PURCELL)

Puk.

Korean generic term for 'drum', but usually used more specifically to refer to an undecorated shallow double-headed barrel drum used in folk music. It has two tacked cowskin heads, roughly 35 to 40 cm in diameter, and a body about 20 to 25 cm deep. Essentially the same instrument, decorated with coloured dragon motifs and referred to as *yonggo* ('dragon drum'), is also used in court music. The history of this drum is not well documented, but it resembles two instruments (*taego*: 'large drum'; and *sogo*: 'small drum') described in the treatise *Akhak kwebŏm* (1493).

The decorated *yonggo* is now used in military processional music (*taech'wit'a*): it is suspended, one skin upwards, by a shoulder sash attached to two metal rings on the drum body; the standing player strikes it with two large padded mallets. The undecorated *puk* now appears mainly in two roles: as the only accompaniment for professionalized folk narrative singing (*p'ansori*) and in the highly popular four-instrument percussion band called *samullori*. In the case of *p'ansori*, the player sits and the drum is placed on the floor in front of him; he strikes the left head with his open left palm, and both the right head and the wooden body with a slender, cylindrical wooden mallet held in the right hand. For *samullori*, the *puk* may be placed on the floor or inclined while supported by the player or suspended from a sash while dancing; the primary drum stroke in this loud

genre is hitting a single drum head with the cylindrical wooden mallet in the right hand.

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ROBERT C. PROVINE

Pulgar Vidal, Francisco Bernardo

(b Huánuco, Peru, 12 March 1929). Peruvian composer. He began his musical studies (piano and violin) in Lima, and then studied harmony, counterpoint and orchestration with Andrés Sas. He also studied fugue and composition, with special attention to dodecaphony, with Roberto Pineda-Duque in Bogotá. He received the degree of Professor of Music at the Lima National Conservatory, and graduated as a lawyer at the Universidad Mayor de San Marcos, where he also completed studies in art and literature. He received the Dunker Lavallo Prize for composition three times (1954, 1959, 1983), and in 1971 his cantata *Apu Inca* won him the only prize at the Choral-Symphonic Composition Contest, organized on the occasion of the 150th anniversary of Peruvian Independence. In 1995 he was awarded the KUNTUR National Folklore Prize.

Pulgar Vidal belongs to the generation of composers which, during the 1950s, moved away from the use of native material. The pre-Hispanic musical culture of Peru is looked upon by these composers quite differently. They are equally concerned with the most advanced contemporary tendencies, using polytonal, polyrhythmic or aleatory elements. Indigenous musical instruments (e.g. *antaras*, *pututos*) and Creole instruments (such as the *cajón*) are used to produce microtones and unusual sonorities. Pulgar Vidal believes that there is no need to draw from folk sources, and above all from the outdated Inca pentatonicism, in order to affirm Peruvian originality.

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(selective list)

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Chbr: Poesía, str, 1951; Str Qt no.1, 1953; Str Qt no.2, 1955; Sonata en seis, vn, pf, 1967; Variaciones, ob, pf, 1973; Str Qt no.3, 1983

Pf: 5 Preludios, 1951; 3 movimientos obstinados, 1955; Taky [Dance] no.1, 1956,

arr. str orch 1960; Sonata no.1, 1958; Paco yunque, 1960; Bullebulle de mocoso, 1961; 7 Suites 'del Perú profundo', 1972; 4 quiyayas, 1972; Sonatina huallina, 1973; Sonatina chuscada, 1973; Torrejoniana, 1978; Toccata marina, 1985; Suite El chibolito, 1985; Pases, pf, opt. cajón

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ENRIQUE ITURRIAGA

Puliaschi, Giovanni [Gian, Giovan] Domenico

(*b* Rome, late 16th century; *d* Rome, 1622). Italian composer, singer and chitarrone player. He entered the papal chapel as a tenor and chaplain before 1606, in connection with which he was a canon of S Maria in Cosmedin, Rome, between 1614 and 1622. He also served in the household of Cardinal Scipione Borghese, 1612–22. He was by all accounts one of the most remarkable singers of his time. As he mentioned in a short essay on singing at the end of his *Musiche varie* (1618), he could sing both tenor and bass. He visited the Florentine court in January and February 1620, and an admiring report of his singing there (together with Francesca Caccini and her children) states that he could sing alto as well as tenor and bass and could also play the chitarrone. He is presumably the 'Giovanni Domenico' whom Giustiniani praised as one of the best tenors and basses of his time, and it may have been for him that Caccini composed the two 'arie particolari', covering both tenor and bass ranges, which appear in his *Nuove musiche e nuova maniera di scriverle* (1614).

Apart from a song (in RISM 1621¹⁴) and an aria from *Amor pudico* (1614, I-Bc) all of Puliaschi's known music is contained in his *Gemma musicale* for solo voice and continuo (Rome, 1618¹³), which, since it contained so many misprints, he caused to have reprinted about a month later as *Musiche varie* (Rome, 1618¹⁴); both editions include seven solo motets by G.F. Anerio, who, dedicating the *Gemma* to Puliaschi, commended his 'most beautiful voice' and his songs and stated that he wrote his motets specially for Puliaschi to sing. Puliaschi's own contribution consists of six sectional sonnet settings, four ottava settings over the romanesca, four sets of strophic variations and two madrigals, together with a further madrigal by 'N.' (Nobile) to which he provided elaborate embellishments. These contents are typical of Roman songbooks of the period. What is exceptional is the extraordinary virtuosity of some of the songs. Since all

are in the tenor or bass clef Puliaschi must have written them to sing himself, and their two most spectacular features – the many leaps, sometimes of two octaves, down to very low notes (on occasion prompted by the words) and the chains of roulades – are no doubt those that best showed off Puliaschi's phenomenal powers; indeed a reason for publishing it, connected with Puliaschi's concern to have it printed accurately, may have been so that those who had heard his performances could have a record of them. In the concluding essay already referred to (reprinted in *GaspariC*) he to some extent explained his technique and made other interesting observations about singing that are worth reading in conjunction with Caccini's famous essay in his *Le nuove musiche* (1601/2).

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NIGEL FORTUNE (with JOHN WALTER HILL)

Pulido (Silva), Esperanza

(*b* Zamora, Michoacán, 29 Sept 1900; *d* Mexico City, 3 Dec 1991). Mexican music critic, scholar, pianist and composer. After studying the piano with Antonio Gomezanda in Mexico City, she was a pupil of André Schaeffner, Lazare Lévy and Alfred Cortot in Paris. She gave début piano recitals in New York City in 1938 and in Paris in 1948. Upon resettling in 1949 in Mexico City, she assisted Adolfo Salazar as writer for the newspaper *Novedades* and contributed extensively to Mexican and foreign journals. In 1963 she established *Heterofonía*, Mexico's longest running musicological journal, and was its editor until her decease.

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see also *Inter-American Music Review*, xiv/2 (1995), 89–94]

ROBERT STEVENSON

Puliti, Gabriello

(*b* Montepulciano, nr Arezzo, c1575–80; *d* Istria or Trieste, 1642/3). Italian composer. He entered the Franciscan order before or at the time of his first appointment as *maestro di coro* of the monastery at Pontremoli in 1600. In 1602 he was an organist at the monastery in Piacenza. In 1604 he was at the monastery in Pola (now Pula) and in 1605 he was *maestro di cappella* in Muggia, near Trieste. Between 1606 and 1609 he was an organist in Capodistria (now Koper) and from 1609 to 1612 he was in Trieste. In 1614 he was back in Capodistria and in 1616 he was in Pirano (now Piran). He was elected *guardiano* at the monastery of Capodistria and lived there between 1618 and 1620. Puliti served at Albona (now Labin), 1621–2, before returning to Capodistria between 1622 and 1624. In 1628 he was elected *discretus* at the monastery of Pago (now Pag) Island, concluding his career in Trieste about 1638. His death is recorded in the acts of the Franciscan order for the province of Dalmatia, but the exact date and place are unknown. Working in the most important cities of Venetian Istria, Puliti benefited from noble patronage and from acquaintances with other Franciscan composers working in Dalmatia, for example Ivan Lukačić, and Giacomo Finetti, *maestro di cappella* of S Maria Gloriosa dei Frari, Venice.

Puliti was a prolific composer. However, less than half of his output seems to survive: 15 of his published volumes are extant, and the latest known is marked as op.36. Sacred vocal music outnumbers collections of secular vocal and instrumental music. The quality of the surviving works varies and his music shows both modern and traditional tendencies. His early publications are those of an undistinguished beginner. He seems to have been slow in accepting the monodic style, his first known collection consisting entirely of monodies dating from 1618. At least three volumes in the same style followed in quick succession around 1620. These monodies show him at his best: they demonstrate a good sense of balance between syllabic and melismatic passages, although some of them show a bias towards virtuosity. Some of the madrigals in his *Baci ardenti* are in praise of the Archdukes Maximilian Ernst and Ferdinand II of Austria. *Pungenti dardi* contains a parody of a sacred monody by Bartolomeo Barbarino and a parody of Palestrina's madrigal *Là ver l'aurora* appears in the second book of masses (1624). The title 'Accademico armonico detto l'allegro', which appears for the first time in the madrigal book of 1609, and his friendship with the poets of Capodistria, may suggest that Puliti was a member of the Accademia Palladia.

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 Sacri concentus, 1–4vv, bc, op.14 (Venice, 1614)
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 Salmi e litanie della Madonna, 5vv (Venice, 1618), lost, mentioned in *WaltherML*
 Lilia convallium B.M.V.: libro terzo delli concerti, 1v, bc, op.22 (Venice, 1620)
 Sacri accenti: libro quarto delli concerti, 1v, bc, op.23 (Venice, 1620)
 Celesti ardori: libro quinto delli concerti, 1v, bc, op.26 (Venice, 1622)
 Il secondo libro delle messe, 4vv, bc (org), op.30 (Venice, 1624); bass pt in *PL-Kk*
 Salmi dominicali concertati con il Magnificat, 4vv, bc (org), op.36 (Venice, 1635)
 Complete, 4vv, *Mischiatil*

secular

Pastorali, madrigals, 5vv, lost, *Mischiatil*
 Scherzi, capricci et fantasie, 2vv (Venice, 1605), inc.
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 Ghirlanda odorifera ... cioè mascherate, 3vv, libro I (Venice, 1612)
 Lunario armonico perpetuo calculato al meridiano et clima delle principali città d'Italia, 2–4vv, op.16 (Venice, 1615), inc.
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BOJAN BUJIC/IVANO CAVALLINI

Pullaer [Pulaer], Louis van

(*b* Cambrai, c1475; *d* Cambrai, 21 Sept 1528). South Netherlandish choir director and composer. In 1485 he was an *enfant de chœur* at Cambrai Cathedral, where he remained as a singer until 10 October 1494. By the middle of the following year, he had become the director of the children's choir at St Denis, Liège. He returned to Cambrai in 1503 and on 5 April assumed the directorship of the cathedral choir, replacing his former mentor, Denis de Hollain. On 23 April 1507 Pullaer was dismissed for neglect of his duties, but on 17 June 1507 he was appointed choir director at Notre Dame in Paris – a position he assumed on 22 December. In 1509 he received a benefice at St Germain-l'Auxerrois, while in 1514 he took

part as a singer in the funeral office for Anne of Brittany. He remained at Notre Dame until 1527, when he returned to Cambrai as a canon of the cathedral. His *Missa 'Christus resurgens'* for four voices (with the second Agnus Dei for five) (in *F-CA 3*) is a parody mass based on Richafort's motet *Christus resurgens* in which the pre-existent material is treated rather freely.

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ALLAN W. ATLAS/ERIC JAS

Pulli, Pietro

(*b* Naples, *c*1710; *d* 1759 or later). Italian composer. His earliest known activity as a composer dates from autumn 1731, when he provided six arias for the revival, with musical alterations by Giuseppe Sellitto, of Leonardo Vinci's *La moglie fedele* at the Teatro Nuovo, Naples; the libretto, by B. Saddumene, calls him 'famosissimo sonatore di arceliuti e contrapuntista'. In other works he is named simply as Neapolitan *maestro di cappella*. He worked at least until 1734 in Naples, where he set the two dialect operas, *Li zitelle de lo vòmmero* (1731) and *La marina de Chiaja* (1734). These works are of some historical interest, since they involve quasi-Arcadian settings, a new, scenographically decorative element.

The remainder of Pulli's operas were produced in north Italy, suggesting that he had moved there at least as early as 1739. He probably went first to Modena, where Brosses found his music for the translation of Lamotte's comedy *Le Carnaval et la Folie (Il Carnevale e la Pazzia)* not at all to his Gallic taste; he grumbled that only a Pergolesi or a Hasse could have done justice to the play. Pulli's other operas were all serious. *Caio Marzio Coriolano* was his most successful work, revived in Naples (1745), Venice (1747) and Modena (1750).

Pulli's flute sonatas are transitional in style, with three movements, medium–slow–fast; the slow movements are in contrasting keys, and two of them cadence on that key's dominant; the bass of one last movement is written partly in Alberti figuration. Harmonic rhythm is comparatively slow, and the composer shows an interesting predilection for the subdominant key area.

WORKS

Li zitelle de lo vòmmero (chelletta, B. Saddumene), Naples, Fiorentini, 1731

La marina de Chiaja (chelletta, Saddumene), Naples, Fiorentini, 1734 [? rev. of 1731 setting, with lib. rev. by G.A. Federico]

Il Carnevale e la Pazzia (ob, after A.H. de Lamotte: *Le Carnaval et la Folie*), Modena, Ducale, carn. 1739–40

Le nozze del Piacere e dell'Allegria (festa teatrale), Modena, Molza, carn. 1739–40

Vologeso re dei Parti (os, after A. Zeno: *Lucio Vero*), Reggio nell'Emilia, Pubblico, spr. 1741, arias *I-Fc*

Caio Marzio Coriolano (os, 3, Z. Seriman), Reggio nell'Emilia, Pubblico, 1741, *Vnm*

Zenobia (os, P. Metastasio), Milan, Regio Ducal, 26 Dec 1748

Il Demetrio (os, Metastasio), Milan, Regio Ducal, carn. 1749, arias *MOe*

Olimpiade (os, Metastasio), Modena, Corte, Jan 1751

Andimione, *F-Pn*

6 arias in L. Vinci, *La moglie fedele*, Naples, Nuovo, aut. 1731

Arias and sinfonias, *B-Bc; F-Pn; GB-Lbl; I-Bc, Fc, MOe and S-Uu*

4 sonatas, fl, bc, 1759, *I-Nc*

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A. Gandini: *Cronistoria dei teatri di Modena dal 1539 al 1571* (Modena, 1873/R), i, 22–3, 61; ii, 25–6

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JAMES L. JACKMAN (with MARITA P. McClymonds)

Pullois [Puylois, Puyloys, Pylois, Pyloys, Pilloys, Puielloys, Pylois, Pillays], Johannes [Jehan, Jean]

(*b* ?Pulle, nr Antwerp; *d* 23 Aug 1478). Franco-Flemish composer and singer. From 1443 to 1447 he was a choral vicar and *zangmeester* at the collegiate church of Our Lady in Antwerp, where his colleagues included Johannes Ockeghem and Johannes Philibert (he is not to be confused with Johannes Kijk, a singer in the Confraternity of Our Lady at 's-Hertogenbosch). After an unsuccessful audition for the Burgundian court chapel, Pullois travelled to Rome, where he entered the papal chapel in December 1447. He remained on the roster until August 1468, working once again with Philibert and serving four popes. While in Rome, Pullois acquired many ecclesiastical benefices in the dioceses of Cambrai and Utrecht, and also acted as procurator for two benefices on behalf of Ockeghem. He spent his last ten years as a residential canon at the church of Our Lady in Antwerp, becoming head of the chapter in 1476.

Pullois' compositions are preserved in a number of important 15th-century sources of mainly Italian provenance. The complete *Missa sine nomine* appears in *I-TRcap* (Trent MS 93) and *TRmp* 87; individual movements are also found in *TRmp* 90 and elsewhere. Its style places it among the earliest generation of continental cyclic masses, probably from the 1440s. Each movement presents the same mensuration pattern, a similar opening motto, and a tenor with similar melodic characteristics. The mass also contains many resemblances to cyclic settings by English composers (see Curtis). Other scholars (Strohm, 242; Reynolds, 150–57) have identified distinctive musical traits that appear in other works by Pullois, as well as quotations from works by other continental composers associated with Pullois in manuscript sources. The mass may have been brought to Italy from Antwerp by Pullois in 1447, as part of a group of six sold to Johannes Philibert, then a member of the Ferrarese court chapel (Strohm). Most of the other sacred works, and especially the chansons, appear to have been composed later than the mass. The Christmas motet *Flos de spina* is preserved in several Roman sources copied later in the 15th century. Its florid vocal lines are reminiscent of works by Ockeghem and Regis. Many of the secular works appear in Italian chansonniers of the 1460s and contain features such as *tempus imperfectum* and more pervasive imitation typical of the second half of the century. The ballade *La bonté du Saint Esperit*, in praise of an unnamed pope, may have been written for the coronation of one of Pullois' employers, Calixtus III (1455–8), Pius II (1458–64) or Paul II (1464–71). Two intabulations of Pullois' songs appear in the Buxheimer Orgelbuch (*D-Mbs*).

WORKS

Edition: *Johannis Pullois opera omnia*, ed. P. Gülke, CMM, xli (1967)

sacred

Kyrie, Gloria, Credo, Sanctus, Agnus Dei, 3vv (cyclic mass)

Gloria, 4vv (canonic)

Credo, 3vv (another version of the Cr above)

Flos de spina, 4vv

Globus igneus [= *Quelque cose*], 3vv

O beata Maria [= *De madame*], 3vv (anon. in source)

Resone unice genito [= *Puisque fortune*], 3vv

Victime paschali laudes, 3vv (Easter sequence; inc.)

secular

De ma dame [= *O beata Maria*], 3vv (rondeau, anon. in source; inst arr. in Buxheimer Orgelbuch)

He n'esse pas, 3vv (rondeau)

Je ne puis, 3vv (textless, anon. in source)

La bonté du Saint Esperit, 3vv (sacred ballade)

Le serviteur, 3vv (uses superius of Du Fay rondeau)

Les larmes, 3vv (textless)

Op eenen tijd, 3vv (anon. in source)

Pour prison, 3vv (textless; recalls Binchois rondeau)

Pour toutes fleurs, 3vv (rondeau; inst arr. in Buxheimer Orgelbuch)

Puisque fortune [= *Resone unice genito*], 3vv (rondeau)

Quelque cose [= Globus igneus], 3vv (rondeau)

Quelque langage, 3vv (rondeau)

Se ung bien peu, 3vv (rondeau; also in *F-Pn* 15123 and *Pn* Rés. Vmc.57, Nivelles de la Chaussée, with full text)

So lanc so meer, 3vv (text in Ger. trans. as *So lang si mir* in one source; also attrib. to W. Braxatoris)

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PAMELA F. STARR

Pulsator organorum

(Lat.: 'a beater of organs').

The term appears in a number of medieval texts, where it means simply a 'player of the organ'. Some 20th-century writers on the organ, however, have explained the word 'pulsator' by claiming that the cumbersome keys of the medieval organ could be depressed only by a blow of the fist.

The Latin verb *pulsare* (which means to beat not only in the sense of to strike but also to palpitate) has been associated since classical times with the playing of musical instruments. For example *pulsare lyram* ('to play the lyre') was in common Roman usage with no connotation of heavy beating. The application of such a connotation to medieval organ playing can be traced to 19th-century Germany, where the similarity of *pulsator organorum* to *Orgelschläger* was observed. The German phrase did indeed mean a beater of organs (it occurs in Johann Seidel's influential *Die Orgel und ihr Bau*, Breslau, 1843; Eng. trans., 1852). It follows a German tradition traceable back to Praetorius, who in his *Syntagma musicum*, ii (1619), claimed that the broad, stiff keys of old organs, such as the one at Halberstadt, could only be depressed by use of the player's fist. It is now

believed, however, that even if Praetorius was correct in this particular instance, the majority of medieval organs, whether equipped with the earlier slides or the later keys, were played with the fingers rather than the fist. This is borne out by iconographic evidence, by what we know of the music played, by contemporary literary references to digital dexterity and by the absence of any reference before Praetorius to the actual striking of organ keys.

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JAMES W. MCKINNON

Pulse

(Fr. *battue*; Ger. *Takt*, *taktschlag*; It. *battuta*).

Used synonymously with [Beat](#) to refer to regularly recurring articulations in the flow of musical time. [Tactus](#) is often used interchangeably with either 'beat' or 'pulse', but historically 'tactus' has a somewhat different meaning (see [Rhythm](#), §II, 5). Pulses need not be phenomenally present in music, though they typically are. Rather, the sense of pulse arises through the listener's cognitive and kinaesthetic response to the rhythmic organization of the musical surface (see [Rhythm](#), §I, 4). Pulses usually are evenly spaced, though they need not be; for example, the 'limping' rhythms of Slavic folk music obtain that quality precisely in their arrangement of non-isochronous pulses. A clear sense of pulse is a necessary condition for musical metre, as it forms the temporal anchor for higher levels of metric structure (measures or bars marked by downbeats) as well as smaller levels of metric subdivision. Beats or pulses must fall within a certain temporal range, close to what historical discussions of *tactus* have defined relative to the average heartbeat rate of a resting adult. Very rapid or extremely slow articulations do not give rise to a sense of pulse – a reflection of the limitations of our psychological capabilities. The pulse of musical passage is a crucial, though not the only, aspect of our sense of tempo. Rapid tempo is correlated with a rapid pulse rate, and slow tempo with a slow pulse rate.

See also [Metre](#) and [Tempo](#); for bibliography see [Rhythm](#).

JUSTIN LONDON

Punctum

(Lat.: 'point', 'dot').

A term with several meanings, the commonest of which relate to Western medieval notations. In the oratorical terminology of classical Latin, however, 'punctum' signified a short clause or brief section (e.g. Cicero: *Paradoxa stoicorum*, prooem. §2; *De oratore*, ii, §41, 177; Ausonius: *Idyllia*, 12, prooem.), and this meaning was also taken up by some medieval writers on music (§§3 and 4 below).

(1) In Western chant notations the *punctum* was a neume signifying a single note. It was nearly always written as a dot, and it usually represented a note lower than those on either side (see [Notation](#), [Table 1](#)).

(2) A single note of music. 13th-century theorists used 'punctum' to mean not only a note written alone, but also a note joined to others in a ligature.

(3) From the mid-12th century onwards 'punctum' is found in many monastic statutes, always in strictures regarding the phrasing of psalm-singing (see [Inflection](#)). Here it seems to signify a unit less than a half-verse, that is, a phrase or clause. (The words 'punctatim' and 'punctando' mean 'in phrases', 'phrased' etc.; see Van Dijk.)

(4) In a well-known passage in the treatise by Anonymous IV, 'punctum' is used as the equivalent of [Clausula](#): '[Perotinus] fecit clausulas sive puncta plurima meliora'. This does not agree with classical usage, where 'clausula' had the quite specific and different meaning of 'cadence' (see, besides Cicero, Quintilian: *Institutio oratoria*; Quintilian did not use the term 'punctum'). Nor did theorists up to the middle of the 13th century equate *punctum* and clausula; for instance, the St Martial Anonymous (ed. Seay) used only (2) above, and Johannes de Garlandia likewise, although on one occasion he seems to have meant the tenor note in a piece of organum, implying a phrase of several notes in the duplum part above (Reimer, ii, 36–7). The only places where 'punctum' signifies 'phrase' are in those parts of Johannes's treatise designated by Reimer as unauthentic. In the treatise by the Anonymous of St Emmeram (ed. Sowa, and Yudkin) 'punctum' still means a single note. Anonymous IV, however, used both meanings side by side, sometimes in the same sentence (Reckow, i, 83, l.7; 86, l.20). The author specifically identified 'punctum' as a term that instrumentalists used for clausula: 'quidam dicerent: post primam clausulam notarum, quod alii nominant proprie loquendo secundum operadores instrumentorum punctum, et dicerent tunc: post primum punctum' (Reckow, i, 56). 'Clausula' here had its less specific meaning of 'phrase'.

Johannes de Grocheio used 'punctum' to mean a single note only once, and the expression 'finis punctorum' to signify the vertical stroke denoting the end of a section in a composition (Rohloff, 1943, p.55). But in his discussion of the textless *stantipes* (see [Estampie](#) and [Ductia](#)) he called the individual sections of these pieces *puncta* (singular *punctus*). He said that each *punctus* consists of two parts, identical except for their endings, called respectively *apertum* ('open') and *clausum* ('closed'). Grocheio seems to have thought six *puncta* were standard for the *stantipes* and three for the *ductia*, but he mentioned some *stantipes* of seven and some *ductiae* of four *puncta* (Rohloff, 1943, p.52). Pieces such as these are not rare in medieval music (e.g. lai, *estampie* and *dansse real*) and the word 'punctus' itself is found by the various sections of two pieces in the

Robertsbridge Manuscript (*GB-Lbl* Add.28550) exactly according to Grocheio's usage. The first piece has four *puncta*, the second five.

Both 'clausula' and 'punctum' survived in keyboard music. Several short exercises in a 15th-century Breslau manuscript (*PL-WRu* I F 687) are called 'clausula'; and six short imitative pieces in the 16th-century Mulliner Book (*GB-Lbl* Add.30513) are entitled 'Point'.

See also [Anonymous theoretical writings](#); [Clausula](#); [Theory, theorists](#).

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DAVID HILEY

Pūngī [pugī, pūngī, pongā, pongi].

A common South Asian name for a double clarinet with bottle-gourd wind cap. *Pūngī* means 'tube' or 'pipe' in modern North Indian languages; it is rather a generalized term, and many local names are found.

The *pūngī* usually consists of two small pipes of naturally cylindrical materials (cane, bone etc.); at the top of each is partially excised a single beating reed. The number of finger-holes varies, but often one pipe is melodic, the other a drone, though the latter may have several tuning-holes, sealed with wax. Some modern specimens may also have a third long metal drone pipe. The top end of the pipes is fixed into a bottle-gourd with wax, resin etc., the neck of the gourd serving as the mouthpiece (see illustration). In some areas the blowing-tube – and, in the North-West (Rajasthan, Sind, Gujarat), even the whole wind cap – may be of wood.

Many writers call this mouthpiece an 'air-reservoir', and relate the instrument to the bagpipe, but, as with other capped reed-pipes, it has no reserve of air at all; with the *pūngī*, however, the player's puffed-out cheeks have this role, as it is usually played by circular breathing (*nāksasī*: 'nose-breathing'). In West India a larger type occurs, with a large gourd (*dudhiā*) mouthpiece, apical or lateral blowing-hole and, often, a wound palm-leaf bell.

Its use is largely restricted to itinerant specialists such as snake-charmers (except in the West, as in the *tarpo*, and the North-West, as in the *muralī*).

Other names found are *bīn* and *nāgbīn* ('serpent's *bīn*') or *bīn jogī* ('magician's *bīn*') in North and Central India and Pakistan; *tumbā*, *tumbī* and *tomrā* (all meaning simply 'gourd') in North India; *tarpo*, *dobru*, *pavri* and *mahuvar* in Gujarat and Maharashtra; *sāpurer basi* ('snake-charmer's pipe') in Bengal; *nāgeśvar* in Orissa; *nāgasvaram* in Andhra; and *mākuti* and *pambatti kulal* in Tamil Nadu. Several of these names may also be applied to oboes.

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ALASTAIR DICK/R

Punk rock.

An aggressive style of rock that was part of a deeply contradictory movement initiated in London by Malcolm McLaren in 1975. Having managed the US glam rock band the New York Dolls, McLaren moulded the Sex Pistols, gaining them notoriety through astute management. The music blended established techniques of instrumentation, forms and chordal repertory, but articulated them with abandon and ferocity. From pub rock bands like Eddie and the Hot Rods came simple chord structures and a disdain for slick performance; from American precursors like Iggy Pop and Lou Reed came challenging lyrics and a sense of confrontation; echoes can be found of the Who and the early Kinks in an aggressive instrumental attack and use of minimal riffs. Many bands, such as the Sex Pistols and the Stranglers, publicly espoused nihilism which, in the case of the Gang of Four, the Fall and Siouxsie and the Banshees, gave rise to musical experimentation, while others, including the Damned and the Rezillos, employed a reckless humour which simultaneously celebrated and derided tacky bourgeois values. The Clash's refusal of apparent polish initially qualified them as punk, but they represented a more genuine, radical, proletarian streak. By the end of 1977 punk had been stylistically co-opted into the New Wave, but remained part of a much larger culture of resistance, most visible through fanzines praising punk's do-it-yourself aesthetic, confrontational dressing and the independent labels' challenge to the major labels' stranglehold on the industry. Stylistic reverberations

include grunge bands such as Nirvana and 1990s bands like Rancid, which are often hard to distinguish from thrash metal.

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ALLAN F. MOORE

Punkmusikschrift

(Ger.).

See [Braille notation](#).

Puntale

(It.).

See [Endpin](#).

Puntato

(It.).

Sometimes *puntato* means that notes are to be played staccato when indicated by 'points' (dots) above or below the notes in question. *Puntato* may also be used for 'dotted' notes in the sense of a dotted quaver (generally followed by a semiquaver). See also [Piquer](#).

Punteado

(Sp.; Fr. *pincé*; It. *pizzicato*).

The modern term for the technique of plucking the strings of a guitar with the fingertips or nails of the right hand. Historically, the manner of playing derives from lute technique, and was used by baroque guitarists in conjunction with strumming technique (see [Rasgueado](#)). The Italian term *pizzicato* was the one used most widely in the Baroque era, since Italian guitarists were the main developers of the technique and repertory for the instrument in that period (see [Guitar](#), §4). *Punteado* is the term most commonly used from the late 19th century to the present.

JAMES TYLER

Punto, Giovanni [Stich, Johann Wenzel (Jan Václav)]

(*b* Zehušice, nr Čáslav, 28 Sept 1746; *d* Prague, 16 Feb 1803). Bohemian horn player, violinist and composer. His master Count Thun sent him to study the horn, first under Josef Matiegka at Prague, then with Jan Schindelarž at Dobříš; he completed his studies (c1763/4) in Dresden under A.J. Hampel, whose hand-stopping technique he later improved and extended. After his return home (1764) he served the count for four years and then ran away with four colleagues, crossing the border into the Holy Roman Empire, where he assumed his Italian pseudonym. He began travelling through Europe in 1768, breaking new ground as a touring horn virtuoso. He visited England in early 1772, performing at least ten times in London, most often as a concerto soloist (*LS*). Punto's use of hand-stopping was criticized by some in London (*New Instructions; LS*), probably because it was still novel, but others were more favourable, such as Burney, who wrote from Koblenz in July or August 1772: 'The elector has a good band, in which M. Ponta [Panta], the celebrated French horn from Bohemia, whose taste and astonishing execution were lately so much applauded in London, is a performer'. For a while he was employed by the prince of Hechingen, and in 1769–74 he was at the Mainz court. Between 1776 and 1788 Punto appeared 49 times at the Concert Spirituel in Paris (Pierre). In 1778 he met Mozart there, who was much impressed by his playing and composed for him and J.B. Wendling (flute), Friedrich Ramm (oboe) and G.W. Ritter (bassoon) the *Sinfonia concertante* KAnh.9/297*B* (now lost). In 1781 Punto was a member of the Prince-Archbishop of Würzburg's band, but in 1782 he returned to Paris in the service of the Count of Artois (later Charles X). In 1787 he visited a number of Rhineland towns and in the following year was engaged by Mme Mara to appear in her concerts at the Pantheon, London. From 1789 to 1799 he was again in Paris and under the Reign of Terror held the post of violinist-conductor at the Théâtre des Variétés Amusantes. In 1799 he went to Munich and in 1800 to Vienna, where he met Beethoven, who composed the Horn Sonata op.17 for him; Punto and Beethoven gave its first performance on 18 April. On 18 May 1801 Punto gave a grand concert at the National Theatre in Prague; his performance was highly praised by the *Prager neue Zeitung* (1801, no.39, p.473). In 1802 he toured with J.L. Dussek, with whom he gave a concert at Čáslav (16 September). He made another short visit to Paris, then returned to Prague where he died after an illness of five months. He was given a grandiose funeral, with Mozart's Requiem played at the graveside.

Punto was a *cor basse* player, as were many of the leading soloists of the day; he used a silver *cor solo* made for him in 1778 by Lucien-Joseph Raoux of Paris, and was acclaimed by music critics as a virtuoso of the highest order, perhaps the greatest horn player of all time. Works written by and for him show that Punto was a master of quick arpeggios and stepwise passage work. Mozart's high opinion ('Punto bläst magnifique'), expressed in a letter of 1778, was shared by Beethoven, and virtually all contemporary writers referred to the vocal quality of his playing. Fröhlich's comments are typical:

What distinguished Punto, in a way that one has never heard in any other artist heretofore, was his most magnificent performance, the gentlest portrayals, the thunder of tones and their sweetest indescribable blending of nuances with the most varied tone production, an agile tongue, dexterous in all forms of articulation, single and double tones, and even chords, but most important, a silver-bright and charming cantabile tone.

Among his students were Jean Lebrun, Heinrich [Domnich](#) and Pierre Joseph Pieltain. Punto arranged other composers' works for himself (sometimes publishing them in his own name), including pieces by Carl Stamitz, Sterkel, Rosetti, Joseph Michel and Dimmler (*GerberNL*). Though many of his works were published in the 1780s and 90s, Punto was evidently composing and arranging before then, for his pieces are listed in Breitkopf's catalogue of 1778. He also revised Hampel's horn tutor and produced a curious book of daily exercises for the horn. A portrait by C.N. Cochin was engraved by Miger (Paris, 1782).

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(selective list)

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Hn, insts: 16 concs., 1 hn, orch (?1780–1806), nos.9, 12, 13, ?15, 16 lost; conc., 2 hn, orch (*A-SEI*); sextet, hn, cl, bn, vn, va, b, op.34 (1802); 3 qnts (written in part by A. Rosetti and F. Fiorillo), hn, fl/ob, vn, va, b (by ?1799); 21 qts, hn, vn, va, b, and hn, vn, bn, vc, opp.1–3, 18 (c1785–96); 12 Petits trios, 3 hn (1793); 20 trios, 3 hn (1800); 15 trios, 3 hn (*F-Pn*); 20 Duos concertans, 2 hn (1793); 24 Petit duos, 2 hn (1793); 8 duos, 2 hn (1800); 3 duos, hn, bn (1802); 24 Nouveaux duos, 2 hn (after 1802); 24 duos (written in part by J.S. Demar), 2 hn; 3 duos, hn, cl

Other: conc., cl, orch; 3 Quatuors favoris, fl, vn, va, b (1796) (arr. of op.18); 6 trios, fl/vn, vn, b (London, ?178–); 6 [3] duos, 2 vn, op.5 (c1782) (nos.4–6 by J.A. Fodor); Hymne à la liberté (L'Aîné) (1794); Descends du haut des cieux: hymne à la liberté (Judlin)

Pedagogical: Seule et vraie méthode pour apprendre facilement les élémens des premier et second cors ... composée par Hampl et perfectionnée par Punto son élève (c1794, 3/1798); Étude ou exercice journaliere, ouvrage périodique pour le cor (1795, 2/1800)

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REGINALD MORLEY-PEGGE/HORACE FITZPATRICK/THOMAS
HIEBERT

Puppet opera, puppet theatre.

Usually a mixed genre containing both music and spoken dialogue, performed on a specially designed stage by puppets (string, hand or rod). The works may take the form of serious or comic operas, plays with incidental music or interpolated songs, or ballets. Because of the caricature nature of puppets, most works written for them have been comic adaptations, mock-heroic dramas or satires of popular dramas. Before the 5th century bce, puppets had a widespread existence in all civilized lands, and they continued to have a place in performances of mystery plays and liturgical dramas as well as the *commedia dell'arte* throughout the Middle Ages and the Renaissance.

The earliest known Italian operas for puppets (*fantoccini*) were 17th-century burlesques staged in Venice at the Teatro S Moisè by the Florentine nobleman Filippo Acciaiuoli (1637–1700). *Leandro* (1679), *Damira placata* (1680), *Ulisse in Feaccia* (1681) and *Girello* (1682) were staged during the Carnival season using wooden or wax figures while the music was performed by singers behind the stage.

In France a serious attempt to establish a permanent puppet (*marionnette*) theatre was made in 1676 by Dominique Normandin, Sieur de La Grille, one of Lully's singers in the Académie Royale de Musique, who obtained royal permission to set up a troupe and a Théâtre des Pygmées in the Marais area of Paris. La Grille's finely crafted marionettes were capable of dancing and of miming singing; it had been his intention eventually to present operas, and the *livrets* of the first two productions at the Théâtre des Pygmées reveal the use of singers and instrumentalists in Lullian parodies. The popularity of these works, together with La Grille's evident ambition, led Lully to initiate a campaign of harassment against La Grille, who was forced to change the name of the troupe and to discontinue the employment of musicians. As a result the theatre closed in 1677.

During the 18th century the development of the Parisian [Théâtres de la Foire](#) and their continual struggle for survival contributed to the establishment of the marionette theatre. The Théâtres de la Foire were constantly harassed by the licensed Comédie-Française and the Académie Royale de Musique, and the puppet theatres, considered beneath official

contempt, became a haven for persecuted or aspiring directors, actors, authors and musicians. This incessant rivalry stimulated a renewed interest in dramatic parody. The enlivening of these burlesques and operatic travesties by **Vaudeville** played a part in the birth of the *opéra comique*. Without the marionette theatres at the annual fairs of St Germain and St Laurent, the production of parodies and *opéras comiques* would have been limited to the short periods of tenure of the human theatres. About 40 puppet *opéras comiques* have survived. Several of them, by such authors as Carolet, Favart, Fuzelier, d'Orneval, Le Sage, Piron and d'Orville, found their way into the series of publications entitled *Le Théâtre de la Foire, ou l'Opéra-Comique* (Paris, 1721–37). The importance of the marionette theatres, however, stood in direct proportion to their necessity; with the establishment of the Opéra-Comique and the Théâtre-Italien, and the replacement of the vaudeville by the *ariette*, they were quickly abandoned.

Puppet theatres have played a small but significant role in the history of the English stage. For a short time, when the Puritans closed the orthodox theatres during the interregnum, this form of popular entertainment provided the only home for dramatic activities. Descriptions of the puppet theatres at Bartholomew and Southwark fairs are noted in the diaries of Samuel Pepys and John Evelyn. It was in these humble surroundings that the notable Punch made his *début* and became synonymous with English puppetry. By the end of the 17th century, puppets had been immortalized in numerous literary works including D'Urfey's *Don Quixote*, Jonson's *Bartholomew Fayre* and Addison's Latin poem *Machinae gesticulantes*.

In the 18th century, operas, satires and artificial heroics filled the puppet theatres, now referred to as 'Punch's theatre'. Martin Powell (fl 1709–29) opened a well-fitted one in London in 1710; *The Tatler* and *The Spectator* regarded Powell's theatre in Covent Garden and the opera at the Haymarket as the two leading diversions in London. For three seasons, Powell responded to the craze for Italian opera by staging satires of contemporary society, opera burlesques and mock-heroic tragedies. Following his success, Punch theatres opened yearly in unused concert halls or even in converted tennis courts. The Licensing Act of 1737 restricted regular theatrical activities, and many actors, musicians and playwrights sought refuge in the less conspicuous puppet theatres. Ballad operas now made up the bulk of the puppet theatres' repertory, and contributions were made by such notable 'proprietors' as Charlotte Charke, Henry Fielding, Samuel Foote and Charles Dibdin.

Between 1770 and 1790 London was invaded by Italian *fantoccino* troupes, who mostly staged popular French comedies and light operas. Joseph Haydn visited one of these theatres, the Théâtre des Variétés Amusantes in Savile Row, in November 1791, and wrote in his diary: 'The puppets were manipulated well; the singers were bad, but the orchestra was quite acceptable'. By this time, puppet theatres were as brilliantly fitted as Europe's finest opera houses. It was at this level of existence that puppets found favour with the royal courts throughout Europe.

Puppets were displayed in their own elaborate theatre in plays and operettas at the summer palace of Prince Nicolaus Esterházy. The theatre flourished between 1773 and 1783 under Haydn's musical guidance. At

least two of Haydn's own compositions were among the productions: *Philemon und Baucis* and *Die Feuersbrunst*. Other puppet works attributed to Haydn are: *Hexenschabbas*, *Genove*, *Die bestrafte Rachbegierde* and *Demofonte*. Two more works were included in the puppet repertory: *Alceste* by Carlos d'Ordonez and *Die Fee Urgele* by Ignace Pleyel. In the closing years of the 18th century, the craze for puppets faded. The success enjoyed by the puppet theatre, usually at the expense of the human theatre, had now shifted to its living counterpart.

During the late 19th century and the first half of the 20th there was an enthusiastic regeneration of interest in the puppet theatre, and in several countries puppetry reached an artistic level of significant potential. Illustrious names associated with the theatre, opera and stage design rediscovered in the puppet theatre an ideal medium for experimental work; many men of letters turned to it as a means of legitimate dramatic expression, including Edward Gordon Craig, G.B. Shaw, García Lorca, Anatole France and Alfred Jarry. Among operas composed specifically for marionette performance during this period are Hindemith's *Das Nusch-Nuschi* (1921), Falla's *El retablo de maese Pedro* (1923), Satie's *Geneviève de Brabant* (1926) and Ernst Toch's *Die Prinzessin auf der Erbse* (1927); these were followed by Birtwistle's *Punch and Judy* (1968). Other composers who added to the repertory include Britten, Casella, Caturla, Chausson, Copland, Honegger, Krenek, Liuzzi, Lualdi, Malipiero and Smetana. The early 20th century saw the establishment of a number of permanent puppet theatres, including two in Munich and others at Baden-Baden, Salzburg, Milan, Paris, Moscow and Chicago.

See also China, §IV, 4(i)(c); [Japan, §VI, 2](#); and [South-east Asia, §6](#).

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JOHN MOHR MINNIEAR

Puppo, Giuseppe

(*b* Lucca, 12 June 1749; *d* Florence, 19 April 1827). Italian violinist and composer. He received training in Naples at the Conservatorio di S Onofrio a Capuana and in 1768 returned to Lucca as leader of the orchestra. His talent as a soloist soon led to concert tours. An appearance in Paris in 1775 was followed by a tour of Spain and Portugal, where he reportedly made a fortune and quickly squandered it. He was in London in 1777, and in November 1783 he was again in Paris, playing at the Concert Spirituel. Viotti employed him as co-leader, with Mestrino, of the orchestra at the Théâtre de Monsieur (1789–?92), and he held a similar post at the Théâtre de la République (1793–9). He seems to have remained in Paris until 1811, when he abandoned his wife and children and went to Naples. There he was first violinist at S Carlo until his objection to playing ballets caused his dismissal in 1817. Although he taught for two years at a small school in Pontremoli, he did not succeed in re-establishing his career. He was destitute when the English musician and writer Edward Taylor found him in Florence and generously placed him in a hospice, where he remained until his death.

Puppo was admired as a soloist, said to be at his best in soft, melancholy moods. He had an eccentric personality, however, which doubtless contributed to his erratic career. His boast to have studied five years with Tartini was effectively denied by La Hussaye, a well-known disciple of that master. Although a number of his compositions may be lost, he evidently was not a prolific composer. His only known works, all published without date in Paris, are a set of three violin duos, another of eight studies for solo violin, and six violin fantasies arranged for piano, probably from the preceding studies (Fétis also mentioned two violin concertos). They reflect a fine technique, with originality confined largely to bizarre titles and tempo indications and to occasional illustrative effects.

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CHAPPELL WHITE

Purcell.

English family of musicians and court officials flourishing in the later 17th and 18th centuries. (3) Henry Purcell (ii) used the arms of the Purcell family of Shropshire and Staffordshire, but the basis of his claim to them is uncertain. No members of the family appear to have held office at court before the Restoration, and none is known to have worked as a professional musician before the 1650s.

(1) Henry Purcell (i)

(2) Thomas Purcell

(3) Henry Purcell (ii)

(4) Daniel Purcell

(5) Edward Purcell

(6) Edward Henry Purcell

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Purcell

(1) Henry Purcell (i)

(*d* Westminster, London, 11 Aug 1664). Singer. He is named as a performer in the 1656 edition of William Davenant's *The Siege of Rhodes*. After the Restoration he became a Gentleman of the Chapel Royal and on 16 February 1661 he was appointed a singing-man and Master of the Choristers at Westminster Abbey. At this time he and his wife Elizabeth (*d* 1699) probably had three or four young sons, including (3) Henry (ii): the eldest, Edward, was aged five or six. Their daughter Katherine was baptized in Westminster Abbey in March 1662, and (4) Daniel may have been born after his father's death, as he was still a Chapel Royal chorister in 1682. Administration of Henry's estate, worth £32 3s., was granted to Elizabeth in the court of the dean and chapter of Westminster on 7 October 1664. He may be the author of the songs *Sweet tyranness, I now resign my heart* z569, published in 1667 as by 'Mr. Hen. Pursell', and *More love or more disdain I crave* z397, copied apparently in the 1650s into the Tabley Songbook (*GB-Mr*).

Purcell

(2) Thomas Purcell

(*d* Westminster, London, 31 July 1682). Singer and court official, probable brother of (1) Henry Purcell (i). He became a Gentleman of the Chapel Royal after the Restoration; subsequently he held other musical appointments at court, including the post of Composer for the Violins, though there is no evidence that he actually wrote music for the royal violin band. In 1671 he became a Groom of the Robes and in 1674 an under-housekeeper at Somerset House. On 24 June 1672 he succeeded Henry Cooke as marshal of the Corporation of Music. He was evidently a trusted and influential court official as well as a versatile musician, well placed to advance the career of his presumed nephew (3) Henry (ii). None of the several children born to him and his wife Katherine became musicians, though one, Francis, followed him into court service. There is a catch, *You that love to drink*, attributed to him in the Tabley Songbook, and an Anglican chant in *BurneyH*.

Purcell

(3) Henry Purcell (ii)

(*b* ?Westminster, London, ?10 Sept 1659; *d* Westminster, London, 21 Nov 1695). Composer and organist, son of (1) Henry Purcell (i). He was one of the most important 17th-century composers and one of the greatest of all English composers.

1. Life.
2. Domestic vocal music.
3. Instrumental music.
4. Church music.

5. Odes and welcome songs.
6. Theatre music.
7. Handwriting and autograph sources.
8. Portraits.

WORKS

Purcell: (3) Henry Purcell (ii)

1. Life.

No record of his baptism survives; the date of his birth is established by the ages given on his memorial tablet in Westminster Abbey and the frontispiece of his *Sonnata's of III. Parts* (London, 1683). There is some evidence, outlined below, that he may have been born on 10 September. His parents were almost certainly (1) Henry (i) and Elizabeth, but in a letter to John Gostling dated 8 February 1679 (*J-Tn*) (2) Thomas Purcell unequivocally refers to the composer as 'my sonne Henry', perhaps because he took a paternal interest in his nephew's career after the elder Henry's death in 1664.

As a boy Purcell was a chorister in the Chapel Royal, and documents concerning his maintenance and further training after his voice broke in 1673 provide the earliest definite information about his life. On 10 June 1673 he was appointed assistant 'without fee' to John Hingeston, keeper of the king's wind and keyboard instruments; he was to take up the salaried position when Hingeston died or retired. Warrants dated 17 December 1673 provided for his clothing and an annual payment of £30. After leaving the choir he probably studied with the musicians named as his teachers in early sources, John Blow and Christopher Gibbons. Matthew Locke was also an important influence, and Purcell commemorated him in the elegy *What hope for us remains now he is gone?* z472.

On 10 September 1677 Purcell replaced Locke as composer for the violins at court. He seems, however, to have written little purely instrumental music for the violin band at this time, and may simply have been appointed on his 18th birthday to the first available salaried post. His energies appear to have been mainly devoted to the composition of sacred music, including three symphony anthems (z28, zn66, zn68) completed before the end of 1677, and to scoring and editing anthems by other composers in the manuscript *GB-Cfm* 88. He later wrote the inscriptions 'God bless Mr Henry Purcell 1682' and 'September ye 10th 1682' on the reverse flyleaf, a second suggestion that 10 September might have been his birthday. In the mid-1670s Purcell was closely involved with music at Westminster Abbey: not only do the partbooks *GB-Lwa* Triforium Set I, copied before Michaelmas 1677, include six anthems, but he was also paid from 1674 to 1678 for tuning the organ and in 1676 for writing out a book of organ parts. Around Michaelmas 1679 he succeeded John Blow as organist of the Abbey, a post he retained for the rest of his life.

In 1680 Purcell married Frances Peters, daughter of John Baptist Peters (*d* 1675) and his wife Amy, of the City of London parish of All Hallows; the composer's first son, also named Henry, was baptized at All Hallows the Less on 9 July 1681 and buried there on 18 July. In 1680 he also wrote the welcome song *Welcome vicegerent of the mighty king* z340, his first major secular work for Charles II, and shortly afterwards he took possession of

GB-Lbl R.M.20.h.8, a score-book in which he made fair copies of the symphony anthems, odes and songs he composed for the court. On 14 July 1682 he was admitted as a Gentleman of the Chapel Royal to serve in the place of Edward Lowe as one of the three organists, and probably because of this new appointment had to obtain a sacrament certificate, signed on 4 February 1683 by the minister and a churchwarden of St Margaret's, Westminster, his parish church. By Easter 1682 he was living in Great St Ann's Lane, Westminster, and around the end of 1684 he moved a short distance to Bowling Alley East. He finally succeeded John Hingeston as instrument keeper in December 1683.

Between 1680 and Charles II's death in 1685 Purcell was primarily a court composer. After his music for Nathaniel Lee's play *Theodosius* (z606), performed at the Dorset Garden Theatre in the first half of 1680, he wrote no substantial works for the public stage until 1688; *Dido and Aeneas* z626 may originally have been written for the court, and the music Purcell copied in *GB-Lbl* R.M.20.h.8 seems to have been regarded as a dedicated royal repertory, none being published before 1685. *GB-Cfm* 88 contains the incomplete score of a fine full anthem, *Hear my prayer, O Lord* z15, which was probably copied in 1685 and may have been composed for the late king's funeral, for though the burial took place without elaborate ceremony the Abbey choir is known to have been present.

The accession of James II led to a reorganization of the court musical establishment. Purcell's position in the court's secular music was probably unaltered, although his title was changed from composer to 'harpsicall'. He retained his post as organist of the Anglican Chapel Royal, but the status of the chapel was diminished under the new Catholic monarch. Perhaps for this reason, Purcell's position as instrument keeper responsible for organs appears to have been forgotten until early in 1688, when he successfully petitioned for back payments and the restoration of this salary. The years 1686 and 1687 must have been difficult for Purcell and his family, as each saw the burial of an infant son, and the score-book *GB-Lbl* R.M.20.h.8 seems to reflect a change in his attitude to his work for the court compared with the period 1680–85: after the coronation anthem *My heart is inditing* z30, (see fig.2) no more sacred music was added in his hand, and of the three welcome songs he composed for James II (z335, 343–4) only the last is entirely in his autograph. The exile of James II in 1688 finally ended Purcell's career as a composer working mainly for the court, though he was to remain on the royal payroll under William and Mary. This period of political and professional uncertainty also coincided with the birth of his only two children to survive to adulthood, Frances and (5) Edward, born in 1688 and 1689 respectively.

The coronation of William and Mary on 11 April 1689 led to some difficulties between Purcell and the dean and chapter of Westminster over money paid to him by spectators watching from the organ loft, but there is no evidence of any lasting tension between him and the Abbey authorities; he may simply have been unaware of new procedures introduced for this service. The court now ceased to be the important musical centre it had been under the Stuarts, and Purcell sought further employment. In 1689 he produced the first of his odes for Queen Mary's birthday, but he also edited and contributed to Playford's *The Second Part of Musick's Hand-Maid*,

presented the all-sung masque *Dido and Aeneas* at Josias Priest's boarding-school for girls in Chelsea and composed the ode *Celestial music did the gods inspire* z322 for Lewis Maidwell's school in King Street, Westminster. From 1690 he was heavily involved in composing for the theatre, although he continued his series of odes for Queen Mary and wrote other major works for organizations outside the court such as the ode, *Of old when heroes thought it base* z333, presented in 1690 at the annual festival of the Yorkshire Society in London. In 1691 he acquired a second property in Bowling Alley, but then seems to have moved his family away, perhaps in search of healthier surroundings for the children. On their return to Westminster around Christmas 1693 the Purcells moved into a house in Marsham Street. During the 1690s Purcell was also in demand as a teacher. In 1693 and 1694 John Weldon was sent from Eton to study with him, and other pupils included Annabella Howard, fourth wife of the playwright Sir Robert Howard, Sir Robert's granddaughter Diana, and Rhoda Cavendish. In 1694 Purcell revised and updated the 12th edition of John Playford's *Introduction to the Skill of Musick*.

Purcell provided some of the music for Queen Mary's state funeral on 5 March 1695, and *The Indian Queen* z630, without its concluding masque by Daniel Purcell, was perhaps performed in the following June. For 24 July 1695, the sixth birthday of Princess Anne's son the Duke of Gloucester, Purcell composed his last court ode, *Who can from joy refrain?* z342. His rate of work up to September 1695 gives no hint that he was unwell, and *Lovely Albina's come ashore* z394, described as 'The last Song Mr Henry Purcell set before his Sickness' in the first volume (London, 1698) of *Orpheus Britannicus* (an anthology of his songs), refers to a reconciliation between Princess Anne and King William that cannot have taken place before William's return to London from the Continent on 12 October 1695. Purcell's will, in which he left all his possessions to his wife, was made in evident haste and signed on the day of his death, suggesting that an apparently minor infection took a severe and unexpected turn for the worse.

Purcell's funeral took place in Westminster Abbey on the evening of 26 November. *The Flying Post* for that day states that Purcell was to be buried near the organ without charge to his widow, in the presence of the chapter and choir of the Abbey as well as the choir of the Chapel Royal. Annabella Howard was responsible for a marble tablet placed on a pillar above his grave. Frances Purcell died at Richmond and was buried near her husband in Westminster Abbey on 14 February 1706, leaving an organ and two spinets to her son (5) Edward along with 'the books of music in general'; the Purcells' daughter Frances, who administered her mother's will, married the writer Leonard Welstead and died in 1724.

Purcell: (3) Henry Purcell (ii)

2. Domestic vocal music.

Purcell was a prolific contributor to all the main genres of secular vocal music current in 17th-century England. He has always been particularly admired as a song composer. Generations of English musicians got to know his music from the two posthumous song volumes *Orpheus Britannicus* (London, 1698, 1702), and Henry Playford wrote in the preface

to the first volume that he had 'a peculiar Genius to express the energy of English Words, whereby he mov'd the Passions of all his Auditors', while Henry Hall added in a poem that he 'Each Syllable first weigh'd, or short, or long, / That it might too be Sense, as well as Song'.

Purcell probably started his composing career by writing songs. That is almost certainly so if *Sweet tyranness, I now resign my heart*, published in 1667, is his work rather than his father's. His early songs divide into two types. He usually set light verse as strophic dance-songs, often cast as minuets or gavottes, with a high degree of correlation between poetic and musical accent, line endings and phrase endings, rhyme schemes and matching cadences. He was also fond of using the French rondeau form (ABACA or AABACAA) in dance-songs, later creating such memorable pieces as 'Fear no danger to ensue' from *Dido and Aeneas* z626/7 and 'I attempt from love's sickness to fly' z630/17h from *The Indian Queen*. The other type, the declamatory song, was traditionally a vehicle for more serious verse, and used a melodic line that mirrored the inflections of speech within the framework of a grave almand or air. Purcell used it for some early songs and dialogues, and its influence lingered on in the 'recitative' sections of his later multi-sectional songs, though in general it was diluted in the 1680s by a fashion for suave melodic writing in patterns of flowing quavers.

Purcell's early songs rarely contain anything that could not have been written by Henry Lawes or Matthew Locke, though around 1680 he began to extend the range of his vocal writing, reflecting the influence of a mid-century repertory of Venetian and Roman music brought to Restoration London by Italian immigrants. He began to write ground bass songs, mostly using patterns derived from the Italian chaconne and passacaglia chord sequences, as in *She loves and she confesses too* z413 (autumn 1680) and *Let each gallant heart* z390 (late 1682). His later ground bass songs mostly use specially-devised patterns outlining an ascending or descending sequence of harmonies, and often modulate. They are similar to da capo arias, with the first modulation occurring at the moment the singer reaches a new phrase of text, and the return to the tonic coinciding with a return to the opening words and music (e.g. 'Wond'rous machine' from the St Cecilia's Day ode *Hail, bright Cecilia* z328/8, 1692).

The other italianate feature of Purcell's song writing around 1680 was the development of multi-sectional songs. In general this seems to have been a response to cantata-like Italian pieces that circulated in London, though his first example, *From silent shades, and the Elysian groves* z370 (late 1682; the mad song *Bess of Bedlam*), takes its starting point from the popular ballad *Tom of Bedlam*, which uses a multi-sectional Jacobean masque tune, 'Gray's Inn Masque'. Furthermore, a song such as *They say you're angry* z422 (late 1684), a setting of Abraham Cowley's *The Rich Rival*, is not very italianate, despite consisting of a declamatory passage followed by a fast duple-time air and a minuet-like passage. The poem does not divide into passages of action and reflection, as Italian cantata texts were beginning to do, and Purcell makes little of the contrast between his declamatory and tuneful material. Many of his extended multi-sectional songs are settings of Cowley, and some of them belong to a distinct sub-genre of 'symphony songs' with obbligato violins and recorders. They were

apparently written in the 1680s for court use, and the largest and greatest of them, *If ever I more riches did desire* z544 (?spring 1687), is similar in size and shape to a verse anthem or a court ode.

Oddly, the anthem left more of a mark on Purcell's symphony songs than on his domestic sacred music. This is partly because his early sacred songs mostly belong to a domestic tradition of setting metrical psalms for three voices and continuo that developed during the Interregnum, when church choirs had been disbanded; some of them are settings of verses by John Patrick, Preacher at the London Charterhouse 1671–95, and may have been used for devotional purposes there. They follow the tradition established by Henry and William Lawes in that they often use the 'trio sonata' texture of two high voices in 6ths and 3rds over a sung bass, though Purcell was more inclined than they to vary the texture with lengthy solos or passages of complex counterpoint, and the gloomy, penitential texts he mostly chose gave him plenty of scope for highly affective settings, with jagged melodic lines, grinding dissonances and unpredictable harmonies.

Much of Purcell's later devotional music was published in the two anthologies Henry Playford published as *Harmonia sacra* (London, 1688, 1693). The volumes include many fine pieces, but the most striking are two that relate to a mid-century tradition of biblical dialogues. *In guilty night* z134 uses a text that Purcell would have come across in the popular pre-Civil War setting by the Cambridge organist Robert Ramsey; it is a highly dramatic setting of the encounter between Saul and the Witch of Endor from the Book of Samuel. *Tell me, some pitying angel (The Blessed Virgin's Expostulation)* z196 extends the tradition of biblical dialogues to solo song, and is perhaps the closest Purcell came to writing an Italianate cantata (fig.5). Nahum Tate's text is an astonishingly vivid and human portrayal of a mother who has lost her child, and Purcell's five-section setting uses his full repertory of affective devices, including, most memorably, the cries of 'Gabriell!' set to high repeated Gs over a series of increasingly clashing descending harmonies (ex. 1).

Purcell: (3) Henry Purcell (ii)

3. Instrumental music.

Virtually all Purcell's consort music comes from the first part of his career, when he was essentially a court musician. Much of it embodies archaic contrapuntal devices, and was written around 1680 apparently as part of a programme of self-education in formal counterpoint.

Purcell's first adult post at court was as composer for the court violin band, the Twenty-Four Violins, though only a few surviving pieces use the idioms and scorings associated with the group. The clearest case is the *Staircase Overture*, written around 1675 in imitation of Locke's music for *The Tempest* (1674), though the Chacony in G minor z730 uses a deliberately restrained idiom suitable for orchestral dance music, and the incomplete Suite in G z770 may have been written in the early 1680s for the Twenty-Four Violins to play as part of its regular court duties.

Another group of early pieces belongs to an alternative tradition of court consort music, developed for small groups of violins and viols in the Private

Musick, working in the private apartments of the monarch. The earliest may be the four pavans for two trebles and bass z748–51, which are similar to the pavans that begin the suites in the second part of Locke's *Broken Consort* (early 1660s); there is no sign, however, that Purcell planned to write suites to follow them. The Pavan in G minor z752 for three violins and bass may have been intended to stand at the head of a suite, for blank pages follow it in the autograph. It seems to have been inspired by the three-violin music written by Thomas Baltzar and John Jenkins for the Private Musick, and is an essay in the large-scale and elaborate pavan idiom associated with Jenkins, whose death in 1678 it may have been written to commemorate. *Three Parts upon a Ground* z731 was written for the same instruments (though there is an alternative version in F major for three recorders), and probably dates from the same period. It is a tour de force that combines brilliant division writing with elaborate counterpoint (including four passages of strict canon) and elegant chaconne-like writing in dotted notes.

Although Purcell's fantasias are cornerstones of the modern viol consort repertory, it is not certain that he would have been able to assemble a complete viol consort around 1680; treble and tenor viols were dropping out of use before he was born, though the bass remained in use as a solo instrument and for continuo. The pieces did not circulate outside Purcell's immediate circle, to judge from the surviving sources, and Roger North (who knew Purcell and played with him on several occasions) thought that Locke had written the last viol consort music. Nine of the four-part works were written in a concentrated burst in the summer of 1680, and it may be that all of the fantasias were conceived primarily as composition exercises.

They certainly show that Purcell had immersed himself in the English consort repertory. While the main models of the three- and four-part fantasias are fairly predictable (Orlando Gibbons and Matthew Locke respectively), the six- and seven-part *In Nomines* z746 and z747 reach back past Purcell's immediate predecessors to Elizabethan composers such as Robert Parsons and Robert White; z746 even uses an archaic contrapuntal technique in which the cantus firmus provides the material for the surrounding counterpoint, and is speeded up so that it can be heard as a tune. Similarly, in the four-part fantasias Purcell shows himself to be far more interested than Locke in abstruse counterpoint. Inversion is found in most of them, and is combined with augmentation in the opening section of z739 (19/22 June 1680), with single and double augmentation in the opening section of z735 (10 June 1680), and with single, double and triple augmentation in an astonishing passage towards the end of z743 (31 August 1680).

Purcell's obsession with formal counterpoint may also have led him to study and imitate Italian trio sonatas. In the sonata, 'the chiefest Instrumental Musick now in request', he wrote in the little composition treatise he contributed to the 1694 edition of Playford's *Introduction to the Skill of Musick*, 'you will find Double and Treble Fuges also reverted and augmented in their Canzona's, with a good deal of Art mixed with good Air, which is the Perfection of a Master'. 12 of his trio sonatas were published in an engraved edition, *Sonnata's of III. Parts* (London, 1683), and were probably composed shortly before publication. A posthumous set, *Ten*

Sonata's in Four Parts (London, 1697), seems to contain pieces written over a longer period, between c1678 and c1684. Despite their titles, the two collections use exactly the same scoring: two violins, bass viol and organ or harpsichord. According to the famous preface of the 1683 set, Purcell 'faithfully endeavour'd a just imitation of the most fam'd Italian Masters' in his sonatas, and much ink has been split trying to identify them. In general, however, he seems to have looked to the works of the older generation of Italians such as Giovanni Legrenzi, Lelio Colista and G. B. Vitali, rather than his near contemporaries such as Corelli and G. B. Bassani. His sonatas use the conservative 'à tre' scoring, in which the bass viol contributes to the contrapuntal argument on more or less equal terms with the violins, rather than the more forward-looking 'à due' scoring. There is no sign of the slightly later distinction between the *da chiesa* and *da camera* types: dances are mixed freely with 'abstract' movements, as in mid-century sonatas. They tend to consist of five or more short linked sections rather than the more modern sequence of four discrete movements, the type that predominates in Corelli's op.1 (1681). The contrapuntal canzona sections, in particular, reflect the influence of a group of sonatas thought in England to be by Colista, though an example of 'Double Descant' (invertible counterpoint) quoted by Purcell in his 1694 treatise is actually from a work by the Milanese violinist C.A. Lonati.

Purcell's harpsichord music was probably mostly written for teaching purposes. There are three main sources. Henry Playford's *The Second Part of Musick's Hand-Maid* (RISM 1689⁷) contains 11 pieces attributed to Purcell, some of which are simple arrangements of songs or sections from larger vocal works. Purcell edited the volume, so it is likely that he was also responsible for the keyboard arrangements of some of the other pieces not specifically attributed to him; the clearest case is the beautiful *style brisé* arrangement of Lully's early song 'Scoca pur' (lww 76/iii), similar to the arrangements of several of his own vocal ground basses. *A Choice Collection of Lessons for the Harpsichord or Spinnet* (London, 1696) was the first keyboard collection printed in England to be devoted to a single composer, and contains eight suites. The manuscript GB-Lbl Mus.1 contains 21 graded pieces in his autograph, including versions of pieces by Orlando Gibbons and John Eccles, and seems to have been written for a pupil in the 1690s. other sources, however, suggest that some of the suite movements are relatively early works.

Purcell's suites may seem remarkably diverse by the standards of a continental contemporary such as Froberger, but English composers never really settled on a standard number or sequence of movements (there are even some differences in the composition of suites in the primary sources), and Purcell's are more regular than most: all but one are in three or four movements, all but one start with a prelude and all but one include the pairing of almand and corant. The dances divide by style into two types: the almands, corants and ground basses mostly use the elaborate *style brisé* textures that suggest polyphonic part-writing by the use of broken chords, while the lighter dances and the arrangements of ensemble music usually have the tune in the right hand with a simple chordal accompaniment in the left. Despite the fact that Purcell was organist of Westminster Abbey and one of the organists of the Chapel Royal, we have just a handful of authentic organ pieces by him, of which only two, the related voluntaries in

D minor z718 and z719, are at all significant. During his lifetime voluntaries were routinely improvised; Roger North wrote that 'great performers upon organs will doe voluntary to a prodigy of nature and beyond their owne skill to recover and set downe'.

Purcell: (3) Henry Purcell (ii)

4. Church music.

Purcell began his musical career as a choirboy in the Chapel Royal, and remained a church musician throughout his life. In the first part of his composing career (c1674–80) writing church music seems to have absorbed most of his energies. Like John Blow he wrote four types: service music; anthems for full choir and organ, or with short ensemble verse passages (often called full with verse anthems); conventional verse anthems for solo voices, choir and organ; and 'symphony anthems' for solo voices, choir, strings and continuo. Of the four, the last was exclusively written for the Chapel Royal, the only church institution during the Restoration to have strings available on a regular basis, while the others could have been written for Westminster Abbey. However, a large number of Purcell's full with verse and verse anthems have connections of some sort with the Chapel, so it may be that he wrote relatively little specifically for the Abbey.

His massive full with verse Service in B♭ z230 (a setting of all the canticles for morning and evening prayer as well as the Commandment responses and Creed for the communion service) is one work that may have been written for Westminster Abbey, since it was copied there in 1682 and an early manuscript survives in the Abbey library. The only other sizable liturgical pieces definitely by Henry Purcell are an early setting of the Burial Service z17a/58a, perhaps originally written for the funeral of Pelham Humfrey in Westminster Abbey in 1674 but later revised, and the popular *Te Deum* and *Jubilate* in D major, apparently written to be performed on 22 November 1694 in the service at St Bride's Church that preceded the main St Cecilia's Day celebrations at Stationers' Hall. The latter is scored for soloists, choir, two trumpets, strings and continuo, and was the prototype for the settings of the text by Blow, Croft, Handel and others.

Given Purcell's interest in formal counterpoint, it is surprising that he wrote so few full anthems. Discounting doubtful works and those, such as the eight-part *Hear my prayer, O Lord* z15, that may be fragments of full with verse anthems, we are left with only two five-part pieces: *I was glad when they said unto me*, apparently written for the coronation of James II in 1685, and *Remember not, Lord, our offences* z50, a setting of part of the 'Order for the Visitation of the Sick' from the prayer book. However, Purcell gave his interest in counterpoint full rein in a remarkable group of full with verse anthems written in the late 1670s, contemporary with his early consort music. The genre is essentially full-voiced, with verse passages for groups of soloists alternating with full sections. The organ is not always specifically indicated, and when it is it acts as a *basso seguente*, doubling the lowest voice rather than providing an independent bass. The most remarkable examples are the eight-part *O Lord God of hosts* z37 and the 10-part (actually only in eight real parts) *Blow up the trumpet in Sion* z10. The latter, a setting of lines from *Joel* ii.15–17, is an urgent call for a sinful

people to turn to God in the face of danger from the heathen, and may have been written in the spring or summer of 1677, when a string of French military and naval victories caused great alarm in England. It is one of a number of early works that takes its starting-point from a work by Locke, in this case the great polychoral anthem *Be thou exalted, Lord* (1666). Purcell followed Locke in setting the seven-part verse passages in the declamatory style to ever-shifting groups of solo voices, and included some Locke-like harmonic surprises, such as the dramatic change from the opening C major fanfares to an E \flat chord at 'sanctify a fast', and the daring chromatic writing at 'Let them weep between the porch and the altar' (ex.2).

Most of Purcell's conventional verse anthems with organ also seem to be early works, and they include pieces such as *Who hath believed our report* z64 (c1674–5) and *Lord, who can tell how oft he offendeth?* z26 (c1676), which are among his earliest compositions. z26 is representative, consisting of a single extended verse section followed by a concluding chorus. The duple-time solo sections are plain and simple, with only a few declamatory mannerisms and virtually no affective harmony; they could almost come from an anthem by Henry Lawes or one of his contemporaries. Another archaic feature is the presence of several short passages for continuo only, framing the solos; they mostly anticipate or repeat the harmonies of the neighbouring vocal phrases, and may be the remnants of a written-out organ part of the sort found in Jacobean verse anthems.

Most of Purcell's mature anthems have string parts, and belong to a genre that owed its existence to the personal taste of Charles II, 'a brisk, & Airy Prince, comeing to the Crown in the Flow'r, & vigour of his Age', who, in the famous words of Thomas Tudway, was soon 'tyr'd w[i]th the grave and Solemn way, And Order'd the Composers of his Chappell, to add Symphonys &c w[i]th Instruments to their Anthems'. Purcell seems to have had five string players normally available (probably a string quartet with theorbo), apparently placed in a small gallery in the chapel at Whitehall. The only Purcell symphony anthems performed with orchestra seem to have been *My heart is inditing* z30 (1685) and *Praise the Lord, O Jerusalem* z46 (?1689), written for coronation services in Westminster Abbey.

His earliest surviving symphony anthem is probably *My beloved spake* z28 (by December 1677). It is a bold and confident essay in the style of Pelham Humfrey, with a complex 'patchwork' design articulated by no fewer than 12 changes of time, largely homophonic vocal sections, and dance-like instrumental passages. The work, with its fresh and sensuous evocation of spring, has always been one of Purcell's most popular anthems, though he soon moved onto other things. Influenced by John Blow, he began to find ways of making larger, more varied and more logical structures, using fewer, more extended sections, with more counterpoint and more virtuoso solos. *Behold, now praise the Lord* z3 (c1678) is already mostly a continuous sweep of Charles II's favourite minuet-like triple time. *Awake, awake, put on thy strength* z1 (1681–2) has a fugal passage instead of a dance in the second section of the symphony, and the concluding Alleluia is a ground bass. *Rejoice in the Lord alway* z49 (1683–4), the famous *Bell Anthem* (so called because the symphony is based on a descending

octave peal of bells in the bass), is virtually in rondeau form, with many repetitions of the catchy, minuet-like theme. *They that go down to the sea in ships* z57 (?c1682–3) is largely taken up with spectacular bass solos (presumably written for the virtuoso singer John Gostling), and exemplifies a trend in the 1680s to reduce the role of the chorus in symphony anthems, a trend taken to its logical conclusion in *My song shall be alway* z31 (1688–90), which is essentially a solo anthem for bass or soprano with only a short choral Alleluia sung at the end of each half.

The symphony anthem did not last long after Charles II's death in February 1685. James II did little to hide his Catholic sympathies, and neglected the Anglican Chapel Royal, while stringed instruments were banned from it soon after William and Mary's accession. Nevertheless, two of Purcell's finest symphony anthems date from James II's reign: *Behold, I bring you glad tidings* z2 (Christmas Day 1687) and *O sing unto the Lord* z44 (1688). In their logical long-range harmonic planning, their virtuoso writing for solo voices, and their italianate prelude-and-fugue symphonies, they reflect Purcell's increasing interest in the Italian style, prompted in part by G.B. Draghi's *Song for St Cecilia's Day* (1687). Purcell was too taken up with the theatre to write much church music after 1689, though he wrote three memorable pieces for Queen Mary's funeral on 5 March 1695, the March and Canzona z860 for four 'flat' trumpets, and the simple yet striking *Thou knowest, Lord* z58c, now thought to have been written to be inserted into Thomas Morley's Burial Service. z58c was repeated at Purcell's funeral on 26 November 1695, and William Croft incorporated it into his own Burial Service for reasons 'obvious to every artist'.

Purcell: (3) Henry Purcell (ii)

5. Odes and welcome songs.

Welcome, vicegerent of the mighty king z340 (1680) was the first in a series of welcome songs celebrating the king's return to London after his summer progress. Purcell wrote welcome songs until the Glorious Revolution, when he switched to odes for Queen Mary's birthday. After the queen's death on 28 December 1694 he wrote his last ode, *Who can from joy refrain?* z342, for the birthday of William Duke of Gloucester. In addition he wrote several odes for St Cecilia's Day, as well as some occasional odes: for the marriage of Princess Anne and Prince George of Denmark (1683), for Lewis Maidwell's school in Westminster (1689), for a London meeting of Yorkshiresmen (1690) and for the centenary of the foundation of Trinity College, Dublin (1694).

His first welcome songs are similar to Blow's odes of the late 1670s. They consist of a patchwork of short sections, mostly in dance rhythms, with solos often leading to ritornellos, or to repetitions of their words and music by the chorus. Most of them are scored just with strings and continuo, though in *Swifter, Isis, swifter flow* z336 (?29 March 1681) he specified in addition an oboe and two recorders, and in *What shall be done in behalf of the man?* z341 (for the Duke of York's return from Scotland, ?8 April 1682), two recorders. They apparently reflect the presence at court of a group of French players of the new Baroque woodwind instruments. In z341 and the other welcome songs of the period, *The summer's absence unconcerned we bear* z337 (21 October 1682) and *Fly, bold rebellion* z324 (?25

September 1683), Purcell reduced their dance-like character by introducing more counterpoint into the choral and instrumental sections, and by casting some of the solos as ground basses (or free ostinato movements with the character of a ground bass). Purcell did not develop the genre much further in his remaining welcome songs, though *Why, why are all the Muses mute?* z343 (?6 or 14 October 1685) is an outstanding work with a dramatic opening, placing the first solo unexpectedly before the symphony, while in *Sound the trumpet, beat the drum* z335 (?11 or 14 October 1687) he experimented with new ways of combining voices and instruments, with string interludes between the vocal phrases of the choruses, and in one case a good deal of independent writing for the upper strings.

Purcell began the series of St Cecilia's Day odes in 1683 with *Welcome to all the pleasures* z339, though he also headed the autograph of *Laudate Ceciliam* z329 'A Latine Song made upon St Cecilia ... made in the year 1683', and a third ode, *Raise, raise the voice* z334, has also been associated with the same occasion. Of the three z339 was certainly performed by the 'Musical Society' on that date, perhaps at Stationers' Hall (the venue for subsequent St Cecilia's Day celebrations), while the smaller-scale z329, for three voices, two violins and continuo, may have been written for some more private milieu, such as the queen's Catholic chapel. z334 is also scored for three voices, two violins and continuo, but is concerned with praising Apollo on 'sacred Music's holy day', and may not be a St Cecilia's Day ode at all. It has more in common with Purcell's symphony songs (see §2 above), and like them may have been written for some informal musical entertainment at court. z339 is by far the best-known of Purcell's early odes, helped by the composer's own beautiful keyboard arrangement of the fine ground 'Here the deities approve' zt682 published in *Musick's Hand-Maid* (1689). The overall structure of the ode is nevertheless rather unsatisfactory, with the most substantial movements in the first half. By contrast, z329 has a complex and satisfying structure, with the symphony repeated in the middle of the work (a procedure also found in *My heart is inditing* z30 and other anthems of the same period). With its sweet and sensuous passages of triple time (written out in the Roman manner in void notation) and an absence of dance-based structures, it is Purcell's first italianate ode.

In general, his odes became markedly more italianate in character after 1689, when he had assimilated the innovations in Draghi's *Song for St Cecilia's Day* (1687). In *Now does the glorious day appear* z332 (30 April 1689) he used Draghi's italianate five-part string writing, began the work with a contrapuntal movement rather than a dotted passage in the French style and continued with a splendidly elaborate and vigorous contrapuntal first chorus. In the Yorkshire Feast Song z333 and *Arise, my muse* z320 (30 April 1690) he added oboes and trumpets to the orchestra, an innovation continued in all his subsequent odes except the ode for Trinity College, Dublin, *Great parent, hail* z327 (9 January 1694) and the reflective and intimate *Love's goddess sure was blind* z331 (30 April 1692). The triumphant, martial character of most of Purcell's late court odes reflects the increasingly bellicose flavour of their texts, which in turn reflects the bellicose temper of English society in the 1690s, taken up as it was with cheering on William III's annual expeditions against the French. Nevertheless, they contain some fine things. *Arise, my Muse* ends with an

arresting sequence in which a countertenor accompanied by two recorders vividly describes the queen's anguish as her husband departs for the wars, while a bass accompanied by two violins interrupts from time to time with a bouncy response in jig rhythm: 'But Glory cries "Go on, illustrious man"'. The outstanding movement in *Love's goddess sure was blind* is the duet 'Sweetness of nature and true wit', which demonstrates the extent to which Purcell had assimilated Italianate harmonic thinking: it moves gently but purposefully through a series of modulations to five related keys. *Come, ye sons of art, away* z323 (30 April 1694) is deservedly popular, though it only survives complete in a single source dated 1765. Its satisfying structure surrounds three contrasted ground basses with vocal and choral minuets; the poignant declamatory solo with oboe obbligato 'Bid the Virtues, bid the Graces' lies outside the scheme, and is felt to be the still centre of the work.

Purcell's greatest ode is *Hail, bright Cecilia* z328 (22 November 1692). Its power comes partly from its sheer size (it takes more than 45 minutes to perform), partly from its satisfying structure (again, three superb contrasted ground basses articulate the structure, while the opening and closing choruses balance one another and are linked in various ways) and partly from its spectacular vocal writing. The declamatory solo 'Tis Nature's voice' has extraordinarily elaborate written-out ornamentation, and the massive choruses, which influenced Handel's choral writing, mark the true beginning of the English secular choral tradition.

Purcell: (3) Henry Purcell (ii)

6. Theatre music.

Purcell seemingly had little time for or interest in writing for the theatre in the reigns of Charles II and James II. His only substantial stage works from before the Glorious Revolution are the numbers he contributed to Lee's tragedy *Theodosius* z606 (1680), the eight songs he wrote for D'Urfey's comedy *A Fool's Preferment* z571 (?April 1688), and *Dido and Aeneas* z626, if we accept the recent arguments that it was performed at court some time before its recorded performance at Josias Priest's Chelsea school in the spring of 1689.

Despite its modern fame, *Dido and Aeneas* is an anomaly in Purcell's theatrical output in that it is all-sung; like its model, Blow's *Venus and Adonis* (c1682), it belongs to a tradition of domestic masques, and was apparently not seen in public in the composer's lifetime. *Dido and Aeneas* is indebted to *Venus and Adonis* in many ways, not least in that it consists of a prologue (now lost) and three acts, the protagonists are a soprano and a baritone with extended passages of expressive declamatory dialogue, the chorus has a prominent role and is required to dance (the 1689 text of *Dido* mentions 17 dances), and the works end with situations of great pathos, set to heart-rending music. Most important, they have the same distinctive tone, created by the brevity of the movements and the speed of the action, though Purcell adds an extra dimension to the drama by articulating it with three ground bass airs placed at strategic points in the drama; the third, Dido's Lament, set to a chromatic version of the passacaglia bass, raises the tone of the work on to a much grander, richer plane than Blow aspired to in *Venus and Adonis*.

Attempts to establish all-sung opera found little public support in late 17th-century London. Much of Purcell's dramatic music was provided for spoken plays, in the form of introductory or incidental instrumental movements, or in songs or catches introduced where they would reasonably be expected: in drinking or seduction scenes, for serenades or lullabies, to celebrate battles or lament death, or simply for the entertainment of characters on stage – and hence the audience.

Extended pieces of concerted music were usually reserved for three situations. Ritual scenes naturally required music, whether the protagonists were Christian or pagan priests, soothsayers, enchanters or magicians, engaged in communal prayer, sacrificing to the gods, foretelling the future or summoning up supernatural beings. Self-contained masques might be presented by human characters, as in the fine Masque of Cupid and Bacchus in *The History of Timon of Athens* z632 (May or June 1695), or by supernatural beings summoned by magic, as in the Frost Scene in *King Arthur* z628. In Purcell's four semi-operas, *The Prophetess, or The History of Dioclesian* z627 (June 1690), *King Arthur* (?May 1691), *The Fairy Queen* z629 (May 1692) and *The Indian Queen* z630 (1695), the normal 17th-century relationship between spoken text and music is reversed, the text serving as a narrative framework on which to hang a succession of visually spectacular and musically elaborate scenes involving the use of complex movable scenery or stage machinery. Though such scenes were frequently integral to the dramatic situation, the principal characters did not usually sing.

Dioclesian, as the score is generally known, was the only one of Purcell's semi-operas to be published complete in his lifetime (London, 1691), although it is the least satisfactory on the stage. The play, an adaptation probably by Thomas Betterton of an old Fletcher and Massinger play about power politics in the late Roman Empire, limited Purcell largely to ceremonial and militaristic music, although the score includes a good deal of beautiful instrumental music, some of it scored elaborately with trumpets, oboe band and strings. By contrast, *King Arthur*, a reworking of dark-age legend that owes little to history or even medieval romance, was written specially as a semi-opera, and John Dryden understood much better than Betterton how to offer Purcell opportunities for varied music. The musical episodes are integrated effectively into the plot (unusually, Grimbald and Philidel sing as well as speak), and by the end of Act 3 one has experienced the solemn yet urgent music of the Sacrifice Scene, the heroics of 'Come if you dare', with its stirring battle music, the ethereal double-choir spirit music of 'Hither this way', the serene minuet 'How blest are shepherds', the rustic jollity of 'Shepherd, leave decoying' and the brilliance and fantasy of the Frost Scene, perhaps Purcell's greatest theatrical scene. Unfortunately, the Act 5 masque is dramatically incoherent and degenerates into a series of turns, though it includes the evergreen minuet song 'Fairest isle'.

The Fairy Queen, an adaptation of Shakespeare's *A Midsummer Night's Dream*, is not as rewarding a theatrical experience as *King Arthur*: the anonymous adaptor or adaptors concentrated the musical episodes in the fairy scenes and connected them only tangentially to the drama, while Purcell made little attempt to provide his range of characters with

appropriate musical idioms – the Act 5 masque, for instance, has some incongruously brilliant and up-to-date italianate numbers despite its *chinoiserie* setting. Nevertheless, with such things as the delightful drunken poet's scene in Act 1, the wonderful sleep scene in Act 2 and the imposing Masque of the Four Seasons in Act 4, it is Purcell's most consistently inspired theatrical work. *The Indian Queen* z630 (?June and/or November or December 1695) is his greatest late theatre work, despite being unfinished (the Act 5 masque was set by Daniel Purcell) and being yoked to a bombastic and anachronistic play: the plot involves accepting that the Inca and Aztec empires in ancient Peru and Mexico are adjacent and at war. Nevertheless, it contains some wonderful music, including the amusing Masque of Fame and Envy and the ritual scene in Act 3, with 'Ye twice ten hundred deities', Purcell's greatest incantation song.

There are many good things in Purcell's smaller theatre works. His contribution to D'Urfey's three *Don Quixote* plays z578 (1694, 1695) include the great mad songs 'Let the dreadful engines of eternal will' and 'From rosy bow'rs', supposedly Purcell's last song. *Oedipus* z583 (?October 1692) contains a memorable incantation scene that includes the ground bass song 'Music for a while', while *The Libertine* z600 (?spring or summer 1695) contains 'Nymphs and shepherds, come away', an amusing evocation of village music. *Bonduca* z574 (September or October 1695) includes the once-popular patriotic songs 'To arms, your ensign straight display' and 'Britons, strike home', though its finest piece is 'O lead me to some peaceful gloom', one of Purcell's most memorable two-section songs.

No discussion of Purcell's theatre music would be complete without mention of his theatre suites. The posthumous publication *A Collection of Ayres, Compos'd for the Theatre, and upon Other Occasions* (London, 1697) presents its 13 suites in a form suitable for domestic use, with the overtures placed first (in the theatre the dances making up the introductory first and second music would have come first) and with wind parts omitted. Nevertheless, the suites for ordinary spoken plays are complete as they stand in four string parts; there are no continuo parts, no figures in the bass, and little sign that they were played with continuo, in the theatre at least. Purcell does not appear to have tried to convey the mood of the play in his suites, beyond a tendency to preface tragedies such as *Distress'd Innocence* z577 (October 1690) or *Abdelazar* z570 (April 1695) with overtures wholly or partly in the minor key. Yet the collection is full of delightful music. The overtures are often characterized as 'French', though they far transcend their Lullian models, with richly conceived, sonorous and often dissonant first sections leading to brilliant and densely argued fugues. In the dances that follow there is no shortage of elegant minuets and minuet-like airs, but hornpipes are equally common, and throughout there is a preponderance of breezy, tuneful airs, some of which deservedly achieved the status of popular tunes.

Purcell: (3) Henry Purcell (ii)

7. Handwriting and autograph sources.

Purcell's handwriting changed significantly during his working life, and certain developments in his text hand can be dated with some precision. In

his earliest manuscripts he uses secretary-hand versions of the lower case letters 'e' and 'r'. The secretary 'e' was replaced by an italic form no later than the summer of 1680 and an italic 'r' appears with increasing frequency from 1681 onwards, becoming the only version Purcell uses by 1685. In later sources Purcell habitually forms the lower case 'r' in a single stroke of the pen with a loop at the bottom. Sources copied before 1677 are characterized by a distinctive reversed bass clef.

Manuscripts in Purcell's autograph can be divided into four principal categories: performing material, autograph scores of individual works, including composing drafts, archival score-books, and collections intended for teaching or coaching. Performing materials are represented by a few very early bass parts in *US-NH* Osborn 515 and string parts for the anthem *My song shall be alway* (*GB-Och* 1188/9, only partly in Purcell's hand). To these may be added an organ part for John Blow's *God is our hope and strength* (*GB-Och* 554), dating from about 1676, and a few pages of the Theatre Royal's score of *The Fairy Queen* (*GB-Lam* 3), which is otherwise in the hand of a professional copyist. Preliminary drafts of four anthems later copied into *GB-Lbl* R.M.20.h.8 survive in *GB-Bu* 5001 and *GB-Ob* Mus.c.26, and a number of other separate autographs, mainly of works composed outside the period of the archival score-books, are preserved either individually or in modern composite guard-books.

The contents of the three major archival score-books mostly date from the reign of Charles II. *GB-Cfm* 88 and *GB-Lbl* R.M.20.h.8 were both bound before Purcell acquired them and were at least to some extent official volumes used in connection with his court employment. *GB-Cfm* 88 already contained a group of symphony anthems copied by John Blow when, probably in late 1677, Purcell began a collection of full and verse anthems by contemporary composers such as Blow, Locke and Child as well as earlier works including anthems by Byrd and Tallis; he later added some music of his own. Much of Purcell's work on this manuscript was finished by 1680, but further anthems were copied until about 1685. *GB-Lbl* R.M.20.h.8 and *GB-Lbl* Add.30930 are predominantly or exclusively devoted to Purcell's own compositions. In R.M.20.h.8 he transcribed symphony anthems from one end of the book from about 1680 until 1685; at the other he entered secular music composed for the court ranging from full-scale odes to solo songs, beginning with the welcome song *Swifter, Isis, swifter flow* (1681) and ending with *Sound the trumpet, beat the drum* (1687). The welcome songs for 1685 and 1686 are partly or entirely in the hand of an assistant, possibly Purcell's pupil Robert Hodge (*d* 1709). A second assistant took over from Purcell to complete the 1689 ode *Celestial music did the gods inspire*, and other works, including additions at both ends of the book made in about 1690, are in the hand of a prolific but sometimes inaccurate copyist who made manuscript additions to some copies of *Dioclesian* (London, 1691). He may have been the organist Francis Pigott, who later succeeded to Purcell's post at the Chapel Royal. *GB-Lbl* Add.30930 differs from the two other major score-books because it contains vocal and instrumental chamber music unconnected with Purcell's employment at court, including a remarkable series of fantasias and In Nomines. Purcell probably began work on the pages now in this volume before they were bound, perhaps in about 1678, continuing after the book had been assembled until about 1683–4.

The 'Gresham' songbook (London, Guildhall Library, Safe 3; formerly the property of Gresham College, *GB-Lgc* VI.5.6) mostly contains songs for solo soprano, many from theatre works and odes dating from 1692 to 1695; some have been transposed or more extensively rearranged. The purpose of the manuscript is uncertain, but the accompanist was probably Purcell himself, as the continuo line is sometimes incomplete or absent, and the book may have been used for coaching an advanced performer. Two songs near the end are by Daniel Purcell and are in his autograph. The keyboard manuscript *GB-Lbl* Mus.1 contains graded teaching material copied in the 1690s, beginning at one end with very simple pieces and ending with distinctive versions of two of the suites later published in 1696: at the other end of the volume is a series of works by G. B. Draghi, possibly in his own hand.

A few further autographs do not fit into the categories outlined above. They include a rough score of Daniel Roseingrave's *Lord thou art become gracious* (*GB-Och* 1215), an early copy in *GB-Lbl* Add.30931 of Pelham Humfrey's anthem *By the waters of Babylon*, arranged with a somewhat inept organ accompaniment, and a canon by John Bull in a manuscript now unavailable (illustrated in T. Dart, 'Purcell and Bull', *MT*, civ (1963), 30–31). By no means all of Purcell's major works exist in autographs or even reliable scribal copies. The large-scale dramatic works, including *Dido and Aeneas*, are particularly badly represented; some of the surviving sources apparently derive from 18th-century revivals.

Purcell: (3) Henry Purcell (ii)

8. Portraits.

For a comprehensive survey of portraits allegedly depicting Purcell see Zimmerman (1967). The following extant portraits seem to be authentic; some are the sources of later copies:

- (i) Portrait in oils, head and shoulders, showing Purcell as a young man (fig.3). Formerly attributed to Godfrey Kneller. National Portrait Gallery, London, no.2150; Zimmerman, pl.III.H.
- (ii) Engraving, head and shoulders, showing Purcell in his 24th year. By Thomas Cross junior, after unknown original. Frontispiece of *Sonnata's of III. Parts* (London, 1683); Zimmerman, pl.II.C.
- (iii) Portrait in black chalk heightened with white, head (fig.6). Attributed to John Closterman, formerly attributed to Kneller. National Portrait Gallery, London, no.4994; Zimmerman, pl.III.F.
- (iv) Charcoal sketch, head, related to (III). British Museum, London, Prints and Drawings Department; Zimmerman, pl.III.G.
- (v) Portrait in oils, head and shoulders. By or after John Closterman, 1695. The original of the frontispiece engraving in *Orpheus Britannicus*, i (London, 1698; see fig.4). National Portrait Gallery, London, no.1352; Zimmerman, pl.IV.P.

Purcell: (3) Henry Purcell (ii)

WORKS

Detailed list, incl. doubtful and spurious attributions, in F.B. Zimmerman: Henry Purcell, 1659–1695: an Analytical Catalogue of his Music (London, 1963) [Z]

Edition: *The Works of Henry Purcell*, The Purcell Society (London, 1878–1965; 2/1961–) [PS]

LDL London, Drury Lane Theatre

stage

spurious

anthems

doubtful

services, other sacred

domestic sacred

doubtful

spurious

odes and welcome songs

doubtful

secular songs

doubtful

catches

doubtful

strings and wind

keyboard

doubtful

theoretical works

Purcell: (3) Henry Purcell (ii): Works

stage

Z Title

Genre, Libretti Perfor Purcell' PS
acts st/play mance s
wright contribution,
comme

606	Theodosius, or The Force of Love	tragedy	N. Lee	Dorset Garden, ?spr./sum. 1680	9 nos.	xxi, 115
581	The Sicilian Usurper (The History of King Richard the Second)	tragedy	N. Tate, after Shakespeare	LDL, Dec 1680	1 song: Retir'd from [any] mortal's sight	xx, 45
589	Sir Barnaby Whigg, or No Wit Like a Woman's	comedy	T. D'Urfey	LDL, ?Oct 1681	1 song: Blow, Boreas, blow	xxi, 103
594	The English Lawyer	comedy	E. Ravenscroft	?revival, 1684–5	1 catch: My wife has a tongue	xvi, 221
494	Cuckold-Haven, or An Alderman no Conjurer	comedy	Tate	Dorset Garden, ?July 1685	1 song: How great are the blessings of government made	xvii, 43
571	A Fool's Preferment, or The Three Dukes of Dunstable	comedy	D'Urfey	Dorset Garden, ?April 1688	8 songs	xx, 11
626	Dido and Aereas	all-sung masque, 3	Tate	Josias Priest's school, spr. 1689, ?or earlier production at court		iii
575	Circe	tragedy	C. Davenant	revival, ?Dorset Garden, June 1689	6 nos.	xvi, 95
604	The Massacre of Paris	tragedy	Lee	LDL, ?Nov 1689	1 song: Thy genius, lo! (2 settings, 2nd ?for 1695 revival)	xx, 117
627	The Prophetess, or The History of Dioclesian	semi-op, 5	?T. Betterton, after P. Massinger and J. Fletcher	Dorset Garden, June 1690	pubd full score (1691)	ix
588	Sir Anthony Love, or The Rambling Lady	comedy	T. Southerne	LDL, Sept 1690	ov., 3 songs; ground by John Eccles	xxi, 87
572	Amphitryon, or The Two Sosias	comedy	J. Dryden	LDL, Oct 1690	suite of incid music, 2 songs, 1 dialogue	xvi, 21
577	Distress'd Innocence, or The Princess of Persia	tragedy	E. Settle	LDL, Oct 1690	suite of incid music	xvi, 122
597	The Gordian Knot Unty'd	comedy	?W. Walsh	?Nov/Dec 1690	suite of incid music	xx, 23
599	The Knight of Malta	tragicomedy	Fletcher	revival, ?1690–91	1 catch: At the close of ev'ning the watches were	xx, 47

				season	set	
628	King Arthur, or The British Worthy	semi-op, 5	Dryden	Dorset Garden, ?May 1691		xxvi
598	The Indian Emperor, or The Conquest of Mexico	tragedy	Dryden and R. Howard	revival, ?Dec 1691	1 song: I look'd and saw within the book of Fate	xx, 42
612	The Wives' Excuse, or Cuckolds Make Themselves	comedy	Southern e	LDL, ?Dec 1691	4 songs	xxi, 162
602	The Marriage-Hater Match'd	comedy	D'Urfey	LDL, ?Jan 1692	1 duet: As soon as the chaos was made into form; 1 song: How vile are the sordid intrigues of the town (music ?D'Urfey)	xx, 89
576	Cleomenes, the Spartan Hero	tragedy	Dryden and Southern e	LDL, April 1692	1 song: No, no, poor suffering heart	xvi, 120
629	The Fairy Queen	semi-op, 5	after W. Shakespeare: <i>A Midsummer Night's Dream</i>	Dorset Garden, 2 May 1692	revival, Dorset Garden, ?16 Feb 1693, with addl music	xii
586	Regulus, or The Faction of Carthage	tragedy	J. Crowne	LDL, June 1692	1 song: Ah me! to many deaths decreed	xxi, 51
583	Oedipus, King of Thebes	tragedy	Dryden and Lee	revival, ?Oct 1692	incantation scene	xxi, 1
580	Henry the Second, King of England	tragedy	?W. Mountfort and J. Bancroft	LDL, ?8 Nov 1692	1 song: In vain 'gainst love I strove	xx, 39
601	The Maid's Last Prayer, or Any Rather than Fail	comedy	Southern e	LDL, ?Feb/March 1693	2 songs, 1 duet	xx, 76
607	The Old Batchelor	comedy	W. Congreve	LDL, ?March 1693	suite of incid music [?orig. for Bussy D'Ambois (D'Urfey), LDL, March 1691]; 1 song: Thus to a ripe consenting maid; 1 duet: As Amoret and Thyrsis lay	xxi, 19
608	The Richmond Heiress, or A Woman Once in the Right	comedy	D'Urfey	LDL, April 1693	1 dialogue: Behold the man that with gigantic might; 1 catch: Bring the bowl and cool Nantz	xxi, 53; xxii, 1
596	The Female Virtuosos	comedy	T. Wright, A. Finch, Countess of Winchels	Dorset Garden, ?May 1693	1 duet: Love, thou art best of human joys	xx, 7

			ea			
592	The Double Dealer	comedy	Congreve	LDL, ?Oct 1693	suite of incid music; 1 song: Cynthia frowns where'er I woo her	xvi, 194
587	Rule a Wife and Have a Wife	comedy	Fletcher	revival, ?Dec 1693	1 song: There's not a swain on the plain [adaptation of The Fairy Queen z629/1b]	xxi, 85
579	Epsom Wells	comedy	T. Shadwell	revival, ?1693	1 duet: Leave these useless arts in loving	xvi, 221
590	Sophonisba, or Hannibal's Overthrow	tragedy	Lee	revival, ?1693	1 song: Beneath the poplar's shadow	xxi, 109
582	Love Triumphant, or Nature Will Prevail	tragicomedy	Dryden	LDL, Jan 1694	1 song: How happy's the husband	xx, 74
595	The Fatal Marriage, or The Innocent Adultery	tragedy	Southern	LDL, ?Feb 1694	2 songs: The danger is over; I sigh'd and own'd my love	xx, 1
603	The Married Beau, or The Curious Impertinent	comedy	Crowne	LDL, ?April 1694	suite of incid music; 1 song: See where repenting Celia lies	xx, 96
578/1-4	The Comical History of Don Quixote, pt i	comedy	D'Urfey	Dorset Garden, ?May 1694	4 nos.	xvi, 132
578/6-8	The Comical History of Don Quixote, pt ii	comedy	D'Urfey	Dorset Garden, ?May 1694	3 nos.	xvi, 167
591	The Canterbury Guests, or a Bargain Broken	comedy	Ravenscroft	LDL, Sept 1694	1 qt: Good neighbour, why do you look awry	xvi, 87
573	Aureng-Zebe, or The Great Mogul	tragedy	Dryden	revival, ?1694	1 song: I see she flies me	xvi, 42
611	The Virtuous Wife, or Good Luck at Last	comedy	D'Urfey	revival, ?1694	suite of incid music	xxi, 148
613	Tyrannic Love, or The Royal Martyr	tragedy	Dryden	revival, ?1694	1 duet: Hark my Damilcar; 1 song: Ah! how sweet it is to love [adaptation of The Virtuous Wife z611/2]	xxi, 135
570	Abdelazar, or The Moor's Revenge	tragedy	A. Behn	LDL, ?1 April 1695	Suite of incid music; 1 song: Lucinda is bewitching fair	xvi, 1
610	The Spanish Friar, or The Double Discovery	tragicomedy	Dryden	LDL, ?1 April 1695	1 song: Whilst I with grief did on you look	xxi, 112
600	The Libertine	tragicomedy	Shadwell	Revival, ?spr./sum. 1695	3 nos.	xx, 48
632	The History of Timon of Athens,	tragedy	Shadwell,	LDL,	ov. [from the ode	ii

	The Man-Hater		after Shakespeare	May/June 1695	Who can from joy refrain? z342], curtain tune, Masque of Cupid and Bacchus; other inst music ?by J. Paisible	
630	The Indian Queen	semi-op, prol. 5	Dryden and Howard	Dorset Garden, ?June and/or Nov/Dec 1695	Act 5 masque by D. Purcell	xix
605	The Mock Marriage	comedy	T. Scott	LDL, ?sum. 1695	3 songs, 1 also attrib. J. Clarke	xx, 124
574	Bonduca, or The British Heroine	tragedy	?G. Powell, after Fletcher	LDL, Sept/Oct 1695	suite of incid music, 8 vocal nos.	xvi, 45
609	The Rival Sisters, or The Violence of Love	tragedy	R. Gould	LDL, ?Oct 1695	ov. [from the ode Love's goddess sure was blind z331], 3 songs; suite of incid music ?by J. Ridgley	xxi, 63
631/10	The Tempest	semi-op	Davenant, Dryden and Shadwell, after Shakespeare	revival, ?Oct/Nov 1695	1 song: Dear pretty youth; other music ?by J. Weldon	xix, 111
584	Oroonoko	tragedy	Southern	LDL, Nov 1695	1 duet: Celmene, pray tell me	xxi, 38
578/9	The Comical History of Don Quixote, pt iii	comedy	D'Urfey	Dorset Garden, Nov 1695	1 song: From rosy bow'rs	xvi, 186
585	Pausanias, the Betrayer of his Country	tragedy	R. Norton	LDL, ?wint. 1695-6	1 song: Sweeter than roses; 1 duet: My dearest, my fairest; ?by D. Purcell	xxi, 44

Purcell: (3) Henry Purcell (ii): Works
spurious

Z	First line/title, genre	Text	Scoring	Date	PS	Other information
z593	The Double Marriage	tragedy	Fletcher and Massinger	revival, court, ?Feb 1688	suite of incid music, by L. Grabu	PS xvi, 211
z496	The World in the Moon (Settle)		Dorset	dialogue	In all	?by D. PS

Gardner, June 1697
 e
 our
 Cynthia's
 shining
 sphere
 Purcell xxii, 125

Purcell: (3) Henry Purcell (ii): Works
 anthems

Z	First line	Type	Date	Scoring	PS	Other information
1	Awake, awake, put on thy strength	verse	1681–2	3/4vv, str a 4, bc	xiv, 41	
2	Behold, I bring you glad tidings	verse	25 Dec 1687	3/4vv, str a 4, bc	xxviii, 1	
3	Behold, now, praise the Lord	verse	c1678	3/4vv, str a 4, bc	xiii, 1	
4	Be merciful unto me	verse	—	3/4vv, bc	xxviii, 28	
5	Blessed are they that fear the Lord	verse	Jan 1688	4/4vv, str a 4, bc	xxviii, 42	
6	Blessed be the Lord, my strength	verse	by Sept 1677	3/4vv, org	xxviii, 60	
7	Blessed is he that considereth the poor	verse	—	3/4vv, org	xxviii, 71	
8	Blessed is he whose unrighteousness is forgiv'n	verse	c1679–81	6/4vv, bc	xiii, 21	
9	Blessed is the man that feareth the Lord	verse	c1688	3/4vv, bc	xxviii, 83	
10	Blow up the trumpet in Sion	full with verse	?spr./sum. 1677	10/10v, v, bc	xxviii, 96	
11	Bow down thine ear, O Lord	verse	c1679–81	4/4vv, org	xiii, 43	
12	Give sentence with me, O God	verse	c1679	?3/4vv, bc	xxxii, 117	inc.
13b	Hear me, O Lord, and that soon	verse	c1678–81	4/5vv, bc	xiii, 88	
14	Hear my prayer, O God	verse	before 1683	3/4vv, bc	xxviii, 125	inc.
15	Hear my prayer, O Lord	?full with verse	?1685	8vv, bc	xxvii, 135	inc.
n66	If the Lord Himself had not been on our side	?verse	by Dec 1677	?solo vv/chorus, str a 4	—	frag.
16	In thee, O Lord, do I put my trust	verse	1682	3/4vv, str a 4, bc	xiv, 53	
18	It is a good thing to give thanks	verse	1680–81	3/4vv, str a 4,	xiv, 1	

				bc	
19	I was glad when they said unto me	verse	1682–3	3/4vv, str a 4, bc	xiv, 97
—	I was glad when they said unto me	full	1685	5vv, bc	ed. B. Wood (London, 1977)
20	I will give thanks unto thee, O Lord	verse	c1683	5/5vv, str a 4, bc	xvii, 54
21	I will give thanks unto the Lord	verse	c1684	3/4vv, 2 vn, bc	xxviii, 139
n67	I will love thee, O Lord	verse	—	1/4vv, bc	xxviii, 157
22	I will sing unto the Lord	full with verse	by Dec 1677	5/5vv, bc	xxviii, 165
23	Let God arise	verse	by Dec 1677	2/4vv	xxviii, 173
24	Let mine eyes run down with tears	verse	c1682	5/4vv, bc	xxix, 1
25	Lord, how long wilt thou be angry	full with verse	c1683	3/5vv, bc	xxix, 19
26	Lord, who can tell how oft he offendeth?	verse	c1676	3/4vv, bc	xxix, 28
28	My beloved spake	verse	by Dec 1677	4/5vv, str a 4, bc	xiii, 103
29	My heart is fixed, O God	verse	1682–3	3/4vv, str a 4, bc	xiv, 112
30	My heart is inditing	verse	23 April 1685	8/8vv, str a 4, bc	xvii, 78
31	My song shall be always	verse	1688–90	1/4vv, str a 4, bc	xxix, 51
32	O consider my adversity	verse	—	3/4vv, bc	xxix, 68
33	O give thanks unto the Lord	verse	1693	4/4vv, org	xxix, 88
34	O God, the king of glory	?verse	by Dec 1677	4vv, bc	xxix, 108
35	O God, thou art my God	full with verse	c1681–2	5/8vv, bc	xxix, 111
36	O God, thou hast cast us out	full with verse	c1679–81	6/6vv, bc	xxix, 120
37	O Lord God of hosts	full with verse	c1681–2	6/8vv, bc	xxix, 130
38	O Lord, grant the king a long life	verse	c1684	3/4vv, 2 vn, bc	xxix, 141
39	O Lord, our governor	verse	by Dec 1677	5/4vv, org	xxix, 152
40	O Lord, rebuke me not	verse	1690–93	2/4vv, org	xxix, 168

41	O Lord, thou art my God	verse	c1684	3/4vv, bc	xxix, 179	
42	O praise God in his holiness	verse	1680– 81	4/4vv, str a 4, bc	xiv, 21	
43	O praise the Lord, all ye heathen	verse	c1679	2/4vv, bc	xxxii, 1	
44	O sing unto the Lord	verse	1688	5/4vv, str a 4, bc	xvii, 139	
45	Out of the deep have I called	verse	c1685	3/4vv, bc	xxxii, 8	
46	Praise the Lord, O Jerusalem	verse	?11 April 1689	5/5vv, str a 4, bc	xvii, 166	
47	Praise the Lord, O my soul, and all that is within me	verse	1682– 3	6/4vv, str a 4, bc	xiv, 131	
48	Praise the Lord, O my soul, O Lord my God	verse	1688	2/4vv, 2 vn, bc	xvii, 187	
n68	Praise the Lord, ye servants	verse	by Dec 1677	?4/4vv, str a 4, bc	—	inc.
49	Rejoice in the Lord alway (Bell Anthem)	verse	1683– 4	3/4vv, str a 4, bc	xiv, 155	
50	Remember not, Lord, our offences	full	c1679– 81	5vv, bc	xxxii, 19	
51	Save me, O God, for thy name's sake	full with verse	1677	5/6vv, bc	xiii, 133	
52	Sing unto God, O ye kingdoms of the earth	verse	1687	1/4vv, bc	xxxii, 23	
n69	The Lord is king, and hath put on glorious apparel	verse	—	2/4vv, bc	xxxii, 30	
53	The Lord is king, be the people never so impatient	verse	?after 1690	2/4vv, bc	xxxii, 36	
54	The Lord is king, the earth may be glad	verse	1688	1/4vv, bc	xxxii, 44	
55	The Lord is my light	verse	1682– 3	3/4vv, str a 4, bc	xiv, 78	
56	The way of God is an undefiled way	verse	11 Nov 1694	3/6vv, org	xxxii, 58	
57	They that go down to the sea in ships	verse	?c1682 –3	2/4vv, 2 vn, bc	xxxii, 71	
60	Thy way, O God, is holy	verse	1688	2/4vv, 2 vn, bc	xxxii, 91	vn pts omitted from PS edn
61	Thy word is a lantern	verse	c1690– 94	3/4vv, bc	xxxii, 101	
62	Turn thou us, O good Lord	verse	?c1677	3/4vv, bc	xxxii, 111	
63	Unto thee will I cry, O Lord	verse	1684– 5	3/4vv, str a 4, bc	xvii, 27	
64	Who hath believed our report	verse	c1674– 5	4/4vv, bc	xiii, 142	
65	Why do the heathen so furiously rage together	verse	1683– 4	3/4vv, str a 4,	xvii, 1	

Purcell: (3) Henry Purcell (ii): Works
doubtful

Z	First line	Type	Scoring	Date	PS	Other information
d4	O God, they that love thy name (inc.)	full	?4vv, org	c1690-95	xxxii, 120	inc.
59	Thy righteousness, O God, is very high (inc.)	full	?4vv, org	c1690-95	xxxii, 124	inc.

Purcell: (3) Henry Purcell (ii): Works
services, other sacred

Z	First line/title	Type	Scoring	Date	PS	Other information
17a/58a	Burial Service (In the midst of life; Thou knowest, Lord), c	verse	4/4vv, bc	?1674	xiii, 58	1st version : inc.
27	Burial Service (Man that is born of a woman; In the midst of life; Thous knowest, Lord), c	verse	4/4vv, bc	?1678	xiii, 69; xxix, 36	2nd version, detailed revs. c1679-81
58C	Thou knowest, Lord, E[] (funeral sentence)	full	4vv, 4 flat tpt, bc	5 March 1695	xxxii, 88	
230	Morning and Evening Service, B[]	full with verse	8/8vv, bc	?1682	xxiii, 1	
232	Morning Service (TeD, Jub), D	verse	6/5vv, 2 tpt, str a 4, bc	22 Nov 1694	xxiii, 90	full score (London, 1697)
231	Evening Service (Mag, Nunc), g	full with verse	6/4vv, bc		xxiii, 80	?by D. Purcell
120-22	3 chants		4vv		xxiii, 173	doubtful
125	Burford	ps tune	4vv		xxiii, 173	doubtful

Purcell: (3) Henry Purcell (ii): Works
domestic sacred

Z	First line/title, genre	Text	Scoring	Date	PS	Other information
130	Ah! few and full of sorrows	G. Sandys	4vv, bc	c1679	xxx, 109	
181	Awake, and with attention hear	A. Cowley	1v, bc	1685	xxx, 1	
182	Awake, ye dead, the trumpet calls (A Hymn upon the Last Day)	N. Tate	2vv, bc	pubd 1693	xxx, 98	
131	Beati omnes qui timent Dominum	—	4vv, bc	1677–8	xxxii, 137	
183	Begin the song, and strike the living lyre! (The Resurrection)	Cowley	1v, bc	c1688	xxx, 18	
184	Close thine eyes and sleep secure (Upon a Quiet Conscience)	F. Quarles	2vv, bc	pubd 1688	xxx, 105	
102	Domine non est exaltatum cor meum	—	2vv, bc	c1679	xxxii, 172	inc.
132	Early, O Lord, my fainting soul	J. Patrick	4vv, bc	1677–8	xxx, 117	
103	Gloria Patri et Filio (c), canon	—	4vv, bc	1677–8	xxxii, 163	
104	Gloria Patri et Filio (g), canon	—	3vv	c1677–80	xxxii, 159	
105	Gloria Patri et Filio (g), canon	—	4vv	c1677–80	xxxii, 161	
106	Glory be to the Father, canon	—	4vv	c1677–80	xxxii, 168	
107	God is gone up with a merry noise, canon	—	7vv, b	c1677–80	xxxii, 170	
186	Great God and just (A. Penitential Hymn)	J. Taylor	3vv, bc	?1680–83	xxx, 33	
13a	Hear me, O Lord, and that soon	—	4vv, bc	c1678–81	xiii, 84	
133	Hear me, O Lord, the great support	Patrick	3vv, bc	1677–8	xxx, 127	
188	How have I stray'd, my God	W. Fuller	2vv, bc	pubd 1688	xxx, 44	
189	How long, great God (The Aspiration)	J. Norris	1v, bc	pubd 1688	xxx, 48	
134	In guilty night (Saul and the Witch of Endor)	—	3vv, bc	pubd 1693	xxxii, 128	
190	In the black, dismal dungeon of despair	Fuller	1v, bc	pubd 1688	xxx, 53	
d71	It must be done, my soul (The Meditation)	Norris	1v, bc	?1680–83	xxx, 202	also attrib. F. Bragge
135	Jehova, quam multi sunt hostes	—	5vv, bc	1677–8	xxxii, 147	
108	Laudate Dominum, canon	—	3vv	c1677–80	xxxii, 170	
191	Let the night perish (Job's Curse)	Taylor	2vv, bc	1680–83	xxx, 57	
136	Lord, I can suffer thy rebukes	Patrick	4vv, bc	c1679	xxx, 136	
137	Lord, not to us but to thy name	Patrick	3vv, bc	c1680	xxx, 146	inc.
192	Lord, what is man (A Divine Hymn)	Fuller	1v, bc	pubd 1693	xxx, 62	

109	Miserere mei, canon	—	4vv	c1677–80	xxxii, 171	
193	Now that the sun hath veiled his light (An Evening Hymn on a Ground)	Fuller	1v, bc	pubd 1688	xxx, 70	
138	O all ye people, clap your hands	Patrick	4vv, bc	1677–8	xxx, 148	
139	O happy man that fears the Lord	Patrick	4vv, bc	c1680	xxx, 157	inc.
140	O, I'm sick of life	Sandys	3vv, bc	1677–8	xxx, 160	
141	O Lord our governor	Patrick	4vv, bc	1677–8	xxx, 167	
194	O Lord, since I experienc'd have	—	1v, bc	?1680–83	xxx, 208	
142	Plung'd in the confines of despair	Patrick	3vv, bc	1677–8	xxx, 180	
143	Since God so tender a regard	Patrick	3vv, bc	1677–8	xxx, 187	
195	Sleep, Adam, and take thy rest (Adam's Sleep)	—	1v, bc	1677	xxx, 75	
196	Tell me, some pitying angel (The Blessed Virgin's Expostulation)	Tate	1v, bc	pubd 1693	xxx, 77	
197	The earth trembled (On our Saviour's Passion)	Quarles	1v, bc	?1680–83	xxx, 85	
198	Thou wakeful shepherd (A Morning Hymn)	Fuller	1v, bc	pubd 1688	xxx, 88	
199	We sing to him whose wisdom form'd the ear	N. Ingelo	2vv, bc	?1685	xxx, 91	
144	When on my sick bed I languish	T. Flatman	3vv, bc	1677–8	xxx, 194	
200	With sick and famish'd eyes	G. Herbert	1v, bc	?1680–83	xxx, 94	

Purcell: (3) Henry Purcell (ii): Works
doubtful

Z First line scoring PS other information

187	Hosanna to the Highest	2vv, bc	xxx, 38	
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Purcell: (3) Henry Purcell (ii): Works
spurious

Z First line scoring PS other information

185	Full of wrath, his threat'ning breath (Taylor)	1v, bc	xxx, 28	by H. Brailsford
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Purcell: (3) Henry Purcell (ii): Works
odes and welcome songs

Z	First line, text		Occasio n	Date	Forces	PS
340	Welcome, vicegerent of the mighty king	welcome, Charles II		?9 Sept 1680	5 solo vv, 4vv, str a 4, bc	xv, 1
336	Swifter, Isis, swifter flow	welcome, Charles II		?29 March 1681	5 solo vv, 4vv, 2 rec, ob, str a 4, bc	xv, 24
341	What shall be done in behalf of the man?	welcome, James, Duke of York		?8 April 1682	5 solo vv, 4vv, 2 rec, str a 4, bc	xv, 52
337	The summer's absence unconcerned we bear	welcome, Charles II		21 Oct 1682	7 solo vv, 4vv, str a 4, bc	xv, 83
325	From hardy climes and dangerous toils of war	marriage of Prince George of Denmark and Princess Anne		28 July 1683	5 solo vv, 4vv, str a 4, bc	xxvii, 1
324	Fly, bold rebellion	welcome, Charles II		?25 Sept 1683	7 solo vv, 7vv, str a 4, bc	xv, 116
339	Welcome to all the pleasures (C. Fishburn)	St Cecilia's Day		22 Nov 1683	5 solo vv, 4vv, str a 4, bc	x, 1
329	Laudate Ceciliam	St Cecilia's Day		22 Nov 1683	3vv, 2 vn, bc	x, 63
326	From those serene and rapturous joys (T. Flatman)	welcome, Charles II		?25 Sept 1684	5 solo vv, 4vv, str a 4, bc	xviii, 1
343	Why, why are all the Muses mute?	welcome, James II (?on his birthday)		?6/14 Oct 1685	6 solo vv, 5vv, str a 4, bc	xviii, 37
334	Raise, raise the voice (C. Fishburn)	?court entertainment or Oxford ode		?c1685	3vv, 2 vn, bc	x, 36
344	Ye tuneful muses, raise your heads	welcome, James II (?on his birthday)		?11/14 Oct 1686	6 solo vv, 4vv, 2 rec, str a 4, bc	xviii, 80
335	Sound the trumpet, beat the drum	welcome, James II (?on his birthday)		?11/14 Oct 1687	6 solo vv, 4vv, str a 4, bc	xviii, 121
332	Now does the glorious day appear (T. Shadwell)	birthday, Mary II		30 April 1689	5 solo vv, 4vv, str a 4, bc	xi, 1
322	Celestial music did the gods inspire	for Lewis Maidwell's school		5 Aug 1689	4 solo vv, 4vv, 2 rec, str a 4, bc	xxvii, 29
333	Of old when heroes thought it base (T. D'Urfey)	Yorkshire Feast		27 March 1690	5 solo vv, 5vv, 2 rec, 2 ob, 2 tpt, str a 4, bc	i
320	Arise, my muse (D'Urfey)	birthday, Mary II		30 April 1690	4 solo vv, 4vv, 2 rec, 2 ob, 2 tpt, str a 5, bc	xi, 36
338	Welcome, welcome, glorious morn	birthday, Mary II		30 April 1691	5 solo vv, 4vv, ob, 2 tpt, str a 4, bc	xi, 91
331	Love's goddess sure was blind (C. Sedley)	birthday, Mary II		30 April 1692	5 solo vv, 4 vv, str a 4, bc	xxiv, 1
328	Hail, bright Cecilia (N. Brady)	St Cecilia's Day		22 Nov 1692	?14 solo vv, 4vv, 3 rec, 2 ob, 2 tpt, timp, str a 4, bc	viii
321	Celebrate this festival (N. Tate)	birthday, Mary II		30 April 1693	5 solo vv, 8vv, 3 rec, 2 ob, tpt, ?bn, str a 4, bc	xxiv, 50
327	Great parent, hail (Tate)	for Trinity College, Dublin		9 Jan 1694	4 solo vv, 4vv, 2 rec, str a 4, bc	xxvii, 59
323	Come, ye sons of art away (?Tate)	birthday, Mary II		30 April 1694	4 solo vv, 4vv, 2 rec, 2 ob, ?2 tpt,	xxiv, 124

342	Who can from joy refrain? (?Tate)	birthday, Duke of Gloucester	24 July 1695	?tmp, str a 4, bc 5 solo vv, 5vv, ?3 ob, ?bn, tpt, str a 4, bc	iv
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Purcell: (3) Henry Purcell (ii): Works

doubtful

Z	First line, text	Scoring	Date	PS	Other informati on
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—	The noise of foreign wars	6 solo vv, 4vv, str a 4, bc	?1680s	GB-KNt	inc.; anon., ?by J. Blow
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Purcell: (3) Henry Purcell (ii): Works

secular songs

for 1 voice and continuo unless otherwise stated; publication dates given only for those published in Purcell's lifetime; all printed works published in London

Z	First line, text	Scoring	Date	PS	Other informati on
480	Above the tumults of a busy state, 2vv, bc, ?1680–83; PS xxii, 150				
352	Ah! cruel nymph!, April/May 1693; PS xxv, 166				
353	Ah! how pleasant 'tis to love, wint. 1687–8 (1688); PS xxv, 122				
354	Ah! what pains, what racking thoughts (W. Congreve), inc., (bc lost), 1695; PS xxv, 256				
482	Alas, how barbarous are we (K. Philips), 2 vv, bc, c1679; PS xxii, 153				
355	Amidst the shades and cool refreshing streams, ?1680–83 (1687); PS xxv, 44				
356	Amintas, to my grief I see, ?1678 (1679); PS xxv, 4				
357	Amintor, heedless of his flocks, mid-1680 (1681); PS xxv, 11				
358	Ask me to love no more (A. Hammond), early 1694 (1694); PS xxv, 185				
359	A thousand sev'ral ways I tried, wint. 1683–4 (1684); PS xxv, 54				
360	Bacchus is a pow'r divine, ?1687–9; PS xxv, 220				
461	Beneath a dark and melancholy grove, (Sappho's Complaint), 2vv, bc, ?1680–83; PS xxv, 48				
361	Beware, poor shepherds! (The Caution), wint. 1683–4 (1684); PS xxv, 59				
362	Cease, anxious world, your fruitless pain (G. Etherege), late 1684 (1687); PS xxv, 69				
363	Cease, O my sad soul (C. Webbe) (1678); PS xxv, 263				
364	Celia's fond, too long I've loved her (P.A. Motteux), mid-1694 (1694); PS xxv, 189				
483	Come, dear companions of th'Arcadian fields, 2vv, bc, early 1686 (1686); PS xxii, 40				
484	Come, lay by all care (Adieu to his Mistress), 2vv, bc, mid-1685 (1685); PS xxii, 21				
365	Corinna is divinely fair, late 1692 (1692); PS xxv, 161				
367	Cupid, the slyest rogue alive (?J. Dryden), early 1685 (1685); PS xxv, 81				

462	Draw near, you lovers that complain (T. Stanley), 2vv, bc, spr./sum. 1683; PS xxv, 41
485	Dulcibella, whene'er I sue for a kiss (A. Henley), 2vv, bc, aut. 1694 (1694); PS xxii, 105
486	Fair Cloe my breast so alarms (J. Glanville), 2vv, bc, early 1692 (1692); PS xxii, 97
368	Farewell, all joys! when he is gone, early 1684 (1685); PS xxv, 60
463	Farewell, ye rocks (The Storm) (D'Urfey), 2vv, bc, late 1684 (1685); PS xxv, 66
487	Fill the bowl with rosy wine (A. Cowley), 2vv, bc, aut. 1687 (1687); PS xxii, 55
369	Fly swift, ye hours, late 1691 (1692); PS xxv, 150
370	From silent shades, and the Elysian groves (Bess of Bedlam), late 1682 (1683); PS xxv, 26
464	Gentle shepherds, you that know (N. Tate), on the death of John Playford, 2vv, bc, wint. 1686–7 (1687); PS xxv, 109
489	Go tell Amynta, gentle swain (Dryden), 2 vv, bc, ?by 1682; PS xxii, 133
541	Hark, Damon, hark, 3vv, 2 rec, 2 vn, bc, ?1681; PS xxvii, 93
542	Hark, how the wild musicians sing, 3vv, 2 vn, bc, ?spr. 1683; PS xxvii, 100
490	Haste, gentle Charon (A Dialogue between Charon and Orpheus), 2vv, bc, ?1681; PS xxii, 172–6
491	Has yet your breast no pity learn'd (A Dialogue between Strephon and Dorinda), 2vv, bc, ?1680–83 (1688); PS xxii, 66
371	Hears not my Phillis (The Knotting Song) (C. Sedley), aut. 1694 (1695); PS xxv, 192
372	He himself courts his own ruin, wint. 1683–4 (1684); PS xxv, 53
492	Hence, fond deceiver! (Love and Despair), dialogue, 2vv, bc, aut. 1687 (1687); PS xxii, 62
493	Here's to thee, Dick (Cowley), 2vv, bc, 1685–6 (1688); PS xxii, 69
465	High on a throne of glitt'ring ore (D'Urfey), on Queen Mary, 2vv, bc, 1689; PS xxv, 133
373	How delightful's the life of an innocent swain (Cowley), 2vv, bc, ?c1685; PS xxv, 102
374	How I sigh when I think of the charms, mid-1680 (1681); PS xxv, 14
543	How pleasant is this flow'ry plain (Cowley), 2vv, 2 rec, bc, wint. 1682–3 (1688); PS xxii, 74
595	How sweet is the air and refreshing, 2vv, bc, aut. 1687 (1687); PS xxii, 54
375	I came, I saw, and was undone (The Thraldom) (Cowley), mid-1685; PS xxv, 97
377	I fain would be free, inc. (bc lost), ?May 1694; PS xxv, 255
544	If ever I more riches did desire (Cowley), 4vv, 2 vn, bc, ?spr. 1687; PS xxvii, 118
378	If grief has any pow'r to kill, early 1685 (1685); PS xxv, 80
379b	If music be the food of love (H. Heveningham), g, ?1691/2 (1693); PS xxv, 157; 1st setting, 1st version
379a	If music be the food of love (H. Heveningham), g, ?1691/2 (1692); PS xxv, 159; 1st setting, 2nd version
379c	If music be the food of love (H. Heveningham), g, ?May 1695 (1695); PS xxv, 213; 2nd setting
380	If pray'rs and tears, on the death of Charles II, ?Feb 1685; PS xxv, 90
381	I lov'd fair Celia (B. Howard), ?1692/3 (1694); PS xxv, 164
382	I love and I must (Bell Barr), late 1693; PS xxv, 170
545	In a deep vision's intellectual scene (The Complaint) (Cowley), 3vv, bc,

	?1680–83; PS xxvii, 140
383	Incassum, Lesbia, incassum rogas (Mr Herbert), on the death of Queen Mary, early 1695 (1695); PS xxv, 206
384	In Cloris all soft charms agree (J. Howe), wint. 1683–4 (1684); PS xxv, 52
497	In some kind dream (Etherege), 2vv, bc, ?by 1682 (1687); PS xxii, 59
385	In vain we dissemble, early 1684 (1685); PS xxv, 64
386	I resolve against cringing, 1678 (1679); PS xxv, 7
498	I saw fair Cloris all alone (W. Strode), 2vv, bc, early 1686 (1686); PS xxii, 36
387	I saw that you were grown so high (1678); PS xxv, 260
499	I spy Celia, Celia eyes me, 2vv, bc, ?1690s; PS xxii, 141
388	I take no pleasure in the sun's bright beams, mid-1680 (1681); PS xxv, 17
500	Julia, your unjust disdain, 2vv, bc, ?1690s; PS xxii, 139
390	Let each gallant heart (J. Turner), wint. 1682–3 (1683); PS xxv, 31
391	Let formal lovers still pursue, early 1687 (1687); PS xxv, 115
501	Let Hector, Achilles, and each brave commander, 2vv, bc (1689); PS xxii, 82
466	Let us, kind Lesbia, 2vv, bc, wint. 1683–4 (1684); PS xxv, 56
502	Lost is my quiet forever, 2vv, bc, aut. 1691 (1691); PS xxii, 91
392	Love arms himself in Celia's eyes, ?1695; PS xxv, 224
393	Love is now become a trade, early 1684 (1685); PS xxv, 63
394	Lovely Albina's come ashore, ?Nov 1695; PS xxv, 218
395	Love's power in my heart, wint. 1687–8 (1688); PS xxv, 123
396	Love, thou can'st hear (R. Howard), early 1695 (1695); PS xxv, 197
467	Musing on cares of human fate (D'Urfey), 2vv, bc, early 1685 (1685); PS xxv, 86
399	My heart, whenever you appear, early 1684 (1685); PS xxv, 62
503	Nestor, who did to thrice man's age attain, 2vv, bc (1689); PS xxii, 88
400	Not all my torments can your pity move, late 1693; PS xxv, 174
468	No, to what purpose should I speak? (The Concealment) (Cowley), 2vv, bc, ?spr./sum.1683; PS xxv, 36
504	O dive custos Auriacae domus (H. Parker), on the death of Queen Mary, 2vv, bc, early 1695 (1695); PS xxii, 112
505	Off am I by the women told (Cowley), 2vv, bc, aut. 1687 (1687); PS xxii, 52
402	Oh! fair Cedaria, hide those eyes, ?c1689-92; PS xxv, 233
506	Oh! what a scene does entertain my sight, 2vv, vn, bc, wint. 1683–4; PS xxii, 166
404	Olinda in the shades unseen, ?May 1694; PS xxv, 187
405	On the brow of Richmond Hill (D'Urfey), late 1691 (1692); PS xxv, 148
406	O solitude, my sweetest choice (Philips), wint. 1684-5 (1687); PS xxv, 75
407	Pastora's beauties when unblown, mid-1680 (1681); PS xxv, 13
408	Phyllis, I can ne'er forgive it, wint. 1687–8 (1688); PS xxv, 122
409	Phyllis, talk no more of passion, early 1685 (1685); PS xxv, 84
410	Pious Celinda goes to prayers (Congreve), early 1695 (1695); PS xxv, 204
411	Rashly I swore I would disown, late 1682 (1683); PS xxv, 34
507	Saccharissa's grown old, 2vv, bc, early 1686 (1686); PS xxii, 46
412	Sawney is a bonny lad (Scotch Song) (Motteux), Jan 1694 (1694); PS xxv, 184
469	Scarce had the rising sun appear'd, 2vv, bc, 1678 (1679); PS xxv, 5
470	See how the fading glories of the year, 2vv, bc, early 1689 (1689); PS xxv, 124
508	See where she sits (Cowley), 2vv, 2 vn, bc, mid-1683; PS xxii, 157
413	She loves and she confesses too (Cowley), aut. 1680 (1683); PS xxv, 18
414	She that would gain a faithful lover (Lady E- M-), early 1695 (1695); PS xxv,

	195
415	She, who my poor heart possesses, mid-1682 (1683); PS xxv, 22
416	Since one poor view has drawn my heart, mid-1680 (1681); PS xxv, 15
471	Since the pox or the plague, 2vv, bc, 1678 (1679); PS xxv, 2
509	Sit down, my dear Sylvia (Alexis and Sylvia) (D'Urfey), dialogue, 2vv, bc, early 1685 (1685); PS xxii, 26
510	Soft notes and gently rais'd accent (A Serenading Song) (J. Howe), 2vv, 2 rec, bc, wint. 1683–4 (1685); PS xxii, 32
417	Spite of the godhead, powerful Love (A. Wharton), early 1687 (1687); PS xxv, 116
418	Sweet, be no longer sad (Webbe) (1678); PS xxv, 262
420	Sylvia, now your scorn give over, wint. 1687–8 (1688); PS xxv, 121
511	Sylvia, thou brighter eye of night (A Serenading Song), 2vv, bc, wint. 1683–4; PS xxii, 155
512	Sylvia, 'tis true you're fair, 2vv, bc, late 1685 (1686); PS xxv, 104
421	The fatal hour comes on apace, ?1694/5; PS xxv, 230
513	There ne'er was so wretched a lover as I (Congreve), 2vv, bc, ?1690; PS xxii, 120
422	They say you're angry (The Rich Rival) (Cowley), late 1684 (1685); PS xxv, 72
423	This poet sings the Trojan wars (Anacreon's Defeat), 1686–7 (1688); PS xxv, 117
514	Though my mistress be fair, 2vv, bc, wint. 1683–4 (1685); PS xxii, 23
424	Through mournful shades and solitary groves (R. Duke), wint. 1683–4 (1684); PS xxv, 55
546	'Tis wine was made to rule the day, 3vv, bc; PS xxii, 177
516	Underneath this myrtle shade (The Epicure) (Cowley), 2vv, bc, ?1683 (1692); PS xxii, 100
426	Urge me no more, this airy mirth, 1680; PS xxv, 23
547	We reap all the pleasures, (inc.), 3vv, 2 rec, bc, wint. 1682–3; PS xxvii, 156
517	Were I to choose the greatest bliss, 2vv, bc, aut. 1689 (1689); PS xxii, 86
428b	What a sad fate is mine, c, ?1692; PS xxv, 176; 1st version
428a	What a sad fate is mine, a, ?1693–4; PS xxv, 180; 2nd version
518	What can we poor females do, 2vv, bc, 1694; PS xxii, 104
472	What hope for us remains now he is gone?, on the death of Matthew Locke, 2vv, bc, ?Aug 1677 (1679); PS xxv, 8
431	When first my shepherdess and I, mid-1686 (1687); PS xxv, 108
519	When gay Philander left the plain, 2vv, bc, early 1684; PS xxii, 20
432	When her languishing eyes said 'Love!', mid-1680 (1681); PS xxv, 16
433	When I a lover pale do see (1678); PS xxv, 258
520	When, lovely Phyllis, thou art kind, 2vv, bc, mid-1685 (1685); PS xxii, 30
434	When my Acmelia [Aemelia] smiles, ?1690–95; PS xxv, 228
521	When Myra sings (G. Granville), 2vv, bc, mid-1695 (1695); PS xxii, 109
435	When Strephon found his passion vain, ?2vv, bc, late 1682 (1683); PS xxv, 33
522	When Teucer from his father fled (Teucer's Voyage) (D. Kenrick), 2vv, bc, wint. 1684–5 (1686); PS xxii, 48
436	When Thyrsis did the splendid eye (1675); PS xxv, 89
523	While bolts and bars my days control, 2vv, bc, ?1690s; PS xxii, 130
437	While Thyrsis, wrapt in downy sleep, a pastoral coronation song (1685); PS xxv, 257
524	While you for me alone had charms (Horace and Lydia) (J. Oldham),

	dialogue, 2vv, bc, ?spr. 1683; Ps xxii, 146
438	Whilst Cynthia sang, late 1685 (1686); PS xxv, 107
440	Who but a slave can well express, ?1682; PS xxv, 35
441	Who can behold Florella's charms, early 1695 (1695); PS xxv, 193
525	Why, my Daphne, why complaining? (Thirsis and Daphne), dialogue, 2vv, bc, aut. 1691 (1691); PS xxii, 93
442	Why so serious, why so grave (T. Flatman), inc. (bc lost), ?c1680; PS xxv, 266
443	Ye happy swains, whose nymphs are kind, early 1684 (1685); PS xxv, 61
473	Young Thyriss' fate ye hills and groves deplore, on the death of Thomas Farmer, 2vv, bc, early 1689; PS xxv, 127

Purcell: (3) Henry Purcell (ii): Works

doubtful

351	Aaron thus propos'd to Moses, inc., 1687; PS xxv, 268
—	A choir of bright beauties (Dryden), inc., c1691; PS xxv, 274
d171	A poor blind woman that has no sight at all (The Blind Beggar's Song), 3vv; PS xxii, 187
d133	How peaceful the days are, 1678–9; PS xxv, 264
397	More love or more disdain I crave (Webbe) (1678); PS xxv, 261; ?by (1) Henry Purcell (i)
444	Stripp'd of their green (Motteux), late 1691 (1692); PS xxv, 269; ?by R. Courteville (i)
s69	Sweet tyranness, I now resign my heart, 3vv (1667); PS xxii, 186; ?by (1) Henry Purcell (i)
d201	When Night her purple veil, 1v, 2 vn, bc; PS xxi, 170–89; ?by D. Purcell
d172	When the cock begins to crow, 3vv, bc; PS xxii, 181

Purcell: (3) Henry Purcell (ii): Works

catches

for 3 voices unless otherwise stated; publication dates given only for those published in Purcell's lifetime; all printed works published in London; all in PS xxii

Z

240	A health to the nut-brown lass (J. Suckling), 4vv, 1684 (1685)
241	An ape, a lion, a fox and an ass (1686)
242	As Roger last night to Jenny lay close
244	Call for the reck'ning (1695)
245	Come, let us drink (A. Brome), 3vv, bc (1695)
246	Come, my hearts, play your parts, 1684 (1685)
247	Down, with Bacchus! from this hour, 1692 (1693)
248	Drink on till night be spent (P. Ayres), 1685 (1686)
249	Full bags, a brisk bottle (J. Allestry), 1685 (1686)
250	God save our sov'reign Charles, c1682 (1685)
251	Great Apollo and Bacchus, by 1688
252	Here's a health, pray let it pass
253	Here's that will challenge all the fair (Bartholomew Fair), after 1677 (early 1680s)
254	He that drinks is immortal, 1685–6 (1686)
255	If all be true that I do think, wint. 1688–9 (1689)
256	I gave her cakes and I gave her ale, wint. 1689–90 (1690)

257	Is Charleroi's siege come too?, ?wint. 1692–3 (?1693)
258	Let the grave folks [fools] go preach (The Jovial Drinker), ?1682 (1685)
259	Let us drink to the blades (?1691)
260	My lady's coachman John (The Pensioner), (1687)
261	Now England's great council's assembled (A Catch Made in the Time of Parliament), ?1676 (1685)
262	Now, now we are met and humours agree, early 1688 (1688)
263	Of all the instruments that are (In Commendation of the Viol), (1693)
264	Once in our lives let's drink to our wives (1686)
265	Once, twice, thrice, I Julia tried
266	One industrious insect (Insecta praecauta, alterius merda) (?R. Tomlinson), ?before 1691
267	Pale faces, stand by (Mr Taverner), spr. 1688 (1688)
268	Pox on you for a fop
269	Prithee ben't so sad and serious (Brome), 3vv, bc
270	Room for th'express (On the Fall of Limerick), ?1691
271	Since the duke is return'd (On the Duke's Return), ?1682 (1685)
272	Since time so kind to us does prove
d104	Since women so false and so jiltish are grown (1681)
273	Sir Walter enjoying his damsel (The Scolding), by 1688
274	Soldier, soldier, take off thy wine, 4vv (1695)
275	Sum up all the delights, (1687)
276	The Macedon youth (Suckling), 4vv, 1685 (1686)
277	The miller's daughter riding to the fair (1685)
278	The surrender of Lim'rick (?1691)
279	'Tis easy to force, 4vv, ?1680 (1685)
280	'Tis too late for a coach, 1685 (1686)
281	'Tis women makes us love, 4vv, c1682 (1685), also attr. Blow
282	To all lovers of music (J. Carr), wint. 1686–7 (1687)
283	To thee and to a maid, 1684 (1685)
284	True Englishmen drink a good health (1688)
285	Under a green elm lies Luke Shepherd's helm, 4vv, 1685 (1686)
286	Under this stone lies Gabriel John, 1685 (1686)
287	When V and I together meet, 1685 (1686)
288	Who comes there? stand, 1684 (1685)
289	Wine in a morning makes us frolic (T. Brown), 1684 (1686)
290	Would you know how we meet (T. Otway) (1685)
291	Young Colin cleaving of a beam (T. D'Urfey), early 1691 (1691)
292	Young John the gard'ner (The Servant's Ball), 4vv (1683)

Purcell: (3) Henry Purcell (ii): Works

doubtful

d100	Fie, nay prithee, John, 1684 (1685), ?by J. Blow
d106	Tom, making a manteau for a lass

Purcell: (3) Henry Purcell (ii): Works

strings and wind

Z

730	Chacony, g, str a 4, c1678; PS xxxi, 61
731	Three Parts upon a Ground, D/F, 3 vn/rec, b, bc, ?1678; F major version, PS xxxi, 52, D major version, ed. C. Bartlett (Wyton, Cambs., c1990)

732–4	fantasias, d, F, g, a 3, c1679–80; PS xxxi, 1
735–43	9 fantasias, a 4, 1680; g (10 June), B [] (11 June), F (14 June), c (19 June), d (19/22 June), a (23 June), e (30 June), G (18/19 Aug), d (31 Aug); PS xxxi, 7
744	Fantasia, a, a 4, inc., 24 Feb 1683; PS xxxi, 99
745	Fantasia upon One Note, F, a 5, c1680; PS xxxi, 34
746	In Nomine, g, a 6, c1680; PS xxxi, 37
747	In Nomine, g, a 7, c1680; PS xxxi, 39
751, 749, 748, 750	4 pavans, g, a, A, B [] 2 tr viol/vn, bc, c1677–8; PS xxxi, 42
752	Pavan, g, 3 vn, bc, >1678; PS xxxi, 49
770	Suite, G, str a 4, inc., c1682, PS xxxi, 68
771	Overture, d, str a 4, c1682; PS xxxi, 79
772	Overture, g, str a 5, c1682; PS xxxi, 85; addl suite of dances, b pt, <i>US-NH Filmer</i> 8
n773	Prelude, g/d, vn/rec; PS xxxi, 98
n774	Jig, A, vn pt, 1687 ⁷
780	Sonata, g, vn, b viol, bc, inc., ?1683–4; PS xxxi, 100; b viol pt reconstructed by T. Dart
790–801[12]	Sonnata's of III. Parts, 2 vn, b viol, bc (org/hpd) (London, 1683/R); PS v [g, B [] d, F, a, C, e, G, c, A, f, D
802–11	Ten Sonata's in Four Parts, 2 vn, b viol, bc, (org/hpd) (London, 1697/R); PS vii [b, E [] a, d, g, g, C, g, F, D]; nos.1–4, c1678–9, 7–9, ?1681–2, 10, >1683–4
850	Sonata, d, tpt, str a 4, bc, c1690–95; PS xxxi, 89
860	March, canzona, c, for Queen Mary's funeral, 5 March 1695, 4 flat tpt; PS xxxi, 97; re-used in <i>The Libertine</i> z600
—	The Staircase Overture, B [] 2 vn, b, bc, c1675; PS xxxi, 76; ?va pt missing
—	Prelude, air, b, 2 ovs., air, C, 2 pavans, air, f, inc. (b pt only), c1675; PS xxxi, 106
—	Overture, G, str a 4, c1682; PS xxxi, 82; rev. of ov. to welcome song <i>Swifter, Isis, swifter flow</i> z336/1
—	Cibell, C, tpt, str a 4, bc, c1690–95; PS xxxi, 95
—	2 entries, D, B [] str a 2, T. Bray, <i>Country Dances</i> (London, 1699)

Purcell: (3) Henry Purcell (ii): Works

keyboard

† – transcription probably by Purcell of his own music

‡ – transcription probably by Purcell of music by others

source of transcription in square brackets

Editions: *H. Purcell: Complete Harpsichord Works*, ed. H. Ferguson (London, 1964) [F]H.
Purcell: Organ Works, ed. H. McLean (London, 1957) [M]

The Second Part of Musick's Hand-
maid (London, 1689); ed. T. Dart
(London, 1958, 2/1962)

—	‡ Air, C [Ham House or Cherry Garden]
t694	† Song Tune, C [Ah! how pleasant 'tis to love, z353]; F
647	March, C; F
t695	† Song Tune, C [Sylvia, now your scorn give over, z420]; F
648	March, C; F
t689	New Minuet, d; F
649	Minuet, a; F
650	Minuet, a; F
655	‡ A New Scotch Tune, C [Peggy I must love you]; F
t682	† A New Ground, e [Welcome to all the pleasures, z339/3]; F
—	‡ [J.-B. Lully: Scoca pur, lrvv 76/iii], c
646	‡ A New Irish Tune, G [Lilliburlero]; F
653	‡ Rigadoon, C; F
656	‡ Sefauchy's Farewell, d; F
—	‡ Old Simon the King, C
t688	† Minuet, d, [Raise, raise the voice, z334/6]; F
—	‡ Motley's Maggot, a
665	Suite, C; F
A Choice Collection of Lessons (London, 1696): 660–63, 666–9, 8 Suites, G, g, G, a, C, D, d [Hornpipe from The Married Beau, z603/3], F [Minuet from The Double Dealer z592/3]; F	
t687	† March, C [The Married Beau, z603/8]; F
t698	† Trumpet Tune, C [The Indian Queen, z630/4a]; F
t680	† Chaconne, g [Timon of Athens, z632/20]; F
t686	† [Jig], g [Abdelazer, z570/7]; F
t678	† [Trumpet Tune] C [Cibell, tpt, str a 4, bc]; F
t697	† [Trumpet Tune], C; F
<i>GB-Lbl Mus.1, ed. D. Moroney, Henry Purcell: 20 Keyboard Pieces</i> (London, 1999)	
—	Prelude, C
—	Minuet, C
—	Air, C
—	† Minuet, d [The Double Dealer, z592/7]
—	† [Thus Happy and Free], C [The Fairy Queen, z629/44a]
—	† [Hornpipe], e [The Old Batchelor, z607/4]
—	† Air, C [The Double Dealer, z592/9]
—	† [Hornpipe], g [The Fairy Queen, z629/1b]
—	‡ [Hornpipe], A [?J. Eccles]
—	† [Minuet], D [The Virtuous Wife, z611/8]
—	† [Air], g [The Virtuous Wife, z611/9]
—	† [The Minuet], d [The Virtuous Wife, z611/7]

—	Suite, a [related to kbd suite z663, with jig instead of saraband]
—	‡ Suite, C [related to kbd suite z666, with alternative prelude; measured version of unmeasured prelude, <i>F-Pn Rés Vmd.18, GB-Lbl Add.39569</i>]
pieces from other sources:	
641	Air, G; F
645	Ground, G; F
651	Minuet, G; F
716	Verse, F; M
717	Voluntary, C; M
718	Voluntary, d; M
719	Voluntary, d; M
720	Voluntary, G; M
—	Prelude, g, alternative to kbd suite z661/1; F
—	Prelude, a, alternative to kbd suite z663/1; F
—	Prelude, C, <i>The Harpsicord Master</i> (London, 1697/ <i>R</i>); ed. C. Hogwood (London, 1980)

Purcell: (3) Henry Purcell (ii): Works

doubtful

642	almand, corant, a
644	Corant, G; F
652	Prelude, a
654	Saraband with Division, a; F
664	Suite, B ₁
670	The Queen's Dolour, a; F
721	Voluntary on the Old 100th, A; M; also attrib. J. Blow; M
d218	Almand, a
d219	Almand, borry [saraband], D; F
d220	Gavotte, G
d223	Jig, g; F; ?by D. Purcell; F
d224	Minuet, d; also attrib. W. Croft
d229	Toccatà, A; also attrib. M. Rossi and J.S. Bach, ?by a late 17th-century Ger. comp.
d242	Voluntary, G, frag., <i>J-Tn N-3/35</i>
—	Prelude, F, <i>US-CN VM 2.3. E58r</i>
—	A Verse to Play after Prayer, d, <i>GB-Lbl Add.31403</i> ; ed. R. Langlely, <i>Organ Music in Restoration England: Eight Anonymous Pieces</i> (London, 1981); anon. in source, ?by Purcell or Blow
—	Ground, b, <i>GB-Och 1177</i> ; anon. in source, ?by Purcell

For Purcell pieces in kbd transcrs. of uncertain authorship, see zt675–7, 679, 681, 683–5, 690–93, 696, zd222, F and the forthcoming rev. of PS vi

Purcell: (3) Henry Purcell (ii): Works

theoretical works

'A Brief Introduction to the Art of Descant, or Composing Musick in Parts', in J. Playford: *An Introduction to the Skill of Musick* (London, 12/1694/R) [also rev. the rest of Playford's treatise, which incl. material by T. Campion, C. Simpson, J. Playford and others]

Purcell

(4) Daniel Purcell

(*b* c1664; *d* London, bur. 26 Nov 1717). Composer and organist, brother of (3) Henry Purcell (ii). He was a chorister in the Chapel Royal (where payments are recorded in 1678 and 1682) and some time around 1689–90 was appointed organist of Magdalen College, Oxford, where he was a well-known musician and socialite. Here he wrote much of his early music, including some anthems and an ode for the 1693 St Cecilia's Day celebrations. After his brother Henry died, Daniel moved to London, although he maintained his Oxford connections, writing odes for St Cecilia's Day in 1698, 1699 and 1707. In London he contributed music to over 40 plays, the bulk of it before 1700. His last such contribution was in 1707, as he was suffering because of the growing vogue for Italianate opera at that time; his only contribution to this genre, the advertised setting of an adaptation of Quinault's *Orlando furioso* (1707), was never produced and may never even have been written. In 1701 he was one of the competitors for a setting of Congreve's masque *The Judgment of Paris*, and was awarded third prize. His sonatas for one or two recorders (1708–10) were performed in concerts at York Buildings. He was organist at St Dunstan's-in-the-East, and from 1713 was also organist at St. Andrew's, Holborn, where Dr Henry Sacheverell, a former colleague at Magdalen College, was vicar. Also in 1713 Daniel published his collection of Italian-style cantatas with English texts, one of the first of its type. His set of psalm interludes, *The Psalms Set Full*, was published posthumously. Although he was a victim of invidious comparison with his brother Henry, Daniel was a talented composer whose style, while perhaps too ornate, is never dull or incompetent.

WORKS

all printed works published in London

stage

plays with incidental music and songs unless otherwise stated

Masque in Act 5 of (3) H. Purcell's *The Indian Queen* (semi-op, J. Dryden, R. Howard), 1695, *GB-Lb*, 1696⁵

Neglected Virtue, or The Unhappy Conqueror (H. Horden), 1695

Pausanias, the Betrayer of his Country (R. Norton), 1695–6; see also under 'Stage' in (3) Henry Purcell (ii)

Amalasant, Queen of the Goths, or Vice Destroys Itself (J. Hughes), 1696.

Brutus of Alba, or Augusta's Triumph (G. Powell), 1696, *Lcm, Ob*; songs (1696)

Cynthia and Endymion, or The Loves of the Deities (T. D'Urfey), 1696

Ibrahim the Thirteenth, Emperor of the Turks (M. Pix), 1696; 1 song, 1696⁴

Love's Last Shift, or The Fool in Fashion (C. Cibber), 1696; 1 song, 1696⁵

The Lost Lover, or The Jealous Husband (M. de la Rivière Manley), 1696.
 The Relapse, or Virtue in Danger (J. Vanbrugh), 1696; songs (1707)
 The Spanish Wives (Pix), 1696
 The Younger Brother, or The Amorous Jilt (A. Behn), 1696; 1 song, Wit and Mirth, iii (2/1707)
 The Triumphs of Virtue, 1697
 The World in the Moon (E. Settle), 1697; songs (1697); see also under 'Stage' in (3) Henry Purcell (ii)
 Amyntas, or The Impossible Dowry (J. Oldmixon), 1698; 1 song, 1699⁴
 Caligula (J. Crowne), 1698
 Phaeton, or The Fatal Divorce (C. Gildon), 1698; songs (1698)
 Sauny the Scot, or The Taming of the Shrew (J. Lacy), 1698
 The Campaigners, or The Pleasant Adventures at Brussels (D'Urfey), 1698; 3 songs The Songs in Phaeton (1698), 2 in 1699⁶
 Iphigenia (J. Dennis), 1699
 The Constant Couple, or A Trip to the Jubilee (G. Farquhar), 1699; 1 song 1699⁴
 The Famous History of the Rise and Fall of Massaniello (D'Urfey), 1699; songs (1699)
 The Island Princess, or The Generous Portuguese (P.A. Motteux), 1699; songs (1699)
 The Grove, or Love's Paradise (Oldmixon), 1700; songs (1700)
 Love Makes a Man, or The Fop's Fortune (Cibber), 1700; songs, A Collection of New Songs (1701), 1 in A collection of the Choicest Songs (c1715)
 The Pilgrim (The Secular Masque) (Dryden), 1700; songs (1701)
 The Reformed Wife, or the Lady's Cure (W. Burnaby), 1700
 The Unhappy Pénitent (C. Trotter), 1700; songs (1701)
 Psyche, c1700
 The Emperor of the Moon (Behn), c1700
 The Bath, or The Western Lass (D'Urfey), 1701; 1 song, Wit and Mirth, iv (1706)
 The Funeral, or Grief A-la-mode (R. Steele), 1701; 1 song, Wit and Mirth, iv (1706)
 The Humour of the Age (T. Baker), 1701; 3 songs, A Collection of New Songs (1701), 1 in A Collection of the Choicest Songs (c1715)
 New Songs (1701), 1 in A Collection of the Choicest Songs (c1715)
 The Judgement of Paris (Masque, W. Congreve), 1701 (1702)
 The Rival Queens, or The Death of Alexander the Great (N. Lee), 1701; songs (1701)
 The Inconstant, or The Way to Win Him (Farquhar), 1702; songs (1702)
 The Modish Husband (Burnaby), 1702; 1 song, Mercurius Musicus (1701)
 The Patriot, or The Italian Conspiracy (Gildon), 1702; songs (1702)
 The Careless Husband (Cibber), 1704
 The Faithful Bride of Granada (W. Taverner), 1704; songs (c1704)
 Macbeth (?W. D'Avenant, after W. Shakespeare), c1704
 The Northern Lass (R. Brome), 1705; songs (1705)
 The Tender Husband (Steele), 1705
 The Basset-Table (S. Centlivre), 1706; songs (1706)
 Farewell Folly, or The Younger the Wiser (Motteux), 1707; 1 song, Wit and Mirth, v (1714)
 The Beaux' Stratagem (Farquhar), 1707
 About 75 songs from plays pubd in single sheets: see *BUCEM*

Lost: Orlando furioso (op, after P. Quinault), advertised, ?never written

sacred vocal

O miserable man, 1693¹

11 solo anthems, *GB-Lbl*: I am well pleased; In thee, O Lord, have I put my trust; I will magnify thee, O God; I will sing unto the Lord; Lord, rebuke me not (with chorus); Lord, thou hast searched me (with chorus); My God, my God, look upon me; O God, thou art my God; O let my mouth be filled; Praise the Lord, O my soul; Put me not to rebuke

Hear my prayer, O Lord, verse anthem, *Lbl*; The Lord gave the word, anthem, *Ob Mag*, Nunc, e, ed. J. Stainer (London, 1900)

secular vocal

Begin and strike the harmonious lyre (ode, T. Yalden), Oxford, St Cecilia's Day, 1693, *GB-Lbl*

The loud-tongu'd war, welcome song for William III on his return from Flanders, 1697, *Lbl*

Welcome, welcome, glorious day (ode), Princess Anne's birthday, 1698, *Lcm*

Again the welcome morn we sing (ode), Princess Anne's birthday, 1700, *Lbm*

Shepherds, tune your pipes, 1706, *Lbl*, *Och*

6 Cantatas, 1v, bc, 2 with vn acc. (1713)

18 songs and duets, 1685⁶, *Quadratum musicum* (1687), 1687□6, 1688⁶, 1688⁷, 1688⁸, 1688⁹, 1689⁵, 1690⁵, 1696⁹, 1699⁴, 1700⁶, also in collections and single sheets, see *BUCEM*

2 odes, lost (see *Husk*); Cecilia, charming saint; Prepare the hallow'd strain

Doubtful: When Night her purple veil, 1v, 2vn, bc, see under 'Secular Songs' in (3) Henry Purcell (ii)

instrumental

6 Sonata's or Solos, 3 for vn, bc (hpd), 3 for rec, bc (hpd) (1698); nos. 1–3 in Six Sonatas or Solos ... compos'd by Mr G. Finger and D. Purcell, rec, bc (hpd) (1709)

Sonata, 2 rec, *A Choice Collection of Airs or Ariett's for Two Flutes* (1707)

6 Sonatas, 3 for 2 rec, b, 3 for rec, b (1708–10)

Hpd pieces *A Collection of Lessons and Aires* (1702)

The Psalms Set Full, org/hpd (1718)

3 sonatas, tpt, str, *GB-Lbl*

Doubtful: Jig, g, kbd, see under 'Keyboard' in (3) Henry Purcell (ii)

Purcell

(5) Edward Purcell

(*b* Westminster, London, bap. 6 Sept 1689; *d* London, 1 July 1740).

Organist and composer, son of (3) Henry Purcell (ii). He became an orphan on the death of his mother in February 1706. In her will she left him music and instruments, and mentioned that in accordance with her husband's wishes she had given him a good education. He became organist of St Clement Eastcheap, in London at the end of 1711, serving for the rest of his life. He applied unsuccessfully to succeed his uncle Daniel as organist of St Andrew's, Holborn, on 19 February 1718 and again on 3 April 1719, although he was successful at St Margaret's, Westminster, on 8 July 1726. He was a founder-member of the Royal Society of Musicians in 1739, but died the next year and was buried in St Clement Eastcheap near the organ

gallery door. He published two songs, though the chants often attributed to him seem to be by an earlier namesake, perhaps his uncle Edward.

Purcell

(6) Edward Henry Purcell

(d London, bur. 5 Aug 1765). Organist, son of (5) Edward Purcell. He was a chorister in the Chapel Royal in 1737, and succeeded his father as organist of St Clement, Eastcheap in 1740. He was also organist of St Edmund, King and Martyr between 10 September 1747 and 10 October 1753, when he moved to St John, Hackney. He was buried near the organ gallery in St Clement Eastcheap.

Purcell

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A Biography and general. B Source studies. C Theatre music. D Church music. E Other vocal music. F Instrumental music. G. Performing practice. H Reception.

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BDECM

BurneyH

Day-MurrieESB

HawkinsH

LS

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Purcell Room.

London concert hall on the South Bank, opened in 1967. See London, §VII, 3.

Purcell Society.

English music publishing society. It was founded in February 1876 for the purpose, as the original prospectus states, 'of doing justice to the memory of Henry Purcell; firstly, by the publication of his works ... and secondly, by meeting for the study and performance of his various compositions'. The idea of performances was abandoned at an early stage, and the society assumed the form simply of a body of subscribers to its publications, all of which from the start have been produced by Novello.

In 1887, by which time only two volumes had appeared, the society was reorganized with W.H. Cummings as editor and W.B. Squire as honorary secretary. Squire continued in office until 1922, by which time 20 more volumes had appeared. He was succeeded by Gerald M. Cooper and in 1923–8 four more were published. Publication of the main series was then suspended, but in 1937 Cooper began issuing, at his own expense, the Purcell Society Popular Edition in a format for practical performance.

The Society was revived in 1950 by Edward J. Dent and the remaining works were published in six volumes between 1957 and 1965, making 32 volumes in all. A programme of revision of all the volumes, employing a handier reduced format, had already been started and is still in progress. Through its then secretary, Curtis Price, the Society was responsible for setting up the Purcell Tercentenary Committee which coordinated the celebrations of the tercentenary of Purcell's death in 1995.

Pürck [Pürk], Wenzel Raimund (Johann).

See [Pirck, Wenzel Raimund](#).

Purday.

English family of music publishers and musicians. Thomas Purday (*b* Rye, 30 Nov 1765; *d* Sandgate, nr Folkestone, 13 Oct 1838), a schoolmaster and subsequently bookseller in Sandgate, moved to London about 1805 and established with S.J. Button the music publishing firm of Purday & Button, at 75 St Paul's Churchyard, being the direct successor there of the important Thompson firm (founded 1746). It was known as Button & Purday from about 1807 to 1808, when Purday withdrew, returning to Sandgate, where he continued chiefly as bookseller and stationer (with a brief period in Margate, 1815–17). Button meanwhile went into partnership with John Whitaker as Button & Whitaker. Purday also composed sacred music and included many of his compositions in a substantial compilation he edited entitled *Harmonia sacra Londinensis*, which his firm published about 1805. Purday's eldest son, Thomas Edward Purday (*b* Folkestone, 14 May 1791; *d* Folkestone, 27 Oct 1873), traded in sheet songs from about 1834 to 1862 at 50 St Paul's Churchyard, London, where he took over the music publishing part of Collard & Collard, having previously been with Clementi & Co. The business was subsequently in Oxford Street as Thomas Edward Purday & Son (c1862–4).

Thomas Purday's second son, Zenas Trivett Purday (*b* Folkestone, 14 Oct 1792; *d* Sandgate, 11 June 1866), succeeded William Hodsell at John Bland's old shop in High Holborn in 1831, and did a large music trade, principally in humorous sheet songs. He closed the firm down in 1860 and spent his last years running the family bookselling business in Sandgate.

Charles Henry Purday (*b* Folkestone, 11 Jan 1799; *d* London, 23 April 1885), the youngest son of Thomas Purday, was a composer, writer, lecturer on music, publisher and singer. His compositions include songs, rounds, vocal studies and sacred music, although he is now remembered only by his tune 'Sandon' for Newman's hymn *Lead, kindly light*, first published in *The Church and Home Metrical Psalter* (1860), which Purday edited. He was for some time conductor of psalmody at the Scottish Church in Crown Street, Covent Garden. To improve congregational singing, he suggested providing everyone with tune books in the preface to *One Hundred and One Popular Psalm and Hymn Tunes* (1860). A concern for musical education is evident also in a letter to *The Musical World* of 2 December 1836, where he advocated introductory talks at concerts as a means of increasing an audience's appreciation, particularly of instrumental music. In 1835 Purday edited the 12 monthly issues of the short-lived periodical *The Musical Magazine*. His many editions and arrangements of sacred and secular vocal works were later published by his own firm, which was founded in 1854. He went bankrupt in November 1857, but the business was soon re-established and continued until 1870 when Purday apparently retired. In his retirement he advocated reform of the copyright

laws, seemingly because of injustices he had himself suffered, and in 1877 he published *Copyright: a Sketch of its Rise and Progress*. He also assembled an interesting annotated volume of editions of *The Old English Gentleman*, a song with which he had been involved since about 1834 (now in *GB-Lbl*).

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PETER WARD JONES, R.J. GOULDEN

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(*d* nr Stonehaven, 23 Aug 1891). Scottish music publisher, son of [Robert Purdie](#).

Purdie, Robert

(*fl* 1809–*c*1837). Scottish music publisher. He was a music teacher at Jollie's Close, Canongate, Edinburgh, in 1804. In 1809 he opened a music shop and publishing house in Princes Street and by about 1820 he had become the leading music publisher in Edinburgh. Besides a great deal of sheet music, he issued the collection *The Scottish Minstrel* in six volumes (1821–4), edited by Robert Archibald Smith (1780–1829); many of the lyrics were contributed by Lady Nairne under the pseudonym 'Mrs Bogan of Bogan'. Purdie also published Smith's *The Irish Minstrel* (*c*1825) and *Select Melodies with Appropriate Words* (*c*1827). He acquired and reissued (in conjunction with Alexander Robertson & Co.) several of the Gow family's works after the bankruptcy of Nathaniel Gow in 1827.

About 1837 the business passed to Purdie's son John (*d* nr Stonehaven, 23 Aug 1891), who also published sheet music for the drawing-room market until 1887. Then Methven, Simpson & Co. continued it until 1967. (*KidsonBMP*, 191–2)

FRANK KIDSON/WILLIAM C. SMITH/DAVID JOHNSON

Pure intonation.

See [Just intonation](#).

Purfling

(Fr. *filet*; Ger. *Einlage*; It. *filetto*).

A narrow inlay of wood inset in a trough cut just inside the border edge of the belly and back of certain instruments, notably viols and violins (for illustration see [Violin](#), fig.1). This inlay consists of three narrow strips of wood, the middle one being white or yellow and the outer ones being black. The purfling helps to protect the edges of the instrument and serves also

as ornamentation. In cheap violins the purfling is sometimes painted on, maintaining the decorative element but reducing the function of the purfling as a strengthening of the edges. Sometimes instrument makers indulged their love for the ornamental by creating a double line of purfling (this is especially characteristic of Maggini violins) or additional inlay in the form of geometric designs. Stradivari (among others) occasionally adorned his violins by inlays of mother-of-pearl as part of the purfling.

DAVID D. BOYDEN

Purvis, Richard (Irvén)

(*b* San Francisco, 25 Aug 1913; *d* San Francisco, 25 Dec 1994). American organist. After early studies in the piano and the organ he entered the Curtis Institute of Music in Philadelphia in 1934, studying the organ with Alexander McCurdy and conducting with Fritz Reiner. Further studies were with Josef Levine in New York, Bairstow in England, Marcel Dupré in France and, after his graduation from Curtis in 1940, with Charles Courboin and Charles Heinroth. During World War II, while serving as a bandmaster with the 28th Infantry Division, he was captured and held as a prisoner of war for six months. After the war an appointment to St Mark's Lutheran Church took him back to his native city, and in 1947 he was appointed to Grace Cathedral, where he helped to form a cathedral school for boys, thus continuing the all-male choir tradition. Purvis's long and distinguished career was marked by elegant service playing, conducting and composition. After his retirement in 1971 he continued to perform and compose. His compositions include a concerto for organ and orchestra, a partita on *Christ ist erstanden*, *Four Players in Tone* for organ and *The Ballad of Judas Iscariot* for choir and orchestra.

CHARLES KRIGBAUM

Puschman, Adam

(*b* Görlitz, 1532; *d* Breslau [now Wrocław], 4 April 1600). German poet and Meistersinger. He began working as a tailor and later became a teacher. During his journeyman years he devoted himself to Meistersung, first in Augsburg and later, between 1556 and 1560, in Nuremberg, where his instructor was Hans Sachs. From 1578 he lived in Breslau. Puschman wrote one comedy, *Von dem Patriarchen Jakob, Joseph und seinen Brüdern* (performed in 1583), 180 Meisterlieder, sacred and secular, and more than 30 *Meistertöne* (see [Ton \(i\)](#)) for which he also composed the melodies. His importance for the history of Meistersung rests primarily on his recodification of the artistic rules for Meistersinger (known as the *Tabulatur*) and the laws of the organization (the *Schulordnung*) in his *Gründlicher Bericht des deutschen Meistersangs* (Görlitz, 1571, 2/1596; a manuscript copy, dated 1584, is in his *Singebuch*). More importantly, he made several manuscript collections of the *Meistertöne* melodies which had hitherto almost exclusively been transmitted orally. The most famous of these was his large *Singebuch* (1588), which was in Breslau (Stadtbibliothek, MS 356) and has been missing since 1945. It was assembled after the model of the great 15th-century collection of

Meistersinger melodies, the Colmarer Liederhandschrift, and contained 350 melodies. Further manuscripts containing melodies by Puschman are in Dresden and Strasbourg (*D-Dlb* M 6 and M 207; *F-Sm* V.154/3).

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1581: 'Jungfrauweise'; 'Meisenweise', Mu 56; 'Rotkelchenweise'

1582: 'Schwalbenweise'; 'Schalmeienweise'

1583: 'Goldammerweise'

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1587: 'Wachtelweise'

1593: 'Aller Vogel Weise'; 'Sittichweise'

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undated melodies

'Geborgte Schneekönigweise'; 'Geborgte Wüstlingsweise'; 'Paradiesvögleinweise'

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HORST BRUNNER

Puschmann, Josef

(*b* Červená Voda, 28 July 1738; *d* Olomouc, before 4 Feb 1794). Czech composer. From early childhood he learnt several instruments and soon began to compose. From 1750 he was a pupil at the Augustinian monastery in Brno, where he sang alto and played the violin. About 1762 he entered the service of Baron Skrbenský in Hošťálkovy, Silesia, as valet and musician, and in 1764 he married Josepha Hönigschmid. Three years later he transferred to Count Ignác Dominik Chorinský (1729–92) in Velké Hoštice, Silesia, whose castle orchestra he directed until 1777. For the Opava Minorites in 1768 he composed a sacred melodrama entitled *Singspiel über das Leben des ... Heiligen Joseph von Copertin*. In 1773 Puschmann was sent by Count Chorinský to study in Vienna, and in 1777 he composed a cantata for two voices to celebrate the wedding of the count's daughter Marie with Erasmus Ludwig von Stahremberg, and in the same year he applied for the post of cathedral musical director in Olomouc to succeed Anton Neumann, taking it up the next year and holding it until his death.

Both as a person and as an artist Puschmann was the most remarkable of the Olomouc Cathedral musical directors. Apart from his duties in the cathedral, he took part in the musical academies which Archbishop Colloredo organized in his palace, and he continued to keep up his musical contacts with his former employer, Count Chorinský. He composed both secular and sacred music, of which his instrumental works are in an early Classical style with Rococo traits. His dramatic works and cantatas are known only through the printed librettos.

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Vocal: 13 masses; 1 requiem; 2 TeD; 2 lits; 14 miscellaneous church compositions

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JIRÍ SEHNAL

Pushee, Graham

(b Sydney, 25 April 1954). Australian countertenor. While studying with David Parker in Sydney in 1973 he made his opera début, with the University of New South Wales Opera, as Oberon in the first Australian performances of *A Midsummer Night's Dream*, revealing marked theatrical gifts, an even and characterful tone and technical agility. In 1976 he sang the title role in Handel's *Orlando* with the same company. On the basis of these opera roles and appearances in early music performances with the Sydney Renaissance Players, he received a Churchill Fellowship, enabling him to study with Paul Esswood in London and at the Schola Cantorum Basiliensis. Settling in Switzerland, he appeared in the title roles of *Poro*, *Orlando*, *Admeto*, *Giulio Cesare*, *Scipione* and *Il pastor fido* at the Karlsruhe Handel Festival. He returned to Australia in 1994 to take the title role in *Giulio Cesare* in a highly praised new production for the Australian Opera, and also sang the role in his Paris Opéra début and for Houston Grand Opera. He made his British début in 1994 with Opera North as Andronicus in Handel's *Tamerlano*, returned to the role of Oberon for Karlsruhe, Wiesbaden, Leipzig and Turin and sang Endimione in Cavalli's *La Calisto* under René Jacobs at La Monnaie in Brussels (which he recorded) and at the Deutsche Staatsoper, Berlin. Pushee's repertory also includes Ruggiero in *Alcina*, the title role in *Rinaldo* and roles in Monteverdi and Purcell. Among his recordings are a disc of Handel arias, excerpts from *Giulio Cesare* and a video of the complete opera.

ROGER COVELL

Pushkin, Aleksandr Sergeyevich

(b Moscow, 26 May/6 June 1799; d St Petersburg, 29 Jan/10 Feb 1837). Russian poet. Two factors determine the enormous appeal that his writings have had for Russian composers – the extraordinary breadth and variety of their character and the purely musical appeal of their language. Pushkin combined a knowledge of French and English literature (Shakespeare and Byron in particular) and the sophistication characteristic of the upper class in Moscow and St Petersburg with a deep attachment to the Russian countryside and Russian legends and fairy stories. A liberal by nature, he was always suspect to the authorities and spent six years of his short life relegated to the provinces. His writings, prose stories, verse and verse dramas show a protean ability to identify himself with the most widely different characters and temperaments; and the lively, irreverent, sardonic tone of his correspondence, though echoed closely in such works as *Graf Nulin* and the *Gavriliada*, *The Golden Cockerel* and *The Queen of Spades*, disappears entirely not only in many of the lyrics but in such deeply compassionate and profound dramas as *Boris Godunov*, *The Miserly Knight* and *Mozart and Salieri*, where Shakespeare's influence is unmistakable. In his handling of the Don Juan legend (*The Stone Guest*) Pushkin combined a Byronic disillusion and worldliness of tone with astonishingly original touches of erotic psychology and an ability to evoke atmosphere by the most economical means.

In his use of words Pushkin emancipated the Russian language from its adolescent conventions and achieved a simplicity and directness of speech and imagery that have few parallels outside the language of ancient Greece. His ear, untrained and uninterested in music proper, had a unique instinct for combining, contrasting and exploiting the multiple vowel sounds and the extraordinary wealth of liquid, sibilant and guttural consonants that give the Russian language its beauty and variety, while he retained a simplicity and a naturalness of expression that often give his poetry and prose an almost conversational character.

Each composer has taken what he needed from Pushkin, beginning with his contemporary Glinka, who set an early fairy story in the form of a narrative poem (*Ruslan and Lyudmila*). Dargomizhsky also set a fairy story and then took *The Stone Guest* for his attempt to write an opera in a style characterized by César Cui as 'melodic recitative'. Musorgsky chose a historical drama (*Boris Godunov*), Rimsky-Korsakov two fairy stories (*Tsar Saltan* and *The Golden Cockerel*) and one of the dramatic scenes (*Mozart and Salieri*). Tchaikovsky took Pushkin's somewhat Byronic verse novel (*Yevgeny Onegin*), a verse historical romance (*Mazepa*) and a sardonic conte (*The Queen of Spades*), Rachmaninoff another of the dramatic scenes and the romantic narrative poem *The Gypsies* (*Aleko*). Stravinsky made his opera *Mavra* from the sardonic and mysterious *Little House at Kolomna*, while Gliere and Asaf'yev have written ballets based on Pushkin's works, and Medtner's 32 songs to texts by Pushkin show both the fascination exercised by these lyrics and the difficulty of doing them justice. Pushkin's life has furnished the subject for Boris Shekter's opera *Pushkin v Mikhaylovskom* ('Pushkin in Mikhaylovskoye', 1954–5, performed as *Pushkin v izgnanii*, 'Pushkin in Exile', 1958), and for Vladimir Kobekin's *Prorok: Pushkinskiy triptikh* ('The Prophet: a Pushkin Triptych', 1984), which incorporates settings of two of the 'little tragedies', and of reminiscences by Pushkin's contemporaries.

WORKS SET TO MUSIC

Andzhelo [Angelo]: op by A.V. Kuznetsov, 1894

Arap Petra Velikogo [Peter the Great's Moor]: op by Arapov, 1959; op by Lourié, 1961

Bakhchisarayskiy fontan [The Fountain of Bakchisaray]: Kerim Girici, incid music by Cavos, 1825; Marie Potocká, op by Měchura, 1871; op by Fyodorov, Yekaterinoslav, 1895; op by Zubov, 1898; op op.46 by Arensky, 1899; op by A. Il'insky, excerpts perf. Moscow, 1899; op by Krilov, 1912; op by Parusinov, 1912; ballet by Asaf'yev, 1934; Girey-Khan, op by Smetanin, 1934; radio op by Shaposhnikov, 1937, rev. 1946; incid music by Atovmyan, 1937; incid music by Vasil'yev, 1938; ov. by Y.K. Arnold'

Barishnya–krest'yanka [Lady into Peasant Girl]: op by Larionov, St Petersburg, 1875; *Ruses d'amour*, ballet by Glazunov, 1898; op by Spassky, 1923; op by Biryukov, Moscow, 1947; *Akulina*, operetta by Kovner, 1948; ballet by Bruns, 1955; ballet by Asaf'yev

Boris Godunov: op by Musorgsky, St Petersburg, 1874; incid music by Shaporin, 1934, Prokofiev, 1936, Denbsky, 1937, Kenel, 1937, Slonov, 1937, Vasilenko, 1937, Kochurov, 1949, Kozlov

Domik v Kolomne [The Little House in Kolomna]: *Mavra*, op by Stravinsky, 1922; ballet by Asaf'yev, 1943

Dubrovskiy: op by Nápravník, 1895; incid music by Vlasov, 1937; incid music by Wolfenson, 1937

Graf Nulin [Count Nulin]: comic op op.44 by Lishen, 1876; op by Strelnikov, 1938; ballet by Asaf'yev, 1940–41; op by Koval, 1949

Grobovshchik [The Undertaker]: musical comedy by Yanovsky, 1923; comic op by Admoni-Krasny; ballet by Asaf'yev, 1941–3

Kamenniy gost' [The Stone Guest]: op by Dargomizhsky, perf. 1872; incid music by Ferkelman, 1932, Shebalin, 1935, Asaf'yev, 1936, Gnesin, 1936, Denbsky, 1937, Kondrat'yev, 1937, Radchenko, 1937, Vlasov, 1937; op by Biryukov, 1941; ballet by Asaf'yev, 1943–6; sym. poem by Bunin, 1949; incid music also by Deshevov, Lobachev, Kryukov and Nikolayev

Kapitanskaya dochka [The Captain's Daughter]: op by Cui, Moscow, 1914; op by S.A. Katz, 1936–8, rev. 1946; radio op by Kryukov, 1944

Kavkazskiy plennik [The Prisoner of the Caucasus]: ballet by Cavos, St Petersburg, 1823; dramatic scenes by Alyab'yev, 1820s; op by Cui, 1883; ballet by Asaf'yev, 1936–7; sym. poem by Alekseyev

Medniy vsadnik [The Bronze Horseman]: Sym. no.10 by Myaskovsky, 1927; sym. poem by Barabshev, 1937; op by Popov, 1937; op by Asaf'yev, 1942; Suite, solo v, chorus, orch by Pozdneyev, 1942; vocal frag. by Dudkevich, 1949; ballet by Glière, 1949; 8 pf pieces by Beder

Metel' [Blizzard]: op by Dzerzhinsky, 1946

Motsart i Sal'yeri [Mozart and Salieri]: op by Rimsky-Korsakov, Moscow, 1898; incid music by Shebalin, 1937

Pikovaya dama [The Queen of Spades]: incid music by Cavos, 1836; op by Halévy, 1850; op by Tchaikovsky, St Petersburg, 1890; incid music (for film) by Prokofiev, 1934; film score by Auric, 1948

Pir Petra Velikogo [The Feast of Peter the Great]: ?cant. by Verstovsky, 1860; cant. by Afanas'yev

Pir vo vremya chumī [A Feast in Time of Plague]: op by Cui, 1901; incid music by Y.F. L'vova, 1932; op by Lourié, 1933, orch suite arr. 1943; incid music by Asaf'yev, 1936; suite by Pozdneyev, 1936; incid music by Kozlov, 1937; op by Tarnopolsky, 1937; op by Asaf'yev, 1940; op by Gol'denveyzev, 1942, perf. ?Moscow, 1945

Poltava: Maria ili Mazepa, op by Sokal'sky, 1859; Mazepa, op by Baron Vietinghof-Scheel, St Petersburg, 1858; op. by Tchaikovsky, 1884; orat by Vasilev-Buglay, 1944; music (for radio) by Shebalin, 1945

Roslavev: op by M.M. Bagrinovsky, 1944

Rusalka: op by Dargomizhsky, 1856; incid music by Kovner, 1937; incid music by Lobachev, 1937; music (for radio) by Shebalin, 1937

Ruslan i Lyudmila: ballet by Scholtz, 1821; op by Glinka, 1842; Volshebnoye zerkalo [The Magic Mirror], ballet by Koreshchenko, St Petersburg, 1903; Skazka [Story], incid music by Rimsky-Korsakov, 1879–80

Skazka o myortvoy tsarevne [The Story of the Dead Princess]; sym. poem by Yanovsky, 1902; op by Krasev, 1924; children's op. by Veysberg, 1937 (radio), Leningrad, 1941; incid music (for marionette play) by Gelfman, 1940; music (for radio) by Shebalin, 1944; op by Kotilko, 1946, perf. Saratov, 1947; op by Chernyak, 1947, perf. Moscow, 1957, rev.; ballet by Deshevov, 1949; children's op by Tzibin, 1949; film music by Nikol'sky, 1951

Skazka o pope i rabotnike yego Balde [The Story of the Priest and his Workman Balda]: incid music by Oransky, 1926; incid music by Kochetov, 1937; radio op by Bakalov, Moscow, 1938; ballet by Chulaki, 1940

Skazka o Tsare Saltane [Tale of Tsar Sultan]: op by Rimsky-Korsakov, 1900; op by A.V. Nikol'sky, 1912

Skazka o zolotoy ribke [The Story of the Golden Fish]: sym. poem by Krasnoperov, 1943; ballet by V.A. Aleksandrov, 1950s; incid music by Nikolayev, 1951

Skupoy riitsar' [The Miserly Knight]: op by Rachmaninoff, 1921; incid music by Denbsky, 1937, Deshevov, 1937, Shebalin, 1937, Lobachev, Nikolayev; monologue, B solo, by Tikots, 1936

Stantsionniy smotritel' [The Post Stage Master]: op by Kryukov, 1940; Postmeister Wyrin, op by F. Reuter, Berlin, 1947; ballet by Petrov, 1955

Torzhestvo Vakkha [The Triumph of Bacchus]: cant. by Dargomizhsky, St Petersburg, 1846, rev. as lyric opera-ballet, Moscow, 1867

Tsigani [The Gypsies]: op by Kashperov, 1850; op by Lishen, 1876; Aleko, op by Rachmaninoff, 1893; Aleko, op by Yuona, 1897; cant. by Khessin, 1899; op by Ferretto, Modena, 1900; op by Mironov, c1900; operatic scenes by Shefer, St Petersburg, 1901; op by Ziks, 1906; op by Galkauskas, St Petersburg, 1908; op by Leoncavallo, 1912; suite by Kalafati, 1936; music (for radio) by Shebalin, 1936; ballet by Vasilenko, 1936; incid music by Denbsky, 1937; sym. poem by Kreyn, 1937; ballet and orch suite by Sorokin, 1937; op by Kalafati, 1939–41

Vistrel [The Shot]: op by S.K. Shtrassenburg, 1936

Yegipetskiye nochi [Egyptian Nights]: Kleopatra, ballet by Glière, 1905, perf. Moscow, 1926; ballet by Arensky, 1908; incid music by Prokofiev, 1934

Yevgeny Onegin [Eugene Onegin]: op by Tchaikovsky, 1879

Zhenikh [The Bridegroom]: op by I Blyum, c1900

Zolotoy petushok [The Golden Cockerel]: op by Krasev, 1907; op by Rimsky-Korsakov, Moscow, 1909; music for children's play, by Zolotaryov, 1923; incid music by Lobachev, 1937

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[Rakhmaninov's *Aleko* and Pushkin's *Tsigani*]

MARTIN COOPER (text) APRIL FITZLYON (writings list)

Pustet.

German firm of publishers. On 30 September 1826 Friedrich Pustet (*b* Hals, nr Passau, 25 Feb 1798; *d* Munich, 6 March 1882) founded the

Pustet publishing firm and retail business in Regensburg (after 1833 the firm also produced paper). The publishing enterprise began with production of popular and academic literature on history and theology, but after 1845 it concentrated on liturgical books and thereby acquired an international reputation. Branches were founded in New York and Cincinnati in 1865 (they became independent concerns in 1912) and in Rome in 1898 (independent since 1916); Pope Pius IX appointed Pustet 'Typographus S. Sedis Apostolicae' in 1862. From 1883 until the publication of the Roman Editio Vaticana in the first decade of the 20th century, Pustet's liturgical books were regarded as the authoritative editions. The firm received a 30-year privilege for the production of all official hymnbooks (1868) and subsequently became 'Typographus Sacrorum Rituum Congregationis' (1870). Despite severe hostility the privilege was extended in 1898 for two years, but expired with the abolition of the so-called Medicaea. The company concurrently developed an equal interest in the publication of church music, serving the Regensburg movement for the restoration of church music; it issued J.G. Mettenleiter's *Enchiridion Chorale*, Proske's *Musica Divina* and *Selectus Missarum* and Haberl's continuation of *Musica Divina* and *Repertorium Musicae Sacrae*. The catalogue also contained many works by minor composers. After 1945 Pustet issued the new series *Musica Divina* (edited by Stäblein), *Regensburger Tradition* (Theobald Schrems), *Die Chorsammlung* (Haberl and E. Quak) and the collection of early organ pieces *Cantantibus Organis* (Eberhard Kraus). The firm acquired considerable importance by publishing periodicals and yearbooks of church music including the *Fliegende Blätter für katholische Kirchenmusik* (1866, later *Caecilienvereinsorgan*, 1911–37), *Musica sacra* (1868–1937) and the *Caecilien-Kalender* (1876, later *Kirchenmusikalisches Jahrbuch*, 1886–1932). It also published writings on church music by Haberl, Gottron, Johner, Karl Weinmann, Peter Wagner, Hugo Riemann and Kroyer. In 1978 Pustet was acquired by Feuchtinger and Gleichauf of Regensburg.

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AUGUST SCHARNAGL

Put, Errijck de [Eryck de, Hendrik van].

See [Puteanus](#), [Erycius](#).

Puteanus, Erycius [Ericus] [Putte, Eerryk de; Put, Errijck de; Put,

Eryck de; Puy, Henry du; Put, Hendrik van; Putten, Hendrik van der]

(*b* Venlo, 4 Nov 1574; *d* Leuven, 17 Sept 1646). Dutch humanist and writer on music. He entered the grammar school at Dordrecht in 1585, whence he moved in 1592 to the Gymnasium Tricoronatum at Cologne. He took the master's degree in the arts faculty of Cologne University in 1595 and obtained his baccalaureate in the law faculty of Leuven University in 1597. After receiving a doctorate in law at Padua University in 1600, he was for six years professor of rhetoric at the Schola Palatina in Milan. He returned to Leuven University in 1607 to succeed his teacher, Justus Lipsius, as professor of history, Roman literature and Roman law. In 1614 Archduke Albert appointed him governor of the nearby Brabantine ducal castle.

Besides more than 16,000 letters, Puteanus wrote over 90 works, both long and short, on theological, philosophical, historical and educational subjects. Among them is a treatise on music, *Modulata Pallas*, which also appeared in four adaptations, in places drastically abridged. The last, *Iter Nonianum*, takes its name from a villa outside Padua and is cast in the form of a dialogue on music conducted between Puteanus and a friend while on their way to it. Puteanus originally conceived the work as a concise musical primer for young people in Milan, but before publication he enlarged it into a comprehensive scholarly study. The salient feature is the extension of the Guidonian system of note names (*ut, re, mi, fa, sol, la*) by the addition of *bi* for the seventh note. The titles *Modulata Pallas*, *Musica Plejas* and *Musathena* are explained by Puteanus's diffuse and speculative explanations of the number seven, symbolized in antiquity by the goddess Pallas Athene and the Pleiads. His grammatical treatise *De distinctionibus syntagma* had, together with a shorter work by Justus Lipsius (*De distinctionibus epistola*), both printed in *Musathena*, some influence on Johann Mattheson's theory of musical incisions explained in *Critica Musica* (1722–5) and *Der vollkommene Capellmeister* (1739).

THEORETICAL WORKS

Modulata Pallas, sive Septem discrimina vocum ad harmonicae lectionis novum et compendiarium usum aptata et contexta philologo quodam filo (Milan, 1599)

Modulatae lectionis nova et compendiaria directio ex Modulata Pallade contracta (MS)

Musica Plejas, sive Septem notae canendi Epitome Palladis Modulatae (Venice, 1600)

Musathena, sive Notarum heptas ad harmonicae lectionis novum et facilem usum (Hanau, 1602)

Iter Nonianum, dialogus, qui Epitomen Musathenae comprehendit (appx to the 1602 edn; It. trans., Milan, 1603, as *Il Noniano*)

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BNB (A. Roersch)

NNBW (J. Kleijntjens)

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T. Simar: *Etude sur Erycius Puteanus (1574–1646)* (Leuven, 1909)
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H. Hüschen: 'Der Polyhistor Erycius Puteanus (1574–1646) und sein Musiktraktat', *Beiträge zur Musikgeschichte der Stadt Köln: zum 70. Geburtstag von Paul Mies*, ed. K.G. Fellerer (Cologne, 1959), 1–25

HEINRICH HÜSCHEN

Puteus, Vincentius.

See [Dal Pozzo, Vincenzo](#).

Putna.

Monastery in the former Romanian principality of Moldavia (Moldova). Founded in 1466 by Stephen the Great, prince of Moldavia (1457–1504), it quickly became a renowned cultural centre on account of its school of liturgical chant, its scriptorium for illuminated manuscripts and its embroidery workshops. The following musical manuscripts, each the work of a different scribe, originated in Putna and are characteristic of its scriptorium: (1) The songbook of Evstatie of Putna (1511), *RUS-Mim* Shchiukin 350 and *SPan* 13.3.16; (2, 3) *RO*-Putna monastery, 56/576/544, A: ff.1–84 (? first decade of 16th century) and B: ff.85–160 (? last quarter of 15th century); (4) *RO-J* I–26 (1545); (5) *RO*-Dragomirna monastery, 52/1886; (6) *RO-Ba* sl.283 (c1550); (7) *Ba* sl.284 (3rd quarter of 16th century); (8) *BG*-Sofia, Nacionalen Čarkoven Istoriko-Arheologičeski Muzej, 816 (?mid-15th century); (9) *D-LEu* sl.12 (3rd quarter of 16th century); (10) *GR*-Lesbos, Leimonos Monastery, 258, B: ff.145–418 (1527) (A: ff.1–144, 17th century, is not of the Putna school).

The chants contained in these ten manuscripts belong to the [Akolouthiai](#) repertory. Written in Koukouzelian notation, they are mostly in the kalophonic style (see [Kalophonic chant](#)) or else in the style of *stichēra* (see [Stichēron](#)). The composers, whose names were customarily provided by the scribes, are mainly Byzantine, both contemporary and older; but three Romanians are also mentioned, Dometian the Vlach, Theodosius Zotika and, most notably, [Evstatie of Putna](#), who was *domestikos* and *protopsaltēs* of the monastery.

A high proportion (about 91%) of the chant texts are in Greek; only the 'Evstatie' and Putna 'A' manuscripts contain a considerable number of Slavonic texts. Some chants have texts in both languages. Four of the manuscripts, including the Evstatie autograph, also include a theoretical treatise – the [Psaltikē technē](#) – in Greek. On the basis of the 'Synodikon of Tsar Boril', a 13th-century Slavonic manuscript, the Bulgarians claimed the Putna School for their own. However, the four chants contained in this manuscript have Greek texts and their kalophonic Byzantine notation is later than the manuscript itself. Extensive research by Romanian and other Western scholars has led to the conclusion that the music of the Putna school 'reveals an impressive and remarkably conservative allegiance to

traditional practices' (Conomos). Many different influences, arising from the political and cultural circumstances of the time, can be detected in the Slavonic texts: Bulgarian, Ukrainian, Polish and Serbo-Croat; there are in addition some purely Romanian grammatical forms.

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For editions and further bibliography see [Romania](#), §II.

ADRIANA ȘIRLI

Putnam, Ashley (Elizabeth)

(b New York, 10 Aug 1952). American soprano. She studied at Michigan University, then became an apprentice at Santa Fe. She made her début in 1976 as Lucia at Norfolk, Virginia, where she later sang the title role in the American première of Musgrave's *Mary, Queen of Scots* (1978). She sang Angel More (*The Mother of Us All*) and Gilda at Santa Fe, Donna Elvira and Ophelia (*Hamlet*) at San Diego, Zdenka at Houston and Konstanze at Miami. At the New York City Opera (1978–83) her roles included Violetta, Elvira (*I puritani*), Giselda (*I Lombardi*), Adèle (*Le comte Ory*), Marie (*La fille du régiment*) and Donizetti's Mary Stuart. She made her European début in 1978 as Musetta at Glyndebourne, where she later sang Arabella (1984) and Vitellia (1991). Returning to Santa Fe she sang Strauss's Danae (1985), Fiordiligi (1988) and the Marschallin (1989), a role she also sang at Los Angeles (1994) and the Berlin Staatsoper (1995). In 1983 she sang Xiphares (*Mitridate*) at Schwetzingen and Aix-en-Provence. She made her Covent Garden début in 1986 as Jenůfa and her Metropolitan

début in 1990 as Donna Elvira. The following year she also sang Fusako in the US première of Henze's *Das verratene Meer* in San Francisco. During the 1970s and 80s Putnam's flexible, silver-toned voice was well suited to the bel canto repertory. More recently she has increasingly taken on heavier, more dramatic roles such as Donna Anna, Kát'a Kabanová, Ellen Orford and Eva, which she first sang at Cleveland in 1995.

ELIZABETH FORBES

Putte, Eerryk de.

See [Puteanus, Erycius](#).

Putten, Hendrik van der.

See [Puteanus, Erycius](#).

Puttiputi

(It.).

See [Friction drum](#). See also [Drum](#), §I, 4.

Putz.

See [Butz](#) family.

Puumala, Veli-Matti

(*b* Kaustinen, 18 July 1965). Finnish composer. He studied composition at the Sibelius Academy in Helsinki with Heininen (1984–93) and completed his master's degree in 1993. He attended Donatoni's summer course at the Accademia Musicale Chigiana in Siena (1989–90); he has also taken part in composition courses directed by Klaus Huber, Gérard Grisey and Magnus Lindberg.

Puumala, who since the beginning of the 1990s has been the most conspicuous composer of his generation in the Nordic lands, has written almost entirely instrumental music. His work has strong stylistic links with that of his teacher Heininen: a post-serial, rigorously modernist texture centres on an abundance of detail and its precise formulation. Tone colours and the use of a variety of musical techniques are the main points of interest. The most distinctive trait of his earliest works, which are short, is their compact mode of expression which, together with the abundant detail, is particularly noticeable in the trilogy for chamber ensemble *Scroscio* (1989), *Verso* (1991) and *Ghirlande* (1992). In *Ghirlande* especially, alternation of soft and harsh sounds is a significant feature.

The String Quartet (1994) marks a clear turning-point in Puumala's music: motifs are given more space and time than before, and from this work onwards thematic treatment is broader and more elaborate. He then

became particularly interested in the transformation of motifs into series, as in *Chant Chains* (1995) and *Chains of Camenae* (1996) for chamber orchestra. Strict modernism has given way to a more freely advancing expression, particularly in *Soira* (1996) for chamber ensemble, into which he brings some of the structural features of traditional music from his native Kaustinen and also introduces novel acoustic solutions by including four groups of unspecified instruments, among them bottles that are blown into. He goes on to seek a totally new orchestral sound in his most extensive orchestral piece *Chainsprings* (1997), by, for example, seating the orchestra in quite a different way.

WORKS

(selective list)

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Chbr and solo inst: *Graces*, 2 pf, 1989; *Kaarre [Curve]*, dancr, cl, 1989; *Scroscio*, fl + pic, cl + b cl, vib, xyl, pf, 2 vn, va, vc, 1989; *Verso*, cl + b cl, pf, 2 vn, va, vc, 1991; *Hart*, Kurz – weich, innig, pf qnt, 1991; *Ghirlande*, fl + pic, cl + b cl, vn, vc, pf, 1992; *Edera*, fl, pf, 1992; *Hailin' Drams*, gui, 1992; *Basfortel*, b cl, pf/MIDI kbd, live elec, 1993; *Str Qt*, 1994; *Chant Chains*, ob, cl, bn, tpt, hp, pf, 2 vn, va, vc, db, 1995; *Soira*, accdn, fl + pic + a fl, ob + eng hn, hn, trbn, perc, va, db, 4 ad hoc groups (16 players), 1996

Vocal: *Never Again* (T. Hardy), chbr chorus, 1990

Principal publisher: Fazer/Warner

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OSMO TAPIO RÄIHÄLÄ

Puy [pui]

(Fr.).

The name given to literary and musical confraternities, often religious, founded mainly in northern France from the 12th century, and to the competitions sponsored by them. The word probably derives from the Latin *podium*, referring to a raised platform from which competing compositions were delivered or judged or both. The trouvère Adam de la Halle, who competed in the *puy* of his native Arras, was the first to use the word to mean a society holding literary competitions.

Religious confraternities, most of them devoted to the Virgin Mary, were established in many cities of north-eastern France in the 12th and 13th centuries, and they flourished in Normandy from the 15th century. Abbeville, Arras, Beauvais, Caen, Dieppe, Douai, Evreux, Lille, London, Paris, Rouen, Tournai and Valenciennes are known to have had *puy*s in the Middle Ages or Renaissance. The confraternities were generally made up of both clerics and laymen, aristocracy and bourgeois. Many existed first to sponsor special services on one or more Marian feast days, sometimes accompanied by a para-liturgical spectacle and a banquet, and only later instituted poetry competitions in connection with those established practices. In time, however, the competitions came to be the focus of the annual celebrations, and by the 17th century many of the Norman *puy*s redefined themselves as literary academies. A number of *puy*s survived in this form until the Revolution.

The poetry competitions elicited submissions in the vernacular *formes fixes* and, more rarely, in Latin. The musical settings were generally strophic. Only Evreux's 16th-century *puy* of St Cecilia awarded prizes for through-composed polyphony (attracting two submissions from Orlande de Lassus). Some competitors were professional men of letters, such as the historian Jean Froissart who won prizes at the *puy*s of Valenciennes, Tournai, Abbeville and Lille, while others apparently were local amateurs. Although the surviving evidence is incomplete it seems that the invitations usually established the parameters for competition in various categories for a given year, often stipulating in each division the poem's subject, form and refrain. At Amiens the refrain for each year was included on a scroll in a panel painting showing the Virgin surrounded by contemporary figures, which was displayed in the cathedral in advance of the competition. The poetic forms most often specified are the *chant royal*, *Jeu-parti* (involving two authors), *serventois* and *ballade* (see [Ballade \(i\)](#)). In the 15th and 16th centuries treatises on versification were written in direct response to the requirements of the various *puy*s. Pierre Fabri's *Le grant et vrai art de pleine rhétorique* (1521), for example, supplies rules for the verse forms admitted to Rouen's *puy*. The prizes were sometimes symbolic (such as a palm, lily or rose), redeemable for a fixed sum of money, and they sometimes took the form of signet rings embellished with imagery and/or verse. The winning *chants royaux* at the *puy* of Amiens for the years 1460–1517 and copies of the paintings that announced the refrains are contained in *F-Pn* fr.145, a presentation manuscript for Louise de Savoie. *F-Pn* fr.379 (2nd quarter of the 16th century) is an illuminated collection of *chants royaux*, ballades and rondeaux in honour of the Virgin from the *puy* of Rouen.

See also [Medieval drama](#), §III, 3(ii), and [Troubadours, trouvères](#).

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ELIZABETH C. TEVIOTDALE

Puy, Henry du.

See [Puteanus](#), [Erycius](#).

Puyana, Rafael

(*b* Bogotá, 14 Oct 1931). Colombian harpsichordist. He began his musical studies at the age of six, going on a decade later to study at the New England Conservatory in Boston and the Hartt College in Hartford. In 1951 he began studies with Wanda Landowska in Lakeville, Connecticut, that continued until her death in 1959. Puyana made his formal début in New York in 1957 and has since pursued an active performing career in concert and on recordings. His extensive repertory includes works from the 16th to the 20th centuries. A number of contemporary composers have written works for him, including Montsalvatge, McCabe, Mompou, Evett, Orbón and Ohana. Puyana's playing, often compared to Landowska's, is characterized by sharply defined rhythms that show to special advantage in the music of Scarlatti. He began performing on a *clavecin Pleyel* like Landowska's, but has subsequently changed to harpsichords of classical type. In 1961 he began to teach summer courses in Santiago de Compostela, and he has also taught regularly at Dartington Hall, the American Conservatory at Fontainebleau and Granada. In 1973 he founded the Forum International du Clavecin in Paris, where he has made his home. Puyana has assembled a fine collection of historical instruments, among them the unique three-manual 1740 H.A. Hass harpsichord.

HOWARD SCHOTT

Puzzi, Giovanni

(*b* Parma, 1792; *d* London, 1 March 1876). Italian horn player. He was probably a pupil of Luigi Belloli, and also studied at Fontanello Conservatory. Renowned as a soloist at an early age, he toured the principal European cities and was commended to Napoleon by Ferdinando Paer. He was given a place in the emperor's private band, which he took up sometime before 1809. While in Paris, he played solo horn in the orchestra of the Théâtre Italien during the 1815–16 season. He appears to have moved to England under the patronage of the Duke of Wellington, making his public début in London in 1817. He was principal horn at the King's Theatre, the Philharmonic Society (1821–4) and the Concert of Ancient Music (1823–6), as well as at provincial festivals; he was also the first professor of horn at the Royal Academy of Music, where he played in the Royal Academic Concerts. He also organized a chamber music series in 1837, known as Classical Concerts for Wind Instruments. In 1826 Puzzi,

who was also active as an impresario, travelled to Europe to engage singers for the King's Theatre and met the Italian soprano Giacinta Toso, whom he married. Toso was popular in aristocratic circles and influential within the hierarchy of the Italian Opera, though her few operatic appearances received mixed reviews. Puzzi also established and directed the opera buffa company at the Lyceum Theatre (1836–8).

Puzzi was considered the most celebrated horn virtuoso of his time, and enjoyed a virtual monopoly of private and benefit concerts for over 20 years. The large body of works composed and arranged by Puzzi formed the basis of his solo repertory, and reflects both the extreme popularity of the Italian Opera and the fascination for virtuoso performers that was then characteristic of London musical life. His works include a concerto, fantasias and numerous vocal arrangements with horn obbligato (MSS in *GB-Lbl*). These compositions, and those written for him by contemporaries, represent the apex of chromatic hand horn technique in the *cor-mixte* style. Of Puzzi's horns, two made by L.-J. Raoux, dated 1814 and 1821, are in the Horniman Museum and the RAM respectively; one made by M.-A. Raoux in about 1826 is in the Victoria and Albert Museum.

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ELIZABETH BRADLEY STRAUCHEN

Pyamour [Piamor], John

(*fl* c1418; *d* before March 1426). English composer. He is known solely for his setting of the Marian antiphon *Quam pulcra es*, for three voices preserved in *I-MOe* α.x.1,11 and in the second layer of *TRmp* 92 (no.1526, anon.). He became a clerk of Henry V's Chapel Royal between 1416 and 1420, when the king commissioned him to impress boy choristers and take them to him in France: in effect, if not title, he seems to have been the first Master of the Chapel Children. (The John Pyamour who was in the service of John, Duke of Bedford in 1427 was a different man; see A. Wathey, *ML*, lxvii, 1986, pp.1–30, esp. 5.) The style of his motet suggests that Pyamour was a contemporary of Dunstaple who died young: the antiphon chant is not used and the music is astonishingly free from dissonance. The melodic idiom, though intricate in phrasing, is exceptionally smoothly managed, with few leaps greater than a 3rd; there are subtle, indeed hidden, imitations. The piece has much in common with the more famous setting of the same words attributed to Dunstaple.

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BRIAN TROWELL

Pyatnitsky, Mitrofan Efimovich

(*b* Aleksandrovka, Bobrov district, 21 June/3 July 1864; *d* Moscow, 21 Jan 1927). Russian folksinger and collector of folksongs. From 1899 to 1903 he was a clerk in a Moscow hospital, and for some years took singing lessons from Camillo Everardi. In 1903 he was invited to join a commission on folk music set up by the Society of Friends of Natural Science, Anthropology and Ethnography, attached to Moscow University. He appeared in folk concerts organized by this commission in Moscow and elsewhere: he had a fine baritone voice and was particularly successful in his interpretations of the songs of the Voronezh government, which he had known since childhood. These concerts captured the interest of Russian audiences, and Pyatnitsky was encouraged to form an ensemble of singers and instrumentalists to give regular performances of folk music. In 1910 he founded a larger choir, whose programmes featured not only folksong arrangements but also choral dances, children's games and dramatized scenes of peasant life. He made more than 400 cylinder recordings of folksongs from the Voronezh government, and also formed an invaluable collection of folk instruments and peasant costumes.

After the 1917 Revolution Pyatnitsky's folk choir was given state support, and similar choirs were set up through the Soviet Union. In 1925 he was created Honoured Artist of the Republic. His choir continued to exist after his death; in 1940 it was renamed in his memory *Russkiy Narodniy Khor imeni Pyatnitskogo*. He published *12 russkikh narodnikh pesen: Voronezhskoy gubernii, Bobrovskogo uyezda* ('12 Russian folksongs from the Bobrov district in the Voronezh government', Moscow, 1904, 2/1912), and 'Starinnnye pesni Voronezhskoy gubernii v narodnoy garmonizatsii' ('Old songs of the Voronezh government in folk harmonization') in the book *O bilinakh i pesnyakh velikoy Rusi* (1904). Several of the songs from his phonograph collection were published in the anthology *Russkiye narodniye pesni* ('Russian folksongs', ed. I.K. Zdanovich, Moscow and Leningrad, 1950).

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JENNIFER SPENCER

Pybrac, Guy du Faur de.

See [Pibrac, Guy du Faur de.](#)

Pycharde [Pychard], Thomas.

See [Picard, \(1\).](#)

Pye.

English record company. It was formed in 1956 following the takeover of Nixa by Pye Radio, Cambridge, and recorded both classical and popular music. It entered into reciprocal agreements with Mercury and Vanguard, although these were relatively short-lived. The first Pye/Mercury releases, of repertory recorded by Sir John Barbirolli and the Hallé Orchestra, and the single joint session between Vanguard and Pye, with Sir Adrian Boult and the LPO, were recorded in 1956. In 1958 the company gave the first demonstration of stereophonic discs using a playback system devised by John Mosely. In the early 1960s it moved to London. While the classical division built up a sizeable catalogue on its Golden Guinea and Virtuoso labels, the popular catalogue was equally successful and included a licensing agreement with the Reprise label. During the period of its activities, from 1956 to 1978, the company had a wide classical repertory; successes included recordings with Ralph Downes and Nicholas Danby and a series of Haydn symphonies with Leslie Jones and the Little Orchestra of London.

JOHN SNASHALL

Pye, Charlotte Alington.

See [Barnard, Charlotte Alington.](#)

Pygmy music.

The term 'Pygmy' has been used by anthropologists (and more generally by speakers of European languages) to denote the indigenous hunter-gatherers of the Central African rainforest. However it is a problematic term in that it has often been used in a derogatory sense which reflects the socially oppressive circumstances under which some forest people still live. These people often refer to themselves in their own languages as 'forest people' or 'children of the forest'. They include the Baka of Cameroon, the Ba(Aka) of the Central African Republic and the Republic of the Congo, the Ba(Ngombe) of the Republic of the Congo, the Ba(Mbuti) of the Democratic Republic of the Congo, the (Ba)Gyeli of Gabon, and several sub-groups and peripheral groups, such as those referred to as 'Pygmoids' living in Rwanda and Burundi. They number in all about 170,000 (though census data collection among Pygmies is obviously difficult to conduct and more difficult to verify). Musical styles and lifestyles among these groups vary across regions and change over time. African Pygmies have traditionally

lived in semi-nomadic hunting camps, exchanging forest goods with neighbouring farmers in patron-client relationships, and sometimes working on their neighbours' farms. Pygmies across equatorial Africa are increasingly farming their own plots in the forest, which in some ways allows them more independence.

The most striking features of Pygmy music include the often wordless yodelling that results in disjunct melodies, usually with descending contours (ex. 1), and densely textured multi-part singing. The texture is built up from continuously varied repetition of a short cyclical pattern, with different voices entering informally and filling out the texture with parallel melodies, variations and ostinati. Pentatonic or sub-pentatonic forms are most common and harmonies are mainly based on 4ths and 5ths, with an occasional parallel 2nd. In many other styles of African music there is often a clear division of the melody between a leader and a chorus; however, in Pygmy singing this division is usually absent or obscured by the high degree of overlap between parts, by the passing around of central melodic figures from one person to another, and by a considerable freedom to improvise solo within the metrical and harmonic constraints of the pattern. Some observers see in this improvised yet structured song style a model for democratic, non-hierarchical social values. This has coincided with a tendency in both scholarly and popular literature to romanticize forest peoples and their musics, often described within 'Eden-like' narratives. Though the music of the African Pygmies is primarily vocal, many groups consistently use drums for dance music, along with voices. Drums are sometimes borrowed from non-Pygmy neighbours, for example in the Central African Republic, where some (Ba)Aka use drums of the Mbatu during their dances. There are also several solo instruments that can be played during quiet times in the camp; among (Ba)Aka and Baka these can include the *ngombi*, a three-string harp (or a five-string version borrowed from villagers); the *mbiti*, a women's musical bow; and the *hundewhu*, a three-hole disposable bamboo flute.

For further information, see [Central African Republic](#) and [Congo, Democratic Republic of the](#).

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PETER COOKE/MICHELLE KISLIUK

Pygott [Pygot], Richard

(*b* c1485; *d* Oct or Nov 1549). English composer. His early career is obscure, but by 1517 he was Master of the Children in Thomas Wolsey's household chapel. In a series of letters written to Wolsey by the dean of the Chapel Royal in March and April 1518, the king is reported to have considered Wolsey's choir better than his own, and Pygott is praised for his

training of a chorister recently transferred from Wolsey's choir to the king's. Pygott was among the cardinal's retinue during Wolsey's visit to Calais in 1521, and he may have been the 'Mastar Bigotte' named among those accompanying Wolsey to France in the late summer of 1527. It was presumably Wolsey who obtained for Pygott the pensions which he received from Bridlington Priory (granted 28 February 1526) and Whitby Abbey (1 May 1527).

It seems that Pygott remained in Wolsey's service until the cardinal's death (29 November 1530), and that shortly afterwards he became a Gentleman of the Chapel Royal. He first appears among the gentlemen in a wages list datable to 1533–4, but he may have joined the chapel some time before this: on 3 October 1532 he was granted a corrody in Coggeshall (Coxall) Priory surrendered by another gentleman, and on 24 April 1533 he was presented to a canonry in the collegiate church of Tamworth, the prebends of which were often used to reward royal servants, particularly members of the chapel. It was probably after joining the Chapel Royal that Pygott was granted property in East Greenwich previously occupied by William Cornysh, but the date of the grant is unknown. *Valor Ecclesiasticus* (ed. J. Caley and J. Hunter, London, 1810–34) records him as a prebendary of Wells Cathedral, but the date of his presentation to this benefice has not come to light.

There are signs that by 1545 Pygott's circumstances were changing, perhaps because he was contemplating retirement. In the autumn of that year the dean and chapter of Wells were instructed to allow him to reside upon his prebend there notwithstanding his laity; on 13 October he resigned and was immediately reappointed to his canonry of Tamworth (perhaps in order to alter the terms upon which he held it); and in December property in Greenwich previously in his tenure was granted to others. It seems, however, that he stayed in London. He was still listed as a member of the royal household in the lay subsidy roll of 1547, and in July 1549 he was described as the tenant of a property called 'the bulleshedde' in the parish of St Sepulchre's, Holborn. His will, which mentions his 'Chamber within Grenewiche', is dated 24 August 1549; he added a codicil on 2 October 1549 and the will (ed. in Sandon's edition of the *Missa 'Veni Sancte Spiritus'*) was proved on 12 November the same year. In *A Plaine and Easie Introduction to Practicall Musicke* (1597) Thomas Morley listed Pygott among the 'practicioners' whom he had consulted, and printed an extract from an unidentified composition by him. The payments to Richard Pigot(t) from the privy purse of Princess Elizabeth in December 1551 and January 1551–2 noticed by Ashbee evidently are either wrongly dated or refer to another man.

Pygott's music is technically polished and imaginative, if lacking something of Taverner's rhythmic drive and melodic cogency. Several of his works evince a fondness for passage-work in sprightly dotted rhythms. The *Missa 'Veni Sancte Spiritus'*, which is built on an 11-note cantus firmus, shows his ability to control and sustain large structures through a mixture of imitative writing, motivic interplay and well-timed contrast. The more seriously incomplete *Salve regina*, one of the longest of all votive antiphons, strongly resembles the Mass in style. *Gaude pastore*, an antiphon of St Thomas of Canterbury, was perhaps written as a compliment to his employer Thomas

Wolsey. The burden and first verse of *Quid petis O fili* rely on imitative writing which is regularly spaced and set off by rests in the other voices; the other two verses, however, revert to a more haphazard, compressed and traditional style of imitation.

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Salve regina, ant, 5vv, *Cu* Peterhouse 471–4, *Lbl* Harl.1709 (lacks Tr and T)

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NICHOLAS SANDON

Pykini [Piquigny, Nicholas]

(*fl* c1364–1389). French composer. He was probably the Nicholas Piquigny who served in the court chapel of Wenceslas I, Duke of Luxembourg and Brabant, as a chaplain and *cantor*, 1364–74, and *magister capelle*, 1374–82; he held a canonry at the collegiate church of Ste Gudule, Brussels, from 1374, and is last recorded in 1389. Pykini is known only for the four-voice virelai *Plasanche or tost/Or tost aeux* (ed. in CMM, xxxvi, 1966, CMM, liii/1, 1970, and PMFC, xix, 1982), a widely circulated song transmitted in two versions (in *F-CA* 1328, *F-CH* 564, *F-Pn* n.a.fr.6771 and in (veuve) Fernand Leclerq's private collection, Mons). Its verbal texts describe a nightingale and a parrot ('papegay') which 'jolyement et doucement escoutes sans desplaysance'. This work has been linked with the papal court at Avignon because of its supposed reference to a 'pape gay' but it more probably celebrates the parrot that was Duke Wenceslas's personal badge. Others formerly, but less plausibly, identified with Pykini include: Gerardus Piquigny, chaplain of the Cardinal Guy de Boulogne in 1335 and 1358; Jean de Piquigny, chaplain of Jean II, King of France before 1364, and Robert de Piquigny, chamberlain to Charles II, King of Navarre.

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ANDREW WATHEY

Pylkkänen, Tauno

(*b* Helsinki, 22 March 1918; *d* Helsinki, 13 March 1980). Finnish composer. He studied composition with Madetoja, Palmgren and Ranta at the Sibelius Academy, Helsinki (1937–40) and musicology at Helsinki University (MA 1941). Appointments followed with the music staff of the Finnish Broadcasting Company (1943–61), as music critic for the newspaper *Uusi Suomi* (1943–72) and as artistic director of the Finnish National Opera (1960–69). In 1967 he joined the Sibelius Academy as lecturer in the history of opera. He published *Oopperavaeltaja* ('The Opera Wanderer', Helsinki, 1953) and opera has been his chief interest as a composer. His style has been categorized as Nordic *verismo*, a description that applies both to his handling of dramatic situation and to his musical idiom, which reflects his adoration of the Italian bel canto. The success of his operas is largely due to his natural theatrical ability; *Varjo* ('The Shadow'), his most wholly satisfactory piece, has, for its thrilling dramatic effect, been compared with Menotti's *The Consul*. In 1950 he won the third Italia Prize for his radio opera *Sudenmorsian* ('The Wolf's Bride'). The best of his songs are to be found in the cycles *Kuoleman joutsen* ('The Swan of Death'), *Kuunsilta* ('Moon Bridge') and *Yötön yö* ('Nightless Night'). His instrumental music is of a Romantic, pastoral character.

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ILKKA ORAMO

Pylois [Pylois, Pylois], Johannes.

See Pullois, Johannes.

Pyne.

English family of musicians. They were originally settled in Devon, afterwards migrating to Kent, and were descended from two brothers, James Kendrick (i) (?1785–1857), a tenor, and George (?1790–1877), a countertenor. James Kendrick's son, (1) James Kendrick Pyne (ii), was the father of (3) James Kendrick Pyne (iii). Another child of James Kendrick (i), Louisa Aubert Pyne (later Willmore), was organist of St John's District Church, St Pancras, c1857 and composed songs and piano pieces. George Pyne had two daughters who were both sopranos, Susannah [Susan] Pyne (d 1886), who married the baritone Frank H. Standing, known as F.H. Celli, and (2) Louisa Pyne.

(1) [James Kendrick Pyne \(ii\)](#)

(2) [Louisa \(Fanny\) Pyne \[Bodda Pyne\]](#)

(3) [James Kendrick Pyne \(iii\)](#)

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HAROLD ROSENTHAL/ROSEMARY WILLIAMSON

[Pyne](#)

(1) [James Kendrick Pyne \(ii\)](#)

(*b* London, 21 Aug 1810; *d* Manchester, 2 March 1893). Organist and composer. An early student at the RAM, where he studied under William Crotch, he was also a pupil of Samuel Wesley. In 1828 he was appointed organist of St Mark's, Clerkenwell, and from 1839 to 1892 was organist of Bath Abbey, where he became noted for his organ improvisations. He composed church services, anthems, including *Proclaim ye this among the gentiles*, which won the Gresham Prize in 1840, glees, songs and piano pieces.

[Pyne](#)

(2) [Louisa \(Fanny\) Pyne \[Bodda Pyne\]](#)

(*b* ?27 Aug 1832; *d* London, 20 March 1904). Soprano, daughter of (1) James Kendrick Pyne (ii). She studied singing with Sir George Smart and made her *début* when only ten at the Queen's Concert Rooms, Hanover Square, with her sister Susannah. In 1847 she went on a concert tour and in 1849 made her stage *début* as Amina in *La sonnambula* at Boulogne.

In autumn 1849 she sang Zerlina and Amina at the Princess's Theatre, London, and was the first Fanny in Macfarren's *Charles the Second*. Her success was such that she was dubbed the English Sontag. In 1851 she appeared in an English season at the Haymarket and was then called to

the Royal Italian Opera, Covent Garden, to replace Anna Zerr as Queen of Night, where her performance 'in the difficult role quite eclipsed that of her predecessor'. Her voice was said to be beautiful and flexible.

In 1854 she appeared in New York as Amina and as Arline in *The Bohemian Girl*. In the same year, with the tenor [William Harrison](#), she formed the Pyne-Harrison Opera Company, which then undertook a successful tour of eastern America. Returning to England for appearances at the Lyceum and Drury Lane in 1857, the company appeared at Covent Garden each winter from 1859 to 1864. During this period she sang the leading soprano roles in the first performances of Balfe's *Rose of Castille*, *Satanella*, *Bianca or The Bravo's Bride*, *The Puritan's Daughter* and *The Armourer of Nantes*, Wallace's *Lurline*, Benedict's *Lily of Killarney* and Glover's *Ruy Blas*. She was also a noted singer of oratorio.

In 1864 she dissolved her partnership with Harrison and in 1868 married the baritone Frank Bodda (c1823–92), thereafter devoting herself to teaching. She was granted a pension from the civil list in 1896.

[Pyne](#)

(3) James Kendrick Pyne (iii)

(*b* Bath, 5 Feb 1852; *d* Ilford, 3 Sept 1938). Organist, son of (1) James Kendrick Pyne (ii). At the age of 11 he was organist of All Saints', Bath. In 1864 he was articled as a pupil to S.S. Wesley at Winchester, continuing from 1865 at Gloucester, where he became assistant organist. His reminiscences of his teacher were published in *English Church Music*, v (1935). When Pyne's apprenticeship expired, he was made organist of St Mary's, Aylesbury, at the recommendation of F.A.G. Ouseley. In 1873, after spending a few months as organist at Christ Church, Clifton, Bristol, he was appointed organist of Chichester Cathedral. The following year he became organist of St Mark's, Philadelphia, where he organized the music on English cathedral lines, drawing the huge annual salary of £800. He returned to England in 1875 to succeed Frederick Bridge as organist at Manchester Cathedral, a position which he held until 1908. In 1877 he became organist of Manchester Town Hall, and he was a professor of organ at the Royal Manchester College of Music from its inception in 1893. In 1900 he received the Lambeth DMus. He lectured on church music at Manchester University from 1901 and was appointed dean of the Faculty of Music in 1908.

A friend of Alexandre Guilmant, Pyne had strong sympathies with French music, but was also an enthusiastic exponent of all effective new works for his instrument. He achieved an international reputation as a recitalist and was noted for his extemporisations and for his fine Bach playing. His own compositions include a Communion Service in

A

and a set of Lancashire dialect songs to words by Edwin Waugh. His hobby was the collecting of old musical instruments, particularly keyboard instruments; his valuable collection was passed on to Henry Boddington.

Pyonnier, Joannes.

See [Pionnier, Joannes](#).

Pyramid piano

(Ger. *Pyramidenflügel*).

An early type of [Upright pianoforte](#).

Pyrenaeus, Georg.

See [Prenner, Georg](#).

Pyrison Cambio.

See [Perissone Cambio](#).

Pyrrhic

(from Gk. *pyrrichios*, *pyrrichē*).

One of several ancient Greek rhythmic patterns, by extension also applied to a war dance. In metric theory (e.g. Hephaestion, *Handbook*, 3; Aristides Quintilianus, *On Music*, i.22; etc.), the pyrrhic foot consists of two short syllables () and is employed in such meters as iambic and ionic (Aristides Quintilianus, *On Music*, i.25, 27). The pyrrhic dance is commonly associated with the hyporcheme (*hyporchēma*), but the distinction may depend on whether the dance is accompanied by song. Proclus (*Useful Knowledge*) regarded the pyrrhic and the hyporcheme as synonymous, while Athenaeus (*Sophists at Dinner*, xiv, 630d) distinguished among three types of dance: pyrrhic, hyporchematic and gymnopaedic. Athenaeus observed that a principal feature of the pyrrhic dance is speed, which certainly accords with the rhythmic pattern of the pyrrhic foot. On the authority of Aristoxenus, he stated that the pyrrhic (named for the Spartan Pyrrhus) is a dance practised from the age of five by boys under arms as a preparation for war; other Greeks associated the dance with Dionysus, replacing spears with the *thursos*. Plato (*Laws*, vii, 815a–b) described the dance as representing the types of defensive and offensive movements used in battle (cf Lucian, *On Dance*, 10, 16).

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Pysing [Pising(e)], William

(*b* ?Canterbury, *c*1599; *d* Canterbury, 1 March 1684). English composer. The family to which he undoubtedly belonged was established in and around Canterbury by the early 17th century. The choirboy Pysing who sang in the cathedral choir during 1617 and 1618 may have been the composer. From 1629 onwards William is mentioned as a teacher of the choirboys, but whether his duties included their general as well as their musical education is not clear. He became one of the six ‘substitutes’ (men supplementing the lay clerks, but at a lower stipend) in 1631 and was promoted to a full lay clerk's place sometime between 1637 and 1640. In the meantime he had been appointed Master of the Choristers, but not organist, in 1635 or 1636. He held both this post and his lay clerk's place until his death, aged 85 according to his monument in the cloisters. He was buried in the cathedral on 6 March 1684. His son William (1641–1707) and Richard Pysing (1604–75), probably a relative, were also lay clerks there after the Restoration.

In 1640 Pysing was paid 20 shillings for copying new anthems, but only two of his own survive. They are archaic in style and lacking in technical facility. *The Lord hear thee in the day of trouble* (GB-Och), copied by Thomas Myriell before 1625, has verses and chorus for SSATB and an accompaniment for five viols. In *I will magnify thee* (Lcm and Ob) the verses are for two meanes with SAATB chorus and organ. A catch for two trebles and a bass by Pysing, *Come, follow me*, appeared in John Playford's 1685 edition of *Catch that Catch Can*.

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ANDREW ASHBEE

Pythagoras

(*fl* second half of the 6th century bce). Greek philosopher and religious teacher. Born on Samos, he emigrated to Croton in 531 and later settled in Metapontum in southern Italy; both moves may have been caused by political or religious persecution. He believed in the transmigration of souls, established a *bios* (way of life), was probably a religious leader at Croton, and emphasized the numerical underpinnings of the natural world. An extreme version of Pythagorean doctrine holds that the physical world is a material working out (representation) of numerical truth, and that this truth is immediately and easily apprehended, albeit superficially, in elementary musical consonances.

Pythagoras's teachings, prominently publicized by [Philolaus](#) (*fl* second half of the 5th century bce) and further promulgated by [Archytas of Tarentum](#) (*fl*

first half of the 4th century bce), were well known to Plato and Aristotle, by whose time Pythagoras was already a legendary figure. During the 5th century the Pythagorean community split into a scientific branch (*mathēmatikoi*) and a more conservative and religious one (*akismatikoi*). In later antiquity Pythagoras's teachings were revived and mingled with those of Plato by Nicomachus, Iamblichus, Proclus and others. Fragments of writings on music by Philolaus and Archytas are preserved in the writings of later authors. More extended presentations of Pythagorean musical doctrine are found in the Euclidean *Division of the Canon* (see [Euclid](#)), the *Manual of Harmonics* by [Nicomachus of Gerasa](#) and the *Harmonic Introduction* of [Gaudentius](#). Ancient commentaries on Pythagorean music theory, some of it critical, occurs in Ptolemy's *Harmonics* (see [Ptolemy, Claudius](#)) and Porphyry's commentary on Ptolemy (see [Porphyry](#)), Theon of Smyrna's *On Mathematics Useful for the Understanding of Plato* (see [Theon of Smyrna](#)) and Aristides Quintilianus's *On Music* (see [Aristides Quintilianus](#)). Boethius (in *De institutione musica*) and other Latin writers translated Neopythagorean doctrine into Latin and transmitted it to the Western medieval world.

Certainly the most remarkable achievement attributed to Pythagoras is the discovery of the general geometric theorem that bears his name: that the square on the diagonal of a right-angle triangle equals the sum of the squares on the sides. Pythagoras's importance for music lies in his purported establishment of the numerical basis of acoustics. On passing a blacksmith's shop, he is said to have heard hammers of different weights striking consonant and dissonant intervals (Nicomachus, *Manual of Harmonics*, vi). He discovered that musical consonances were represented by the ratios that could be obtained from the musical tetractys: 1, 2, 3, 4. The ratios are relations of string lengths or frequencies. Thus 4:1 corresponds to the double octave; 3:1 to the octave plus the 5th; 2:1 (and 4:2) to the octave; 4:3 to the 4th; and 3:2 to the 5th. It follows that the interval of a whole tone – the difference between the 5th and 4th – is expressed by the ratio 9:8. A Pythagorean scale consists of 4ths subdivided into two tones plus the remainder or [Limma](#) (256:243). A 4th plus a 5th equals an octave. This scale is systematically presented in the Euclidean *Division of the Canon*, which may also contain a quotation from Pythagoras regarding the origin of sound. A necessary result of such a scale is that six whole-tone intervals exceed an octave by a small interval known as the Pythagorean comma (531,441:524,288).

Pythagorean music theory rests on the theory of numerical ratios presented in books 7–9 of Euclid's *Elements of Geometry* and given philosophical interpretation by Nicomachus in his *Introductio arithmetica*. The fundamental principle of consonance for the Pythagoreans, as set forth in the *Division of the Canon*, holds that notes are made up of parts; pitch is raised or lowered through the addition or subtraction of percussions. Things composed of parts are related by numerical ratios, which are either multiple (i.e. the greater term contains the lesser exactly a given number of times), superparticular (the greater term contains the lesser plus one part of the lesser), superpartient (the greater contains the lesser plus more than one part of the lesser), multiple superparticular or multiple superpartient. Tacitly assuming the tetractys, the *Division* asserts that all consonant intervals are either multiple or superparticular.

Pythagorean doctrine also embraces theories of human harmony (between body and soul) and cosmic harmony. Book 3 of Ptolemy's *Harmonics* and book 3 of Aristides Quintilianus's *On Music* treat both human and cosmic harmony at length. According to the theory of the harmony of the spheres (see [Music of the spheres](#)), the distances from the earth to the visible planets and sun, as well as the speeds with which the celestial bodies circle the earth, are in the same ratios as various musical intervals, especially those of the diatonic scale. Plato's *Timaeus* mentions the Pythagorean scale and contains (in chaps.xxxv–xxxvi) an early, vivid exposition of the theory of cosmic harmony, combining diatonic organization with the two fundamental celestial motions, same and other. The myth of Er, related at the end of Plato's *Republic* (x, 614–18) also reflects Pythagorean influence. The pairing of Greek note names with celestial bodies varies from author to author (compare, for example, Nicomachus, *Manual of Harmonics*, iii, with Ptolemy, *Harmonics*, iii.16). Johannes Kepler made a late, complex investigation of the harmony of the spheres in *Harmonices mundi* (1619). See also [Aristoxenus](#) and [Greece](#), §1, 6(i).

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ANDRÉ BARBERA

Pythagorean intonation.

A tuning of the scale in which all 5ths and 4ths are pure (untempered). Pythagorean tuning provides intonations of several types of scale. A series of five 5ths and 4ths includes the pitch classes of the most familiar kind of pentatonic scale; ascending from F

the series would comprise the five chromatic notes of the keyboard. A series of seven 5ths ascending from F yields a diatonic scale comprising the naturals on the keyboard; the 3rds and 6ths in this scale, however, differ from their justly intoned equivalents by a syntonic comma, and therefore do not meet medieval and Renaissance criteria of consonance implied by such terms as 'perfection' and 'unity'. When used as harmonic intervals these Pythagorean 3rds and 6ths are likely to be characterized, on an organ Diapason stop for example, by rather prominent [Beats](#); middle

C–E or C–A beat more than 16 times per second at modern concert pitch. A series of 12 Pythagorean 5ths provides a fully chromatic scale that is bound to include, however, one sour [Wolf](#) 5th, smaller than pure by a Pythagorean comma.

Traditional Pythagorean theory is a matter of string-length ratios (on the [Monochord](#)) between multiples of 2 and 3, but of no larger prime numbers. (For ancient, medieval and Renaissance theorists the larger number in each ratio normally represented the greater string length and thus the lower pitch.) The ratio for the octave is 2:1, and for the 5th 3:2. To find the ratio for the sum of two intervals their ratios are multiplied; to find the ratio for the intervallic difference, the ratios are divided. The ratio for the 4th is 4:3 (octave – 5th, hence $2:1 \div 3:2$); for the whole tone, 9:8 (5th – 4th, hence $3:2 \div 4:3$); for the major 6th, 27:16 (5th + whole tone, hence $3:2 \times 9:8$); for the minor 3rd, 32:27 (octave – major 6th, hence $2:1 \div 27:16$, or 4th – whole tone, hence $4:3 \div 9:8$); for the ‘ditone’ or major 3rd, 81:64 (whole tone + whole tone, hence $9:8 \times 9:8$); for the ‘limma’ or diatonic minor 2nd, 256:243 (4th – major 3rd, hence $4:3 \div 81:64$); for the somewhat larger ‘apotomē’, 2187:2048 (whole tone – limma, hence $9:8 \div 256:243$) and so on.

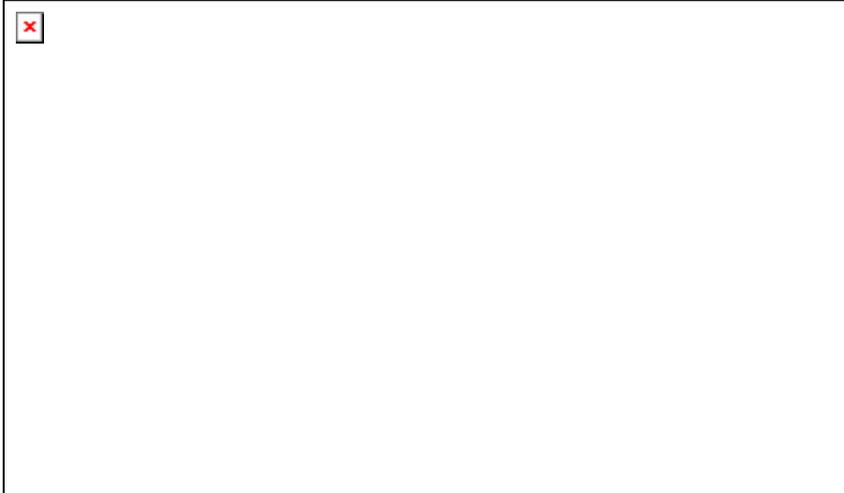
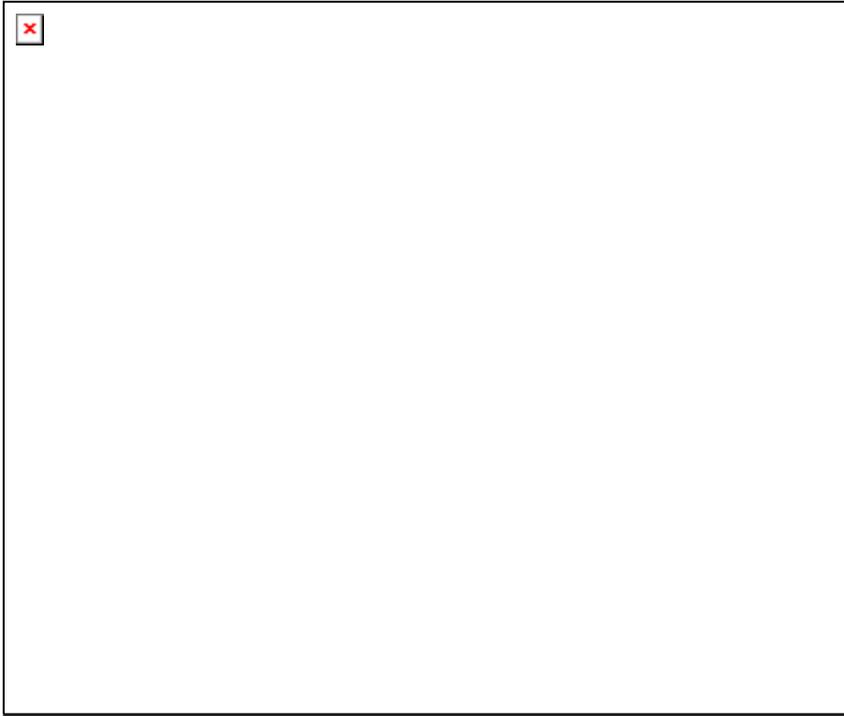
Among regular tuning systems Pythagorean intonation has the largest major 2nds and 3rds and smallest minor 2nds and 3rds. Melodically the large major 2nds are handsome and the incisiveness of the small minor 2nds is of potential expressive value. Hence Pythagorean intonation is well suited not only to parallel organum but also to late Gothic polyphonic compositions in which the role of harmonic major 6ths is somewhat analogous to that of dominant 7th chords in later triadic music, while the use of double leading-note cadences as in [ex.1](#) places a premium on the incisive melodic quality of the small semitones. Medieval theorists who discussed intervallic ratios nearly always did so in terms of Pythagorean intonation.

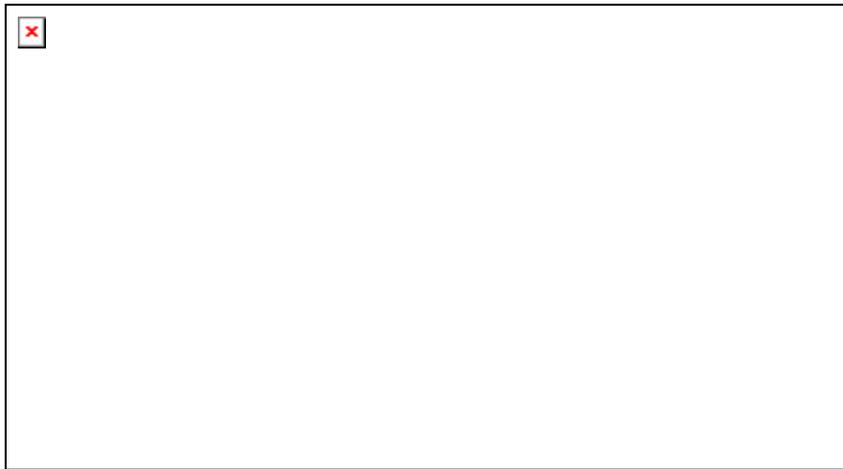
Of particular significance for the development of harmony in Western music was the use of Pythagorean intonation on early Renaissance keyboard instruments. The repertory of the Robertsbridge Codex (*GB-Lbl* Add.28550) shows that a fully chromatic keyboard was in use by about 1340, and passages like [ex.2](#) suggest that at that time the tuner would set the chromatic scale by adding pure 5ths at both ends of the chain of 5ths forming the chromatic scale, leaving the wolf 5th perhaps between G

and E \flat . But by the time of the early 15th-century liturgical keyboard repertory of the Faenza Codex (*I-FZc* 117), the five chromatic notes seem to have been tuned to make a chain of pure 5ths among themselves, leaving the wolf 5th between B and F \flat . It happens that what might be called a Pythagorean diminished 4th (e.g. the interval between the first and last members of the following chain of pure 5ths or 4ths: B–E–A–D–G–C–F–B \flat –E \flat) actually forms a much more nearly pure major 3rd than does the diatonic Pythagorean 3rd itself. Hence all the triangles in [fig.1](#) would represent virtually pure triads, or at least particularly sonorous ones, if all the 5ths shown in the spiral were tuned pure (with special care to make none larger than pure). In this disposition of Pythagorean intonation, which

may be referred to conveniently as the F \square \times B disposition, each of the five chromatic degrees falls within the lower half of the diatonic whole tone. This disposition was prescribed or referred to by numerous 15th-century theorists, including Prosdocimus de Beldemandis, Ugolino of Orvieto, Johannes Keck, Henri Arnaut de Zwolle, a certain 'librum Baudeceti' cited by Arnaut, Johannes Gallicus, John Hothby (referring specifically to the organ), Nicolò Burzio, Franchinus Gaffurius (in his *Theorica musica* of 1492), and Heinrich Schreiber; its traces are also found in the 1472 portrayal of a clavichord in the ducal palace at Urbino (see [Clavichord](#), fig.3). There is corroborating musical evidence, mostly from the first half of the century: [exx.3a and b](#), the conclusions of two organ verses, are typical of the evidence to be found in the liturgical Faenza Codex repertory. [Exx.4 and 5](#) are from two settings in the Buxheim Organbook (*D-Mbs 3725*) of Binchois' *Adieu ma tres belle*; other pieces in the Buxheim repertory that exploit the especially resonant triads of the F \square \times B disposition of Pythagorean intonation include nos.19, 30–31, 126–8, 141, 153–5, 180 and 242. Most of these are keyboard settings of songs initially composed in the first half of the 15th century. (Most of the original keyboard compositions in the Buxheim Organbook, including all the *fundamenta*, seem to require some form of regular mean-tone temperament for their proper effect; see [Temperaments](#), §§2 and 3.) The cadence in [ex.6](#), the opening of a Buxheim transcription of Du Fay's *Mille bon jours*, would not have, in the F \square \times B disposition, the high leading note cited above as a virtue of Pythagorean intonation in Gothic cadences; nonetheless the pure or nearly pure intonation of the quasi-dominant triad sounds very good in this and other such Dorian contexts. The F \square \times B disposition of Pythagorean intonation, in addition to having perhaps abetted the development of tonality by promoting what might anachronistically be called half-cadences in the Dorian mode, evidently whetted that Renaissance appetite for sonorous triads which only mean-tone temperaments could fully satisfy on keyboard instruments.







Although Gaffurius and other late 15th-century opponents of the theoretical innovations advanced by Ramos de Pareia cited the Pythagorean

F

× B scheme as the proper alternative to Ramos's new monochord, Gaffurius in 1500 changed to an ostensibly Pythagorean monochord of 14 pitch classes forming a chain of 5ths ascending from

A

tō

D

. In 1496 Gaffurius had acknowledged, however, that organists tempered their 5ths when tuning the instrument. Pietro Aaron and G.M. Lanfranco, the first Italian writers to give tuning instructions for mean-tone temperaments (in 1523 and 1532 respectively), were, like Gaffurius, unabashed upholders of Pythagorean theory in contradiction to their own descriptions of practice. This dichotomy between 'speculative' and practical accounts of musical intervals became so pronounced during the 16th century that when Simon Stevin, the Dutch mathematician and engineer, worked out his precise calculations for equal temperament around 1600, he was familiar with Pythagorean theory but only dimly aware of the existence of mean-tone temperaments, which were subsequently described to him by a musician friend, Abraham Verheyen.

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For further bibliography see [Temperaments](#) and [Just intonation](#).

MARK LINDLEY

Pythian Games.

One of the four principal festivals of the ancient Greeks: the Olympia, Pythia, Isthmia and Nemea. Although the festivals were associated with harvest or funeral ceremonies in their earliest forms, the Olympian and Nemean games came to be held in honour of Zeus, the Pythian games in honour of [Apollo](#) and the Isthmian games in honour of Poseidon. The Pythian Festival was held every eight years at Delphi until 582 bce (or 586, as suggested by Pausanias's *Description of Greece*, x.7.3) when it was transformed into a Panhellenic festival as part of the Olympiad. In this system, the Olympian Festival was held in August every fourth year, and the other games fell at specific points within each Olympiad. The Pythia was held in August in the third year (i.e. two years after the preceding Olympia), while the Nemean and Isthmian festivals followed both the Olympian and the Pythian in the succeeding July and April.

The Pythian games centered on competitions in instrumental music, singing, drama and recitation; these were followed by athletic events and chariot and horse races. The Pythian games always included at least one [Paean](#) to Apollo. Auletic and kitharistic *nomoi* (see [Nomos](#)) were introduced at the Pythian games in 582 and 558 bce respectively; the earlier form of the auloedic *nomos* was apparently dropped from the Pythian games beginning with the second festival. A considerable number of compositions can be identified with specific festivals: [Pindar](#) wrote his *Pythian* xii in honour of Midas of Acragas, the prize-winning aulete at the 24th and 25th Pythian festivals in 490 and 486 bce; both his *Pythian* i and *Ode* iv of [Bacchylides](#) were written for Hieron of Aetna, winner of the chariot race in the Pythian Festival of 470 bce; and the two famous Delphic paeans (see [Hymn](#), §1, 3) with musical notation most probably date from the festivals of 138 and 128 bce.

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THOMAS J. MATHIESEN